

 FLORIDA ATLANTIC UNIVERSITY	NEW COURSE PROPOSAL Undergraduate Programs		UUPC Approval <u>2-23-26</u> UFS Approval _____ SCNS Submittal _____ Confirmed _____ Banner Posted _____ Catalog _____
	Department College <i>(To obtain a course number, contact erudolph@fau.edu)</i>		
Prefix Number	<i>(L = Lab Course; C = Combined Lecture/Lab; add if appropriate)</i> Lab Code	Type of Course	Course Title
Credits <i>(See Definition of a Credit Hour)</i>	Grading <i>(Select One Option)</i> Regular Sat/UnSat	Course Description <i>(Syllabus must be attached; see Template and Guidelines)</i>	
Effective Date <i>(TERM & YEAR)</i>			
Prerequisites, with minimum grade*		Corequisites	Registration Controls <i>(Major, College, Level)</i>
*Default minimum passing grade is D-. Prereqs., Coreqs. & Reg. Controls are enforced for all sections of course			
WAC/Gordon Rule Course Yes No WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to proposal. See WAC Guidelines .		Intellectual Foundations Program (General Education) Requirement <i>(Select One Option)</i> General Education criteria must be indicated in the syllabus and approval attached to the proposal. See Intellectual Foundations Guidelines .	
Minimum qualifications to teach course			
Faculty Contact/Email/Phone		List/Attach comments from departments affected by new course	
Approved by		Date	
Department Chair <u>Eric Berlatsky</u>		<u>January 22, 2026</u>	
College Curriculum Chair <u>Robin Larson</u>		<u>01/23/2026</u>	
College Dean <u>[Signature]</u>		<u>01/23/2026</u>	
UUPC Chair <u>Korey Sorge</u>		<u>2-23-26</u>	
Undergraduate Studies Dean <u>Dan Meeroff</u>		<u>2-23-26</u>	
UFS President _____		_____	
Provost _____		_____	

Email this form and syllabus to mjenning@fau.edu seven business days before the UUPC meeting.

LAS 3143



Cuisine, Community and Culture: Latin America & Florida

3 credits

CRN#: 00000

PROF. ALEJANDRA AGUILAR DORNELLES

Office: CU286

maguilardornelle@fau.edu

Course Description:

This course uses literature, film, art and music to explore the cultural practices that shape food production, preparation and consumption in Latin America from the colonial period to nowadays. The course provides students with conceptual tools to understand and evaluate food as an integral part of any culture. This course has a community engagement component to encourage students to explore the food services (on campus), food production and food market (in the city/region). This course will develop students' writing and communication skills for a career in hospitality, food, communication and media.

Methodology:

This course is taught using a student-centered approach to promote self-reflection, diversity awareness, and enhance awareness of student's critical thinking and collaborative skills. This approach emphasizes (a) providing meaningful and comprehensible input to learners, (b) establishing the role of the student as an active participant in the learning process, and (c) focusing on questions related to social justice and racial equity as the foundation for class discussions. As a student in this class, your primary tasks are (a) to complete all readings and assignments before coming to class; (b) to participate actively and enthusiastically in classroom activities and discussions; (c) to contribute to the generation of collective knowledge regarding the course's topics.

Learning Outcomes

When students complete this course, they will be able to:

- recognize how different disciplines have constructed ideas about food and its connection with colonization and decolonization processes,
- analyze the effects of oppression and privilege in relation to access to food,

- demonstrate an understanding of the origins, evolution, and issues of food practices and its representation,
- recognize and evaluate historical processes and their impact on food production, representation and consumption,
- analyze and compare different culinary practices in Latin America, and the way such traditions shape individual and communities' everyday life,
- develop knowledge and vocabulary about political, social, economic, cultural, and environmental issues in Latin America, with a special emphasis on literature, film and visual arts depicting culinary traditions and Native, European and African roots,
- develop analytical and argumentative skills through written assignments, oral reports, leading discussions, and essays so that the student can apply their knowledge to specific social and cultural topics raised during the course.

Course Prerequisites:

None

Required Texts:

All readings and multimedia texts are available as PDFs or links on Canvas.

COURSE REQUIREMENTS:

Attendance and Participation

This class requires the attendance and active participation of all students. Class participation includes participating in discussion, in-class workshops, leading a discussion, reporting on on-going paper research, tying readings together, summarizing readings and other in-class activities. Postings to Canvas about a class discussion also count as participation. All contributions should reflect an attentive reading of all assigned texts. This means that students should formulate their own thoughts, questions and analysis; and it also means listening actively to others and responding to them.

Excessive absences (more than two without an excuse), arriving late (more than 10 minutes late), leaving early, and/or not participating in class will result in a lower grade. You may miss no more than 2 classes without penalty; after one unjustified absence, the participation grade drops 10%. Late work will not be accepted except in extraordinary circumstances. If you are unable to come to class, you are responsible for making up missed work. If you miss an in-class assignment, contact me as soon as possible for a make-up. Except in exceptional circumstances (such as illnesses, accidents or family crises), I will not accept late any work that has been assigned in advance on the syllabus.

Leading discussions

Each student will have the opportunity to prepare the readings of a particular class meeting and help guiding the discussion throughout the class. To prepare the discussion properly, please keep in mind that the focus should always be to provide a critical and informed analysis of the readings. You should set up the discussion by bringing meaningful questions to the class while doing your best to promote a lively exchange of ideas. More details to follow.

Grading Criteria:

COURSE SCHEDULE

Attendance and Participation	25%
Work in class	10%
Leading discussions	10%
Restaurant Review	5%
Interview Profile	5%
Food in Film Analysis	10%
Rituals, Food, and Holidays Essay	10%
Food Blog / Podcast	10%
Food and Community Essay	15%

Grading Scale

A	93-100
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	59-62
F	<58

Code of Academic Integrity policy statement:

“Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001-
https://www.fau.edu/ctl/4.001_Code_of_Academic_Integrity.pdf.”

Plagiarism: *Presenting as one’s own work the work of another person (for example, the words, ideas, information, data, evidence, organizing principles, or style of presentation of someone else). Plagiarism includes paraphrasing or summarizing without acknowledgment, submission of another student’s work as one’s own, the purchase of prepared research or completed papers or projects, and the unacknowledged use of research sources gathered by someone else. Failure to indicate accurately the extent and precise nature of one’s reliance on other sources is also a form of plagiarism. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly, or creative indebtedness, and the consequences for violating University regulations.*

<http://www.lib.usm.edu/legacy/plag/plagiarismtutorial.php>

COURSE SCHEDULE

Disability policy statement:

“In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU’s campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.”

Counseling and Psychological Services (CAPS) Center:

“Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU’s Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>.”

Student E-Mail Policy:

Effective August 1, 2004, FAU adopted the following policy: “When contacting students via e-mail, the University will use only the student’s FAU e-mail address. This will ensure that e-mail messages from FAU administration and faculty can be sent to all students via a valid address. E-mail accounts are provided automatically for all students from the point of application to the University.” Please use your FAU account when e-mailing your instructor. If you use a personal e-mail account (e.g., hotmail, yahoo, g-mail, etc.) your instructor may not receive it as it may be sent to junk mail. FAU e-mail is considered by the university to be official communication.

Artificial Intelligence Preamble

FAU recognizes the value of generative AI in facilitating learning. However, output generated by artificial intelligence (AI), such as written words, computations, code, artwork, images, music, etc., for example, is drawn from previously published materials and is not your own original work. FAU students are not permitted to use AI for any course work unless explicitly allowed to do so by the instructor of the class for a specific assignment. [Policy 12.16 Artificial Intelligence].

Class policies related to AI use are decided by the individual faculty. Some faculty may permit the use of AI in some assignments but not others, and some faculty may prohibit the use of AI in their course entirely. In the case that an instructor permits the use of AI for some assignments, the assignment instructions will indicate when and how the use of AI is permitted in that specific assignment. It is the student’s responsibility to comply with the instructor’s expectations for each assignment in each course. When AI is authorized, the student is also responsible and accountable for the content of the work. AI may generate inaccurate, false, or exaggerated information. Users should approach any generated content with skepticism and review any information generated by AI before using generated content as-is.

If you are unclear about whether or not the use of AI is permitted, ask your instructor before starting the assignment. Failure to comply with the requirements related to the use of AI may constitute a violation of the Florida Atlantic Code of Academic Integrity, Regulation 4.001. Proper Citation: If the use of AI is permitted for a specific assignment, then use of the AI tool must be properly documented and cited. For more information on how to properly cite the use of AI tools, visit <https://fau.edu/ai/citation>

AI Language Specific to the Course

AI Flexible Policy: The use of AI to assist in work assigned in this specific course is permitted only for specific assignments as indicated by the instructor. Use must be properly documented and cited per instructor guidelines.

COURSE SCHEDULE

Week 1	
<p><i>Why should we study food? How and in what ways do food, media, and culture intersect? How is food part of and a display of identity?</i></p>	<p>Introduction to the course: Syllabus</p> <p>Readings:</p> <ul style="list-style-type: none"> • Belasco, W. "Why Study Food?" <i>Food: The Key Concepts</i>. New York: Berg, 2008, pp. 1-13. • Parasecoli, F. "Food, cultural studies, and popular culture." <i>Routledge International Handbook of Food Studies</i>, edited by K. Albala (Ed.), New York: Routledge, 2013, pp. 274-281.
Week 2	
<p><i>Pre-Colombian cuisine and culture</i></p>	<p>Movie: <i>Opening The Earth: The Potato King</i> in Kanopy (FAU's Library)</p> <p>Readings:</p> <ul style="list-style-type: none"> • Krögel, Alison. "Food, Power, and Discursive Resistance in Tahuantinsuyu and the Colonial Andes," <i>Food Studies in Latin American Literature</i>, edited by Rocio del Aguila and Vanesa Miseres. U Arkansas P, 2021, pp. 21-38. • Harrison, Regina. "The Potato: Culture and Agriculture in Context." <i>Food Studies in Latin American Literature</i>, edited by Rocio del Aguila and Vanesa Miseres. U Arkansas P, 2021, pp. 39-58.
Week 3	
<p><i>Food in the Baroque</i></p>	<p>Video: "The Kitchen Philosopher": Sor Juana Inés de la Cruz https://www.youtube.com/watch?v=WNhyrpuZtAI</p> <p>Readings:</p> <ul style="list-style-type: none"> • "Still Life, Food, and Fiction: Diversions from the Colonial Baroque," by Rodrigo Labriola. • Vera Báez, Paola Jeannete and Ángel T. Tuninetti. "The Culinary World of Sor Juana Inés de la Cruz." <i>Food Studies in Latin American Literature</i>, edited by Rocio del Aguila and Vanesa Miseres. U of Arkansas P. 2021, pp. 59-72.
Week 4	
<p><i>The African Influence on Latin American Cuisine</i></p>	<p>Movie: <i>The Last Supper</i>, directed by Tomas Gutierrez Alea</p> <p>Readings:</p> <ul style="list-style-type: none"> • Sugar and the Plantation System https://www.worldhistory.org/article/1795/life-on-a-colonial-sugar-plantation/ • Pite, Rebekah E. "The Force of Food: Life on the Atkins Family Sugar Plantation in Cienfuegos, Cuba, 1884-1900." <i>The Massachusetts Historical Review</i> 5 (2003): 58-93.
Week 5	

COURSE SCHEDULE

<p><i>México: Movies, Food and Texts</i></p>	<p>Documentary: Chef’s Table: BBQ Rosalía Chay Chuc Movie: <i>Like Water for Chocolate</i> Readings:</p> <ul style="list-style-type: none"> • Montes Garcés, Elizabeth. “Sense of Place and Gender in Rosario Castellanos's ‘Cooking Lesson.’” <i>Food Studies in Latin American Literature</i>, edited by Rocio del Aguila and Vanesa Miseres. U Arkansas P, 2021, pp. 141-154. • Lopez-Rodriguez, M. “Cooking Mexicanness: Shaping National Identity in Alfonso Arau's <i>Como agua para chocolate</i>.” <i>Reel Food: Essays on Food and Film</i>, edited by A. Bower, Oxon, UK: Routledge, 2004, pp. 61-73.
Week 6	
<p><i>The Evolution of Mexican Cuisine in pop culture</i></p>	<p>Movie: <i>Tortilla Soup</i>, directed by María Ripoll. Readings:</p> <ul style="list-style-type: none"> • Castañón, Adolfo. “The Evolution of Mexican Cuisine: Five Gastronomical Seasons, <i>Mole, Pozole, Tamal, Tortilla, and Chile Relleno</i>,” pp. 238- 271. • Aguilar-Rodríguez ‘Las penas con pan son menos’: Race, Modernity and Wheat in Modern Mexico.” pp. 539-565.
Week 7	
<p><i>From the canvas to the kitchen: women artists in Mexico</i></p>	<p><i>At the table with Frida Kahlo</i> (selected paintings) Readings:</p> <ul style="list-style-type: none"> • Aguilar-Rodríguez. “Homemaking in 1950s Mexico: Women, Class, and Race through the Kitchen Window.” pp. 125-140. • Calderón de la Barca, Madame. <i>Life in Mexico; the letters of Fanny Calderón de la Barca, with new material from the author's private journals</i>, pp. 373-380.
Week 8	
<p><i>From the canvas to the kitchen: women artists in Mexico</i></p>	<p>Readings:</p> <ul style="list-style-type: none"> • Asturias, Miguel Angel. <i>Hombres de maíz / Men of Maize</i> (excerpt) • Climent-Espino, Rafael. “A gastrocritical reading of Miguel Angel Asturias's early narrative: • Cowling. <i>Chocolate: how a New World commodity conquered Spanish literature</i>. pp. 132-158.
Week 9	
<p><i>Caribbean flavors</i></p>	<p>Readings:</p> <ul style="list-style-type: none"> • Obejas, Achy. "We Came All the Way from Cuba So You Could Dress Like This?" • Maeseneer, Rita de. “Food in Recent Cuban Literature (1990–2016): From Hero in the Special Period Fiction to Almost Zero in the Generation Zero,” pp. 340-364. • Santos Febres, Mayra. “Marina’s fragrance” / “Marina y su olor” • Namaste, Nina. “Lemons, Oregano, Satisfaction, and Hopeless Melancholy: Agency, Subversion, and Identity in Mayra Santos Febres's ‘Marina y su olor’” pp. 155-172.

COURSE SCHEDULE

Week 10	
<i>South America: Movies, Food & Texts</i>	<p>Documentaries: Barbecue & Street Food: Latin America. La Paz-Bolivia</p> <p>Movie: <i>Todo sobre el asado / Everything about the asado</i>, directed by Mariano Cohn and Gastón Duprat</p> <p>Readings:</p> <ul style="list-style-type: none"> • Cobb, Russell. "American Counterpoints: Barbacoa and Barbecue beyond Nation." pp. 221-238.
Week 11	
<i>Restaurants and Rising Latino Food Stars</i>	<p>Movie: <i>Son of the Bride / El hijo de la novia</i>, directed by Juan José Campanella</p> <p>Movie: <i>Peru Sabe – A film by Ferran Adria and Gaston Acurio</i></p> <p>Readings:</p> <ul style="list-style-type: none"> • Sanchez, Aaron. <i>Where I Come From: Life Lessons from a Latino Chef</i> (excerpt)
Week 12	
	Field work: Hispanic / Latino grocery stores, restaurants
Week 13	
<i>Latino community in Florida</i>	<p>Documentary: <i>The fields of Immokalee</i></p> <p>Readings:</p> <ul style="list-style-type: none"> • "Facts and Figures on Florida Farmworkers" • Alcivar, Jair, et al. "Perceived Health and Diet Quality Among Hispanics in South Florida." <i>Journal of Immigrant and Minority Health</i> 26.1 (2024): 243-246. • Himmelgreen, David, et al. "'I don't make the soups anymore': pre-to post-migration dietary and lifestyle changes among Latinos living in West-Central Florida." <i>Ecology of food and nutrition</i> 46.5-6 (2007): 427-444. • Kirchoff, Christie, and Cristina Palacios. "Evaluation of snack food environment at a large Hispanic serving college in south Florida utilizing the nutrition environment measurement scale for vending machines (NEMS-V)." <i>Current Developments in Nutrition</i> 4 (2020)
Week 14	
<i>Food Tourism</i>	<p>Readings:</p> <ul style="list-style-type: none"> • Fonseca, Vanessa. "Nuevo Latino: Rebranding Latin American Cuisine." <i>Consumption, markets and culture</i> 8.2 (2005): 95-130. • Gutierrez, Sandra A. <i>Latin american street food: the best flavors of markets, beaches, and roadside stands from Mexico to Argentina</i>. UNC Press Books, 2013. (excerpt) • Mateus Gutierrez, Viviana. "Alma de maíz: Transmission of Latin American indigenous cultural heritage through hospitality spaces." (2021). • Belisle, Francois J. "Tourism and food production in the Caribbean." <i>Annals of tourism research</i> 10.4 (1983): 497-513.
Week 15	

COURSE SCHEDULE

<i>Latino Festivals, Celebrations and Fiestas</i>	El día de los Muertos / Day of the Dead, Quinceañera, Primera comunión, Navidad (excerpts) Readings: <ul style="list-style-type: none">• Schlüter, Regina G. "Promoting regional cuisine as intangible cultural heritage in Latin America." <i>Food and the Tourism Experience: The OECD-Korea Workshop</i>. 2012.
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