**Course description:**

Through interdisciplinary readings, lectures, films, and discussions, this course will examine the relationship between food and identity. Food, from its production to consumption, is a powerful symbol of social and cultural meaning, of identity and of subjectivity. We will pay particular attention to the ways in which food is used to represent and understand the human experience and how identity is constructed through food in literary artifacts. Discussions will focus on the various symbolic functions of food associated with the images of cooking, eating, drinking, and feasting. Class discussions will be supplemented by the viewing of films about food and eating, and by the reading of secondary-critical material that will help us frame our literary discussion while expanding it toward contemporary food issues (sustainability, food security, ethnicity, national identity, etc.) and by the occasional sampling of recipes.

The course will include a few events related to the main theme of our investigation, such as two guest lectures and dinners (TBA).

**Course Learning Outcomes:**

You will develop critical thinking and analysis skills on multiple levels from “close reading” literary narratives. In particular, you will be able to:

1) develop and apply critical thinking and critical writing competencies about food and culture
2) develop a sense of the culinary cultures of Germany and Scandinavia and how these relate to broader cultures.
3) evaluate how food functions both to unite and separate people.
4) analyze the role of food in forging identity at the individual and collective levels.
5) examine how factors such as ethnicity, class, gender, sexuality, religion, the media, and corporate capitalism affect the foods we choose to eat (and those we choose to avoid) and the manner in which we consume them.

My aim is that every student in this course will be able to use all of these (new) skills in future classes.
Workload:

In this course, we will “actively” read a variety of texts including novels, short stories, theoretical essays, and journalistic essays on food and culture, and screen several films in order to contextualize discourses on food and identity from various interdisciplinary angles, historic, religious, ethnic, sociological, filmic, psychological, artistic, and most of all the literary representations of food as a symbol of social and cultural meaning of (national) identity and of subjectivity. You should expect to spend a full four (4) hours per session preparing, reading, screening, and writing. For example, a typical film we have scheduled (see “Course Menu” below) has a running time of 90 to 100 minutes. Films are digitized on the Yamada Center Virtual Language Lab and must be screened outside of class. Novels and books such as Uwe Timm’s *Invention of Curried Sausage* (218 pages all in all) and Vanderbeke’s *Das Muschelessen* (128 pages) must be read in their entirety while essay assignments are usually shorter. This means that, including the two essays, food blog, book group presentations and final paper (see “course requirements and evaluation below”), you will spend eight hours (8) per week outside of class reading, preparing, and writing on issues for German 300.

Course Policy and Expectations:

Students can expect that I will be intellectually engaged with them and the course materials. Likewise, I expect students to complete the assigned work and to be intellectual engaged, not just for a grade, but also in the interest of developing more sophisticated reading strategies and to become more critical readers and thinkers. I will be available during my office hours and by appointment, and I will respond to emails within 24 hours excepting weekends. (If you email me on Friday evening, Monday morning is the soonest you should expect a reply.) Likewise, I expect students to read all emails I send, and complete any requirements laid out in email, as a major mode of communication for this course.

Inquiry is the defining mode of this class, which means that we will question both the texts, films, and essays, in question, and our own assumptions, to find the best interpretations of the stories and historical texts we are analyzing. I am open to new interpretations of course material, even narratives I have read multiple times, and I expect that students will remain curious and open-minded in the face of intellectual challenges as well.

Some of the texts we are reading and especially some of the films we are viewing in this class contain strong language and (at times) disturbing content. Be aware that we want to facilitate open and critical discussions in a welcoming working environment. Therefore, it is the expectation of our department that the members of our community will engage with each other respectfully and attentively. We are a diverse community in many ways and that is our strength. Genuine ignorance is an opportunity for learning and growth and can and will be addressed as openly and helpfully as possible (I am counting on your help with that, since we all have blind spots). No racist, sexist, homophobic, or bigoted remarks will be tolerated. Sensitivity and mutual respect for difference is essential. Intolerant and/or harassing language and/or behavior in or outside of class are unacceptable and may lead to sanctions. Please contact me at any time if you have questions or concerns.

I expect, and will myself maintain, respectful communications, both written and verbal. This means emails will open with an address (e.g. “Dear XYZ”) and include a closing line (e.g. “Thanks, ABC”). This also means
that constructive communications are welcome and supported; degrading, disrespectful communications, or those that do not further the educational aim of the course, will be called out. This does not mean I aim to censor your contributions; it means that the codes of appropriate communication.

Please do not disrupt the class in any way. This also includes not using electronic and wireless devices such as cell phones, apple watches, etc.

**Academic Honesty:**
The assignments in this course are designed to help you develop the skills necessary to excel in university-level study. Grades provide important feedback on what you have mastered and what skills still need work. **All work submitted for a grade in GER300 must be your own and written exclusively for this course.** Ideas, quotations, and paraphrases must be properly documented (MLA Style). Please contact me if you have questions about this. For information regarding the Student Conduct Code and University policies on plagiarism and academic dishonesty, please see the web page for the Office of Student Conduct and Community Standards: [http://conduct.uoregon.edu](http://conduct.uoregon.edu)

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**Course Requirements and Evaluation:**

Final grades in this class will be computed based on the completion of the following assignments:

**Attendance and participation – 10%**
Attendance and participation are required. You are expected to actively participate in class discussions. The responsibility for a lively exchange is shared among students and the instructor. Your comments may draw from personal experience, but they should also draw from your critical analysis of the course material. Therefore, you should be prepared to make meaningful responses that expand on the course material and add to our shared knowledge.

**Short Essays – 15%**
Over the course of the term, students will write two (2) short 3-page essays on a text not chosen for the group presentation. The essay should provide a careful and focused response to a question or issue raised in the work. For example, how does food function as a boundary marker of identity? You will be graded on the thoroughness and intelligence with which you grapple with issues at hand in the text rather than on traditional criteria of a persuasive essay. The essay is due the week the text is discussed.

**Food Blog – 20%**
Students will write four short 200-300 word reviews on food media (film, television, internet, magazine, newspaper, etc.). Students are encouraged to engage media from suggested lists provided by the instructor. They will analyze texts of food performance including food preparation, presentation, consumption, and to understand and interpret characters and their interactions, the social dynamics explored in the narrative, and the ideological perspectives conveyed.

**Book Group Discussion – 25%**
In a group, you will be responsible for digesting or leading the class discussion on the Tuesday of each week a book or an article is assigned. You should search for available resources related to your book or article. You can include biographical information, book reviews, film screenings, a cooking demonstration or taste testing (ingredients). Prepare at least five (5) questions based on the readings that will guide the discussion. Provide the class with copies of your discussion questions at least one class session prior to the class. The format for discussion is open (i.e., debate, fishbowl, jigsaw, posted dialogues, think-pair-share, role-play).
Final Paper – 30%

Students will write an 8 page paper on a topic chosen in consultation with the instructor. The topic should be related to the course, or a theoretical discussion, or synthesis of some of the analytical readings we have covered. You are expected to use at least five (5) scholarly references. Consult the MLA style manual for citations. You may use newspapers, popular magazines, cookbooks, trade publications, films, surveys, pamphlets, labels, etc. We will reserve the final class for student presentations or summary of these projects.

A 1-2 page written proposal for your final paper is due February 19, 2019. It should include topic and title, rationale, how you see your key research question(s) at this stage, tentative outline, and preliminary references (at least five references beyond required readings on the course syllabus). Students with advanced work in German must write the final paper in German to count towards the major.

Grading Scale:

- A+ 100-97
- B+ 89-87
- C+ 79-77
- D+ 69-67
- F 59 and below
- A 96-94
- B 86-84
- C 76-74
- D 66-64
- A- 93-90
- B- 83-80
- C- 73-70
- D- 63-60

Although the grading scale is not ideal (a grading rubric is preferred) it will be accepted as a grading policy. Please visit https://blogs.uoregon.edu/cascd/syllabus/ for more information.

Late Work:

I will not accept late submissions unless arrangements have previously been made.

Incompletes:

There will be no Incompletes for this class. Under exceptional circumstances, a student might receive a “Y” (no basis for grading). It is your responsibility to keep track of academic deadlines to drop/withdraw from a course.

Section I

Office Hours:

I highly encourage everyone to attend my office hours at least once. This is an additional opportunity to share your thoughts and ideas about the assigned texts and/or discuss any of your projects. My office hours are on Mondays and Wednesdays, between 9 AM and 11 AM in 208 Friendly Hall. I will be available during these times also via FACETIME (541-337-2634). I am also available via email at matvogel@uoregon.edu and text at 541-337-2634. If you text, you must identify yourself first to communicate to me who you are. Texts usually receive a reply within two hours unless you text me after hours or on the weekend.

Students with Barriers to Education:

The University of Oregon is working to create inclusive learning environments. Please notify me within two weeks from the beginning of the course if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible Education Center in 360 Oregon Hall at 541-346-1155 or uopec@uoregon.edu.

Section VII

Prohibited Discrimination and Harassment Reporting:

Any student who has experienced sexual assault, relationship violence, sex or gender-based bullying, stalking, and/or sexual harassment may seek resources and help at safe.uoregon.edu. To get help by phone, a student can also call either the UO’s 24-hour hotline at 541-346-7244 [SAFE], or the non-confidential Title IX Coordinator at 541-346-8136. From the SAFE website, students may also connect to Callisto, a confidential, third-party reporting site that is not a part of the university.
Students experiencing any other form of prohibited discrimination or harassment can find information at respect.uoregon.edu or aaeo.uoregon.edu or contact the non-confidential AAEO office at 541-346-3123 or the Dean of Students Office at 541-346-3216 for help. As UO policy has different reporting requirements based on the nature of the reported harassment or discrimination, additional information about reporting requirements for discrimination or harassment unrelated to sexual assault, relationship violence, sex or gender based bullying, stalking, and/or sexual harassment is available at Discrimination & Harassment.

Specific details about confidentiality of information and reporting obligations of employees can be found at titleix.uoregon.edu.

**Required Books available at the UO Duckstore: and on reserve at the Knight Library:**

<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
<th>Publisher/Edition</th>
<th>Pages Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vom Essen in Der Deutschen Literatur : Mahlzeiten in Erzähltexten Von Goethe Bis Grass</td>
<td>Wierlacher, Alois.</td>
<td>Stuttgart: W. Kohlhammer, 1987.</td>
<td>57</td>
</tr>
</tbody>
</table>

**Required Articles and Chapters available via CANVAS course modules:**

<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
<th>Journal/Publication Information</th>
</tr>
</thead>
</table>

Recommended on Reserve at the Knight Library, Online, and the German Department Office (202 FR):


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**Section VI**

**Course Menu**

**WEEK 1**  
**Nourishing the Body, Nourishing the Mind**

*What are Food Studies? Food in literature and other disciplines. Hunger and satiety.*

**Readings:**

- Belasco, W. *Food: The Key concepts*.
- MFK Fisher, Foreword from *The Gastronomical Me*
- MFK Fisher, essays from *The Gastronomical Me*
- Ernest Hemingway, “Hunger was a good discipline” from *A Moveable Feast*
- Gerhard Neumann, “Das Essen und die Literatur: Mahlzeit als Ritual”
- Alois Wierlacher, from *Vom Essen in der deutschen Literatur. Mahlzeiten in Erzähltexten von Goethe bis Grass*.

**WEEK 2**  
**Food as Communication:**

*Food is not just something to eat. Food writing is not just about food.*

**Readings:**

- Betty Fussell, “Eating my Words”
- Jay Parini, “Writing in Restaurants”
- Joosse, and Hracs. "Curating the Quest for ‘good Food’: The Practices, Spatial Dynamics and Influence of Food-related Curation in Sweden"
- Adrienne Lehrer, “The Semiotics of Food and Drink”
- Nevana Stajcic, “Understanding Culture: Food as a Means of Communication”
WEEK 3 & 4  **Food and Memory:**  
*The taste of home: childhood, family traditions, and religious practices*

**Readings:**
- Esther Dischereit, *Vor den Hohen Feiertagen gab es ein Flüstern und Rascheln im Haus*
- Jon D. Holtzman, “Food and Memory”
- Thomas Mann, *Buddenbrocks*

**Film:** *The Cakemaker*, Ofir Raul Greizer 2018

WEEKS 5 & 6 **Our Foods, Our Selves**  
*What we eat and how we eat it is a reflection of who we are. Food and ethnicity. Eating the ‘other’.*

**Readings**
- Heike Henderson, “Beyond Currywurst and Döner: The Role of Food in German Multicultural Literature and Society”
- Rafik Shami, “Kebab ist Kultur”
- Solér, and Plazas. "Integration of Ethnic Food into Swedish Food Rituals. The Cultural Fitness of Tacos."
- Deborah Lupton, “Food, the Family, and Childhood” from *Food, the Body and the Self.*
- Pierre Bourdieu, “Introduction” from *Distinction: A Social Critique of the Judgement of Taste*
- Lynda Furya, *Bento Box in the Heartland*
- Anne Allison, “Japanese Mothers and Obentos: the Lunchbox as Ideological State Apparatus”
- Donna Gabaccia, from *We are what we eat. Ethnic Foods and the Making of Americans: Introduction “What do We Eat?”*
- Bardhi, Fleura, Bengtsson. "Negotiating Cultural Boundaries: Food, Travel and Consumer Identities."
- Jay Weinstein, *The Ethical Gourmet: How to Enjoy Great Food that is Humanely Sustainable, Nonendangered, and that Replenishes the Earth.*
• Maren Möhring, "Transnational Food Migration and the Internalization of Food Consumption: Ethnic Cuisine in West Germany."
• Daniel Fulda, from Das Andere Essen. Kannibalismus als Motiv und Metapher in der Literatur.

Films:
• Kebab Connection, Anno Saul 2004

WEEK 7  Food as Art, The Chef as Artist
The aesthetics possibilities of food. Food and the senses.

Readings:
• Isak Dinesen, Babette’s Feast
• Neuman, Nicklas. “An Imagined Culinary Community: Stories of Morality and Masculinity in “Sweden - the New Culinary Nation”.”
• Elisabeth Telfer, “Food as Art” from Food for Thought Philosophy and Food
• Aaron Meskin, “The Art and Aesthetics of food”
• Francis Lam, “Some questions about Cooking and Art”
• Gordon Müller-Seitz, “Wissenschaftler stellen fest: Top-Köche verstehen sich als Künstler” • Cornelia Fröschl, Architektur für die schnelle Küche: Esskultur im Wandel

Film:
• Soul Kitchen, Fatih Akin 2010
• Babette’s Feast, Gabriel Axel 1988

WEEK 8  Food as Pleasure: Gluttony and Temperance
Sinful, indulgent, and religious eating.

Readings:
• Elisabeth Telfer, “The Pleasures of Food” and “Temperance” from Food for Thought Philosophy and Food
• Priscilla Parkhurst Ferguson, “The Perils and Pleasures of Food”
• Nils Klawitter, “Die Geschmacksillusion”
• Leonard Greenspoon From Judaism and Food
• Gaby-Fleur Böl, “Neue Wege der Esskultur: Zwischen Askese, Völlerei und Binge-Eating”
• Kurt Weill, Seven Deadly Sins. Ballett mit Gesang in 8 Teilen.
• Kim Kowalke, “Seven degrees of separation: music, text, image, and gesture in the seven deadly sins: for Giselher Schubert on his sixtieth birthday”

Guest Lecture: Theresa Sutton, Dining Services Manager and Chef, Global Scholars Hall
Film:

- *The Cook, the Thief, his Wife and her Lover*, Peter Greenaway 1989

**WEEK 9**

**Much Depends on Dinner**

Deciphering meals: banquets, rituals, class, and national identity. Food and sensuality.

**Readings**

- Birgit Vanderbeke, *Das Muschelesen*
- Ullrich Fichtner, from *Tellergericht: Die Deutschen und das Essen*.
- Eberhard Seidel-Pielen, from *Aufgespießt: Wie der Döner über die Deutschen kam*.
- Jürgen Raap, “Liebe geht durch den Magen.”
- Claudia Schirrmieister, from *Bratwurst oder Lachsmousse? Die Symbolik des Essens: Betrachtungen zur Esskultur*
- Bertolt Brecht, “Esskultur.”
- Bernhard Wördehoff, *die Dichter bitten zu Tisch*

**Guest Lecture**: Monika Rauch from Kastle Hill: German Wine it’s history, terroir, and taste.

**WEEK 10**

**Conclusion and potluck**

Student Research Presentations
Class dinner in the GSH
Class cookbook?

→ Final Papers due in instructor’s mailbox in 202 FR on ______ by 5pm