Course Description:
The ubiquity of food in every aspect of cultural and social life puts the lie to traditions that reject taste and sensual gratification—the pleasures of nourishment—as the basis for the highest aesthetic experience. If Aristotle and Hegel regarded taste as the lowest, most ‘animal’ of the senses and, thanks to their distancing operations the visual and acoustic senses as the highest, the language of the senses speaks otherwise: *gustus* and *sapor* relate to knowledge and wisdom just as ‘taste’ remains synonymous for culture and aesthetic judgment. That the famous Kantian rejection of sensual gratification as aesthetic occurred just as gastronomy began to emerge as a properly artistic discourse suggests that the meanings of food have never been properly ‘digested’ by either aesthetic or art historical traditions. Focusing on European art of the later eighteenth through nineteenth centuries, this course takes food as a kind of universal subject for art history, a means of testing the substance and limits of social, iconographic, semiotic, geographical, and critical theoretical approaches, and of exploring the relationships between art history and visual culture.

Method of Evaluation:

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<tr>
<th>Component</th>
<th>Weight</th>
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<tr>
<td>Class participation (oral)</td>
<td>15%</td>
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<tr>
<td>Group reading report</td>
<td>20%</td>
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<tr>
<td>Research paper presentation</td>
<td>20%</td>
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<tr>
<td>Research paper</td>
<td>45% (due in class December 3)</td>
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</tbody>
</table>

Website: The course website can be found on WebCT.

Participation:
Your participation grade will be determined by your attendance, completion of course readings, and prompt submission of assignments, as well as your contribution to class discussion of the relevant readings each week.

Reading:
Mandatory weekly readings have been compiled in a coursepack, which is for sale at the university bookstore.
**Group reading report:**
Students will be divided into groups of 3-4 and assigned the task of leading a 20 minute class discussion pertaining to one of the readings. One session in the fourth or fifth week will be devoted to group work, guided by and in consultation with the professor, in preparation for the group presentations the following week. Each group should choose a spokesperson, prepare a brief introduction to the reading, remark upon its relevancy for our topic, provide a critical analysis of its main points, and raise questions for class discussion. As an element of their exposition groups may—indeed are encouraged to—seek out relevant artworks in local museums and/or photograph relevant food-related contexts that Montreal has to offer, including restaurants, cafés, markets, etc.
Each group, however, must check in with the professor before they go into the field. A written copy (3-5 pages double spaced) of the presentation will be submitted on the day of your presentation. The presentation will be assigned a grade shared by all members of the group.

**Research paper presentation:**
Each student will give a 20 minute presentation on the topic of his or her research paper. This will be followed by 10 minutes of class discussion in which your colleagues will provide constructive criticism and offer fresh insight into your subject. The time limits will be strictly enforced so students are encouraged to rehearse their presentation beforehand. You are required to provide electronic pictures of images referred to in your presentation (Powerpoint on a data key or disk is easiest). Xeroxes as visual aids are unacceptable.

**Research paper:**
The length of the paper should be between 15 and 20 pages (including footnotes). Each student should meet with me well in advance of the oral presentation. If you have specific questions on style please consult the *Chicago Manual of Style* (available online at [www.chicagomanualofstyle.org](http://www.chicagomanualofstyle.org)), in the first instance.

Plagiarism is unacceptable. McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see [www.mcgill.ca/integrity](http://www.mcgill.ca/integrity) for more information).

**Assessment**
In accord with McGill University’s Charter of Students’ Rights, students in this course have the right to submit in English or in French any written work that is to be graded. *(Approved by Senate on 21 January 2009)*

Papers must be passed in order to pass the course. Please submit your paper on time, as late papers will be graded down 5% per day. Extensions will ONLY be granted if previously agreed, and supported by written medical documentation, valid for the period in question. Extensions will not be given if students are absent because of vacation or any other reason deemed to be illegitimate by the professor. Students who do not complete all assignments by the end of term will not be given the opportunity to do supplementary assignments in order to pass. If a student fails to attend any type of test due to illness or other credible cause, they must contact the professor within 48 hours. Failure to do so will result in the grade of F.
More than one test, quiz or assignment scheduled on the same day does not constitute a conflict – plan your schedule in advance. Please consult the Calendar, section 4.7.2.1, General University Information and Regulations at www.mcgill.ca. Exam conflicts should be reported to the Faculty of Arts Student Affairs Office. Student obligations regarding exams are outlined at: www.mcgill.ca/student-records/exam/

If you require special testing accommodations or other classroom modifications, please notify the instructor and the Office for Students with Disabilities as soon as possible. They are located in: Suite 3100, Brown Student Services Building, Tel: 398 6009 (voice), 398 8198 (TDD), www.mcgill.ca/osd/

All assignments should be submitted in class or placed in the lock-box outside the departmental office, where they will be datestamped at the close of each day (4 pm). Please do not slide your papers under my office door or leave them in my mailbox. Only printed copies will be accepted – no electronic submission.

Good writing style and the ability to formulate arguments clearly are very important. Please be very careful to footnote any ideas or quotations taken from any sources other than your own imagination or common sense (see statement below on academic integrity) – Plagiarism is a serious offence, and could result in a failing grade.

If you are unsure about the correct conventions for footnoting, remember, if in doubt, better safe than sorry. Students are expected to primarily refer to printed sources – Wikipedia is not an academic text! Please be consistent in your footnoting style, and include all necessary information to allow a reader to find the source easily. If in doubt consult standard reference sources such as the Chicago Manual of Style or The MLA Handbook. The Writing Centre offers individual consultations on all aspects of writing. Appointments are required. You can find them at: room 244, Education Building, Tel: 398 6960, www.mcgill.ca/writing/

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L'université McGill attache une haute importance à l'honnêteté académique. Il incombe par conséquent à tous les étudiants de comprendre ce que l'on entend par tricherie, plagiat et autres infractions académiques, ainsi que les conséquences que peuvent avoir de telles actions, selon le Code de conduite de l'étudiant et des procédures disciplinaires (pour de plus amples renseignements, veuillez consulter le site http://www.mcgill.ca/integrity/).

In the event of extraordinary circumstances beyond the University’s control, the content and/or evaluation scheme in this course is subject to change.
COURSE OUTLINE AND READINGS

1. Sept. 3: Introduction: The Representation of Food

2. Sept. 10: Feast for the Eyes: Still Life


3. Sept. 17: Our Daily Bread: Wheat from Field to Altar


4. Sept. 24: Agri-culture: Representing the Farm


5. Oct. 1: Champagne Wishes and Caviar Dreams: The Uses and Meanings of Meals


6. Oct. 8: Eye Candy: Gâteaux as Châteaux


7. Oct. 15: Got Milk: Wetnurses and Dairy Queens


9. **Oct. 29: Fishermen, Poachers, Cherry Pickers and Barmaids: The Procurement of Food and Drink**


10. **Nov. 5: Coffee, Tea, or Me?: The Meanings of Liquidity**


11. **Nov. 12: Gluttons for Punishment**


Sandy Petrey, “Pears in History,” *Representations*, No. 35, (Summer 1991), pp. 52-71

12. **Nov. 19: Seminar Presentations**

13. **Nov. 26: Seminar Presentations**
Selected Bibliography

This bibliography is not in any way comprehensive, but compiled merely to suggest directions for research. While all of the items here have to do in some way with the production, procurement, preparation and consumption of food and drink, only a minority are art-historical.


Alfred Franklin, *La vie privée d’autrefois* (Paris: Plon, 1888-1901), 8 vols, [highly anecdotal and tends not to provide sources, but interesting]


Journals of interest:

Gastronomica

Garden History