

Syllabus

Title of the Course:	Gastro-Politics, Migration and the City	Course Breakdown:	28 Online teaching hours in 14 weeks
Name of the Instructor:	Dr. Nevra Akdemir	Weekly class time:	Wednesdays / 12:00 - 14:00 CET
Language:	English and Turkish (min B2)		
Hosted by:	Osnabrück University - IMIS (Institute for Migrationsforschung und Interkulturelle Studien), IMIB, Geschlechterforschung	Certificate issued by:	Osnabrück University (4 ECTS)
min. number of participants:	1	max. number of participants:	30

Description of the course

Food, in its varied guises, contexts, and functions, can signal rank and rivalry, solidarity and community, identity or exclusion, and intimacy or distance. So, *Gastro-Politics*, according to Appadurai (1981), means conflict or competition over specific cultural or economic resources as it emerges in social transactions around food. aim of the online course is to explore the interconnections to gender and migration at the kitchen. A kitchen is a space established around food, recipe, taste and eating. Like the migration of people, food migrates and become a part of cities and changes cities. The kitchen as space also carries all the processes of migration in different dimensions; it also spatializes the dynamic structure of many cultural, class, sexual and geographical processes inherent in migration. In this sense, the kitchen space and its interior architecture remarks the separation of private and public spheres, furthermore, contains intersections as space where daily life is reproduced.

Class distinctions occur not only in the variety of food on the table in the kitchen but also in its production. Although the migration of food provides us with a bird's eye view of the unequal political economy of colonialism and geographical division of labour, it also provides a suitable ground for discussing the concepts of consumption, media, society, solidarity, labour, diaspora, and multiculturalism in the context of migration.

Immigration profoundly shapes culinary practices, and global food systems often depend on the labor of migrants. As people migrate, food also becomes part of and transforms cities. This course will explore what cuisine and movement can teach us about belonging to local and global communities by addressing questions such as: What does the Kitchen considering gender and migration tell us? Is the kitchen made integrated or discriminated? Is the food national? Who do we share our table with; what do we set up there? Whose the kitchen and recipe? Is a feminist, non-racist, non-marketed kitchen possible within the framework of Solidarity, Commons and equal rights?

Learning Aims

To provide a general understanding about:

- Introduce various theoretical and methodological approaches to the intersecting studies of migration, gender, race, and class dimensions in the context of critical food studies and spatial-politics.
- Critically demonstrate and investigate how food embedded within a matrix of relations and praxis of gender and class operate in migrants' lives in the private and public sphere; how symbols constructs knowledge and meaning.
- Discuss the ways in which social dynamics influence the recipes which pointed out migratory collective memory and gendered experience at the kitchen on the various scales.
- Analyze how the role of food within the stories and narratives of immigrants as it pertains to the formation of cultural identities.

Upon the successful completion of the course students will be able to:

- Have enlightened discussions on the complex and dialectical relationship between the historical and gendered context of political economy and the cultural, social and economic aspects of the food, cuisine praxis and foodways.
- Contest the role and function of the abstract and concrete components of food in their individual lives and relate these with the spatial, political and economic frame we inhabited in.
- Narrate a short migratory history of a food you choose and the transformation to the contemporary consumption-product or the perception making as the cultural belongings within the produced national identity in the broader social and political-economic context.
- Reflect with creative research/writing methods how food articulated identity around nationhood, gender, class, race and ethnicity as symbolic repertoires.

Course Requirements

The course is planned to be flexible and can be done both online and in person. In this context, this course is planned along with various activities to subject the intersection of gender and culture to a theoretical and methodological reading, both through our own stories and to make social dynamics comprehensible. Over the course of the semester, there will be film readings, discussions of reading texts consisting of articles and books, and micro-level auto-ethnographic and ethnographic studies. In this regard, the methodology of the course is multidisciplinary. There are three basic dynamics for measuring course achievement. The first is participation in lecture discussions. It will be possible to participate in the course not only by speaking, but also through written and visual work. Second, an online-space will be created after class to share our daily experiences as an ethnographic tool. The development of this block will be based on the success of the course. Third, assignments will be given and students will be expected to establish a cooperative relationship with the culinary arts of the immigrant groups that surround them.

Course Assessment

	2 Credits	4 Credits	6 Credits
Class Participation		%100	%25
Short Written Assignments		50%	%50
Final Paper			%25

Course Assignments

The course is hosted and Certificated issue by Institute of Migration Research and Intercultural Studies (IMIS) and Institute of Social Sciences, Osnabrück University (Institut für Migrationsforschung und Interkulturelle Studien (IMIS), Institut für Sozialwissenschaften, Universität Osnabrück)

Our regular courses have 4 credits (participation + one pass/fail assignment); However, there can be also students who only need 2 credits or 6 credits. The guidelines for achieving this credit are as follows:

2 credits: only attendance and active participation.

4 credits: attendance and active participation + two written assignments (total: 12-15 pages).

6 credits : attendance and active participation + two written assignments + a short final paper (total: 20-25 pages)

- Class Participation

Active participation in the lectures means reading and reviewing the papers, watching and reflecting on the films, and at the end of the course making a short presentation on a well-designed research question on the assigned theme.

The course will be held online for 2 hours a weekly on the Off University platform. Participating in the discussions with the cameras turned on during the lectures will certainly lead to better communication, but you don't have to.

Participation in the lectures is possible by actively reflecting and commenting on the theme of the lecture. As the lectures will be recorded in the system, it is of course possible to watch the lecture you missed later. After each lesson, I expect you to send me a sentence that you remember from the lesson. In this way, it will be possible for the lessons to be more permanent for you and the lesson will be transformed according to your interests.

We will play a game in the last half hour of each class. In this way, we will be able to watch together how much the course has achieved its learning objectives. Games often require you to repeat something until you master it. Learning is like that, you start by scratching the surface, then you repeat to learn more and more until you master it. If you try to impart a big, in-depth chunk of

learning all at once, very little will stick. However, if you 'chunk' the learning and revisit it, the potential for recall is much higher. However, I also want to benefit from the power of gaming to break stereotypes in a topic such as food.

The part of the course is the critical reading of one article per week during the semester by the participants. It is important to follow critical reviews of at least 10 articles during the semester. You should do this reading by answering the following five questions.

1. What is the basic question on which the article starts?
2. What is the theoretical ground on which the article is based and discussed?
3. Where does the set of concepts used by the author in the article point on the conceptual map?
4. What is the main argument of the article and how does it contribute to the literature?
5. What are the new questions or debates that the article raises in your mind?

It should not be submitted in written form, if you want to write, you can share via shared-pages (it will be shared during the course). This will make it easier to participate in the class discussions.

- Assignments

We have two assignments that can be done in English or Turkish:

1. Assignment: Gendered Bodies in Public Space

In this collaborative midterm assignment students will work in pairs with peers to develop an understanding of how bodies are gendered in public space in various geographical locations depending on a wide set of factors including race, sexuality, religion, age, dis/ability, marital status, citizenship, among others. In preparation for this assignment, students will carefully read and annotate excerpts from "Why Loiter? Women and Risk on Mumbai Streets" by Shilpa Phadke, Sameera Khan, and Shilpa Ranade.

After conducting the interview, students will write a 1000-word profile of their peer, in which they will engage with at least two texts assigned for this course.

The goals of this assignment are:

- to reflect on your gendered experiences of public space,
- to consider other people's gendered experiences of public space and in what ways they are similar or different from yours, and why,
- to understand how one's very embodied existence in public space can be an act of resilience, disruption or celebration,
- to build academically informed connections with your peers at other campuses,
- to learn about different perceptions of and experiences in public space,
- to consider a range of factors, grounded in feminist thought and practice, that shape one's experiences of and in public space – including factors beyond the common markers of identity such as age, sexuality, race, dis/ability, i.e., consider dress, body hair, gait, weight, height, hair color and style, makeup, footwear, activities such as eating, drinking, smoking in public, etc.

Instructions on how to conduct a semi-structured peer interview:

BEFORE THE INTERVIEW: Prepare 5-8 questions for 26 April. You will have a chance to workshop them in class and discuss them with me.

Avoid suggestive questions (for example, instead of asking: “Did you really hate being stared at?” consider “How did you feel when you were being looked at?”) Set up an appointment with your peer for about one hour per person. Make sure the tech works properly (wifi connection, video, recording, etc.) Note: if you meet on zoom, the interview can be easily recorded and transcribed if you activate those functions.

DURING THE INTERVIEW: Ask your peer to sign or verbally agree to the consent form (attached) ahead of the interview. Check in with your peer if the interview is going well for them. If either of you feel uncomfortable, please take a moment to address the issues at hand. If needed, take a break and reschedule the interview for a later date with new questions. Listen attentively and take notes in addition to the recording. Ask follow-up questions as they emerge. If one of the questions you prepared has been answered, move on to the next one. If you run out of questions, ask your peer to share their thoughts on the assigned reading (Why Loiter?)

AFTER THE INTERVIEW: Transcribe the interview either manually or with the help of software. Read the transcript a few times to identify patterns, themes, key moments. Decide what theme or key moment you want to focus on in your profile. How do the readings from this course help you interpret the interview? Reference them in your profile.

Give your **1000-word** profile a title, run a spellcheck, and edit carefully before submitting it to me by **31 May**.

2. Assignment about Feminist Protests

The Feminist Protest assignment asks you to think carefully about a feminist protest in your region, city or country. In preparation, consider the points and tone of Angela Davis’ 2022 speech in Berlin as well as these questions:

What is the purpose of these protests? How was food functionalised in the protest? Where do these protests take place? (streets, squares, parks, bridges, etc.) What slogans and imagery do protesters use? What formats and media do protesters utilize to get their message across? (banners, chants, dances, costumes, etc.) Who do these protesters address? Who is their audience? Who is not? What kind of image, in your opinion, do these protests try to project? Who is not there? Who is absent or excluded? Why? What alliances (if any) do you see emerge from the protests? What struck you most about Angela Davis’ address on Oranienplatz? How would you compare the atmosphere of that gathering to other protests you witnessed? If you took part in those protests yourself, what were your experiences?

Pick one photo or video (one you made yourself or found online, in which case make sure to attribute it properly) and add a short (300-word) commentary by **June 21**. Please write comments on your classmates’ commentaries until **July 28**. You should comment on at least 10 images. You will have a chance to revise and expand on this piece of writing in the coming weeks before you hand it in to me as a **1000-word** statement in which you engage with at least one text (Angela Davis’ speech or a different one) assigned for this course on **July 12**.



- **Final Paper:**

As a final assignment, I expect everyone to share an experience on collective food and relate it to the readings. In particular, the political and spatial reflections of the relations built around food should be elucidated in these assignments. The final assignment will be presented in the last week of class. The full text should be sent to my e-mail via the Off-University system within **20 days after the last week of class**. The assignment can be done in English or Turkish.

For more information:

If you have any questions, feel free to email me; perhaps the following information will be useful: <https://www.wikihow.com/Email-a-Professor>

Please remember, the credit for the course will be awarded depending on how much of the following responsibilities you meet. It should be submitted in written form not exceeding one A4 page before each lecture. This will make it easier to participate in the class discussions. The assignments can be done in English or Turkish.

Overview of the course

Weeks	Assignments	Themes
W1	Reading one of the weekly articles Following the class, discussing an overview of the film	A Methodological Introduction: Doing Social Science at the Kitchen
W2	Reading the Appadurai's text.	Gastropolitics
W3	Write a questions about first assignment and send it in written form (max 1 A4 page) to my e-mail no later than two hours before the class.	How can be conceived the City and Food through Feminist Methodology?
W4	Watch the film with a focus on the social design of the kitchen, read the one of the weekly articles.	Social Order, everyday life and Kitchen
W5	Write a short written critique of evaluation about peer-interview and send it in written form (max 1 A4 page) to my e-mail no later than two hours before the class. Read Baranskaya's text "A Week like Any Other Week" and analyse it in the light of Massey's article.	Racialised-Gendered division of Labour in the Kitchen
W6	Read one of the weekly articles and send it in written form (max 1 A4 page) to my e-mail no later than two hours before the class. Discuss about the movie "Habba".	Narratives arising from the kitchen and recipes
W7	Watch the film (Angst essen Seele auf), focusing on the connection between identity and food in the scenes, write a half-page short reflection that intersects the scenes that symbolise the discriminative or cohesiveness dynamics of the meal with the article you have read and send it to my e-mail up to two hours before the class. Choose a theme from our lecture topics for the final presentation and start working on a research question. (For 6-Credits)	Cooking Nations

Weeks	Assignments	Themes
W8	<p>First assignment deadline: Give your 1000-word profile a title, run a spellcheck, and edit carefully before submitting it to me by 31 May.</p> <p>Read one of the weekly articles.</p>	Visible/Invisible Work in the Kitchen
W9	<p>Read one of the weekly articles on gender roles around food.</p> <p>Please send an e-mail after the class with the topic and specific question you have chosen for the final paper. We can discuss your questions this week. (For 6-Credits)</p>	Tracing Immigrant Food-maps
W10	<p>Describe the story of an ethnic cuisine restaurant in your metropolis and your reflections on what you feel in this restaurant, based on the axes drawn by the articles.</p>	Ethno-Consumerism or Gentrification of Food
W11	<p>Think an image that comes to your mind when the digitalisation of food is mentioned, a reflection with a photo, and read one of the weekly articles.</p> <p><i>Second assignment:</i> Pick one photo or video (one you made yourself or found online, in which case make sure to attribute it properly) and add a short (300-word) commentary by June 21.</p>	Digitalised Food, Social Media and Ethnic Cuisine of World Cities
W12	<p>Second assignment: Write comments on your classmates' commentaries until June 28. You should comment on at least 10 images.</p>	Various Resistances Built on Food: Resisting Hunger, Politicising Food Sharing
W13	<p>You will have a chance to revise and expand on this piece of writing in the coming weeks before you hand it in to me as a 1000-word statement in which you</p>	Collective Kitchens or Queering the Kitchens

Weeks	Assignments	Themes
W14	<p>engage with at least one text (Angela Davis 'speech or a different one) assigned for this course on July 12.</p> <p>(For 6-Credit)The goal of the final assignment is to narrate one of the migrant cuisine recipes together with a migration story. Thus, it is possible to make visible and describe the class, ethnic, regional and gender dimensions of the immigrant's story and understand to change within the kitchen. You can complete it in the form of a video, a blog post with photos or a presentation and submit it within 20 days after end of the course.</p>	<p>Presentations and Final Summary</p>

Course Organisation

Week 1: A Methodological Introduction: Doing Social Science at the Kitchen.

Discussion: In the first part of the course, we will analyse Bent Hamer's film *Kitchen Stories* through Supski's article, which is the source of the text quoted below. In this part, we aim to discuss how to do social sciences in the kitchen and what to see possibilities of a feminist methodology.

Quote: "Broadly speaking, critical cultural studies scholars examine foodways—the cultural, social, and economic aspects of the production and consumption of food—as (a) symbolic repertoires for the production of social identity; (b) a site of cultural performance; and (c) a metaphor for race, class, gender, and sexuality within popular culture. These areas overlap, reinforce, and problematize each other, and are not intended to provide an exhaustive account of the approaches critical cultural scholars take when integrating food studies into their research." (Ceisel 2018:1)

Movie discussion: *Kitchen Stories* (Norwegian: *Salmer fra Kjøkkenet*) is a 2003 Norwegian film by Bent Hamer, director of *Eggs* and *O' Horten*. link: <https://xaperezsindin.com/2014/08/13/the-film-kitchen-stories-and-the-history-of-qualitative-research/> Also see: <https://nsuworks.nova.edu/cgi/viewcontent.cgi?article=1713&context=tqr>

Readings: Supski, Sian (2017) "Kitchen as Home: Shifting Meanings", in: *Reimagining Home in the 21st Century*, Edward Elgar Publishing, 224-38. Link: <https://www.elgaronline.com/view/9781786432926.00024.xml>.

Ceisel, Christina (2018) *Food Studies*, Oxford Research Encyclopedia of Communication, DOI: 10.1093/acrefore/9780190228613.013.580

Week 2: What is the Gastropolitics?

Discussion: What we wish to discuss in this part of the course is the political side of the social relations around food. We will therefore analyse Appadurai's relevant text.

Quote: "Foods are regarded as important media of contact between human beings; in a society that rests on the regulation of such contact, food is a focus of much taxonomic and moral thought. Cuisine is highly developed and highly differentiated, and even modest peasant diets have some variety." (Appadurai, 1981, p. 495)

Reading: Appadurai, A. (1981). Gastro-politics in Hindu South Asia. *American Ethnologist*, 8(3), 494-511. <https://doi.org/10.1525/ae.1981.8.3.02a00050>

Week 3: How can be conceived the City and Food through Feminist Methodology?

Discussion: "Feminists organized around housework and women's studies scholarship addressed domesticity, but cooking was ignored as if it were merely a marker of patriarchal oppression and, therefore, not worthy of attention. Similarly, food studies whether in anthropology, sociology, nutrition, or agricultural studies ignored or distorted what could be learned from and about women's relationship to food practices."

Selective Readings: Avakian, A. V., and B. Haber (2005) "Feminist Food Study: Brief History" in *From Betty Crocker to Feminist Food Studies: Critical Perspectives on Women and Food*, Ed: Avian and Haber, Amherst and Boston: University of Massachusetts Press, p: 1-26

Massey, D. (2007) "Identity, Place and Responsibility", *World City*, Cambridge: Polity Press.177-187

Phadke, S; Khan, S & S. Ranade "Why Loiter?", in *Why Loiter*, pp.177-189

Assignment (1) about Gendered Bodies in Public Space

In this collaborative midterm assignment students will work in pairs with peers to develop an understanding of how bodies are gendered in public space in various geographical locations depending on a wide set of factors including race, sexuality, religion, age, dis/ability, marital status, citizenship, among others. In preparation for this assignment, students will carefully read and annotate excerpts from *Why Loiter? Women and Risk on Mumbai Streets* by Shilpa Phadke, Sameera Khan, and Shilpa Ranade.

After conducting the interview, students will write a 1000-word profile of their peer, in which they will engage with at least two texts assigned for this course.

Week 4: How can be kitchens configured to reflect a particular social, political and cultural ordering of space?

Movie Discussion: In the fourth week of the course, we will discuss the boundaries of the kitchen and the political and spatial organisation within it. We will trace the transformation of the kitchen as a spatial projection of different systems, and the distinction between public and private space. The way in which food and kitchen chores are performed not only characterises the familial institution, but is also dominated by the ideological structures of the State, which regulates the organisation of everyday life. Moreover, we will analyse Ettore Scola's film *a Special Day* through Means and Jackson's and Cieraad's article.

**A Special Day* (Italian: *Una giornata particolare*) is a 1977 Italian drama film directed by Ettore Scola and starring Sophia Loren, Marcello Mastroianni and John Vernon. Set in Rome in 1938, its narrative follows a woman and her neighbor who stay home the day Adolf Hitler visits Benito Mussolini. It is an Italian-Canadian co-production. Themes addressed in the film include gender roles, fascism, and the persecution of homosexuals under the Mussolini regime.

Selective Readings: Meah, A, Jackson, P (2013) *Crowded kitchens: The 'democratisation' of domesticity?* *Gender, Place and Culture* 20(5): 578-96;

Cieraad, Irene (2002). *'Out of my kitchen!'* *Architecture, gender and domestic efficiency. The Journal of Architecture*, 7(3), 263-279

Week 5: "What's for Dinner?" : The Work of Feeding Others at intersections of Class, Race and Gender

Discussion: In this week, we aim to discuss the racial and class formation of the subject of food within the framework of the division of gendered labour in the context of domestic care work and the need for nutrition. The way in which food and kitchen chores are performed not only characterises the familial institution, but is also dominated by the ideological structures of the State, which regulates the organisation of everyday life.

Quote: "...work of feeding is invisible as work and, though it is central to the construction of family, women themselves often deny that it is work. Contrary to the contention of the women who perform it and the sociologists who ignore it, DeVault insists that this activity is work which is both physical and mental labor, and a social practice which constructs family."

Selective Readings: Williams-Forsen, P. (2008) "More Than Just the "Big Piece of Chicken": The Power of Race, Class, and Food in American Consciousness." In *Food and Culture: A Reader*, edited by C. Counihan, and P. van Esterik, p.342–353. London: Routledge.

Ternikar, F. (2019) *Feeding the Muslim South Asian Immigrant Family: A Feminist Analysis of Culinary Consumption* in Parker, B., Brady, J., Power, E., & Belyea, S. (Eds.). (2019). *Feminist Food Studies: Intersectional Perspectives*. Toronto: Canadian Scholars' Press.

Yuk Wah Chan (2020): *Food contact zones and kitchen politics: migrant domestic helpers in Hong Kong*, *Asian Anthropology*, DOI: 10.1080/1683478X.2020.1776452

Reading on Literature: Baranskaya, Natalya (1974). Translated by Emily Lehrman. "A Week like Any Other Week". *The Massachusetts Review*. 15 (4): 657–703. ISSN 0025-4878. JSTOR 25088483

Week 6: Gender and race at the Kitchen?

Discussion: *Is the food made integrated or discriminated us? What does the kitchen tell us about testimonies /herstories of gender and race?*

In this week we will revisit prevailing assumptions about the domestic kitchen. The kitchen has long been a space, both intimate and socially significant, from which to generate arguments about gender, race, class and nation. Can we consider its aspects as an improvisatory, solidarity and rebellious zone, although we are familiar with the thinking of the kitchen as a space of routine, exploitation and ritual?

Selective Readings: Freeman, J (2004) "Gender and the acquisition of a new kitchen", in: *The Making of the Modern Kitchen: A Cultural History*, Oxford: Berg Publish, 99-117.

Okello, W K; Turnquest, T A (2020). 'Standing in the kitchen': race, gender, history and the promise of performativity. *International Journal of Qualitative Studies in Education*, 1–16. doi:10.1080/09518398.2020.1828653

Khorana, S. (2021), *Can producers and consumers of color decolonize foodie culture?: An exploration through food media in settler colonies*. *Gender Work Organ*

Movie: *Habba* is a Kannada family film directed by D. Rajendra Babu.

Week 7: Cooking Nations: Food, Migration and National Culture

Discussion topic: When and for whom is food connecting or dividing? Can the cuisine be national?

Quote: "Through place-making and the creative negotiation of gustatory identity, immigrants took charge of their own gastronomical displacement." (Oyangen, p. 348)

Selective Readings: Oyangen, K. (2009). *The Gastrodynamics of Displacement: Place-Making and Gustatory Identity in the Immigrants 'Midwest*. *The Journal of Interdisciplinary History*, 39(3), 323–348. <http://www.jstor.org/stable/20143876>

Appadurai, A. (1988) 'How to Make a National Cuisine: Cookbooks in Contemporary India', *Comparative Studies in Society and History*, 30, 1, 3–24.

Onaran, B (2015) "Milli Mutfak Nasıl Kurgulanır?" *Mutfak Tarih: Yemeğin Politik Serüveni*, s:71-84, İstanbul: İletişim Yayınları

Movie: *Ali: Angst essen Seele auf* (Turkish: *Kuskus*) 1974 West German film directed by Rainer Werner Fassbinder

Week 8: Visible/invisible works at the Kitchen, cooking skills and masculinity

Discussion: This week's homework is to do a limited ethnography of barbecue. We discuss in this part of course the link between the concept of machismo and the consumption of meat. Beside this, the discussion that the construction of masculinity is based on staying away from the kitchen and a performative skill awaits us this week.

Selective readings: Sobal, J. (2005) "Men, Meat, and Marriage: Models of Masculinity." *Food and Foodways*. Vol. 13, No. 1-2, pp. 135-158;

Hollow, J. (2002). *The Bachelor Dinner: Masculinity, class and cooking in Playboy, 1953-1961*. Continuum: Vol. 16, No. 2, pp. 143-155

Men in Kitchens and the (re) configurations of masculinity in domestic spaces during Covid-19 Lockdown in Uganda: [Men in Kitchens and the \(re\) configurations of masculinity in domestic spaces during Covid-19 Lockdown in Uganda > Gender & Covid-19 \(genderandcovid-19.org\)](https://www.genderandcovid-19.org/)

Week 9: Tracing Immigrant Foodmaps: Migration of food and foodways

Discussion topic: *How do belonging and collective memory emerge through the history of food and eating in the context of colonialism and immigration?* We will discuss the interdependence of colonialism, immigration, and national identity with cuisine in this course. How do immigrants migrate with their food tools, materials, and culture? What is the relationship between identity and foods belonging to certain geography are found in the national market of another country? Can we define the establishment of migration kitchens as a post-colonial resistance, encounter, solidarity, and resilience "zone" in the diaspora?

Selective Readings: Frost W.&J.Laing (2016) "Cuisine, Migration, Colonialism and Diasporic Identities", [in:] *Heritage Cuisines: Traditions, Identities and Tourism*, ed. Dallen J. Timothy, London and New York: Routledge, 2016, 37-52

Çağlar, Ayşe (1998) "McDöner: Dönerkebab und der Kampf der Deutsch-Türken um soziale Stellung." *Sociologus. Zeitschrift für empirische Ethnosoziologie und Ethnopsychologie* 48(1): 17-41.

Barndt, D. (2001). *On the Move for Food: Three Women Behind the Tomato's Journey*. *Women's Studies Quarterly*, 29(1/2), 131-143. <http://www.jstor.org/stable/40004613>

Week 10: Ethno-consumerism or Gentrification of Food

Discussion: We will expose that the national kitchen is seen as a cultural system with a past, a purpose and meanings that are central to social identity and survival, making cuisine a powerful political instrument and a revealing barometer of social change. In this course, as written by O'Conner, "it is a commonplace that particular foods, meals or cuisines are held to be emblematic of nations, sub-national places, ethnicities, regions and communities". How can it work through food rather than political rhetoric that most people experience the nation in everyday life?

Selective Readings: Stötzer, B. (2014) “Wild Barbecuing: Urban Citizenship and the Politics of Transnationality in Berlin’s Tiergarten.” In *Transnationalism and the German City*, edited by Jeffrey M. Diefendorf and Janet Ward: 73-88. New York: Palgrave Macmillan

O’Connor K. (2009) *Cuisine, Nationality and the Making of a National Meal: The English Breakfast*. In: Carvalho S., Gemenne F. (eds) *Nations and their Histories*. Palgrave Macmillan, London.

Mannur, A. (2007) *Culinary Nostalgia: Authenticity, Nationalism, and Diaspora*, *Melus*. 32(4):11–31.

Week 11: Globalisation, Social media, consumption culture and food

Discussion: In this week’s topic about the digital food and globalisation of local cuisine. We will focus on the hyper-visibility of food on social media and what has changed during the pandemic period. How can be explained to transition into digitalisation on food.

Selective Readings: Floyd, J. (2004). *Coming out of the kitchen: texts, contexts and debates*. *Cultural Geographies*, 11(1), 61–73. <https://doi.org/10.1191/1474474003eu2930a>

Wilkes, K. (2019). *Eating paradise: Food as coloniality and leisure*. *Annals of Leisure Research*, 23(5), 573– 589

Salem, S. (2018) *On Transnational Feminist Solidarity: The Case of Angela Davis in Egypt*, *Signs: Journal of Women in Culture and Society* 2018 43:2, 245-267

Petermen, J. (2019) “Waiting Tables Ain’t Easy: Why Service Workers’ Treatment Is Unacceptable” <https://thebodyisnotanapology.com/magazine/waiting-tables-radical-self-love-it-aint-easy/>

Assignment (2) about Feminist Protests

The Feminist Protest assignment asks you to think carefully about a feminist protest in your region, city or country. In preparation, consider the points and tone of Angela Davis ’2022 speech in Berlin as well as these questions:

What is the purpose of these protests? How was food functionalised in the protest? Where do these protests take place? (streets, squares, parks, bridges, etc.) What slogans and imagery do protesters use? What formats and media do protesters utilize to get their message across? (banners, chants, dances, costumes, etc.) Who do these protesters address? Who is their audience? Who is not? What kind of image, in your opinion, do these protests try to project? Who is not there? Who is absent or excluded? Why? What alliances (if any) do you see emerge from the protests? What struck you most about Angela Davis ’address on Oranienplatz? How would you compare the atmosphere of that gathering to other protests you witnessed? If you took part in those protests yourself, what were your experiences?

Pick one photo or video (one you made yourself or found online, in which case make sure to attribute it properly) and add a short (300-word) commentary by **June 21**. Please write comments on your classmates ’ commentaries until **July 28**. You should comment on at least 10 images. You will have a chance to revise and expand on this piece of writing in the coming weeks before you hand it in to your professor as a **1000-word** statement in which you engage with at least one text (Angela Davis ’speech or a different one) assigned for this course on **July 12**.

Week 12: Feminist Protest: Resisting with Hunger, Politicising with Food Sharing

Research topic: *What is the relationship between food and identity: we are what we eat and we are when we eat; producing a brief literature review on the relationship between food and fasting, cultural and religious rituals in different cultures.*

Readings: Bynum, C.W. (2013) "Fast, Feast and Flesh: The Religious Significance of Food to Medieval Women," in *Food and Culture: A Reader*, pp. 245–264

Sprenger-Seyffarth, J. (2019). Public Feeding in the First World War: Berlin's First Public Kitchen System. In: Benbow, H., Perry, H. (eds) *Food, Culture and Identity in Germany's Century of War*. Palgrave Macmillan, Cham. https://doi.org/10.1007/978-3-030-27138-1_4

Video talk: Angela Davis Speaks at Oranienplatz, Berlin 2022, Link : <https://www.youtube.com/watch?v=WGJ5LHZkYSg>

Week 13: Collective Kitchen Experiences, Queering the Food from Heteronormative and Colonial Establishment to Egalitarian Cuisines Discussions and the Realities

Discussion/research: *Is a feminist, non-racist, non-marketed kitchen possible within the framework of Solidarity, Commons and equal rights?*

Quote: "One might say that the problem is not in working in the kitchen per se, rather in the kind of social relationships in which that work and space are embedded. Instead of the heart of the home or of a deeply gendered space, the common kitchen is a queer space where politics and aromas mixed with friendship and humour." (Ruiz Cayuela ve Armiero, 2022, p. 98)

Selective Readings: Ruiz Cayuela, S., & Armiero, M. (2022). Cooking Commoning Subjectivities: Guerrilla Narrative in the Cooperation Birmingham Solidarity Kitchen. In: A. Franklin (Ed.), *Co-Creativity and Engaged Scholarship* (ss. 75-104). Springer International Publishing. https://doi.org/10.1007/978-3-030-84248-2_3

Poppendieck, J. & Dwyer, J. (2009). Hungry City. In A. HAUCK-LAWSON & J. DEUTSCH (Eds.), *Gastropolis: Food and New York City* (pp. 308–326). Columbia University Press. <http://www.jstor.org/stable/10.7312/hauc13652.25>

Choma-Sampson, T., & Sampson-Choma, T. (2014). Come, Dine at my Table: The Enactment of Safe Spaces in the Cookbooks of Maya Angelou. *CLA Journal*, 58(1/2), 105–117. <http://www.jstor.org/stable/44326223>

Levkoe, C.Z. (2006), Learning Democracy Through Food Justice Movements, *Agric Hum Values* 23, 89–98. <https://doi.org/10.1007/s10460-005-5871-5>

Week 14: Last day of the Course: Final Presentation

Making a Presentation about a Recipe that narrated a Migrant Story

The goal of the final assignment is to narrate one of the migrant cuisine recipes together with a migration story. Thus, it is possible to make visible and describe the class, ethnic, regional and gender dimensions of the immigrant's story and understand to change within the kitchen. You can complete it in the form of a video, a blog post with photos or a presentation.
