

LIT 4483/EUS 3930: Feasts, Famines, Revolutions: The Hungry Nineteenth Century
(Section:15331; Class #: 19E7/Section: 24539; Class: 32MS)
Fall 2022



“Tom Raw Between Smoke and Fire,” Illustration from Anonymous, *Tom Raw* (R. Ackermann, 1828)

Instructor	Meghna Sapui
Course meeting times & locations	T, Periods 5-6 (11:45 AM – 1:40 PM); R, Period 6 (12:50 PM – 1:40 PM). TUR 1105
Office Location and Hours	TUR tba; T & R, 2:00 PM – 3 PM.
Course website	Canvas
Instructor Email	meghna.sapui@ufl.edu

Course Description:

This course seeks to reimagine the long nineteenth century as one driven by its hunger. Focusing on different manifestations of hunger in this period—famines, feasts, food riots, and rebellions—gives us a truly global, and visceral, understanding of its history, culture, and politics. This course begins by evaluating the revolution, of regimes and tastes, by looking at how the French Revolution was rooted in food shortages and led to the development of the art of gastronomy and

the figure of the gourmand. From a discernment of taste and love for good food, we move on to an examination of literal and metaphorical sweetness *vis-à-vis* sugar and the enslaved bodies that produced it in the textual and visual archives of French and British Abolition. This is followed by a careful analysis of hunger, starvation, and migration, ushered in by the European potato failures of the 1840s, particularly devastating in Ireland. Then, we look at the role that tea and meat play in Britain's self-representation and colonial administration. Finally, we close with a discussion of how gastronomy, in the hands of *fin de siècle* writers, develops into texts and tropes of desire, decadence, and disease.

Texts covered will include: Selections from Alexandre Balthazar Laurent Grimod de la Reynière, *The Gourmand's Almanac* (1803-1812), *The Host's Manual* (1812); Selections from Jean-Anthelme Brillat-Savarin, *Physiologie du Gout* (1826); Selections from Charles Lamb, *Essays of Elia* (1823); William Fox's *An Address to the People of Great Britain on the Utility of Refraining from the Use of West India Sugar and Rum* (1791); Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African* (1789); Selection from Mrs. Hoare's *Shamrock Leaves* (1851); Joseph Sheridan LeFanu's *Green Tea* (1871); Elizabeth Gaskell's *Cranford* (1853); Krishna Mohana Banerjee's *The Persecuted* (1831); Henry Meredith Parker's "Young India: A Bengal Eclogue;" Richard Leveridge's "When mighty roast Beef was the Englishman's Food;" Rudyard Kipling's *Kim* (1901); Selections from Elizabeth Robins Pennell, *The Feasts of Autolycus, or The Diary of a Greedy Woman* (1896); Algernon Charles Swinburne's *Poems and Ballads* (1896).

This course encourages students to revisit and reimagine the gustatory lives and afterlives of the nineteenth century, and to do so with cognizance of Europe's expansive and contested borders and relations. We will use textual, visual, and archival materials to assess how food shapes individual and national identities. Assignments will include brief critical reflections; presenting an introductory guide to digital archives of eighteenth and nineteenth-century materials, particularly archives that focus on understudied materials from the European imperial peripheries; a Wikipedia edit-a-thon that utilizes our classroom skills to expand publicly accessible knowledge of this period, specifically its authors of color; utilizing social media tools to examine the present "life" of one of the foods/concepts we encounter in this course in a creative collaborative project; and, finally, building up to a research paper based on the materials students engage with throughout the course.

Assignments (see below for Grading Rubric):

Class Participation: Attendance + In-Class Work [10%]

Students are expected to read/view the assigned materials before class. Consistent participation in class discussions and demonstrated knowledge of the assigned readings will contribute to this portion of the final grade. In-class participation will take the form of discussions and reading quizzes during synchronous class sessions. Participation in writing lessons and peer review workshops is also included in this grade. For asynchronous sessions, completing the reading and writing due for that day in a timely manner will constitute class participation.

Critical Reflections [20%]

Students will occasionally be asked to write reflections as placeholders for class discussions. These reflections are due as indicated on the class schedule. The assignment prompt for each post will provide guiding questions to help students shape their thoughts and reflections. While these reflections are not restricted by a fixed subject/topic/theme and are instead meant to be a "stop-and-think" exercise, students are encouraged to locate their reflections in the scheme of their class readings. Albeit brief, these are meant to serve as think pieces that can later be generative for longer assignments, and should, therefore, have elements of summary, and conceptual organization in them.

Introducing an Archive [20%]

Students will pick a date for a 15-minute presentation on a relevant archive of materials from the long nineteenth century, particularly as these relate to the interests of the course in exploring and learning about underrepresented communities, cultures, and individuals. These presentations will introduce the archive, demonstrate the archive's digital catalogue, and provide a practical guide to use it, with the intent to not only produce knowledge of these materials but also to allow those interested in utilizing them for scholarly and pedagogic work.

Wikipedia Edit-a Thon [20%]

This assignment requires students to either create a Wikipedia page or to substantially edit a stub of an existing page on a relevant topic of their choice. The page will take the shape of a well-researched expository essay with ethical citational practices.

Culinary Lives/Afterlives [10%]

For this assignment, students will post images of a specific food item/culinary preparation of their choice, sourced from historical textual and visual sources to the class Instagram page. This will be accompanied by a 500–700-word caption that explains the historical significance and continuing cultural influence of the food.

Research Paper [20%]

This assignment asks students to combine close reading skills with critical concepts or historical information introduced in class or supplemental readings. The goal is for students to produce a strong conceptual argument supported by textual and contextual evidence.

Required Texts:

Since this is an Affordable UF course, digital versions of all readings will be provided by the instructor. Their locations are listed on the schedule of readings below. However, if students wish to own hard copies of texts, they are free to acquire the editions as listed below:

- Olaudah Equiano, *The Interesting Narrative and Other Writings*, Penguin Classics, 2003, <https://www.penguinrandomhouse.com/books/286566/the-interesting-narrative-and->

[other-writings-by-olaudah-equiano-edited-with-an-introduction-and-notes-by-vincent-carretta/9780142437162/](https://global.oup.com/academic/product/cranford-9780199558308?cc=us&lang=en&)

- Elizabeth Gaskell, *Cranford*, Oxford UP, 2011, <https://global.oup.com/academic/product/cranford-9780199558308?cc=us&lang=en&>.
- Rudyard Kipling, *Kim*, Penguin Classics, <https://www.penguinrandomhouse.com/books/310103/kim-by-rudyard-kipling/>.

Course Policies:

1. You must complete all assignments to receive credit for this course.
2. Attendance: This class is meant to not only help students to read and write about women's anger, but also to think about the same. Key to the process of thinking about women and anger is exchanging ideas, perspectives, and experiences of encountering texts. Thus, presence in class is mandatory.
Missing more than 6 classes without a University approved reason for absence will result in a failure. Missing 3 or more classes without substantive documentation will impact your grade. Missing any significant number of classes will certainly qualitatively impact your participation in class in all forms.
3. Tardiness is strongly discouraged. Students who must be tardy to class should attempt to be minimally disruptive and maximally prepared and constructive participants in class. Entering class after roll call will count as a tardy. 3 instances of tardiness will equal 1 absence, barring extenuating circumstances.
4. Paper Format & Submission: All papers must be submitted at the designated time on Canvas. Submission formats should be restricted to .doc files, unless there are images, in which case, PDFs are acceptable.
5. Late Papers/Assignments: Late papers will be accepted for all University excused absences, as well as for personal, medical or family emergencies. Students needing an extension for any reason should contact me as soon as they know they will need one *before the assignment deadline*. Late assignments, under any other circumstances, will not be entertained.
6. Paper Maintenance Responsibilities. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
7. UF's policy on Sexual Harassment: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>
8. Academic Honesty and Definition of Plagiarism. UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. The UF Student Honor Code defines plagiarism as follows:

A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - c. Submitting materials from any source without proper attribution.
 - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
9. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor early in the semester. Every possible effort will be made not only to accommodate but to welcome and collaborate with students with different abilities and needs. This classroom is a space where all abilities are valued; students are encouraged to meet with me to discuss what can be done to enable their full participation in the class's intellectual work.
 10. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
 11. Grade Appeals. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
 12. Course Evaluations. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course:
<https://evaluations.ufl.edu/evals/Default.aspx> .
 13. Students who are in distress or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/> . Students missing class due to such difficulties are encouraged to be in touch with me to discuss a schedule for makeup work if needed.
 14. This classroom welcomes and affirms diversity, including but not limited to gender, race, sexuality, and all intersections thereof. As part of our classroom culture, students should feel comfortable speaking from their individual experiences as well as honoring experiences of other students, while engaging seriously and with an open mind with both others' experiences and the substance of the course material. Much of our work is collaborative, discussions as well as some writing assignments. Students are therefore asked to treat their classmates, and myself, as collaborators in an educational and intellectual project, with all the respect they would provide collaborators in any other setting.
 15. UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

16. Policy on environmental sustainability. Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County Friends of the Library annual book sale).
17. Electronics in Class: Students should bring their computers to class since all class work, assignments, and a majority of the class readings are on Canvas. If a student does not have current access to a laptop, then they must make sure that they have the required digital access, either on other electronic devices, or on paper. Using electronics in the classroom for reasons unrelated to the class is not allowed.

Schedule of Readings & Assignments:

DAYS	READINGS	DUE
Week 1: A Revolution in Taste		
R (8/26):	<i>Gusto: Essential Writing in Nineteenth Century Gastronomy</i> , ed. By Denise Gigante. Routledge, 2005, "Introduction," pp. xxvii-xxxix.	
Week 2: A Revolution in Taste		
T (8/30):	<ul style="list-style-type: none"> • Selections from Alexandre Balthazar Laurent Grimod de la Reynière, <i>The Gourmand's Almanac</i> (1803-1812), <i>The Host's Manual</i> (1812), pp. 1-40 • Selections from Jean-Anthleme Brillat-Savarin, <i>Physiologie du Gout</i> (1826); pp. 141-173. 	
R (9/1):	Charles Lamb, <i>Essays of Elia</i> (1823) <ul style="list-style-type: none"> • "Grace Before Meat" (pp. 209-220) • "A Dissertation Upon Roast Pig" (pp. 276-288). 	<i>Due: Critical Reflection #1</i>
Week 3: Sweetness		
T (9/6):	<ul style="list-style-type: none"> • William Fox, <i>An Address to the People of Great Britain on the Utility of Refraining from the Use of West India Sugar and Rum</i> (1791), pp. 1-12. https://digitalcollections.nyhistory.org/i/slandora/object/nyhs%3A78332#page/1/mode/2up. • "Sugar and Visual Imagination in the Atlantic World, circa 1600-1860," https://www.brown.edu/Facilities/John 	

	Carter Brown Library/exhibitions/sugar/pages/eden.html .	
R (9/8):	<ul style="list-style-type: none"> Olaudah Equiano, <i>The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African</i> (1789), pp. 1-74, https://archive.org/details/lifeofolaudahequ00equi_0/page/n13/mode/2up 	
Week 4: Sweetness		
T (9/13):	<ul style="list-style-type: none"> Equiano, <i>The Interesting Narrative of the Life of Olaudah Equiano</i>, pp. 75-192, https://archive.org/details/lifeofolaudahequ00equi_0/page/n13/mode/2up 	
R (9/15):	<ul style="list-style-type: none"> Equiano, <i>The Interesting Narrative of the Life of Olaudah Equiano</i>, pp. 193-239, https://archive.org/details/lifeofolaudahequ00equi_0/page/n13/mode/2up 	Due: Critical Reflection #2
Week 5: Sweetness & Starvation		
T (9/20):	<ul style="list-style-type: none"> Equiano, <i>The Interesting Narrative of the Life of Olaudah Equiano</i>, pp. 240-294, https://archive.org/details/lifeofolaudahequ00equi_0/page/n13/mode/2up 	
R (9/23):	<ul style="list-style-type: none"> Mrs. Hoare, <i>Shamrock Leaves</i> (1851), "The Black Potatoes," pp. 32-49; "The Living and the Dead," pp. 94-107. https://www.google.com/books/edition/Shamrock_Leaves/LrUBAAAAQAAJ?hl=en&gbpv=1 	
Week 6: Starvation		
T (9/27):	Mrs. Hoare, <i>Shamrock Leaves</i> (1851), "Little Mary," pp. 80-93; "A Sketch of the Famine," pp. 205-213. https://www.google.com/books/edition/Shamrock_Leaves/LrUBAAAAQAAJ?hl=en&gbpv=1	Due: Critical Reflection #3
R (9/29):	Instructor away at conference.	Due: Culinary Lives/Afterlives
Week 7: A Cup of Tea		
T (10/4):	<ul style="list-style-type: none"> Joseph Sheridan LeFanu. <i>Green Tea</i> (1871). Project Gutenberg. 	

	<ul style="list-style-type: none"> Erika Rappaport, <i>A Thirst for Empire: How Tea Shaped the Modern World</i>, pp. 120-143. 	
R (10/6):	<ul style="list-style-type: none"> Elizabeth Gaskell, <i>Cranford</i> (1853), Chapters 1-3. https://www.gutenberg.org/files/394/394-h/394-h.htm 	
Week 8: A Cup of Tea		
T (10/11):	<ul style="list-style-type: none"> Elizabeth Gaskell, <i>Cranford</i> (1853), Chapters 4-12. https://www.gutenberg.org/files/394/394-h/394-h.htm 	
R (10/13):	<ul style="list-style-type: none"> Elizabeth Gaskell, <i>Cranford</i> (1853), Chapters 13-16. https://www.gutenberg.org/files/394/394-h/394-h.htm 	Due: Critical Reflection #4
Week 9: Empire & Eating		
T (10/18):	<ul style="list-style-type: none"> Banerjea, Krishna Mohana Banerjea. <i>The Persecuted</i> (1831). <i>Indian Drama in English: The Beginnings</i>, ed. Ananda Lal. Jadavpur University Press, 2019 	
R (10/21):	<ul style="list-style-type: none"> Parker, Henry Meredith. "Young India: A Bengal Eclogue." <i>Bole Ponjis, Volume the Second</i>. Calcutta: W. Thacker & Co., 1851. <i>Google Books</i>. Leveridge, Richard. "When mighty roast Beef was the Englishman's Food," in <i>The Vocal Miscellany. A Collection of above Four Hundred Songs</i>. London: J. and J. Hazard, 1738. <i>Google Books</i>. 	
Week 10: Empire & Eating		
T (10/25):	<ul style="list-style-type: none"> Rudyard Kipling, <i>Kim</i>, Chapters 1-3. https://www.gutenberg.org/files/2226/2226-h/2226-h.htm 	
R (10/27):	<ul style="list-style-type: none"> Rudyard Kipling, <i>Kim</i>, Chapters 4-5. https://www.gutenberg.org/files/2226/2226-h/2226-h.htm 	Due: Critical Reflection #5
Week 11: Empire & Eating		
T (11/1):	<ul style="list-style-type: none"> Rudyard Kipling, <i>Kim</i>, Chapters 6-9. https://www.gutenberg.org/files/2226/2226-h/2226-h.htm 	
R (11/3):	<ul style="list-style-type: none"> Rudyard Kipling, <i>Kim</i>, Chapters 10-11. https://www.gutenberg.org/files/2226/2226-h/2226-h.htm 	
Week 12: Empire & Eating		

T (11/8):	<ul style="list-style-type: none"> Rudyard Kipling, <i>Kim</i>, Chapters 12-14. https://www.gutenberg.org/files/2226/2226-h/2226-h.htm 	
R (11/10):	<ul style="list-style-type: none"> Rudyard Kipling, <i>Kim</i>, Chapter 15. https://www.gutenberg.org/files/2226/2226-h/2226-h.htm 	<i>Due: Critical Reflection #6</i>
Week 13: Decadence: Eating, Desiring		
T (11/15):	<ul style="list-style-type: none"> Selections from Elizabeth Robins Pennell, <i>The Feasts of Autolycus, or The Diary of a Greedy Woman</i>. 1896. The Saalfield Publishing Company, 1900. Project Gutenberg. https://www.gutenberg.org/files/41696/41696-h/41696-h.htm 	
R (11/17):	<ul style="list-style-type: none"> Selections from Elizabeth Robins Pennell, <i>The Feasts of Autolycus, or The Diary of a Greedy Woman</i>. 1896. The Saalfield Publishing Company, 1900. Project Gutenberg. https://www.gutenberg.org/files/41696/41696-h/41696-h.htm 	<i>Due: Wikipedia edit-a-thon</i>
Week 14:		
T (11/22):	<ul style="list-style-type: none"> Conferences 	<i>Due: Critical Reflection #7</i>
R (11/24):	<ul style="list-style-type: none"> Thanksgiving Break. 	
Week 15: Decadence: Desire & Disease		
T (11/29):	<ul style="list-style-type: none"> Swinburne, Algernon Charles. "Dolores" 1896. <i>Poems and Ballads</i>. William Heinemann, 1917. Project Gutenberg. https://www.gutenberg.org/files/35402/35402-h/35402-h.htm 	
R (12/1):	<ul style="list-style-type: none"> Swinburne, Algernon Charles. "Laus Veneris." 1896. <i>Poems and Ballads</i>. William Heinemann, 1917. Project Gutenberg. https://www.gutenberg.org/files/35402/35402-h/35402-h.htm 	<i>Due: Critical Reflection #8</i>
Week 16:		
T (12/6):	<ul style="list-style-type: none"> Workshop Final Papers. 	
R (12/8):	<ul style="list-style-type: none"> Reading Day. 	<i>Due: Research Paper</i>

Grading Scale:

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

Grading Rubric

- A- The paper displays conceptual clarity and is familiar with the text in question. Details from the text and its techniques are skillfully included in order to substantiate the claims made. There are few grammatical or syntactical errors in the paper.
- B- The paper attempts to construct an argument using evidence from the text and secondary sources and is reasonably successful. There are grammatical and syntactical errors that disrupt the flow of the essay.
- C- The paper is confused regarding its argument and is unable to synthesize textual and contextual material well. There are grammatical and syntactical mistakes that affect the accessibility of the argument.
- D - The paper displays little knowledge of the text, its formal elements or the period during which it was produced. It is unable to construct a coherent argument and is replete with grammatical and syntactical errors.