

10-36
App-9/28/10

Senate Info. - 11/2/10

Print Form

Received

SEP 27 2010

Undergraduate Distance Education Review Form

(Required for all courses taught by distance education for more than one-third of teaching contact hours) Liberal Studies

Existing and Special Topics Course

Course: LBST499 Screen Cuisine: A Multicultural Feast

Instructor(s) of Record: Stephanie Taylor-Davis, PhD, RD, LDN

Phone: 7-7733

Email: stdavis@iup.edu

Step One: Proposer

A. Provide a brief narrative rationale for each of the items, A1- A5 after the signature pages.

1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

see attached

2. How will each objective in the course be met using distance education technologies?

see attached

3. How will instructor-student and student-student, if applicable, interaction take place?

see attached

4. How will student achievement be evaluated?

see attached

5. How will academic honesty for tests and assignments be addressed?

see attached

- B. Submit to the department or its curriculum committee the responses to items A1-A5, the current official syllabus of record, along with the instructor developed online version of the syllabus, and the sample lesson. This lesson should clearly demonstrate how the distance education instructional format adequately assists students to meet a course objective(s) using online or distance technology. It should relate to one concrete topic area indicated on the syllabus.

Step Two: Departmental/Dean Approval

Recommendation: Positive (The objectives of this course can be met via distance education)
 Negative

[Signature] 9-20-10
Signature of Department Designee Date

Endorsed: *[Signature]* 9/21/10
Signature of College Dean Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

Step Three: University-wide Undergraduate Curriculum Committee Approval

Recommendation: Positive (The objectives of this course can be met via distance education)
 Negative

Gail Sedquist 9-28-10
Signature of Committee Co-Chair Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

Step Four: Provost Approval

Approved as distance education course Rejected as distance education course

[Signature] 10/1/10
Signature of Provost Date

Forward form and supporting materials to Associate Provost.

A1. How is/are the instructor(s) qualified in the distance education delivery method as well as the discipline?

Dr. Stephanie Taylor-Davis has her PhD in Nutrition from Penn State University. While there she served on a team of instructional designers and content experts to conceptualize and develop the first web-based nutrition course. She was among the first faculty at Colorado State University (1996-1998) to use WebCT. Shortly after her arrival to IUP in 1998, she provided training to other IUP faculty on WebCT and was among the first IUP faculty to offer a WebCT-based course. Beginning in summer 1999 she has taught online courses regularly to include: FDNT145 Introduction to Nutrition, FDNT212 Nutrition; and FDNT 481 Quantity Food Purchasing (1999-2001). She has extensive experience teaching with technology and has also done research in the educational effectiveness of technology-based instruction. She has maintained and updated her skills and practice in effective pedagogy using technology by attending workshops offered by IUP Technology Support and meetings/workshops offered by the IUP Reflective Practice project.

As a registered dietitian and nutrition educator, Dr. Taylor-Davis has both depth and breadth of understanding, and sensitivity to, the particular food and nutrition issues of individuals and diverse groups. She has the academic preparation and practical experiences needed to facilitate student awareness of, and respect for, different cultures and their food history, and food preferences and practices, including the political, social and economic factors that impact these decisions.

A2. How will each objective in the course be met using distance education technologies?

Features in the learning management system (Moodle and/or Desire2Learn (D2L)) will be used to simulate the traditional classroom environment (communications component will be described under question #3).

The majority of the films can either be rented at a local movie rental store (e.g., Blockbuster, Family Video), or through a month-to-month, reasonably priced (\$8.95 per month for unlimited streaming plus 1 DVD rental) subscription to Netflix (www.netflix.com) for either streaming video or DVD home delivery. Students with proximity to the IUP campus can also borrow many of the videos from the IUP Library Media Resources collection. Some of the films can also be viewed using the university subscription to Films on Demand (students must VPN into IUP network <http://navigator.iup.pashe.edu/login?url=http://digital.films.com/portalplaylists.aspx?cid=1637&aid=1972>). A very limited number of films are available on YouTube (www.youtube.com), but there are many 'famous scenes' on that can be used to provide a snapshot of the food/culture focus of a film. Another option for the student is that all DVD/VHS copies of the films used in the course can be purchased at a total cost to own all films equal to or less than the average textbook. Dr. Taylor-Davis will explore whether there are other options for digital access to films for students both with the IUP library and instructional technology support staff (re: streaming media profiles).

Moodle or D2L will provide access to all course content. Course content for each major topic area will include: learning objectives; reading assignments and resource links, brief instructor perspectives (overview) or supplementary information; a copy of the lecture slides

that students would see if they were to attend an in-resident meeting of the course, and one or more worksheets to stimulate critical thinking about course concepts and food/culture films assigned for viewing.

*How EACH Course Outcomes / Objectives will be met with distance education technologies (*Specific objectives and/or an analysis worksheet for each film and/or major culture covered will be posted)*

1. Through constructive discourse with others, synthesize information to gain greater insight about personal perspectives relating to food and culture.

Instructor-student and student-student discourse will be supported through synchronous chat and/or asynchronous postings to discussion boards in response to conversation-promoting questions or open reflection about food and culture representations in films viewed.

2. Describe how aspects of culture are expressed through/with food (e.g., symbolism, etiquette).

Reading assignments, web-based resource links, PowerPoint slides, and/or completion of film-specific worksheets to guide student independent viewing of assigned (or selected) films will help students to learn about and recognize how aspects of culture are expressed through/with food.

3. Describe how socio-economic status, religious beliefs, age and gender, and ethnicity may integrate with eating behavior.

Reading assignments, web-based resource links, lecture slides, and/or completion of film-specific worksheets to guide student independent viewing of assigned (or selected) films will help students to learn about, understand, and value how socio-economic status, religious beliefs, age and gender, and ethnicity may integrate with eating behavior.

4. Evaluate representations of food in film with regard to how food adds meaning (e.g., social, political, cultural) to the film.

After a review of principles in viewing and critiquing films through readings and PowerPoint slides, and using film-specific worksheets, students will recognize and describe the contribution of food in film and the meaning(s) conveyed through food as a medium.

5. Compare film representations of food and culture with historical and contemporary practices.

Reading assignments, web-based resource links, lecture slides, and/or completion of film-specific worksheets to guide student independent viewing of assigned (or selected) films will help students compare and contrast historical and contemporary food and culture practices.

6. Through observation, demonstration and/or practice identify foods and cooking techniques employed in selected cultures.

By accessing web-based resource links (including instructor-selected YouTube videos) students can watch food and cooking demonstration/techniques employed in selected cultures. In addition, by selecting from an array of assignments (selection options are geared to be flexible for the distance education student to meet this objective given the resources they are able to reasonably access) to broaden student perspective in this area this objective can be accomplished. Among the list of possible assignments are: (A) cookbook reviews; (B) visiting an ethnic restaurant and writing a reflective essay on this experience; (C) interviewing someone who is from a different cultural background than the student or even someone from their own family as many students do not know a lot about (and are interested in knowing) cooking methods traditional to their own upbringing; (D) researching the foods/cooking techniques of a given culture, attempting to cook a dish/meal using authentic methods/practices, and documenting this experience through an essay, video or podcast upload.

7. Assess the nutrition qualities and health implications of selected ethnic cuisines and food consumption patterns.

Reading assignments, web-based resource links, and PowerPoint slides will help students to understand the relationship of diet and health, as well as consider other lifestyle patterns associated with various cultures.

8. Analyze aesthetic attributes of film in order to be more sensitive to the manner in which films can, and do influence thought.

After learning about design principles of film (e.g., visual design, editing/special effects) via readings and PowerPoint slide review, students will examine specific food-related scenes in select films to recognize and describe the aesthetic attributes of film and its influences on viewer perception and thought.

A3. How will instructor-student and student-student, if applicable, interaction take place?

Interaction opportunities include communications via Moodle / D2L. As necessary (in the event of difficulties with the learning management system or other reasons) communications between the instructor and the student may also take place via telephone, postal mail, regular email, and traditional on-campus office hour appointments. In addition, Dr. Taylor-Davis has a webcam in her office and at home and so if a student has this technology webcam communication is also an option.

Moodle / D2L will be the primary vehicle for communication between the student and instructor as well as to facilitate student-to-student communications. Features of the learning management system to be used include: the calendar, forums/discussion board, chat, and if available in D2L: mail.

- ✦ The Calendar will be used to provide specific assignment due dates and to announce instructor availability for on-line office hours. The calendar/news may also be used to post up-coming events of relevance to the course topic (e.g., a special program on television, food shows, etc.).
- ✦ Mail within the learning management system or IUP email will be used for private communications between the student and the instructor, as well as any private communications the students may desire with one another.
- ✦ There will be two primary areas or forums established using the Forum/Discussion Board feature: 'Main' for all class members to see and 'Frequently Asked Questions' (FAQ).
 - The **Main** topic area or forum will be used as a discussion arena for all the content-related assignments and sharing associated with the class.
 - **FAQ** is a discussion area that will contain a listing of the Frequently Asked Questions that students may have related to the logistics or technical aspects of the course and using the learning management system, or film sources.
- ✦ Areas within the learning management system where student assignments can be submitted, graded with individualized feedback incorporated, and as applicable shared with other students or small groups will be utilized.
- ✦ Chat is the tool that students will use to "talk" live with the instructor and/or other students about anything related to the course. The Chat application will use one of several rooms: Room 1 or Instructor Mediated Room (for talking with the instructor during on-line office hours), Rooms 2-4 (for talking with classmates about class-related information. Chat logs will be used by the instructor review any dialogues that took place).
 - On-line office hours (always in Room 1) will consist of the instructor responding to any questions or comments that students attending the office hours may pose. On-line office hours are not required but students are encouraged to attend as their schedule allows or based on their needs as a student.
 - Other Chat activities will serve as a place where groups of students can meet to complete group activities as assigned by the instructor. Usually these assignments will center on a certain topic assigned for discussion or center on a film watched by all students or a subgroup of students. Students will be expected to prepare information on their own before attending the discussion so they can interact with their fellow classmates in a productive and effective manner.

A4. How will student achievement be evaluated?

Student achievement will be evaluated through written reflective essays, responses to question prompts for asynchronous discussion (using learning management system bulletin board), and participation in synchronous chat sessions with other students and/or facilitated discussion led by the instructor (the logs of each chat room can be reviewed by the instructor for grading purposes). Students will complete and submit a worksheet to guide their viewing of each film assignment. Quizzes/exams will include primarily objective questions (i.e., multiple choice, matching, and short answer that can be computer scored). Students will receive immediate feedback on quiz score and, often, specific feedback regarding rationale

for the question's answer. A project in the form of a paper or presentation (submitted via the learning management system) related to food and culture will be required.

A5. How will academic honesty for tests and assignments be addressed?

The university academic integrity policy will be communicated to students enrolled. Additional deterrents to academic dishonesty will be employed to include: an online academic honesty contract that students must indicate that they have read and agree to, frequent discussion board posting requirements so that the students 'voice' and 'style' of writing can become familiar to the instructor, and informing students that their work may be subject to electronic cheating identifier software such as Turn It In. In addition, efforts early in the course will be incorporated to develop rapport with the students so that they do not feel so 'distant' and 'anonymous' in an online learning environment.

Quizzes/Exams will be administered via Moodle /D2L and available to students on a limited basis regarding dates/time to complete. A sufficiently large test bank of questions will be used so that there can be multiple test versions and 'scrambled' response options to reduce the ease of sharing answers. Copy, paste, and print options will be limited for students whenever possible and the access for students to view the quiz after submission will be limited.

SYLLABUS OF RECORD

I. Catalog Description

LBST499 Screen Cuisine: A Multicultural Feast

3 credits
3 lecture hours
0 lab hours
(3c-01-3sh)

Prerequisites: 73 s.h.

Would you like to learn more about different cultures by watching movies? Are you interested in tasting a wide variety of foods not typically available locally to identify opportunities to enhance your traditional eating patterns? Have you ever noticed how integral food is to human interactions? Do you ever identify a cultural/ethnic group by association with foods thought to be commonly consumed? How food marks our sameness and differences; its mythic and symbolic importance; the joy of plenty; the fear of famine and deprivation; what we eat and the ceremonies surrounding it are all topics to be examined in this course. Both documentary (e.g., "A Moveable Feast", Les Blank films such as "Yum, Yum, Yum" and "Garlic is as Good as Ten Mothers") and contemporary films (e.g., "Babette's Feast", "Tampopo", "Chocolat"). In addition to films, typical readings include excerpts from: Boggs, *The Art of Watching Films*, Kittler, *Food and Culture in America*, Poole, *Reel Meals, Set Meals: Food in Film and Theatre*, Flandrin and Montanari, *Food: A Culinary History from Antiquity to the Present*, Schlosser, *Fast Food Nation*.

II. Course Outcomes

Upon completion of the course, students will:

1. Through constructive discourse with others, synthesize information to gain greater insight about personal perspectives relating to food and culture.
2. Describe how aspects of culture are expressed through/with food (e.g., symbolism, etiquette).
3. Describe how socio-economic status, religious beliefs, age and gender, and ethnicity may integrate with eating behavior.
4. Evaluate representations of food in film with regard to how food adds meaning (e.g., social, political, cultural) to the film.
5. Compare film representations of food and culture with historical and contemporary practices.
6. Through observation, demonstration and/or practice, identify foods and cooking techniques employed in selected cultures.
7. Assess the nutrition qualities and health implications of selected ethnic cuisines and food consumption patterns.
8. Analyze aesthetic (i.e., visual language) attributes of film in order to be more sensitive to the manner in which films can, and do influence thought.

****Specific objectives and/or an analysis worksheet for each film and/or major culture covered will be distributed in class.**

III. Detailed Course Outline

- A. Introduction **(2 hours)**
1. Description of course content
 2. Support for different points of view
 3. Using literature to formulate and support an opinion
 4. Concept of synthetic thinking
- B. Culture Defined **(3 hours)**
1. Definition of culture
 2. Tell me what you eat and I'll tell you who you are
 - a. National cuisine and ethnic identity
 - b. Delocalization and commercialization
 3. Information acquisition on eating in the social setting
 4. Making and breaking of kinship
 5. The Meanings of meals

6. Foods defined as edible
7. Values regarding traditional foodways: Slow food in fast times
8. Dueling desires: Pleasure and health
9. Food festivals

C. Film as a communication and educational media (2 hours)

1. Film terms and topics
 - a. Themes, narrative, characters, point of view, the scene
 - b. Basic cinematography and visual design (e.g., food stylists)
2. Approaches to writing about film
 - a. Movie review, theoretical essay, the critical essay
3. Preparing to watch and preparing to write/discuss
 - a. Subject matter and meaning
 - b. Silent dialogue
 - c. Visual memory and reflection

D. Food and Cultural Expression (illustrated through selected films – Note: Illustrative Films listed are simply examples. Films shown will vary and may change over time.) (15 hours)

1. Food in Cultural Context (specific cultures selected will vary and may include other cultural groups than those listed below)

a. The American Plate

- i. America as a “melting pot “
- ii. Thanksgiving and American cultural identity (ethnographic research)
- iii. Trends in food consumption
- iv. Regional differences
- v. Dietary patterns and health implications

- Illustrative Film Example: A Moveable Feast
- Illustrative Film Example: America Eats
- Illustrative Film Example: Yum, Yum, Yum
- Illustrative Film Example: What’s Cooking?
- Illustrative Film Example: Fast Food Adventures

b. Example: Mexican

- i. Dietary patterns and health implications
- ii. Eating practices, food preferences and food preparation techniques
- iii. Customs, traditions, and superstitions

- Illustrative Film Example: Like Water for Chocolate

c. Example: Italian

- i. Regional differences
- ii. Dietary patterns and health implications
- iii. Eating practices, food preferences and food preparation techniques
- iv. Customs and traditions

- Illustrative Film Example: Big Night

4. Food as a medium or facilitator for expression of symbolism and meaning
(Note: It is not feasible to adequately cover a-k in the time allotted in the course. Instead a selection of 3-5 of the items below will be presented in the course and/or elements may be included in discussion of "Food in Cultural Context") (10 hours)

a. Food as opposition (cultural construction [way to assert identity in a foreign culture]/social class; body image and self awareness; food, body and culture)

- Illustrative Film Example: Eating
- Illustrative Film Example: Dags
- Illustrative Film Example: Goodfellas

b. Food as solace (medical, cultural connection, caring, nurturing)

- Illustrative Film Example: Like Water for Chocolate
- Illustrative Film Example: Garlic is Like Ten Mothers
- Illustrative Film Example: Pins and Noodles

c. Food as exploitation (eating the other; political)

- Illustrative Film Example: Papapapa
- Illustrative Film Example: Muriel's Wedding

d. Food as commodity (scarcity; rules that govern food distribution)

- Illustrative Film Examples of Denial of Food:
 - Schindler's List
 - We of the Never Never
 - Lawrence of Arabia
 - Discreet Charm of the Bourgeoisie
 - Gandhi

- e. **Food as abundance**
 - **Illustrative Film Example: Private Life of Henry VIII**
 - **Illustrative Film Example: The Cook, The Thief, His Wife and Her Lover**

- f. **Food as discipline (manners/etiquette, religion, rules)**
 - **Illustrative Film Example: Babette's Feast**
 - **Illustrative Film Example: Scene from: Beauty and the Beast**
 - **Illustrative Film Example: Scene from: Pretty Woman**
 - **Illustrative Film Example: The Age of Innocence**

- g. **Food as service (who prepares – division of responsibility; meaning in the who)**
 - **Illustrative Film Example: Tampopo**

- h. **Food as taboo – avoidances, prohibitions**
 - **Illustrative Film Example: Pulp Fiction**
 - **Illustrative Film Example: The Cook, The Thief, His Wife and Her Lover**
 - **Illustrative Film Example: Bad Boy Bubby**
 - **Illustrative Film Example: Alive**
 - **Illustrative Film Example: La Grande Bouffe**
 - **Illustrative Film Example: The Donner Party**

- i. **Food as pleasure; Food as art**
 - **Illustrative Film Example: Babette's Feast**
 - **Illustrative Film Example: Like Water for Chocolate**
 - **Illustrative Food Example: Ribelli Per Caso**

- j. **Food as erotica/sex**
 - **Illustrative Film Example: Tampopo**
 - **Illustrative Film Example: Tom Jones**
 - **Illustrative Film Example: The Gold Rush – Charlie Chaplin**

k. Food as unity or disunity; family togetherness

- Illustrative Film Example: Eat Drink Man Woman
- Illustrative Film Example: Soul Food
- Illustrative Film Example: Big Night

E. The Food Selection Paradigm (6 hours)
1. Celebration of Food and Abundance
2. Hunger: International and Domestic

F. Student Presentations (includes 2 hour final exam period) (6 hours)

IV. Evaluation Methods

The final grade for the course will be determined as follows:

| | |
|-------------------------------------|-----|
| Film Analysis Worksheets | 20% |
| Research Paper | 20% |
| Reflective Essay(s) | 15% |
| Quizzes | 15% |
| Presentation(s) | 10% |
| Samples and/or Recipes Contribution | 5% |
| Attendance/Participation | 15% |

Grading Scale

| | |
|--------|---|
| 90-100 | A |
| 80-89 | B |
| 70-79 | C |
| 60-69 | D |
| 0-59 | F |

V. Required textbooks, supplemental books and readings

Required readings for this course are different related to the films shown. References are recommended for completing the assignments based on student project interest areas.

VI. Special Resources

Out-of-class preparation for group activities (e.g., presentations and samples/recipes contribution) is designed to be minimal.

During the course of the semester we will be viewing several films. Arrangements will be made for joint viewing in a room with video projection. It is, however, highly recommended that you view each film at least twice; many scenes in the beginning of a film achieve their full significance only after the viewer has seen the whole film.

Students have several opportunities for multiple viewings:

1. Many films can be rented from local video stores, for example: Giant Eagle, Blockbuster Video, etc.
2. Some films may available for viewing in Stapleton Library either in small groups or individually
3. Arrangements may be made (under investigation) for special showings on the IUP TV channel.

Students may need to budget for purchase of ingredients related to food preparation for dishes provided as part of their presentations and for sample contribution (as applicable). In addition, if students need access to food preparation facilities as foods should arrive to class already prepared, requiring only minimal assembly and/or heating. Opportunities to use the Department of Food and Nutrition Foods Lab (Ackerman 5) may be offered.

Since the course may involve evaluation of foods by eating, please advise the instructor of any dietary concerns or restrictions you may have. All concerns and restrictions will be respected.

VII. Bibliography

FILMS

Shown in the past:

A Moveable Feast (documentary, USA)
America Drinks: History of the American Beverage (documentary);
America Eats: History on A Bun (documentary, USA)
Chicken Real (documentary)
Garlic is As Good as Ten Mothers (documentary)
Yum Yum Yum! (documentary, USA, Louisiana)
Babette's Feast (Denmark, France)
Big Night (USA, Italy)
Chocolat (France)
Eat, Drink, Man, Woman (Taiwan, 1994))
Eating (USA); disordered eating
Like Water for Chocolate (Mexico, 1993)
Papapapá (Peru)
Soul Food (USA, African-American)
Tampopo (Japan, 1987)
301/302 (Korea); disordered eating

Others under consideration OR Independent Viewing Options:

Anatomy of a Spring Roll (1994, documentary)
Fast Food Adventures (USA, 1999, documentary)
Pins and Noodles (USA, 1997, documentary)
The Global Banquet: Politics of Food (www.maryknoll.org)
Coffee Break
The Family Table
Fishing in the City
Serving with Dignity
Japanese Tea Ceremony
Dinner Rush (2001)
Eating Raoul (1983)
Ermo (China, 1994)
Fried Green Tomatoes (1992)
Green Eggs and Ham
Life is Sweet (United Kingdom, 1990)
Ribelli Per Caso (Rebels by Chance) (Italy, 2001)
Soylent Green
Tortilla Soup (USA, 2001)

Cannibal! The Musical
Combination Platter (USA, 1993)
Delicatessan (France, 1991)
Sweeney Todd
Ravenous
Dragon Chow
Sugarbaby (Zuckerbaby) – Germany – 1985
The Story of Boys and Girls (Italian, 1991)
The Donner Party (1992)
The Last Supper (1995)
Tom Jones (1963)
What's Cooking (USA, 1999)
Willie Wonka and the Chocolate Factory (1971)

Clips from:

9 ½ weeks

When Harry Met Sally

Beauty and the Beast (Disney)

Pretty Woman

Monty Python's The Meaning of Life (United Kingdom, 1983)

BOOKS

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Ammer, Christine. (1995) Fruitcake & Couch Potatoes and Other Delicious Expressions. New York: Plume.

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SELECT WEB SITES

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Other Selected Web Site Resource Examples:

Film Reviews and Purchasing:

www.facets.org

www.reel.com

List of food films with a brief summary

<http://www.sallys-place.com/food/newsroom/food-films.htm>

Food in film trivia

<http://wso.williams.edu/orgs/trivia/skills/hours/food.html>

The Food Museum

Museum examines what we eat and how we eat it, where it came from, how it has evolved, what its impact is on the world, and what its future may be.

www.foodmuseum.com

Slow Food

An organization dedicated to the preservation of authentic foods.

www.slowfood.com

LBST499 Screen Cuisine Course Syllabus for Online Offering

Instructor Information

Name: Stephanie Taylor-Davis, PhD, RD, LDN
Email: stdavis@iup.edu
Office hours: On-Line (listed in Moodle as an Upcoming Event (posted in News and announcements))

Course Information

Course title: Screen Cuisine: A Multicultural Feast

Course #; LBST 499
Credits: 3 Credits

Course description: Would you like to learn more about different cultures by watching movies you interested in tasting a wide variety of foods not typically available locally? Identify opportunities to enhance your traditional eating patterns? Have you noticed how integral food is to human interactions? Do you ever identify a cultural/ethnic group by association with foods thought to be commonly consumed? How food marks our sameness and differences; its mythic and symbolic importance; the joy of plenty; the fear of famine and deprivation we eat and the ceremonies surrounding it are all topics to be examined in this course. Both documentary (e.g., "A Moveable Feast", Les Blank films such as "Yum, Yum, Yum" and "Garlic is as Good as Ten Mothers") and contemporary films (e.g., "Babette's Feast", "Tampopo", "Chocolat"). In addition to film, typical readings include excerpts from: Boggs, *The Art of Watching Film*; Kittler, *Food and Culture in America*, Poole, *Reel Meals, Set Meals: Food, Film and Theatre*, Flandrin and Montanari, *Food: A Culinary History from Antiquity to the Present*, Schlosser, *Fast Food Nation*.

Prerequisite(s): 73 s.h.

Course Objectives

Course Outcomes: After completing the course, the students will:

1. Through constructive discourse with others, synthesize information to gain greater insight about personal perspectives relating to food and culture.
2. Describe how aspects of culture are expressed through/with food (e.g., symbolism, etiquette).
3. Describe how socio-economic status, religious beliefs, age and gender, and ethnicity may integrate with eating behavior.
4. Evaluate representations of food in film with regard to how food adds meaning (e.g., social, political, cultural) to the film.
5. Compare film representations of food and culture with historical and contemporary practices.
6. Through observation, demonstration and/or practice, identify foods and cooking techniques employed in selected cultures.
7. Assess the nutrition qualities and health implications of selected ethnic cuisines and food consumption patterns.
8. Analyze aesthetic (i.e., visual language) attributes of film in order to be more sensitive to the manner in which films can, and do influence thought.

****Specific objectives and/or an analysis worksheet for each film and/or major culture covered will be distributed in class.**

Policies

- You are expected to comply with the IUP Academic Integrity Policy (link to IUP website for this information).
- All Quizzes and Assignments must be completed no later than 11:55pm on the date specified. No work will be accepted after established deadlines.
- No make-up quizzes or opportunities for completion of assignments will be given except in the case of documented (in writing) illness or family emergency.
- Please contact the IUP IT Support Center or your instructor via email for help at any time.

Textbooks and Required Resources

Required reading: Journal Articles (in .pdf format or online), Web Page links, PowerPoint, Handouts.

Required website: List Learning Management System here (e.g., Moodle, D2L)

Required Technology: Computer with reliable Internet access. Ability to watch streaming video (includes VPN to IUP network for use of Films On Demand) and/or DVD so that you can watch assigned films. Subscription (month-to-month during course) to Netflix.com may be required or the student can opt to purchase films from a local vendor or an online source such as Amazon.com.

Evaluation

| | |
|---|-----|
| Film-Specific Worksheets | 20% |
| Reflective Essay(s) | 20% |
| Research Paper / Project | 20% |
| Quizzes | 20% |
| Forum Postings and Chat Assignments (including recipe contribution(s)) | 20% |

Grading Scale

| | |
|--------|---|
| 90-100 | A |
| 80-89 | B |
| 70-79 | C |
| 60-69 | D |
| 0-59 | F |

Calendar Schedule - See Learning Management System (e.g., Moodle or D2L) for Details. Distribution of Course Topics (see Detailed Course Outline on the next page will depend on whether course is offered during a 3-week winter session, 5-week summer session, or 14/15-week (including final exam period) fall/spring semester.

Detailed Course Outline

- A. Introduction**
 - 1. Description of course content
 - 2. Support for different points of view
 - 3. Using literature to formulate and support an opinion
 - 4. Concept of synthetic thinking

- B. Culture Defined**
 - 1. Definition of culture
 - 2. Tell me what you eat and I'll tell you who you are
 - a. National cuisine and ethnic identity
 - b. Delocalization and commercialization
 - 3. Information acquisition on eating in the social setting
 - 4. Making and breaking of kinship
 - 5. The Meanings of meals
 - 6. Foods defined as edible
 - 7. Values regarding traditional foodways: Slow food in fast times
 - 8. Dueling desires: Pleasure and health
 - 9. Food festivals

- C. Film as a communication and educational media**
 - 1. Film terms and topics
 - a. Themes, narrative, characters, point of view, the scene
 - b. Basic cinematography and visual design (e.g., food stylists)
 - 2. Approaches to writing about film
 - a. Movie review, theoretical essay, the critical essay
 - 3. Preparing to watch and preparing to write/discuss
 - a. Subject matter and meaning
 - b. Silent dialogue
 - c. Visual memory and reflection

- D. Food and Cultural Expression (illustrated through selected films – Note: Illustrative Films listed are simply examples. Films selected will vary and may change over time.)**
 - 1. Food in Cultural Context (specific cultures selected will vary and may include other cultural groups than those listed below)
 - a. The American Plate
 - i. America as a “melting pot “
 - ii. Thanksgiving and American cultural identity (ethnographic research)

- iii. Trends in food consumption
- iv. Regional differences
- v. Dietary patterns and health implications
 - Illustrative Film Example: A Moveable Feast
 - Illustrative Film Example: America Eats
 - Illustrative Film Example: Yum, Yum, Yum
 - Illustrative Film Example: What's Cooking?
 - Illustrative Film Example: Fast Food Adventures

b. Example: Mexican

- i. Dietary patterns and health implications
- ii. Eating practices, food preferences and food preparation techniques
- iii. Customs, traditions, and superstitions
 - Illustrative Film Example: Like Water for Chocolate

c. Example: Italian

- i. Regional differences
- ii. Dietary patterns and health implications
- iii. Eating practices, food preferences and food preparation techniques
- iv. Customs and traditions
 - Illustrative Film Example: Big Night

4. Food as a medium or facilitator for expression of symbolism and meaning (Note: It is not feasible to adequately cover a-k in the time allotted in the course. Instead a selection of 3-5 of the items below will be presented in the course and/or elements may be included in discussion of "Food in Cultural Context")

a. Food as opposition (cultural construction [way to assert identity in a foreign culture]/social class; body image and self awareness; food, body and culture)

- Illustrative Film Example: Eating
- Illustrative Film Example: Dags
- Illustrative Film Example: Goodfellas

b. Food as solace (medical, cultural connection, caring, nurturing)

- Illustrative Film Example: Like Water for Chocolate
- Illustrative Film Example: Garlic is Like Ten Mothers

- Illustrative Film Example: Pins and Noodles
- c. Food as exploitation (eating the other; political)
- Illustrative Film Example: Papapapa
 - Illustrative Film Example: Muriel's Wedding
- d. Food as commodity (scarcity; rules that govern food distribution)
- Illustrative Film Examples of Denial of Food:
 - Schindler's List
 - We of the Never Never
 - Lawrence of Arabia
 - Discreet Charm of the Bourgeoisie
 - Gandhi
- e. Food as abundance
- Illustrative Film Example: Private Life of Henry VIII
 - Illustrative Film Example: The Cook, The Thief, His Wife and Her Lover
- f. Food as discipline (manners/etiquette, religion, rules)
- Illustrative Film Example: Babette's Feast
 - Illustrative Film Example: Scene from: Beauty and the Beast
 - Illustrative Film Example: Scene from: Pretty Woman
 - Illustrative Film Example: The Age of Innocence
- g. Food as service (who prepares – division of responsibility; meaning in the who)
- Illustrative Film Example: Tampopo
- h. Food as taboo – avoidances, prohibitions
- Illustrative Film Example: Pulp Fiction
 - Illustrative Film Example: The Cook, The Thief, His Wife and Her Lover
 - Illustrative Film Example: Bad Boy Bubby
 - Illustrative Film Example: Alive
 - Illustrative Film Example: La Grande Bouffe
 - Illustrative Film Example: The Donner Party

i. Food as pleasure; Food as art

- **Illustrative Film Example: Babette's Feast**
- **Illustrative Film Example: Like Water for Chocolate**
- **Illustrative Food Example: Ribelli Per Caso**

j. Food as erotica/sex

- **Illustrative Film Example: Tampopo**
- **Illustrative Film Example: Tom Jones**
- **Illustrative Film Example: The Gold Rush – Charlie Chaplin**

k. Food as unity or disunity; family togetherness

- **Illustrative Film Example: Eat Drink Man Woman**
- **Illustrative Film Example: Soul Food**
- **Illustrative Film Example: Big Night**

E. The Food Selection Paradigm

- 1. Celebration of Food and Abundance**
- 2. Hunger: International and Domestic**

Bibliography

FILMS

Shown in the past:

A Moveable Feast (documentary, USA)
America Drinks: History of the American Beverage (documentary);
America Eats: History on A Bun (documentary, USA)
Chicken Real (documentary)
Garlic is As Good as Ten Mothers (documentary)
Yum Yum Yum! (documentary, USA, Louisiana)
Babette's Feast (Denmark, France)
Big Night (USA, Italy)
Chocolat (France)
Eat, Drink, Man, Woman (Taiwan, 1994))
Eating (USA); disordered eating
Like Water for Chocolate (Mexico, 1993)
Papapapá (Peru)
Soul Food (USA, African-American)
Tampopo (Japan, 1987)
301/302 (Korea); disordered eating

Others under consideration OR Independent Viewing Options:

A Matter of Taste (2000)
Anatomy of a Spring Roll (1994, documentary)
Cloudy with a Chance of Meatballs (2009)
Fast Food Nation (2006)
Fast Food Adventures (USA, 1999, documentary)
Food, Inc. (2008)
Julia & Julia (2009)
No Reservations (2007)
Pins and Noodles (USA, 1997, documentary)
Ratatouille (2007)
The Global Banquet: Politics of Food (www.maryknoll.org)
Waitress (2007)
Coffee Break
The Family Table
Fishing in the City
Serving with Dignity
Japanese Tea Ceremony
Dinner Rush (2001)
Eating Raoul (1983)

Ermo (China, 1994)
Fried Green Tomatoes (1992)
Green Eggs and Ham
Life is Sweet (United Kingdom, 1990)
Ribelli Per Caso (Rebels by Chance) (Italy, 2001)
Soylent Green
Tortilla Soup (USA, 2001)
Cannibal! The Musical
Combination Platter (USA, 1993)
Delicatessan (France, 1991)
Sweeney Todd
Ravenous
Dragon Chow
Sugarbaby (Zuckerbaby) – Germany – 1985
The Story of Boys and Girls (Italian, 1991)
The Donner Party (1992)
The Last Supper (1995)
Tom Jones (1963)
What's Cooking (USA, 1999)
Willie Wonka and the Chocolate Factory (1971)

Clips from:

9 ½ weeks

When Harry Met Sally

Beauty and the Beast (Disney)

Pretty Woman

Monty Python's The Meaning of Life (United Kingdom, 1983)

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SELECT WEB SITES

Students will be referred to appropriate on-line resources for research and informational purposes. The resources will be identified based on topics covered in the course.

Other Selected Web Site Resource Examples:

Film Reviews:

www.facets.org
www.thenibble.com/fun/foodfilmfestivals/
<http://www.imdb.com/>

List of food films with a brief summary

<http://www.sallys-place.com/food/newsroom/food-films.htm>

Food

<http://wso.williams.edu/orgs/trivia/skills/hours/food.html>

The Food Museum

Museum explores what we eat and how we eat it, where it came from, how it has evolved, what its impact is on the world, and what its future may be.

www.foodmuseum.com

Slow Food

An organization dedicated to the preservation of authentic foods.

www.slowfood.com

Topic outline

 News forum

1

Sample Lesson: Food, Religion and Rituals

For each major topic/less students will be provided with learning objectives; reading assignments and resource links, brief instructor perspectives or supplementary information; a copy of the lecture slides that students would see if they were to attend an in-resident meeting of the course, and one or more worksheets to stimulate critical thinking about course concepts and food/culture films assigned for viewing. Assignments are designed to encourage reflection and critical thinking.

 Overview: Food, Religion and Rituals

 Learning Objectives: Food, Religions and Rituals

 Assignment - Read Article: Savoring the Sacred: Understanding Religion through Food

 PowerPoint for: Food, Religion and Rituals

 Complete the Attached Table of Food-Based Characteristics for 3 of the Religions Listed

Film Assignment: Babette's Feast

 PowerPoint to Introduce the film, "Babette's Feast"

Assignment: Watch the film, "Babette's Feast" (see film listing for sources to access this film).

 Assignment: Complete the Worksheet for the film, "Babette's Feast"

 Assignment: "Babette's Feast": Discussion



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Many different religions include food observances or rituals as part of their faith. It is important to keep in mind as we study this topic that the relationship of food and religion is a complex one. The role of food in cultural practices and religious beliefs may vary among individuals and communities. Therefore, while general information is presented in the readings, PowerPoint slides and through web-based links, you should not make assumptions about an individual's religious beliefs or food-based practices.

The information about food and cultural/faith-based practices that you obtain from this unit will help you to understand and respond to the needs of a range of religions. We will look at the current and historical basis for what foods are included/excluded according to certain religious rules and why. We will use food as the focus to facilitate an open and constructive dialogue about religious diversity.

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Learning Objectives: Food, Religions and Rituals

1. Describe the various determinants of food consumption pattern, including the meaning and role of food as it relates to religious beliefs and rituals.
2. Identify how members of some religious and non-religious communities adapt their food habits to accommodate their beliefs.
3. Discuss the meaning and the key elements in some common prayers associated with food and identify why they are significant for believers.
4. To examine the function and interaction of religion, lifestyle, and habit on food choice.
5. After watching the video, "Babette's Feast", and using the worksheet provided, discuss the influence of religion on food choice, perception and preferences.

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Savoring the Sacred: Understanding Religion through Food

Corrie E. Norman

Phi Kappa Phi Forum, Summer 2003

“I began to follow the scent, like a child drawn to a candy store.” That’s how April Nelson described the beginning of her research. Along with an amazing voice that she is training as a music major, April has a keen sense of smell, which helped her find her intended destination in a Charlotte strip mall one blustery January afternoon. She was on the trail of food stores catering to Muslims. The scent she described was the sweet-sharp aroma of spices. Once inside A.J. Indo-Pak Grocery, April approached Jagtar Singh. Although she had prepared a number of questions ahead of time, her nose got the best of her. “What’s that smell?” came out of her mouth first. She got a smile and an education in return.

April could have learned about Islam without a trip to Charlotte, a little over an hour’s drive from Converse College in Spartanburg, South Carolina. In fact, she had already listened to me drone on about it in class. But April and her classmates really learned about Islam and other traditions through experiences such as her encounter with Jagtar and his spices. She got a vivid sense of the richness of Islam that a lecture could not impart.

Approximately seventy-five Converse students over the past year have learned to see, smell, touch, and taste how humans in a variety of religious contexts find meaning through food. Some, like April, did so as researchers with the Harvard Pluralism Project. Converse students have been documenting new immigrant religious traditions in the Charlotte area as part of the nationwide project. We chose to focus particularly on

foodways. Other students participated in an interdisciplinary course entitled, "Gender, Food, and Meaning," part of Converse's Honors Program. Along with consuming hefty portions of theory, sacred texts, and literary homages to food, they have eaten in Hindu Temples and Jewish homes, and learned to cook exotic dishes and perform the Zen Tea ceremony. Still others were guests at class feasts, or contributed to a research project on food and college women. And some just went along for the ride and a break from the Dining Hall.

I have been host, chief cook, and potwasher for this progressive meal. M.F.K. Fisher once remarked that she wrote about food because she was "hungry." Most of us are, for one thing or another. My students, who come largely from evangelical Protestant backgrounds, know this. What I hope to do as a religious studies professor is to heighten their awareness of it, to train their palates in a sense. I want help them understand how the rumblings of stomachs and hearts might be related. I want to help them get a taste for the depths of flavor that religions across time and cultures express. I want them to be aware of the bountiful variety of religious expression that exists in the United States today. And, I hope that through getting a taste for the food that feeds the hunger of others, they might come to appreciate how it can be hearty sustenance just as their own traditional fare is for them.

April began with the smell of spice. The color of green tea, the sound of falafel frying, and the feel of dough drew in others. Through food, all the students took in (literally!) things about religion that are difficult to get across in the abstractions of the classroom. What follows is a taste of what they savored....

Religion is more than belief. April, who comes from a Bible-centered tradition, was very impressed when Jagtar showed her the sources of Islamic beliefs about food in the Koran. But she soon learned that Islam, like her form of Christianity a tradition suspicious of empty forms and rites, means submission to Allah through practice as well as belief. Many of the spices she smelled are used to season the *halal* (permitted) meats carried by Jagtar's store. Muslims, like Jews, follow strict butchering practices that reinforce the links between cleanliness, holiness, and healthiness. "You can see the difference," Jagtar told April. "There is no blood in our meat. Blood is sacred; we do not consume it." The next time April visited her neighborhood market, she took a look in the meat department and observed, "I never noticed how much blood our meat has in it before." She learned one of the key aspects of many religions: holiness is "wholeness" of life. How and what one eats can be just as important as how one thinks.

Religion is experienced in the body. In an act of solidarity with the Muslim community she was researching, Heather Barclay decided to keep the Ramadan fast, which means not eating from sunrise to sunset during this holy month. Heather, a superb student with extraordinary energy, found this ultimately too challenging. "I was exhausted from rising so early to take my only meal of the day. I was dying for something to eat by lunchtime. Not being able to drink was really tough. I couldn't understand how Muslims go about their regular activities." Heather decided to investigate further. She interviewed Seema Azad, a twenty-year resident of Charlotte from Pakistan, who explained how Muslim children gradually learn to fast. "They are not forced," she said, "but they come to want to do it because we all do. It becomes second nature and our bodies learn to handle it." As

she and Heather talked one afternoon in the middle of Ramadan, a delicious stew simmered away on Seema's stove. This would be her family's fast-breaking meal after prayers at sundown. "The aroma was overwhelming, and I just had to ask how she could stand to cook and fast at the same time," Heather recalled. "The only thing that bothers me," Seema told her, "is that I can't taste the food as I cook. But that also reminds me of the significance of Ramadan. It's the time I can't fuss over the stew all afternoon. I just have to let it go and concentrate on God. The smell reminds me."

Symbol, ritual, and myth are the vehicles of religious experience. A first-year student named Liz faced a personal dilemma on her first research visit to a Hindu temple. During the ceremony she was observing, fruit was offered by worshippers to the deities. Feeding the gods is a central act of Hindu devotion. The gods, Hindus believe, accept and sanctify the food. Devotees then eat the sacred leftovers or *prasadam*. When Liz, a born-again Christian, was offered a banana used in the ritual by an elderly Hindu woman, she wondered, "Would eating it be betraying Christ?"

While coming from a religion that sees its own sacred meal purely as a memorial symbol, Liz still intuited something about food's ability to transmit the holy. In religious studies, we say that symbols point beyond themselves to transcendent reality. A Hindu student explained to Liz how the images of deities point to something that cannot be fully expressed by any image. Lovely statues and bananas are part of the language through which humans communicate with the divine through sacred stories (myths) and actions (rituals).

The power of symbol, myth, and ritual is often difficult to get across to Protestant students, who have come to understand approaching the divine as the unmediated right of individuals anytime, anywhere. Symbolic food can be a particularly vivid eye-opener for students encountering unfamiliar traditions. Why didn't her participation in other aspects of Hindu worship, such as handclapping to the rhythm of the hymns, bother Liz? It took a banana she understood to be more than a banana to do that.

From the forbidden fruit of Eden to the world cooked into existence by Brahmin, food myths are ubiquitous but vary widely. Even within traditions, individual experience of ritual is both different from and the same as every other experience of it. This dynamic makes religion live for the devotee. She experiences it with a long line of ancestors and in her own body. As students watched members of the Cambodian Buddhist Temple place rice offerings in their monks' begging bowls, the connections between past and present, ancestors and the living, the transcendent and the fleeting, came home to them. Southeast Asian Buddhists feed their monks to gain spiritual merit for themselves and their ancestors. As Tina Ya, a medical administrator and cultural mediator for the Cambodian community explained, "When I put rice in the monk's bowl, I think about my mother. It brings her honor."

Students noticed that the monks' bowls were made of plastic. This is an ancient ritual adapted to modern convenience. Most of the traditional Cambodian fare was prepared by older women. Students giggled, however, as they noticed a younger Cambodian place a Burger King bag on the rice table. As the students, at first timidly but soon with gusto, feasted with the community, one remarked, "I wonder if this will survive here? I mean, the younger people aren't cooking. They eat fast food like us."

Religion involves community. Everywhere students went, they encountered similar issues. They learned that food is a major way of re-establishing community in a new place. When students first visited the Charlotte Jain community, they didn't expect food to be a significant factor. Jains are strict vegetarians, who avoid any eating that involves killing plants or animals. What students discovered, however, is the importance of the monthly meals shared by the Jains. Families take turns hosting the meals, with obvious pride in the beautiful array of dishes. "It is difficult to eat outside our homes because of our diet," Mr. Doshi explained. "Here, we eat in community; we are not alone."

Ashante Thompson discovered that another Hindu community was ensuring its survival by having a monthly meal cooked by its youth. Adults taught the teenagers how to make traditional Indian foods associated with special religious occasions. A Jain mother told Victoria Smith that she had taught her three sons, now grown professional men, to cook traditional dishes, "so they will remember."

Religion isn't always in church. To investigate religion and food, students had to get out of halls of worship. In kitchens and dining rooms, students saw facets of religion that they would have missed otherwise. They remarked repeatedly on how eating made homes sacred spaces. One student observed as she returned from Sabbath dinner with a Jewish family, "That was a dinner and a worship service at the same time."

Women are powerful religious agents. Typically, students visiting a community would be approached by male leaders who would show them around and tell them about the

religion in terms they thought the students could understand; in other words, what they believe. Women's participation, and other significant aspects, might go unnoticed. One of the reasons we examined food is because Converse is a women's college; we wanted a focus that would help us get to know women.

Students learned that women are often the religious experts when it comes to ritual foodways. While April was impressed with Jagtar's knowledge of the Koran, she found it amusing that he "didn't know a thing" about how to make the holiday foods he loved. "That's typical," she remarked to the class, as others nodded. The next day, April got an email from Jagtar. He had consulted several female relatives and sent recipes they had given him.

Students also learned of the complexities that food creates for women in religious communities. Young professional women do not have the time to make the dishes their mothers once prepared. Some resent the pressure to keep up labor-intensive traditions, but feel guilty if they don't. Others compromise by devising shortcuts or sharing "women's" tasks with their spouses. Seema reflected on this: "I'd like to write down some recipes for our daughters. But we must start with simple things. Biryani, for example, our rice dish, is too complicated and takes too long. They would get discouraged."

Religion plus food can be a recipe for common ground. "I finally decided that Jesus would want me to be polite, so I took it." That's how Liz resolved her dilemma with the banana. She decided that sharing the food of another faith might be the best way to live out her faith.

Encountering religious diversity often raises difficult questions for students like Liz, who belong to traditions that teach other religions are false paths. Her southern Christianity, however, also taught her the importance of hospitality and politeness. Liz and other students were awed by the generosity shown them in the communities they visited. They were treated as special guests in houses of worship and invited for meals in homes. Many of the people they encountered come from cultures in which the savoring of fellowship over food has not become a lost art. Meals gave them time to get to know people. As they were fed by others and ate with them, they became connected to them.

In her journal, Quinn described her initial encounter with the neo-pagan group she was researching:

At first I felt very uncomfortable. People continued arriving, and everyone was carrying some type of food. The priestess said that food is a large part of their community. It is a way they get together to have fellowship with one another. I know that my family never gets together unless there is food involved. As I watched everyone interact, I noticed how much they reminded me of a family. We all use food to bring us together in fellowship. When they offered me something to drink, it was sweet. After that, I was fine.

Food also serves as a way to relate when difference can't be overcome. Heather's favorite memory is of being taught to make chapati by Hindu grandmothers. "They couldn't speak English and I couldn't speak Hindi, but we communicated with our hands as they taught me to roll the dough. I learned that this is how they taught little girls in India. I could tell they enjoyed it; it reminded them of happy times. It reminded me of learning from my grandmother."

In many ways, students tasted the connections between the foreign and the familiar. As part of our research, I asked students to investigate the foodways of their own religious communities. Anna came to see her church's potlucks as food rituals. "We

always have a lot of potato dishes," she related. "I just took this for granted until I read our church cookbook. It seems that many years ago, the church had a supper and everyone brought potatoes. Now it's a tradition, going back to that time."

As students came to know religions new to them through food, they began to experience their own traditions anew. One student commented, "I understand more about the Lord's Supper now that I know how important food is in other religions." Some students even learned to cook their own traditions' dishes. Understanding religion through food helped students appreciate difference; but it also helped them become aware of how much all of us hungry people share. April concluded her report, "The next time I was in my grocery store, I caught a whiff of something familiar. I smiled. It was that smell again. I'd just never noticed it before."

Food, Religions and Rituals

Based on information from: Bryant et al., "The Cultural Feast: An Introduction to Food and Society (2003). Thompson Wadsworth Publishing.; Chapter 8: Worldview, Religion and Health Beliefs: The Ideological Basis of Food Practices

Religion: Defined

- A component of culture that includes a system of beliefs expressed through rituals and symbols and which is concerned, usually, with the supernatural.
- A system of beliefs; taken on the basis of faith

Examples of Major Religions of the World

- Christianity
- Islam
- Hinduism
- Buddhism
- Sikhism
- Unitarian-Universalism
- Judaism
- Neo-paganism
- Scientology

Key Religious Concepts

- Communication
- Faith
- Sacrifice
- Belongingness
- Separateness
- Appeasement
- Sacrament or rituals

Functions of Religion within a Culture

- Provides people with an organized picture of the universe
- Enhanced feeling of unity and social solidarity
- Reinforces cultural values and standards of behavior

Food and Religion

- A set of food practices which support and enhance the beliefs of the religion

Origin of Food Practices

- Advocated in scripture
- Degreed by religious or political leaders
- Co-option of existing food practices for religious purposes

Adapted from: Encyclopedia Britannica and Eatright.org- The American Dietetic Association

EXAMPLE FOOD PRACTICES OF SELECT RELIGIONS

Christianity

(e.g., Roman Catholic, Orthodox and Protestant)

- **Feasting, Fasting**
 - Some Catholic and Orthodox Christians: may fast or avoid meat on Fridays, during Lent or on Good Friday. Some eat fish instead.
 - Christmas, Easter, Pentecost, and Christmas feast days
- **Communion** - Celebrated by many Christians.
 - eating bread and drinking wine (or substitutes) to represent the body and blood of Jesus Christ.
- **Some Christians don't drink alcohol.**
 - Examples: members of the Salvation Army and other Protestant churches.

Christianity (continued)

(e.g., Roman Catholic, Orthodox and Protestant)

- Mormons and Seventh Day Adventists also avoid caffeinated and alcoholic beverages.
- Many Seventh Day Adventists don't eat meat or dairy products. Those that do eat meat don't eat pork.

Judaism (Liberal or Orthodox)

- **Kashrut** refers to the laws pertaining to food in the Jewish religion.
 - Foods such as pork and shellfish are strictly forbidden.
 - There are rules forbidding the mixing and consumption of dairy products with meats.
 - Foods must be prepared in the right way in order to be Kosher.
- **Fasting, Feasting**
 - Yom Kippur - the Day of Atonement - is a Jewish fast that lasts from approximately dusk till dusk.
 - Jewish feast days include Rosh Hashanah and Passover.

Islam

- Moderation in all things (including eating and dietary habits) is central to life
- All foods are allowed (Halal) except for those that are considered harmful. Prohibited foods (and other aspects of life) are called Haram.
 - Haram foods: pork, alcohol and any products that contain emulsifiers made from animal fats, particularly margarines, and some bread products fermented by yeast; caffeinated drinks.
- **Fasting periods vary.**
 - Muslim fasting periods vary. The month of Ramadan requires mandatory fasting from dawn until dusk

Hinduism

- Many Hindus are vegetarian but this is not compulsory.
 - Depending on the level of adherence to this belief, in many cases beef is forbidden while pork is sometimes restricted or avoided.
 - Prohibited animal products tend to vary from one country or region to the next. For example, duck and crab may be forbidden in one geographical location while fish may be part of the staple food for people living in other areas.
- Most Hindus do not eat beef or beef products, because the cow is held to be sacred.
- Dairy products including milk, butter and yoghurt may be eaten.
- Some foods are thought to inhibit the Hindu's quest for spiritual enlightenment and restricted (e.g., alcohol, onions and garlic)

Hinduism (continued)

- Fasting
 - depends on the person's caste (or social standing) and on the occasion; for example, rules regarding fasting depend on whether the day has religious or personal significance.

Buddhism

- Most Buddhists choose to become vegetarian to avoid killing animals.
 - Some Buddhists avoid meat and dairy products, while others only shun beef. This is affected by cultural, geographical and dietary influences.
- Religious dates vary from one region to the next.
- Buddhist monks and nuns are not allowed to cultivate, store or cook their own food; instead, they must rely on 'alms', which are donations from believers. This sometimes includes meats, as monks and nuns aren't allowed to ask for specific foods.

Other Religions....



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Separate groups: All participants

Complete the Attached Table of Food-Based Characteristics for 3 of the Religions Listed

Available from: Sunday, 19 September 2010, 11:05 PM
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| Description/View | Buddhism | Catholicism | Hinduism | Islamic | Judaism | Mormon | Native American | Seventh Day Adventist | Other |
|---------------------------|----------|-------------|----------|---------|---------|--------|-----------------|-----------------------|-------|
| Fasting | | | | | | | | | |
| Moderation | | | | | | | | | |
| Ritual Slaughter of Meats | | | | | | | | | |
| Leavened Foods | | | | | | | | | |
| Beef | | | | | | | | | |
| Pork | | | | | | | | | |
| All Meat | | | | | | | | | |
| Eggs/Dairy | | | | | | | | | |
| Fish | | | | | | | | | |
| Shellfish | | | | | | | | | |
| Alcohol | | | | | | | | | |
| Coffee/Tea | | | | | | | | | |
| Meat & Dairy at same meal | | | | | | | | | |

X = prohibited or strongly discouraged; A = avoided by the most devout; R = some restrictions regarding type or when foods are eaten; O = permitted but may be avoided for certain observances; P = practiced


Babette's Feast (1987)

Director: Gabriel Axel _____

1988 Oscar Winner for Best Foreign Film
In Danish & French with English subtitles

Isak Dinesen, author




- ❖ The Danish author Karen Blixen was born on April 17th, 1885 at Rungstedlund north of Copenhagen.
- ❖ Foreigners may be more familiar with her pseudonym Isak Dinesen.

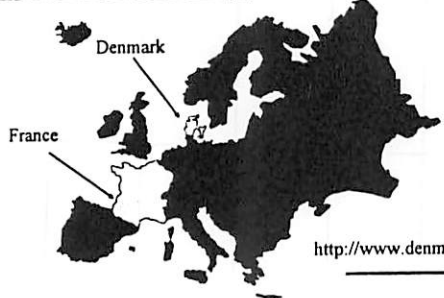
Karen Blixen (continued)

- Karen Dinesen married Bror von Blixen Finecke in 1914 and then she moved to Kenya. She has described her life in Kenya in her book "Out of Africa".
- In 1931 she returned to Denmark and after that she lived at Rungstedlund, which her father had bought in 1879, until her death in 1962.

Where is Europe?




Where is Denmark in Europe?




<http://www.denmark.dk/>

Where Is Rungstedlund?



- situated on the shore of the Sound (Øresund).



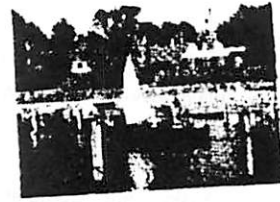
Books Written by Blixen

"Out of Africa" and "Babette's Feast" have increased the sales of Karen Blixen's books.

They awarded Sydney Pollack's film "Out of Africa" from 1985 seven out of eleven Oscar nominations by the American Academy Award, and Gabriel Axel's film "Babette's Feast" from 1987 received an Oscar for best foreign picture.

Karen Blixen died on Sept. 7, 1962

She is buried in the grove at the foot of "Ewaldshøj", where she and her father loved to sit.



Babette's Feast (The Story)

- First published in the Ladies Home Journal as a short story in 1950.

Babette's Feast (The Film)

- Period correct details
 - Interesting study in customs and lifestyle
- Set in Jutland, Denmark
- Main characters:
 - Two sisters = Martina and Philippa
 - Babette

Babette's Feast (The Film) A Bit of Food Trivia

- To be shared next class period!



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Separate groups: All participants

Assignment: Complete the Worksheet for the film, "Babette's Feast"

Available from: Saturday, 18 September 2010, 11:50 PM
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Submission draft

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Worksheet for: *BABETTE'S FEAST* (1987)

(Director: Gabriel Axel; Denmark; 102 minutes; French & Danish with English subtitles)

What was this film about?

What was the major message(s) or theme(s) of this film?

Check any ways in which food was represented or contributed to the film.

- Physical – example: _____
- Economic – example: _____
- Political – example: _____
- Social – example: _____
- Religious – example: _____
- Other – example: _____
- Other – example: _____

What associations, if any, did you make between food and culture after viewing the film?

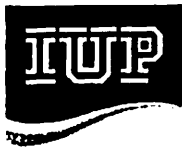
Did the film at all shape the way you view the culture(s) represented in the film? (consider associations, similarities, differences with regard to your own beliefs and food practices)

- Yes
- No
- Unsure

Please describe or explain your answer.

Additional Questions obtained from the web site of Gwen Ladd Hackler, PhD, Southern Nazarene University, Department of English, Bethany, Oklahoma.

- 1. Later on in the film when we discover Babette's secret, you will look back at her first set of English cooking instructions and see a delicious irony. What kind of irony is it, and how does it relate to the film's theme?**
- 2. What is the method of Babette's coming into such a large sum of money? How does this seem to contradict the theme of Providence in the film? Actually, does it contradict or does it confirm that theme?**
- 3. Why are the pastor's followers so afraid of eating the food that Babette prepares? What does this fear reveal about their attitude toward the world and their general attitude of religious denial?**
- 4. What affect does the feast have on those who attend—the followers who have fallen into discord, the General who is re-examining his life, the two sisters, and Babette herself?**
- 5. The title indicates that the feast is important (as does its parallels to the earlier scene and the fact that all the principal characters are in some way represented). What does the feast commemorate? Is the number of people present at the feast significant? Does the feast allude to a very important event or events in the Christian tradition? What important themes are addressed in the General's speech at the feast?**
- 6. How does the theme of art and artistry relate to various characters and events in this film? Does one sort of art seem to be honored over another in man's eyes? In God's eyes?**
- 7. What is the significance of Babette's being a foreigner? Of her being French? Of her being a servant?**
- 8. On some level, can Babette's character be interpreted as a kind of Christ-figure? In what ways?**
- 9. How might the snuffed and smoking candle featured at the end of the film be symbolic?**



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Separate groups: All participants This is a Question and Answer forum. In order to see other responses to these Questions, you must first post your Answer. This forum forces everyone to be subscribed. Everyone is now subscribed to this forum.

After completing your worksheet, post an Answer Response to EACH of the following 3 Question Sets AND then Reflect and reply on 2 postings made by other students.

Why are the pastor's followers so afraid of eating the food that Babette prepares? What does this fear reveal about their attitude toward the world and their general attitude of religious denial?

What affect does the feast have on those who attend—the followers who have fallen into discord, the General who is re-examining his life, the two sisters, and Babette herself?

The title indicates that the feast is important (as does its parallels to the earlier scene and the fact that all the principal characters are in some way represented). What does the feast commemorate? Is the number of people present at the feast significant? Does the feast allude to a very important event or events in the Christian tradition? What important themes are addressed in the General's speech at the feast?

You do not have permission to add a new discussion topic for all participants.
(There are no questions yet in this forum)

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