

Food and Culture in Medieval and Renaissance Italy

ITAL 321 (Spring 2019)



TIME: Tuesdays and Thursdays, 3:00pm – 4:15pm
PLACE: Bosler 213
FINAL PAPER DUE: **Friday, May 13th (by noon)**

INSTRUCTOR: *James F. McMenamín, PhD*
Bosler Hall 116
Tel. (717) 254-8444
email: MCMENAMJ@dickinson.edu

OFFICE HOURS: MW (11:30am – 1:00pm), or by appt.

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<p>COURSE DESCRIPTION</p>	<p>In this course, students will be initiated into the discipline of Food Studies. We will examine the role played by food in the shaping of Italian culture from Roman times through the Renaissance. We will consider which ingredients are at the basis of the Italian diet and how they have evolved throughout the centuries. We will observe how they were grown, prepared, consumed and described, and how taste and eating practices changed with the introduction of new ingredients after the discovery of the Americas. While this course intends to provide you with a strong general foundation in the history of food, we will study food and culinary transformations from a variety of perspectives often analyzing specific cultural texts with the goal of deepening your knowledge of Italian culture.</p> <p>Students will learn how to use the research tools of the discipline. They will be trained to expand their analytical skills, to ask questions pertinent to the topic at hand, and to develop argumentative and rhetorical strategies.</p> <p><i>NOTE: If you have any questions or are confused at any time, please feel free to email me, call me, or come see me during my office hours. I will often respond to emails quickly before 9pm.</i></p>
<p>METHODOLOGY</p>	<p>Our approach will be diachronic as well as thematic. We will trace how, through the centuries, the most primary of human physical need has been transformed into an art that articulates a particular vision of the relationship between men and women, between bodily functions and health, between nature and culture, between daily needs and ideology. We will borrow perspectives from diverse disciplines (history, anthropology, economics, the visual arts, gender studies, philosophy, theology...) to consider the symbolic role played by eating and drinking in the invention and the imposition of a social order and a cultural construct that we identify as “Italian.”</p>
<p>ATTENDANCE</p>	<p>Daily attendance is mandatory. Attendance is taken at the beginning of every class. <u>Three (3) late arrivals</u> are calculated as one (1) absence. Additional absences due to serious illnesses or family emergencies must be documented and communicated to your instructor PRIOR to class. Religious obligations, if communicated in advance, are excused for the date of the religious holiday. Unexcused absences will guarantee a lower final grade (minus <u>2 points</u> per absence). Please schedule your travel plans accordingly. Your advisor will be notified of repeated absences.</p>
<p>PREPARATION:</p>	<p>In order to achieve the stated goals of the course and hone their skills, students are expected to:</p> <ul style="list-style-type: none"> ➤ engage actively in class discussions and activities, which implies a consistent presence in class; ➤ come to each lesson with the reading assignments completed; ➤ summarize in a written paragraph or outline, the main notions pertaining to the discussions/themes of the previous class; ➤ individual students will have to present their summary orally at the beginning of each class; ➤ write 3 to 4 short response papers based on assigned readings; ➤ write a 8-10 page final research paper (students taking the course for Italian credit should see p. 4 of syllabus).

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	<p>Lessons: I will spend the first 15-20 minutes of class providing you with an introduction to the materials. I will often ask students to present some part of the lesson based on that day's assigned reading. The rest of the class time will be dedicated to discussion. Participation is essential to this course. Absolute silence will have a negative effect on your final grade. To participate means to ask appropriate and meaningful questions, discuss the assigned texts and authors, and apply a critical perspective.</p> <p>Response Papers: Students will write 3-4 response papers. These 2-3 page papers should be a critical analysis of your readings. You can analyze one reading or you can take a thematic approach by following one theme across several readings. I will provide more details during the semester. Students taking the course for Italian credit should see p. 4 of syllabus.</p> <p>Analytical Final paper: 8-10 typed double-spaced pages (not including bibliography) in MLA or Chicago format (12 font, Times New Roman and 1 inch margins). This essay is analytical in nature and will require you to conduct independent research on a relevant topic connected to our course. Students taking the course for Italian credit should see p. 4 of syllabus.</p> <p style="text-align: center;"><u>FINAL PAPER DUE: Friday, May 13th (by noon)</u></p>
GRADING:	<p>30% Class participation and oral presentations 30% Exams (2) 20% Response Papers (3) 20% Final Paper (8-10 pages)</p>
GRADE SCALE:	<p>A=93—100 A-=90—92 B+=87—89 B=83—86 B-=80—82 C+=77—79 C=73—76 C-=70—72 D+=67—69 D=63—66 D-=60—62 F=59 and under</p>

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*****ITALIAN-ONLY SECTION*****

**SPECIAL
INSTRUCTIONS
FOR
ITALIAN-ONLY
SECTION**

FLIC Lab: You will not be given any additional readings in Italian; however, you will be expected to practice what we have already done in Italian. You will be asked to provide a Soundcloud of 2-4 minutes where you summarize in Italian one particular reading. It is also essential that you study the vocabulary based on the latest readings provided to you in the form of quizlets. The FLIC Lab will usually begin with a short 5 minute quiz on the assigned vocabulary. The FLIC Lab should be a time to review the readings that we have already discussed in class (but this time in Italian). It should be a great opportunity for practicing your Italian while you simultaneously review your coursework.

☆**Language Policy**☆ **CLASSROOM = ITALY!** It is essential that, in our Italian discussion section, you only speak Italian with your classmates and with me. Any questions you may have that cannot be expressed in Italian should be sent to me in English as an email or asked outside of the classroom. This is the only way that we can create a full-immersion environment. A large portion of your **class participation grade** will be based on how much you use Italian in class. Any use of English will be noted and will result in a lower grade for participation.

Response papers: 1.5 to 2 page papers (double-spaced page – 12 font, Times New Roman and 1 inch margins) written in Italian. Students will write **3 to 4 response papers**.

Final Research Paper (in Italian): 6-8 typed double-spaced pages in MLA format (12 font, Times New Roman and 1 inch margins) **written in Italian**. This essay is analytical in nature and will require you to conduct research outside of class. No late final papers will be accepted. More information will be send out during the semester.

FINAL PAPER DUE: Friday, May 13th (by noon)

The Multilingual Writing Center supports the mission of the foreign language departments to develop students' critical thinking skills and fluency in writing. The MWC assists writers of all levels and abilities who are working on essays written in Arabic, Chinese, French, German, Hebrew, Italian, Japanese, Portuguese, Russian, or Spanish. Trained tutors and Overseas Assistants will work one-on-one with writers on a variety of concerns, including developing ideas; understanding genres; organizing material; crafting sentences; analyzing and correcting patterns of error; and building vocabulary.

The Multilingual Writing Center is located on the lower level of Waidner-Spahr Library. Hours of operation are: Sunday 2:30pm - 10:30pm and Monday, Tuesday, Wednesday, Thursday 6:30pm - 10:30pm. MWC is closed on Friday and Saturday. It is best to call ahead for an appointment, during the hours of operation - 245-1767.

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ACADEMIC CODE OF CONDUCT

From the Dickinson College's "Community Standards:"

"Students are expected to do their own work. Work submitted in fulfillment of academic assignments and provided on examinations is expected to be original, by the student submitting it, and for the course. Collaboration must be noted in writing and requires the consent of the instructor. Normally a paper may be submitted in fulfillment of an assignment in only one course. Exceptions require permission from the instructors. Violations of the Academic Code include:

Cheating. Cheating involves deception or the provision or receipt of unauthorized assistance. Student are expected neither to receive nor to provide unauthorized assistance with academic work. Cheating may take many forms. The examples below are illustrative:

1. The use of notes or other unauthorized materials in examinations.
2. Copying from another person's answers.
3. Obtaining and using a copy of the examination or answers to an examination without the knowledge of the instructor.
4. Collaborating on assignments or examinations unless such collaboration has been permitted.
5. Referring to and using prohibited materials in the preparation of assignments or the taking of examinations or quizzes.
6. Knowingly assisting another to do any of the above or to cheat in a similar manner.

Plagiarism. To plagiarize is to use without proper citation or acknowledgment the words, ideas, or work of another. Plagiarism is a form of cheating that refers to several types of unacknowledged borrowing. The most serious degree of plagiarism involves the wholesale and deceptive borrowing of written material from sources such as published authors, websites, other students, or a paper-for-hire."

Online translators. The use of online translators in a language course is prohibited. This use of outside help is considered cheating because it defeats the main objective of the language course which is to teach students how to communicate in a foreign language. Online translators differ from simple dictionaries because the translators make linguistic choices (both semantically and syntactically) that the students must learn to make on their own.

Multilingual Writing Center ("MLWC"). All students are encouraged to go to the MLWC for extra help in their writing assignments. However, for the work to be accepted and assessed, **students must hand in both the corrected and uncorrected drafts to their instructor.** After each writing session, writing tutors will email the instructor of each student's tutoring session. **Students who do not provide both copies will not receive credit.**

Collaborative Work. I encourage my students to work collaboratively. Group study promotes learning and cooperation. However, you are not allowed to collaborate with others when you write your essays. You may not ask proficient speakers or your classmates to supply words or to make corrections. Unless specifically asked by me, collaborating on these aspects of your written work is a violation of the Code of Conduct.

If I believe that your work is not the result of your honest efforts, I will report the case to the College judicial system. If you have questions or doubts about what constitutes cheating or plagiarism, please ask me before making any decision.

Accommodating Students with Disabilities

Dickinson College makes reasonable academic accommodations for students with documented disabilities. Students requesting accommodations must make their request and provide appropriate documentation to the Office of Disability Services (ODS) in Dana Hall, Suite 106. Because classes change every semester, eligible students must obtain a new accommodation letter from Director Marni Jones every semester and review this letter with their professors so the accommodations can be implemented. The Director of ODS is available by appointment to answer questions and discuss any implementation issues you may have. ODS proctoring is managed by Susan Frommer ([717-254-8107](tel:717-254-8107) or proctoring@dickinson.edu). Address general inquiries to [717-245-1734](tel:717-245-1734) or email disabilityservices@dickinson.edu. For more information, go to www.dickinson.edu/ODS.

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**Course Outline of Key Concepts
Concerning Sustainability**

I. What is sustainability and how is it applicable to our historical past?

II. Responsibility-Identity-Convenience

A. Responsibility

- 1) ecological footprint
- 2) economic effects
- 3) biological effects
- 4) spiritual effects
- 5) medical considerations

B. Identity

- 1) personal preference
- 2) pleasure
- 3) creativity
- 4) tradition

C. Convenience

- 1) price
- 2) availability
- 3) ease of preparation

III. Mediterranean Diet (Definition and Challenges)

IV. Ancient Roman Cuisine

- A) The Case of Garum
- B) Roman Philosophy (negotiating pleasure)
- C) Forbidden Foods (from religious to the taboo)

V. Middle Ages

- A) Bread (black vs. white)
- B) Italian North-South Divide (social justice issues)
- C) Catherine of Siena (negotiating/eliminating pleasure)
- D) Food innovation and sustainability (pasta)

VI. Renaissance

- A) Institutions and Social Justice (laws concerning poor, Church and poor)
- B) Maestro Martino (food as spectacle)
- C) Ideological Considerations of Beverages (water and alcohol)

VII. Experiential Component

- A) garum-colatura
- B) lupini
- C) Black vs. white bread
- D) Renaissance recipe for pasta (sugar and cinnamon)
- E) Tomato sauce taste test

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Weekly Calendar

Class activities and daily homework are not listed on this calendar.

You will find more detailed information on our **Moodle** site.

Week I (1/24-1/31)

- 1) Mediterranean Diet and Food Studies
- 2) Catching Fire

Week II (2/1-2/7)

- 3) A Taste of Ancient Rome
- 4) Garum: A Roman Condiment

Week III (2/8-2/14)

- 5) Food, Gender, Sexuality and Philosophy
- 6) Barbarians and Romans

Week IV (2/15-2/21)

- 7) The Middle Ages
- 8) The Late Middle Ages

Week V (2/22-2/28)

- 9) The Medieval Table
- 10) Dante and Gluttony

Week VI (2/29-3/6)

- 11) Saint Catherine of Siena
- 12) Medical Literature and Diet

Week VII (3/7-3/13)

- 13) Review
- 14) **Exam 01**

Week VIII (3/14-3/20)

Spring Break (No Readings over Break)

Week IX (3/21-3/27)

- 15) Introduction to Renaissance Italy
- 16) Renaissance Humanism

Week X (3/28-4/3)

- 17) Europe and the World
- 18) The Renaissance Cook and his Kitchen

Week XI (4/4-4/10)

- 19) The Italian Way of Eating and Pasta
- 20) The Formation of Taste

Week XII (4/11-4/17)

- 21) Maestro Martino
- 22) Platina

Week XIII (4/18-4/24)

- 23) Introduction to Bartolomeo Scappi
- 24) Alcoholic Beverages and Water

Week XIV (4/25-5/1)

- 25) Renaissance Art and Food
- 26) Food Fashion Beyond the Renaissance

Week XV (5/2-5/8)

- 27) Review
- 28) **Exam 02**

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Course Bibliography

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- Bynum, Caroline Walker. "Fast, Feast, and Flesh: The Religious Significance of Food to Medieval Women." *Representations*. No. 11 (Summer, 1985), 1-25.
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- Downie, David. "A Roman Anchovy's Tale." *Gastronomica*. Vol. 3, No. 2 (Spring 2003), 25-28.
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- Miller, Jeff and Jonathan Deutsch. *Food Studies: An Introduction to Research Methods*. New York: Berg, 2009.
- *Montanari, Massimo. *The Culture of Food*. Oxford: Blackwell, 1994.**
- Moudarres, Christiana Purdy (ed.). *Table Talk: Perspectives on Food in Medieval Italian Literature*. Cambridge, UK: Cambridge Scholars Publishing, 2010.
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- Scully, Terence (ed.). *The Opera of Bartolomeo Scappi (1570). The Art and Craft of a Master Cook*. Translated with commentary by Terence Scully. Toronto: University of Toronto Press, 2008.
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- Varriano, John. "At Supper with Leonardo." *Gastronomica*. Vol. 8, No. 1 (Winter 2008), 75-79.
- Varriano, John. "Fruits and Vegetables as Sexual Metaphor in Late Renaissance Rome." *Gastronomica*. Vol. 5, No. 4 (Fall 2005), 8-14.
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- Willett, W. C., F. Sacks, A. Trichopoulou, G. Drescher, A. Ferro-Luzzi, E. Helsing, and D. Trichopoulos. "The Mediterranean diet pyramid: a cultural model for healthy eating." *The American Journal of Clinical Nutrition*. June 1995. Vol. 61. No. 6. 1402S-1406S.
- Wrangham, Richard. *Catching Fire: How Cooking Made Us Human*. New York: Basic Books, 2009.

*** = Books that I recommend you buy.**

Grading and Papers

From a list by Lewis Hyde, edited by Sue Lonoff, with thanks to Richard Marius's writing handbook.

The following remarks are intended to give you a sense of criteria [of what I consider when] grading papers. **Note that four topics recur: (1) thesis, (2) use of evidence, (3) design (organization), and (4) basic writing skills (grammar, mechanics, spelling).**

The Unsatisfactory Paper.

The D or F paper either has no thesis or else it has one that is strikingly vague, broad, or uninteresting. There is little indication that the writer understands the material being presented. The paragraphs do not hold together; ideas do not develop from sentence to sentence. This paper usually repeats the same thoughts again and again, perhaps in slightly different language but often in the same words. The D or F paper is filled with mechanical faults, errors in grammar, and errors in spelling.

The C Paper.

The C paper has a thesis, but it is vague and broad, or else it is uninteresting or obvious. It does not advance an argument that anyone might care to debate. "Henry James wrote some interesting novels." "Modern cities are interesting places." The thesis in the C paper often hangs on some personal opinion. If the writer is a recognized authority, such an expression of personal taste may be noteworthy, but writers gain authority not merely by expressing their tastes but by justifying them. Personal opinion is often the engine that drives an argument, but opinion by itself is never sufficient. It must be defended.

The C paper rarely uses evidence well; sometimes it does not use evidence at all. Even if it has a clear and interesting thesis, a paper with insufficient supporting evidence is a C paper.

The C paper often has mechanical faults, errors in grammar and spelling, but please note: a paper without such flaws may still be a C paper.

The B Paper.

The reader of a B paper knows exactly what the author wants to say. It is well organized, it presents a worthwhile and interesting idea, and the idea is supported by sound evidence presented in a neat and orderly way. Some of the sentences may not be elegant, but they are clear, and in them thought follows naturally on thought. The paragraphs may be unwieldy now and then, but they are organized around one main idea. The reader does not have to read a paragraph two or three times to get the thought that the writer is trying to convey.

The B paper is always mechanically correct. The spelling is good, and the punctuation is accurate. Above all, the paper makes sense throughout. It has a thesis that is limited and worth arguing. It does not contain unexpected digressions, and it ends by keeping the promise to argue and inform that the writer makes in the beginning.

The A Paper.

The A paper has all the good qualities of the B paper, but in addition it is lively, well paced, interesting, even exciting. The paper has style. Everything in it seems to fit the thesis exactly. It may have a proofreading error or two, or even a misspelled word, but the reader feels that these errors are the consequence of the normal accidents all good writers encounter. Reading the paper, we can feel a mind at work. We are convinced that the writer cares for his or her ideas, and about the language that carries them.

The sure mark of an A paper is that [the grader] will find [himself/herself] telling someone else about it.