

COURSE WEBSITE

Our course is online and asynchronous in format (meaning, there is no scheduled class time). All course resources, discussions, lectures, etc. can be accessed through the D2L platform at <https://mycourselink.lakeheadu.ca/>

We will primarily use the following sections of our course website:

- Main page/Announcements: where course updates will be posted; please check it regularly
- Content: where various course materials are posted
- Discussion Boards: where online discussions will take place throughout the course
- Assignments: please use the Assignments function to submit course assignments

COURSE MATERIALS

All required readings are posted on the Desire to Learn (D2L) course website.

*Please remember that the lectures and course materials are to be used by and shared ONLY with members of the class as per copyright compliance.

TIME MANAGEMENT AND ONLINE LEARNING

This course runs from **Monday-Friday, for three consecutive weeks**. It is an intensive, compressed course, and time management is essential for you to successfully complete it. **Please plan to allocate approximately two-four hours to the course each day** (Monday-Friday), and possibly more, based on the given week and workload. Note that if we were meeting in person, our class time would be 3 hours per week for 12 weeks; on top of this, there is a heavy workload of reading and viewing each week, and assignments to complete as well. Please do not procrastinate at any point in the course, and approach me immediately if you are falling behind schedule.

Accessibility and Learning Accommodations: If you have a learning accommodation or you think you need an accommodation regarding the format of the course, or the due dates for assignments, please contact [Student Accessibility Services](#) as soon as possible. Lakehead University is committed to ensuring accessibility for persons with disabilities and I will work with you to ensure that you have appropriate access to the course materials and learning opportunities.

Your mental health is important! If you require immediate support regarding a mental health crisis, call Crisis Response at 346-8282 (24 hours/day). For non-crisis issues, please call Good To Talk at 1-866-925-5454. You can also learn more about confidential mental health services available on and off campus at [Student Health & Wellness](#). For additional resources, see the tab "Other Important Information" on our D2L coursesite. Remember that getting help is a smart and courageous thing to do — for yourself, for those you care about, and for those who care about you. Asking for support sooner rather than later is almost always helpful.

CONTACTING THE INSTRUCTOR

I will check my email from Monday-Friday throughout the course. Please include the course number (SOCL 3115) in the subject line so I can easily identify you. On weekends I will check email less regularly, and a response may take longer (e.g., 48 hours). Please email me at the email provided on page 1 of this syllabus. Feel free to also drop in to the regular office hour (no appointment needed; simply open the Zoom link on D2L, during the weekly office hour). I am also happy to schedule a Zoom meeting outside of the office hour—please contact me to arrange.

Email: When emailing, it is good practice to use professional etiquette: emails should be brief, include a salutation (eg. Hello, Hi, Dear) and signature (your name), and use complete sentences. Please avoid emojis and texting jargon/slang and be courteous in tone.

Drop Date: The last date to drop this course is **May 15th**.

COURSE EVALUATION

Assignment	Value	Due Date
Introduction / Food Memory Discussion Post	5%	May 6 th (by 11:59pm)
Recipe Presentation May 11-15th	30%	Sign-up by May 6 th (by 11:59pm)
Discussion Response to a Peer's Recipe Presentation	5%	May 11-15 th
Food & Identity Paper	30%	May 18 th (11:59pm)
Final Assignment: You choose: A or B!	30%	May 25th

EVALUATION INFORMATION

All assignments are outlined below. If you have questions, please post on the Discussion Board, or visit me in my Office Hour to ask questions about expectations.

Formatting: All assignments/papers will be typed double-spaced with 2.54cm margins (default setting usually). As well, assignments must have a separate title page and references page. Title page should include the course title and number, professor's name (Dr. Parker), title of the assignment, your name, student number, and the date submitted.

Referencing: You are required to use ASA (American Sociological Association) Referencing Style (see the link under Content for ASA resources).

Late Penalties: All assignments are to be submitted to the Assignments Folder on D2L by 11:59pm on the due date. Requests for extensions must be made prior the due date and will only be given if there are extenuating circumstances.

1. Recipe Presentation (30 marks)

Sign Up for date that suits you!

Recipes reflect popular culture and offer us a glimpse into the socio-cultural and historical contexts in which they were produced. Recipes are everywhere; they are available online and through social media, in our favourite cookbooks, passed down from family members and friends. Recipes can remind of us of home, a special meal, a holiday or an important event or person. To this end, recipes do more than teach us how to make a particular dish; recipes can shape beliefs about health, our individual and collective identities (gender, race, ethnicity, social class, age, and geography, or where we come from).

This assignment requires you to present a recipe to the class through the Discussion Board. Use the [sign-up sheet](#) to choose a date that works for you. If you wish, you can teach us to make the recipe, although this is not required. Use pptx, Sutori, Prezi, or Youtube to present your recipe. You are expected to voice-over or audio record your presentation before you post it.

Use the prompts and questions below to guide your thinking about the recipe and your analysis.

To begin, choose a recipe that is meaningful and important to you. Think about:

1. Is the recipe something you regularly prepare or only rarely? Does it represent a memory of a special event or holiday? Is it a family recipe passed down to you? Is it a complicated recipe or easy to make? Where did you learn about it? What ingredients are central to the recipe? Is it a seasonal recipe? How does the recipe connect with who you are, at this stage of your life?
2. Consider the various meanings that are transmitted through the recipe. How/or does it say something about health, nutrition, gender or some other aspect of your identity (social class, race, ethnicity, sexuality, age, religion or region) and culture? How are gender roles prescribed and transgressed within the recipe?

Use the themes, concepts and theories covered in course readings to build your analysis and presentation. Pay careful attention to intersectionality as a framework through which to think about the recipe.

***Please note that these prompts and questions are meant to encourage your thinking however you are not required to answer them all.*

On the date of your presentation ([Sign Up Sheet](#)), please post it in the Discussions Board titled "Recipe Presentations" using "Add Topic" with a title of the recipe.

**** Engage with your peers recipe presentations and be sure to post a reply to your assigned recipe presentation. It is important that the comments are meaningful, and considered. The word count should range from 200-250 words. This means referring back to the readings when commenting to clarify or add to the original posters (OPs) presentation. Please do not leave superficial comments such as "that's interesting" or "I agree" without providing a reason that is backed up by the course materials.**

2. Food & Identity Paper (30 marks) Due May 18th

It is important to connect the *personal to the political* and/or write and abstract your thinking about food, health and gender, or some other aspect of your identity, through the *sociological imagination*. This requires us to blend our understanding of course-related themes and theoretical concepts with reflections from our own experiences. The research methodology: Autoethnography, enables us to do this!

Autoethnography is “research, writing, story and method that connects the autobiographical to the personal, to the cultural, social and political” (Ellis, 2004, p. xix).

Autoethnography is a powerful narrative because of the connections you will make between personal experiences and theoretical concepts, which strengthens your own understanding of your individual experience in the broader collective political, economic, and social context. That is, you can situate your own experience or standpoint within a collective context, that is historical, political, and socio-cultural. To do this, you must look to social science research to understand how food, gender, health and identity are interconnected and for what purpose. You can recognize how dominant ideologies may serve particular social groups more than others.

For example, as a teenager and young woman in my 20s, I struggled with body image and developed disordered eating. This was my personal autobiographical experience, yet based on social science research in Canada, I know that the experience was not one I faced alone. In fact, food restriction and eating disorders are a shared experience common for girls and young women as they undertake identity work by trying to shape their body to fit the narrow gendered ideal of thinness and being healthy (Rice, 2014; Cairns & Johnston, 2015). Although these bodily ideals shift over time, for both women and men, my experience can be understood in a wider context and this collective meaning is important, as it points to how these experiences shape girlhood, femininity and masculinity.

For this paper, I encourage you to use autoethnography to think about your own eating and food practices, how you think about health, and gender or other intersections of your identity, as the experiences shape your body, and the moral meanings present in the experiences. You must use the course readings, themes and concepts to assist you in making connections.

Guidelines:

- Aim to incorporate four (4) or more references from our course texts in your writing.
- Your paper will be approximately 1200 words
- Include separate title and references pages, as per the assignment guidelines
- *Please do not conduct any external research for this project*; you should have enough to draw on from our course texts.
- Evaluation will be based on evidence of understanding, demonstration of engagement, and quality of writing and critical analysis.
- Please submit this assignment in Word (not as a PDF), through the “Assignment” tab on D2L.

References:

- Rice, Carla. 2014. *Becoming Women: The Embodied Self in Image Culture*. Toronto, Buffalo, London, University of Toronto Press.
- Cairns, Kate and Josee Johnston. 2015. "Thinking Through Food and Femininity: A Conceptual Toolkit". Pp. 23-41 in *Food and Femininity*, London and New York: Bloomsbury Press.

3. Two Discussion Posts (10 marks)

Ongoing, active participation on the Discussion Board is a requirement of this course.

First (5 marks), you are required to post an introduction about yourself that includes a food memory by **Wednesday May 6th at 11:59pm**. See guidelines on the Discussion Board.

Second (5 marks), you must also post a response to one of your peer's recipe presentations. It will be important that this response post comments are meaningful and considered. The word count should range from 200-250 words. This means referring back to the readings when commenting to clarify or add to the original posters' comments. Please do not leave superficial comments such as "that's interesting" or "I agree" without providing a reason that is backed up by the course materials.

4. Final Assignment (30 marks)

Due: May 25th

For the final assignment, you may choose one of the following:

A. Creative Assignment

The purpose of this assignment is for you to creatively represent your understanding of a key concept relating to **one** of the course themes (see the **Readings By Module**), drawing from the assigned texts of that week. Please produce an artifact that speaks to your understanding. Your assignment can take any number of forms:

- **a visual representation** of a key concept/weekly theme, along with a brief supplementary write-up explaining the visual. To visually represent your ideas, you can create: a mind map; a comic; a drawing, painting, or other form of illustration; a concept map denoting key concepts and the relationships between these ideas; a Sutori or Prezi; a sculpture, a series of photographs, or any other form of visual representation. Please include an "artist's statement" of approximately 200 words (or more or less as needed) with your visual representation, to make your thinking explicit to your peers.
- **a creative written or audio response** to a key concept/weekly theme. For the textual response, you could: comment on something that especially appealed to you, intrigued you, or surprised you; write a letter to one of the authors as a way of responding to the ideas in a text; record an audio response; write an editorial in which you express your appreciative and critical suggestions about a key theme from the readings; create a pamphlet or brochure of information; or any other form of creative written response. Please note that you will want to focus your response (do not comment on everything; rather, develop one thought in depth). A suggested length for this response is approximately 700 words.

B. Research Paper

A final research paper will be organized around a course related topic or theme of your choice. The paper is an opportunity for you to critically engage with the scholarly literature by undertaking a literature review to write your research paper. Your paper will be 6-8 pages, double-spaced, in length, with an additional reference and title page as per the course evaluation information. Aim to incorporate 6-8 references.

OTHER IMPORTANT COURSE INFORMATION

GenAI Use Prohibited

Generative artificial intelligence (Generative AI or GenAI) is a category of AI systems capable of generating text, images, or other media in response to prompts. These systems include ChatGPT and its variants Bing (built by OpenAI) and Bard (built by Google) among several others. Other Generative AI models include artificial intelligence art systems such as Stable Diffusion, Midjourney, and DALL-E.

Any use of GenAI systems to produce assignments for this course is not permitted. All work submitted for evaluation in this course must be the student's original work. The submission of any work containing AI generated content will be considered a violation of academic integrity ("Use of Unauthorized Materials").

Academic dishonesty and plagiarism: Plagiarism is a *serious* academic offence. Presenting an idea, words, or an exact phrase of another author as your own work constitutes plagiarism. Other instances of Academic Dishonesty include, but are not limited to: double submission (submitting your own work across courses, or within the same course), passing off AI-generated content (such as content generated from ChatGPT) as your own writing, purchasing of assignments (either online or from another student on campus), or copying of assignments. All instances of academic dishonesty will be dealt with in accordance to the University regulations on Academic Dishonesty. All students are required to know what constitutes plagiarism and how to avoid it. See this [link](#) to see the Student Code of Conduct-Academic Integrity, and this [link](#) to review the policy on Academic Dishonesty. Please do your own work, and remember that integrity and original thinking are essential to personal growth and the pursuit of knowledge!

Copyright Compliance: I understand and agree that all instructional, reference, and administrative materials to which I am given access in this course (the "course materials"), whether they consist of text, still or kinetic images, or sound, whether they are in digital or hard copy formats, and in whatever media they are offered, are protected in their entirety by copyright, and that to comply with this copyright and the law.

If you have questions at any time, please reach out to me!

READINGS BY MODULE (WEEK)

Please note readings can change with notice of the Professor

May 4th – Start Here

- Welcome

- Review the Syllabus

Readings:

- 1) Parker, Barbara. 2025. "Food and Identity", In the *Elgar Encyclopedia of Food and Society*, London, New York: Edward Elgar Press.
- 2) Parker, Barbara, Brady, Jenna, Power, Elaine, and Susan Belyea. 2019. "Feminist Food Studies: An Introduction", Pp. 1-12, In Parker B et. al., (eds.), *Feminist Food Studies: Intersectional Perspectives*, Women's Press.

**Module 1 (Recommend reading May 5th - 7th)
Exploring Intersectionality, Food and Gender**

Readings:

- 1) Swan, Elaine. 2020. COVID-19 Foodwork, Race, Gender, Class and Food Justice: An Intersectional Feminist Analysis, *Gender in Management: An International Journal*, 35(7/8): 693-703.
- 2) Cairns, Kate and Josee Johnston, 2015. "Thinking through food and femininity: A conceptual toolkit", Pp. 23-41. In *Food and Femininity*, New York: Bloomsbury.
- 3) Salvio, Paula. 2012. "Dishing it out: Food Blogs and Post Feminist Domesticity, *Gastronomica*, 12(3): 31-39.
- 4) CBC Article: Pressure Cooker: Why Home Cooking Won't Solve Our Problems & What We Can Do About It

**Module 2 (Recommend reading May 8th - 11th)
Constructing Food & Health in Diet and Wellness Culture**

Readings:

- 1) Baker, Stephanie Alice and Walsh, Michael James. 2018. " 'Good Morning Fitfam': Top Posts, Hashtags and Gender Display on Instagram", *New Media and Society*, 20(12): 4553-4570.
- 2) Pirani, Danielle and Fegitz, Ella. 2019. "How Veggie Vlogging Looks Like: Intersections of Gender, Race and Class in Western Mainstream Veganism". Pp. 57-85, In Parker, B. et. al., (eds.), *Feminist Food Studies: Intersectional Perspectives*, Women's Press.
- 3) Cairns, K. and Johnston, J., 2015., Choosing health: embodied neoliberalism, postfeminism and the "do-diet", *Theory and Society*, 44: 153-175.

Listen:

- 1) Podcast: Christy Harrison (episode 121): [The Truth About Diet Culture with Emily Contois](#)

*Optional Readings:

- 1) Badr, Sarah. 2022. "Reimagining Wellness in the Age of Neoliberalism", *New Sociology: Journal of Critical Praxis*, Online DOI:

Module 3 (Recommend reading May 12th – 15th)
Healthism, Nutritionism and the Colonization of Bodies

Reading:

- 1) Parker, Barbara. 2020. "Consuming health, negotiating risk, eating right: Exploring the limits of choice through a feminist intersectional lens", *Journal of Critical Dietetics*, 5(1): 45-57.
- 2) Gibson, Gemma. 2022. "Health(ism) at every size: The duties of the "good fatty", *Fat Studies*, 11(1): 22-35.
- 3) Kimura, Aya H, Biltekoff, Charlotte, Mudry, Jessica and Hayes-Conroy, Jessica. 2014. "Nutrition as a Project". *Gastronomica*, 14(3), 34–45.
- 4) Dennis, Mary Kate and Robins, Tabitha. 2020. "Healthy on our Own Terms: Indigenous Wellbeing and the Colonized Food System", *Journal of Critical Dietetics*, 5(1): 4-11.

*Optional Readings:

- 1) Crawford, Robert. 1980. Healthism and the Medicalization of Everyday Life, *International Journal of Health Services*, 10(3): 365-388.
- 2) Scrinis, Gyorgi. 2008. "On the Ideology of Nutritionism", *Gastronomica*, 8(1): 39-48.

Module 4 (Recommend reading May 16th – 18th) *Note that Monday is a Holiday this week
Masculinities, Food, Health and Identity

Readings:

- 1) Calvert, Amy. 2014. "You Are What You (M)eat: Explorations of Meat-eating, Masculinity and Masquerade", *Journal of International Women's Studies*, 16(1): 18-33.
- 2) Hart, Dana. 2018. "Faux-meat and masculinity: The gendering of food on three vegan blogs", *Canadian Journal of Food Studies / La Revue Canadienne Des études Sur l'alimentation*, 5(1), 133–155. <https://doi.org/10.15353/cfs-rcea.v5i1.233>
- 3) Vulca, Fidolini. 2022. "Eating like a man. Food, masculinities and self-care Behavior", *Food, Culture & Society*, 25(2): 254-267.
- 4) Contois, Emily. "'Lose Like a Man': Gender and the Constraints of Self-Making in Weight Watchers Online", Pp. 123-144, In Parker, B. et. al., (eds.), *Feminist Food Studies: Intersectional Perspectives*, Women's Press.
- 5) Torrella, Kenny. 2025. "What the MAHA Movement Gets Wrong about Meat", VOX.

Listen: [Diners, Dudes, & Diets](#) with Dr. Emily Contois, AnthroDish Podcast Episode 83

Module 5 (Recommend reading May 19th - 21st)
Resisting Normative Ideas about the Bodies

Reading:

- 1) Oswald, Flora. 2024. "Anti-fatness in the Ozempic era: State of the landscape and considerations for future research", *Fat Studies*, 13(2): 128-134.

- 2) Brady, Jenna, Gingras, Jacqui and LeBesco, Katie. 2019. "Because ... "Obesity". Reframing Blame in Food Studies", Pp. 103-122. In Parker, B. et. al., (eds.), *Feminist Food Studies: Intersectional Perspectives*, Women's Press.
- 3) Strings, Sabrina. 2023. "How the Use of BMI Fetishizes White Embodiment and Racializes Fat Phobia", *AMA Journal of Ethics*, 25(7): E535-539.
<https://journalofethics.ama-assn.org/article/how-use-bmi-fetishizes-white-embodiment-and-racializes-fat-phobia/2023-07>
- 4) De Welles, Madeleine. 2022. "Disrupting Normative Femininity: Diagnoses of Eating Disorders as Tools of Control", *Canadian Women's Studies*, 35(1-2): 63-68.

Watch: [Poodle Science](#)

Listen: Interview with Williams-Forsen, Psyche. Exploring the Roots of Soul Food (9:42 min)

Module 6 (Recommend reading May 22nd – 25th) Feminist and Fat Activism

Reading:

- 1) Rinaldi, Jen and Friedman, May. 2022. "Enby* Experiences of Weight and Weight Stigma: The Shape of Gender Beyond the Binary", *Canadian Women's Studies*, 35(1-2): 39-44.
- 2) Kafai, Shayda. 2020. "Imagining Queer, Fat Food Futures", *Fat Studies*, 9(3), 201–203.

Listen: Podcast - [The Secret Feminist Agenda: Episode 3.17 On Veganism](#)

Enjoy your summer break!