

# Teaching the History of Food Online: Using Instagram and Active Learning to Connect the Past and the Present

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WHAT IF INSTRUCTORS OF HISTORY could prompt their students to make regular connections between historical events and their everyday lives, thoughts, and routines? (Isn't this, on some level, what all history instructors hope for?) How could the use of both social media and specific assignments incorporating technology foster such associations? Since we all eat, and many of us also shop for food and cook—every day—classes on the history of food naturally offer fertile ground for building this kind of relationship between the past and the present. This essay explores how in a university-level class on the history of food, I have developed two particular online assignments—the use of Instagram, and the cooking of historical recipes while recording the process in photographs or videos—to directly encourage students to integrate their knowledge of history into their daily lived experiences.

In my twenty years of teaching history at the college level, I have found that very few subjects excite students as much as food and eating. This is hardly surprising, since in the twenty-first century, we have more opportunities than ever to consume a variety of dishes from around the world—either in restaurants or at home—and our

global “foodie” culture prompts a natural curiosity among students about the history of dishes such as barbecue, burritos, pasta, and pizza. In addition, from the instructor’s perspective, food history naturally combines economic, social, and cultural history, as well as the histories of gender, race, and class, allowing the instructor to teach something that is fun and engaging while still timely and academically relevant, if not rigorous. The scholarly field of food history is booming, so teaching in this field is more exciting than ever. The study of historical foodways represents one of the fastest-growing genres of history in the past few decades, as professional historians have most recently examined the ways in which cuisine reflects and constructs nationalism, trade in the Atlantic World, and global diasporas, just to name a few recent areas of research. While perhaps once understood as amateurish or primarily encyclopedic or anecdotal, the history of food is now fully established as an eminently respectable field, and one that is rich in high-quality research. Historians now agree that food matters, not only as a scholarly pursuit, but also as a captivating medium for communicating critical messages about the histories of globalization, capitalism, the environment, and social inequality.

While I have taught a history of food class for over fifteen years, I found myself turning to food history with new attention during the public health crisis of 2020-2022, with an eye to the potential digital methods with which to continue to explore and teach in this field at a time when traditional classrooms were closed. Perhaps this turn was also encouraged by the fact that everyone was at home and often cooking more than ever. This seemed like the perfect moment to embrace this subject matter and push the limits of what technology could do to serve this online classroom. As many of us know, transitioning from a face-to-face format to an online one has numerous challenges; instructors can closely reproduce an original course—namely, by recording or offering lectures on Zoom—or radically change almost every aspect of a class’s delivery. While either approach can be effective, it seemed to me that the success of an online course—delivered through the medium of technology itself—could often be closely related to the degree to which it embraces technology in design and implementation to forge a socially connected environment online: an idea that has become common in online pedagogy.

As a brief introduction and overview, this class surveys the history of food production and consumption in the Western world from the Paleolithic Era through the twenty-first century. Designed around a fifteen-week semester, the weekly topics it covers include (in chronological order): human evolution and Paleolithic eating; the Neolithic Revolution; the ancient Hebrews; Greek and Roman cuisine; food in the European Middle Ages; the Columbian exchange; the rise of French cuisine; a brief history of coffee and tea; food and nationalism; the rise of the restaurant; the history of famine, starvation, and cannibalism; and modernity, imperialism and colonialism. While different instructors will always select different themes and subjects, I structured this course around topics where there is a robust historiography, available primary sources, and secondary readings that are argumentative rather than just encyclopedic or anecdotal and therefore lend themselves more readily to vibrant discussions (see **Appendix A** for the course syllabus). While this course focuses primarily on Western Europe, it regularly makes global connections to Asia, Africa, and the Americas; similarly structured courses on the global history of food now engage students more than ever.

A great variety of digital resources have by now enriched the teaching of food history, including things like digitized archives of menus or cookbooks, or apps that allow students to create online exhibits or digital walking tours that explore a city's culinary history.<sup>1</sup> Many of these digital resources encourage active learning and student-centered learning, both of which have become essential components of twenty-first-century pedagogy. Even with the growing use of these technologies, the question often remains for historians, how do we continue to explore the possibilities of active learning when our scholarly content is in the past? In a face-to-face history classroom, discussing images or organizing debates or role-play exercises often achieves these goals.<sup>2</sup> In an online environment, group discussions about shared readings on a learning management system (LMS) like Canvas or Blackboard require students to interact with one another and build a sense of community online—a regular feature of most online classes in the humanities at this point.<sup>3</sup> In addition, in my history of food class, students use online databases of cookbooks to write a paper that asks students to place their chosen cookbook in its historical context—another

relatively traditional assignment in culinary history classes by now. However, what emerged from my rethinking of this online class during the years when face-to-face classes were closed were two additional assignments that used technology to encourage the regular integration of the past and the present through active learning: (1) Instagramming the history of food and (2) the photographic or video recording of cooking historical recipes.

### **Activity 1: Instagramming**

Instagram is perhaps the most popular form of social media among Generation Z, or those born between the mid-1990s and early 2010s—a generation that doesn't know a world without cell phones or the Internet, and a group of decidedly visual learners and communicators. Since most traditional-age college students probably already use or even love Instagram, by bringing it into the classroom, instructors immediately get students excited about learning.<sup>4</sup> In addition, anyone familiar with Instagram is aware of the fact that one of its most popular uses is the sharing of food photos. This makes the use of Instagram in a history of food class an entirely natural and effortless fit, since it is already a part of many peoples' everyday routines for exactly these reasons.<sup>5</sup>

#### *Method*

There are five types of assignments in my history of food class: quizzes, discussions of course readings, papers, Instagram assignments, and cooking historical recipes. This is an asynchronous, fully online course, and all of its assignments are embedded in Canvas. The first three assignments are more traditional and need no explanation; I will only explore the final two here. For the Instagram assignment, I generate a new and private Instagram account with the course name and the number, every semester. Then, I have students sign up for an Instagram account at the beginning of the semester. Many students are already Instagram users, but even for those who are not, setting up Instagram accounts is a relatively straightforward process. Perhaps most importantly, assuming that many students already have an account, course instructions direct students to open a new, private account that is separate from any

personal account they may already be using. Then, the assignment explains how to follow me as the course instructor, and once I see students in the class following me, I place students into chat groups. At the moment, Instagram accommodates twenty-six people in a group, so a class of thirty or more requires two groups. Crucial here are clear instructions for anyone who has never used Instagram before, especially non-traditional-age students. In general, however, I have found that those new to the platform have little to no trouble finding someone to show them how it works, and I have had few to no problems getting the entire class, often from a great variety of age groups, to use it successfully within a week or two, since the interface quickly becomes intuitive.

The assignment then asks students to generate a post and send it to their group, once a week, for the entire semester. Posts must include an image and a comment, and can be about anything related to the history of food. I grade this assignment as pass/fail, so the focus is on consciousness raising—that is, consciously connecting our everyday food habits to history—and completing the assignment, consistently, every week. The Instagram text entry is purposefully brief; therefore, for all these reasons, the instructor does not need to use rubrics or scrutinize post content closely. Where subject matter is concerned, almost anything goes: a picture of the inside of a refrigerator, a menu, a recipe in a cookbook, a store window, a table setting a cereal box, or a Starbucks counter. All offer fertile ground for reflection. I always encourage students to connect what they are seeing, doing, cooking, eating, or drinking to our historical course content, as much as possible, in part by modeling my own historically focused posts every week and by demonstrating how I connect course readings to my own daily life. The biggest obstacle, especially at the beginning of the course, is steering students away from simply photographing a cheeseburger and saying “this was good,” and instead redirecting them to course readings and content. At the same time, however, even just a minimum of consciousness raising and focus on food production and consumption alone counts as reflection. I find that as the course progresses, and especially with leading by example, students’ interactions with and reflections on course material naturally grow over time. By the end of the class, students are often posting photographs and comments that tie back to course content from the very beginning of the semester.

Since Instagram does not integrate with many or most LMSs at this point, students do not interact with the LMS for this assignment, and grading requires looking at Instagram to see that students have completed the weekly assignment and then entering pass/fail grades into the LMS manually. While this may seem daunting at first, it goes quite quickly, especially with simple pass/fail grading. This is only worth 10% of students' final grades, so it is a low-stakes assignment that generates an easy yet regular engagement with course content.

To be clear, in contrast to the way many people use Instagram elsewhere and otherwise, this assignment is not aimed at generating popularity; instead, by restricting discussion to a limited and closed group, the focus remains entirely on communication within the class, emphasizing quality over quantity. Students should not be trying to attract followers, nor should they be following other (albeit potentially relevant) accounts as a part of this assignment; they only follow their group in the class. Indeed, one of the only challenges I have had in terms of integrating this technology into this class is having to repeatedly remind students to use new accounts set up specifically for this class, and to not invite followers (see **Appendix B** for the specific instructions for students on how to set up Instagram and the directions for the assignment).

### *Student Responses*

I am constantly impressed by the quality of observations and creative responses that this assignment elicits from students. For instance, many students in this class live in Southern New Mexico and come from farming families. After reading about the Neolithic Revolution, the human transition from foraging to farming, and the (surprisingly) devastating effects that farming had on ancient cultures, students will sometimes Instagram pictures of animals or crops on their family farms and comment on how they personally understand how much work farming takes, so it doesn't surprise them at all to learn that Neolithic societies had far less leisure time than Paleolithic ones because of the dramatically increased Neolithic attention to food production. Students will post pictures of their morning coffee, commenting on their new understanding of coffee's cultural roots in medieval Sufi mysticism, or how the way in which they meet friends at a cafe today mimics the early modern English coffeehouse in the

seventeenth century. If coffeehouses were once regarded as places of potential political resistance or insurrection, students wonder, could they or do they in turn continue to function that way today? Students will sometimes post an image of a bag of sugar in the supermarket, noting that when they see this now, they can never unsee the long and bitter history of Caribbean slavery, violence, and genocide associated with this global commodity. Eating in any restaurant often invokes the legacy of the French Revolution, and the time when professional chefs moved from working in aristocratic homes (work that dried up during and immediately after the Revolution) to public restaurants. Posts about forks are common, as students comment on the history of the rise of privacy and personal space in the West—when each person came to have their own place setting and eating tools—as well as the legacy of the Venetian princess who (purportedly) first brought this implement into Europe. The possibilities are endless, and far from feeling jaded about grading or facing grading burnout, I am always excited, every week, to see what students in this class will post, what they will notice, or what connections they will make as they go about their lives between what we read that week and what they are doing every day (see **Appendix C** for example instructor Instagram posts to get a sense of what some of this dialogue looks like).

The use of Instagram is certainly not a fit for every history class, but incorporating it in a similar fashion to the way I have described here would certainly work well for some; for instance, in a public history class in historic preservation, Instagram could encourage students to capture and consider architectural styles in the world around them, every week. It might also work well in classes focused on visual or material culture, like the history of textiles. In this way, classes like these, or history of food classes, can take social media—something that we traditionally consider to be a distraction to learning—and mobilize it to produce powerful and immediate connections between historical and lived experiences. In addition, students complete the course with a visual log on their Instagram account of their fifteen photographs and reflections from throughout the class: a summary of their thoughts and ideas as they unfolded during the course of the semester.<sup>6</sup> In this way, Instagram offers instructors of history, and the history of food in particular, innovative ways to engage students actively by reflecting on assigned readings in real time, thinking collaboratively, and participating in discussion.



## Activity 2: Cooking Historical Recipes

In Western culture, written recipes date back to ancient Mesopotamia, and studying them allows students to track the evolution of things like ingredients, technology, skill, and taste over time. Recipes show us, for instance, that the Roman palate favored pungent or sweet and sour tastes. During the European Middle Ages, sugar entered the kitchens of elites, and the recipes of medieval main courses regularly mixed sweet and savory flavors. By the early modern period, sweet tastes began to be relegated to the final course of a meal, or dessert, and vegetables came to play a larger role in meals (for those who could regularly afford fresh vegetables, in any case). As we trace transformations like these, actually cooking some of the historical recipes in this trajectory allows students to enter the minds and kitchens of historical actors. While some face-to-face history of food classes have been designed with a lab component, in which students and faculty meet in a campus kitchen to cook some of these historical recipes together, this can require elaborate planning and organization, including the use of industrial kitchens (often not naturally connected to a history department), lab fees, and purchasing of ingredients, as well as coordinating the addition of extra credit hours to complete such labs. By contrast, history of food classes that are taught online and asynchronously have a distinct advantage over such face-to-face courses. By designing cooking assignments based on a relatively inexpensive list of ingredients that are often naturally found in most kitchens, including things like eggs, flour, butter, honey, and rice, students in an online history of food class can cook historical recipes on their own time, in their own kitchens, and at little to no extra cost.

### *Method*

I establish at the beginning of the class, both in an introductory e-mail and in the initial syllabus “quiz” that launches the course, that access to a kitchen is required in order to complete class assignments. In addition, as a baseline, I make sure that students understand at the outset that the cost of ingredients for these required culinary activities could range from five to ten dollars per recipe, depending on the ingredients they may already have access to in their pantries;



the actual cost for most students ends up being nominal to nothing. While ingredient substitutions are sometimes possible, and I will always try to indicate if or when certain ingredients are optional, if a student comes to understand that using a kitchen or purchasing ingredients won't be possible for them, they know this early, before the course gets started.

Some students are skeptical or become nervous when we first undertake these culinary activities; their biggest concern is often, "What if I mess up, or my recipe doesn't turn out right?" As with all non-traditional assignments, cooking projects require clear and transparent expectations for assessment. The instructions for this assignment specify, for instance, that you must not use any additional appliances beyond a stove or oven (including food processors or blenders), that you must photograph your work in at least three different moments during the production of the dish, that you need to taste your dish and react to its taste in writing as you describe your cooking experience, and that you must tie your experience to the week's assigned readings. Instead of photographs, students may opt to upload a short video that shows them cooking their dish. The assignment emphasizes that the point is not to make a dish that you will like. This may happen incidentally, or it may not. In fact, the goal is to cook a recipe that twenty-first-century consumers may find entirely unpalatable, but was wildly popular in another historical era.

A grading rubric makes it clear that I do not grade students on the final product or its appearance, but rather on their description and perception of their experience and their ability to link their culinary experience to course content. The rubric I use here, honed over time and practice in teaching this class, focuses on three components comprising 100 points. (1) The first component requires three photographs of the dish in different stages of preparation (10 points). (2) The second component requires two paragraphs, or a total of 300 words on the culinary process and how it relates to course readings (75 points). This includes one paragraph of 100 words that describes the cooking process and what might have been surprising or unpredictable about it. Here, I ask: "How did cooking this dish and eating it expand your sense of the significance of the recipe? How was cooking it different from just reading it? What seemed easy/difficult about it, or what were some of the challenges?" A second

Culinary Activity Rubric (3) <span style="float: right;">🔍 🗑️</span>			
Criteria	Ratings		Pts
Includes three photographs of dish, from different moments in the dish's preparation, and from different angles	10 to >5 pts Contains at least 3 photos	5 to >0 pts Does not contain at least 3 photos	10 pts
Follows the assignment instructions for paragraphs one and two, and places the act of cooking the recipe in the context of this module's reading	75 to >40 pts Full Marks	40 to >0 pts No Marks	75 pts
Development and clear English usage	15 to >8 pts Full Marks	8 to >0 pts Needs Development	15 pts
			Total Points: 100

**Figure 1:** Culinary Activity Rubric

paragraph of 200 words describes how cooking the dish related to our reading that week. Here, I ask: “What did the food taste like? Did it taste like something you are used to, or did it taste “weird”? If it tastes different, what does this tell us about the tastes of this culture, and, in turn, what did you learn about this period of history from cooking and eating this dish? How does cooking this recipe confirm or challenge a concept or theory about food that we’ve discussed or read about in the course, especially in this module?” (3) The third component considers development of the full 300 words and clear English usage (15 points).

*Student Responses*

Students complete four culinary activities during the course of the semester, including preparation of a Roman egg dish, a medieval *blancmange*, a mole sauce, and a French sauce. While these recipes are taken directly from historical cookbooks—and these original recipes are linked on the assignment page—I update the recipes to make them easily accessible and executable to busy, twenty-first-century student cooks, who are often complete novices in the kitchen. Each assignment has its own specific challenges and takeaways. For instance, cooking the Roman chef Apicius’s *ova spongia ex lacte* (a honey omelet, literally translated as “sponge eggs with milk”) or *blancmange* (a medieval dish composed of chicken, milk, rice, almonds, and copious amounts of cinnamon and sugar) offers

students insight into the wildly different palates and preferred tastes from historical societies. Students often respond that eggs with honey, or chicken with sugar, tastes “disgusting,” allowing us to push the boundaries of our own modern sense of taste and consider what this might mean: the idea that taste, or what people think of as “delicious” or “gross,” is not natural, but historically contingent. After composing a mole sauce, requiring ingredients from the Old World and the New, including from Asia and the Americas, students easily grasp and comment on the “intrinsically hybrid nature of Mexican culture and cuisine,” and the ways in which the results of such mixing is “something entirely new and different, and more than the sum of its parts.”

After reading about the rise of French cuisine and the way that culinary training and skill came to replace expensive ingredients and medieval spices in the dishes of French elites in the early modern world, students prepare a hollandaise sauce at home (again, explicitly with no blender—only a whisk!). Though on first glance it looks easy and requires only a few inexpensive ingredients, students quickly note the challenges. They regularly remark on having to make several attempts at this dish, and often ultimately fail to produce an evenly textured sauce that does not break into a mess of separated oil and overcooked egg. Attempting to produce an early modern French sauce prompts students to learn through direct, hands-on experience the ways that “French chefs emphasized kitchen skills” and “the growth of professionalization was based on learned technique,” which was not easy, especially (as we can imagine) before the creation of modern stoves with even temperatures. At the end of the semester, students regularly remark on the degree to which they enjoy this kind of active learning—and documenting it through the LMS—that directly links historical texts and recipes to their own kitchens and experiences. They often note that this is their favorite component of this class, where history “comes alive” for them, and that they wish they could cook more.

## Conclusion

Overall, students love this course, and it is a pleasure to teach. Students comment that they learn by doing, embracing the challenges of historical cooking, and that this class results in a powerful and

lasting consciousness about the ways in which historical forces and materials—people, processes, recipes, and ingredients—continue to thrive and live on in the world around them, every day. They come to realize that studying history teaches them not only about the past, but also about how their everyday lives are fundamentally connected to the world, across time and space. With activities like these in this class, I have attempted to confront directly some of the challenges and opportunities that social media presents to historians. Namely, this shows how sometimes, technology and social media help achieve learning outcomes even more effectively than lectures, readings, and papers alone when they promote student engagement in these ways.

Based on my experiences, I have made several changes to this class over time. For instance, I have adjusted the rubric for the cooking assignment to give more points to reading reflection than the cooking experience in order to force students to focus on the main point of the assignment: tying their experience to course readings. I have also learned to limit video uploads to no more than one minute, since longer videos demand too much grading time on the part of the instructor. While I have returned to teaching many of my classes in person—and believe that, for the most part, such delivery is better for most students—in my experience, the online version of this class remains the superior one. While experts may argue that anything can be taught online, teaching online generally does not tend to replicate the rich experiences of simultaneous interactions of the face-to-face classroom, and, in particular, does not allow students to witness an instructor modeling creativity, eloquence, and passion in real time. However, the use of these specific technologies and assessments in this particular class, I believe, perhaps more than makes up for this. Based on student feedback, these assessments will remain a staple—or the bread and butter—of this course.

## Notes

1. See John Rosinbum, "Teaching with Food History," *Perspectives Daily*, June 4, 2019, <<https://www.historians.org/research-and-publications/perspectives-on-history/summer-2019/teaching-with-food-history>>.
2. See the foundational article by Peter J. Frederick, "Active Learning in History Classes," *Teaching History: A Journal of Methods* 16, no. 2 (Fall 1991): 67-83.
3. See, for instance, Monica Manzollilo, "Teaching Literature through Online Discussion in Theory and Practice," *CLCWeb: Comparative Literature and Culture* 18, no. 2 (June 2016), <<https://doi.org/10.7771/1481-4374.3139>>.
4. See Julie A. Delello, Rochell R. McWhorter, and Kerri M. Camp, "Using Social Media as a Tool for Learning: A Multi-Disciplinary Study," *International Journal on E-Learning* 14, no. 2 (2015): 163-180.
5. As the food historian Laura Shapiro has noted, if and when historians figure out more concrete and manageable ways to archive digital sources, someday, scholars will use Instagram images as primary sources to document the history of food in the twenty-first century. See Laura Shapiro, "Instagram Your Leftovers: History Depends On It," *The New York Times*, opinion, September 2, 2017, <<https://www.nytimes.com/2017/09/02/opinion/sunday/instagram-your-leftovers-history-depends-on-it.html>>.
6. For a description of a similar classroom experience with Twitter, see Brian A. McKenzie, "Teaching Twitter: Re-Enacting the Paris Commune and the Battle of Stalingrad," *The History Teacher* 47, no. 3 (May 2014): 355-372.

## Appendix A: Course Syllabus

### History 308v: The History of Food

#### **Instructor Information**

Professor Elizabeth Horodowich

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Virtual Office Hours: by appointment

#### **Course Information**

##### **Course Description**

This course explores the history of how humans have produced, cooked, and consumed food from the earliest paleolithic societies to the present. It considers these topics primarily in Western Europe and, towards the end of the class, in America, while emphasizing global connections to other parts of the world throughout. It considers how civilizations and their foodways have been shaped by geography, local flora and fauna, and a variety of technological innovations. Finding, growing, and trading food products has been a powerful force in human history, and food practices reveal what is important to a culture and its people. The many sources we will consider include historic recipes, cookbooks, culinary literature, paintings, and dietary and religious texts, all of which reveal the priorities and anxieties of historic societies. We will pay specific attention to the relationships between food and class, gender, and identity, since we will see that, historically, food choices have always been a powerful factor in the way that people and groups define themselves. In the first half of the course, we will cook a series of historic recipes, and in the second half of the course, focus on a final written project: an analysis of a historical cookbook.

##### **Course Delivery Method**

This course is delivered on Canvas. There are no synchronous or live events. It is driven by weekly modules that are established in a set order, but are flexible in terms of how much students would like to work ahead.

**\*\*IMPORTANT NOTE ABOUT THIS CLASS\*\*** You will need a **smartphone** and the Instagram app to take this class. In addition, you will need to have access to a **kitchen**, one way or another, in order to be able to cook a series of historical recipes for this class. The semester-long version of this class involves 5 required culinary activities, which will cost you between \$5-10 in ingredients each time, give or take, so roughly \$25-50, depending on what you already have in your pantry (less than the cost of eating out five times!). If this is a stretch for you financially, you should reconsider taking this class (that said, remember, this class does not have required textbooks; instead, I ask you to invest in the cost of ingredients to make these recipes). If any of these things could prove difficult for you, you should not take this class. This information was already communicated in an e-mail announcement before the class began, and I am confirming this here.

### **Course Learning Objectives**

Upon completing this course, students will be able to:

1. Identify the key historical facts, values, and ideas that shaped the history of food consumption and production from paleolithic times until the present day in the Western world.
2. Analyze the relationship between food production and consumption and historic ideas about gender, social class, and identity.
3. Identify the role of technology in the history of food production. Describe how cross-cultural exchanges allow us to understand the history of food in a global context. Create well-supported historical arguments based on primary- and secondary-source evidence, culminating in an original research paper.

### **Textbooks and Materials**

This course has no required textbook that needs to be purchased; all course materials are on Canvas. However, there is one source book that we will use a lot in this class; if you would like to purchase it, if you prefer to read in hard copy, this is optional. This optional textbook is:

Ken Albala, ed. *The Food History Reader: Primary Sources*. London: Bloomsbury, 2014. ISBN 978-0857854131

### **Grading Policy and Course Assignments**

There are six types of graded assignments required in this course: Instagrams, discussions, quizzes, culinary activities, one short paper, and a final course project.

Instagrams are short weekly entries of photographs and texts made to our class. In discussions, students analyze course content both on their own and together with other members of the class and the instructor by responding to a “Question of the Week.” Discussions will take place in groups of seven, all semester, so you are not discussing with the whole class, but in your small group. Quizzes are based on all of the week’s assigned reading; they are open-book and untimed, and allow students to master new content. In culinary activities, focused in the first half of the class, students cook a series of historical recipes. In the second half of the class, students will write one short paper, and work on a larger, final research project.

All of these assignments are described in greater detail on Canvas. Quizzes are due on Tuesdays by midnight; Discussions by Thursday and Sunday night by midnight; and Instagrams/Culinary Activities by Sunday night at midnight.

The course is paced; assignments open and close each week, so that you cannot work more than 7-10 days ahead most of the time. The weights of these assignments in students’ final grades are as follows:



<b>Assignment</b>	<b>Amount</b>	<b>Point Value</b>	<b>Weight Adjustment</b>
Instagrams	12 total	50 points each	10% of overall grade
Discussions	13 total	100 points each	20% of overall grade
Quizzes	13 total	100 points each	15% of overall grade
Culinary Activities	5 total	100 points each	20% of overall grade
Short Paper	1 total	100 points	5% of overall grade
Drafts of Final Paper	2 drafts	100 points each	10% of overall grade
Final Paper	6 pages	100 points	20% of overall grade

### Course Schedule

**\*\*Note:** if you follow the course and its assignments primarily from the syllabus, be sure to **visit the Module Overview on Canvas for every module**, every week. Lots of instructions are there, and the Module Overview shows and links everything you need to do for the module, every week.

- Module 1      Introduction (January 12-16)**  
 Syllabus Quiz, due 1/16  
 Introductory Discussion 1, due 1/16  
 Module 1 Instagram, due 1/16
- Module 2      Paleolithic Eating (January 17-23)**  
 Read: Human Evolution and Paleolithic Eating; *Catching Fire* introduction and ch. 3-5; Guidelines for Discussion Participation; Example Discussion Post and Response  
 [Optional Culinary Activity: Boiling Water]  
 [Optional Reading: “What is Cooking?”]  
 Module 2 Quiz, due 1/18  
 Discussion 2, due 1/20 (initial post) and 1/23 (response post)  
 Module 2 Instagram, due 1/23
- Module 3      The Neolithic Revolution (January 24-30)**  
 Read: Neolithic Revolution; Why Were Cereals the First Crops?; The Rise of Agriculture; The Secondary Products Revolution; Animal Domestication and Beer; Cuneiform Recipes; The Oldest Known Recipes on Earth; *The Oldest Cuisine in the World*; *Against the Grain* ch. 2-3  
 [Optional Culinary Activity: Neolithic Flatbread]  
 Module 3 Quiz, due 1/25  
 Discussion 3, due 1/27 (initial post) and 1/30 (response post)  
 Module 3 Instagram, due 1/30
- Module 4      The Ancient Hebrews (January 31-February 6)**  
 Read: The Role of Food in the Hebrew Bible; Passover and the Seder; Ancient Hebrew Dietary Laws; The Abominable Pig; The Dietary Rules of the Ancient Hebrews  
 Module 4 Quiz, due 2/1  
 Discussion 4, due 2/3 (initial post) and 2/6 (response post)

- Module 4 Instagram, due 2/6  
Culinary Activity 1: Potato Latkes, due 2/6
- Module 5**      **Greek and Roman Cuisine (February 7-13)**  
Read: Food in the Ancient Greek World; Roman Eating: Food and Social Class; Around the Roman Table; Descriptions of a Roman Sacrifice; Hippocrates; Satyricon; The Life of Antoninus Heliogabalus, The Culinary Triangle  
Module 5 Quiz, due 2/8  
Discussion 5, due 2/10 (initial post) and 2/13 (response post)  
Module 5 Instagram, due 2/13  
Culinary Activity 2: *Ova Sponga* or Cato's Cheesecake, due 2/13
- Module 6**      **Food in the European Middle Ages (February 14-20)**  
Read: Food in the Christian Tradition; What did People Eat in the Middle Ages?; Monasticism and Ascetic Eating; Selections from the Rule of St. Benedict; *De Observatione*; The Viandier of Taillevent; Le Ménagier de Paris; The Medieval Spice Trade; Bread of Dreams; Selections from the Life of St. Catherine of Siena; Fast, Feast, and Flesh; Bread of Dreams  
Module 6 Quiz, due 2/15  
Discussion 6, due 2/17 (initial post) and 2/20 (response post)  
Module 6 Instagram, due 2/20  
Culinary Activity 3: *Blancmange*, due 2/20
- Module 7**      **The Columbian Exchange (February 21-27)**  
Read: The Columbian Exchange; Renaissance Cookbooks and Renaissance Feasts; The Development of Manners; A Brief History of Sugar; Food and Diaspora; Africa and the Americas; Platina; Diaz; Erasmus; If You Eat Their Food  
Module 7 Quiz, due 2/22  
Discussion 7, due 2/24 (initial post) and 2/27 (response post)  
Module 7 Instagram, due 2/27  
Culinary Activity 4: Mole, due 2/27  
**\*\*Note:** Outline of final project due next week. See this assignment in Module 8 and start thinking about a cookbook you would like to write your final paper about.
- Module 8**      **The Rise of French Cuisine (February 28-March 6)**  
Read: The Rise of French Cuisine; How do We Interpret Food in Art?; La Varenne; A Revolution in Taste; Cookbooks as Historical Documents; Printed Cookbooks  
Module 8 Quiz, due 3/1  
Discussion 8, due 3/3 (initial post) and 3/6 (response post)  
Module 8 Instagram, due 3/6  
Culinary Activity 5: French Sauces, due 3/6  
Outline of Final Course Project, due 3/6

- Module 9**      **Coffee and Tea (March 14-20)**  
 Read: Coffee; Tea; Uncommon Grounds; Empire of Tea  
 Module 9 Quiz, due 3/15  
 Discussion 9, due 3/17 (initial post) and 3/20 (response post)  
 Module 9 Instagram, due 3/20
- Module 10**    **Food and Nationalism (March 21-27)**  
 Read: Food and Nationalism; Wheat or Corn; Food and Mexican Nationalism; Pizza and Pasta; A Case Study in National Food; Food and Immigration; The Bagel; Taste and the Tomato in Italy; *Que Vivan Los Tamales* ch. 4  
 Module 10 Quiz, due 3/22  
 Discussion 10, due 3/24 (initial post) and 3/27 (response post)  
 Module 10 Instagram, due 3/27  
 \*\*Note: The rough draft of your final project is due next week.
- Module 11**    **Draft: Exploring a Historical Cookbook (March 28-April 3)**  
 Rough Draft: Exploring a Historical Cookbook, due 4/3  
 \*\*NO READING, QUIZ, DISCUSSION, OR INSTAGRAM THIS WEEK
- Module 12**    **Restaurants and Celebrity Chefs (April 4-10)**  
 Read: The Rise of the Restaurant; The First Celebrity Chefs; Food and the Industrial Revolution/s; *Down and Out in Paris and London*  
 Module 12 Quiz, due 4/5  
 Discussion 12, due 4/7 (initial post) and 4/10 (response post)  
 Short Paper: Restaurants and Historical Eating, due 4/10  
 \*\*NO INSTAGRAM THIS WEEK
- Module 13**    **Famine, Starvation, and Cannibalism (April 11-17)**  
 Read: Famine and Starvation; A Brief History of Cannibalism; Food Fears and Food Taboos; Cannibalism; Letter from Ireland; The War Within  
 Module 13 Quiz, due 4/12  
 Discussion 13, due 4/14 (initial post) and 4/17 (response post)  
 Week 13 Instagram, due 4/17.  
 \*\*Note: The final paper is due in two weeks.
- Module 14**    **Modernity, Capitalism, and Imperialism (April 18-24)**  
 Read: Colonialism and Imperialism; Food and the Modern World; Troubled History of Thanksgiving; Let's Cook Thai  
 Module 14 Quiz, due 4/19  
 Discussion 14, due 4/21 (initial post) and 4/24 (response post)  
 Module 14 Instagram, due 4/24  
 \*\*Note: The final paper is due next week.
- Module 15**    **Final: Exploring a Historical Cookbook (April 25-May 1)**  
 Final Course Project: Exploring a Historical Cookbook, due 5/1  
 \*\*NO READING, QUIZ, DISCUSSION, OR INSTAGRAM THIS WEEK

## Appendix B: Instructions for Class Instagram Assignment

### Class Instagram Accounts

“Instagramming the History of Food” is an opportunity for you to demonstrate a consciousness and critical thinking about the history of the foods we eat outside the immediate work of our class. Each week, you will compose visually based (a.k.a. photographic) (re)considerations of a key concept, question, text, theme, etc., from the course readings and discussions using the social media app, Instagram. Your feed—a visually oriented collection of images and text—will be your way to “consider” and re-consider everyday occurrences through the lens of historical foodways, and to see how your fellow classmates are doing so as well.

This weekly activity invites you to situate your intellectual engagement in this course in the context of the everyday, the common, the familiar, and, in so doing, demonstrate ways that your engagement with the critical work of the course affords you opportunities to see such things anew. Your goal here is to teach your peers and myself the way you conceive of the world around you as an immediate conversation with the histories you are considering in this course. The connections between our class and what you are seeing, cooking, or eating might not always be obvious, easy, or clear; this activity requires you to think carefully and creatively.

For this activity, you will need an Instagram account and a smartphone to post directly to a class Instagram group chat...so, if you don't already have it, download the Instagram app on your phone (Note that the browser version of Instagram doesn't support posting).

#### How to Set Up an Instagram Account for Class Use

Some of you may already have an Instagram account, but for this class and these assignments, DO NOT USE YOUR REGULAR, ALREADY ESTABLISHED INSTAGRAM ACCOUNT. Instead, you will need to create a temporary account/username, and put your name in your profile so that I can figure out who you are. Do not share this username with anyone outside this class or invite anyone outside this class to participate; this assignment only works if only the members of our class know about it.

Follow instructions posted in our class (on the Module 1 Instagram Canvas page) for downloading the Instagram app to your phone, creating a new, temporary account, and following my account (@nmsuhist308v). When you follow me, I will add you to the private/class group chat with the same name, where we will send and read posts all semester. (To follow me: on the home page, hit the magnifying glass icon at the bottom of the screen; on the next screen, type in “nmsuhist308v”; when you see the icon for our class, hit the blue bar to follow. Then, I will let you in) Make sure your account is set to public; if it is private, we will not be able to see your posts in the group chat.

To be clear, this class will use posts, or photos from your camera roll; not reels, stories. I encourage you to have fun experimenting with all the cool features of group chats! Next, follow the instructions for “How To Create and Post an Instagram Post” below, remembering that there are always two steps to this process: creating a post and then sending it to the chat.

### How to Create and Post an Instagram Post to the Group Chat

All of these instructions are on the Module 1 Instagram Canvas page. Remember: do NOT use a previously existing Instagram account already loaded with all kinds of photos. Create a temporary account that is JUST for this class, to keep things clean, separate, and simple!

Every module, you need to create one Instagram post and send it to our group/class chat. You can do that easily by following the directions below. It may seem daunting at first, but once you get used to Instagram, it will become second nature.

- 1) On the Instagram home page, choose the plus icon.
- 2) Select a photo that you have already taken, crop it so the food item is in frame, and hit “next.” (Alternatively, you can hit the small camera icon to take a photo. Make sure the item is within the black borders when you take your photo, as this will be the size of the post.)
- 3) Write your caption, hit “OK,” and hit “share.”
- 4) Select the paper airplane icon below your photo.
- 5) Select the group chat “History 308v” and hit “send”—you are done!
- 6) Remember to check our group chat from time to time and continue the discussion! To do this, from the home page, select the chat icon and then select our group chat, “History 308v” (which looks once again like Step 5). There, you can see and join in on the whole conversation.

### Weekly Instagram Posts

Every week, starting in Module 1, take a photo of something having to do with food, reflect on it in the context of our course, and post it to our group. This can be a meal, an object, an advertisement, a sign, a menu, even a meme...something that speaks to you, that made you think about or reconsider something from our class, or that our class made you look at more closely. The photo can be in direct conversation with the week’s topic or one of our readings, but does not have to be, as long as it’s related to themes and ideas of our course. Obviously, you will have less content to reflect on at the start of the course, and more as the course develops, so...early posts can be in the form of questions or a piece of history that you already know. The main idea here is that your post should not simply say “I ate this, and it was good.” It should say something historical, relate to an idea from our class, or ask a historical question.

Post the picture and, in the caption, write a mini Instagram-essay (roughly 100-150 words) to situate us to the object/image you're presenting. Identify what it is, why you chose it, and what it means to you, as well as any connections you see to course readings and discussions. Remember, it should focus on history. Again, the further along we are in the course, the more material there will be to reflect upon and draw on. Pose a question or two for the group, and engage your fellow classmates' accounts as well by adding comments and answering their questions. (Note: I encourage you to use photographs rather than reels. The comment is part of the assignment, so do not post a reel or a picture without leaving a comment to explain what we are looking at, and how it might relate to our class. A photograph or a reel can't stand by itself; you must add a comment.)

You'll see in our group chat that there are two ways to respond to a post: either with a comment or a reply. With a comment, only the author of the original post sees what you wrote (that is, unless you go specifically into that post and investigate it). With replies, everyone in the group sees your response. If you don't know the difference, I encourage you to USE REPLIES all the time, so that our conversation is lively and inclusive!

You can insert a comment by using the text box icon under someone's post. You can insert a reply by taking your finger and holding down on the post until a menu comes up. When it does, you can either insert an emoji, or go to the bottom of the screen and hit "reply," write your response, and then send it—everyone will see your reply.

By the end of the semester, you'll have a visual journal of your interests and the contemporary resonances of the history of food that you have considered.

### Grading

Grading: You must post once a week, by Sundays at midnight, and this activity will be worth 10% of your final grade. (Note that Instagram is not integrated into Canvas, so there is nothing to post or upload to Canvas). Simply make your post to Instagram directly, and I will look over our group chat every week and check off your participation manually. The assignment is graded as complete or incomplete. The assignment cannot be posted late.

Appendix C: Example Instructor Instagram Posts






2:49

Instagram

### Italy seeks Unesco heritage status for espresso coffee

The drink quickly became an integral part of the national identity after its creation in Turin in the 19th-century

**in Palermo**



The espresso market is worth more than \$40n a year. Photograph: Alexander Spjut/Getty Images

Italy is to apply for Unesco status for espresso coffee, claiming it is "much more than a simple drink".

It follows the art of the Neapolitan pizza-maker being added to the UN agency's list of the world's intangible heritage in 2017 as Italy aims to secure the worldwide status for another of its successful symbols.

"It is an authentic ritual and an expression of our sociality that distinguishes us around the world," said Gian Marco Geronzi, the agriculture undersecretary, confirming that the application had been submitted.

Espresso quickly became an integral part of the national identity after its creation in Turin in the 19th-century.

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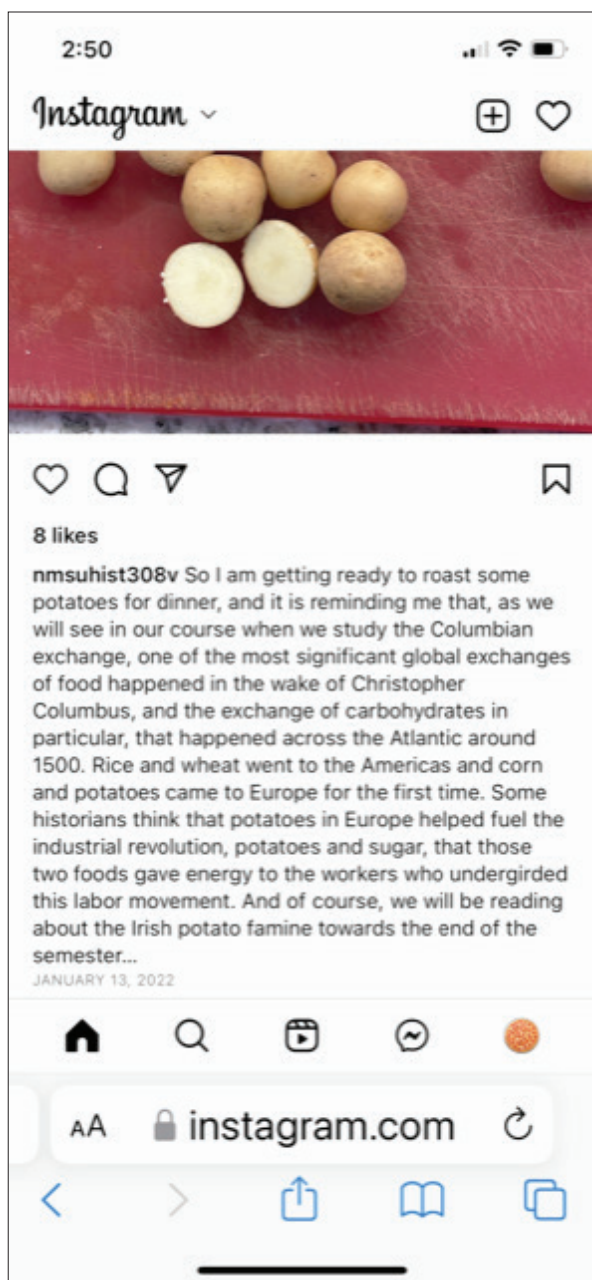
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nmsuhist308v thinking about food and nationalism, one of our future modules,I was just reading an article in the Guardian from about a week ago that Italy is applying for UNESCO status for espresso, specifying that the cream or the froth that sits on top of the cup needs to be uniform for at least 120 seconds without stirring for the drink to rightly be able to be called espresso...

View 1 comment

instagram.com







# *The History Teacher*

by the SOCIETY FOR HISTORY EDUCATION

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## **The History of *The History Teacher***

*Collaboration, Cooperation, Innovation, and Excellence*

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**In 1940**, the **Teachers' History Club** at the University of Notre Dame created the "Quarterly Bulletin of the Teachers' History Club" to improve the learning experience in the history classroom.

**By 1967**, the expanding collaboration of educators reorganized as the **History Teachers' Association** and decided to transform the bulletin into an academic journal—*The History Teacher*.

**In 1972**, the association transferred guardianship of *The History Teacher* to coordinating faculty members at the Department of History at California State University, Long Beach. In the interest of independence and self-determination, the associated teachers incorporated as a non-profit organization.

**The Society for History Education, Inc.** (SHE) was recognized by the State of California in 1972.

**In 2012**, the Society began offering full-text, open access to recent archives of *The History Teacher* at its website, [thehistoryteacher.org](http://thehistoryteacher.org).

**In 2014**, *The History Teacher* launched its full-color covers feature, showcasing historical documents on both front and back covers, specifically designed to spark classroom discussion.

**In 2021**, *The History Teacher* entered its **55<sup>th</sup> Volume**, and we ask you to join us in celebrating history teachers throughout the world and throughout time.

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# *55<sup>th</sup> Anniversary*

1967 • *The History Teacher* • 2022