It seems to me that our three basic needs, for food and security and love, are so mixed and mingled and entwined that we cannot straightly think of one without the others. So it happens that when I write of hunger, I am really writing about love and the hunger for it . . . and warmth and richness and fine reality of hunger satisfied . . . and it is all one.”

--M.F.K. Fisher

INSTRUCTOR: Carol Michaelsen Cell Phone: 321-615-6740
E-Mail: cmichaelsen@rollins.edu English Dept. Phone: 407-646-2666

OFFICE DAYS AND HOURS: I am available on Thursday afternoons from 3:00pm until 4:00pm or by appt.

COURSE DESCRIPTION
Food writing is defined in many ways: cookbooks to non-fiction essays; restaurant reviews to nutritional handbooks; travel guides to fictional stories—the list goes on. Food and foodways provide endless opportunities for critical thinking in literature and film. Food—as metaphor and symbol, as sacrament and sustenance, in community and in solitude, through feast and through famine—structures our lives. In this course, we will examine the implications of food in personal essays, critical essays, and film.
Requirements include assigned readings, quizzes, and papers. Because this is a “W” course, the writing component is significant (five one-page response papers, three essays, and one research paper). The reading component is also substantial, for the assigned readings will influence and shape the writings.

COURSE OBJECTIVES
Written Communication: The communication of ideas, information, poetry, stories, intent, and even culture itself has been dependent on the ability of humans effectively to store facts and convert thoughts to written language. The ability to communicate ideas and information in writing is at the core of a liberal arts education and is essential for active citizenship. In converting both academic and (to a lesser degree) familiar writing, the W course focuses on understanding rhetorical strategies. Students will read the texts of others and learn to shape their own meanings by writing and editing a variety of forms. Upon completion of this requirement, students will achieve the following goal:

- Students will be able to write essays developing complex ideas on academic subjects, characterized by unity, order, coherence, completeness, clarity, and mechanical correctness.
- Students’ written work at the discretion of the professor (final essays, a final portfolio, or an average of all papers) will be graded by the instructor for unity, order, coherence, completeness, clarity, and mechanical correctness.
- Students write five short reaction/response papers, three essays, and one research paper. Papers are returned to students in one week. A student who turns in a paper at any given class meeting receives that paper back, graded and with extensive comments, at the subsequent class meeting.
Papers are graded on the basis of structure (coherence, clarity of communication); technical proficiency (grammar, usage, punctuation, mechanics); content (material that fulfills the assignment); and style (appropriate, consistent level of diction).

The expectation is that at least 80% of students in this course will achieve a final grade of C or better, the C indicating satisfactory college-level work on each student’s cumulative course portfolio comprised of response papers, quizzes, essays, and a research paper.

**REQUIRED TEXTS:**

*Will Write for Food*, Dianne Jacob  
*Best Food Writing 2006*, Ed. Holly Hughes  
*Quick Access*, Troyka and Hesse

You should also have a good dictionary and a thesaurus! While I do not require that you bring these to class, the dictionary and thesaurus will prove to be invaluable tools for improving your writing skills.

**COURSE REQUIREMENTS**

- Five Response Papers: 10%
- Six Quizzes (drop lowest score of first five): 10%
- Three essays: 30%
- One Research Paper: 30%
- Participation/Attendance: 10%
- Final Exam: 10%

**QUIZZES:** 10 questions / based on that day’s reading assignments / open book (Cannot be made up)  
**RESPONSE PAPERS:** One side of page only / 250 word minimum, 300 word maximum / These papers are a personal, creative response to the reading(s).  
**ESSAY # 1:** “A Personal Food Memory”  500-750 words / MLA style / no sources required  
**ESSAY # 2:** “A Restaurant Review”  750-1000 words / MLA style / 2 sources required  
**ESSAY # 3:** “A Personal Food History”  750-1000 words/ MLA style / 2 scholarly sources required  
**RESEARCH PAPER:** (1500-1750 words) / MLA style / at least 5 scholarly sources.  

Topic: “Food and Film”  
**ATTENDANCE/PARTICIPATION:** I expect you to attend class every week and be on time. Your active participation in the class is encouraged and strongly recommended.  
**FINAL EXAM:** Grammar review and short essay. Details to be discussed in the weeks leading up to final exam date.

**GRADING CRITERIA**

FOR QUIZZES

-1 (A-)  -4 (B-)  -7 (C-)  -10 (D-)
-2 (B+)  -5 (C+)  -8 (D+)  missed (F)
-3 (B)  -6 (C)  -9 (D)
FOR WRITING ASSIGNMENTS

“A” PAPER: SUPERIOR
1.  good conception
2.  clearly and logically developed
3.  well detailed
4.  excellent format
5.  superior in technical proficiency
   (grammar and mechanics excellent)

“B” PAPER: GOOD
1.  good detail
2.  good format
3.  Better clarity possible in syntax and paragraph structure
4.  Grammar and mechanics very good

“C” PAPER: ACCEPTABLE
1.  shallow in detail
2.  major format errors
3.  improvement possible in coherence, organization, syntax, and clarity
4.  grammar and mechanics need much improvement

“D” PAPER: POOR       “F” PAPER: Not acceptable
1.  weak in detail
2.  poor format
3.  awkward syntax and structure
4.  grammar and mechanics need much improvement

Specifically, as to “technical proficiency,” be aware that NO PAPER can garner an A or B grade if it is marred by an accumulation of the following errors:
   1.  sentence fragments
   2.  run-on sentences / comma splices
   3.  lack of agreement: subject/verb, noun/pronoun
   4.  lack of possessive apostrophe
   5.  dangling or misplaced modifiers
   6.  shifting verb tenses
   7.  unparallel constructions
   8.  no comma after introductory/non-restrictive element
   9.  inadvertent/inappropriate use of passive voice
  10.  use of “I” as objective case pronoun
  11.  confusion between its/it’s, to/too, their/there/they’re, affect/effect, and so on
  12.  misuse of colons / semi-colons

NOTE: THE WRITING CENTER AT T.J.’S IS AVAILABLE TO HELP YOU IMPROVE YOUR WRITING SKILLS.

GRADING SCALE
A  94-100    C+ 77-79
A-  90-93    C  74-76
B+  87-89    C- 70-73
B  84-86     D+ 67-69
B-  80-83    D  64-66
C+  77-79    D- 60-63
Late Paper Guidelines:
Papers are due at the beginning of class on the dates listed in your schedule.

- 1 day to 1 week late: One complete letter grade off.
- 1 week and 1 day to 2 weeks late: Two complete letter grades off.
- 2 weeks and 1 day forward: Three complete letter grades off and no chance to rewrite. NO LATE PAPER CAN RECEIVE AN “A.” THE HIGHEST GRADE AVAILABLE FOR PAPERS UP TO 2 WEEKS LATE IS A “B.”
- **I do not accept e-mailed papers.**

RULES FOR RE-WRITING

After turning in a paper, you will receive it back, graded and with comments. You then have the option of re-writing that paper. If you do so, I will treat the re-written paper as a NEW paper, grading it and making comments; the grade on the RE-WRITTEN paper is the grade that stands. This process of re-writing may continue through several cycles.

But if you choose to re-write a paper, you must do as follows:

1. Actually RE-WORK AND REVISE YOUR PROSE. A mere correction of a few spelling and/or grammar errors does NOT comprise “re-writing.” If it should happen that I do not consider a paper to be sufficiently re-written, I will give it back to you, ungraded, for further work.
2. Turn in all earlier “versions” with your re-write, stapling or clipping them together under a cover sheet that explains to me what these papers are.

**DEADLINE FOR TURNING IN YOUR RE-WRITES IS 12/08/07**

IMPORTANT DATES:

Drop/Add: August 25-29, 2008
Last day to drop without notation (“W” deadline): September 8, 2008
Fall Break: Thursday, October 23-Sunday, October 26
*Last day to drop a class without penalty (“WF” deadline): Friday, October 31, 2008*
Thanksgiving Holiday: Wednesday, November 26-Sunday, November 30

CLASSROOM POLICIES

Late Papers. Again, a late paper can never garner a grade higher than B.

Class Attendance. I will take attendance. Although I am generally reasonable and flexible, you should realize that a pattern of missed classes (and/or coming late, leaving early) throughout the course may seriously affect your grade. I understand that life circumstances can interfere with your desire to attend class and be on time. However, I do believe in rewarding students who attend class; therefore, even a few missed classes may affect your grade adversely.
I will reserve the option of deducting from your final course grade an entire letter grade if you miss more than three classes.
**Incompletes.** If you decide that you need to take a grade of “Incomplete” in the course, it is YOUR responsibility to advise me ahead of time and to do the necessary paperwork.

**Amendments to Syllabus // Missed Handouts // Missed Film Clips.**
(1) This syllabus may be amended at any time; if you miss a class during which this happens or is announced, it is YOUR responsibility to find out about it.
(2) If you miss a class during which handouts are distributed, it is YOUR responsibility to get what you missed. For this purpose, it’s a good idea to find a class buddy who will get missed assignments for you.
(3) Film clips (some short, some longer) and entire film showings are used to enhance your understanding of the works and to provide another creative way of looking at a text, specifically food and text. If you miss a film clip or an entire film, you are welcome to borrow the clip/film from me if I have it available.

**COLLEGE POLICIES**

**Academic Honesty.** Academic Honesty is defined as accepting the responsibility for doing one’s own work. It’s appropriate to get advice and feedback from other people, but it’s not appropriate to take credit for someone else’s work. The College’s policy on Academic Dishonesty is that, after two infractions, a student is subject to suspension or dismissal.

In the best-case scenario, academic dishonesty can mean a ZERO on an assignment, an F in the course. In the worst-case scenario, academic dishonesty can mean suspension or expulsion.

**The Academic Honor Code in the Hamilton Holt School**

Membership in the student body of Rollins College carries with it an obligation, and requires a commitment, to act with honor in all things. Because academic integrity is fundamental to the pursuit of knowledge and truth and is the heart of the academic life of Rollins College, it is the responsibility of all members of the College community to practice it and to report apparent violations.

The following pledge is a binding commitment by the students of Rollins College:

> The development of the virtues of Honor and Integrity are integral to a Rollins College education and to membership in the Rollins College community. Therefore, I, as a student of Rollins College, pledge to show my commitment to these virtues by abstaining from any lying, cheating, or plagiarism in my academic endeavors and by behaving responsibly, respectfully and honorably in my social life and in my relationship with others.

This pledge is reinforced every time a student submits work for academic credit as his/her own. Students, therefore, shall add to all papers, quizzes, tests, lab reports, et cetera, the following handwritten abbreviated pledge followed by their signature:

> “On my honor, I have not given, nor received, nor witnessed any unauthorized assistance on this work.”

Material submitted electronically should contain the pledge; submission implies signing the pledge.
STUDENTS WITH DISABILITIES

Rollins College is committed to equal access and does not discriminate unlawfully against persons with disabilities in its policies, procedures, programs or employment processes. The College recognizes its obligations under the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 to provide an environment that does not discriminate against persons with disabilities. If you are a person with a disability on this campus and anticipate needing any type of academic accommodations in order to participate in your classes, please make timely arrangements by disclosing this disability in writing to the Disability Services Office at (box 2613) - Thomas P. Johnson Student Resource Center, 1000 Holt Ave., Winter Park, FL, 37289 or call 407-646-2354 for an appointment.

SOME FINAL NOTES

- Communicate with me. Don’t let your grade slip because of missed classes and assignments. Let me know what is going on and possibly we can salvage your final grade.
- I give SEVERAL handouts in almost every class meeting. It is your responsibility to collect the handouts you may miss because of an absence.
- Finally, I do not accept e-mailed papers unless there are extenuating circumstances that you must discuss with me well ahead of time. Make sure to save all of your work in case your computer crashes. You can always print your work in the library.
**SCHEDULE OF READINGS/WRITINGS**  
**ENG 140: FALL, 2008**

*Note: All outside writing assignments must be typed. This schedule may be amended if necessary.*

**8/28:** Introductions/Syllabus  
Diagnostic Grammar Test  
Diagnostic Writing Sample  
Response Paper Directions (handout)  
Directions for Essay #1 “A Food Memoir” (handout)

**9/4: RESPONSE PAPER # 1 DUE:** Respond to one of the suggestions in the “Writing Exercises” at the end of Chapter One in *Will Write for Food*. **Note:** If you choose #2, remember that your paper must meet the minimum word count of 250.

**READINGS:**  
*Will Write For Food*: Introduction (pp.xii-xiv) and Chapter One: “What, Exactly Is Food Writing?” pp. 1-22 and Chapter Eight: “Memoir and Nonfiction Food Writing” pp. 189-212  
  - *Quick Access*: pp. 1-66 “Thinking, Reading, and Writing Critically” and “The Writing Process”  
  - *Best Food Writing*: pp. 74-79 “Late-Night Chitlins with Momma” by Audrey Petty and pp. 80-84 “My Life with Rice” by Mei Chin  
  - “The Perfect Pie” by Al Sicherman (handout)  
  - In-class group discussion on readings from *Best Food Writing*  
  - **QUIZ # 1** on the reading from *Quick Access*  
  - Film Clip: *Tortilla Soup*: In-class writing exercise on descriptive techniques  
  - Discussion of description in “The Perfect Pie”  
  - Optional take-home reading: Review of *Tortilla Soup* by Jim Stark (handout)

**9/11: ESSAY # 1 DUE: “A Food Memoir”**

**READINGS:**  
*Will Write For Food*: Chapter 5: “Secrets of Restaurant Reviewing” pp. 105-140  
*Quick Access*: pp. 465-512 “Punctuation and Mechanics”  
  - “How to Stuff a Pepper” by Nancy Willard (handout)  
  - “Babette’s Moveable Feast” (handout)  
  - **QUIZ # 2** on the reading from *Quick Access*  
  - Grammar in-class group exercise based on the reading from *Quick Access*  
  - **RESPONSE PAPER # 2: IN-CLASS GROUP EFFORT: WRITE A POEM ABOUT A PARTICULAR FOOD**  
  - Film Clip: *Babette’s Feast*  
  - Directions for Essay # 2: “A Review” (handout)
9/18: RESPONSE PAPER #3 DUE: Respond to one of the following readings.

READINGS: *Will Write For Food*: Chapter Two: “Characteristics of a Food Writer” pp. 23-37
- *Best Food Writing*: pp. 58-62 “Tales of a Supertaster” by David Leite and “A Critic at Every Table” by Frank Bruni pp. 318-325
- *Quick Access*: pp. 405-463 “Sentences and Words”
- “Two Americas, Two Restaurants, One Town” by Rebecca Skloot (handout)

QUIZ #3 on the reading from *Quick Access*
Film Clip: *Waitress*


READINGS:
- *Best Food Writing*: “Proud Heritage” by Patric Kuh pp. 19-27
- *Quick Access*: pp. 333-381 “Grammar Basics”
- Directions for Essay #3: “A Personal Food History” (handout)
- QUIZ #4 on the reading from *Quick Access*
- Film Clip: *Chocolat*

10/2: LIBRARY ORIENTATION: CLASS MEETS IN THE LIBRARY AT 4:00

RESPONSE PAPER #4 DUE: Respond to “Instruction for the Kenzo”

READINGS:
- “Instruction for the Kenzo” by Dōgen (handout)
- “South Africa’s Rainbow Cuisine” by Lannice Snyman (handout)
- QUIZ #5 on the reading from *Quick Access*
- Film Clip: *Tom Jones*

10/9: READINGS:
- *Best Food Writing*: “Stuffed Animals” by Jeffrey Steingarten pp. 33-41 and “Fulton Street Fish Market” by Maria Finn Dominguez pp. 51-56
- “Chunky Soup: The Sumotori Diet” by Jonathan Deutsch (handout)
- Writing Workshop: Bring a draft of Essay #3 for peer review
- Film clip: *The Story of Boys and Girls*

10/16: ESSAY #3 DUE: “A Personal Food History”

READINGS: *Best Food Writing*: “Twelve Meals a Day” by Jane and Michael Stern pp. 338-344
- Review of MLA format: In-class exercise on citing in-text and constructing a Works Cited page
- Directions for Research Paper: “Food and Film” (handout)
- Film Clip: *Pulp Fiction*
• QUIZ # 6: take-home quiz due on 10/30 “Works Cited Page”

10/23: FALL BREAK: NO CLASS

10/30: TAKE HOME QUIZ #6 DUE: “Works Cited Page”

RESPONSE PAPER # 5 DUE: Respond to one of the readings

READINGS:
“Watching Food: The Production of Food, Film, and Values” by Anne L. Bower (handout)
Film clips: Psycho and Spellbound

11/6: READINGS:
“Futuristic Foodways: The Metaphorical Meaning of Food in Science Fiction Film” by Laurel Forster (excerpt—handout)
“Il Timpano—“To Eat Good Food Is to Be Close to God: The Italian-American Reconciliation of Stanley Tucci and Campbell Scott’s Big Night” by Margaret Coyle (excerpt—handout)
• Film clips: The Matrix and Big Night

**RESEARCH PAPER PROPOSALS DUE**

11/13: Research afternoon in the library: One on One Tutoring Meetings

11/20: RESEARCH PAPER DUE: “Food and Film”
Presentation of Research Papers

READINGS:
Best Food Writing: “Fleshy and Full of Life” by Steven Rinella pp. 28-32
“Macaroni and Lots of Cheese” by Julia Moskin pp. 102-106
“The Pilgrims Didn’t Brine” by Kim Severson pp. 107-112
Film Clip: What’s Cooking?

11/27: THANKSGIVING HOLIDAY: NO CLASS

12/4: RESPONSE PAPER # 6 DUE: Respond to one of the readings except for the reading from Will Write For Food or tell me the story of your Thanksgiving food experience.

READINGS:
• Will Write For Food: Chapter Six: “The Cookbook You’ve Always Wanted to Write” pp. 141-164.
• Best Food Writing: “The Blowtorch Gourmet” by Chris Johns pp. 120-123
• “The Pleasures of Eating” by Wendell Berry (handout)
• “Don’t Ask, Just Eat” by Gish Jen (handout)

In-Class Group Writing Exercise: Write a short narrative describing what kind of cookbook you would write.
Final Exam Review

12/11: FINAL EXAM  (All rewrites, late papers, etc. due)