

HIS 263/W
THE GLOBAL HISTORY OF FOOD
SPRING 2021

Meeting Times: TR 12:30–145
Location: The Void
Zoom Link: <https://bit.ly/3osMuEv>
Passcode: 341363

Instructor: Thomas Fleischman
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Office Hours: Wednesdays, 12-2 pm
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This seminar examines the shifting relationship between people, food, and the environment that ties them together. It asks how have distance and space between the sites of production and consumption affected the economic and social relations of food? How has geography influenced the types of food people eat? How do views of scarcity and plenty shape approaches to farming? What is the role of governments and markets in agriculture? How does food refract and transform social divisions, cultural attitudes, and daily life?

Texts You May Purchase if You Like:

Emily Contois, *Diners, Dudes, and Diets*
Michelle Dupuis, *Nature's Most Perfect Food*
Julie Guthman, *Weighing In*
Sidney Mintz, *Sweetness and Power*

Texts: I will provide all readings as PDFs through the Perusall and Blackboard pages. If you wish to purchase any of the readings, I encourage it.

Guidelines and Grading Policy

PARTICIPATION AND PERUSALL: Complete all assigned readings, regularly attend class and participate in discussion. Since there is no textbook for this course, your learning depends upon your participation.

This semester we will be using the annotation platform Perusall to organize course readings and in-class discussion. **24 hours before every class meeting, you are required to post two questions and two comments to the assigned reading for the day in Perusall.** If you prefer to read in hard copy, by all means please do so by printing PDFs or getting the physical copies. But make sure to insert your annotations into Perusall when you are finished. I will offer a quick demo of the platform in class, but you can also learn more here: <https://support.perusall.com/hc/en-us/articles/360033995074-Getting-started>

ATTENDANCE: I will not take attendance. The world is stressful enough as is, and I don't feel like it's worth my time or energy to make sure you are sitting in front of your computer. Nevertheless, I expect you to be present and participate because you are college students who are interested in this subject. If you cannot bring yourself to regularly participate or do the work, this is not the class for you and I suggest you drop it immediately.

Midterm and Final Assignment: In this class, you will have one major assignment that you develop over the course of the semester. Not all students enjoy writing research papers (although some of you do and I love you for that) but do like the subject matter of their classes. In order to encourage sustained, rigorous, and high-quality engagement with the material, I am offering students the option of creating an "Unessay" **or** a research paper for their semester project. An "Unessay" is research project rendered in a format of your choosing. Examples of "Unessays" include poems, short stories, infographics, quilts, dances, podcasts, websites, quilts, illustrations, paintings, board games, and the list goes on and on.

Your "Unessay" will have several components and deadlines.

- 1.) **Proposal:** you must submit a short project description with the central questions you intend to explore, how you think your project will accomplish that end, and what it is you think it reveals.
Due Date: March 21st, 2021
- 2.) **First Draft/Version:** You must turn in a first iteration of your project which will then be submitted to peer review and professional feedback.
Due Date: April 11th, 2021
- 3.) **Final Draft/Version:** At the end of the semester, you must complete a final version of the project, replete with a written 3-page reflection on the project and bibliography of sources consulted.
Due Date: May 7th, 2021
- 4.) **Short Presentation:** You will give a short, 5-minute presentation to the class on your project at the end of the semester.
Due Date: Sign up for April 29th, May 4th, or May 6th

For HIS 263 W students (those taking this class for a "W" credit), you must create an assignment which has a significant writing component that is revised. If you'd prefer to write a traditional research paper, you may, but this requirement does not preclude an "Unessay." For example, if you're creating a podcast, you would have a script that needed several rounds of revision. If you're designing a board game, you would need extensive instructions that layout the central conceit of the game play or explains the mechanics. Whatever you decide to do, you must get prior-approval before continuing on with the project.

Not everyone has to do an "Unessay." You may write a 8-10 page research paper on any issue we've covered in class You should cite your sources according to the rules found in the Chicago Manual of

Style, using footnotes. No bibliography is necessary. *The guide is available in the library and online at <http://www.chicagomanualofstyle.org/home.html>*

Formatting: All papers must be submitted via Google Docs, and **saved with your last name first, e.g. “Fleischman Pork Paper.docx.”**

ON GRADING: This course will focus on qualitative not quantitative assessment, something we’ll discuss during the class, both with reference to your own work and the works we’re studying. While you will get a final grade at the end of the term, I will not be grading individual assignments, but rather asking questions and making comments that engage your work rather than simply evaluate it. You will also be reflecting carefully on your own work and the work of your peers. The intention here is to help you focus on working in a more organic way, as opposed to working as you think you’re expected to. If this process causes more anxiety than it alleviates, please contact me to discuss next steps.

The class will develop collectively a grading rubric for the semester. We will discuss what kind of work counts as an “A,” “B,” “C,” or “F.” Once we have reached consensus, students will evaluate the quality of their own work as well as their own final assignments, and give themselves a final grade. I reserve the right to change your assessment, but know that I am just as likely to raise your grade as I am to lower it.

EMAIL: I am available via email for questions or concerns about the class. There are types of questions, however, that I don’t generally answer. If you write an email telling me you are going to miss class, I will take note, but won’t write back. If you write with a question about an assignment or reading, and the answer is on the syllabus or assignment sheet, I will not write back. Otherwise I do my best to keep up with your questions, although occasionally an email slips through the cracks. If you don’t hear back within a few days, try me again or come up to me after class.

ACADEMIC HONESTY: Intellectual integrity is the University’s most fundamental commitment. Plagiarism of any kind will be penalized to the fullest possible extent. There is no mitigating circumstance, ever, for plagiarism. Please visit the University’s official policy on academic honesty here, <http://www.rochester.edu/college/honesty/>.

Whenever you draw upon somebody else’s words *or ideas* to make a point, give them credit in a footnote. The most common causes of plagiarism are not deliberate dishonesty. Often it is careless note-taking. Make sure that in your notes you distinguish clearly your thoughts on the reading and the words you have copied from a secondary source. Waiting too long to do the research and the stress and confusion that may result from that rush to finish may produce mistakes that in public represent the most serious violation of academic values. You are, therefore, strongly encouraged to start assignments well in advance of the deadline.

DISABILITY SERVICES:

The University offers a number of accommodations for students in need of disability services, including special testing locations, extra time, and help with note taking. For a full list of services, please visit <https://www.rochester.edu/college/disability/faculty/accommodations-defined.html> and feel free to contact me with additional questions or requests.

Course Schedule

Week 1 – What is Food History

Feb. 2 - Introduction

Feb 4 – Warren Belasco, “How Much Depends on Food,” in Belasco, Horowitz, eds., *Food Chains*

Week 2 - Maize

Feb. 9 – James C. McCann, *Maize and Grace*, Ch. 1-2

Feb. 11– McCann, Ch. 4

Week 3 – Sugar

Feb. 16 - Sidney Mintz, *Sweetness and Power*, Chapter 1-2.

Feb. 18 – Mintz, Chapter 3

In Class: Library Research Session with Lara Nicosia

Week 4 - Rice

Feb. 23 – Judith Carney, *Black Rice*, Intro + Ch. 4, pp. 1-8; 107-141

Feb. 25 – Carney, Ch. 5-6, pp. 142-178

In Class: Library Research Session with Lara Nicosia

Week 5 – Milk

March 2 – Dupuis, *Nature’s Most Perfect Food*, Ch. 1-4, pp. 3-89

March 4 - Dupuis, Ch. 5

In Class: Library Research Session with Lara Nicosia

Week 6 – Industrial Foods and Authenticity

March 9 – Benjamin Cohen, *Pure Adulteration*, “Margarine in a Dairy World”

March 11 - Discussion: “Ugly Delicious” Episode 1, *Netflix*

Week 7 – Meat

March 16 – Shane Hamilton, *Trucking Country*, Ch. 5 “Beef Trusts and Asphalt Cowboys”

March 18 - Jan Dutkiewicz and Gabriel Rosenberg, “Burgers Won’t Save the Planet, but Fast Food Might” in *Wired Magazine*. <https://www.wired.com/story/opinion-burgers-wont-save-the-planet-but-fast-food-might/>

“Unessay” and Research Paper Proposals Due Sunday, March 21st @1159pm via Blackboard

Week 8 – Food and Memory

March 23 – Meredith Abaraca, “Culinary Mestizaje: An Afro-Latino Collective Sensory Memory,”

Dialopgo, Vol. 18, Number 1., Spring 2015, pp.101-112

March 25 – Deborah Fitzgerald, “Eating and Remembering,” *Agricultural History*, Vol. 79, No. 4 (Autumn, 2005) pp. 393-408

Peer Review Session in Class

Week 9 – Obesity

March 30 – Julie Guthman, *Weighing In*, Ch. 1-2, pp. 1-45

April 1 - Guthman, Ch. 6-8, pp. 116-184

Week 10 – Gender and Contemporary Food Culture

April 6 – Emily Contois, *Diners, Dudes, and Diets*, “Creating a Dude Chef: Food Network’s Guy Fieri”

April 8 – Final Project Work Day

“Unessay” and Research Papers First Drafts Due Sunday, April 11th @1159pm via Google Docs

Week 11 - Wild Foraging and Post-Catastrophe Living

April 13 – Anna Tsing, *Mushroom at the End of the World*, Prologue, Ch. 18-20 (pp.1-10; 257-283)

April 15 – Kate Brown, *Manual for Survival*, Conclusion: Berry Picking into the Future

Week 12 - Seafood

April 20 – Jeffrey Bolster, *The Mortal Sea*, Prologue and Ch. 3, pp. 1-11; 88-120

April 22 – Paul Greenberg, *Four Fish*, Ch. 1 - Salmon

Week 13 – Alcohol

April 27 – Robert Pincus, “Wine, Place, and Identity in a Changing Climate,” in *Gastronomica Reader*

Brian Alberts, “The Munich Beer Riots of 1844” from www.goodbeerhunting.com

April 29 – Final Presentations

Week 14 - Seeds

May 4 – Final Presentations

May 6 – Final Presentations

Final “Unessays” and Research Papers due Friday, May 7th @1159pm