



**University Master in
ITALIAN GASTRONOMY AND TOURISM**

Student Guide

Academic year 2009–10

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Master in Italian Gastronomy and Tourism

The Master Program in “Italian Gastronomy & Tourism” aims at creating new professionals/cultural mediators in the areas of food trade, the restaurant business, wine and culinary tourism, food journalism and publishing.

The Master Program starts November 18th, 2009, lasts one year, and requires full-time attendance. The Program provides advanced academic training on the diverse dimensions of Italian food and gastronomy (Food and Nutrition Studies) and its historical, social, and cultural contexts (Italian Studies), with a strong emphasis on the understanding of the dynamics of culinary tourism and hospitality, and the sustainable and ethical approach to food production and consumption, the promotion of local, traditional, and organically-grown foods; the defence of biodiversity; the endorsement of food practices that are friendly to the environment, animal welfare, and human interaction.

The Professional Master Program is also designed to provide students who wish to pursue more advanced and qualified training in food studies with the postgraduate training and the necessary credits (University Educational Credits, CFUs) to enrol in the second year of the Master's Degree in “Gastronomy and Food Communications” [Laurea magistrale in Promozione e Gestione del Patrimonio Gastronomico e Turistico] at the University of Gastronomic Sciences, Pollenzo.

Program Structure

To achieve the stated objectives, the Master’s curriculum includes:

- Lessons and activities focused on the fundamental elements of the cultural sectors of tourism and high-quality food;
- Lessons and activities dedicated to the sensory knowledge of food, including workshops and tasting;
- Lessons and activities dedicated to product communication and promotion;
- Study Trips to production regions of specific interest, paying particular attention to tourist activities, communications, and value-added benefits strategies.
- An end-of-year internship in order to acquire practical skills regarding the communication and promotion of high-quality foods.



Lessons

The program lasts one year and includes classroom lessons, seminars, panel discussions, hands-on workshops, educational visits in Italy and abroad, and an internship period with production companies, tourist agencies, publishing houses, or other public and private organizations that carry out activities related to the course material. In addition, students are expected to commit to studying and qualifying individually for an overall work load of 1,500 hours that correspond to 60 university educational credits in compliance with article 5 of Ministerial Decree 509/99. Course attendance is compulsory.

Regulations concerning the enrolment in the Master in Italian Gastronomy and Tourism, state explicitly that “All students of the Master in Italian Gastronomy and Tourism are to be considered as enrolled full-time”.

Students must therefore sign the attendance sheet at the beginning of each session (morning and afternoon) and attend lessons from Monday to Friday, with an absentee rate of not more than 25% of the total number of hours of each educational module indicated in the calendar.

Morning and afternoon sessions are indicatively as follows:

10 a.m. – 1 p.m.

2 p.m. – 5 p.m.

Exceptions are made for educational activities not taking place in Colorno, when the timetable may undergo major changes.

Foreign language lessons, sensory analysis workshops, and preparation meetings for Study Trips, as well as all events of educational relevance (conferences and meetings) are considered part of the compulsory attendance requirement.

University Educational Credits (CFU)

The University applies a system of educational credits to its curriculum, which corresponds to the procedures in place in Interuniversity collaboration relations. This master is considered to be a first-level master, producing a total of 60 CFU credits.



Each subject area consists of modules (classroom lesson module, alternative education module) with a corresponding number of credits.

Curriculum

Discipline	CFU
Italian	4
Italian Studies	4
Food History and Anthropology	4
Sociology of Organizations	3
Food Geography	4
Tourism Management	4
Social Appraisal (Food Policy)	4
Communications and Semiotics	6
Food Ethics	2
Sociology of Culinary Tourism	5
Ecology of Communications	3
Nutrition Science	4
Advertising as Social Communications	4
Total CFUs	51
Other formative activities	
Final thesis*	9
Total	60

Students who decide to enrol in the second year of the two-year graduate Degree in “Gastronomy and Food Communications” will end the curricular activities in July 2010 and move to the Pollenzo campus without doing the two-months internship. In July 2010 the students will have obtained the complementary CFU credits to enrol in the second year of the graduate Degree in “Gastronomy and Food Communications” running from September 2010 to September 2011, according to the following curriculum:



2nd Year - 2010/2011 LAUREA MAGISTRALE / GRADUATE DEGREE IN GASTRONOMY AND FOOD COMMUNICATION

October 2010 – March 2011: Lectures and Exams in Pollenzo Campus

COMPULSORY DISCIPLINES	CFUs
Commercio Internazionale / International Trade	4
Contabilità e tecnica amministrativa / Accounting and Business Administration	2
Diritto ambientale e alimentare europeo / European Environmental and Food Policy	4
Identità visive e linguaggi multimediali / Visual Communication and Multimedia Languages	4
Sistemi di qualità nella filiera alimentare / Food Quality Systems in the Production Chain	4
Logistica della distribuzione e del packaging	4
Storia dei prodotti tipici / History of Regional Products	5
Geografia delle risorse agroalimentari / Geography of Food Resources	4

ELECTIVE DISCIPLINES (Total 6 CFUs)	CFUs
Design progettuale di nuova gastronomia / Design Planning for the New Gastronomy	3
Corso di grafica e redazione editoriale della Rivista dell'Università / Graphic Design and Copyediting for the Unisg Journal	3
Biennializzazione di un esame ai fini della tesi / Supplementary Thesis-Preparation Exam	3

April 2011 - June 2011: Internship – 12 CFUs

September/October 2011 or February 2012: Final Thesis – 20 CFUs

The two-year Graduate Degree in Gastronomy and Food Communication is worth a total of 120 CFU credits.

Degree and Honours

Upon completing the curriculum, students earn the Master Degree in “Italian Gastronomy and



Tourism.” The University awards the title with classifications that indicate the level of academic distinction. The honour is indicated on the diploma. To obtain specific honours distinctions students must meet a specific grade point average:

Master Degree magna cum laude (with great honour) = 28-30 out of 30

Master Degree cum laude (with honour) = 24-27 out of 30

Master Degree = 18-23 out of 30.

Final grades are calculated as follows:

70% = grade point average earned from exams (see below, Exams and Evaluation)

30% = final research paper based on individual internship and presentation (see below, Internship)

Exams and Evaluation

The evaluation of course work, including exams and reports, will in some cases be carried out by the individual professors and in others by a panel of university staff and teachers.

Internship

The final internship undertaken by the students is designed to synthesize and apply knowledge acquired during the classroom phase of the master program. Following a methodological introduction, the students will write up a report on their internship period, which will be evaluated by an academic committee of the university.

Academic Director of the Master and the Teaching Staff

The Academic Director of the Master in Italian Gastronomy and Tourism is Prof. **Simone Cinotto** (s.cinotto@unisg.it).

The visiting teaching staff is responsible for the educational and scientific activity of the university. Their task is to teach the lessons for which they have contracted, to develop practical course work, to define the course of study, and in some cases to sit on the examination panel.



Contract Researchers

The university's contract researchers' primary function is to research academic content for the courses and Study Trips, but also may work on cultural and educational activities in their respective areas of specialization. These may include seminars, in-depth studies on specific subjects, and panel discussions on about topical food-related issues. Researchers are a part of the university's teaching staff and are at the students' disposal, along with the professors, for questions or clarification on educational issues.

The contract researcher in Colorno is:

Beatrice Morandina

email: b.morandina@unisg.it

tel. 0521-811106

skype: b.morandina

Office hours: usually from Tuesday to Thursday 9 am – 1 pm.; 2 – 6 p.m.



Tutors

The tutors' primary function is to plan and execute the logistics of the students' study trips. They manage a network of local contacts and are a reference point for educational activities, as well as on-site technical issues.

The tutors are:

Alessandra Passeri

e-mail a.passeri@unisg.it

tel. 0521-811102

mobile phone: 335-6609514

skype: a.passeri

Alessandra Chiozzi

e-mail a.chiozzi@unisg.it

tel. 0521-811107

mobile phone: 366-3528808

skype: a.chiozzi

Caterina Votta

e-mail: c.votta@unisg.it

tel. 0521-811101

mobile phone: 335 1850648

skype: c.votta



Student Services

Administrative Office

The Administrative Director of the University of Gastronomic Sciences (for both the Colorno and Pollenzo campuses) is:

Carlo Catani (email: c.catani@unisg.it)

The Coordinator of the University of Gastronomic Sciences at the Colorno Campus is:

Paolo Ferrarini (email: p.ferrarini@unisg.it)

Office hours: Monday to Friday, 10:00–11:00 a.m.; 2:30–3:30 p.m.

Registrar's Office

The registrar's office is available for help regarding a variety of issues, including:

- Visas, residence permits, health insurance
- Master application process
- Regulations and procedures
- Logistics and IT support
- Final internship

The staff in the Registrar's Office of the Master are:

- **Luigi Carini** (email: l.carini@unisg.it) logistics and IT
- **Caterina Votta** (email: c.votta@unisg.it) administrative services
application process

For general correspondence with the registrar's office, including communications and recommendations, contact: master@unisg.it.



Library

The library has a small number of English-language books and magazines related to food and wine. The collection is organized by subject and topic and is accessible during opening hours of the ALMA library in Colorno. The collection at the Pollenzo library is also accessible to Colorno students and material may be borrowed by consulting the online catalogue at <http://www.unisg.it/eng/ricercabiblioteca.php>.

Access requirements

All professors, students, and employees of the University of Gastronomic Sciences may use the library. It is open every day until 7:00 p.m. and is staffed by a librarian who is available for reference assistance. Most books may be borrowed for two weeks and renewed thereafter unless the book has been requested by another user. Rare or old volumes cannot be borrowed and therefore will be available only for reference within the library. This also applies to periodicals and magazines, dictionaries, encyclopaedias, software, and theses.

Information

The ALMA-UNISG Librarian is **Marino Marini** (tel. 0521 525224)

The Pollenzo UNISG Librarian is **Marta Ferrero** (tel. 0172 458506)



Courses

The teaching material provided by the professor (copies of transparencies, papers, etc.) will be given to the student in digital or paper format during the course. The teaching staff will indicate possible supplementary bibliographic references.

Consulting hours will be agreed upon with the professor at the end of the lesson.

ITALIAN STUDIES

Martino Marazzi (*University of Milan*)

Contemporary Italian Culture

martino.marazzi@unimi.it

Word of mouth, or Food for thought. Elements and reflections on the presence of food in Italian literature

Syllabus

- I. Sins and virtues of gluttony. Dante, the Middle Ages – Pulci, Humanism
- II. Just a drink. Ideologies of wine and hot chocolate. Redi, the Baroque – Parini, the Enlightenment
- III. “Fame” (Ital.) and fame (Engl.). Italians and Italian products in and out of the boot. From the Risorgimento to the Great Migration
- IV. Tongue, language, masks, risotto. G.G. Belli, *Pinocchio*, Gadda: short-circuits between bodies and words

Student Evaluation: Paper

(The following are but loose guidelines that you have to elaborate on with a personal and possibly well-informed approach)

1. Italian food reflected through a single work of art and literature.
2. Speculations on Italian eating habits vis-à-vis Italian culture and traditions.
3. Central figures and/or momentous events in Italian history and literature.



4. Styles of cooking – styles of writing. Are there, in your opinion, similarities between books and dishes, and how we produce and appreciate them?
5. Book tasting. Write about your personal literary tastes, and how (or if) they reflect your culinary culture.

John Foot (*City University of London*)

Italian Society & Politics

Professor John Foot, j.foot@ucl.ac.uk

“Italian Society & Politics” 2009-2010.

Ideally, your course should provide students with knowledge about the making of modern Italian society after World War II, with a focus on the dimensions of politics, the media, and consumption/consumerism, but of course you are free to choose other approaches or topics you deem consistent with the Master's learning project.

Italy since 1945. Culture, Politics, Society

*(where not indicated directly books with a * are also available in Italian)*

Background reading

Paul Ginsborg, *A History of Contemporary Italy: Society and Politics, 1943-1988*, London, Penguin, 1990.

In Italian: *Storia dell'Italia dal dopoguerra a oggi*, Einaudi, Turin, 2006.

---- *Italy and Its Discontents 1980-2001: Family, Civil Society, State*, Penguin, 2003.

John Foot, *Modern Italy*, Palgrave, Macmillan, 2003.

John Dickie, *Delizia. The Epic History of Italians and their Food*, Sceptre, 2008.

Italian: *Con gusto. Storia degli italiani a tavola*, Laterza, Bari, 2008.

Four parts (classes)

Class 1.

Essential reading. The Italian constitution (see below). Histories, Institutions, Rules.



The Resistance, Italy's Shoah, The Constitution, The Legal System

a. The Resistance:

Foot, *Modern Italy*, pp. 5-10

P. Ginsborg, *A History of Contemporary Italy*, pp. 8-72*.

R. Absalom, 'Hiding history: the Allies, the Resistance and the others in occupied Italy, 1943-45' *Historical Journal*, 1995.

Films: *Rome, Open city* (1945), *Paisà* (1946) (Both directed by Roberto Rossellini).

Monument: Parma's Monument to the Partisan.

Novels, foreigners' accounts and biographies:

S. Hood, *Pebbles from my Skull* (1945) republished as *Carlino* (1985)*.

N. Lewis, *Naples '44*, 1978*.

E. Newby, *Love and War in the Appenines*, 1971*.

I. Origo, *War in Val d'Orcia*, 1985*.

B. Fenoglio, *Il partigiano Johnny*, 1968.

b. Italy and the Shoah

Foot, *Modern Italy*, pp. 36-7.

P. Levi, *If this is a Man* (London: Vintage, 1997); *Se questo è un uomo*.

--- *The Drowned and the Saved* (London, Joseph, 1988). *I sommersi e I salvati*.

c. The Constitution, the legal system and the Institutions

Reading: Text of the Constitution: available to download at <http://servat.unibe.ch/icl/it00000.html> (in English) and in Italian at <http://www.quirinale.it/costituzione/costituzione.htm>

Class 2

People and Movement. (Essential reading. Foot, Milan since.... (file attached), newspaper articles on various cases of racism in contemporary Italy).

a. Emigration: Italians abroad

Class reading:

D. Gabaccia, *Italy's Many Diasporas*, London, 2000*.



John Dickie, *Delizia. The Epic History of Italians and their Food*, Sceptre, 2008, esp. pp. 233-265*.

E. Franzina, *Gli italiani al nuovo mondo*, Mondadori, Milan, 1994.

L. Sponza, *Italian immigrants in nineteenth-century Britain: Realities and Images*, Leicester University Press, Leicester, 1998

Piero Brunello, *Pionieri. Gli italiani e il mito della frontiera*, Donzelli, Rome, 1994.

Mario Maffi, *Nel mosaico della città*, 1992.

---- *Gateway to the Promised Land: Ethnic Cultures on New York's Lower East Side*, 1994.

Films: *Mean Streets*, Martin Scorsese, USA, 1973; *The Godfather II*, Francis Ford Coppola, USA, 1974.

b: Migration : Italians on the move within Italy

John Foot, *Milan since the Miracle. City, Culture and Identity*, Berg, Oxford, 2001, Chapter 3.

Italian - *Milano dopo il miracolo. Biografia di una città*, Feltrinelli, Milan, 2008, Chapter on immigration.

John Foot, 'Migration and the 'Miracle' at Milan. The Neighbourhoods of Baggio, Barona, Bovisa and Comasina in the 1950s and 1960s', *Journal of Historical Sociology*, 10, 2, June 1997, pp. 184-212.

Films: Gianni Amelio, *Così ridevano*, 1999.

Luchino Visconti, *Rocco and his Brothers*, 1960.

c. Foreign immigration to Italy

John Foot, 'The Creation of a 'Dangerous Place'. San Salvario, Turin, 1990-1999' in R. King (ed.), *The Mediterranean Passage. Migration and New Cultural Encounters in Southern Europe*, Liverpool, Liverpool University Press, 2001, pp. 206-230.

G. Barile et al., *Tra due rive. La nuova immigrazione a Milano*, Irer, Franco Angeli, Milan, 1994.

A. Dal Lago, *Nonpersone. L'esclusione dei migranti in una società globale*, Feltrinelli, 1999.

Giuseppe Sciortino and Asher Colombo, 'The flows and the flood: the public discourse on immigration in Italy, 1969–2001' in *Journal of Modern Italian Studies*, 9, 1, 2004, pp. 94–113.

Maurizio Ambrosini, *La fatica di integrarsi. immigrati e lavoro in Italia*, Bologna: Il Mulino, 2001.

Giorgio Grossi, 'Ritratto di una "società poco razzista"', in Marinella Belluati,

Giorgio Grossi and Eleonora Viglongo (eds) *Mass media e società multietnica*, Milan:

Anabasi, 1995, pp. 49–60.



- Nicola Mai, 'Myths and moral panics: Italian identity and the media representation of Albanian immigration', in R. D. Grillo and J. Pratt (eds) *The Politics of Recognizing Difference: Multiculturalism Italian-Style*, Aldershot: Ashgate, 2002, pp. 77–94.
- Emilio Reyneri, 'Immigrants in a segmented and often undeclared labour market', *Journal of Modern Italian Studies* 9, 1, 2004, pp. 71–93.
- Bruno Riccio, 'Following the Senegalese migratory path through media representation', in R. King and N. Wood (eds) *Media and Migration*, London: Routledge, 2001, pp. 110–26.
- Giuseppe Sciortino,, 'Planning in the dark: the evolution of Italian immigration control', in G. Brockmann and T. Hammar (eds) *Mechanisms of Immigration Controls*, Oxford: Berg, 1999.
- Anna Triandafyllidou, 'Nation and immigration: a study of the Italian press discourse', *Social Identities* 5(1), 1999, pp. 65–88.
- Nick Dines, 'Urban renewal, immigration, and contested claims to public space: The case of Piazza Garibaldi in Naples', *GeoJournal*, 58, 2-3, 2002, pp. 177-188 version available on the internet at <http://www.mmo.gr/pdf/library/Italy/dines.pdf>

Class 3

Cities and Landscapes. Milan, Rome, Naples. (Essential Reading. Foot, ch. 1 (file attached), Allum, pp. 19-41, 274-344.)

Italian Cityscapes, ed. by Robert Lumley and John Foot, Exeter University Press, 2003.

Italian: *Le città visibili. Spazi urbani in Italia, culture e trasformazioni dal dopoguerra a oggi*, Il Saggiatore, 2007.

Milan

John Foot, *Milan since the Miracle*, chapters 1 and 7.

Film: Vittorio De Sica, *Miracolo a Milano*, 1951.

Photography: Gabriele Basilico, *Sezioni del paesaggio italiano*, Art e editore, Udine, 1997, *Cityscapes*, Baldini & Castoldi, Turin, 1999.

Rome

Films: Federico Fellini, *La Dolce Vita* (1960), Nanni Moretti, *Dear Diary*, 1994, (first part).

Alessandro Portelli, *The Order has Been Carried out*, Palgrave, 2007.

L'ordine è già stato eseguito. Roma, le Fosse Ardeatine, la memoria, Donzelli, Rome, 2005.



Naples – Percy Allum, *Society and Politics in post-war Naples*, 1973.

Nick Dines, 'Reimagining the City Centre of Naples and Contested Claims to Public Space. The Case of Piazza Plebiscito' in *Italian Cityscapes*, ed. by Robert Lumley and John Foot, Exeter University Press, 2003.

Roberto Saviano, *Gomorra. Viaggio nell'impero economico e nel sogno di dominio della camorra*, Mondadori, Milan, 2006.

English: *Gomorra. Italy's Other Mafia*, Pan, London, 2007.

Films: Francesco Rosi, *Hands over the City*, 1963, Matteo Garrone, *Gomorra*, 2008.

Class 4.

Essential Reading. (Forgacs on Rome, Open City or Gordon on Bicycle Thieves).

Cultures and Medias

Mass culture and consumer cultures

Foot, *Milan since the Miracle*, ch. 2.

Neo-realist cinema:

Film: *Paisà* (Rossellini, 1946) (last section).

David Forgacs, *Rome, Open City*, BFI, London, 2000.

Robert Gordon, *Bicycle Thieves*, BFI, London, 2008.

Press – R. Lumley, *Italian Journalism: A Critical Anthology*. Manchester and New York: Manchester University Press, 1996.

Television and contemporary politics

T. Jones, *The Dark Heart of Italy*, Faber and Faber, 2002*.

D. Lane, *Berlusconi's shadow*, 2004*.

J. Dickie, *Cosa Nostra*, Hodder, 2003*.

P. Ginsborg, *Berlusconi. Television, Power and Patrimony*, 2004*.

G. Fiori, *Il venditore*, Milan: Garzanti, 1995.

P. Ginsborg, *Il Tempo da cambiare*, 2004.

P. Ginsborg, 'Italian Political Culture in Historical Perspective', *Modern Italy*, 1, 1, 1995, pp. 3-17.

A. Stille, *The Sack of Rome: Media + Money + Celebrity = Power = Silvio Berlusconi*, Penguin, 2007*.



FOOD HISTORY AND ANTHROPOLOGY

Carole Counihan (Millersville University - Pennsylvania, USA)

Theory and method in the anthropology of food

Theory and Method in the Anthropology of Food: Globalization and Change across Cultures

Course description:

This course will explore anthropological theories about and methods to study foodways: the beliefs and behaviours surrounding food production, distribution and consumption. It will explore connections between local foodways, tourism, and globalization, and the consequences of changing foodways for health, identity, and culture, with case material from Italy and the world.

Course objectives:

1. Students will learn theories and methods used by anthropologists to study foodways.
2. Students will learn about anthropological fieldwork and writing by conducting an ethnographic study of foodways.
3. Students will learn about the cuisine of Tuscany and other regions and their roots in specific environments, their role in social relations and ideology, and their evolution.
4. Students will learn about gastronomic dimensions of globalization, nationalism, and tourism.
5. Students will learn some of the ways that food figures in identity, ideology, global interactions, and social relations across cultures.

Requirements:

1. Students will do the assigned readings and be prepared to discuss them in class.
2. Students will conduct an ethnographic research project on one of the two following topics (either A or B) and then write a 5-8 page paper, word-processed, double-spaced, in 12 pt font with at least 1" margins and page numbers. Papers should refer to and integrate at least four of the assigned readings and include images. Students will also present their findings as a visual and oral presentation (e.g. powerpoint) at the student mini-conference at UNISG on April 6-7.



A. Convivium Culture Project

This project will involve studying a local Slow Food chapter/condotta/convivium and investigating: What is it? What does it do? What works and does not work at the local level to fulfill the goals of Slow Food? The research will be based on participant-observation at convivium events--photographing and taking notes on what goes on, who organizes it, who participates, and what happens—with particular attention to the roles of age, gender, and class among SF adherents. Students will also conduct interviews with convivium leaders and/or members about their goals, motivations, activities, failures, and successes, focusing on:

- Who are we?
- What do we do and why do we do it?
- What is our mission?
- What are our means?
- What works and does not work?
- Where are we headed?
- What support do we have and what do we need?

B. Food, Culture, and Place Project

- This project will involve addressing the question of how a food place and space constitute a cultural setting that contributes to or detracts from the goals of Slow Food--pleasure, sustainability, biological/cultural diversity, and relationships between producers and consumers.

- Pick a food place where you will carry out a participant-observation study. It should be a place where you can comfortably sit, observe, take photos, and conduct an interview or two. It should be a space or place where people produce, store, transform, prepare, and/or consume food. Some examples are: kitchens, gardens, food-stands, restaurants, cafes, wine bars, markets, food stores, factories, farms, etc. Plan to do at least two observations of at least one hour each at different times of the day or week in the place to gather data. You should also conduct one or two interviews and take notes or tape-record them.

Some topics to cover are:

- Detailed description of appearance, color, noise, smell, temperature, etc.
- Location and set-up (take photos, draw sketches, diagrams, and/or maps)
- What material and social functions take place there?
- Detailed description of people and their roles--who does what?
- What relationships are there between space, place, location and function?



- How do spatial design and location affect people's relationships to food and each other?

Required Books:

- Counihan, Carole. 2004. Around the Tuscan Table: Food, Family and Gender in Twentieth Century Florence. New York: Routledge. (ATTI on syllabus)
- Counihan, Carole and Penny Van Esterik, eds. 2008. Food and Culture: a Reader, second edition. New York: Routledge.

From Food and Culture students will read:

1. Margaret Mead, The Problem of Changing Food Habits
18. Arjun Appadurai, How to Make a National Cuisine: Cookbooks in Contemporary India
19. Rich Wilk, 'Real Belizean Food': Building Local Identity in the Transnational Caribbean
20. Lisa Heldke, Let's Cook Thai: Recipes for Colonialism
23. Gary Paul Nabhan, Rooting Out the Causes of Disease
24. Alison Leitch, Slow Food and the Politics of Pork Fat: Italian Food and European Identity
27. Melissa Salazar et al., Salad Days: Using Visual Methods to Study Children's Food Culture
32. Yungxiang Yan, Of Hamburger and Social Space, Consuming McDonald's in Beijing

Required Articles to be Distributed

- Helstosky, Carol. 2003. Recipe for the Nation: Reading Italian History through La Scienza in Cucina and La Cucina Futurista. Food and Foodways 11, 1-2: 113-140.
- Marte, Lidia. 2007. Foodmaps: Tracing Boundaries of 'Home' Through Food Relations. Food and Foodways 15, 1-2: 261-289.
- Terrio, Susan J. 1999. Performing Craft for Heritage Tourists in Southwest France. City & Society, 11, 1-2: 125-144.



HISTORY OF LOCAL SPECIALTY PRODUCTS

David Gentilcore (*University of Leicester*)

History of local specialty products I

General Topic, Objectives, and Policy of the Course

Never in the history of food were so many new foodstuffs made available to Europeans in such a short time as in the first five decades following the European discovery of the New World. The experience of the arrival, reception and success of these New World products—maize, potatoes, certain beans, tomatoes and chillies—is thus unique. They are all now fundamental elements in the European diet. However this was not always the case; nor, in a continent of pronounced regional differences, were they adopted equally throughout. The assimilation of each has its own distinct trajectory. New World plants thus offer us something of a test-case in food history.

The three sessions will be divided into a lecture (by me) and a seminar presentations (by you, as Groups), followed by discussion. The course lectures will focus on the tomato in Italy. Student-lead seminars will be based on readings. They will take a broader, comparative approach, by looking at other national, regional and local experiences, and by considering the whole range of edible plants introduced.

Topics

- 1) The Experience of the New: the Sixteenth-Century
- 2) Acceptance and Integration: the Seventeenth and Eighteenth centuries
- 3) Assimilation and Industrialisation: the Nineteenth century

Suggested readings

- E. Hamilton, 'What the New World gave the economy of the Old', in F. Chiappelli, ed. *First images of America: the impact of the New World on the Old* (Berkeley 1976), II, pp. 853-884
- H. Honour, *The new golden land: European images of America from the discoveries to the present time* (New York 1975), ch. 2
- M. Pérez Samper, 'Lo scambio colombiano e l'Europa', in M. Montanari and F. Sabban, *Storia e geografia dell'alimentazione* (Turin 2004), I, 353-377



Fabio Parasecoli (*New York University*)

History of local specialty products II

Description of the course

Each food culture is confronted to a wider horizon, and at the same time with its own history. Gastronomies are often the result of such a complex pattern of interactions. The aim of the course is to underline the changes in a traditional culture, such as the Italian food culture, when it comes into contact with the influences of globalization.

Syllabus

Italian Food and the Global Market

Jennie Germann Molz, “The Cosmopolitan Mobilities of Culinary Tourism”, *Space and Culture* vol. 10 no. 1, February 2007 77-93

Barbara Kirshenblatt-Gimblett, “Theorizing Heritage”, *Ethnomusicology* vol. 39 no 3, Fall 1995

Bill Buford, “Carnal Knowledge: How I Became a Tuscan Butcher”, *The New Yorker* May 1st, 2006

Italian Food and Immigration

Fabio Parasecoli, “Chinese Foodways in Italy”, *Flavor and Fortune* Summer 2005 p. 5

Fabio Parasecoli, “Food: Identity and Diversity” in *Food: Identity and Diversity in Culinary Cultures of Europe*, Council of Europe, Strasbourg 2005

King, Russell and Andall, Jacqueline(1999) “The geography and economic sociology of recent immigration to Italy”, *Modern Italy*, 4:2,135 — 158

Ian Fisher, “Is Cuisine Still Italian Even if the Chef Isn’t?” *New York Times*, April 7, 2008

Italian Food Abroad

Rosario Scarpato, “Pizza: An Organic Free Range* Tale in Four Slices” *Divine*, N. 20th Sept/Nov 2001

Davide Girardelli, Commodified Identities: The Myth of Italian Food in the United States”, *Journal of Communication Inquiry* 28:4 (October 2004): 307-324

Simone Cinotto, “Now That’s Italian! Representations of Italian Food in American Popular Magazines, 1950-2000” *The Italian Academy for Advances Studies in America*



The Mediterranean Diet: Beyond Marketing

Lisa Sasson: Lessons Learned About Food-Related Attitudes and Behaviors from an Italian Study Abroad Program”. *Top Clin Nutr* vol. 22, No. 4 pp. 357-366

Anne Meneley, “Like an Extra Virgin” *American Anthropologist*, Vol. 109, Issue 4, pp. 678–687

Elizabeth Rosenthal, “Fast Food Hits Mediterranean; a Diet Succumbs” September 24, 2008

Angelo Torre (*Università del Piemonte Orientale*)

Food Local History

General Topic, Objectives, and Policy of the Course

Food is analytically linked to commensality and to territory. To develop this important point, the course will explore in a historical and historiographical perspective some related concepts, such as the history of space, local history, and the history of ritual. A Spatial Turn in History is welcome by a number of researchers in history, historical geography, cultural geography. Its emphasis points mainly to the visual notion of landscape. A number of methodological alternatives will be outlined, and especially the analytical dimension of resources and practices territorially and chronologically defined. Two different, and perhaps contrasting methodologies to study localities, are presented and discussed. The classical formulation, dating to the 1950s, of the topographical tradition of the English Local History, is compared to the cultural anthropological programme of Arjun Appadurai and his idea of the "cultural" production of locality. Based on the topographical study of village communities proposed by the founder of historical microanalysis (or microhistory), a new interpretation of popular religion is proposed, where the social practices of eating and of sharing food are put at the centre of historical study.

Suggested Texts

I.

The Spatial Turn in History (November 26, 2008)Bibliography:

Denis Cosgrove, "Landscape and Landschaft", *German Historical Institute Bulletin*, 35, fall 2004, pp. 57-71;

Diego Moreno, "Escaping from 'Landscape?: the historical and environmental identification of local land-management practices in the post-medieval Ligurian mountains", in R. Balzaretto, M. Pearce, C.



Watkins (eds), *Ligurian Landscapes. Studies in archaeology, geography and history*, Accordia Research Institute, London, 2004, pp. 129-140.

II.

Production of Locality and Local History (November 27, 2008)

Bibliography:

G. Jones, "The local political space in England and its historiography", in *Lo spazio politico locale in età medievale, moderna e contemporanea*, ed. by R. Bordone, P. Guglielmotti, S. Lombardini and A. Torre, Alessandria, 2007, pp. 295-305;

A. Appadurai, "Production of Locality", in R. Fardon (ed), *Counterworks. Managing the Diversity of Knowledge*, London and New York, 1995, pp. 204-225.

III.

The consumption of devotions and the social and cultural life of village communities in early modern history (December 10, 2008).

Bibliography:

E. Grendi, "The Political System of a Community in Liguria: Cervo in the Late Sixteenth and Early Seventeenth Centuries", in E. Muir and G. Ruggiero (eds), *Microhistory and the Lost Peoples of Europe*, Baltimore and London, 1991, pp. 119-158;

A. Torre, "Faith's Boundaries: ritual and territory in rural Piedmont in the early modern period" in N. Terpstra (ed), *The politics of ritual kinship. Confraternities and Social Order in Early Modern Italy*, Cambridge, Cambridge University Press, 2000, pp. 243-262.

INTRODUCTION TO FOOD TECHNOLOGY

Roberto Giangiacomo (University of Gastronomic Sciences)

Elements of food technology

Professor's e-mail: roberto.giangiacomo@entecra.it



General Topic, Objectives, and Policy of the Course:

The course starts with historical aspects of food preservation technologies, from pre-agricultural times up to now, describing the introduction of novel technologies along the centuries. The qualitative decay of food is explained in terms of physical, chemical, and biological factors. On the basis of shelf-life definition, the factors influencing the durability of food are described, with particular emphasis on microbial activity. All possible methods of food preservation are analysed, using low and high temperatures, drying, radiations, smoking, fermentation, salting, and use of preservatives. The objective of such introduction to food technology is to provide a basic technical language, basic knowledge of possible factors affecting food preservation, a basic knowledge of possible tools nowadays in use to preserve foods. This background is fundamental for understanding what will be described in detail in technology of cheese, cured meat, pasta, olive oil, and tomato products.

Required text: Food Preservation in History, in G. Borgstrom, Principles of Food Science (2 vol., 1968);
N. W. Desrosier

NUTRITION SCIENCE

Gabriella Morini (Professor, University of Gastronomic Science)

Molecular Basis of Taste

g.morini@unisg.it

MOLECULAR SCIENCES

The aim of the course is to provide the necessary notions of general chemistry and organic chemistry to understand the molecular mechanisms at the basis of the transformations, which occur in food during the various phases of its production and of its gastronomic transformation.

The main groups of substances found in food will be studied: water, carbohydrates, lipids, proteins and vitamins.

MOLECULAR ASPECTS OF TASTE



The lecture has the aim to clarify that what we define “flavor” of food is actually is the result of a combination of connected sensations which food induces and which we can divide schematically into physical sensations (temperature, consistency, humidity, friction), chemical sensations (taste and smell), and chemesthetic sensations (hot, cool, pungency). The apparatus and receptors used to detect the stimuli will be described.

Jennifer Wilkins (Cornell University)

Nutrition studies

LOCAL AND GLOBAL FOOD SYSTEMS: ISSUES AND CONTROVERSIES

Course description:

This course assumes that the food system plays a critical role public health, food security, environmental quality, and community well being. Using Tim Lang and Michael Heasman’s “food wars thesis” the course explores dominant food system paradigms and implications of each for the future. The role that public policy plays in enhancing beneficial food system impacts and ameliorating negative ones is a constant theme in the course. Using a current case or event students in the course will develop an opinion piece as the major class project in which to apply themes from course materials and in-class discussion.

Course objectives:

1. Students will learn methods for modelling and analyzing the food system.
2. Students will learn about how food systems issues are communicated in the popular media.
3. Students will gain experience in communicating food system issue.
4. Students will learn about implications of dominant food system trends on public health and environmental quality.
5. Students will learn about how the food system and related policies determine what people eat, how much they pay for food, where and how their food is produced, and how the food supply impacts their health and the environment.

**Requirements:**

1. Students will do the assigned readings and be prepared to discuss them in class.
2. Students will analyze one op-ed that they find on their own using guidelines provided in class.
3. Students will make thoughtful contributions to in-class discussion and aid in the total inquiry of the class.

Class Project:

The major project for this class will provide an opportunity for students to contribute to this food system dialogue in a practice and perhaps in a real way. Students will choose a topic of interest and write a story in a style meant for publication in a newspaper. If the student is interested in pursuing an actual pitch to a news outlet, there will be an opportunity to do so.

Required Text:

- ✓ Lang, Tim and Heasman, Michael. Food Wars. The Global Battle for Mouths, Minds and Markets. Earthscan Press. London; Sterling, VA. 2004.
- ✓ Selected Readings will be placed on the Dida site for this course or handed out in class.
- ✓ I also brought several books from my private library which are available for your use.

SENSORY ANALYSIS

Luisa Torri (University of Gastronomic Sciences)

Fundamentals of sensory analysis

Learning results / Educational objectives:

To examine and apply the sensory methods used in food evaluation. To train students in the process of designing and executing sensory tests, and analyzing and reporting their results.

Course/seminar content (*provide complete description*):

- Introduction to sensory analysis
- Sensory perception



- Recruitment, selection, and training of judges
- Sensory lab requirements
- Types of sensory tests and their applications
- Discriminative tests (triangle, duo-trio, 2-AFC, 3-AFC, 2 out of 5, rank-order test)
- Perception thresholds
- Descriptive tests (Flavour Profile®, Texture Profile®, Quantitative Descriptive Analysis®, Sensory Spectrum®, Free-Choice Profiling, Generic Descriptive Analysis, Time – Intensity)
- Principles of chemometrics
- Consumer science (affective and cognitive tests)

Educational methods:

The lectures deal with the presentation of the principles and practice of food sensory evaluation. The lab exercises aim at exemplifying the application of the sensory tests and the data elaboration.

Learning assessment methods:

Written final examination.

Course texts:

Lecture notes prepared by the instructor (power point presentations)

English textbooks:

- M. Meilgaard, G. Civille, and B.T.Carr. Sensory Evaluation Techniques. 4 ed. Boca Raton, Florida: CRC Press, 2006.
- H.T. Lawless, and H. Heymann. Sensory Evaluation of Foods: Principles and Practices. 1 ed. New York: Chapman & Hall, 1998.
- H.N.J. Schifferstein, and P. Hekkert, (eds): Product experience. Amsterdam, Elsevier, 2008.

Ulrich Fischer (University of Copenaghen)

Fundamentals of winemaking



Topics

Viticulture and grape quality from an oenological perspective

Microbiology of wine: fermentation and origin of off-flavors

Grape processing, fermentation and winemaking of white wine

Red wine making and use of oak

Stabilization, bottling and storage of wine

Sensory analysis of wine

Outline:

The first lecture "**Viticulture and grape quality from an oenological perspective**" will focus on the most important operations in the vineyards including pruning, hedging, fruit reduction and pest control, always in regard to further grape quality. The ripening process of grapes will be explained as well as parameters, which determine the time of harvest. Since wine is fermented grape juice, it is crucial to learn more about the role of micro organisms such as yeast or malolactic bacteria in the second lecture "**Microbiology of wine: fermentation and origin of off-flavors**". Unfortunately, other microorganisms are also a source of spoilage of wine, which will be addressed in more detail as well. The third lecture "**Grape processing, fermentation and winemaking of white wine**" will highlight the steps from grape to finished white wine. Special emphasis is given on the evolution and control of sensory active compounds such as volatils, acids and sugars. The fourth lecture "**Red wine making and use of oak**" will stress the different technologies for red wine production, the role of phenols for colour and taste, as well as the use of oak barrels and other materials in order to accelerate the aging of young red wines. As customers purchase their wines predominately in a bottle or container, the fifth lecture "**Stabilization, bottling and storage of wine**" will explain the most important operations of wine stabilisation, filtration and bottling. A special focuss will be given regarding the use of different closures such as cork, plastic stoppers or screw caps and proper storage of wine. All efforts to make a great wine will be finally assessed by a sensory evaluation by wine experts or consumers. Thus it is important to receive a short introduction to special aspect of wine sensory in the last lecture "**Sensory analysis of wine**". This includes some interesting sensory studies such as the impact of glass shape or terroir on the sensory properties of wine.

Recommended readings:

Boulton, R. B.; Singleton, V. L., Bisson, L. F.; Kunkee, R. E; Principles and Practice of Winemaking,



Chapman & Hall, New York, 1996

P. Ribéreau-Gayon, D. Dubourdieu, B. Donéche, A. Lonvaud Handbook of Oenology Volume 1, Microbiology of wine and vinifications. John Wiley, Chichester, England, 2006

P. Ribéreau-Gayon, Y. Glories, A. Maujean, D. Dubourdieu Handbook of Oenology, Volume 2. The Chemistry of wine, stabilization and treatments, John Wiley, Chichester, England, 2006

Fischer, U., Gutzler, K., Strasser, M., Michel, H. (2000) Impact of fermentation technology on the phenolic and volatile composition of German red wines. *International Journal of Food Science and Technology*, 35, 1, 81-94

Fischer, U., Loewe-Stanienda, B. (1999) Impact of wine glasses for sensory evaluation. in *Wine-Tasting*, Special Issue of *Vigne et Vin Publication Internationales*, Bordeaux, Frankreich, 71-80

Fischer, U., Roth, D., Christmann M. (1999) The impact of geographic origin, vintage and wine estate on sensory properties of *Vitis vinifera* cv. Riesling wines. *Food Quality and Preference*, 10, 4/5, 281-288

TASTING WORKSHOPS

Mirco Marconi (Master of food)

Quality food tasting: cured meat, chocolate, beer

General topic, objectives and policy of the lectures

The main aim of the course is to give students some abilities about food tastes and flavour assessment and about the description of food characteristics, by using a proper terminology.

The abilities will be complementary to those of other courses, such as cheese and wine tasting.

The second goal of the course is giving to the students the knowledge about the history, technology and featuring of some traditional, high quality food.

There will be two lectures about the “tools” which we use to assess the organoleptic issues of food: the sense of taste and the sense of smell (and the interactions between them), with many practical exercises.

Then there will be two lessons about local and traditional cured meat, from Italy and Europe.

The last lesson will be about chocolate, summarizing topics from plant cultivation and harvesting, to production technology, and finally tasting.



Required texts

The lectures principally consist in lessons in class, supported by visual aids and in tasting sessions.

Lectures topics:

The sense of taste

Physiology of human taste

The basic tastes

Taste in human: taster and non-taster

The meaning of taste

Other mouth-sensation different from taste

Interactions between taste and smell

Practical exercises

The sense of smell

Physiology of human olfaction

Olfaction theories: molecular shape theory vs vibrational theory

Main families of aromatic compounds

Practical exercises

All about chocolate

Definition of chocolate

Cocoa tree: cultivation, harvesting and processing of cocoa beans

From beans to bars: the chocolate factory

Chocolate historical background

The different kinds of cocoa: Criollo, Forastero and Trinitario

Chocolate taste and flavour

The main growing areas of cocoa and the cocoa *grand cru*

The best chocolate producers: description and tasting

Cured meat from Italy and Europe



Cured meat historical background

Pigs breed biodiversity

Cuts for cured meat

Cured meats from whole cuts (ham & c.): description and tasting

Cured meats from minced meat (*Salami* & c.): description and tasting

All about coffee

Coffee historical background

Coffee tree: cultivation, harvesting and processing of coffee beans

The different kinds of coffee: Arabica and Robusta

Roasting coffee

Brewing coffee (from drip coffee to espresso)

Coffee taste and flavour

The main growing areas of coffee and the single origin coffees

Single origin coffee tasting (brewed by French press and by espresso machine)

Reading suggestions

Sense of taste

Burr C. (2004) The emperor of scent: a true story of perfume and obsession. Random house trade paperback, New York

Sheperd G. M. (2006). Smell images and the flavour system in the human brain. *Nature*, Vol. 444, pp. 316-321

Pybus D. H., Sell C. S. (1999) *The chemistry of fragrances*. RSC, Cambridge

<http://www.leffingwell.com/olfaction.htm>

<http://www.senseofsmell.org/>

<http://www.bojensen.net/>

Sense of smell

Burr C. (2004) The emperor of scent: a true story of perfume and obsession. Random house trade paperback, New York

Sheperd G. M. (2006). Smell images and the flavour system in the human brain. *Nature*, Vol. 444, pp. 316-321



Pybus D. H., Sell C. S. (1999) The chemistry of fragrances. RSC, Cambridge

<http://www.leffingwell.com/olfaction.htm>

<http://www.senseofsmell.org/>

<http://www.bojensen.net/>

Cured meat

Birri F., Coco C. (2003) Sua maestà il Maiale. Marsilio Editori, Venezia

Bordo V., Mojoli G., Surrusca A. (a cura di) (2001) Salumi d'Italia. Slow Food editore, Bra (CN)

Istituto Nazionale di Sociologia Rurale (2002) Atlante dei prodotti tipici: I salumi. RAI – Agra editrice, Roma

Dirinck P., Van Opstaele F., Vandendriessche F. (1997) Flavour differences between northern and southern European cured hams. Food Chemistry, Vol. 59, No. 4, pp. 511-521

Mottram D.S. (1998) Flavour formation in meat and meat products: a review. Food Chemistry, Vol. 62, No. 4, pp. 415-424

Coffee

Boè P. (2001) Coffee. Cassell & Co, London

Flament I. (2002) Coffee flavor chemistry. Wiley & Sons, Chichester

Knox K., Sheldon Huffaker J. (1997) Coffee Basics. A quick and easy guide. John Wiley & Sons, Inc., New York

<http://www.ico.org/>

<http://www.coffeeinstitute.org/>

<http://www.coffeereview.com/>

Chocolate

Beckett S. T. (2000) The Science of Chocolate. RSC Paperbacks, Cambridge

Coe S. D., Coe M.D. (2000) The true history of chocolate. Thames & Hudson

Presilla M. E. (2001) The new taste of chocolate. A cultural and natural history of cacao with recipes. Ten Speed Press, Berkeley

Richardson P. (2004) Indulgence: one man's selfless search for the best chocolate in the world. Little, Brown Book Group



Young A. M. (1994) The chocolate tree. A natural history of cacao. Smithsonian Institution Press, Washington

<http://www.icco.org/>

Cristiano De Riccardis (Master of food)

Quality food tasting: cheese, balsamic vinegar

Topics

1. Cheese tasting introduction
2. Tasting of acid coagulation fresh cheeses and semi-soft cheeses.
3. Tasting of pasta filata cheeses and pressed - uncooked and cooked – cheeses
4. Cheeses will be from Italy and from others European countries and will include the extraordinary products of Slow Food presidia.

Sandro Bosticco (Master of food)

Quality food tasting: wine and olive oil

Theory:

Different tastings for different purposes

Specific tools and circumstances: the *tastevin*, the ISO glass, the temperature of wines, score cards and rating scales, decanting

Matching wine with food: various approaches

Tracing biodiversity

Glossary

Practice:

This will be held through blind tastings of wines of different origin and levels of prestige. Labels and wines will be examined by constantly referring to every aspect of production, such as grapes, soils and vineyards, climate, wine-making techniques and ageing.



Wines with different “weight”

Tasting technique

Sight: haziness to brightness; viscosity; “tears” (“legs”); colours, shades and depth

Smell: intensity and the role of alcohol; different classifications for hundreds of volatile compounds; aroma and bouquet.

Taste: degrees of sweetness; the warmth of alcohol; acidity, the backbone; astringency, bitterness and the role of tannins; thickness; some “saltiness”; flavours; aftertaste

Faults

Facets of quality: balance, complexity, length

Going back in time: same label, different vintages

Bubbles in the glass

Wine and food

Suggested Readings:

Wine Tasting:

E. Peynaud, *Le goût du vin*, Dunon, Paris 1996 (available also in English as “The Taste of Wine”)

M. Broadbent, *Michael Broadbent’s Winetasting*, Mitchell Beazley, London 1998

J. Robinson, *Wine tasting workbook*, Conran Octopus, London 2000

M. A. Amerine and V. L. Singleton, *Wine: an introduction* University of California Press, San Francisco 1978

M. A. Amerine and E. B. Roessler, *Wines: Their Sensory Evaluation*, W.H. Freeman & Co. 1983

Wine in general:

J. Robinson (ed. by), *The Oxford Companion to Wine*, Oxford University press, Oxford 1999

J. Robinson - H. Johnson – M. Beazley, *The World Atlas of Wine*, London 2001

H. Johnson - M. Beazley, *The Story of Wine*, London 2004

J. Robinson, *Guide to Wine Grapes*, Oxford University press, 1996

J. Halliday and H. Johnson, *The Art and Science of Wine*, Mitchell Beazley, London 1997



FOOD ETHICS

Timothy Lang (City University of London)

Food policy

The program of this course is not available at the moment but it will be published as soon as possible.

Eric Gimenez (Institute for Food and Development Policy, Oakland)

Food policy

From Food Crisis to Food Sovereignty: Taking back the food system

This course will explore the current food crisis, its proximate and root causes, and the official and grassroots solutions proposed for ending hunger. We will look into the political economy of food, the agroecology of food systems, and the response of social movements to the current food regime. The course will be run as a graduate discussion seminar with short, complimentary lectures.

Students will all read all of the book “Food Rebellions: Crisis and the Hunger for Justice” for this course. Please come prepared to lead a discussion by providing a synthesis of the chapter you will have been assigned, as well as 2-3 key discussion questions for the group. I will divide you into teams for the chapter presentations. You can change these if you choose, but everyone must present and we need to cover chapters 2-9. I will be introducing other material (PowerPoint, short readings, film, etc) during the course. A short essay (1-4 pgs) relating the issues presented in this course to your own discipline will also be required.

Bruno Scaltriti (University of Gastronomic Sciences)

Food ethics

**Topics:**

Gmo plants and agriculture: a socio-economic perspective
Alternatives agricultures: beyond the productivism
New foods: innovation *vs* tradition?

Suggested readings:

Pollan M. (2007) *The omnivore's dilemma* Penguin

Patel R. (2008) *Stuffed and Starved: The Hidden Battle for the World Food System* Melville House.

Nestle M. (2007) *Food Politics: How the Food Industry Influences Nutrition, and Health* University of California Press.

Students evaluation:

Students are requested to write an essay (2500 words). The topic will be discussed with the instructor.

SOCIAL APPRAISAL

Gianluca Brunori (University of Pisa)

Economics and ecology of sustainable food production

Topics:

Environmental and social accounting

Sustainability: a definition

Policies:

Ecological Footprint

Water Footprint

Food miles

Required readings

Anonymous (2007) Points of view: the food miles debate *New Agriculturist* 2007 n.2

B. Muller (2007) *Food Miles or Poverty Eradication?* Oxford Energy and Environment Comment, October.



Cloud J. (2007) *Eating better than organic* Time 02/03/2007

Cook I. et al (2004) *Follow the Thing: Papaia* Antipode 36(4), 642-664

MacGregor and Vorley (2007) *“Fair miles”*: the concept of “food miles” through a sustainable development lens. Fresh Insights no. 9

Jan Douwe Van der Ploeg (University of Wageningen)

Sustainable Agriculture

Topics:

1. The enigmas of farming: farming styles, endogenous development & rural webs
2. The enigmas of farming: territorial expressions
3. The Process of Re-Peasantization
4. Imperial patterns & the emergence of resistance of the 3rd kind

Suggested readings

Van Der Ploeg J.D. (2008) *The New Peasantries: Struggles for Autonomy and Sustainability in an Era of Empire and Globalization* Earthscan Publications.

Cinzia Scaffidi (University of Gastronomic Sciences – Slow Food)

Slow Food approach to food systems

Course Description

The course presents the history, organization, and activities of Slow Food and the Terra Madre network. The seminars discuss the Slow Food’s approach and perspective on issues of food sustainability, diversity and justice.

Lecture 1:

Slow Food: the development of the association and its notion of gastronomy; from its beginnings to the



realization of Terra Madre, the international network of the Food Communities.

Lecture 2:

Analysis of the most important issues about agriculture and food production and their relations, from economic, social, environmental, and cultural perspectives.

SOCIOLOGY OF TOURISM

Richard Sharpley (University of Central Lancashire, UK)

Sociology of tourism

rajsharpley@uclan.ac.uk

Introduction

Sociology may be defined as the systematic study of society. More specifically, it is concerned with developing knowledge and understanding of the evolution, functioning, organisation, institutions and interactions of different societies and different phenomena within societies. Thus, tourism, as an essentially social activity that is generated by some societies and which impacts physically, economically, socially and culturally on others, lends itself naturally to sociological analysis.

This module considers tourism from a sociological perspective. More specifically, it explores the relationship between tourists and society, in particular the definitions, meanings, motivations and behaviours of tourists as defined by contemporary (post)modern societies which generate tourists as well as those societies and cultures that receive tourists. In so doing, it seeks to generate knowledge and understanding of tourism as an essentially social phenomenon.

Outline Syllabus

This module will be delivered by way of five three-hour thematic sessions, comprising introductory lectures to underpin / guide subsequent group discussions. In order to facilitate / stimulate these discussions, reading material will be provided to students in advance. The outline syllabus for the module is as follows:



Session 1: (18.11.09: pm)

The sociological analysis of tourism: the contribution of sociology to understanding tourism

- Sociological theories and tourism
- The socio-cultural context: from modernity to post-modernity
- Post-modern tourism / the post tourist

Session 2: (19.11.09: am)

Understanding the tourist

- Tourist typologies
- Tourism demand and motivation
- Introduction to (post)modern tourism consumption

Session 3: (19.11.09: pm)

Tourism meanings:

- The spiritual dimension of tourism
- Understanding dark tourism

Session 4: (20.11.09: am)

Tourism and the search for authenticity

- Authenticity and the tourist
- Staged authenticity
- Socio-cultural commoditisation

Session 5: (20.11.09: pm)

Tourist-host interactions: exploring the social consequences of tourism

- Nature of tourist-host relationships
- Social 'impacts' of tourism: an overview
- Contemporary approaches: ecotourism / responsible tourism

Readings:



- Sharpley, R. (2008) *Tourism, Tourists & Society, 4th Edition*. Selected chapters (1,3,4,5,6,7,8)
Papers / Chapters:
- Cohen, E. (1979) A phenomenology of tourist experiences. *Sociology* 13, 179-201.
- Cohen, E. (1984) The sociology of tourism: approaches, issues and findings, *Annual Review of Sociology* 10, 373-392
- Pretes, M. (1995) Postmodern tourism: the Santa Claus industry, *Annals of Tourism Research* 22(1), 1-15.
- Sharpley, R. (2009) Tourism, religion and spirituality. In T.Jamal and M Robinson (eds) *The Sage Handbook of Tourism*, London: Sage.
- Stone, P. and Sharpley, R. (2008) Consuming dark tourism: a thanatological perspective. *Annals of Tourism Research* 35(2), 574-595.
- Urry, J. (1994) Cultural change and contemporary tourism. *Leisure Studies* 13(4), 233-238.
- Wang, N. (1999) Rethinking authenticity in tourism experience. *Annals of Tourism Research* 26(2), 349-370.

Assessment

Following the completion of the taught module, students will be required to write an essay of up to 2,500 words to be submitted by e.mail as a Word document to Richard Sharpley. The date of submission will be agreed during the taught programme.

Students may *either*:

1. Write an essay on a topic of their choice relevant to the sociology of tourism.

or:

2. Select one of the following suggested titles.
 - (a) Tourist typologies are irrelevant in the post-tourist era
 - (b) Consider the extent to which tourism may be a spiritual experience
 - (c) Is there a 'dark tourism'?
 - (d) Ecotourism is greenwash. Discuss.

In either case, it is important that the essay engages in critique / debate relevant to the topic and that it draws on academic theory and sources wherever possible.



Erica Croce (Meridies s.n.c. – Itinerari di cultura e turismo)

Culinary tourism

Food and Wine tourism, if properly planned and managed, can be a cultural, themed, integrated and sustainable form of tourism.

By savouring its dishes, discovering its products and meeting the people involved in their production, visitors get the chance to really become acquainted with the spirit and soul of a place. The food and wine industry is not only an important economic resource but it can also act as a catalyst for the sensory rediscovery of geographic spaces.

The course is based on a strong interdisciplinary approach and the analysis of real case studies.

Topics

1. Introduction to enogastronomic tourism
2. A framework of the tourism phenomenon
3. Tourism industry basic terms and concepts
4. Sustainability, quality
5. Terroir – territory first of all
6. Market segmentation
7. Tourism product - transforming *terroir* into a tourist destination
8. Supply – food producers: why and how welcome tourists?
9. Supply – focus on tour operators: packages, catalogues, itineraries

Suggested readings:

Kotler P., Bowen J., Makens J. (2002) *Marketing for Hospitality and Tourism* Pearson

Further readings and references will be provided during the course.



TOURISM MANAGEMENT

Mara Manente (University of Ca' Foscari, Venice)

Tourism Economics

Syllabus:

1. Tourism in the world economy: trends and prospects
 - Concepts and definitions: arrivals, nights, expenditure
 - Tourist flows evolution and economic role
 - Tourism in 2009: the crisis effects
 - Changes in the tourism market
 - The role of Heritage/Cultural Tourism: the Italian case

2. The macroeconomic system of tourism
 - The centrality of tourism demand
 - Role as component of final demand (consumption or export) or of imports
 - The tourism product
 - Actors, interests and goals involved
 - Economic impacts and externalities: the case of Venice

3. From consumption behaviour to economic impacts of tourism
 - Tourism production as an aggregate of “end-use” activities
 - Methodology
 - Regional analysis
 - Economic interactions between tourism and agrifood sectors

4. Policies for tourism
 - The role of the public and private sector
 - Policies with impact on the tourism system



5. Tourism as a tool of economic policy

- Tourism as economic activity with high value added and employment multiplier effects, and strong role in terms of equilibrium of the balance of payments
- Tourism as economic activity stimulating a sustainable exploitation of natural and cultural resources
- Tourism as economic activity playing the role of market regulator and effect multiplier, through actions of aggregation, consensus and co-ordination of the many actors involved
- Tourism as a tool for image construction and for strengthening the sense of identity

FOOD GEOGRAPHY

Colin Sage (IRCHSS Senior Research Fellow University College Cork, Republic of Ireland)

Food, Environment & Sustainability

Topics:

1. An introduction to the geography of food.
2. The food system and its environmental impacts.
3. The challenge of climate change.
4. Food and resource constraints I: Energy.
5. Food and resource constraints II: Freshwater
6. Addressing food security so that all might eat well.
7. Sustainable gastronomic tourism?
8. Group presentations. Final examination.

Assessment:

The course will be assessed by two elements:

1. A small group project involving the preparation and presentation of a poster. Groups and topics will be organised at our first meeting on Monday 23rd. Up to 30 marks will be awarded for each



member of the group as a result of an evaluation of the content and appearance of the poster and its presentation.

2. A one-hour written examination essay, which will be based on the material covered in the lectures and associated reading. This exam will be worth 70 marks.

Preliminary list of reading:

These documents are available in the on-line course folder. They should all be at least *browsed* before the end of the course. Specific readings may be allocated to each group to help in the preparation of the poster. Other materials will be supplied prior to the course.

American Planning Association 2007 Policy Guide on Community and Regional Food Planning

Armesto Lopez, X. & Gomez Martin, B. 2006 Tourism and quality agro-food products: An opportunity for the Spanish countryside. *TESEG* 97, 2: 166-177.

Becken, S. 2008 Developing indicators for managing tourism in the face of peak oil. *Tourism Management* 29: 695-705.

Ericksen, P. 2008 What is the vulnerability of a food system to Global Environmental Change? *Ecology and Society* 13, 2.

Fresco, L. 2009 Challenges for food system adaptation today and tomorrow. *Environmental Science & Policy*, forthcoming.

Hess, D. 2008 Localism and the environment. *Sociology Compass* 2/2: 625–638.

Hoekstra, A & A. Chapagain 2007 Water footprints of nations: Water use by people as a function of their consumption pattern. *Water Resource Management* 21:35–48.

Judd, D. 2006 Commentary: Tracing the commodity chain of global tourism. *Tourism Geographies* 8, 4: 323-336.

Khan, S. & Hanjra, M. 2008 Footprints of water and energy inputs in food production – global perspectives. *Food Policy*, forthcoming.

Lazzeretti, L. & Capone, F. 2008 Mapping and analyzing local tourism systems in Italy, 1991-2001. *Tourism Geographies* 10, 2: 214-232

Rand, G. du & Heath, E. *nd.* Towards a framework for food tourism as an element of destination marketing.



Sage, C. 2009 The Sustainability and Security of the Global Food System: The Challenges of Peak Oil, Climate Change & Freshwater Depletion. *Journal of the Chinese Institute for Food Science & Technology*, forthcoming.

SOCIOLOGY OF ORGANIZATIONS

Roberta Sassatelli (University of Milan) and **Federica Davolio** (University of Milan)

Consumption, Food and Culture

email: roberta.sassatelli@unimi.it and email: federica.davolio@unimi.it

Summary

The unit is meant to provide an introduction to the sociology of consumption, focussing in particular on food. It is organized in three modules: the first present the main theoretical issues which are collected under the banner of consumption; the second and third develop four themes on the sociology of food as related to globalization, localization and the constitution of social identities.

Unit organization

FIRST MODULE - 12th of May

Introduction to the sociology of consumer culture

This module introduces the main concepts in the sociology of consumption, with particular attention to food issues and the global/local dialectic. A selection of pages from the following texts will be suggested in class:

Sassatelli, R. (2007) *Consumer Culture. History, Theory and Politics*, Sage, London.

Gabaccia, D. (1998) *We are What we Eat. Ethnic Foods and the Making of Americans*, Harvard University Press, Harvard.

Helstosky, C. (2004) *Garlic and Oil. Food and Politics in Italy*, Oxford, Berg.



SECOND MODULE - 26th of June

Local and Global: The cultural dialectic of transnational food flows

This module introduces two topics in the sociology of food, addressing more explicitly the issue of globalization and dealing with McDonaldization and its Limits and with Americanization and its vernacular renderings.

1) McDonaldization and its limits

- a) Caldwell, M. (2004) "Domesticating the French fry! McDonald's and consumerism in Russia", *Journal of Consumer Culture*, 4: 5-26.
- b) Fantasia, R. (1994) "Fast food in France", *Theory and Society*, 24 (2): 201-43.
- c) Ram U. (2004) Glocommodification: how the global Consumes the Local - McDonald's in Israel, in "Current Sociology", Vol.52 (1): 11-31.

2) Vernacular Americanization and its Politics

- a) Foster, R.J. (2008) *Coca-Globalization. Following Soft Drinks from New York to New Guinea*, New York, Palgrave, chap. 5
- b) Goldstain-Gidoni, O. (2001) "The making and marking of the 'Japanese' and the 'Western' in Japanese contemporary material culture", *Journal of Material Culture*, 6 (1): 67-90.
- c) Girardelli, D. (2004) "Commodified identities: the myth of Italian Food in the United States", *Journal of Communication Enquiry*, 28(4): 307-24.

THIRD MODULE - 9th and 11th of June

The construction of tradition: food and identities

This module introduces two further topics in the sociology of food, dealing respectively with the implication of food practices in the constitution of national identities, and with the special role of cultural intermediaries in the representation of food and identity.

3) Food Practices and National identity

- a) Wilk R. R. (2002) *Food and Nationalism: The Origin of Belizean Food*, in Belasco W. e Scranton P. (a



cura di) *Food Nations. Selling Taste in Consumer Societies*.

b) Lu S., Fine G.A. (1995) *The Presentation of Ethnic Authenticity: Chinese Food as a Social Accomplishment*, *Sociological Quarterly*, 36:3.

c) Ferrero S. (2002) *Comida sin par. Consumption of Mexican food in Los Angeles: "Foodscapes" in Transnational Consumer Societies*, in Belasco W. e Scranton P. (a cura di) *Food Nations. Selling Taste in Consumer Societies*.

4) *Representation and cultural intermediaries*

a) Johnston J., Baumann S. (2007) *Democracy versus Distinction: A Study of Omnivorousness in Gourmet Food Writing*, in *"American Journal of Sociology"*, V. 113, n. 1, pp. 165-204.

b) Jacobsen, E. (2004) *The Rethoric of Food: Food as nature, commodity and culture*, in Lien M. and Nehrlich B. (eds.) *"Politics of food"*, Oxford, Berg.

c) Pietrykowski, B. (2004) *"You are what you eat: the social economy of the Slow Food movement"*, *Review of Social Economy*, LXII (3): 307-21.

Students Evaluation

Written Paper. 3.000 words on one of the four topics proposed in the last two modules. For an appropriate paper, students should refer to the material presented in the introductory module and to the papers indicated for each topics. Further details will be provided at the beginning of the Unit.

Further Bibliographic suggestions (in random order)

Ashley B., Hollows J., Jones S., Taylor B. (2004) *Food and Cultural Studies*, London, Routledge.

Atkins, P. e Bowler, I. (2001) *Food in Society: Economy, Culture and Geography*, London, Arnold.

Battaglini E. (ed.) (2007) *Il gusto riflessivo*, Roma, Bonanno Editore.

Bovone et al. (a cura di) (2007) *La spesa responsabile*, Roma, Donzelli.

Caplan P. (1997) *Food, Health and Identity*, London, Routledge.

Corigliano M., Viganò G. (2002) *I presidi Slow Food: da iniziativa culturale ad attività imprenditoriale*, Bocconi-Sole 24 Ore.

Douglas M. (1985) *Antropologia e simbolismo: religione, cibo e denaro nella vita sociale*, Bologna, il Mulino (ed. orig.: *Implicit Meanings: Essays in Anthropology*, London, Routledge, 1975).

Douglas M. e Isherwood, B. (1979) *The World of Goods. Towards and Anthropology of Consumption*, Basic Books, New York. (Trad. It. *Il mondo delle cose. Oggetti, valori, consumo*, Il Mulino, Bologna,



2001).

Ferraro G. (1998) *Al sangue o ben cotto*, Roma, Meltemi.

Fine B., Heasman M., Wright J. (1996) *Consumption in the Age of Affluence: The World of Food*, London, Routledge.

Fine G.A. (1996) *Kitchens: The Culture of Restaurant Work*, Berkeley and Los Angeles, Univ. of Calif. Press.

Fischler, C.(1992) *L'onnivoro. Il piacere di mangiare nella storia e nella scienza*, Milano, Mondadori.

Germov J e Williams L. (1999) *A sociology of Food and Nutrition: the social appetite*, South Melbourne, Oxford Univ. Press.

Goody, J. (1982) *Cooking, Cuisine and Class: a study in comparative sociology*, Cambridge, Cambridge University Press.

Harvey M., McMeekin A., Warde A. (2004) *Qualities of Food*, Manchester, Manchester University Press.

La Cecla, F. (1998) *La pasta e la pizza. L'invenzione di un cibo comune a tutti gli italiani*, Bologna, Il Mulino.

Mennel, S. (1985) *All Manners of Food: eating and taste in England and France from the middle ages to the Present*, Oxford, Blackwell.

Morgan K., Marsden T., Murdoch J. (2006) *Worlds of Food. Place, Power and Provenance in the Food Chain*, Oxford, Oxford University Press.

Sorcinelli, P. (1995) *Gli italiani e il cibo, dalla polenta ai cracker*, Bologna, Clueb.

Wood, R. (1995) *The Sociology of the Meal*, Edinburgo, Edinburgh University Press.

Barzanò C., Catenazzi M., Gardella L. (2001) *A tavola: indagine sul comportamento alimentare delle famiglie*, Casalecchio di Reno, Coop Italia.

Fanfani, R.; Montesor, E. e Pecci, F., (2001) *Il settore agroalimentare italiano e l'integrazione europea*, Angeli, Milano, 2001.

Lupton, D. (1999) *L'anima nel piatto*, il Mulino, Bologna.

Belasco, W. e Scranton, P.(a cura di) (2002) *Food Nations. Selling Taste in Consumer Societies*, Routledge, London.

Bell, D. e Valentine, G. (1997) *Consuming Geographies. We are what we eat*, Routledge, London.

Camporesi P. (1989) *La terra e la luna. Alimentazione, folclore, società*, Milano, il Saggiatore.

Capatti, A. e Montanari, M. (1999) *La cucina italiana*, Laterza, Roma.

de Certeau, M.; Giard, L.; Mayol, P. (1994) *L'invention du quotidien 2. habiter, cuisiner*, Éditions Gallimard, Paris.



- DeVault M. (1991) *Feeding the Family: the Social Organization of Caring as a Gendered Work*, Chicago, University of Chicago Press.
- Gabaccia, D. (1998) *We are What we Eat. Ethnic Foods and the Making of Americans*, Harvard University Press, Harvard.
- Ferrières, M. (2004) *Storia delle paure alimentari*, Roma, Editori Riuniti.
- Lupton D. (1999) *L'anima nel piatto*, Bologna, il Mulino (ed orig.: *Food, the Body and the Self*, London, Sage, 1996).
- McIntosh A. (1996) *Sociologies of Food and Nutrition*, New York, Plenum Press.
- Montanari, M. (2004) *Il cibo come cultura*, Roma-Bari, Laterza..
- Muzzarelli, M. G. e Tarozzi, F. (2003) *Donne e cibo, una relazione nella storia*, Bruno Mondadori, Milano.
- Ritzer, G. (1993) *The McDonaldization of Society*, Pine Forge Press, Newbury Park (trad. it. *Il mondo alla McDonald*, il Mulino, Bologna, 1997).
- Sorcinelli P. (1999) *Gli Italiani e il cibo. Dalla polenta ai cracker*, Milano, Bruno Mondadori.
- Warde, A. (1996) *Consumption, Food and Taste*, London: Sage.
- Warde A. and Martens L. (2000) *Eating out. Social differentiation, consumption and pleasure*, Cambridge, Cambridge University Press.
- Watson, J. (1997) *Golden Arches East. McDonald's in East Asia*, Stanford University Press, Stanford.
- Watson J., Caldwell M. (eds) (2005) *The cultural politics of food and eating*, Blackwell.
- Wilk R. (2006) *Fast Food/Slow Food*, Altamira Press.
- Fanfani, R. (2000) *L'agricoltura in Italia*, il Mulino, Bologna.
- Sassatelli, R. (2004) "Presentazione. L'alimentazione: gusti, pratiche e politiche", *Sociologia dell'Alimentazione, Rassegna Italiana Sociologia*, 4, 475-92.
- Sassatelli, R. (2004) *Consumo, cultura, società*, il Mulino, Bologna, caps 2, 3, 4, 5.
- Poulain, J-P. (2008) *Alimentazione, cultura e società*, il Mulino, Bologna.
- Tirelli, D. (2006) *Pensato & Mangiato. Il cibo nel vissuto e nell'immaginario degli Italiani*, Roma, Agra Editrice.
- Teti V. (1999) *Le culture alimentari attuali: rottura, continuità e invenzione*, in *Il colore del cibo. Geografia, mito e realtà dell'alimentazione mediterranea*, Roma, Meltemi.



Adam Arvidsson (University of Milano, Copenhagen Business School and Actics Ltd.)

Sociology of Consumption: Food brands and Society in Postwar Italy

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1. Introduction to the Sociology of Consumption.

This first session tries to give a crash course in the sociology of consumption. We'll go through most of the main theoretical perspectives that have prevailed in this tradition- from Marxist to post-modernist- showing how sociologists have put an ever greater emphasis on consumption as an active and reflexive pursuit, and on the link between consumer practice, social relations and personal identity.

We'll then go on to look more specifically at the emergence of the field of 'gastronomy' in order to determine whether this increasing focus on participation and identity has been just a theoretical fad, or if it indeed reflects some actual transformations in the ways in which people interact with consumer goods in general, and with food in particular.

Readings (available as Pdf.s)

Arnould, E. & Thompson, C. 2005, 'Consumer Culture Theory (CCT): Twenty Years of Research', *Journal of Consumer Research*, 31, pp. 868-882.

Arvidsson, A. *Brands. Meaning and Value in Media Culture*, London; Routledge, 2006, Ch. 2.

Becker, H. 1953, 'Becoming a Marijuana User', *American Journal of Sociology*, 59 (3), pp. 235- 248.

Ferguson, P. 1998, ' A cultural field in the making: Gastronomy in 19th century France', *The American Journal of Sociology*, 104 (3), pp. 597-641.

2. Globalization, Brands and Ethics.

Sticking to the example of food consumption we'll examine two central tendencies that have marked the consumer economy in the post-War period: the globalization of production and the mediatization of commodities.

The mediatization of commodities denotes a process where objects of everyday use are increasingly given meaning and significance in a global media culture, and whereby, consequently the productive processes



form which they originate are rendered more or less invisible. These productive processes have, in turn, become increasingly global, stretching out across a wide diversity of geographical contexts. Generally this spatial division of labour also reflects a value hierarchy, where the low-paid material labour of production or extraction is performed in 'The South' while the (relatively) high paid immaterial labour of packaging and branding is performed in 'The North'.

We show how these two tendencies come together in the rise of the brand as a central institution in consumer capitalism. We also look at ethical consumption as an emerging reaction to this globalization of consumption and examine the new links of global solidarity that this has made possible.

Readings

Arvidsson, A. *Brands. Meaning and Value in Media Culture*, London; Routledge, 2006, Introduction, Ch. 4 & 6.

Arvidsson A. & Musarò, P. (unpublished) 'Wine: On Phatic Consumption and Experiential Politics', (article under review for *Consumption, Markets & Culture*).

Guthman, J. 2003, 'Fast food/organic food: reflexive tastes and the making of "yuppie chow"' *Social & Cultural Geography*, 4 (1), pp. 45-58.

3. Localization and the New Food Economy

Our present globalized/branded consumer society builds on cheap energy. It is likely that this foundation will crumble in the immediate future. What are the alternatives? This session examines the emerging hypothesis of a new local/global nexus, combining localized production of material goods (food, energy, and 'things') with a global circulation of knowledge and capital. We'll look at theories about 'downshifting', 'post-development', 'ethical economy' and 'peer to peer', and examine what this might entail for the future of the food economy.

Readings

Arvidsson, A. , Bauwens, M. & Peitersen, N. 2008, 'The crisis of value and the Ethical Economy', *Journal of Future Studies*, 2, 2008.

Bauwens, M. The political economy of peer-to-peer, *CTheory*, 12/1-2005.

DallaCosta, M. 'Rustic and Ethical' *Ephemera*, 7 (1), pp. 107- 116.



Latouche. S. How do we learn to want less? 'The Globe downshifted', *LeMonde Diplomatique*, January, 2006.

Additional Readings.

Barndt, D. 2002, *Tangled Routes: Women, Work, and Globalization on the Tomato Trail* (Rowman & Littlefield).

Boltanski, L. 1999, *Distant Suffering. Media, Morality, Politics*, Cambridge; Cambridge University Press.

Campbell, C. 1987, *The Romantic Ethic and the Spirit of Modern Consumerism*, Oxford; Blackwell.

Counihan, C. & van Esterik, P. 1997, *Food and Culture: A Reader*. London; Routledge.

Guy, K. 2003, *When Champagne Became French. Wine and the Making of a National Identity*, Baltimore; Johns Hopkins University Press.

McCoy, E. 2005, *The Emperor of Wine: The Rise of Robert Parker Jr. and the Reign of American Taste*, New York; Ecco Publishers.

Lang, T. & Heasman, M. 2004, *Food Wars: The Global Battle for Mouths, Minds and Markets*, London; Earthscan.

Mintz, S. 1985, *Sweetness and Power: The Place of Sugar in Modern History*, London; Viking.

Nicholls, A. & Opal, C. 2005, *Fair Trade: Market-Driven Ethical Consumption*, London; Sage.

Pine, J.P. & Gilmore, J.H. 1999, *The Experience Economy. Work is Theatre and Everyday Business is a Stage*, Boston (Mass) Harvard Business School Press.

Sassatelli, R. 2007, *Consumer Culture. History, Theory and Politics*, London; Sage.

Slater, D. 1997, *Consumer Culture & Modernity*, Cambridge; Polity.

Watson, J. 2006, *Golden Arches East: MacDonald's in East Asia*, Stanford; Stanford University Press.

COMMUNICATION and SEMIOTICS

Beatrice Morandina (University of Gastronomic Sciences)

Semiotics

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Italian gastronomic Identity between cultural valuation and communicative strategies

Description of the course

The aim of the course is to offer a series of applications of the semiotic and linguistic notions in order to examine written and visual texts (tourist, journalistic, political and informative), which present the Italian identity all over the world. The course will be divided into two parts. The first part will focus on different aspects of Italian gastronomic culture's identity by analysing communicative strategies applied to spread the Italian culture in the world. Therefore, the second part will concern the identification and the evaluation of some particular aspects related to cultural differences and intercultural translations of the Italian gastronomic heritage.

Topics:

Build a critical knowledge of crucial semiotic and linguistic concepts.

Acquire the know-how for tourism text analysis, with a particular attention for the identity of Italy in the world.

Learning to identify and analyse the communicative strategies applied to create an effective text.

Giorgio Bertellini (University of Michigan)

Film studies: Postwar Italian Cinema and Culture

Italian Cinema and Tourism: New Sights and Old Views

Course description: Throughout its history, Italian cinema has inspired aesthetic innovations and theoretical reflections by consistently engaging with such international cinematic conventions as realism, the art film, and genre productions. And it has done so by correlating national and regional high artforms (i.e. opera, music, literature, and painting) and plebeian entertainment forms (i.e. circus, vaudeville, burlesque, dialect theatre, and popular songs) with politically motivated needs to explore and revisit the country's history and identity. This course looks at Italian cinema from a number of perspectives: political, commercial, social, and aesthetic. Yet, rather than simply offering an overview of Italy's film productions, in our lectures we will test a fundamental idea. Italian cinema owes a significant part of its



own success, domestically and abroad, to the long history of Italy as an actual and cultural site of tourist attraction. This does not imply equating Italy to a modern equivalent of a “resort town.” Instead, it means to detect all those concepts and strategies that made “coming to Italy,” whether in actuality or through vicarious experiences, an attractive proposition. Chief among them is the notion of the picturesque, a painterly style developed in Northern Europe in the 16th and 17th century that framed the representation of Italy for centuries to come and that deeply affected the cinematic medium. Married to the picturesque are ideas of anthropological difference, narrative and visual delectation, as well as other, apparently divergent styles, including the historical epic and plebeian realism.

Firstly, we will examine the original blockbusters of Italian cinema, from the historical epics (*Cabiria*, 1914) to the regional melodramas of national interest (*Assunta Spina*, 1915). Secondly we will study the controversial poetic and political claims of neorealism (De Sica, Rossellini, Visconti). Then, we will look at the commercially successful modern productions of the 1960s and 1970s, which addressed crucial moments of Italian political and cultural history, from the Risorgimento (Visconti) to the radical changes following the nation’s economic boom affecting social structure and life (Pasolini) as well as gender relationships (Antonioni, Germi, Wertmüller). The course will also look at auteur films (Pasolini and Ferreri) as well as at such popular film genres as the Spaghetti western films. Finally, we will study the most recent consolidation of a tourist paradigm reached with Giuseppe Tornatore’s *Nuovo Cinema Paradiso* (1988), Gabriele Salvatores’ *Mediterraneo* (1991), and Michael Radford’s *Il Postino* (1994).

Legenda

Readings marked as “CoP” are from Giorgio Bertellini ed. *The Cinema of Italy* (London: Wallflower Press, 2004; 2007)

Readings marked as “(Bio)” are from Geoffrey Nowell-Smith ed., *The Oxford History of World Cinema* (Oxford; New York: Oxford University Press, 1996)

Students are invited do their readings before class. Lectures include their discussion.

2

1. Origins and Early Cinema

Films clips:

Cabiria (1914) dir. Giovanni Pastrone

Assunta Spina (1915) dir. Gustavo Serena and Francesca Bertini



Diva Dolorosa (1999) dir. Peter Delpout

Readings:

- Gian Piero Brunetta, “Introduction: The Epic History of Italian Cinema” and “Epilogue 2007,” in Id., *The History of Italian Cinema* (Princeton: Princeton University Press, 2009), 1-14.
- Giorgio Bertellini, *Italy in Early American Cinema: Race, Landscape and the Picturesque* (Bloomington: Indiana University Press, 2009), introduction, + Chapter 1
- Giuliana Muscio, “In Hoc Signo Vincas: Italian Historical Epics,” in G. Bertellini, ed., *Silent Italian Cinema: A Reader* (London: John Libbey, 2010; forthcoming).

2. Neorealism and Beyond

Films clips:

Ossessione (1942) dir. Luchino Visconti

The Postman Always Rings Twice (1946) dir. Tay Garnett

Paisan (Paisà, 1946) dir. Roberto Rossellini

Bicycle Thieves (Ladri di biciclette, 1948; 93') dir. Vittorio De Sica

Bitter Rice (Riso amaro, 1949) dir. Giuseppe De Santis

Voyage to Italy (1954) dir. Roberto Rossellini

My Voyage to Italy (Il mio viaggio in Italia, 1999) dir. Martin Scorsese

Readings:

- Rossellini (Bio); De Sica (Bio); Visconti (Bio).
- Rossellini, 1992: 17-20 & 33-46;
- Zavattini, Cesare, "Some Ideas on the Cinema," in *Film: A Montage of Theories*, ed. Richard Dyer MacCann (New York: E.P. Dutton, 1966), pp. 216–228.
- Giuliana Muscio, “Paisà,” from *CoI*
- Carlo Celli, “Bicycle Thieves,” from *CoI*
- Antonio Vitti, “Bitter Rice,” from *CoI* [suggested]

3. Modern Cinema

Films clips:

The Leopard (Il gattopardo, 1963) dir. Luchino Visconti



Divorce - Italian Style (Divorzio all'italiana, 1961) dir. Pietro Germi

La ricotta (1963) dir. Pasolini from *RoGoPaG* (1963) dir. Rossellini/Godard/Pasolini/Gregoretti

Two Women (*La ciociara*, 1960), dir. Vittorio De Sica, with Sophia Loren)

Bread, Love, and Dreams (*Pane, amore e fantasia*, 1954) dir. Luigi Comencini, with Gina Lollobrigida

La legge (1959) dir. Jules Dassin; with Gina Lollobrigida and Marcello Mastroianni

Swept Away (*Travolti da un insolito destino nell'azzurro mare d'agosto*, 1974) dir. Lina Wertmüller

They Call me Trinity (*Lo chiamavano Trinità*, 1970) dir. Enzo Barboni

La Grande Bouffe (*La grande abbuffata*, 1973) dir. Marco Ferreri

Readings:

- “Antonioni” (Bio); Fellini (Bio); Pasolini (Bio); Bertolucci (Bio).
- Nowell-Smith, Geoffrey, “The Leopard,” in Id., *Luchino Visconti* (London: BFI, 2003; 3rd ed.), 79-93.
- 3
- Naomi Greene, *Pier Paolo Pasolini: Cinema as Heresy* (Princeton: Princeton UP, 1990), excerpts
- Maurizio Viano, “La Grande Bouffe,” in *CoI*
- Gundle, Stephen. “Sophia Loren: Italian Icon,” *Historical Journal of Film, Radio and Television*, Volume 15, Issue 3 (1995): 367–385.
- Réka C. V. Buckley, “National Body: Gina Lollobrigida and the cult of the star in the 1950s,” *Historical Journal of Film, Radio and Television*, Volume 20, Issue 4 (2000): 527–547 [suggested]

4. Contemporary Cinema

Films clips:

Cinema Paradiso (*Nuovo Cinema Paradiso*, 1988) dir. Giuseppe Tornatore

Mediterraneo (1991) dir. Gabriele Salvatores

The Postman (*Il postino*, 1994) dir. Michael Radford

The Monster (*Il mostro*, 1994) dir. Roberto Benigni

Il ciclone (1996; 93m) dir. Leonardo Pieraccioni

The Best of Youth (*La meglio Gioventù*, 2003) dir. Marco Tullio Giordana

Readings:

- Marcus, Millicent, *After Fellini: National Cinema in the Postmodern Age* (Baltimore: Johns Hopkins University Press, 2002), ch.4 and ch.10
- Galt, Rosalind, “Italy's landscapes of loss: historical mourning and the dialectical image in *Cinema*



Paradiso, Mediterraneo and *Il Postino*,” *Screen* #43 (2002): 158-173.

- Petraglia, Sandro and Stefano Rulli [screenwriters], “Dedicato a chi ancora è capace di indignarsi;” in Id., *La meglio gioventù* (Rome: Rai/Eri, 2004), 295-298.
- Brunetta, Gian Piero, “Epilogue,” in Id., *The History of Italian Cinema* (Princeton: Princeton University Press, 2009), 315-321.

Course Bibliography & Further Readings

Allen, Beverly and Mary Russo eds., *Revisioning Italy: National Identity and Global Culture* (Minneapolis: University of Minnesota Press, 1997)

Ruth Ben-Ghiat, “1860: I Mille di Garibaldi,” in *CoI*, 21-29.

Bertellini, Giorgio "A Battle *d'Arrière-Garde*: Notes on Decadence in Luchino Visconti's *Death in Venice*," *Film Quarterly* 50:4 (Summer 1997): 11-19.

___, "Il 'popolare' fra immagine e parola. Note sparse su neorealismo, Gramsci e le belle bugie di Zavattini," in

Pierluigi Ercole ed., *Diviso in Due: Cesare Zavattini: Cinema e Cultura Popolare* (Reggio Emilia: Diabasis, 1999), pp. 107-119.

___, ed., *The Cinema of Italy* (London: Wallflower Press, 2004) = *CoI*

___, *Italy in Early American Cinema: Race, Landscape and the Picturesque* (Bloomington: Indiana University Press, 2009)

Bertellini, Giorgio and Saverio Giovacchini, "Ambiguous Sovereignties: Notes on the Suburbs in Italian Cinema," in *Suburban Discipline*, eds. Peter Lang and Tam Miller (New York: Princeton Architectural Press, 1997): 86-111.

Biskind, Peter, “L. Wertmüller: The Politics of Private Life,” *Film Quarterly*, vol.28, no.2 (Winter 1974-75):

10-16.

Blumenfeld, Gina, “The (Next to) Last word on Lina Wertmüller,” *Cineaste* (Spring 1976)

Bondanella, Peter *Italian Cinema from Neorealism to the Present* (New York:Continuum, 1996 [1983])

Brunetta, Gian Piero, “Introduction: The Epic History of Italian Cinema” and “Epilogue 2007,” in Id., *The History of Italian Cinema* (Princeton: Princeton University Press, 2009), 1-14 & 315-321.

Brunette, Peter *Roberto Rossellini* (New York: Oxford University Press, 1987)

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- Magretta, William and Joan, "Lina Wertmuller and the Tradition of the Italian Carnavalesque Comedy," *Genre* 12 (Spring 1979): 25-43.
- Marcus, Millicent, *Italian Film in the Light of Neorealism* (Princeton, N.J.: Princeton University Press, 1986)
- ____, *Filmmaking by the Book: Italian Cinema and Literary Adaptation* (Baltimore: The Johns Hopkins University Press, 1993)
- ____, *After Fellini: National Cinema in the Postmodern Age* (Baltimore: Johns Hopkins University Press, 2002), "Cinema Paradiso,"
- Mazzola, Claudio, "Gabriele Salvatores and the Italian Cinema of the 90s," *Canadian/American Journal of Italian Studies* vol.20, no.54 (1997): 67-89.
- Muscio, Giuliana, "In Hoc Signo Vincas: Italian Historical Epics," in G. Bertellini, ed., *Silent Italian*



Cinema: A Reader (London: John Libbey, 2010; forthcoming).

____, "Paisà," in *CoI*, 31-40

Nowell-Smith, Geoffrey *Luchino Visconti* (London: BFI, 2003; 3rd ed.)

Petraglia, Sandro and Stefano Rulli "Dedicato a chi ancora è capace di indignarsi" in *La meglio gioventù* (Rome: Rai/Eri, 2004), 295-298.

Rosi, Francesco "The Audience Should Not Be Just Passive Spectators: An Interview with Francesco Rosi," *Cineaste* 7:1 (Fall 1975): 2-9.

Rossellini, Roberto, *My Method: Writings and Interviews*, edited by Adriano Aprà, trans. Annapaola Cancogni (New York: Marsilio Publishers, 1992 [1987])

Viano, Maurizio, "La Grande Bouffe," in *CoI*, 193-201.

Visconti, Luchino "Anthropomorphic Cinema," [*Cinema*, 173-4, September/October 1943] in David Overbey, ed. *Springtime in Italy: A Reader on Neorealism* (London: Talisman Books, 1978), 83-85.

Vitti, Antonio, *Giuseppe De Santis and Postwar Italian Cinema* (Toronto: University of Toronto Press, 1996)

____, "Bitter Rice," in *CoI*

Wertmüller, Lina, "You Cannot Make The Revolution on Film; An Interview with Lina Wertmüller," *Cineaste* vol.7, no.2 (1976): 6-9.

Zavattini, Cesare, "Some Ideas on the Cinema," in *Film: A Montage of Theories*, ed. Richard Dyer MacCann (New York: E.P. Dutton, 1966), 216–228.

____, *Zavattini: Sequences from a Cinematic Life* trans. William Weaver (Englewood Cliffs, NJ: Prentice-Hall, 1970)

Alessandra Meldolesi – Alberto Cocchi

Food Photography and Publishing

The food publishing industry is a privileged point of view to observe trends and changes in contemporary cooking. The diverse developments that it has undergone all translated in paper, ink and pixels put it at a crossroad of options.

How is a book done? Which parameters evaluate it's quality? What shortfalls should be avoided? The answers to these important questions will naturally arise from the analysis of *Ingredienti della famiglia*,



Alajmo e 6, autoritratto della cucina italiana d'avanguardia. Publications that have received international recognition.

Richard Baudains (free lance journalist)

Wine Journalism

This module addresses the question: “What are effective means of communicating wine as a commercial product?”⁶. In the field of the printed word, it will explore areas such as,

- Characteristics of the wine press
- The role of wine guides
- Evaluating wines; point scores and other rating systems
- The language of wine description

The first session will analyse function, context and target readership and linguistic register as ways of categorising types of publication. The sessions which follow will look in detail at specific categories of wine writing.

The communicative context

Trade and consumer magazines

Commercial and information brochures

Annual wine guides

The module will be taught mainly in workshop format involving hands-on analysis and practical writing activities. It aims to help students develop an informed and critical approach to wine communication and to refine their own writing skills.

There will be a preparatory written assignment and each session will include a variety of short writing tasks.

Readings:

There are no prescribed texts for this topic, but in preparation for the module students should familiarise themselves with a range of English language wine guides and magazines. Suggested examples are,



Magazines and Newsletters

Decanter (United Kingdom)

The Wine Advocate (USA)

The Wine Spectator (USA)

Harpers (United Kingdom))

Wine Business Monthly (USA)

Guides

Oz Clarke, *Oz Clarke's Wine Buying Guide* (Websters)

Robert Parker, *The Wine Buyers' Guide* (Dorling Kindersley)

Guide to the Wines of Italy (Gambero Rosso/Slow Food)

Corby Kummer (free-lance journalist)

Enogastronomical Communication and journalism: a workshop of writing.

General topics and objective of the course:

An introduction to writing about food and the people who make it, with readings and discussion and an emphasis on practice. Students will be asked to write a brief (two to three page) report of a farmer or food producer they met as part of course work at UNISG, and how his or her personality and culture are reflected in the food he or she grows or makes. The essay should be lively and also reveal some of the student's personality along with the producer's, and give a clear idea of both the taste of the food the producer makes and how it differs from other products of its kind.

Reference Texts:

During the week of classes, different approaches to writing about food will be discussed, and each student will have at least one conference with the instructor on revising the essay. Writing the essay before the classes begin, rewriting it during the week, and reading assigned essays are requirements.



ADVERTISING AS SOCIAL COMMUNICATIONS

Thomas Broden (Purdue University) and **Giacomo Festi** (University of Gastronomic Sciences)

The Visual and Verbal Rhetoric of Gastronomic Brands and Products

Email broden@purdue.edu g.festi@unisg.it

Strategy of food product advertising between taste, quality and sustainability

Giacomo Festi (Università di Scienze Gastronomiche) – mail to: g.festi@unisg.it

Course description

Food advertising has the privilege of showing at its best all the differences in communication strategies and forms of expression. Values explode in multiple direction: ethics, like for sustainability, aesthetics, for the quality of the product, and sensibility (aesthetics) for the taste that imply directly the body of the consumer. The communication of specific values face the problem of translating some basic aspects, like taste, from one type of perception (taste itself) to another one (audiovisual perception for a tv commercial): how do advertising think and practice this form of translation?

Syllabus

3rd February 2009

Forms of valorisation of food. How many forms of valorisation of food are conceivable in advertising? How could we interpret and describe them? How is placed a given product in a conceptual space of valorisations that distinguish it from the competitors? Which are the relationships between ethics issues, aesthetics and sensibility in food advertising?

19th February 2009

Facing the marketing mix: how the strategies of communication consider the richness and the specificity of the different media platforms? How organise a coherent advertising campaign moving into a complex scenario?



26th February 2009

How planning the development of a product communication? How choosing the right marketing mix?
How passing from a concept to a concrete realisation of a campaign?

Final exam

The final exam consists in two parts, both written:

- i) Students will choose a specific case of launch of a food product and *analyse* the specific marketing mix adopted. They will produce a .doc file of at least 8.000 tabs.
- ii) Then they will imagine the promotion of an invented product for the press (print advertising) and describe the final result and the reasons, the arguments for their choices.

Course materials

Much of the lessons will use reference books in semiotics that are unfortunately not yet translated in English (e.g. P. Basso, *La promozione dei valori*, Milano, Angeli, 2008; J. Fontanille, *Figure del corpo*, Roma, Meltemi, 2004). Professor Festi will prepare in substitution specific lecture materials.

Useful readings for the course are:

- W. Leiss, S. Kline, S. Jhally, J. Botterill, *Social Communication in Advertising. Consumption in the mediated marketplace*, NY, Routledge, 2005.
- J.-M. Floch, *Visual Identities*, London, Continuum, 2000.
- J.-M. Floch, *Semiotics, Marketing and Communication : Beneath the Signs, the Strategies*, Palgrave Macmillan, 2001.
- J. Fontanille, *The Semiotics of Discourse*, Peter Lang Publishing Inc, 2006.

Course materials

- Keller textbook = clear (but from students, elicit European examples of many items mentioned: companies, logos, fictional characters (Jolly Green Giant, etc.); case studies also. Floch has supporters but TB figured it isn't core. Drop Holt (the short Harvard Business School summary of branding). Keep "Taste of Wales";
- Look at Keller & see if he presents & gives examples of the brand-product matrix, and if so, photocopy & scan them & include them as well



- send materials 2-3 weeks ahead of time so that students can start preparing ahead of time & know to plan ahead
- have UNISG purchase 1 copy of Keller text and 1 copy of Keller case studies, possibly also any Harvard Business School case studies as appropriate then make photocopies and put them in students' boxes

Course activities

- have students do a project that applies the basic terms. The entire class or each small group could choose a company (large or small? Include at least 1-2 multi-national conglomerates, such as Coca-Cola, Kraft, Gallo, but also a small firm or producer): do brand extensions, sub-branding, co-branding, category extension, line extension, brand-product matrix, etc.: markets the company is in, markets they could get into, markets they have left, and why

Syllabus. Please prepare the reading assigned for a given day before coming to class that day

FIRST LESSON

1. Basic principles

- Introductory overview of branding: before class, read “**Holt_HBS_Branding**” (pdf file): Holt, Douglas B. (2002). “Brands and Branding,” 12p., Harvard Business School Case Studies, No. 9-503-045, pp. 5-12.
- General exposition; before class, read general presentation of branding & how to identify your target customers: “**1_Keller_0-3**” (pdf file), read pp. 56-61, 102-110, and in “**Keller 12-13-14**” (pdf file), p. 574

2. Case study: before class, read “Starbucks” (pdf file): Keller, Kevin Lane (2008). “Starbucks: Managing a High Growth Brand,” in K. L. Keller, *Best Practice Cases in Branding. Lessons from the World’s Strongest Brands*. 3rd ed. Upper Saddle River, NJ, USA: Prentice-Hall, Pearson, pp. 305-328.

SECOND LESSON

1. Basic principles



--General exposition; before class, read how to design a brand (name, logo, fictional character, slogan, packaging, pricing, etc.) “2_Keller_4” (pdf file), pp. 147, 152-167, & 176-181;

2. Case studies:

--« Michel Bras » (pdf file), pp. 63-75 in Floch, Jean-Marie (1995). “Michel Bras: Telling How Tastes Talk,” in 2000 *Visual Identities*, pp. 63-84. Original French “L’Eve et la cistre. L’emblème aromatique de la cuisine de Michel Bras,” in 1995 *Identités visuelles*, pp. 79-106.

--Web site: Steen, Karen E. “Organic Barn Raising” [designing a slow-food restaurant using recycled wood], in *Metropolis Mag.com* (January 2007) available online at <http://www.metropolismag.com/story/20070110/organic-barn-raising>, accessed 3-11-2009

--“Taste of Wales” (pdf file): Jones, Andrew and Ian Jenkins. “A Taste of Wales – Blas Ar Gymru: Institutional Malaise in Promoting Welsh Food Tourism Products.” In Hjalager, Anne-Mette and Greg Richards, eds. *Tourism and Gastronomy*. Routledge: London & New York, 2002, pp. 115-131. [Use “Introduction” (pp. 115-117) and “Challenges” & “Conclusion” (pp. 123-129)].

THIRD LESSON

1. “Keller 5-7-11” & Keller 12-13-14 (pdf files), read about brand alliances, “cause” marketing, new products, brand extensions, & brand comebacks, pp. 280-281, 294-295, 473-482, 490-507, 529, 560-561.

2. *Case study*: “Snapple” (pdf file): Keller, Kevin Lane (2008). “Snapple: Revitalizing a Brand,” pp. 329-354 in K. L. Keller, *Best Practice Cases in Branding. Lessons from the World’s Strongest Brands*. 3rd ed. Upper Saddle River, NJ, USA: Prentice-Hall, Pearson.

ECOLOGY OF COMMUNICATIONS

Erica Croce (Meridies)

Introduction to study trips



Culinary Italy: places, products, recipes

Italy is crammed with many flavoursome products and recipes rooted in their *terroirs*. They're the tasty result of a unique mix of different geomorphologies, climates, historical aspects, identities, peoples, lifestyles, eating habits and cultures that characterize the Peninsula. The course aims to investigate and explain some of the factors that link food to places, focusing on Emilia Romagna, Sardinia, Tuscany, Liguria, Piedmont, Alto Adige.

Some readings and references will be provided during the course.

Simone Cinotto (University of Gastronomic Sciences)

Producing and consuming (Italian) regions: the food realm

Course Objectives

This is a special class aimed at helping students get the most from their first-hand experience of patterns of food production, transformation, exchange, presentation, and consumption during field study trips across Italy which are integral part of the curriculum of the Master program. In particular *Producing and Consuming (Italian) Regions: The Food Realm* addresses the notion of “region” as a place that is constructed and construed historically, politically, socially, and culturally, focusing the role of food in these different and interrelated processes.

Students will (1) receive the theoretical and methodological basics that allow them to produce an analytically conscious interpretation of what they see, hear, taste, and experience during the field study trips; (2) have the opportunity to craft an original narrative in words and images of one of the field study trips; and (3) discuss it with the rest of the class and the instructor.

Course Requirements

Readings. In preparation of field study trips (i.e., before the first field study trip) all students must read the readings listed below in the “Readings” section. Furthermore, when working at her/his paper (“Report,” see below), each student should prepare an additional bibliography addressing the issues that s/he will discuss in her/his “Report”. Such bibliography may be discussed in advance with the instructor.



Report. Students will be divided in three groups, one for each of the regions to be visited during the year. Each student will write a paper (deadlines will be announced separately together with dates for presentation/discussion sessions--“Oral/Multimedia Presentation,” see below) about the field study trip assigned (e.g., “Tuscany”).

“Reports” should be between 2000-2500 words (8-10 pages double-spaced Times New Roman ft12 MS Word file) including footnotes and bibliography, and featuring: (1) descriptive elements of the field study trip, or part of it; (2) a critical approach to the elements of the description.

“Reports” should be considered academic papers under any respect. Students should demonstrate to be able to construct an informed argument, incorporating in their work notions and ideas developed upon the course readings, what the students have learned from other courses in the Master Program, and original research. The narrative/stylistic dimension is as important as the analytical/theoretical. The focus should be on the concept of region, which, as noted above, is as much a portion of geographical space more or less coherent in terms of climate, environment, ecology, resources, and economy, as a social construction, historically and ideologically produced by human groups with political and cultural means.

The perfect “Report” should be interesting, original, informative, learned, and organized. Any subjective interpretation/critical perspective is more than welcome provided it is corroborated by facts and analysis. You may also prefer to choose to address one topic or place visited rather than provide a full account of the visit. In general, it is best to provide a clear thesis at the beginning of the paper, and then articulate a point-by-point demonstration of that statement, and then going over it in the conclusions.

“Reports” should be sent to the instructor and the rest of the class at least 48 hours before the “Oral/Multimedia Presentation.” Your file (please MS Word, no Mac!) should be as follows: lastname_firstname_Sicily Report.doc. Please label all photos and charts.

The recommended style manual and citation guide is *The Chicago Manual of Style, 15. Ed.*, available for consultation in three copies at the UNISG Colorno Library.



Oral/Multimedia Presentation. Students in the group assigned to any given region will present their paper to the rest of the class. The use of multimedia, such as PowerPoint presentations, is strongly encouraged. The class will actively interact with the speaker, asking questions and providing critical comments, remarks, and suggestions.

Assessment.

Oral/multimedia presentation will make up 30% of the final grade;
Report 70%.

Course Readings

Required readings will be available in Acrobat pdf format to download from the University server. (Ref. Luigi Carini, l.carini@unisg.it, for technical issues).

Bell, David and Gill Valentine, "Region," in *Consuming Geographies: We Are Where We Eat*, New York, Routledge, 1997: 145-162.

Cavanaugh, Jillian R., "Making Salami, Producing Bergamo: The Transformation of Value," *Ethnos*, 72, 2, 2007: 149-172.

Cinotto, Simone, "'Sunday Dinner? You Had To Be There!' Food, Family, and Community among Italian Immigrants of New York," *The Italian American Review*, 8, 2, Autumn/Winter 2001: 11-44.

Leitch, Alison, "Slow Food and the Politics of Pork Fat: Italian Food and European Identity," *Ethnos*, 68, 4, 2003:437-462.

Meldini, Piero, "L'emergere delle cucine regionali: l'Italia," in Jean-Louis Flandrin and Massimo Montanari, *Storia dell'Alimentazione*, Bologna, Laterza, 1992: 658-664.

Portelli, Alessandro, "What Is Oral History," in Robert Perks and Alistair Thomson (eds.), *Oral History Reader*, New York, Routledge, 2006: 32-42.

Terrio, Susan J., "Crafting Grand Cru Chocolates in Contemporary France," *American Anthropologist*, New Series, 98, 1, March 1996: 67-79.



DIDACTIC GUIDE

Dear Students,

Over the course of this year there are many activities (courses, study trips, exams, etc.), and for the best experience it will be important work collaboratively towards the same goals.

Changes to the schedule may occur from time to time, due to unforeseen issues, including professors and other logistical problems. All changes will be communicated as quickly as possible in order to find the best possible solutions.

This short guide should be useful in explaining activities and calendar of the Master. In it you will find:

- The overview of subjects and credits
- The exams
- The study trip reports
- The final thesis

We are, of course, at your disposal for any further information you need during the year, but we hope that these pages will provide you with an overall understanding of the university to help and manage this new adventure.

During the first months of the Master you will have a lot of lessons in class, as well as study trips in Italy and elsewhere in Europe. A calendar showing planned lessons lists each professor and the course title, while the student guide provides the course syllabi, Readings will be made available either before, during, or after lessons, by email or on the university server (we are trying to avoid using printed material for sustainability reasons). On the server you will also find a file showing the books available in our library.

Every two months you will receive a teaching appraisal to evaluate courses and provide comments on the different aspects of academic activities. A meeting with the academic staff will also be scheduled about every two months, in order to ensure continuity. You are nevertheless welcome to raise issues or come to us with problems at any time. Contact Beatrice Morandina about *academic activities*, and Paolo Ferrarini or the tutors regarding *study trips* and *administrative issues*.



The following chart shows credits (CFUs) for each subject area in the Master in Italian Gastronomy and Tourism:

DISCIPLINE	CFUs	COURSE
Italian	4	Italian Language
Italian Studies	4	-Food in Italian Literature -The Making of Modern Italian Society: Politics, Media, and Consumption -Film Studies: Postwar Italian Cinema and Culture
Food History and Anthropology	4	-Anthropology of Food -Italian Gastronomy in the Global Age -Modern History of Italian Wine
Sociology of Organizations	3	-Politics of the Body: Food, Wine, and Tourism Consumption -Food Brands and Society in Postwar Italy
Food Geography	4	-Geographical Insights on Food, Environment, and Sustainability: Italy and the Mediterranean
Economics for Tourism	4	-Ecotourism: Managing for the Environment
Social Appraisal (Food Policy)	4	-Economics and Ecology of Sustainable Food Production -Food Policy -Sustainable Agriculture
Communications & Semiotics	6	-Italian Gastronomic Identity Between Cultural Valuation and Communicative Strategies -Food Photography and Publishing -Food and Wine Journalism
Food Ethics	2	-Food Ethics
Sociology of Culinary Tourism	5	-Sociology of Tourism -Culinary Tourism
Ecology of Communications	3	-Producing and Consuming Regions: Study Trip Reports



		-Introduction to Study Trips
Nutrition Science	4	-Nutrition Science
Advertising as Social Communications	4	-Advertising as Social Communications
	51	

As shown above, a certain number of credits (CFUs) are required in each subject area in order to receive your final Master certification. These credits are obtained by passing exams in each area.

The following chart shows the exams for each subject area in the Master in Italian Gastronomy and Tourism:

Topic	Course Hours	Instructor
Food in Italian Literature	12	Martino Marazzi*
Italian Gastronomy in the Global Age	18	Fabio Parasecoli*
Food Ethics	6	Bruno Scaltriti*
Economics and Ecology of Sustainable Food Production	18	Gianluca Brunori*
Geographical Insights on Food, Environment, and Sustainability: Italy and the Mediterranean	24	Colin Sage*
Nutrition and Diet: Case Studies from Italy and the Mediterranean	12	Jennifer Wilkins*
Sociology of Tourism	15	Richard Sharpley*
Economics of Tourism	15	Mara Manente*
Advertising as Social Communications	9	Giacomo Festi*
Italian Gastronomic Identity Between Cultural Valuation and Communicative Strategies	18	Beatrice Morandina*
Producing and Consuming Regions: Study Trip Reports	9	Simone Cinotto*
Politics of the Body: Food, Wine, and Tourism Consumption	12	Roberta Sassatelli*

If you are unable to complete an exam (for serious family or medical issues only), you must contact Beatrice Morandina immediately in order to schedule a make-up exam.



Some professors may assign exercises, papers, or other projects even if there is no final exam for their course; these should be considered part of the course as well as a learning opportunity to put the coursework into practice.

Grades will be based on the Italian University scale (out of 30), that is from 18 (pass) to 30 (excellent). Late submission of exams or reports will result in a deduction from the final grade.

STUDY TRIP REPORTS

For the field visits in the Master program, you will be required to write a number of reports. These reports are an integral part of the learning process and count towards 20% of the final grade.

The reports you are required to write (about regional study trips in Italy and the rest of Europe) should be considered as serious academic papers. Even if the emphasis is on demonstrating your communicative skills, the reports must demonstrate your ability to construct an informed argument, incorporating notions and ideas learned in the classroom and the field, as well as independent research.

The perspective of reports on regional study trips should differ from that of abroad trips. Regional study trip reports in Italy should take into account (in depth) the geographical, cultural, social, historical, and economic context of the content of your visits. The reports on abroad study trips should focus on semiotic and communications issues (it can be a journalistic piece, an audio-video report, ect; which can be agreed with the Professor before leaving).

The ideal report is interesting, original, informative, well researched, and effectively organized. You may choose to focus on a single interpretative approach (e.g. economic, cultural, social, historical) to what you have seen, heard, tasted, and experienced during your visits, bearing in mind connections to the other spheres of analysis as well. A subjective interpretation is acceptable, provided it is corroborated by facts and analysis. You may also choose to address one topic or place visited, rather than provide a full account of the study trip. In any case, a clear thesis at the beginning of the paper is required, followed by an articulation of point-by-point arguments, as well as your ultimate conclusions.



Please note that the usual academic rules on plagiarism apply to the writing of reports. Any part of text that you copy verbatim from other sources must be quoted and the source must be cited according to standard academic formats.

The reports about field study trips in Italian regions will be prepared with an appropriate bibliography, presented to the rest of the class, and discussed with and graded by Prof. Simone Cinotto, as part of his course titled, *Producing and Consuming (Italian) Regions: The Food Realm* (please see the course syllabus for all details).

Regional study trip reports outside of Italy will be evaluated, commented on, and graded by Dr. Beatrice Morandina.

Deadlines:

Reports will be due approximately *three weeks* after completion of the study trip. If you require additional time or encounter problems in finishing your report, PLEASE INFORM US as soon as possible.

Submissions:

“Reports” should be between 2000-2500 words (8-10 pages double-spaced Times New Roman ft12 MS Word file) including footnotes and bibliography, and featuring: (1) descriptive elements of the field study trip, or part of it; (2) a critical approach to the elements of the description. Number pages and label all photos and charts. Reports must be submitted in PDF format and files named according to the following convention: lastname_firstname_studytripnamereport.pdf (e.g. smith_jane_tuscanyreport.pdf)

Email your reports to the following addresses:

s.cinotto@unisg.it

b.morandina@unisg.it



FINAL THESIS

The final thesis should be structured as a traditional academic paper and address your activities during the internship. A description of such activities and of the structure and purpose of the company or organization at which you worked must be included. All subjects and issues studied during the academic year may be used as material to build and enhance your argument. The style and approach of the paper may vary according to the kind of work you performed and the nature of the internship host.

Papers should be approximately 4000 words (15 pages, 12pt Times New Roman, double spaced) not including bibliography. Number pages and label all photos and charts. A final electronic copy must be submitted in PDF format and files named according to the following convention: lastname_firstname_studytripnamereport.pdf (e.g. smith_jane_tuscanyreport.pdf)

You should also prepare a PowerPoint presentation to be shown as part of your final thesis discussion. You may include photos, videos, data, diagrams, figures, or any other material pertaining your internship and/or research work. You are also welcome to bring in food related to your internship experience.

Presentations should last 20 minutes, so it is recommended that you rehearse in advance to check timing. Especially if English is not your native language (but not only), you should go through your presentation a number of times, out loud, in advance. It is best to aim for a presentation that is 10% shorter than your allotted time, since they almost always go over time.

How to Write a Research Paper

Organization

- One excellent kind of paper presents a **thesis** and marshals arguments to support it, not forgetting to mention also the possible arguments against it (and to refute them, or concede to them where necessary). In general, the best shape here is a very brief opening statement of your



thesis, then several carefully unified paragraphs in support, and finally a restatement, probably in fuller form, of the thesis.

A thesis is a sentence that makes an argument -- says something that has to be proved or back-up. When you read or hear a good thesis statement, your reaction will be "Really?" or "How do you figure that?" or "Oh yeah? Prove it!" or "That sounds interesting -- tell me more." In short, a thesis will **set up** the paper and prepare the reader to consider the evidence.

A paper that begins with a thesis arouses interest. Contrast the deadening flat effect of beginning with a mere factual statement. Which of the following makes you more willing to read on?

- Ernest Hemingway wrote many short stories, some of which are as famous as his novels.
- Hemingway's short stories achieve through compression and understatement emotional effects as powerful as any he achieved in his novels.
- Another excellent kind of paper might be called a **process paper** -- one in which you allow your reader to participate with you in the process of your thinking (and feeling). In this kind of paper, you might begin by saying what it is you want to look for or examine, and then lead the reader through a step by step journey of discovery -- perhaps the examination of a text piece by piece, or even (if it's short enough) line by line, or sentence by sentence.
- Whatever kind of paper you write, give it a helpful **title**. Don't call it "Final Paper" (that gives no relevant information); don't give it the name of the work you're writing about; and avoid sweeping titles like "Wordsworth" or "Man's Place in Nature"! Aim for an unpretentious descriptive title, like "Nature Imagery in Three Poems by Modern Poets" or "Hemingway's Implied Attitude Toward Lady Brett". Adjust your title to the actual paper that gets written, just as you will need to adjust your opening paragraph. Titles and openings are, in fact, best written last.

Content: what to say

Never avoid saying the obvious: it's usually true. But don't spend a lot of time on it -- acknowledge its obviousness, perhaps by a word like "Clearly," Then move on to something less obvious.



Don't worry that something that you've just figured out will be obvious or familiar to someone else. Even if this should be the case, it's still a pleasure for the reader to share in another person's discovery of it.

A good general principle to maintain your confidence is that if you find something interesting enough to say carefully, it'll be interesting enough for your reader.

An ideal paper is one in which the writer discovers something and shares his or her pleasure in the discovery with a reader. The discovery may be an interpretation of a challenging story or poem (or portion thereof), or it may just be the discovery of what you really think about something or other. ("How do I know what I think until I see what I've said," Churchill is supposed to have said.) To discover your own considered opinion or valuation of the work you're writing about is a satisfying outcome to a paper.

Avoid apologizing for what you say. It goes without saying that the views and interpretations you offer are yours, doesn't it? So there's no need for such boring and weasel phrases, as "It seems to me "or" In my opinion

This does not mean you must avoid the first person singular. Use it where appropriate -- remembering, however, that a paper of literary commentary is not a piece of autobiography, so that your private self should not be in the foreground. But if you were told in school not to use "I," forget that advice! The pompousness of locutions like "The present writer" is ludicrous in a student paper.

The only kind of originality that matters at all is finding the source of your ideas and feelings within yourself: being true to that origin. In a class paper, it doesn't in the least matter if what you say has been said before. In any case, it's not been said in the same way, and the study of literature should surely have brought home to you that the way of saying something is part of its meaning.

Use concepts and terms you've worked with (for poetry: tone, diction, imagery, paraphrase, metrics, etc.; for fiction: characterization, plot, climax, symbolism, theme, etc.). But remember it's best to use them only when they pay off, not automatically. Paraphrase, for example, should be used selectively, when a line or sentence has a tricky meaning, or a meaning you're uncertain of but want to spell out as best you can. It would be tedious to automatically paraphrase every bit of poetry you wrote about.



In writing about fiction, you will find more interesting things to say if you focus on characterization rather than characters. Writing about characters too often means writing as though they were real people, speculating about what happened before or after the action of the book or story, and other imponderables like that. Characters in a work of fiction are not real people, but rather careful constructs that resemble real people. Focusing on characterization means studying how the writer presents the character -- what selection of detail is used, what mixture of direct "showing" to indirect "telling," what implied valuations are being made, and the like.

While some special literary terminology is useful and economical, avoid jargon. Don't think to impress anyone by using big words where simpler words would do. Be wary, especially, of loose vague terms like "theme" or "postmodern."

Rule of thumb: when you quote supporting passages from the text being discussed, never let the quotation just lie there on the page inertly; make use of it, put it to work point to specific features or details or words in it, say what you see, what it is that makes you want to let the reader have it before him. It's no good (in a class paper) saying to yourself that the reader can surely work out the point for himself: in this context, it's up to you to do the work. After all, one of your purposes is to persuade your instructor/reader that you yourself can see.

Avoid plot summary for its own sake. Whatever may have been the case in high school, in college literature courses you get no particular credit for simply having read and followed the contents of a poem or story or novel. Thus, sentences or paragraphs in which you simply recount what happens or what is said are of no value in a paper about literature.

Exception: If a piece of writing is really tricky to decipher and you feel you've succeeded in doing so after some effort, it may be appropriate to lay your cards on the table. For example, "Stanza 2 is syntactically difficult. I understand it to be saying: ..." -- and give your paraphrase. Or, "What happens next in the story is obscure. From the hints given in the next section, I take it that ..." -- and say what you make out, citing the evidence.

Summarizing content in order to make a point in your argument, on the other hand, is an entirely different matter and is very much an appropriate part of papers. Provided that you subordinate the summary to a critical point that you are making, you'll be okay.



STUDY TRIPS

In addition to the interdisciplinary approach and innovative academic modules, a distinguishing feature of UNISG's educational design is the series of study trips scheduled in Italy and abroad. During the academic year, students complement their theoretical studies with hands-on experiences in food production and promotion, which is intended to allow students to verify their classroom studies first-hand, and eventually create a more organic transition into the world of work.

Students come to know production processes, modes and styles of consumption, promotion and marketing strategies of the various products studied. Particular attention is given to the differences between industrial and traditional methods along the entire production chain, including distribution and communications issues.

Following the study trips students are required to present written reports, dealing with technicalities of production, communications issues, or the local gastronomic heritage. These papers are assessed by instructors in the master program. Details of the reports, including subject and structure, will be announced prior to each study trip.

The tutors are responsible for planning logistics and accompanying students on the individual trips, as well as assisting students with this part of the curriculum.

THEMATIC ITINERARIES AROUND PARMA

PROSCIUTTO DI PARMA

The Consortium for the Protection and Quality of PDO Prosciutto di Parma was founded in 1963 and today includes 189 producers who use and safeguard the traditional production methods.

CULATELLO DI ZIBELLO

Culatello is one of the finest cured-meat products of the Italian pork-processing tradition, both for the production method and for the meat quality. The defining element of the Consortium of Culatello



producers from Zibello (covering eight municipalities within the province of Parma) is the production method, which is exclusively by hand and without the use of refrigeration systems.

PARMIGIANO REGGIANO

This world-famous PDO cheese is produced exclusively within the provinces of Modena, Reggio Emilia, and Parma, in the municipalities on the left side of the river Reno in the province of Bologna, and in those on the right side of the river Po in the province of Mantua. A visit to the Consortium will show students the whole production chain, from cattle breeding to feeding, milking, cheesemaking, and the maturation process.

TRADITIONAL BALSAMIC VINEGAR OF REGGIO EMILIA

It comes from the most simple sugar and vinegar fermentation of cooked must. But the real secret of the Balsamic Vinegar lies in the ageing process which is carried out in sets of different wooden barrels over a minimum of 12 years. The students will visit the vinegar cellars of Ferrarini Group, one of the most important European companies operating in the food sector.

PASTA

Pasta is one of the cornerstones of the Italian diet.

Students visit the world famous Barilla factory as an example of a highly technological production system. Students will see the processes of mixing, drawing, drying, quality control and packaging, also by visiting internal laboratories in which sensory and tasting analyses as well as chemical-biological control procedures take place.

TRIPS TO ITALIAN REGIONS

The regions selected for the current academic year will probably be: Sardinia, Liguria, Campania, Piedmont, Alto Adige and the Basque Country (French and Spanish).

Please note that these destinations are still subject to changes due to organizational and academic reasons.

In this section you can find examples of last year study trips destinations.



LIGURIA

A culinary tour surrounded by the timeless beauty of the Cinque Terre National Park.

The trip includes visits to olive groves and mills, fish farms, an organic winery and a Lardo di Colonnata facility

FRIULI

Gain familiarity with the typical products of the Friuli Venezia Giulia region, analyzing their characteristics from a historical and sensory point of view in relationship to their local roots.

The food culture of this region has been enriched by the historical melting pot of peoples, languages and traditions, with influences such as Central European, Mediterranean and Slavic detectable in the range of flavours.

In-depth study of ‘San Daniele’ ham, wines from Friuli vineyards, seafood from the Adriatic lagoon with visits to the mussels farms and cheeses from the Alpine region.

PIEDMONT

A trip to discover Piedmont’s gastronomy and its typical products, with a focus on rice and the world-famous wines produced here. The stage will be an occasion to see the Slow Food headquarters and Pollenzo campus.

SPAIN (ANDALUCIA)

Situated between two seas and two continents, the border land of Andalusia comprises a widely varied and intriguing gastronomic heritage. Grains from the countryside, olives from the hills, and from the Atlantic and Mediterranean coasts, an incredible variety of fish. Starting with the pig farms that produce the prestigious *jamón de bellota*, students traverse the region to discover Jerez sherry and tuna fishing and conservation in Cadice, produce cheese from just-milked goat milk, savour bread and pastries cooked in wood-fired ovens, and learn about the exceptional Riofrío caviar, produced within a balance of modern technology, sustainability, and respect for the environment.



STUDY TRIPS REGULATIONS AND CODE OF CONDUCT

Year 2009/2010

Dear Student,

Study trips to different regions in Italy and to foreign countries are one of the most important parts of your year at UNISG. These trips provide you with the chance to visit farms, vineyards, and other food facilities, and give you the opportunity to see food production in its local context. Travelling and learning with your classmates brings your classroom knowledge into the world and allows you to reflect together on what you have seen and experienced.

That said, study trips are no vacation, and the tutor is not a travel agent. In addition to the following code of conduct, there are certain aspects to keep in mind so that study trips are enjoyable and effective for everyone. Different people handle travel differently, and because during study trips you will be in unusually close quarters with your classmates, it is important to be considerate and respectful of each other's personal needs. As well, remember that although the study trips are scrupulously planned in advance, unforeseen circumstances may arise and delays or inconveniences may occur. If accommodations, meals, or other arrangements are not to your satisfaction, please try to manage your own needs and expectations as much as possible on your own, addressing the tutor only for group problems or more serious concerns. Most of all, please fill in the study-trip evaluation forms, so that the tutors can take your comments and suggestions into consideration for future planning.



GENERAL ADVICE FOR SUCCESSFUL STUDY TRIPS

Packing:

Weather changes constantly, so check the forecast but be ready for a variety of situations. On study trips, a lot of time is spent both on the bus as well as outside in a variety of terrains, settings, and climates. Prepare with clothes that can get dirty and/or be changed in and out of easily, including comfortable and sensible shoes.

Because the University sometimes relies on the assistance of producers, institutions, and consortia, accommodations may vary, so you may wish to bring your own towel or other personal items.

Accommodation:

As noted above, accommodations may vary from visit to visit, both for budgetary and logistical reasons. You will be staying in shared rooms in hotels, hostels, and agritourism facilities. Occasionally, you may also be hosted by individuals or families who have a relationship with Slow Food or the University. This is a unique opportunity to be in contact with the real people of a region, and is most often a wonderful experience.

In the event you have a particular need for a private room during study trips, the tutor may be able to arrange it. Make your request as early as possible, at the beginning of the program, with a written, signed document. An additional fee of 50€ per day, paid in advance, is required in order to cover the additional expenses incurred. Roommate preferences will be accommodated, whenever possible, bearing in mind organizational needs.

Meals and eating:

During study trips, meals are programmed into the schedule at restaurants and various producer locations. Food, therefore, depends on the particular place, and may not always be to your taste. Producer offerings may vary from a quick tasting to a lunch or dinner to a large banquet; it is best not to have specific expectations. Breakfast is almost always eaten at the hotel, but again, depending on region, the offering may vary from coffee and bread to local, typical products. During regional visits, producers may offer similar local products, and it may start to seem repetitive and/or nutritionally limited. This is part of the learning experience, and can offer the opportunity to examine differences within a smaller



frame of reference. Although an effort is made to schedule meals at standard times, study-visit days are full, and you may find yourself eating later or earlier than expected. If you are used to eating on a strict schedule, it is best to bring fruit, crackers, or other portable food with you, as well as a bottle of water. Again, the learning aspect here is important, both for observing your own needs as well as those around you.

If you have specific allergies, intolerances, or other preferences or beliefs that prevent you from eating some kind of food, you must provide the tutors with a written communication at the beginning of the program. During the year, if any diet or health issue arises with specific nutritional needs, you will have to provide the tutors with a doctor's note and written communication. These are the only situations in which the University will offer alternative meals.

Transportation:

Study trips include travel by plane, bus, train, van, and car. In case of specific needs, and as an exception only, you may be asked to use your own car. If you agree, you will be reimbursed according to the distance covered.

I have read, understood, and accept the terms above.

NAME:

DATE:

SIGNATURE:



Art. 1

STUDENT OBLIGATIONS

Students are obliged to sign the *Study trips Attendance Sheet* each day thus confirming their participation in lessons and visits. Study trips are to be considered activities complementary to coursework; therefore, requests to vary the study trips itinerary and/or timetable with a view to altering the academic aims of the study trips and disrupting group unity will not be taken into consideration.

Students are at all times obliged to respect the timetable and proposed activities according to the Study trips Itinerary and further subsequent variations communicated by the tutor accompanying the group. Students requesting permission to absent themselves from activities and/or to leave the group will only be permitted to do so upon consent by the tutor and only in cases that do not create problems with regard to bookings and travel arrangements. Students who intend to absent themselves from group activities/visits must inform the tutor at least one day in advance unless serious and/or health reasons prevent he or she from doing so.

The decision to allow a student to absent him or herself from activities/visits during the study trips will be at the complete discretion of the tutor and cannot be appealed.

Certain behaviour is not consistent with the objectives of the University of Gastronomic Sciences. Students who use inappropriate language, display disrespect to the tutor, to representatives of companies involved in the study trips and/or members of the public and/or engage in behaviour considered to be improper or not conforming to the principles of common courtesy and decency shall be asked to return to the University immediately. Students who fail to attend planned lessons/visits during the study trips without giving prior notice to the tutor may be subject to disciplinary sanctions resulting in their expulsion from the study trips and possible sanctions by the University director upon return. This decision will be at the complete discretion of the tutor and the University director thereafter and cannot be appealed.

Student behaviour that is detrimental to learning or to the maintenance of a reasonable level of order during a study trips shall be considered disruptive conduct. Any behaviour that could constitute a safety risk to the student or others will be deemed disruptive conduct and the student may be asked to return to the University Campus prior to its termination. A student involved in disruptive conduct will be subject to disciplinary action. This can include suspension or dismissal.



Art.2

INSURANCE COVER

The insurance policy currently in effect **does not** cover incidences in which the student has deviated from the provisions included in the study trips itinerary.

Art. 3

UNAUTHORIZED PEOPLE

The study trips activities are limited to the regularly enrolled UNISG students. Friends, relatives or any other person who is not professionally or academically involved in the study trips could not take part in the study trips activities. Namely, no University unauthorized person could avail of the logistic services (travels, board, lodging and visits) provided during the study trips due to administrative and insurance reasons.

Art. 4

REIMBURSEMENT OF EXPENSES

Before departing for a study trip or immediately after returning, each student will be provided with a *Expenses Reimbursement Form*, on which they should include expenses incurred during the study trip that are explicitly covered by the University: meals, transport and services, which for whatever reason were not included in the study trip itinerary.

Students are obliged to attach the *Expenses Reimbursement Form* to any receipts pertaining to expenses covered by the University incurred during the study trip.

The *Expenses Reimbursement Form* must be handed to the Student Registrar before and not beyond 7 working days from the date of return from the study trips. Corresponding receipts must accompany any forms given to the Registrar. Receipts provided after the consignment date will not be taken into consideration.

Reimbursements will be made within 7 days of receipt of the form.



Meal Reimbursements

Reimbursement for expenses of each meal availed of (including days of travel) is:

- Maximum of 5 € for breakfast, reimbursed only in cases in which for logistical reasons the departure occurs before 7.00am and in cases in which unspecified in the itinerary
- Maximum of 15 € for lunch in cases in which not provided for in the study trips itinerary.
- Maximum of 15 € for evening meals in cases in which not provided for in the study trip itinerary.

Reimbursements are not provided for in cases in which a student fails to participate in visits for personal reasons or in which he or she decides to consume a meal in a location other than that specified in the study trip itinerary.

Reimbursement is provided for in cases in which a student fails to participate in a visit for proven health reasons verified and sanctioned by the tutor.

In case that a student fails to participate in a lunch or dinner already scheduled, the flat rate of 15 € per meal will be deducted from the total amount of the reimbursement, unless the absence is due to proven health reasons or notified at least 3 days in advance.

Reimbursement for transport expenses

Reimbursements are provided for in cases in which a student covers the cost of transportation essential to participation in a study trips activity whereby transportation is not provided for in the study trips itinerary.

Reimbursements are provided for train and/or bus tickets in journeys to and from a study trips destination in cases in which the University has not provided tickets in advance.

Reimbursements are not provided for in cases in which a student decides not to avail of the transportation provided for by the University. Students who do not avail of University transportation to and/or from a study trips destination must send a written communication to the Tutor Office well in advance before the departure for the study trips.

Reimbursement of medical/ healthcare expenses

During each study trips, all students are covered by insurance for any medical assistance or treatment necessary. Students must provide written evidence of expenses incurred and/or other documentation stating the type of assistance received.

Reimbursement is provided for medical expenses incurred in cases in which the student has been injured



or falls ill during the activities stated in the study trips itinerary.

Antipyretics, analgesics, anti-inflammatory, first aid kits and generic medicines are excluded from reimbursement.

I have read, understood, and accept the terms above.

NAME:

DATE:

SIGNATURE: