



**PR 445: Fundamentals of Food  
Communication  
4 Units**

**Fall 2023 – Thursdays – 9 a.m.-12:20 p.m.**

**Section:** 21158R

**Location:** ANN L115

**Instructor:** Denà Brummer

**Office Hours:** Thursdays 1-4 p.m.

**Contact Info:**

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## Course Description

*The history of the world, my sweet is who gets eaten and who gets to eat.*  
—Stephen Sondheim, *Sweeney Todd*

Food is more than the items that color our plates and fill our fridges. It is perhaps one of the most material of all human needs and are as such intimately connected to each other and to political and symbolic usage via communication. Food is never simply matter to fill the belly-- politics, power, identity, and culture are inseparable from our understandings of its rather basic function—as necessity for survival. We communicate through food all the meanings we assign and attribute to culture (space, home, memory) and thus, to identity. The symbolic and ideological power we assign to food allows us to differentiate among foods (and correspondingly, people) that signify taste, and those without such social and cultural capital (such as people who are food insecure) to whom we might donate our waste. While we consider who has access to taste in this course, we will also consider who has access to “health” and how health is also symbolized through food, status, and culture. In dominant U.S. culture, the collective political power of naming corporate greed as a problem is often outweighed by the social power of shaming—of labeling social group identities (poor, fat, ethnic, disabled) or personal laziness as the root of social and cultural dis-ease. Food matters have real consequences, and so in this class we consider matters of policy, security, education, and science in the construction of food and societal “problems” and the way various solutions are framed.

Whether we look at the social and political construction of food as a political and cultural process, or at food waste as a natural and uncomplicated problem of excess, there are real consequences for people and the planet. Given the interdisciplinary breadth of food studies, this class will provide a survey of studies in communication, history, sociology, geography, and anthropology and will concentrate on the variety of ways food/waste is a vehicle for personal, cultural, and political identity/ usage. Course assignments will include weekly posts on readings and reflections across various areas of your personal and academic life, and responses to others’ posts, leading class discussion of the readings, and participation in class and potential field trips.

This course will propose, consider, and analyze the different relationships between communication and food and how these relationships negotiate our identities, cultures, and environments. First, we analyze how corporate, mainstream mass media and governmental institutions discursively frame, influence and shape our food practices. Second, we understand how our food choices symbolically create, shape, and reflect our cultures. Third, we examine how our food practices intersect, communicate, and impact our relationships to our surrounding

environments. Finally, we discuss how each of us constitute and communicate our identities through the food we consume and importantly the food we do not consume.

### Student Learning Outcomes

By the end of this course, students will be able to:

- Synthesize messages about our food habits, cultures and issues
- Identify major issues in food communication such as food insecurity, dangerous dieting, etc.
- Demonstrate how food communication drives our decision-making
- Recognize the different disciplinary contributions to the study of food and foodways
- Analyze different approaches to the study of food and foodways
- Determine, analyze, and develop communication tactics to solve real world problems

### Course Notes

This course will be conducted in person and all slides, readings and multi-media materials will be posted on Blackboard.

### Description and Assessment of Assignments

Full assignment descriptions and grading criteria will be provided when the assignments are given. Each assignment in the chart below represents one for which you are responsible, and that will have an impact on your grade. Some are for credit/no credit (meaning they will not be graded with a letter or numerical grade but must be completed by you to receive credit).

#### Participation - 15%

This portion of the grade includes attendance, in-class contributions to discussions and group work, in-class group assignments and weekly artifacts.

- **In-Class Contributions** - Active and thoughtfully engaged participation in all classroom discussions and other in-class exercises is a requirement. Please come to class prepared to discuss assigned texts and media (video, podcast), and to ask questions of your classmates and guest speakers. On weeks when a speaker is scheduled, laptops and other electronics (unless there is a medical reason) are not permitted for note taking. Please be prepared to take written notes on paper.

#### In-Class Work - 25%

- **In-Class Group Assignments** – Each week, the instructor will pose a question that students will respond to in small teams. The topics will be broad based, such as “Is organic food *actually* better for us?” and teams will debate the pros and cons of the topic, then present their conclusions.
- **Artifact** - Each week you should bring one food-related artifact to our class to discuss based on the week’s readings. Your artifact can be edible or not, something you have experienced, read or not. You should be prepared to share with the class your reflections, thoughts, and explanation how this is related to the weekly reading. You may receive a portion of the total points for incomplete work.
- **Leading class and facilitation of readings discussion** - At least twice during the semester you and a classmate will be required to lead class discussion of the readings or assignments. We will determine who will lead the group each week by the end of class meeting.

#### Food Journal - 15%

Students will be expected to write and submit weekly “journal” entries. These writings may include a recap of what food choices are available to you daily and what you choose to consume and waste, food packaging and sizing, how local restaurants or markets manage their waste, where food is/not accessible in your community, how people access that food. You may be asked to pay attention to how grocery stores stock their shelves and displays. You may be asked to observe the ways people eat—do they sit or stand, eat alone or in groups, share food or keep it to themselves? You might be asked to pick one or two food blogs or twitter feeds to follow. The journal entries should not exceed 300 words.

### **Midterm - 15%**

Dovetailing from the weekly discussion topics, the midterm exercise will pose similar questions.

### **Final Project & Presentation - 30%**

Students will determine which of the following mediums they wish to use to present their final thoughts about Food Communication. The final project for the course will focus on the aspect of food that intersects with your interests, talents, and concepts we have discussed throughout the semester. Your project may take any number of forms. You will have the opportunity to choose from several local agencies working in some way with food, or you can work with schools or create a project that will benefit a group or agency. You may also choose to work with a group you have previously partnered with. Some examples of projects include:

- Oral history project - Interview and/or record the food histories of immigrants, seniors or communities facing food insecurity.
- Design a social media campaign - The focus of the campaign is to raise awareness of gluten free, low sodium, and sugar free foods for banks and shelters. This assignment requires in depth interviews and research of the food needs of local food banks and their clients.
- Podcast - For this assignment, you are required to volunteer at local shelters and food security agencies and interview them about their efforts toward producing greater equity (race, class, etc.) in the food system. What are the underlying structures that perpetuate hunger? Can food banks address this issue? Do food banks replace food access? You will need to raise and trouble these questions.

The project and presentation will be developed in a series of steps, with the following deadlines for the various written components:

- **September 21:** A brief, preliminary statement of the phenomenon, problem, etc. including the theoretical framework and the rationale for the study (4 double-spaced pages), along with a (separate) preliminary bibliography (10-20 sources).
- **October 26:** Students must schedule one out-of-class meeting with me, prior to October 26th to discuss and review progress on your final projects.
- **November 16:** A preliminary project design and outline. In addition to explaining how you will carry out the project, you should include discussion of how your methods of research link back to your theoretical discussion of food. (2 double-spaced pages)
- **December 7:** Final project and presentation

On Thursday, December 7, 2023, students will have 10 minutes to present a summary of their work, research, and final deliverable for your project. Please note: Final deliverables must be presented in a manner that is clearly visible and audible to a large audience – either through PowerPoint or enlarged posters on easels, etc. Students are advised to repeatedly practice their presentations within the 10-minute time limit, as it will be strictly enforced. Business attire required for presentations. Presentations must include the following sections:

- Executive Summary – A high-level summary of the issues/challenges addressed and a brief description of work done, and conclusions reached/recommendations.
- Research - This section includes a description of and rationale for the methodologies employed, subsequent findings, and conclusions drawn from the student's research.
- Objectives - This section describes the student's objectives for the project and how each relates to the research findings. The objectives section differs for each student.
- Project Summary – This section provides details and showcases your final project.

Please bring both printed/electronic versions of your final project and presentation on December 7, 2023. ***You must present your project in class to receive credit for the project. Projects and presentations cannot delivered via Zoom.***

## **Grading**

### **a. Breakdown of Grade**

Assignment	Deadline	% of Grade
Participation	Weekly	15%
In-Class Work	Weekly	25%
Food Journal	Weekly	15%
Mid Term	TBD	15%
<b>Final Project &amp; Presentation</b> <i>(Please note final project sub-assignments are a part of the final grade. Failure to complete them will result in a reduction of your final grade)</i>	12/07/23	30%
<b>TOTAL</b>		<b>100%</b>

## b. Grading Scale

Letter grades and corresponding point value ranges.

Letter grade and corresponding numerical point range		
95% to 100%: A	80% to 83%: B- (B minus)	67% to 69%: D+ (D plus)
90% to 94%: A- (A minus)	77% to 79%: C+ (C plus)	64% to 66%: D
87% to 89%: B+ (B plus)	74% to 76%: C	60% to 63%: D- (D minus)
84% to 86%: B	70% to 73%: C- (C minus)	0% to 59%: F

## c. Grading Standards

### **Public Relations**

**“A” projects** have writing near professional quality; one or no mistakes; clearly proofread and edited material. All required elements included (catchy headline, solid lead, varied vocabulary; supporting facts/figures; quotes as required). Excellent organization and flow; original thinking. Showed creativity in packaging/distribution method. High end of scale: publishable today as is.

**“B” projects** have two to five spelling, grammar or AP Style mistakes. One or more required elements missing or poorly displayed (i.e., boring headline; confusing lead, etc.). Shows potential as a good writer. Adhered to and inverted pyramid. High end of scale will have at least one extraordinary element such as astonishing lead or little-known facts or pithy quote. Some creativity shown. Publishable with medium editing.

**“C” projects** have more than five errors (spelling, grammar, AP style). Poorly edited and/or proofread. May have adhered to an inverted pyramid but strayed at beginning or end. Hackneyed elements such as trite headline or uninteresting lead. Little or no facts/figures included. Passive rather than active verbs become the norm. Little or no creativity shown. Publishable with major editing.

**“D” projects** have more than 10 errors (spelling, grammar). Needs to be completely rewritten. Poorly organized with little or no understanding of journalistic style/standards. Needs to work with writing a coach.

**“F” projects** are not rewritable, late or not turned in. A grade of F also will be assigned for any plagiarized and/or fabricated material that is submitted.

#### **d. Grading Timeline**

Students may expect graded work to be returned within one week of submission.

#### **Assignment Rubrics**

Grading rubrics for various coursework will be distributed at the time they are assigned and will be posted on Blackboard.

#### **Assignment Submission Policy**

All assignments are due on the date indicated on the syllabus. No late submissions of the final project will be accepted.

#### **Required Readings and Supplementary Materials**

The textbook for this course is *“Food as Communication, Communication as Food,”* edited by Janet M. Kramer, Carlita P. Greene, Lynn M. Walters. <https://www.amazon.com/Food-Communication-Communication-Lynn-Walters/dp/143310962X>

In addition, students will be assigned various readings in leading industry magazines such as *Food & Wine*, *Bon Appetit*, *Food Network Magazine* and so on. Students should be familiar with an array of TV/streaming shows, podcasts and influencers in the field. A complete list will be provided during the first class session.

#### **Laptop Policy**

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the **Annenberg Digital Lounge** for more information. To connect to USC’s Secure Wireless network, please visit USC’s **Information Technology Services** website.

#### **Assignment Submission Policy**

All assignments **MUST** be turned in **ON THE DUE DATE**. If you have extenuating circumstances as to why you cannot turn in your work on the due date, **YOU MUST NOTIFY ME IN ADVANCE**. Extenuating circumstances could include illness or other conflicts, but if you do not inform me of the reason ahead of time, late weekly assignments will receive no credit. All other late assignments will be penalized a half a grade. As a rule, weekly assignments are due by 6 p.m. the day before class and should be posted to Blackboard.

#### **Class Etiquette**

This is an inclusive and democratic classroom, and class discussions and critiques should be constructive and respectful of your peers and instructors’ positions. Please be respectful of your classmates and the instructors by not being late to class or by talking, texting, emailing, using social media or any other activity during class, especially during lectures, guest speaking sessions or student presentations.

Feel free to bring in food, snacks, and drinks to have during class.

#### **Communication**

You are welcome and encouraged to contact me outside of class if you have questions, concerns, or suggestions. If you want to meet with me in person outside of office hours, email some suggested days and times. Email is usually the best form of communication for me; I will usually respond within a day.

#### **Deadlines**

To keep you caught up in the course there are deadlines by which each assignment must be completed. Assignments may always be completed earlier than the deadline, but any assignment not uploaded to the website by 11:55 p.m. (Pacific Standard Time) on the date due will not be accepted. Get assignments in as soon as you complete them and communicate with me immediately any difficulties you foresee in meeting a deadline.

## Technology

A known fact of technology is it sometimes fails. Computers crash, printers run out of ink, Internet connections falter. To control these failures, since the Internet is your only link to the class, your guiding principles should be to think ahead and be prepared. Save your work often, and in several places. Leave yourself time before assignments are due to allow for connection errors and familiarize yourself with communication resources in your area in case you need to use them as a back-up to complete your assignments. The only acceptable technology-related excuse for not meeting the requirements of this course is a documented failure of the Blackboard system—if you find the system is not working, you'll need to email me immediately to inform me of the time at which you believe the system (not your computer or connection) was at fault. You should also continue attempting to access the system—any failures in the system are usually resolved within an hour. If documented failures of the system occurred when an assignment was due, you will not be docked late points, but I expect you to try to get an assignment in as soon as the system is up again.

## Diversity

Some of the topics we will cover in this class may be difficult and uncomfortable. While I expect rigorous discussion and even disagreement during our class discussions, I ask that you engage in discussion with care and empathy for the other members in the classroom, recognizing that people come from diverse backgrounds and have an array of perspectives. My aim is for students from all backgrounds to find this course valuable and to view the diversity that students bring to the class as a resource and benefit. I aim to present materials that are respectful of diversity of ethnicity, race, culture, gender, sexuality, disability, age, and socioeconomic status. However, I recognize the limitations of the materials and encourage suggestions for additional materials that offer diverse perspectives. Please let me know if you have any ideas as to how to make the course more effective for you and/or other students. If something was said in class (by anyone) that makes you uncomfortable, please talk to me about it. (Anonymous feedback always is an option). If any class meetings conflict with your religious events, please let me know so that we can make arrangements for you.

## Students and Disability Accommodations

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at [osas.usc.edu](http://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

## Add/Drop Dates for Session 001

**(15 weeks: 8/21/2023 – 12/01/2023; Final Exam Period: 12/6-13/2023)**

Link: <https://classes.usc.edu/term-0231/calendar/>

**Last day to add:** Friday, September 8, 2023

**Last day to drop without a mark of "W" and receive a refund:** Friday, September 8, 2023

**Last day to change enrollment option to Pass/No Pass or Audit:** Friday, September 8, 2023 [All major and minor courses must be taken for a letter grade.]

**Last day to add/drop a Monday-only class without a mark of "W" and receive a refund or change to Audit:** Tuesday, September 12, 2023

**Last day to withdraw without a "W" on transcript or change pass/no pass to letter grade:** Friday, October 6, 2023 [Mark of "W" will still appear on student record and STARS report and tuition charges still apply.]

\*Please drop any course by the end of week three for session 001 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]

**Last day to drop with a mark of "W":** Friday, November 10, 2023

**Course Schedule: A Weekly Breakdown**

**Important note to students:** Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, news events, and/or guest speaker availability.

This is a course about food. As often as possible, that means there will be food in class to eat. Please let the instructor know at the beginning of the semester if you have food allergies or restrictions, so your needs can be accommodated.

	<b>Topics/Daily Activities</b>	<b>Readings and Homework</b>	<b>Additional Deliverables/Due Dates</b>
<p><b>Week 1</b> Date - 8/24/23</p>	<p><b>Introductions</b> <b>Course Overview &amp; Syllabus</b> <b>Class Focus:</b> Introduction to Food Communication Part 1 ----- <b>In-Class Group Assignments</b></p> <ul style="list-style-type: none"> <li>• Two Minute Introductions</li> <li>• Viewing &amp; Small Group Discussion - <u>Allison Alkon TED talk: food as radical empathy.</u></li> </ul>	<p><b>Readings:</b> Greene, Carlita P., and Janet M. Cramer. "Beyond mere sustenance: Food as communication/Communication as food." In Food as Communication/Communication as Food, edited by Janet M. Cramer, Carlita P. Greene, and Lynn M. Walters, ix – xix. New York: Peter Lang Publishing, 2011.</p> <p>LeBesco, Kathleen and Peter Naccarato. "Introduction." In Edible Ideologies: Representing Food and Meaning, edited by Kathleen LeBesco and Peter Naccarato, 1-11. Albany, NY: State University of New York Press, 2008. <b>(PDF on Blackboard)</b></p> <p>Barthes, Roland. "Toward a Psychosociology of Contemporary Food Consumption." In Food and culture: a reader, edited by Carole Counihan and Penny Van Esterik, 20-27. New York: Routledge, 1997. <b>(PDF on Blackboard)</b></p> <p>Jacobsen, Eivind. "The Rhetoric of Food: Food as Nature, Commodity and Culture." In the Politics of Food, edited by Marianne Elisabeth Lien and Brigitte Nerlich, 59-78. New York: Berg, 2004. <b>(PDF on Blackboard)</b></p> <p>----- <b>Homework</b></p>	

		<p><b>Food Artifacts – Details on Blackboard Complete Food Journal for Week 1 –</b>  Communication influences the way we select, purchase, prepare, and eat meals together or apart. What is your recipe for good food communication? Provide five guiding principles and explain why they are essential for food journalism or storytelling?</p>	
<p><b>Week 2</b>  <b>Date - 8/31/23</b></p>	<p><b>Final Projects &amp; Presentations Discussion</b>  <b>Class Focus:</b> Introduction to Food Communication Part 2</p> <p>-----</p> <p><b>In-Class Group Assignments</b></p> <ul style="list-style-type: none"> <li>• Food Artifacts</li> <li>• Small Group Activities</li> </ul>	<p><b>Readings:</b>  Greene, Carlita. "Competing identities at the table: Slow food, consumption, and the performance of social style." In Food as Communication/Communication as Food, edited by Janet M. Cramer, Carlita P. Greene, and Lynn M. Walters, 75-93. New York: Peter Lang Publishing, 2011.</p> <p>German, Kathleen M. "Memory, identity, and resistance: Recipes from the women of Theresienstadt." In Food as Communication/Communication as Food, edited by Janet M. Cramer, Carlita P. Greene, and Lynn M. Walters, 137-154. New York: Peter Lang Publishing, 2011.</p> <p>Taylor, Chloë. "Foucault and the Ethics of Eating." Foucault Studies No. 9 (September 2010): 71-88. <b>(PDF on Blackboard)</b></p> <p>Cosgriff-Hernández, Kevin-Khristián, Amanda R. Martinez, Barbara F. Sharf, and Joseph R. Sharkey. "'We still had to have tortillas': Negotiating health, culture, and change in the Mexican American diet." In Food as Communication/Communication as Food, edited by Janet M. Cramer, Carlita P. Greene, and Lynn M. Walters, 115-135. New York: Peter Lang Publishing, 2011.</p> <p>-----</p> <p><b>Homework:</b>  <b>Food Artifacts –</b> Most of our memories revolve around the holidays and celebrations. Bring in your favorite recipe that transports you to the past.</p>	



		<p><b>Complete Food Journal for Week 2</b> - In 1825, Jean Anthelme Brillat-Savarin, a French “foodie,” said, “Dis-moi ce que tu manges, je te dirai ce que tu es” which means, “Tell me what you eat and I will tell you who you are.” Do you think he was right? What makes you say that?</p>	
<p><b>Week 3</b> <b>Date - 9/7/23</b></p>	<p><b>Class Focus:</b> Food and Identity</p> <p>-----</p> <p><b>In-Class Group Assignments</b></p> <ul style="list-style-type: none"> <li>• Food Artifacts</li> <li>• The Recipe of Me: Food, Culture, and Identity</li> </ul>	<p><b>Readings:</b></p> <p>Singer, Ross. “The corporate colonization of communication about global hunger: Development, biotechnology, and discursive closure in the Monsanto pledge.” In Food as Communication/Communication as Food, edited by Janet M. Cramer, Carlita P. Greene, and Lynn M. Walters, 405-427. New York: Peter Lang Publishing, 2011.</p> <p>Thomson, Deborah Morrison. “Play with your food: The performativity of online breakfast cereal marketing.” In Food as Communication/Communication as Food, edited by Janet M. Cramer, Carlita P. Greene, and Lynn M. Walters, 23-37. New York: Peter Lang Publishing, 2011.</p> <p>Mudry, Jessica. “Quantifying the American eater: USDA nutrition guidance and a language of numbers.” In Food as Communication/Communication as Food, edited by Janet M. Cramer, Carlita P. Greene, and Lynn M. Walters, 235-254. New York: Peter Lang Publishing, 2011.</p> <p>-----</p> <p><b>Watch:</b></p> <p>Jamie Oliver’s Food Revolution. “Season 2, Episodes 1 - 6.” Online, available on youtube.com. April 12, 2011. American Broadcasting Company</p> <p>Food That Built America. “Season 1, Episodes 1 - 7.” Online, available on youtube.com.2019. The History Network</p> <p>-----</p> <p><b>Homework:</b></p> <p><b>Food Artifacts</b> – Details on Blackboard  <b>Complete Food Journal for Week 3</b> – Make a list of the top five largest game-changers for the American food system</p>	

		in the last two decades. The list can include television networks, federal policies or even corporations. Explain their impact and influence on you and society.	
<b>Week 4</b> <b>Date - 9/14/23</b>	<b>Class Focus:</b> <ul style="list-style-type: none"> <li>• Food &amp; Government Discourses</li> <li>• Food &amp; Corporate Discourses</li> </ul> <hr/> <b>In-Class Group Assignments</b> <ul style="list-style-type: none"> <li>• Food Artifacts</li> <li>• Small Group Activities</li> </ul>	<b>Readings:</b> Bruner, Michael S. and Jason D. Meek. "A critical crisis rhetoric of seafood." In Food as Communication/Communication as Food, edited by Janet M. Cramer, CarlNita P. Greene, and Lynn M. Walters, 271-295. New York: Peter Lang Publishing, 2011.  Guthman, Julie. "Excess consumption or over-production?: U.S. farm policy, global warming, and the bizarre attribution of society." In Global Political Ecology, edited by Richard Peet, Paul Robbins and Michael Watts, 51-66. New York: Routledge, 2011 <b>(PDF on Blackboard)</b>  Leah Douglas, "African Americans Have Lost Untold Acres of Land Over the Last Century," The Nation, June 26, 2017. <b>(PDF on Blackboard)</b>  <hr/> <b>Watch:</b> Food, Inc. DVD. Directed by Robert Kenner. 2008; New York: Magnolia Pictures.  Eating Our Way to Extinction. Directed by Kristi Jacobson, Lori Silverbush. 2013; New York: Magnolia Pictures.  <hr/> <b>Homework:</b> <b>Food Artifacts</b> – Details on Blackboard <b>Complete Food Journal for Week 4</b> – Why is it important to look at every part of the food system? What part are you most interested in learning more about?	
<b>Week 5</b> <b>Date - 9/21/23</b>	<b>Class Focus:</b> Food Systems & Natural World <hr/> <b>In-Class Group Assignments</b> <ul style="list-style-type: none"> <li>• Food Artifacts</li> </ul> <b>Guest Speaker</b> – Los Angeles County's Forgotten Farming	<b>Readings:</b> McCullen, Christie. "The white farm imaginary: How one farmers market refetishizes the production of food and limits food politics." In Food as Communication/Communication as Food, edited by Janet M. Cramer, CarlNita P. Greene, and Lynn M. Walters, 217-234. New York: Peter Lang Publishing, 2011.	<b>September 21:</b> A brief, preliminary statement of the phenomenon, problem, etc. including the theoretical framework and the rationale for the study (4 double-spaced pages), along with a

	<p>History with Rachel Surls, the Sustainable Food Systems Advisor for University of California Cooperative Extension in Los Angeles County.</p>	<p>LeBesco, Kathleen and Peter Naccarato. "Julia Child, Martha Stewart, and the Rise of Culinary Capital." In <i>Edible Ideologies: Representing Food and Meaning</i>, edited by Kathleen LeBesco and Peter Naccarato, 223-238. Albany, NY: State University of New York Press, 2008. <b>(PDF on Blackboard)</b></p> <p>Harris, Tina M. "Deconstructing the Myth of the Dysfunctional Black Family in the Film <i>Soul Food</i>." In <i>Food for Thought: Essays on Eating and Culture</i> edited by Lawrence C. Rubin, 211-224. Jefferson, North Carolina: McFarland &amp; Company, Inc., Publishers, 2008 <b>(PDF on Blackboard)</b></p> <p>-----</p> <p><b>Watch:</b>  High on the Hog: How African American Cuisine Transformed America. "Season 1, Episodes 1 - 4." Available on Netflix. May 26, 2021.</p> <p>Gather, Directed by Sanjay Rawal. 2020; New York: Monument Releasing</p> <p>-----</p> <p><b>Homework:</b>  <b>Food Artifacts</b> – Details on Blackboard  <b>Complete Food Journal for Week 5</b> - What is American Cuisine? What is it? Do we have one? What does it say about our country?</p>	<p>(separate) preliminary bibliography (10-20 sources)</p>
<p><b>Week 6</b>  Date - 9/28/23</p>	<p><b>Midterm Review</b>  <b>Class Focus:</b> Food and Culture</p> <p>-----</p> <p><b>In-Class Group Assignments</b></p> <ul style="list-style-type: none"> <li>• Food Artifacts</li> </ul> <p><b>Guest Speakers/ Round Table Discussion</b>  Food as Cultural Expression: How Chefs and Artists are Using Food to Explore Identity, Tradition and Community in Los Angeles. Guest Speakers includes:</p>	<p><b>Homework:</b>  Study for Midterm</p>	

	<ul style="list-style-type: none"> <li>James Beard Award Semifinalist Shenarri “Greens” Freeman, Executive Chef at Ubuntu</li> <li>Mina Park, Owner Shiku and Baroo restaurants</li> </ul>		
<b>Week 7</b> <b>Date – 10/5/23</b>	<b>Midterm Exam</b>	<b>Readings:</b> Cramer, Janet M. “Discourses of consumption and sustainability on the Food Network.” In Food as Communication/Communication as Food, edited by Janet M. Cramer, Carlita P. Greene, and Lynn M. Walters, 317-333. New York: Peter Lang Publishing, 2011.  Benjamin Aldes Wurgaft, “Stardom and the Hungry Public,” Gastronomica 5, no. 3 (summer 2005): 121-124. <b>(PDF on Blackboard)</b>  Cale Guthrie Weissman, “Meet the Executives Who Have Made Netflix Food TV,” Fast Company, February 25, 2019. <b>(PDF on Blackboard)</b> ----- <b>Watch:</b> Explore the Advent of Food Television with James Beard. American Masters. Available on <a href="https://www.pbs.org/wnet/americanmasters/james-beard-documentary/8505/">https://www.pbs.org/wnet/americanmasters/james-beard-documentary/8505/</a> . Apr 28, 2017.  ----- <b>Homework:</b> <b>Food Artifacts</b> – Details on Blackboard <b>Complete Food Journal for Week 7</b> - Why are consumers so hungry for food media now? Is Netflix the new Food Network?	
<b>Week 8</b> <b>Date - 10/12/23</b>	<b>No Class: Fall Recess</b>		
<b>Week 9</b> <b>Date - 10/19/23</b>	<b>Class Focus: Food &amp; Mass Media Discourses</b>	<b>Readings:</b>	

	<p><b>In-Class Group Assignments</b></p> <ul style="list-style-type: none"> <li>• Food Artifacts</li> </ul> <p><b>Guest Speakers/ Round Table Discussion</b> – The Future of Food Media – A New Frontier. We will hear from professionals across the landscape of food media, from talent agencies to online platforms/ blogs and magazines to understand a bit more about how we, collectively, are all in-real-time experiencing changes in the food media industry. The panel will consist of editors from Food &amp; Wine magazine, TasteMade, the FeedFeed, Top Chef and other outlets.</p>	<p>David Sax, “How Years of Macho Food Marketing Is Killing Men,” New York, June 15, 2016. <b>(PDF on Blackboard)</b></p> <p>ArtCenter Designmatters Department, Rethinking the Food Label, Summer 2011. <b>(PDF on Blackboard)</b></p> <p>Nadia Berenstein, “Clean Label’s Dirty Little Secret,” The New Food Economy, February 1, 2018. <b>(PDF on Blackboard)</b></p> <p>Rachel Sugar, “How We Stopped Counting Calories and Learned to Love Spindrift,” Vox, July 29, 2019. <b>(PDF on Blackboard)</b></p> <p>-----</p> <p><b>Watch:</b></p> <ul style="list-style-type: none"> <li>▪ <u>Tab, “Be a Mindsticker”</u> (c. 1970)</li> <li>▪ <u>Coca-Cola, “Hilltop”</u> (1971)</li> <li>▪ <u>“Diet Coke Break”</u> (1985)</li> <li>▪ <u>Coca-Cola, “Northern Lights”</u> (1993)</li> <li>▪ <u>Coke Zero, “Chilltop”</u> (2005)</li> <li>▪ <u>Coke Zero, “It’s Not Your Fault”</u> (2013)</li> <li>▪ <u>Diet Coke, “Because I Can”</u> (2018)</li> </ul> <p>-----</p> <p><b>Homework:</b>  <b>Food Artifacts</b> – Details on Blackboard  <b>Complete Food Journal for Week 8</b> - How does food’s design, labeling, and advertising influence what and how we eat? How does food advertising shape and reflect culture, including notions of identity like gender?</p>	
<p><b>Week 10</b>  <b>Date - 10/26/23</b></p>	<p><b>Class Focus:</b> Food Advertising, Design, and Labeling</p> <p>-----</p> <p><b>In-Class Group Assignments</b></p> <ul style="list-style-type: none"> <li>• Food Artifacts</li> <li>• Small Group Activities: Food Marketing Analysis &amp; Challenge</li> </ul>	<p><b>Readings:</b>  Emily Contois, <u>“Butter and the History of U.S. Dietary Guides Since 1894,”</u> <i>Nursing Clio</i>, October 22, 2019. <b>(PDF on Blackboard)</b></p> <p>Kristen Aiken, <u>“White People Food’ Is Creating an Unattainable Picture of Health,”</u> HuffPost, September 17, 2018. <b>(PDF on Blackboard)</b></p> <p>-----</p> <p><b>Homework:</b></p>	<p><b>October 26:</b> Students must schedule one out-of-class meeting with me, prior to October 26th to discuss and review progress on your final projects.</p>

		<p><b>Food Artifacts</b> – Details on Blackboard  <b>Complete Food Journal for Week 9</b> -  How does dietary advice influence what we eat? How does it shape who we are and how others perceive us? What role does nutrition play in U.S. food culture? How does food marketing shape our ideas about nutrition and health? How should we write compelling stories or craft campaigns about nutrition and health without fat stigma or racial and class bias?</p>	
<p><b>Week 11</b>  <b>Date - 11/2/23</b></p>	<p><b>Class Focus:</b>  Communicating Food  Issues 1: Our Bodies/  Families</p> <p>-----</p> <p><b>In-Class Group Assignments</b></p> <ul style="list-style-type: none"> <li>• Food Artifacts</li> <li>• Small Group Activities -Social Marketing campaign for a new food product.</li> </ul>	<p><b>Readings:</b>  Todd, Anne Marie. "Eating the view: Environmental aesthetics, national identity, and food activism." In Food as Communication/Communication as Food, edited by Janet M. Cramer, Carlita P. Greene, and Lynn M. Walters, 297-315. New York: Peter Lang Publishing, 2011.  <i>(PDF on Blackboard)</i></p> <p>Walsh, Bryan. "Foodies Can Eclipse (and Save) the Green Movement." Time, February 15, 2011.  <a href="http://www.time.com/time/health/article/0,8599,2049255,00.html">http://www.time.com/time/health/article/0,8599,2049255,00.html</a>. <i>(PDF on Blackboard)</i></p> <p>-----</p> <p><b>Watch:</b>  A Place at The Table. Directed by Kristi Jacobson. 2012; New York: Magnolia Pictures</p> <p>Food Chains. Directed by Sanjay Rawal. 2014; New York: Screen Media.</p> <p>Just Eat It: A Food Waste Story. Directed by Grant Baldwin. 2014; New York: The Orchard</p> <p>-----</p> <p><b>Homework:</b>  <b>Food Artifacts – Details</b> on Blackboard  <b>Complete Food Journal for Week 10</b> -  Does America have a food shortage or food distribution issue? Cite three supporting facts for your position/answer? And how can media professionals play role in reframing the messages around food insecurity and food sovereignty?</p>	

<p><b>Week 12</b> Date - 11/9/23</p>	<p><b>Class Focus:</b> Communicating Food Issues 2: Food Insecurity/Food Justice/ Food Sovereignty/ Food Waste</p> <p>-----</p> <p><b>In-Class Group Assignments</b></p> <ul style="list-style-type: none"> <li>• Food Artifacts</li> <li>• Viewing &amp; Small Group Discussion - Wasted! The Story of Food Waste</li> </ul>	<p><b>Watch:</b> Understanding global food security and nutrition. BMEL, Jan 20, 2016 - <a href="https://www.youtube.com/watch?v=QJG7HmQyYcY">https://www.youtube.com/watch?v=QJG7HmQyYcY</a></p> <p>-----</p> <p><b>Homework:</b> <b>Food Artifacts</b> – Details on Blackboard <b>Complete Food Journal for Week 11</b> - Research the ingredients that make up your favorite food and find out what the challenges and solutions are to producing it globally. How can this information craft impactful stories and campaigns?</p>	
<p><b>Week 13</b> Date - 11/16/23</p>	<p><b>Class Focus:</b> Communicating Food Issues 3: World Hunger &amp; Environment</p> <p>-----</p> <p><b>In-Class Group Assignments</b></p> <ul style="list-style-type: none"> <li>• Food Artifacts</li> <li>• Small Group Activities - Students will create a 1-minute PSA about food (in)security in assigned countries.</li> </ul> <p><b>Guest Speakers/ Round Table Discussion</b> – Cinema &amp; social media prove to be effective weapons against world hunger and global warming.</p>	<p><b>Readings:</b> Garrett Broad, “<a href="#">Why We Should Make Room for Debate about High-Tech Meat,</a>” <i>Civil Eats</i>, September 28, 2017. <b>(PDF on Blackboard)</b></p> <p>Larissa Zimmeroff, “<a href="#">Hope You Like Algae, Because It’s Going to Be in Everything You Eat,</a>” <i>Fast Company</i>, February 14, 2017. <b>(PDF on Blackboard)</b></p> <p>-----</p> <p><b>Homework:</b> <b>Food Artifacts</b> – Details on Blackboard <b>Complete Food Journal for Week 12</b> - Consumers are increasingly conscious of the impact their purchases have on the environment and society. Provide three ways can brands communicate this through their marketing and communication efforts?</p>	
<p><b>Week 14</b> Date - 11/23/23</p>	<p><b>No Class: Thanksgiving Break</b></p>		
<p><b>Week 15</b> Date - 11/30/23</p>	<p><b>Submit USC Course Evaluations</b> <b>2024 Food Trends</b></p> <ul style="list-style-type: none"> <li>- Ancient Grains and Heritage Ingredients</li> <li>- Cannabis Cooking and Food</li> </ul>	<p><b>Homework:</b> Final Projects &amp; Presentations</p>	<p><b>December 7:</b> Final project and presentations</p>

	<ul style="list-style-type: none"> <li>- Innovative Food Technologies</li> <li>- Upcycled – Zero Waste</li> </ul> <p><b>Guest Speaker - Cannabis Cuisine</b></p>		
<p><b>Final Exam Period</b>  <b>Date/Time -</b>  12/7/23, 11 a.m.-1 p.m.</p>	<p><b>Final Project</b>  <b>Presentations</b></p>		

## Policies and Procedures

### Additional Policies

#### Internships

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned into the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism or public relations class.

### Statement on Academic Conduct and Support Systems

#### Academic Conduct

The USC Student Handbook ([https://policy.usc.edu/wp-content/uploads/2022/09/USC\\_StudentCode\\_August2022.pdf](https://policy.usc.edu/wp-content/uploads/2022/09/USC_StudentCode_August2022.pdf))

#### Academic Integrity

USC's Unifying Value of integrity is a foundational principle that inspires the community to match its values to its actions. Academic integrity is ultimately the sole guarantor of the legitimacy of one's education, and therefore, is vitally important not just for oneself, but for the entire USC community. The value of all USC degrees is negatively impacted by violations of academic integrity. In the classroom, general principles of academic integrity include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles.

Academic Integrity violations (academic dishonesty) include, but are not limited to:

#### Plagiarism and Cheating

- The submission of material authored by another person but represented as the student's own work, whether that material is paraphrased or copied in verbatim or near-verbatim form.
- Re-using any portion of one's own work (essay, term paper, project, or other assignment) previously submitted without citation of such and without permission of the instructor(s) involved.



- Improper acknowledgment of sources in essays or papers, including drafts. Also, all students involved in collaborative work (as permitted by the instructor) are expected to proofread the work and are responsible for all particulars of the final draft.
- Acquisition of academic work, such as term papers, solutions, or other assignments, from any source and the subsequent presentation of those materials as the student's own work, or providing academic work, such as term papers, solutions, or assignments that another student submits as their own work.
- Failure to disclose the use of generative artificial intelligence (AI) tools in completing assignments and assessments.

The USC Annenberg Public Relations and Advertising program views generative AI as an addition to USC's digital literacy tools that students are encouraged to experiment with and use inside and outside the classroom. Students may use generative AI tools such as Chat GPT to help complete their class assignments, but must disclose such use in the bibliography section. Students are solely responsible for the accuracy of their documents, regardless of whether they were completed with the aid of generative AI.

USC School of Journalism Policy on Academic Integrity

[https://catalogue.usc.edu/preview\\_entity.php?catoid=16&ent\\_oid=3459](https://catalogue.usc.edu/preview_entity.php?catoid=16&ent_oid=3459)

"Since its founding, the School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an "F" on the assignment to dismissal from the School of Journalism."

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

### **Students and Disability Accommodations:**

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. **This should be done as early in the semester as possible as accommodations are not retroactive.** More information can be found at [osas.usc.edu](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

### **Support Systems:**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call*

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity, Equity and Inclusion - (213) 740-2101

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-2850 or [otfp@med.usc.edu](mailto:otfp@med.usc.edu)

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

Annenberg Student Success Fund

<https://annenbergscholarships.usc.edu/current-students/resources/annenbergscholarships-and-awards>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

Annenberg Student Emergency Aid Fund

<https://annenbergscholarships.usc.edu/current-students/resources/annenbergscholarships-and-awards>

Awards are distributed to students experiencing unforeseen circumstances and emergencies impacting their ability to pay tuition or cover everyday living expenses. These awards are not intended to cover full-tuition expenses, but rather serve as bridge funding to guarantee students' continued enrollment at USC until other resources, such as scholarships or loans, become available. Students are encouraged to provide as much information in their application, as well as contact their academic advisor directly with questions about additional resources available to them.

## **About Your Instructor**

Dená Brummer is an advocate for honest food, food justice and sustainability. Much of her work is centered around the simple idea that our food system should protect the environment and biodiversity, promote health and wellness, and provide quality jobs with dignity.

After a 15-year career in communications/marketing, she decided to take a detour into the world of food. She has been on a journey to combine her two passions - food and storytelling, with the intent of creating work that inspires, creates community, and raises cultural, social and environmental awareness.

Dena is currently the founder of On-The-Grow, an educational food systems company that engages, educates, and equips urban communities with the skills to grow, cook, and preserve healthy food. Current clients include the City of Hope and The Greater San Gabriel Valley Cancer Support Community. In addition, she works as an Agroecology /Food Systems Instructor with Multinational Exchange for Sustainable Agriculture.

She holds a master's in Public Administration/Crisis Communication for the University of Delaware and a journalism degree from Clark Atlanta University. In addition, she learned how to cook at the [Institute of Culinary Education](#), the [University of Gastronomic Sciences](#), and [The Gourmandise School](#). She fine-tuned her visual storytelling skills at [Sage Plant Based Bistro & Brewery](#) as their Creative Director and learned the hard knocks of getting a food product on the shelves of grocery stores at [Semolina Artisanal Pasta](#). And outside of the kitchen, she teaches Californians how to grow and preserve their food as a [UC Master Gardener](#) and [UC Master Food Preserver](#).

But mostly, she lives to cook and eat with her friends, garden, and travel, hang out with her teenage daughter, sleep under the stars, read, write, and listen to good music.