

Faculty & Course Details:	
Name:	Jonathan H. Shannon
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Telephone:	+13322486034 (also WhatsApp)
Workspace:	Classroom
Office Hours:	By Appointment
Classroom:	C2-W005
Class meeting times:	9:00 AM – 12:00 PM
Instructional time:	This course meets for 3 hours/per day (10 teaching days) in class and 12 hours of fieldwork (community-based learning) outside of class throughout the JTerm period. Instructional time requirements are met by the scheduled meeting times.

Course Description

A bottle of olive oil, a basket of warm bread, platters of fresh produce, grilled fish: these are stock images of the Mediterranean diet. Cuisine is an integral part of Mediterranean foodways – attitudes, beliefs, and behaviors associated with food production, preparation, and consumption. How does food relate to memory? How do foodways relate to forms of social difference, including ethnicity, gender, class, and nationality? How do Mediterranean foodways engage with the processes of globalization? What have been the effects of migration across the Mediterranean on its foodways? Students will explore the intersections of food and culture through analysis of the Mediterranean diet, food markets, and the Slow Food movement. Case studies from around the Mediterranean as well as film viewings and field excursions (including food tasting!) will enable students to appreciate of the multiple and contradictory ways traditions are created and recreated in a globalized Mediterranean.

Prerequisites: none

Credits: 3

This course counts toward the following NYUAD degree requirements:

- Core Curriculum > Core Field Colloquium

Course Learning Outcomes (CLOs) and Links to Program Learning Outcomes (PLOs)

(see appendix 1)

Upon successful completion of this course the student will be able to:	PLO1 specify: a, b, c, or d	PLO2	PLO3	PLO4
CLO1: Elicit and generate knowledge from experiential learning environments and their community context through participant observation, field note taking, interviews, and other forms of engaged learning that help bring critical reflection to experience	1a high, 1b high, 1c high, 1d low	low	high	medium
CLO2: Define the concept of foodway	1a high, 1b low, 1c high, 1d low	low	low	low
CLO3: Identify the central debates in Mediterranean studies	1a high, 1b low, 1c high, 1d low	low	low	medium
CLO4: Describe how Mediterranean foodways relate to social identities such as gender, class, religion, and national origin	1a high, 1b low, 1c high, 1d low	low	medium	medium
CLO5: Analyze qualitative and quantitative data from local food markets	1a high, 1b high, 1c high, 1d medium	medium	low	low
CLO6: Present findings on Mediterranean foodways orally and in writing	1a high, 1b high, 1c high, 1d high	high	high	high

Teaching and Learning Methodologies

The course follows a mixture of seminars, group projects, and site visits with an emphasis on experiential learning. Students will be assigned to discussion groups and rotate through the responsibility of presenting and commenting on readings throughout the semester. In addition, students are expected to be active participants in the class, bringing their experiences and intellectual insights to bear on important questions of food, identity, and sustainability.

Course Materials (see Appendix 3)

Students will read selections from the following texts, as well as additional materials available on the class Brightspace site as pdfs or links. All materials are provided by the professor.

Required Texts (eBooks via the NYUAD Library or as PDFs on Brightspace).

1. Carlo Petrini, *Slow Food: The Case for Taste*. Columbia University Press, 2003.
(<https://ebookcentral-proquest-com.proxy.library.nyu.edu/lib/nyulibrary/ebooks/detail.action?docID=909221>)
2. Carol Helstosky, *Food Culture in the Mediterranean*, Bloomsbury Publishing USA, 2009.
<https://ebookcentral-proquest-com/lib/nyulibrary-ebooks/detail.action?docID=491923>
3. International Centre for Advanced Mediterranean Agronomic Studies (CIHEAM), *Mediterra 2012. The Mediterranean Diet for Sustainable Regional Development*. Paris: Presses de Sciences Po, 2012. https://www.ciheam.org/wp-content/uploads/2022/07/Mediterra_2012_EN.pdf

Recommended Texts

1. Jean-Claude Izzo, *Garlic, Mint, and Sweet Basil. Essays on Marseilles, Mediterranean cuisine, and Noir Fiction*. Europa Editions, 2013.
2. Massimo Montanari, *Italian Identity in the Kitchen, or Food and the Nation*, Columbia University Press, 2013. <https://ebookcentral-proquest-com/lib/nyulibrary/ebooks/detail.action?docID=1103462>

Audio-visual materials/other materials:

1. YouTube [channel](#) for selected videos: <https://tinyurl.com/Med-Foodways>

Assignments and Grades (see grading rubrics in Appendix 2)

Activity	Percentage	Due Date	CLO assessed
Participation	10%	Weekly	1, 2, 3, 4
Response Papers (4)	60% (15% each)	Jan 11, 13, 14, 16	2, 3, 4, 5, 6
Florentine Presentation and Essay	30%	Jan 17	1, 2, 3, 6,

Description of Assignments:

Participation

All students are expected to participate actively in class discussion as well as in group work and site visits. The participation grade is based on the quality and consistency of participation, and not only quantity. See Appendix 2 for an evaluation rubric.

Response Papers

Students will write *four* short (≤ 4 page/1000 word) essays. The essays will examine aspects of culinary cultures of the Mediterranean in light of course readings, site visits, and class discussions.

1. Paper 1 will analyze a “Mediterranean meal” in Florence. Go eat some good food and write about how it is (or is presented to be) “Mediterranean.” (due January 11)

2. Paper 2 will discuss how the cooking class sheds light on themes related to the study and experience of Mediterranean foodways. Reflect on what elements of the cooking class deepened your knowledge of the Mediterranean, the Mediterranean Diet, and food culture in the region? Consider not only the actual food but the experience of learning about it and, especially, preparing it. (Due January 13)
3. Paper 3 will discuss the role of olive oil in the Mediterranean diet, AND as an important marker of authenticity in Italian foodways. Based on readings, the film, and the site visit, consider the following: What creates “authenticity” in Italian olive oil? What are some of the “qualia” (Meneley) that accentuate authenticity for this commodity? What are some contradictions in the process of authentication? (due January 14)
4. Paper 4 will be a report of a field trip to a food market that focuses on how authenticity is constructed and marketed (due January 16) and *must* include photos and information from at least 2 interviews/conversations with vendors.

Florentine Presentation and Essay

Students will design and conduct a research project on a particular aspect of the Mediterranean foodways of Florence using participant-observation, field-notes, interviews, and other forms of qualitative and or quantitative research. Students will choose a theme in consultation with the instructor. They will present the research on the final day of class. The presentation should include photos and or videos of foods and should reflect on the main themes of the class: experiencing the Mediterranean through its foodways, questions of authenticity and identity as expressed in and created by food, and any other relevant themes. Students can work on their projects individually or, if appropriate, in groups. The presentation should be accompanied by a ≥ 4 page essay that addresses the main points of the presentation. To be presented in class on the final day. (Due January 17)

Conversion table:

A	A-	B+	B	B-	C+	C	C-	D+	D	F
[100-95]	(95-90]	(90-87]	(87-83]	(83-80]	(80-77]	(77-73]	(73-70]	(70-67]	(67-60]	(60-0]

Course Schedule (Subject to modification)

Nota Bene: Classes will meet most days from 9:00 – 12:00 PM on campus. However, there will be additional activities that will take place in the afternoons and sometimes evenings. Students are required to attend all course-related activities. Note that we have a mandatory class on Saturday January 11th.

Date	Topics and Questions	Reading	Other
Jan 7	Introduction to the Mediterranean and Mediterranean Foodways <u>Introduction:</u> <u>Experiencing</u> <u>Mediterranean</u> <u>Foodways</u>	1. In-class: Gleason, “Mediterranean Food.” <i>Gastronomica</i> , pp. 1-3 (pdf)	• Morning: Orientation! • Afternoon: First Class • Free Write! - Food Fight! Foods we love, foods we hate

	1. What is the Mediterranean? What are Mediterranean Foods and Foodways?		
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Jan 8	Critical Perspectives on the Mediterranean and Mediterranean Foodways <u>Part I: Conceptualizing the Mediterranean</u> 1. How has the Mediterranean been studied? <u>Part II: Conceptualizing Mediterranean Foodways and the Mediterranean Diet</u> 1. What is the Mediterranean Diet? 2. How have scholars approached the study of the Mediterranean diet? 3. What is its role in the popular nutritional imagination?	1. Bromberger, "Towards an Anthropology of the Mediterranean." <i>History & Anthropology</i>, pp. 91-107. (pdf) 2. Cassano, Franco, <i>Southern Thought, and Other Essays on the Mediterranean</i>. (introduction) 3. Essid, "History of Mediterranean Food." <i>The Mediterranean Diet for Sustainable Regional Development</i>, pp. 51-69 (pdf) 4. Dueck, "Seeing Mediterranean." <i>Gastronomica</i>, pp. 43-58. (pdf) 5. Blum, "The Mediterranean Diet Really Is That Good for You. Here's Why." <i>New York Times</i> Jan. 6, 2023. (link and pdf)	• Watch! Marino Niola, "Mediterranean Diet" (link) • Pausa Gastronomica: Exploring Florentine Foodways (types of restaurants, foods, etc.) • Do! - Basic Italian Phrases! • Read! - "Online Resources" for restaurant recommendations and fun and fascinating Florentine food facts!
Jan 9	Food, Culture, and Identity: National, Regional, & Global <u>Part I: Food and Nationalism</u> 1. How are food cultures and national cultures related? 2. What does it mean to consume a nation?	1. Helstosky, <i>Food Culture in the Mediterranean</i>, p. 3-23 2. Helstosky, "Recipe for the Nation." <i>Food and Foodways</i>, pp. 113-140. (pdf) 3. Avieli, "The Hummus Wars" <i>Gastronomica</i>, pp. 19-30 (pdf) 4. Povoledo, "A Proto-Pizza Emerges..." <i>New York Times</i> June 27, 2023 (link)	• Watch! - Film selections: Food in Italian cinema!

Jan 10	Food, Culture, and Identity <u>Part I: Food and Family in Tuscany</u> 1. How does food relate to family life in a changing Mediterranean? <u>Part II: La Cucina Povera</u> 1. What is <i>la cucina povera</i>? 2. How does it relate to Italian and Mediterranean histories?	1. Counihan, <i>Around the Tuscan Table</i>. Ch. 1, pp. 1-15 (pdf) 2. Helstosky, "Introduction." <i>Garlic and Oil</i>, pp. 1-10 (pdf) 3. Iulo, "La Cucina Povera," <i>Gastronomica</i>, pp. 55-58 (pdf) 4. Fabiani, Louise, "<i>La cucina povera</i> delivers the fare we need to sustain us now," <i>Pysche</i>, pp. 1-7 (pdf)	• Do! - Cooking class (@Chefactory, 7:00 pm)
Jan 11	Food, Culture, and Identity <u>Part I: Food and Social Memory</u> 1. What are the relationships among foodways, social identity, and memory? <u>Part II: Food Memoir</u> 1. What are food memoirs? 2. How do we approach writing them?	1. Counihan, "Memories, Meals, and Shame in Florence, Italy." <i>Food in Memory and Imagination</i>, pp. 149-158. (pdf) 2. Ascione et al., "Remembering and Promoting Grandma's Cooking through the Mediterranean Diet" <i>Food in Memory and Imagination</i>, pp. 2667-280 (pdf) 3. Finn, "Gâteaux Algériens: A Love Affair." <i>Gastronomica</i>, pp. 78-82 (pdf) 4. MFK Fisher, <i>The Gastronomical Me</i>. ("Excerpt")	• Watch! - Film screening: <i>The Golden Harvest</i>, by Alia Yunis (6:30 pm, Santo Stays Screening Room) • Do! - Write a brief food memoir! (in class)
Jan 12	No class		

Jan 13	Food, Commodities and Value: Olive Oil <u>Part I: Olive Oil in the Mediterranean Imagination</u> 1. What is the history and importance of olive oil in the Mediterranean region? <u>Part II: Olive Oil in The Italian Imagination</u> 1. What are the associations of gender, sexuality, and food? 2. How are Mediterranean food commodities gendered?	1. Meneley, "The olive and imaginaries of the Mediterranean." <i>History and Anthropology</i>, pp. 66–83 (pdf) 2. Hilton, "Quality and Genuineness in the World of Sicilian Olive Oil" <i>Gastronomica</i>, pp. 38-50. (pdf) 3. Segal and Bautista, "The Olive Oil Capital of the World, Parched" <i>New York Times</i>, Sept. 10, 2022 (pdf)	• Do! - Visit to Olive Oil Fattoria Torre Bianca (morning) - Afternoon: discussion
Jan 14	Markets, Local and Global <u>Part I: Market Visit & Markets, Local and Global</u> 1. What are traditional markets in the Mediterranean? 2. How have they been transformed under globalization? 3. How is authenticity constructed in food markets today?	1. Black, "The Porta Palazzo Farmers' Market." <i>Anthropology of Food</i>, pp. 1- 12. (pdf) 2. Medina et al. "Food and Migration: The Abacería Central Market of Gràcia (Barcelona)," <i>Anthropology of food</i>, pp. 1-8 (pdf) 3. Cavanaugh, "Authenticity and Its Perils: Who Is Left Out When Food Is 'Authentic'?" <i>Gastronomica</i>, pp. 28-37 (pdf)	• Morning: Market tour (morning) 1. Mercato Le Cure 2. Mercato di Sant'Ambrogio 3. Mercato Centrale di Firenze Afternoon: - Class discussion
Jan 15	Slow Food and its Responses: From Fast to Slow <u>Part I: Slow Food (Guest Lecturer, Olivier De Maret)</u> 1. What is the history of the Slow Food movement? 2. How has the Slow Food movement changed? 3. How is it relevant to the Mediterranean today? <u>Part II: Garden Tour</u> How are some of the principles	1. Crowther, Gillian. "Gastro Anomie: Global Indigestion?" (pdf) 2. Portinari, "The Official Slow Food Manifesto" 2 pages (pdf) 3. Petrini, <i>Slow Food: The Case for Taste</i>, Preface, Chs. 1 & 2, pp. 1-36, 37-64	• Guest Speakers: - Profs. Nick Dakin Elliot and Olivier de Maret - Crostini workshop! Check out: - "Slow Food Toscana" website (link)

	of Slow Food practiced in Tuscany?		
Jan 16	Slow Food: Histories and Current Practices <u>Part I: The Evolution of Slow Food</u> 1. What are some criticisms of Slow Food? 2. How has the Slow Food movement changed? 3. What are alternatives to Slow Food? <u>Part II: Beyond Slow Food</u> What are some pathways toward sustainable Food futures in the Mediterranean?	1. Amo, "The Slow Food Movement and the Terra Madre project." <i>Globalizations</i>, pp. 644-660. 2. Mintz, "Food at moderate speeds." (pdf) 3. Grasseni, "Crafting Futures through Cheese-Making in Val Taleggio (Northern Italy)." <i>Gastronomica</i> pp. 51- 64. (pdf)	Farewell Dinner!
Jan 17	Final Class! Lollapalooza Fiorentina!	Final presentations	Final essay due

Potential Community-Based Learning (CBL) engagements:

- Cooking class (4 hours)
- Olive Oil making tour (4 hours)
- Market walking tour in Florence (4 hours)

The Use of Artificial Intelligence (e.g., Chat GPT):

While it may be tempting to use Artificial Intelligence (AI) tools such as Chat-GPT, Gemini, Claude, or similar platforms to complete assignments, I expect that all your work will be your own. You will submit assignments to Brightspace, which has integrated AI-based plagiarism detection. In addition, students will draft sections of essays in class and may be required to show drafts of work to obtain full credit for assignments. While Artificial Intelligence can be a useful tool, if used intelligently, our class motto is: do your own work. I reserve the right to use TurnItIn or other AI detectors for written assignments.

Statements and Policies

Attendance:

Due to the condensed nature of J-Term, each day of absence is the equivalent of missing more than a full week in a regular semester – with less of an opportunity to make up for missed material. An unexcused absence results in the deduction of one full letter grade from the final course grade (e.g., from an A- to a B-). Excusing absence is at the discretion of the instructor. Students who miss more than two classes will not be able to complete the course: if one or more of these absences are excused, students will be withdrawn; if all of the absences are unexcused, students will fail.

Student Commitment and Expectations:

Students should keep their calendars free of other commitments during J-Term for weekdays,

weekends, and evenings until they have the final syllabus on the first day of class and can see what is required. J-Term courses are academically rigorous and, because of their intensive nature, demand a lot from students. Every day of a J-Term class is the equivalent of more than a week of classes in a regular semester. Students should expect to spend several hours each day preparing assignments for class. J-Term courses also feature distinctive community-based learning components, which add co-curricular activities outside of class time. These co-curricular activities are required and missing one is comparable to missing a regularly scheduled class period. Missing required co-curricular activities conducted outside of formal class time will negatively affect the final grade.

Academic Integrity:

At NYU Abu Dhabi, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students, faculty, and staff take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others. In turn, these values create a campus climate that encourages the free exchange of ideas, promotes scholarly excellence through active and creative thought, and allows community members to achieve and be recognized for achieving their highest potential. Students should be aware that engaging in behaviors that violate the standards of academic integrity will be subject to review and may face the imposition of penalties in accordance with the procedures set out in the NYUAD policy [here](#).

Moses Center for Student Accessibility (CSA): mosescsa@nyu.edu

New York University is committed to providing equal educational opportunity and participation for students with disabilities. The Center works with students to determine appropriate and reasonable accommodations that support equal access to a world-class education. Confidentiality is of the utmost importance. Disability-related information is never disclosed without student permission. Find further information [here](#).

Health Resources:

As a university student, you may experience a range of issues that can interfere with your ability to perform academically or impact your daily functioning, such as heightened stress, anxiety, difficulty concentrating, sleep disturbance, strained relationships, grief and loss, and/or personal struggles. If you have any well-being or mental health concerns please visit the Counseling Center on the ground floor of the campus center from 9 am-5 pm, Monday - Friday, or schedule an appointment to meet with a counselor by calling: +971-2-628-8100, or email: nyuad.healthcenter@nyu.edu. If you require mental health support outside these hours, call NYU's Wellness Exchange hotline at 02-628-5555, available 24 hours a day, 7 days a week. You can also utilize the Wellness Exchange mobile chat feature, details of which you can find on the NYUAD student portal. These services are available remotely for students studying outside of the UAE.

The Writing Center:

The Writing Center is an excellent resource for you to use throughout your university career. Consultants will meet with you to discuss your writing for any writing project. They don't do the work for you—they don't edit or proofread your work or give you ideas—but they can help you figure out what you need to do to improve your writing. To register and to schedule an appointment, go to <https://nyuad.mywconline.com>. It is wise to schedule appointments well in advance because appointment slots fill up. These services are available remotely for students studying outside of the UAE.

APPENDIX 1: Program Learning Outcomes (PLOs) for Core courses:

- 1) Critically examine historical and contemporary topics of global significance, which includes formulating clear, precise questions and arriving at well-reasoned conclusions using a)
qualitative
 b) quantitative
 c) contextual, and
 d) creative modes of reasoning;
- 2) Communicate effectively for various audiences and purposes, including participation in public settings;
- 3) Demonstrate self-understanding and intercultural competency; and
- 4) Identify and reflect critically on conceptual and ethical complexity.

APPENDIX 2: Grading Rubrics

Participation

The standard rubric for assessing participation follows. Note that the grade ranges are broad. You will receive a number grade according to my evaluation of the degree to which you meet the rubric.

Participation Rubric

10: Excellent preparation by in-depth reading of the assigned material, leads/contributes in a significant way to discussions, demonstrates consistent active involvement, and offers thoughtful analysis and critique of the course material.
8: Good preparation (knows facts, considers implications), offers interpretation and analysis, leads/contributes well in discussion and is consistently involved in the class.
6: Adequate preparation (knows basic facts of the readings but does not show evidence of trying to interpret and analyze), does not participate voluntarily in discussions, demonstrates sporadic involvement
4: Poor preparation (has a superficial knowledge and understanding of the readings), tries to respond when called on, infrequent involvement in discussions or speaks without engaging with the reading or classmates' comments.
2: Very poor preparation (no evidence for reading assigned material), does not respond substantially when called on, participates very rarely in discussions.
0: No participation

Writing

This is a general rubric. Your specific assignments and therefore assessment criteria may vary.

	A (100-90)	B (89-80)	C (79-70)	D/F (69-0)
Focus: Purpose	Purpose is clear	Shows awareness of purpose	Shows limited awareness of	No awareness

			purpose	
Main idea	Clearly presents a main idea and supports it throughout the paper.	There is a main idea supported throughout most of the paper.	Vague sense of a main idea, weakly supported throughout the paper.	No main idea
Organization: Overall	Well-planned and well-thought out. Includes title, introduction, statement of main idea, transitions, and conclusion.	Good overall organization includes the main organizational tools.	There is a sense of organization, although some of the organizational tools are used weakly or missing	No sense of organization
Organization: Paragraphs	All paragraphs have clear ideas, are supported with examples, and have smooth transitions.	Most paragraphs have clear ideas, are supported with some examples, and have transitions.	Some paragraphs have clear ideas, support from examples may be missing and transitions are weak.	Paragraphs lack clear ideas
Content	Exceptionally well presented and argued; ideas are detailed, well developed, supported with specific evidence & facts, as well as examples and specific details.	Well-presented and argued; ideas are detailed, developed, and supported with some evidence and details, mostly specific.	Content is sound and solid; ideas are present but not particularly developed or supported; some evidence, but usually of a generalized nature.	Content is not sound

Research (if assignment includes a research component)	Sources are exceptionally well integrated, and they support claims argued in the paper very effectively. Quotations and Works Cited conform to	Sources are well integrated and support the paper's claims. There may be occasional errors, but the sources and Works Cited conform to MLA style sheet.	Sources support some claims made in the paper, but might not be integrated well within the paper's argument. There may be a few errors in MLA style.	The paper does not use adequate research or if it does, the sources are not integrated well. They are not cited correctly according to MLA style, nor listed correctly
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	MLA style sheet.			on the Works Cited page.
Style: Sentence structure	Sentences are clear and varied in pattern, from simple to complex, with excellent use of punctuation. Free from misspellings and typographical errors.	Sentences are clear but may lack variation; a few may be awkward and there may be a few punctuation and spelling or typographical errors.	Sentences are generally clear but may have awkward structure or unclear content; there may be patterns of punctuation errors.	Sentences aren't clear
Style: Word choice, Tone	There is clear use of a personal and unique style of writing, suited to audience and purpose; the paper holds the reader's interest with ease.	There is an attempt at a personal style, but style of writing may be awkward or unsuited to audience and purpose; the reader may lose interest in some sections of the paper.	There is little attempt at style; reads as flat and perhaps uninteresting in content, which is usually generalized and clichéd.	No attempt at style
Style: Details and Examples	Large amounts of specific examples and detailed descriptions, where appropriate.	Some use of specific examples and detailed descriptions. May have extended examples that go on for too long.	Little use of specific examples and details; mostly generalized examples and little description.	No use of examples
Grammar & Mechanics	Excellent grammar, spelling, syntax, and punctuation. Does not exceed word limit.	A few errors in grammar, spelling, syntax, and punctuation, but not many. Does not exceed word limit.	Shows a pattern of errors in spelling, grammar, syntax and/or punctuation. Could also be a sign of lack of proof reading. Exceeds or does not meet word limit.	Continuous errors; does not meet standards; exceeds or does not meet word limit.

Appendix 3: Class Bibliography

Amo, Emanuele, "The Slow Food Movement and the Terra-Madre project: food sovereignty and

- translocal assemblages." *Globalizations* 20, no. 4 (2023): 644-660.
- Ascione, Elisa, Vincenza Gianfredi, and Daniele Nucci, "Remembering and Promoting Grandma's Cooking through the Mediterranean Diet, Apulia, Southern Italy," In *Food in Memory and Imagination: Space, Place and, Taste*, edited by Beth Forrest, and Greg de St. Maurice, Bloomsbury, 2022, 2667-280.
- Avieli, Nir, "The Hummus Wars Revisited: Israeli-Arab Food Politics and Gastromediation." *Gastronomica* Vol. 16, No. 3 (2016):19–30.
- Black, Rachel Eden, "The Porta Palazzo farmers' market: local food, regulations and changing traditions," *Anthropology of Food* 4, 2005, pp. 1-12.
<https://journals.openedition.org/aof/157>
- Bromberger, Christian, "Towards an Anthropology of the Mediterranean," *History & Anthropology*, Vol. 17, No. 2 (2006): 91-107.
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- Cassano, Franco, *Southern Thought, and Other Essays on the Mediterranean*. New York: Fordham University Press, 2012.
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- . "Memories, Meals, and Shame in Florence, Italy." In *Food in Memory and Imagination : Space, Place and, Taste*, edited by Beth Forrest, and Greg de St. Maurice, Bloomsbury, 2022.
- Crowther, Gillian, "Gastro-Anomie: Global Indigestion?" *Eating Culture: An Anthropological Guide to Food*, University of Toronto Press, 2013, pp. 209-234.
- Dueck, Jennifer, "Seeing Mediterranean: How Food Journalists Re-Imagined the Middle East and North Africa in the Twentieth-Century United States." *Gastronomica* Vol. 22, No. 2 (2022):43–58.
- Essid, Mohamed Yassine, "History of Mediterranean Food, The Mediterranean Diet for Sustainable Regional Development." *The Mediterranean Diet for Sustainable Regional Development / International Centre for Advanced Mediterranean Agronomic Studies (CIHEAM)*. Paris: Presses de Sciences Po., 2012, pp. 51-69.
- Fabiani, Louise, "La cucina povera delivers the fare we need to sustain us now." *Pysche* November 21, 2022. <https://psyche.co/ideas/la-cucina-povera-delivers-the-fare-we-need-to-sustain-us-now>.
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- "Heat-struck Mediterranean is climate change 'hot spot'." *Phys.org* July 20, 2023. <https://phys.org/news/2023-07-heat-struck-mediterranean-climate-hot.html>
- Helstosky, Carol, "Introduction." *Garlic and Oil: Politics and Food in Italy*. Oxford: Berg, 2005. ---, "Recipe for the Nation: Reading Italian History through La scienza in cucina and La cucina futurista." *Food and Foodways* 11.2-3 (2003): 113-140.
- Hilton, Amanda, "Quality and Genuineness in the World of Sicilian Olive Oil." *Gastronomica* Vol. 23, No. 1 (2023): 38-50.
- Medina, F. Xavier , Danielle Provansal and Cecilia Montero, "Food and Migration: the Abacería Central Market of Gràcia (Barcelona)," *Anthropology of food*, pp. 1-8 [Online], 7 | December 2010, Accessed 31 January 2023
- Mintz, Sidney, "Food at Moderate Speeds," In *Fast Food/Slow Food*, ed. Richard Wilk. Altamira Press, 2006. Pp. 3-11.
- Meneley, Anne, "The olive and imaginaries of the Mediterranean." *History and Anthropology* (2020), Vol. 31, N. 1, Pp. 66–83.12
- Povoledo, Elisabetta, "A Proto-Pizza Emerges from a Fresco on a Pompeii Wall." *New York Times* June 27, 2023. <https://www.nytimes.com/2023/06/27/world/europe/pizza-mural-pompeii.html>
- Segal, David, and José Bautista, "The Olive Oil Capital of the World, Parched" *New York Times*, Sept. 10, 2022.

Recommended Readings

- Ascione, Elisa, Jared Belsky, Mackenzie Nelsen & Manuel Barbato. "Cultivating activism through terroir: an anthropology of sustainable winemakers in Umbria, Italy," *Food, Culture & Society* Vol. 23, No. 3 (2020):1-19.
- Bevilacqua, Salvatore, "L'impensé du genre dans la patrimonialisation du régime méditerranéen." *Journal des anthropologues* (2015). DOI: [10.4000/jda.6026](https://doi.org/10.4000/jda.6026)
- Elgin K. Eckert, (2017), "Inspector Montalbano *a tavola*: Food in Andrea Camilleri's police fiction." Naccarato, Peter, Zachary Nowak, and Elgin K. Eckert, eds. *Representing Italy through food*. Bloomsbury Publishing. Pp, 95-110.
- Fastigi, Matteo, and Jillian R. Cavanaugh, "Turning Passion into Profession: A History of Craft Beer in Italy." *Gastronomica* Vol. 17, No. 2 (2017): 39–50.
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Films

We may watch selections from several of these films in class or in special screenings:

- Bicycle Thieves (Ladri di biciclette)*, dir. Vittorio De Sica, 1948
- Big Night*, 1996, dir. Campbell Scott, Stanley Tucci ("*Il timpano*")
- Journey to Italy*, 1954, dir. Roberto Rossellini
- Mediterraneo*, dir. Gabriele Salvatores, 1991
- Poverty and Nobility (Misericordia e nobiltà)*, dir. Mario Mattoli, 1954
- The Big Feast (La grande abbuffata)*, dir. Marco Ferreri, 1973
- The Gold of Naples (L'oro di Napoli)*, dir. Vittorio De Sica, 1954
- We All Loved Each Other So Much (C'eravamo tanto amanti)*, dir. Ettore Scola, 1974