FREN 4089/6089 Food, Arts and Media

**General Information**

**Description**

More than any other nation, France is readily associated with food and gastronomy.  Gertrude Stein famously wrote, "[France] is a country where they talk about eating.  Every country talks about eating but in that country they talk about talking about eating."  Indeed, the restaurant review and the food critic were born in France, as were myriad culinary terms such as “gastronomy”, “cuisine”, and “chef”.  All of this “food talk” has long extended beyond conversation, permeating the nation’s literature and film.

This course will examine the enduring presence of food in arts and media (for example in contemporary French cinema), and in fiction and non-fiction texts dating back to the sixteenth century. Sensation and perception have been enduring themes in the humanities and social sciences for well over a century. This course will thus offer students a chance to consider a range of intellectual traditions and approaches to media and the senses. Students in this course will explore a number of questions: What does food mean in France?  What is the relationship between food and culture?  How do the French harness cuisine as a political, social, and cultural tool?  How does food connect France’s past, present, and future?

This course is designed to hone your reading, writing, and speaking skills in French through the study of significant works in Visual Arts, Media, French literature and French Cinema. We will focus on the culture of food, examining its social and symbolic value through the centuries. All readings will be in French. Movies will be in French with English or French subtitles.

Course Goals and Learning Outcomes

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| Students will demonstrate oral proficiency at the advanced high or superior level on the ACTFL scale.  Students will present in class for 30 minutes without notes on an everyday topic.  Students will produce compositions and long papers at the Intermediate High level on the ACTFL scale. They will acquire the basic concepts and terminology of textual analysis. By learning to identify and interpret the various elements that enter into the composition of a literary text and to perceive their relationships, students acquire a fuller understanding and appreciation of the art and significance of literature.  Students will demonstrate analysis and critique of authentic texts related to familiar topics. Gain proficiency in the fundamental language skills that enable students to read and understand prose of moderate difficulty and mature content, and formulate and express critical opinions and judgments in correct oral and written French  Students will successfully analyze French literature and cinema from the 16th-century France until today.  Students will develop the ability to read and analyze critically and to discuss perceptively representative works of French literature and cinema.  Students will be aware of the cultural context of the works read & studied in class.  Students will analyze how their own background and experiences influence reading and comprehension of cultural products from the target cultures. |

**Course Requirements & Grading**

I suppose that you are taking this class not only because you love French, but also because you love reading. I hope so, because the main assignment of this class is reading! Reading means: 1) read the text at least twice before coming to class - I urge you to read the material under study IN ADVANCE; 2) see the structure of the text; 3) select the key terms & research the vocabulary that may be problematic before coming to class (not during class); 4) take notes; 5) ask yourself questions, check if you understand the whole picture.

NOTE: You will be responsible to PRINT out your own copy of the texts available on T-square. Everyone should have their book / printed material in class – no reading on computer or tablet.

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| Assignment |  | Weight (Percentage, points, etc) |
| Participation/ in-class discussion |  | 20% |
| Quizzes |  | 5% |
| Homework  Undergrads: 2 questions  Grads: 2 essays | 15% |
| Discussion  10-15 min Powerpoint (Undergrad students)  Discussion Leader (Grad Students) |  | 20% |
| Mid-term exam |  | 20% |
| Final Paper |  | 20% |

**Description of Graded Components**

**Participation/in-class discussion**

Weekly I will post your participation/discussion grade on T-Square, according to this rubric:

10 = high degree of both active participation and preparedness

9 = moderate degree of active participation and high degree of preparedness

8 = moderate degree of both active participation and preparedness

7 = low degree of active participation and preparation

5 = present but barely effective or often shows signs of inattention

0 = unexcused absence(s); no participation

This grade will be averaged over the semester and count for 20% of the course grade. You are allowed 2 unexcused absences without penalty. EACH additional absence will result in the subtraction of 1 point from the 20%. NOTE: For perfect attendance (i.e. NO absences), 1 point will be added to the final course grade.

1. **Homework**

**B: DEVOIRS/Questions:**

I will post questions on t-square to guide you in your reading. If I see that reading is not done, I may start the class with a small quiz with a few questions. Discussion and success of this class depends on your reading and participation.

-**Undergrads**: 2 question assignments Please print, type (12, time new roman) and staple your assignments (double spaced) and give them to me in class. You will lose 5 points for not doing so. Late homework will not be accepted. Your questions will be graded on the following criteria: 1) quality/pertinence of analysis (3); 2) quality of critical thinking (3); 3) pertinence/quality of the information collected (3); 4) grammatical correctness/vocabulary (3); 5) and appropriate use of literary/media/food/visual arts terms (3).

- **Grads**: 2 essays on questions provided. Please print, type (12, time new roman) and staple your assignments (double spaced) and give them to me in class. You will lose 5 points for not doing so. Late homework will not be accepted.

Your essay will be graded on the following criteria: 1) quality/pertinence of analysis (3); 2) quality of critical thinking (3); 3) pertinence/quality of the information collected (3); 4) grammatical correctness/vocabulary (3); 5) and appropriate use of literary/media/food/visual arts terms (3).

1. **DISCUSSION**

* **Undergrads: you will do a 10-15min PowerPoint presentation in class with a topic given to you by the professor**

Your performance will be judged on the following criteria: pertinence/quality/depth of the information presented; fluency; organization; dynamics. The topic presentation is worth **20%** of your final grade. You will receive maximum points (or near to maximum) if you make a reasonable attempt at all three of the components listed above; reductions will be taken for deficiencies in these four areas.

* **Grads: 1h LEADING DISCUSSION**

***What is a discussion leader?*** Each week in class, one student will act as the discussion leader (DL) for a particular topic/texts. The DL will be expected to provide a brief synopsis of the topic that is being covered that day/week, highlight what they think are the important aspects of the topic, get things rolling as far as discussion is concerned, and control discussion. This all might sound like a lot of work - and perhaps a little scary - but it shouldn’t be and it isn’t. It should actually be FUN once you get started! Each aspect of your role as DL is outlined below.

**Components:**

1. ***Synopsis***: Each class should start with a five minute (or so) outline of the area being covered, the main arguments relevant to that area, the contentious topics, and any crucial studies used to support these arguments. Think of it as a summary that will help to remind all of us what was covered in the previous class, and what the major issues that we should focus on are in the current class.
2. ***Starting a discussion:*** One of the roles of the DL is to get the class talking to each other. Or at least talking to the discussion leader. There are lots of ways to do this. I suggest coming to class with at least three already prepared questions, issues, or problems that you think would make a good starting point for discussion. They may follow on directly from unresolved discussion from the previous class, or they could be on a completely novel (though obviously related) theme. The best scenario is to set up discussion that you can see evolving (no pun intended) as the class goes on. You might also want to introduce a short article that will stimulate discussion, use visuals, show a film clip: It’s really up to you to decide what will facilitate a good class dialogue.
3. ***Controlling discussion:*** It will be up to the DL to decide, among other things, who gets to speak, and when it is time to move onto a new issue. This may be a little weird at first, but I would like us to give it a try. You have been in enough classes to know how it works, and discussion should flow naturally so there shouldn’t be too much to do.

**Why are you doing this?**

* **Aim:** To give you experience of “chairing” a discussion, raising issues you think are interesting, considering other’s views, and synthesize ideas … in French
* **Evaluation**: Acting as DL is worth **20%** of your final grade. You will receive maximum points (or near to maximum) if you make a reasonable attempt at all three of the components listed above; reductions will be taken for deficiencies in these three areas. Remember, I will be in class and will pick up the reins if need be - but you should try to be “in charge” as much as possible.

When it is your time to act as DL, I will be available to meet to discuss how things will work, the questions/issues you would like to raise, or anything else about the session. Please email me either with your questions or your plan for the class or to set up a time to meet. Good luck!!!!

1. **MIDTERM EXAM**
2. **Final PAPER**

Individual projects can focus on a particular writer or filmmaker we saw in class or be drawn from a work by one of many suggested authors (See end of syllabus), or something you select on your own (but must be discussed with me before the deadline for topic)

Select your topic (you can make an appointment with me or send me an email) and write it in the chat room of T-square (before 11/11). You will conduct an in-depth analysis using a variety of resources.

Here are some basic guidelines for the paper:

\* 10 pages long, double-spaced, Font: Time New Roman at 12pt. size **Length: 2300 words ± 10%. Indicate the total word count at the end of your paper** (MLA Style) WORD DOCUMENT.

\* Do not use any folders or presentation covers – you can use images and clips (if you analyze a movie: insert the link)

\* Do not title your paper “Book X vs. Book Y” or “Study of Novel W”. You should set up your premise in your title. Example: “The Use Of The Parenthesis As A Rhetorical Motif In *L’Urgence et La Patience*”

\* Do not give a plot summary. I know the plot already. Concentrate on your paper’s premise

\* Do not give a biography of the author you are studying. I know his bio already. Concentrate on your paper’s premise

\* Discuss elements in common

\* Contrast differences in execution

\* Come to a conclusion that supports your premise

\* Place each of the authors/books/films you are going to study within their proper literary/cinematographic contexts.

\* You must use and indicate **at least 5 French sources** at the end of your paper (go to the library and checkout books on French Literature, they have tones, find articles online (not blogs!!!) and the exact word count. Your paper will be graded on the following criteria, 4 pts each: 1) quality/pertinence of analysis; 2) quality of critical thinking; 3) pertinence/quality of the information collected; 4) grammatical correctness/vocabulary and appropriate use of literary terms; 5) use of resources.

**Grading Scale**

Your final grade will be assigned as a letter grade according to the following scale:

A 90-100%

B 80-89%

C 70-79%

D 60-69%

F 0-59%

**Course Materials**

**Course Text**

* Barthes, Roland – *Mythologies (extraits)*
* Baudelaire – *Du vin et du haschich*
* Delerm, Philippe – *La Première gorgée de bière (extraits)*
* Flaubert – *Madame Bovary (extraits)*
* Hugo, Victor, *Les Misérables, (extraits)*
* La Fontaine, *Le Glouton*
* Madame de Sévigné – *Lettres*
* Onfray, Michel: *La Raison gourmande, La philosophie du gout (extraits)*
* Proust, *A l’ombre des jeunes filles en fleurs, Combray (extraits)*
* Quignard, Pascal – *(extraits)*
* Richard, Jean-Pierre – *Littérature et sensation (extraits)*
* Savarin, Brillat – *Physiologie du gout* (english :<http://quod.lib.umich.edu/d/did/> )
* Villiers de L’Isle Adam, *Le Plus beau diner du monde*
* Zola – *Le Ventre de Paris (extraits)*

+ Critical essays posted on t-square in PDF

## Additional Materials/Resources: Films\* (ordre aphabétique)

* *Amélie, Jean-Pierre Jeunet*
* *L’Aile ou la cuisse, Claude Zidi*
* *La Graine et le Mulet, Abdellatif Kechiche*
* *La Grande Bouffe, Marco Ferreri*
* *La Vie d’Adèle, Abdellatif Kechiche*
* *Le Charme discret de la bourgeoisie, Buñuel*
* *Le Festin de Babette, Gabriel Axel*
* *Ratatouille, Pixar / Brad Bird*
* *Vatel, Roland Joffé*

*\*NOTE: Films will not be shown in class. Only clips from films will be analyzed. You are expected to watch them at home BEFORE class and take notes during the screenings in order to participate to the discussion. Films will be available for viewing at the Georgia Tech Library. They are listed in the course reserve.*

## Course Website and Other Classroom Management Tools

Documents posted on T-square.

**Course Expectations & Guidelines**

## Academic Integrity

Georgia Tech aims to cultivate a community based on trust, academic integrity, and honor. Students are expected to act according to the highest ethical standards. For information on Georgia Tech's Academic Honor Code, please visit [http://www.catalog.gatech.edu/policies/honor-code/](http://www.catalog.gatech.edu/policies/honor-code/%20) or <http://www.catalog.gatech.edu/rules/18/>.

Any student suspected of cheating or plagiarizing on a quiz, exam, or assignment will be reported to the Office of Student Integrity, who will investigate the incident and identify the appropriate penalty for violations.

## Accommodations for Students with Disabilities

If you are a student with learning needs that require special accommodation, contact the Office of Disability Services at (404)894-2563 or <http://disabilityservices.gatech.edu/>, as soon as possible, to make an appointment to discuss your special needs and to obtain an accommodations letter. Please also e-mail me as soon as possible in order to set up a time to discuss your learning needs.

## Attendance and/or Participation

## You are required to attend class M-W-F each week.

## Remember that regular attendance is required. Absences will be recorded and unexcused absences or repeated tardiness will have a decidedly negative effect on your final grade.

## Each absence after the third absence will result in an automatic reduction of your final grade. Regular lateness will also result in the reduction of your final grade. You are allowed 2 unexcused absences without penalty. EACH additional absence will result in the subtraction of 1 point from the 20% participation grade. NOTE: For perfect attendance (i.e. NO absences), 1 point will be added to the final grade. Please arrive to class on time. Being late twice is understandable, but for each additional occurrence of lateness you will have half a point off deducted from you final grade. If I already called the roll, you will be marked absent, unless you tell me after class, in which case you will be marked late. SO: do make sure you arrive on time. Not only do you lose points for coming in late, but also, you lose participation points!

## If you know that you cannot come to class, email me before class convenes and you won't lose points on the assignment. No work can be made up unless in the case of serious medical condition. Please coordinate your activities with the syllabus ahead of time. If you are going to have to miss a class due to a college-sanctioned activity, you are responsible for telling me in advance, completing assignments and taking exams ahead of time.

## Extensions, Late Assignments, & Re-Scheduled/Missed Exams

## Students who are absent because of participation in approved Institute activities (such as field trips, professional conferences, and athletic events) will be permitted to make up the work missed during their absences. Approval of such activities will be granted by the Student Academic and Financial Affairs Committee of the Academic Senate, and statements of the approved absence may be obtained from the Office of the Registrar.. <http://www.catalog.gatech.edu/rules/4/>

Students who are absent because of participation in a particular religious observance will be permitted to make up the work missed during their absence with no late penalty, provided the student informs the course instructor of the upcoming absence, in writing, within the first two weeks of class, and provided the student makes up the missed material within the time frame established by the course instructor. Exercising one’s rights under this policy is subject to the Georgia Tech Honor Code. The course instructor is responsible for establishing reasonable deadlines and/or make-up material for the missed work, and for clearly communicating this information to the student. Students may choose to appeal to the Student Academic and Financial Affairs Committee of the Academic Senate for formal approval of this type of absence.

## Student-Faculty Expectations Agreement

At Georgia Tech we believe that it is important to strive for an atmosphere of mutual respect, acknowledgement, and responsibility between faculty members and the student body. See <http://www.catalog.gatech.edu/rules/22/> for an articulation of some basic expectation that you can have of me and that I have of you. In the end, simple respect for knowledge, hard work, and cordial interactions will help build the environment we seek. Therefore, I encourage you to remain committed to the ideals of Georgia Tech while in this class.

## Student Use of Mobile Devices in the Classroom

## Please, turn your cell phones off while in class and do not text. This is a question of respect for your classmates and your professor. Thanks.

## Additional Course Policies

No food or drink in the classroom

**Course Schedule**

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| **CLASSE / DETAILS DU COURS** | **DEVOIRS pour le cours suivant** |
| **Janvier** |  |
| **I. HISTOIRE ET MYTHES** |  |
| **M 7**  **– Introduction au cours –**  ***What do we think about when we think of French food?***  **– Extrait : *Diva* de Beineix**  [**http://www.youtube.com/watch?v=AOgE2YzdVBo**](http://www.youtube.com/watch?v=AOgE2YzdVBo) | **Voir Brillat Savarin – pdf in t-square : choisir 1 aphorisme que vous commenterez en classe.** |
| **J 9**  **– Brillat Savarin – *Physiologie du gout*** | **Voir le film *Ratatouille –* on reserve GT Library**  **QUESTIONS LECTURE #1: Préparez les questions pour la semaine : CHAT ROOM** |
| **M 14**  **– Discussion : FILM : *Ratatouille***  **– *L’aile et la cuisse*** | **Lire : Barthes – *Mythologies*: Le vin et le lait**  **+ Le bifteck et les frittes – pdf in T-square** |
| **J 16 *What does food mean in France?***  **– Barthes – *Mythologies*: Le vin et le lait**  **+ Le bifteck et les frittes** |  |
| **M 21**  **– Baudelaire – Du vin et du Haschich** | **Voir le film + QUESTIONS LECTURE #2 : Vatel**  **23 janvier : Deadline pour choisir son sujet powerpoint !** |
| **J 23**  **Film :**  **– *Vatel***  **– *Lettres*, Madame de Sévigné**  **Deadline pour choisir son sujet powerpoint !** | **Voir le film Unesco** [**http://www.unesco.org/culture/ich/RL/00437**](http://www.unesco.org/culture/ich/RL/00437) |
| **M 28 *What is a real French meal?***  **voir la vidéo :**  [**http://www.unesco.org/culture/ich/RL/00437**](http://www.unesco.org/culture/ich/RL/00437)  **- Elias, Norbert. “On Behaviour at the Table.” In *The Civilizing Process: Sociogenetic and Psychogenetic***  ***Investigations*, translated by Edmund Jephcott, Revised Edition, edited by Eric Dunning, Johan**  **Goudsblom and Stephen Mennell, 72-109. Malden: Blackwell, 2000.**  **♦Les guides gastronomiques** |  |
| **FOOD, FIRST AND FOREMOST** |  |
| **J 30**  ***How do authors describe food?***  **- Flaubert : *Madame Bovary***  **- Jean-Pierre Richard, extraits**  **- Merleau-Ponty, Maurice. “The Primacy of Perception and Its Philosophical Consequences.” In *The Primacy of Perception, and Other Essays on Phenomenological Psychology, the Philosophy of Art, History, and Politics*, 12-42. Evanston, Ill.: Northwestern University Press, 1964.** | **LECTURE: T-square : Zola Les Halles : pp. 14-21 + pp. 56-69 [pdf t-square]**  **FEUILLE DE VOCABULAIRE #1 pour mardi** |
| **Février** |  |
| **M 4**  **♦ Les Halles de Paris : histoire, importance, photos**  **Zola : *Le Ventre de Paris (extrait 1)*: Les Halles : pp. 14-21 + pp. 56-69 [pdf t-square]**  **FEUILLE DE VOCABULAIRE #1** | **LECTURE : Barthes : « La Cuisine Ornementale », in *Mythologies*** |
| **J 6**  **Reaction paper #1**  **Contemporary French food magazines: travail en classe de groupe (noté)**  **DISCUSSION : Barthes : « La Cuisine Ornementale », in *Mythologies*** | **QUESTIONS LECTURE #3 : LECTURE: T-square : Ponge + Zola, *Le Ventre de Paris (extraits 2) :* Les fromages : pp. 489-492 [pdf t-square]** |
| **M 11**  ***☆ DISCUSSION LEADER TOPIC: How do authors describe food?***  **♦ Histoire : le pain en France**  **– Ponge : *Le Pain***  **– Zola, *Le Ventre de Paris (extraits 2) :* Les fromages : pp. 489-492 [pdf t-square]** | **T-square : Delerm & Savarin** |
| **GOURMANDS AND GLOUTONS** |  |
| **J 13**  ***What is a “gourmand”? What is a “glouton”?***  **– Delerm : « Le paquet de gâteaux du dimanche matin »**  **– Brillat-Savarin :“La Gourmandise”**  **♦ Les TV Shows culinaires en France** | **QUESTIONS LECTURE #4 : Zola, *Le Ventre de Paris (extraits 3) :* Les belles gourmandes : pp. 141-143 + pp. 479-483 [pdf t-square]** |
| **M 18**  **– Zola, *Le Ventre de Paris (extraits 3) :* Les belles gourmandes : pp. 141-143 + pp. 479-483 [pdf t-square]**  **♦ Un grand chef français : Paul Bocuse** | **LECTURE : V. Hugo, *Les Misérables (extrait)* PDF 1 : pp. 103-106 ; PDF 2 : pp. 44-50 ; PDF 3 : 67-74 [ce sont les pages du document PDF, pas les pages du livres qui ne sont pas indiquées…]** |
| **J 20**  ***☆ DISCUSSION LEADER TOPIC: : La faim***  **– V. Hugo, *Les Misérables (extrait)* PDF 1 : pp. 103-106 ; PDF 2 : pp. 44-50 ; PDF 3 : 67-74**  **TASTING : Pains et fromages (*To be confirmed*)** | **QUESTIONS LECTURE #5 : « La Gourmandise »** |
| **M 25**  **Reaction paper #2**  **– Gourmandise - *Encyclopedie Diderot & d’Alembert* Available at:** [**http://quod.lib.umich.edu/d/did/**](http://quod.lib.umich.edu/d/did/)  **– “G is for Gluttony,” M.F.K. Fisher**  **– Brillat-Savarin :“La Gourmandise”**  **♦ Un grand chef français : Bernard Loiseau** |  |
| **J 27**  **– La Fontaine, *Conte tiré d’Athénée* : « le glouton »**  **♦ La nourriture, symboles et significations dans : *La grande bouffe*, Marco Ferreri** |  |
| **Mars** |  |
| **FOOD EROTICA** | **QUESTIONS LECTURE #6 : voir t-square** |
| **M 4**  **– P. Delerm, « Banana Split » ; « Les loukoums »**  **♦ What is “Food Porn”? See: Anne E. McBride (from *Gastronomica*)**  **♦ L’art de la pâtisserie française** |  |
| **MEDIA AND THE SENSES** |  |
| **J 6**  **- Benjamin, Walter. “The Work of Art in the Age of Mechanical Reproduction.” In *Illuminations*, 217- 252. New York: Shocken, 1968.**  **- McLuhan, Marshall. “Introduction”, “Medium is the Message” and “Media Hot and Cold.” In *Understanding Media: The Extensions of Man*, 3-32, New York: McGraw-Hill, 1964.** | **Debord, Guy. *Society of the Spectacle.* Available online at**  [**http://www.marxists.org/reference/archive/debord/society.htm**](http://www.marxists.org/reference/archive/debord/society.htm) |
| **M 11**  **- Mulvey, Laura. “Visual Pleasure and Narrative Cinema.” In *Narrative, Apparatus, Ideology: A Film Theory* Reader, edited by Philip Rosen, 198-209. New York: Columbia University Press, 1996 (1975). Also available online at:** [**http://www.composingdigitalmedia.org/f15\_mca/mca\_reads/mulvey.pdf**](http://www.composingdigitalmedia.org/f15_mca/mca_reads/mulvey.pdf) | **Voir le film *La vie d’Adèle* de A. Kechiche QUESTIONS LECTURE #7 : Savarin + Kechiche** |
| **13**  **– Brillat Savarin : *Les Truffes*, p. 192**  **♦ La nourriture, symboles et significations dans : *La vie d’Adèle* de A. Kechiche** |  |
| **18-20 Spring Break** |  |
| **FOOD ART** |  |
| **M 25**  **Reaction paper #3**  ***How is food related to art & artistic movements?***  **♦ Le courant artistique *Eat Art***  **♦ Daniel Spoerri, « Le Déjeuner sous l’herbe » et/ou les repas.** | **QUESTIONS LECTURE #8 : M. Onfray : « L’empire des signes culinaires », in *La Raison gourmande*** |
| **J 27**  **– Sophie Calle, « Le Menu Chromatique » et ses avatars contemporains**  **– Discussion : M. Onfray : « L’empire des signes culinaires », in *La Raison gourmande***  **♦ Marie-Antoine Carême** | **FEUILLE DE VOCABULAIRE #2 : T-square : Proust** |
| **Avril** |  |
| **CULINARY NOSTALGIA** |  |
| **M 1**  ***How are food and memory related to one another?***  **– Marcel Proust, Combray [p. 43-48]**  **TASTING: Madeleines et tisanes (*To be confirmed*)**  **FEUILLE DE VOCABULAIRE #2** | **Voir le film *Amélie*** |
| **J 3**  ***☆ DISCUSSION LEADER TOPIC: – Le pouvoir des mots – etymologies, expressions et images culinaires***  **– Pascal Quignard, (extraits)**  **♦ La nostalgie culinaire dans *Amélie*, de J-P Jeunet** |  |
| **EATING TOGETHER** |  |
| **M 8**  ***☆ DISCUSSION LEADER TOPIC: gourmandise et dégustation – le mangeur du XIXème siècle***  **– Proust, Les Diners (extrait) [p. 806-815]**  **– Pascal Quignard, extraits (2)**  **♦ Le champagne : histoire, image(s),** | **QUESTIONS LECTURE #9 : T-square : Villiers** |
| **J 10**  **– Villiers de L’Isle Adam, *Le plus beau diner du monde***  **♦ La nourriture dans la publicité française** | **Deadline for sending your final paper topic by email**  **Voir les films de la semaine !**  **QUESTIONS LECTURE/FILM #10 : T-square : Buñuel** |
| **M 15**  **– *Le charme discret de la bourgeoisie*, Buñuel**  **– Connor, Steven. “The Menagerie of the Senses,” *The Senses & Society* 1:1 (2006): 9-26.**  **Deadline for final paper topic** | **Voir le film *Le festin de Babette*, Gabriel Axel** |
| **J 17**  **Reaction paper #4**  **♦ La nourriture, symboles et significations dans : *Le festin de Babette*, Gabriel Axel**  **♦ Le menu, une invention française**  **♦ Histoire et recettes du menu du *Festin de Babette*** | **QUESTIONS LECTURE/FILM #11 : T-square : *La graine et le mulet*, A. Kechiche** |
| **M 22**  **♦ La nourriture, symboles et significations dans : *La graine et le mulet*, A. Kechiche** |  |
| **EMBODIED EXPERIENCE, TECHNOLOGY, AND CONTEMPORARY ART** |  |
| **J 24**  **– Fuller, Matthew. “The Camera That Ate Itself,” In *Media Ecologies: Materialist Energies in Art and Technoculture*, 85-107. Cambridge: MIT Press, 2005.**  **– Peryam, D. R., and N. F. Girardot. “Advanced Taste Test Method.” In *Food Engineering* 24:194 (1952):**  **58-61.** |  |
| **30 avril**  **– Rosenblatt, Nina. “Empathy and Anaesthesia: On the Origins of a French Machine Aesthetic,” *Grey Room* 02 (2001): 78–97.** |  |