

FRPG 188 G: *Food For Thought: Gastronomy and Hunger in American Literature and Culture*

Spring 2009, M/W/F 1:40-3:10, Atwood 002

Professor: Paul Graham (pgraham@stlawu.edu)

Richardson 308, 229.5102

Office Hours: Mondays & Wednesdays, 3:15-4:30, and by Appointment

FYS Mentor: Katie Powers (kapowe05@stlawu.edu)

The Course: As a First Year Seminar, Food for Thought is not a comprehensive study of any one topic related to food, food culture, hunger, what people should eat and why, or other issues, though the course will initiate with a survey of such issues. Rather, this is a seminar in completing and presenting college-level research. For that reason, our study will focus on critical reading, writing, and thinking as much as issues related to food. Through the work you complete for this course, you will build skills important to the research, writing, and presenting process, including research practices, evaluating sources, organizing and developing a research paper, and, most important, revision. In completing the two research papers for this course, you will have the freedom to write on any food-related issue you choose, from, for example, the rise of gourmandism in the middle class to food stamp programs, from the benefits of organic farming and sustainable agriculture to the rise of Type II Diabetes. Coming up with interesting and insightful arguments on a topic that interests you, and developing that argument, is your ongoing assignment for the semester. Finally, this course involves a Community Based Learning component of approximately 1.5-2.0 hours per week. This means that you will be assigned to a community “partner” where you will do some kind of off-campus work related to food—organic farming, a Meals-On-Wheels program, anti-hunger programs, etc. This component of the course will provide vital connections to the readings, and will also provide opportunities for reflection, critical, and even creative writing.

Course Texts

Buford, Bill. *Heat: An Amateur Cook’s Adventures as Kitchen Slave, Line Cook, Pasta-Maker, and Apprentice to a Dante-Quoting Butcher in Tuscany*. Vintage, 2007.

Davis, James. *The Rowman and Littlefield Guide to Writing with Sources*. 3rd Edition. Rowman and Littlefield, 2007.

Pollan, Michael. *The Omnivore’s Dilemma: A Natural History of Four Meals*. New York: Penguin, 2007.

Winne, Mark. *Closing the Hunger Gap: Resetting the Table in the Land of Plenty*. Beacon, 2008.

You will also receive a *Coursepack* with copied readings for this course, including brief essays on food issues, the research and writing process, and Community Based Learning.

I also require you to have on hand as you read and write a **good dictionary**. Dictionary.com is a decent source, but is not always within your reach. Please buy an inexpensive paperback dictionary and have it beside you as you work and, even better, in class. Any collegiate dictionary will do; Webster’s and American Heritage are both trusted names.

Course Requirements and Policies

1. Written and Presentation Responsibilities:

You will write two papers of significant length in this course, both research-based. The first will be a traditional research paper requiring you to identify a question, issue, or topic of interest relating to food culture/food writing, and then research and effectively utilize several scholarly sources to develop your arguments and insights. The second will be a piece of literary journalism which will blend narrative and

descriptive writing about your experience in a community-service assignment with scholarly research on questions, issues, and things you encounter there. In writing both of these projects, you will move slowly and methodically through a **writing process**. This means you will be constantly working to revise, reshape, re-develop, and re-research your essays. You will receive detailed assignment sheets as we approach each of these steps. I will evaluate your work for sophistication, engagement, seriousness of purpose, and professionalism of presentation. The assignments in this process are assigned point values as follows:

Research Paper Components

Critical Response Papers to Issues Readings (3 at 20 Points Each for 60 Points)

Pre-Writing and Brainstorming Assignments (20 Pts)

Annotated Bibliographies I (20 Pts)

Working Thesis and Outline (20 Pts)

Revisions of Working Thesis/Outline (20 pts)

Annotated Bibliographies II (20 pts)

Rough Draft of First Third (50 pts)

Complete Rough Draft (100 Pts)

Complete Final Draft (100 Pts)

Research Presentation (100 pts)

Literary Journalism Paper Components

4 Literary Journalism Primers (drawn from CBL Journals) (20 points each, 80 total)

Rough Draft of First Half (50 Pts)

Complete Rough Draft (100 Pts)

Complete Final Draft (100 Pts)

Literary Journalism Reading (100 Pts)

Portfolio (100pts): At the conclusion of the course, you will gather all of your writing from the semester—early drafts, middle drafts, finals, primers, and pre-writing—in a Portfolio. You will also have the chance to make last changes to final drafts. The Portfolio will also contain a Reflective Essay on your experience this semester. More information on the Portfolio is to come, but the due date is **Monday, May 4, at 12 noon in my office**. Late Portfolios will be penalized 1.0/day.

Oral Presentation Requirements (100 Points): In addition to gaining practice and skills in writing and research, we will also work to develop our abilities with public speaking. I will ask you to give presentations of various types throughout the semester. The two largest presentations accompany your research projects. While you will be sharing the research and insights you wrote about, these are *not* to be casual deliveries, nor are you to read from the paper. More details are to come, and we will discuss proper speaking/reading techniques. I will also ask you to complete several shorter presentations throughout the semester. Some smaller, additional oral presentations exist in the form of brief overviews and position papers, worth 50 points each.

CBL Journals: 10 Points Each, 8 Journals Weeks, 80 Points. I require you to keep a “journal” of your experiences, thoughts, reflections, and impressions with your community-service assignment. Most of these journals will take the form of specific responses to prompts I will distribute to you. However, you may find it helpful to also carry a notebook and keep track of your thoughts, what happens, and details independently throughout the semester. Recording, after all, is what writers do as they prepare to write essays, stories, and articles. Properly completed, these prompts—and your own private notebook—can result in a good head-start on the last research paper of the semester (the Literary Journalism Research Paper).

NOTE: The *approximate* total points possible for the semester will be 1400, including the writing assignments, presentations, reading quizzes, peer-responses to drafts, Final Portfolio, and CBL Journals.

II. Participatory Responsibilities

A research seminar thrives on the insights, questions, and ideas of all the members of the group. Only by exchanging our own thoughts on the reading, experiences in the community, and questions with the techniques and skills we will be practicing can we reach our fullest potential as a group. Therefore, I expect you to show up to class **on time**, with the day's reading completed. **I will quiz you regularly on this reading (5 Points Each)**. These quizzes will be brief, only a few questions, and will indicate that you have completed the reading and are ready to take your part as a thoughtful participant.

Attendance: I allow **three excused absences**—a week of class— after which you will be penalized **-.25 off the final grade**.

Community-Based Learning: As you are aware, this class utilizes Community Based Learning to deepen your connection with the issues, arguments, and questions we will confront in class. The Community Service component is **not** optional, and your professionalism—which means attendance, punctuality, and collegiality—is a **requirement** for this course. Such work can be demanding, but my hope is that your understanding of the course material, and even the writing process, will be deepened by your participation in your CBL assignment. At the conclusion of the course, your CBL supervisors will send evaluations of your performance back to me. An “Unsatisfactory” evaluation will result in a lower final course grade.

Peer Critiques: Throughout the semester, we will regularly read and respond to each other's pages-in-progress. Usually, you will complete forms with guidelines that will ask you for specific feedback. I will read your commentary for generosity, specificity, and sophistication. These small assignments will figure into the overall grade for the course.

III. Other Course Policies and Responsibilities

1. Raising the Dead: You may not recycle assignments from other classes. If I learn that an assignment is a re-run, it will receive a zero.

2. Manuscript Format: For the majority of assignments, this is a paperless class. This means that you will submit all work to me via email in MS WORD FORMAT (.doc, .docx, .rtf, etc.) by the deadline on the Course Schedule. For Mac and WordPerfect users, Rich Text Format is probably the safest bet. I'm using a paperless format for several reasons. First, by using the “Insert Comments” feature in MS Word, I can go much deeper in my comments. I can also write more legibly. Arguably, electronic files are also easier to sort and keep track of than paper files.

However, using electronic files instead of hard copies introduces several potential conflicts which I intend to resolve here:

- 1. Deadlines are final.** If you forget to attach a file, or a file is unreadable, you receive a 0.
- 2. You must back-up all files.** You will need to submit a PAPER portfolio in May.
- 3. You must retain all copies with my comments.** You must PRINT OUT a hard copy of each assignment for the Portfolio. If your Portfolio does not include the drafts with my comments, it will receive a 0. **DO NOT WAIT UNTIL MAY TO PRINT HARD COPIES OUT. PRINT EACH ASSIGNMENT OUT AS YOU COMPLETE IT, AND RECEIVE MY EVALUATION.**
- 4. You must still use Manuscript Format:** this means that all files must be written in 12 Point

Times New Roman, double-spaced, paginated, and TITLED. Your name must appear in the upper-left or right corner of the first page, with the date and the assignment.

5. Sometimes, you'll need hard copies. Any time we do peer-review in class, for instance, you'll need to bring a hard copy. The Course Schedule notes these assignments. If you forget to bring a hard copy to class that day, you'll receive a 0 for the assignment.

3. Late Work: Except in cases of emergency, I do not accept late work. I will, however, consider granting one extension this semester, provided that you submit your request 72 hours in advance.

4. WORD STUDIO: In addition to the help you can receive from me and Katie Powers, the Munn Center for Rhetoric and Communication maintains The WORD Studio in ODY Library—a place to get feedback from peers on assignments in Writing, Oral communication, Research, and Design of visual projects. You can come for a consultation to plan a paper or presentation (you don't need anything but a blank piece of paper!); to find ways to improve the ideas, organization, and style of a draft; to videotape and review a presentation rehearsal; to practice a PowerPoint presentation, and more. Peer tutors are not proofreaders or editors who silently "fix" your work for you; instead, they are trained to have a conversation with you about ways you can fix problem areas yourself and become better overall communicators. You may use The WORD Studio for consultations on assignments for any of your courses, although for FYP assignments you should first seek out Katie Powers during her office hours.

The WORD Studio is open Monday through Thursday, 8:30 a.m. to 11:00 p.m.; Friday, 8:30 a.m. to 4:00 p.m.; and Sunday, 1:00 p.m. to 11:00 p.m. You may also IM the Studio during regular hours with quick questions about grammar, citation, and style: *SLUword*.

5. Accommodations for Students with Special Needs: Should you have an IEAP through John Meagre's office, I will make the arrangements you require. Simply present me the IEAP *early* in the semester, or come by my office to chat with me about how we might work together to address your needs with writing, test-taking, public speaking, etc.

6. Information on the FYP/FYS: Please carefully read the statements below. They have been prepared by a committee of the First Year Program to inform you of the Program's philosophy and goals for you as a student.

First-Year Program Philosophy and Goals 2007-08

A residentially-based, interdisciplinary first-year program is an ideal environment for beginning the four-year process of developing the complex intellectual and social skills that are at the heart of a liberal education and the habits of considered values and engaged citizenship that such an education should produce. The First-Year Program (FYP) and First-Year Seminar (FYS) are the core of our institutional commitment to improving your ability to engage in critical inquiry and research, to design and deliver written, spoken and/or visual texts that demonstrate rhetorical sensitivity, and to be sophisticated readers, listeners, and viewers of the texts of others. We believe that these same competencies can help develop your ability to communicate across differences (e.g., race, gender, sexual orientation, class, ethnicity, political views) as you find ways to live and learn together in the residence halls and as engaged and ethically reflective citizens both during and after your college years. These goals should be understood as the first step in our work with you over a four-year process of helping you to meet the University's Aims and Objectives.

We hope to help you see that writing, speaking, research, and interacting with others are rhetorical endeavors. Effective communicators are, by definition, rhetorically sensitive. Rhetorical sensitivity means understanding that all communication, whether formal or informal, involves having to make choices about your messages, whether written, spoken, or visual. To become an effective

communicator, you need to recognize that the creation of a meaningful and powerful message involves both a creator and an audience, and that therefore the voice you adopt in your communication, and the audience you imagine yourself communicating to, matter a great deal in creating your message. The choices you make in writing and speaking are central in determining how people read and hear your voice. Becoming conscious and reflective about those choices, and their ethical dimensions, is a central goal of the FYP and FYS.

Working with you so that you become more rhetorically sensitive means that you should be increasingly able to assess the requirements of a particular task and make intentional decisions about which mode or modes of communication and inquiry would be most effective in addressing it. To do so, you must develop specific writing, speaking, research, and technological competencies. To accomplish these goals, the FYP and FYS will present you with assignments that ask you to engage in a process that involves **recognizing** the rhetorical situation, **planning** communication strategies to address the task at hand, **composing and presenting** the message, and then engaging in **critical assessment** of your own work and that of others. The results of that assessment process will allow you to rethink, restructure, and revise your work. We further recognize that this process is not linear and that the effective creation of texts requires that you move back and forth among these four elements of the message creation process. This is why we require that your writing and speaking assignments be “projects” that include preparatory exercises and multiple drafts or rehearsals, all of which ask you to continue to reflect critically on the choices you have made in constructing your message.

This process of increased rhetorical awareness and skill development is at the heart of the philosophical and pedagogical perspectives that inform the work of the FYP and FYS. Because this process both transcends and integrates a variety of specific skills, the program has a philosophical commitment to designing assignments that ask you to integrate various modes of communication in furtherance of the higher-level rhetorical goals in which they are situated.

To ensure that the program is meeting its stated goals, all FYP and FYS syllabi are read by other faculty in the program to determine if they include a variety of assignments that forward the writing, speaking, research, and literacy goals of the program. All FYP and FYS courses have to be approved by faculty in the program before they are offered.

FYP/FYS Learning Goals

With respect to research skills specifically, our learning goals for the spring are that students should:

θBe introduced to ways of conducting productive and imaginative inquiry and research in order to become a part of the various conversations surrounding issues.

θLearn to differentiate among the various ways that information is produced and presented, between popular and scholarly journals and books, between mainstream and alternative publications, between primary and secondary sources.

θLearn how to evaluate and synthesize information, whether gathered from traditional sources, e.g., books and journals, or from websites or electronic media.

θBegin to develop the skills of critical analysis in the interpretation and use of information gathered from any source.

θBe introduced to the ethical obligations that scholars have to both responsibly represent their sources

and inform their readers of the sources of their information, as well as learning, and being held responsible for the proper use of, the conventions of scholarly citation and attribution.

Present the results of your research in written, spoken, visual and/or other forms that demonstrate the ability to communicate effectively using the conventions of the mode of communication adopted.

The Academic Honor Code

All students at St. Lawrence University are bound by honor to maintain the highest level of academic integrity. By virtue of membership in the St. Lawrence community, every student accepts the responsibility to know the rules of academic honesty, to abide by them at all times, and to encourage all others to do the same.

Responsibility for avoiding behavior or situations from which academic dishonesty may be inferred rests entirely with the students. Students should be sure to learn from faculty what is expected as their own work and how the work of other people should be acknowledged.

Academic Dishonesty, according to the *Student Handbook*: includes any dishonest conduct in connection with any academic (including research) course, program, or work.

1. It is assumed that all work submitted for credit is done by the student unless the instructor gives specific permission for collaboration.
2. Cheating on examinations and tests consists of knowingly giving or using, or attempting to use unauthorized assistance during examinations or tests.
3. Dishonesty in work outside of examinations and tests consists of handing in for credit as original work that which is **not** original, where originality is required.
4. Falsifying research methods, data, and/or results constitutes academic dishonesty.

The following constitute examples of academic dishonesty:

a) *Plagiarism*: Presenting as one's own work the work of another person—words, ideas, data, evidence, thoughts, information, organizing principles, or style of presentation — without proper attribution. Plagiarism includes paraphrasing or summarizing without acknowledgment by quotation marks, footnotes, endnotes, or other indices of reference (cf. Joseph F. Trimmer, *A Guide to MLA Documentation*).

b) Handing in false data, reports or results in connection with any research project or experiment.

c) Handing in a book report on a book one has not read.

d) Falsification of attendance records of a laboratory or other class meeting.

e) Supplying information to another student knowing that such information will be used in a dishonest way.

f) Submission of work (papers, journal abstracts, etc.) which has received credit in a previous course to satisfy the requirement(s) of a second course without the knowledge and permission of the instructor of the second course.

g) The above list is not exhaustive. In the event there is a question as to whether alleged conduct falls within the scope of the Academic Honor Code, the vice president and dean of academic affairs' determination shall be final.

Claims of ignorance and academic or personal pressure are unacceptable as excuses for academic dishonesty. Students must learn what constitutes one's own work and how the work of others must be acknowledged." (*St. Lawrence University 2007–2008 Student Handbook*, pp. 149–154.)

All intentional and unintentional acts of academic dishonesty may result in disciplinary action. Recommendations of disciplinary action may include a failing grade on the work in question, a failing grade in the course, disciplinary probation, suspension from the University, or expulsion from the University.

More information on academic integrity, including the Academic Honor Council's Constitution, can be found at: www.stlawu.edu/acadaffairs/academicintegrity.htm. For information about academic integrity or the Academic Honor Council issues, contact the Dean's Office at x5993.

If, as the first assignment states, you've read thus far in the syllabus, congratulations! You are now fully informed of your responsibilities for the course. Email me the word "bonus," and I'll add five points to your raw score at the end of the semester.

Course Schedule (subject to changes)

- 1/19 M Opening Business. Introductions, Course Overview.
- 1/21 W Reading: ISSUES (Hunger/Poverty): Winne
Technique Focus: Critical Reading, Issues
- 1/23 F Introduction to CBL Components: Brenda Papineau Visits Class
Reading: ISSUES (Food Revolution/Gourmet): Kamp Intro, Buford Intro
Due: Response Paper 1, Electronically, by 1:30 PM

Week Two: Reading Critically

- 1/26 M Reading: ISSUES: (Sustainability) Pollan
CBL Organizing: Brenda Papineau Returns to Class
Due: Response Paper 2, Electronically, by 1:30 PM
- 1/28 W Reading: ISSUES: (Locavore) Kingsolver
Due: Response Paper 3, Electronically, by 1:30 PM
- 1/30 F Reading: ISSUES: Winne (Poverty, Hunger, Health)

Week 3: Background Research, Or, Informing Yourself

- 2/2 M Reading: ISSUES: McKibben (Sustainability)
Due: 1-2 page statement of Research Intentions, electronically, by 1:30 PM. You are not committing to a topic yet. You are only articulating some possibilities.
Joan Larsen to Guest Lecture on Research Opportunities
- 2/4 W WORD Studio Visit—Brief Orientation
Technique Focus: Research Process; How (and Why) to Write Annotated Bibliographies
Reading: Independent Background Reading
- 2/6 F CBL Processing
Reading: Gerard, Finding a Story
Due: CBL Journal 1, Electronically, by 1:30 PM

Week 4: Background Research

- 2/9 M Single-Source Presentations (Choose on Source and Abstract)
Reading: Independent: You should be completing background research on your topic
Due: Annotated Bibliographies on Indp Reading I, Electronically, by 1:30 PM
- 2/11 W Single Source Presentations
Reading: Independent
- 2/13 F CBL Processing
Reading: "Toward a Pedagogy of Engagement"
Due: CBL Journal 2, Electronically, by 1:30 PM

Week 5: Working Thesis Statements, Working Outlines

- 2/16 M Reading: Independent
Technique Focus: Writing Thesis Statements
Due: Annotated Bibliographies on Indp Reading II, Electronically, by 1:30 PM
- 2/18 W Peer Review Working Thesis Statements
Due: Working Thesis Statements/Outlines IN HARD COPY, IN CLASS
- 2/20 F CBL Processing
Due: Revised Thesis Statements, IN HARD COPY, IN CLASS; CBL Journal 3, either by HARD COPY IN CLASS, or ELECTRONICALLY BY 1:30 PM (You may turn in both as paper copies to make it easier)

Week 6: Joining an Academic Conversation

- 2/23 M Reading: Winne
Technique Focus: Structuring a Research Paper
Due: Rough Draft of Introductory Paragraph, HARD COPY, IN CLASS
- 2/25 W Reading: Rowman and Littlefield
Technique Focus: Using Sources Responsibly: Summary, Paraphrase, Quotation, etc.
- 2/27 F CBL Processing
Due: CBL Journal 4, , Electronically, by 1:30 PM

Week 7: Drafting and Revising

- 3/2 M Technique Focus: Peer Review Rough Drafts
Due: Rough Draft of Literature Review HARD COPY, IN CLASS
- 3/4 W CBL Processing
Due: CBL Journal 5, Electronically, by 1:30 PM
- 3/6 F Technique Focus: Structuring Argument
Guest Lecturer on Presentation Techniques

Week 8: Revision, Questioning Conclusions, Sharpening Arguments

- 3/9 M Technique Focus: Peer Review Rough Drafts
Due: Complete Rough Drafts, HARD COPY IN CLASS AND AN ELECTRONIC COPY BY 1:30. The paper copy is for class activity; the electronic copy is for me.
- 3/11 W *No Class: Sign Up for Revision Conferences*
- 3/13 F *No Class: Sign Up for Revision Conferences*

March 16-March 20: Spring Break

Week 10: Presentations and Final Drafts/Introduction to Literary Journalism

- 3/23 M Research Presentations: Meet in Richardson Basement
Due: Final Draft, Electronically, by 1:30 PM. NOTE: ANY VISUAL AIDS (POWERPOINT SLIDES, PAPER GUIDES, ETC., MUST BE SUBMITTED ELECTRONICALLY AS WELL IF YOU WANT THEM TO BE PART OF THE PRESENTATION EVAL)
- 3/25 W Research Presentations: Meet in Richardson Basement
Reading: Buford 1; Gerard
Due: CBL Journal 6/Literary Journalism Primer, Electronically, by 1:30 PM
- 3/27 F Research Presentations: Meet in Richardson Basement
Reading: Buford 2

Week 11: The Techniques of Literary Journalism: Narration, Scene, Research

- 3/30 M Reading: Buford 3/ CBL Processing
Technique Focus: Scenic Writing
- 4/1 W Reading: Buford 4
Technique Focus: Peer Review Scenes
Due: Scenes (Hard Copy) AS HARD COPY
- 4/3 F Technique Focus: Characterization/CBL Processing.
Due: CBL Journal 7, Electronically, by 1:30 PM

Week 11: Literary Journalism and Research

- 4/6 M Reading: Independent, and Gerard, "Researching"
Technique Focus: Integration of Research into Narrative. Bring Buford. Come to class with *specific passages* where you think Buford does a good job integrating his research into the story.
Due: Annotated Bibliographies for Literary Journalism Research Paper, Electronically, by 1:30 PM
- 4/8 W Technique Focus: Structuring the Story
In-Class Peer Review of Draft Pages
Due: First 4 Pages of Literary Journalism Paper AS HARD COPY. Also, please submit an electronic copy to me by 1:30.
- 4/10 F CBL Processing/ Literary Journalism Research Paper Drafting.
Due: CBL Journal 8, Electronically, by 1:30 PM

Week 12: Drafting

- 4/13 M Technique Focus: In Class Peer Review of LJ Papers
Due: Literary Journalism Research Paper Drafts, HARD COPY IN CLASS AND AN ELECTRONIC COPY BY 1:30. The paper copy is for class activity; the electronic copy is for me.

4/15 W *No Class; Sign Up for Revision Conferences*

4/17 F *No Class; Sign Up for Revision Conferences*

Week 13: Revising

4/20 M Reading: Pollan 15, 18, 20
In-Class Peer Review of Revisions.
Due: Revised section of Literary Journalism Draft (3pp) IN HARD COPY

4/22 W Technique Focus: Line Editing. Revisit earlier discussions on editing (line and copy) techniques. Also, Public Reading/Speaking Techniques. Revisit presentation notes/experiences from the previous paper.

4/24 F Literary Journalism Readings: Meet in Richardson Basement.
Due: Final Draft of Literary Journalism Research Papers, Electronically, by 1:30 PM.
NOTE: ANY VISUAL AIDS (POWERPOINT SLIDES, PAPER GUIDES, ETC., MUST BE SUBMITTED ELECTRONICALLY AS WELL IF YOU WANT THEM TO BE PART OF THE PRESENTATION EVAL)

Week 14: Final Drafts and Presentations

4/27 M Literary Journalism Readings: Meet in Richardson Basement

4/29 W Literary Journalism Readings: Meet in Richardson Basement

5/1 F Closing Business. Course Evaluations.

Monday, May 4, 12 PM: Final Portfolios Due in My Office