

TH327-30 Food and Performance

23/24

Department

SCAPVC - Theatre and Performance Studies

Level

Undergraduate Level 3

Module leader

Tim White

Credit value

30

Module duration

20 weeks

Assessment

100% coursework

Study location

University of Warwick main campus, Coventry

Description

Introductory description

Food and Performance considers the ways in which the need to regularly consume food reflects our physical, cultural, political and social realities, exploring and creating performance that examines these practices.

Module aims

The tensions between creativity and domesticity, between adulation and exploitation are explored in relation to performances that acknowledge the breadth of circumstances in which we engage with food, culminating in an extended consideration of the theatricality of dining. Alongside reflection on the social and aesthetic aspects of food, the ethical and ecological cost of feeding and feasting is explored.

Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

Autumn

01 - Food

02 - Denial

03 - Excess
04 - Aesthetics
05 - Politics
06 - Reading week
07 - Tutorials on Seminar Presentation
08 - Taste
09 - Presentation
10 - Feast

Spring

01 - Performance
02 - Gender
03 - Hospitality
04 - Entertainment
05 - Intercultural
06 - Reading week
07 - Tutorials on Performance
08 - Rehearsal
09 - Tech
10 - Performance

Learning outcomes

By the end of the module, students should be able to:

- identify and debate central issues around the cultivation, distribution, preparation and consumption of food and the extent to which these are addressed in theatre practice
- to identify the points of contact and departure between food and theatre both in theory and practice
- demonstrate an understanding of the roles of guest, host, cook and diner and the ways in which these are depicted within or resonate with the roles assumed in performance
- demonstrate their understanding of key concepts explored during the module (such as food taboos, culinary tourism, hospitality and taste) in practical work
- work productively with others, to grasp complex problems and produce imaginative solutions, as well as to develop presentation and organisational skills

Indicative reading list

Appadurai, A. (1981). "Gastro-Politics in Hindu South Asia." *American Ethnologist* 8(3): 494-511.

Avakian, A. V. and B. Haber (2006). *Feminist Food Studies: A Brief History. From Betty Crocker to Feminist Food Studies: Critical Perspectives on Women and Food.* A. V. Avakian and B. Haber. Amherst, MA, University of Massachusetts Press: 1-26.

Baldwyn, L. (1996). "Blending in: The Immaterial Art of Bobby Baker's Culinary Events." *TDR* (1988-) 40(4): 37-55.

Barbas, S. (2003). "'I'll Take Chop Suey': Restaurants as Agents of Culinary and Cultural Change." *The Journal of Popular Culture* 36(4): 669-686.

Belasco, W. (1999). "Why Food Matters." *Culture & Agriculture* 21(1): 27-34.

Berghaus, G. (2009). "The Futurist Banquet: Nouvelle Cuisine or Performance Art?" *New Theatre*

Quarterly 17(1): 3-17.

Bordo, S. (2000). *Hunger as Ideology*. The Consumer Society Reader. J. B. Schor and D. B. Holt. New York, The New Press: 99-114.

Bourdieu, P. (1984). *The Habitus and the Space of Life-Styles*. *Distinction: A Social Critique of the Judgement of Taste*. London and New York, Routledge: 165-222.

Brandes, S. (2009). "The Day of the Dead, Halloween, and the Quest for Mexican National Identity." *The Journal of American Folklore* 111(442): 359-380.

Cairns, K., et al. (2010). "CARING ABOUT FOOD: Doing Gender in the Foodie Kitchen." *Gender and Society* 24(5): 591-615.

Chan, A. (2003). "La grande bouffe': Cooking Shows as Pornography." *Gastronomica* 3(4): 47-53.

CiWF (2015). "Feeding the Planet: Building on the Milan Charter Position Paper." from <https://www.ciwf.org.uk/media/7208623/feeding-the-planet-building-on-the-milan-charter-position-statement.pdf>.

Counihan, C. M. (1998). Introduction - Food and Gender: Identity and Power. *Food and Gender: Identity and Power*. C. M. Counihan and S. L. Kaplan. Amsterdam, Harwood Academic Publishers: 1-10.

Cozzi, E. (1999). *Hunger and the Future of Performance*. *Performance Research: On Cooking*. R. Gough, Routledge: 121 - 129.

Cwiertka, K. J. (2004). *Western Food and the Making of the Japanese Nation-state*. *The Politics of Food*. M. E. Lien and B. Nerlich. Oxford Berg: 121-140.

Dohmen, R. (2013). "Towards a Cosmopolitan Criticality? Relational Aesthetics, Rirkrit Tiravanija and Transnational Encounters with Pad Thai." *Open Arts Journal*(1): 35-46.

Epstein, M. J. (1996). "Consuming Performances: Eating Acts and Feminist Embodiment." *TDR* (1988-) 40(1146588): 20-36.

Finkelstein, Joanne. 1989. "Dining Out." In *Dining Out: A Sociology of Modern Manners.*, 68-107. New York: New York University Press.

Harris, R., et al. (2003). "Theatrical service experiences: Dramatic script development with employees." *International Journal of Service Industry Management* 14(2): 184-199.

Heldke, L. M. (1992). *Foodmaking as a Thoughtful Practice*. *Cooking, Eating, Thinking: Transformative Philosophies of Food*. D. W. Curtin and L. Heldke. Indianapolis, Indiana University Press: 203-229.

Hemmington, N. (2007). "From Service to Experience; understanding and defining the hospitality business." *The Service Industries Journal* 27(6): 747-755.

Hyman, G. (2008). "The Taste of Fame: Chefs, Diners, Celebrity, Class." *Gastronomica* 8(3): 43-52.

Klein, J. (1999). "Feeding the Body: the Work of Barbara Smith." *Performing Arts Journal* 21(1): 24-35.

Korsmeyer, C. (2007). *Delightful, Delicious, Disgusting*. *Food and Philosophy: Eat, Think and Be Merry*. F. Allhof and D. Monroe. Oxford, Blackwell Publishing Ltd: 145-161.

O'Connor, J. (2006). "Badlands: Portrait of a Competitive Eater." *Gastronomica* 6(3): 16-23.

Probyn, E. (2000). *Bodies that Eat*. *Carnal Appetites: FoodSexIdentities*. New York, Routledge: 11-32.

Raviv, Y. (2010). "Eating My Words: Talking about Food in Performance." *Invisible Culture* (14): 8-31.

Reed-Danahay, D. (1996). "Champagne and Chocolate: "Taste" and Inversion in a French Wedding Ritual." *American Anthropologist* 98(4): 750-761.

Telfer, E. (2002). Food as Art. Arguing about Art: Contemporary Philosophical Debate. A. Neill and A. Ridley. New York, Routledge: 9-27.

Warde, A. (1994). "Changing Vocabularies of Taste, 1967-92:: Discourses about Food Preparation." British Food Journal 96(9): 22-25.

Watson, P., et al. (2008). "Online communities and the sharing of extraordinary restaurant experiences." Journal of Foodservice 19(6): 289-302.

Research element

Small group presentations will require students to identify a topic within food and performance that they will explore and share with the rest of the group by means of a 20 minute presentation

Interdisciplinary

It is intended to work with members of the Food GRP in sharing their discipline-specific engagement with food.

Subject specific skills

Awareness of consumption and sustainability

Transferable skills

Presentation
Collaboration
Production
Performance

Study

Study time

Type	Required
Lectures	12 sessions of 1 hour (4%)
Seminars	12 sessions of 1 hour (4%)
Tutorials	2 sessions of 2 hours (1%)
Project supervision	3 sessions of 2 hours (2%)
Supervised practical classes	1 session of 2 hours (1%)
Private study	264 hours (81%)
Assessment	24 hours (7%)
Total	324 hours

Private study description

Reading/viewing for each of the 12 lecture/seminar sessions
Group work on presentations
Rehearsal for performance

Costs

No further costs have been identified for this module.

Assessment

You do not need to pass all assessment components to pass the module.

Assessment group A

	Weighting	Study time
Seminar Presentation	40%	8 hours
You will work in groups of 2 or 3 to prepare a presentation on a subject related to the module. You should submit a proposal outlining your area of presentation and I will then provide feedback (to groups in tutorials) on any additional materials or resources that you may wish to consider. Each presentation will be followed by 10 minutes of discussion led by the presenters. The presentation will be assessed by myself and another member of staff. The duration of the presentations is as follows Group of 2: 15-20 minutes (+ 10 minutes of discussion led by presenters) Group of 3: 20-25 minutes (+ 10 minutes of discussion led by presenters) The presentation may take the form of a talk, a performance lecture, a meal, or indeed any format that is appropriate to the elaboration of your topic. If your presentation involves scenic elements or requires technical support then this should be conveyed in your proposal so that any resourcing issues can be identified and resolved and allowance made for any set-up and strike time between presentations.		
Practical Exam	60%	16 hours
You will work in groups of 3-5 to devise and present a performance work informed by themes studied on the module		

Feedback on assessment

TPS Feedback sheet

Availability

Courses

This module is Optional for:

- Year 4 of UENA-QW35 Undergraduate English and Theatre Studies with Intercalated Year

This module is Option list B for:

- Year 3 of UTHA-QW34 Undergraduate English and Theatre Studies
- UTHA-W421 Undergraduate Theatre and Performance Studies
 - Year 3 of W421 Theatre and Performance Studies
 - Year 3 of W421 Theatre and Performance Studies
- Year 4 of UTHA-W422 Undergraduate Theatre and Performance Studies (with Intercalated Year)