

**General Education Course Information Sheet**  
*Please submit this sheet for each proposed course*

Department & Course Number French and Francophone Studies 98T  
 Course Title Decolonizing French Food through Literature & Film  
 Indicate if Seminar and/or Writing II course Seminar and Writing II course

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice X

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis \_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

By analyzing a variety of media that deal with food—from colonial-era advertisements to anticolonial poetry, and postcolonial political cinema, through such lenses as race, gender, nation, and the environment—students will examine the intricate interplay of art and culture, society and politics that has comprised French colonialism and its aftermath. Furthermore, I will expose students to influential theoretical texts on postcoloniality—which will enable them to not only understand current key debates, but also to apply these to the dynamics of the world in which they live.

3. List faculty member(s) who will serve as instructor (give academic rank):

Elizabeth Collins, CUTF Teaching Fellow; Faculty Mentor – Lia Brozgal, Professor

Do you intend to use graduate student instructors (TAs) in this course? Yes \_\_\_\_\_ No X

If yes, please indicate the number of TAs \_\_\_\_\_

4. Indicate when do you anticipate teaching this course:

2018-2019	Fall	Winter	Spring	X
	Enrollment _____	Enrollment _____	Enrollment _____	

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes \_\_\_ No X

If yes, provide a brief explanation of what has changed. \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Present Number of Units: \_\_\_\_\_ Proposed Number of Units: \_\_\_\_\_

6. Please present concise arguments for the GE principles applicable to this course.

□ General Knowledge

The course will impart an overview of French colonial, anticolonial, and postcolonial histories and literatures that illustrates the complex relations between artistic production, society, and culture. I will introduce students to the area of intellectual endeavor by focusing on food, a topic that has the unique quality of appealing to public and scholarly audiences through a diversity of approaches in the humanities, social sciences, and sciences. Finally, I will employ a variety of visual and digital media—such as archival materials, advertisements, and films, in addition to literary texts—to illustrate the scope of the concepts and historical periods encountered in class.

□ Integrative Learning

I will incorporate an active-learning and integrative format into the seminar in four ways. (1) I will encourage students to be “active readers” by assigning written critical responses to the weekly readings. (2) I will practice student-centered learning methods by using these critical responses to structure discussion during the seminar, thereby building upon students’ interests and bases for knowledge. (3) Students will have two structured opportunities to direct class discussion for themselves, meaning that they will “learn by teaching” while improving their communication skills. First, students will each be charged with one in-class presentation based on the readings for that week. Second, students will participate in an end-of-the-quarter colloquium to present their research projects to their peers and invited faculty. (4) I will emphasize the immediacy of the concepts and theories investigated in class by encouraging students to recognize the ways in which they themselves participate in the processes in question.

□ Ethical Implications

The course will familiarize students with the fundamental intellectual and ethical intersecting debates of critical race, gender, feminist, and postcolonial theories, particularly as these relate to literary and visual analyses and food studies. Through in-class group activities that focus on asking questions, analyzing critically, and close reading, students will learn the basics of critique as well as how to bring theoretical secondary sources to bear on primary materials.

□ Cultural Diversity

The course will foster a discussion of French colonial, anticolonial, and postcolonial histories, cultures, and theories through an analysis of food in order to expose students to the inherent cultural diversity of France. Branching out to other spheres of the French-speaking world—from the Caribbean Sea, to the Indian Ocean, from Quebec to North, Central, and West Africa—we will consider France in light of its historical heterogeneity.

□ Critical Thinking

The course will build reading and analytical skills through weekly readings coupled with written critical responses to be submitted to the instructor prior to class. Each week, students will choose a topic from the readings to analyze by writing a page-length response that will be due prior to class. I will then begin each discussion with an in-class group activity that targets a specific writing or critical thinking skill, using the weekly readings as source material; in this regard, students will actively develop multiple intellectual skills with the help of their peers while deepening their investigation of the concepts in the texts.

□ Rhetorical Effectiveness

The course will help students broaden and exercise specific writing and

critical-thinking skills through targeted in-class activities based on readings. Students will also practice drafting, time management, and editorial skills through the elaboration of a formal academic paper, due in a series of incremental assignments throughout the quarter and to be completed in consultation with instructor, as well as with fellow students via peer review. Finally, students will hone public-speaking skills through one in-class presentation and a final presentation during the colloquium.

□ Problem-solving

The course will enable students the opportunity to exercise their problem-solving skills through structured writing assignments as well as in-class activities. These activities will provide “scaffolding” for students to practice determining what they need to know to solve a problem, in addition to the effective means of researching, using, and presenting that knowledge.

□ Library & Information Literacy

The course will assist students in developing research methodologies and citation skills through the elaboration of a formal academic paper and a bibliography. In addition, in order to assist students’ bibliographic research for their final papers, I will invite a librarian from Young Research Library to present about the resources of the entire University of California Library System.

**(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)**

1. Lecture:	<u>3</u>	(hours)
2. Discussion Section:	<u>n/a</u>	(hours)
3. Labs:	<u>n/a</u>	(hours)
4. Experiential (service learning, internships, other):	<u>n/a</u>	(hours)
5. Field Trips:	<u>n/a</u>	(hours)

**(A) TOTAL Student Contact Per Week** 3 **(HOURS)**

**(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)**

1. General Review & Preparation:	<u>1</u>	(hours)
2. Reading	<u>5</u>	(hours)
3. Group Projects:	<u>n/a</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>n/a</u>	(hours)
5. Information Literacy Exercises:	<u>n/a</u>	(hours)
6. Written Assignments:	<u>3</u>	(hours)
7. Research Activity:	<u>3</u>	(hours)

**(B) TOTAL Out-of-class time per week** 12 **(HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week** 15 **(HOURS)**

## DECOLONIZING FRENCH FOOD THROUGH LITERATURE & FILM



Michel Géo, *Principales exportations d'origine végétale*, 1931  
 RMN-Grand Palais (musée du quai Branly-Jacques Chirac)/Daniel Arnaudet

Elizabeth Collins

[emcollins@ucla.edu](mailto:emcollins@ucla.edu)

Office Hours: TBD, Royce Hall B12

### COURSE DESCRIPTION

Wine and cheese, baguettes and croissants, multiple courses and fresh ingredients straight from the market—these are the internationally recognized hallmarks of French food. Yet, even as the practices surrounding the mythical French table have been deemed worthy of a place on UNESCO's World Heritage List since 2010, culinary traditions in France remain persistently rooted in legacies of colonialism that are invisible to many. In order to “decolonize” French food, this seminar turns to literature and film, as well as archival documents such as advertisements, maps, and cookbooks, and engages with theoretical perspectives from postcolonial and food studies, feminism, and critical race and gender studies. In what ways do writers and filmmakers use food to interrogate the human, environmental, and cultural toll that French colonialism has taken on the world? How do their references to food demonstrate the complex cultural creations, exchanges, and asymmetries that have arisen from legacies of colonialism?

We will read literature (in English or in translation) and watch films (subtitled in English) that span the nineteenth, twentieth, and twenty-first centuries by authors and directors from across the Francosphere—from Haiti, Guadeloupe, and Martinique in the Caribbean; to Mauritius in the Indian Ocean; from the Vietnamese diaspora in France, Canada, and the United States; to North, Central, and West Africa. This challenging, yet dynamic corpus includes works by Frantz Fanon and Ho Chi Minh, Edwidge Danticat and Monique Truong, Abdellatif Kechiche and Ousmane Sembène. Just as food can be examined from many angles, our discussions will focus on literature and film, but also take into account perspectives from the fields of history, anthropology, and biology. Moreover, we will employ the theoretical tools supplied by feminist, critical race, and postcolonial theorists, such as Gayatri Spivak and bell hooks.

## COURSE OBJECTIVES

1. Impart an overview of French colonial, anticolonial, and postcolonial histories and literatures that illustrates the complex relations between artistic production, society, and culture.
2. Familiarize students with the fundamental intellectual and ethical intersecting debates of critical race, gender, feminist, and postcolonial theories, particularly as these relate to literary and visual analyses and food studies.
3. Build reading and analytical skills through weekly readings coupled with written critical responses to be submitted to the instructor prior to class.
4. Broaden and exercise specific writing and critical-thinking skills through targeted in-class activities based on readings.
5. Practice drafting, time management, and editorial skills through the elaboration of a formal academic paper, due in a series of incremental assignments throughout the quarter and to be completed in consultation with instructor, as well as with fellow students via peer review.
6. Develop research methodologies and citation skills through the elaboration of a formal academic paper and a bibliography.
7. Hone public-speaking skills through one in-class presentation and a final presentation during the colloquium.

## GRADING CRITERIA

### **1. Scholarly Engagement with Peers and Instructor: 40% of final grade**

- Class participation and preparedness: 10%
- Weekly critical response assignments: 10%
- In-class presentation: 10%
- Peer review activities: 10%

### **2. Final Research Paper (15 pages): 60% of final grade**

- Meeting with instructor to discuss topic: 5%
- Research proposal: 5%
- Annotated bibliography: 5%
- First draft: 10%
- Oral presentation 10%
- Final paper: 25%

## WEEKLY READINGS AND ASSIGNMENTS

\*Subject to change\*

**WEEK 1: Food and Gastronomy, Colony and Nation**

- ◆ In-class Activity: Asking questions
- ◆ Read:
  - “Eating Orders” in *Accounting for Taste* (2004) by Priscilla Parkhurst Ferguson
  - “Introduction” in *Colonial Food in Interwar Paris* (2016) by Lauren Janes
  - “Introduction: Colonial Culinary Leftovers and Imperial Leftovers” (2015) by Sylvie Durmelat

**WEEK 2: Colonial Products at Home: Food, Racial Stereotypes, and The Ethics of Studying Advertisements**

- ◆ In-class Activity: Close readings of visual materials
- ◆ Read:
  - “‘Y’a bon Banania’: ethics and cultural criticism in the colonial context” (2000) by Anne Donadey
  - “Manipulation: Conquering Taste (1931-1939)” by Sandrine Lemaire in *Colonial Culture in France since the Revolution* (2014)
  - *Declining the Stereotype* (1998) by Mireille Rosello [excerpts]
  - “Can the Subaltern Speak?” (1998) by Gayatri Spivak
- ◆ Watch:
  - *La France est un empire* (1939) directed by Jean d’Agraives [selected scenes]
- ◆ Examine:
  - Series of compiled images including advertisements such as *Le Riz d’Indochine* (1931) and *Banania* (1914 to today)

**WEEK 3: Eating and Rejecting Culture in Politico-Literary Anticolonial Writings**

- *Meet with instructor to discuss project topic*
- ◆ In-class Activity: Close readings of text
- ◆ Read:
  - *The Case Against French Colonization* (1925) by Ho Chi Minh [excerpts]
  - “On Violence” in *The Wretched of the Earth* (1961) by Frantz Fanon [excerpts]
  - “Preface” to *The Wretched of the Earth* (1961) by Jean-Paul Sartre [excerpts]
  - “Eating Bodies in the Nineteenth Century” in *Racial Indigestion* (2012) by Kyla Tompkins

#### WEEK 4: Colonial and Postcolonial Foodways on Film

- ◆ In-class Activity: Critical analysis
- ◆ Read:
  - “French food on film: beyond gastronomy in *La Noire de...*, *Chocolat*, and *La Graine et le mulet*” (2017) by Julia Abramson
  - “Introduction: Thinking through the Minor, Transnationally” in *Minor Transnationalism* (2005) by Françoise Lionnet and Shu-mei Shih
- ◆ Watch:
  - *La Noire de...* (1966) by Ousmane Sembène [selected scenes]
  - *Chocolat* (1988) by Claire Denis [selected scenes]
  - *La Graine et le mulet* (2007) by Abdellatif Kechiche [selected scenes]

#### WEEK 5: Colonial Continuities: Environmental Devastation and Hunger

- *Research proposal due (1 page)*
- ◆ In-class Activity: Conducting research
- ◆ Read:
  - *Journal of a Homecoming* (1939) by Aimé Césaire [excerpts]
  - *The Bridge of Beyond* (1972) by Simone Schwarz-Bart [excerpts]
  - “Feeding the Nation” in *French Beans and Food Scars* (2004) by Susanne Freidberg
  - “Dearth: Figures of Famine” in *Alimentary Tracts* (2010) by Parama Roy
- ◆ Watch:
  - *Rue Cases-Nègres* (1983) by Euzhan Palcy [selected scenes]

#### WEEK 6: Literal and Literary Cannibalism

- *Preliminary annotated bibliography due (10 primary and secondary sources)*
- ◆ In-class Activity: Citing and using sources
- ◆ Read:
  - “On Cannibals” (1580) by Michel de Montaigne [excerpts]
  - *The Story of the Cannibal Woman* (2003) by Maryse Condé [excerpts]
  - “The Cannibal and the Edible” and “Literary Cannibals” [excerpts] in *The Tropics Bite Back* (2013) by Valérie Loichot
  - “Introduction” in *Cannibal Writes* (2014) by Njeri Githire

#### WEEK 7: Cooking and Writing, Women and Feminism

- ◆ In-class Activity: Writing a thesis and drafting
- ◆ Read:
  - *Victoire: My Mother's Mother* (2006) by Maryse Condé [excerpts]

- *mãn* (2013) by Kim Thúy [excerpts]
- *Krik? Krak!* (1995) by Edwidge Danticat [excerpts]
- “Global Feminisms and Food” (2001) by Doris Witt
- “Consider the Recipe” (2013) by Kyla Tompkins

### **WEEK 8: Food and Race, Sexuality and Exoticism**

- *First draft due (8 pages)*
- ◆ In-class Activity: Peer review
- ◆ Read:
  - *The Book of Salt* (2003) by Monique Truong [excerpts]
  - *The Alice B. Toklas Cookbook* (1954) by Alice B. Toklas [excerpts]
  - “An Alimentary Introduction” in *Eating Asian America* (2013) by Robert Ji-Song Ku, Martin Manalansan IV, and Anita Mannur
  - “Love is Not a Bowl of Quinces” in *Eating Asian America* (2013) by Denise Cruz
- ◆ Watch:
  - *L’Odeur de la papaye verte* (1993) by Tran Anh Hung [selected scenes]

### **WEEK 9: Consumption, Neocolonial Capitalism, and the Commodification of Otherness**

- ◆ Read:
  - *Eating the Other* (2018) by Ananda Devi [excerpts]
  - *Mutiny* (2001) by Lindsey Collen [excerpts]
  - “Dis(h)coursing hunger: in the throes of voracious capitalist excesses” in *Cannibal Writes* (2014) by Njeri Githire
  - “Eating the Other” in *Black Looks* (1992) by bell hooks

### **WEEK 10: Course Summary**

*Colloquium: Oral presentation of paper (10 minutes) to peers and invited faculty*

### **FINALS WEEK**

- *Final paper due (15 pages)*



## New Course Proposal

### French 98T

### Decolonizing French Food through Literature and Film

**Course Number** French 98T

**Title** Decolonizing French Food through Literature and Film

**Short Title** DECOLONZ FRNCH FOOD

**Units** Fixed: 5

**Grading Basis** Letter grade only

**Instructional Format** Seminar - 3 hours per week

**TIE Code** SEMT - Seminar (Topical) [T]

**GE Requirement** Yes

**Major or Minor Requirement** No

**Requisites** Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

**Course Description** Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Examination of how French culinary traditions remain rooted in legacies of colonialism by reading literature (in English or in translation) and watching films (subtitled in English), as well as using tools of feminist, critical race, and postcolonial theorists. Letter grading.

**Justification** Part of the series of seminars offered through the Collegium of University Teaching Fellows

**Syllabus** File [FRNCH 98T Collins Syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

**Supplemental Information** Instructor (Elizabeth Collins) UID: 504361137

Professor Lia Brozgal is the faculty mentor for this course. UID: 903742872

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on May 8, 2018

**Grading Structure**

- Class participation and preparedness: 10%
- Weekly critical response assignments: 10%
- In-class presentation: 10%
- Peer review activities: 10%
- Meeting with instructor to discuss topic: 5%
- Research proposal: 5%
- Annotated bibliography: 5%
- First draft: 10%
- Oral presentation 10%
- Final paper: 25%

**Effective Date** Spring 2019

**Discontinue Date** Summer 1 2019

<b>Instructor</b>	Name	Title
	Elizabeth Collins	Teaching Fellow

**Quarters Taught**  Fall  Winter  Spring  Summer

**Department** French & Francophone Studies

<b>Contact</b>	Name	E-mail
	MICHELLE CHEN	mchen@oid.ucla.edu

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## ROUTING STATUS

**Role:** Registrar's Office

**Status:** Processing Completed

**Role:** Registrar's Publications Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590

**Status:** Added to SRS on 8/17/2018 11:53:38 AM

**Changes:** Description

**Comments:** Course description edited into official version.

**Role:** Registrar's Scheduling Office - Lin, Jessica (JLIN@REGISTRAR.UCLA.EDU) - 58253

**Status:** Added to SRS on 8/3/2018 3:30:29 PM

**Changes:** Short Title

**Comments:** Within e-mail thread from Mary Ries and Aaron Tornell, FEC Chair Aaron Tornell provided written approval of course proposal on 08/03/2018.

**Role:** FEC School Coordinator - Ries, Mary Elizabeth (MRIES@COLLEGE.UCLA.EDU) - 61225

**Status:** Returned for Additional Info on 8/1/2018 3:56:45 PM

**Changes:** No Changes Made

**Comments:** no changes

**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042

**Status:** Submitted on 8/1/2018 3:39:27 PM

**Comments:** Initiated a New Course Proposal

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