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Fall 2018 James Slevin Assignment Sequence Prize

We are pleased to invite applications for the James F. Slevin Assignment Sequence Prize. This prize of \$500 will be awarded to the graduate student instructor submitting the best sequence of writing assignments for a First-Year Writing Seminar (second place winners, if any, will receive \$150).

Assignment sequences in a writing course are built around a series of essay topics. These sequences probably represent work assigned during a portion of the course rather than all of the essay assignments distributed over an entire semester. Submissions should include a rationale and a description of your plans for eliciting and responding to student drafts and revisions, as well as a description of how you prepare students for each essay assignment, for example by engaging them in preparatory writing exercises, including informal writing designed to help students understand the material on which they subsequently write formal essays. Reflections on what worked well, and why, and what you would change another time, are welcome.

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Submissions are due in 101 McGraw Hall by Monday, December 17. No exceptions can be made.

Fall 2018 James F. Slevin Assignment Sequence Prize Application

~Please Print Clearly. Do **not** staple. Use paper clips only~

Instructor's name Annie Sheng

Dept & Course # ANTH 1101 Course title FWS: Culture, Society, and Power: Food Technology, Risk and Society

Phone/Cell _____ Email (Cornell) _____ Student ID # _____

Address (to mail prize stipend if applicable) Street: _____

City, State, Zip _____

Should I win a prize, I give the John S. Knight Institute permission to publish, quote from, and/or distribute copies of the assignment sequence, and to distribute publicity to newspapers and other publications, local and/or national, about my winning the prize. I also grant the Knight Institute permission to deposit the assignment sequence in a web accessible archive and make it available under a creative commons attribution, non-commercial license. I am prepared to send electronic versions of my text to Donna Newton (dlo1@cornell.edu) in the Knight Institute. I understand that I will receive the award for my prize-winning sequence upon submission of the electronic text.

Rhetoric Analysis, Johnson Museum Excursion, Op-Eds and Creative Writing

Title of Assignment Sequence

Instructor's signature _____ Date _____

Annie Sheng
FWS: ANTH 1101 Food Technology, Risk and Society
Fall 2018

Fall 2018 James Slevin Assignment Sequence Prize Submission:
Rhetoric Analysis, Johnson Museum Excursion, Op-Eds and Creative Writing

Rationale:

Students learn how to analyze rhetoric, craft an op-ed and switch on creative modes in considering the subjects of food technology, risk and society. Namely, this sequence of events will prepare students to write and think creatively, while helping them develop analytical rigor in assessing rhetoric and their own creative works (op-eds and futuristic fiction). This sequence involves an excursion to the Johnson Museum, encouraging the students to explore outside the classroom and specifically to engage in the visual resources abundant on Cornell campus.

In this sequence submission, I provide the materials not only for the essay themselves in the form of prompts, but I also included handouts on the preparatory writing exercises and the excursion. The preparatory writing exercises to the op-eds and letters to the editor readings guide students to better understand how to construct and assess the rhetorical situation, as well as teaches them to use tone, diction and sources to strengthen their arguments. The excursion is pivotal in taking students out of everyday "classroom" mode and enabling them to enter a space in which they must engage their surroundings (and the artwork in the collections) in a novel way. Thus, I highlight how I facilitate this (spatial) "rupture" of their routine so that students can experience a corollary cognitive "rupture" in approaching the issues discussed in class—shedding new light on material, especially since we turn to various modes and genres of writing many students had never explored.

The sequence consists of:

- 1) Preparatory in-class writing exercises on an op-ed and letters to the editor (responding to that op-ed) for rhetorical analysis
- 2) Multi-day in-class writing and peer-reviewing assignments that center around penning a creative story/scenario inspired by an artwork at the Johnson Museum (excursion)
- 3) An essay prompt for the creative story/scenario accompanied by an analysis that draws from scholarly texts (with appropriate assignments of drafts for peer-review)
- 4) A prompt for presentations that serve as "drafts" for the final essay
- 5) A final essay prompt with a choice of writing an op-ed or a creative story/scenario (with analysis)

Students are also peer-reviewing drafts and receiving feedback via peer reviews, individual conferences and presentation Q&A's.

Abstract

Students complete writing exercises analyzing rhetoric and content of op-ed and letter responses with the day's exercises culminating in penning a quick "letter" to the op-ed author. Engaging

with the contents of the op-ed and affiliated letters prepares students to become versed in topics of risk and food systems they'll employ in constructing and analyzing artwork-inspired creative writing. Ultimately, they craft essays in the genres of op-eds, creative works and social and literary analyses.

Keywords: Voice, Persuasion, Citations, Story Arc (in fictional writing and also used for later ethnographic assignments), Creative Writing, Literary Analysis, Social Analysis, Rhetorical Analysis

Reflections

The writing exercises worked well to prepare the students for the excursion, as well as help them develop a persuasive voice and skills to analyze rhetoric. Commenting on the artwork that went along with the letters to the editor webpage helped prep the students into thinking in that visual analysis mode—It gave them the sense that soon they would be entering a museum space and would be analyzing artwork and addressing topics discussed in class in this new way. As for the museum excursion, it went smoothly. It required advanced preparation in liaising with the Coordinator for Academic Programs and mapping out routes in the collections for the excursion itself. Perhaps the most successful tools for the students to learn what to do at the museum were the two examples of creative works that I penned for the excursion. It is important to note that excursions require multiple reminders via email and in prior classes so that students will meet up at the right place.

I think it worked well to give a students a choice of essay genre for their final essay: some preferred to harness their creative potential and literary and social analysis to write very sharp and incisive stories about food and social life, and analyze them. Others drew from understanding of rhetoric they gained through analyzing op-eds to create one of their own.

While students voiced enthusiasm about the exercises, excursion and activities in individual conferences, next time I think it would be helpful to allocate some more time to gain feedback about the excursion through discussing in the classroom as a group. I would ask students to discuss what they learned from the excursion and from writing the literary and social analyses. Students filled out an online survey for the Johnson Museum, but I would have liked to have talked about their thoughts about the excursion and activities in class after we finished the sequence. As a side note, drawings of the artwork they chose and sketched onto the worksheet were full of character and really fun to review

DAY 1: Michael Pollan's Article and the Concept of Risk

Pollan, Michael. "The Food Movement, Rising," June 10, 2010.

<http://www.nybooks.com/articles/2010/06/10/food-movement-rising/>.

I. List different topics that Michael Pollan raises:

_____	_____
_____	_____
_____	_____
_____	_____

II. With a partner, elaborate on five topics. Take notes on what he discusses for each topic.

Topic	Notes on what he discusses

III. Letters to the Editors

Pollan, Michael, Ellen Finkelpearl, Joel Berg, and Kevin Morgan. “‘The Food Movement, Rising’: An Exchange,” August 19, 2010. <http://www.nybooks.com/articles/2010/08/19/food-movement-rising-exchange/>.

A. What does each letter-writer find convincing about Pollan's discussion and what do they find unconvincing or problematic? What words do the letter-writers use to express their opinions?

Name	Convincing aspects of Pollan's discussion	Unconvincing or problematic aspects of Pollan's discussion	Words they use to express their own opinions
Kevin Morgan			
Joel Berg			

Ellen Finkelpearl			
	Response to Kevin Morgan	Response to Joel Berg	Response to Finkelpearl
Michael Pollan (in his reply to the letters)			

B. Write your own letter to Michael Pollan. Write at least five sentences. Convey parts you find convincing and useful and also parts that you disagree with or find problematic.

C. Exchange papers. Write a reply as if you were Michael Pollan to your partner. Write at least five sentences.

Now read your letter aloud to your partner.

Read the reply to your partner's paper aloud as if you were Michael Pollan.

III. Look at the artwork. (We will be going to the museum, so this will help you think and write about the art on display.)

Sketch it quickly below (one minute):

Describe the artwork.

How do you think this artwork corresponds with the article? Why do you think the editors chose this artwork?

How do you feel about the artwork?

DAY 2: Visit to Johnson Museum

Please leave your bookbags/big bags at the front desk. Please use only pencil in the galleries.

EXAMPLES (8:40 – 9:00)

We will go over these two scenarios/stories as examples that Annie has penned for this assignment.

Title De la Nuit Artist John Chamberlain Date 1963
(Mangled-up Car sculpture)

The delivery of peaches never made it to the supermarket. The self-driving food delivery truck used up nearly all the bio-fuel and was in the midst of driving to the refill station, when the biker approached. The biker was riding and stopping, riding and stopping, checking his message on his watch to see how many calories he was burning, when the self-driving truck made contact. This is the scene of the crime—the twisted metal as a cautionary tale of the risk entailed in entrusting AIs to the distribution of food on the roads. In this case it was a question of the sensors and faulty perception. What is happening in the black box that precipitates in the AIs acting as they did can only be determined with after-the-fact computational forensics. In this case, the technology was implemented that disrupted the delivery truck industry, but drawing from Pfaffenberger, it was implemented in a way that also negatively affected a fragment of society and lives—and the corporations involved may not have foreseen or may have decided to turn a blind eye to the totality of the users of the roadway infrastructure. How many lives at risk is acceptable or too many? And can a number of accidents, including deaths, be apprehended as simply part of the expected collateral damage?

➔ What are some risks involved in this example?

Title Bowl of Fruits, a Book, and a Window Artist Alexandra Exter Date 1920-1925

Dear Jia-wei,

I'm sitting at my office, overlooking the thirty floors to the drones down below making their deliveries. I got the basket of apples that Lark397 brought up to me. I really love hearing the sound of his mechanical whirring—it's a wonderful greeting that lets me know that I have a package. And from you, no less!

I took a bite of the apple. It was delicious, crispy and perfectly sweet. Kelsey4 Gold. I heard that this is a genetically modified variety that doesn't spoil for months. I'm

surprised that there was a seed in it. I was under the impression that all apples were seedless now, the capabilities of orchard reproduction left solely to the hands of the Gentcare Corporation. I planted the seed, but I'm not sure if it will grow, as it might be a dud.

Remember you were asking about the book I was reading? We talked about Levi-Strauss's The Culinary Triangle for a while last week. I know that fresh apples fall with the 'raw' aspect of his triangle. I wonder about how the structural categories might change if apples never spoil. Perhaps there will not be a rotten side of the equation.

The apple has some food labeling marks, but I can't decipher them. I'm just curious about them since the labels are so colorful. Maybe we can go over them the next time we meet.

Warm regards,
Christine

➔ What are some risks involved in this example?

PART A: CHOOSE YOUR ARTWORK (10 minutes) (9:15 – 9:25)

1) Choose an artwork at the museum. It may or may not explicitly have food or food technologies represented, but **imagine** its role in interaction with food technology. If it's a figure, pretend that the person is a character in your story. Remember, food technology involves technology required for production, distribution, consumption and food waste. This includes anywhere from:

- a) Production: GMO technologies (CRISPR), to farming, to animal husbandry (including feed for animals), to food science and chemistry, to printed foods, baby food production (breast milk pumps), etc.
- b) Distribution: Railway infrastructure (grain and soy railways, for example), food trucks, food delivery drones, poverty alleviation programs and urban design that allows for greater access to food, food packaging for distribution, etc.
- c) Consumption: Tools for eating food, digesting food, calculating nutritional elements, etc. as well as Waste (what happens after food or food packaging after food is eaten, what happens to the food not bought)

Title of Artwork _____
Artist Name _____
Year _____

PART B: QUICK SKETCH (2 minutes) (9:25-9:27)

2) Quickly do a two-minute sketch of the artwork. This can be very rough.

PART C WRITE YOUR SCENARIO/STORY (20 minutes) 9: 27 – 9:47

3) a) Write a fictional scenario or course of events as a creative prose work that involves this food technology and one element of risk (that also comments on our society today). This fictional scenario could be presented in writing as a (fictional) news report, a story, a podcast, a conversation between two people, a diary entry, a letter to a friend, an email, etc.

**There can be indications of violence—but be sure to include trigger notes if there is and please keep it PG-13. (No rape or explicit descriptions of harming of children please.)

**Note: You are asked to write a scenario. It does not have to a complete storyline or plot arc with character development, etc. You can have those elements, if you wish, but for the exercise there is no need for that now.

b) Situate your scenario in the discourse of at least one social analyst that we have discussed in class: Tim Ingold, Pfaffenberger, Sterne, (Bordieu/habitus), Levi-Strauss, Douglas, Pollan, Douglas, etc. Engage with the issues or conceptualizations of food and technology raised by these social analysts.

c) Explicitly state what are the risks (societal, personal, health, environmental, structural, etc.) that are implied in the story.

== To help you think of a scenario/story, here is a chart you can fill out: ==

Ideas for the Scenario	
Narrative form	(ex. scenario, letter, news report, etc.)
Character(s)	
Setting(s)	
Drawing from which Scholars? (How are you drawing from them?)	(ex. Michael Pollan, Bryan Pfaffenberger, Tim Ingold, Levi-Strauss, Mary Douglas, Thomas Hylland Eriksen, Ulrich Beck, etc.)
Elements of Risk Entailed	

Write your scenario/story here:

PART D: LISTEN AND READ YOUR PARTNER'S SCENARIO/STORY (8 minutes) 9:47 – 9:55

Find a partner. Read your creative scenario to them.

See if they can figure out what artwork it is.

For the listener:

Listen to the scenario/story.

Which work is it?

Title_____ Artist_____ Date_____

Who are the main characters?

In one or two sentences, summarize the story.

Did you understand the story? Were there any confusing parts?

Does it engage with at least one scholar? (Who?)

Does it touch on risk, at least obliquely? How so?)

Read your partner's story. Peer review with feedback.

	Good	Needs Work
Flow		
Voice		
Is it understandable		
Is it engaging?		
List grammatical errors, spelling mistakes, etc.		

DAY 3

PART E: REVIEW YOUR PARTNER'S STORY

Write a quick overall review, as if you were writing a book review (on Goodreads or Amazon).

Include aspects that worked for you and didn't. Provide evidence or reasoning for the aspects that didn't work for you. (See highlighted part below for reasoning). Use words like "I believe," "I think," "didn't work for me," etc. to show that this is your perspective when providing critical remarks.

Provide questions.

Such as: What happened after the story?

Ex. Did the self-driving food delivery truck company get fined or punished?

Example:

I enjoyed the details that Annie brought to life with the story of the self-driving food delivery truck colliding with the biker. The story questioned the safety of these self-driving trucks and interrogates what happens when food doesn't make it to their necessary destinations. Can this be a food security issue? This story really highlights the distribution aspects of food technology. I didn't find it convincing that the self-driving truck could not identify the biker, as I think the erratic driving would indicate that it was a human riding it. I enjoyed the questions at the end as they brought in the scholars that we read in class. I wanted to know: What happened to the peaches? Did they fly all over the highway?

PART F: SHARING WITH THE CLASS

If there's time, some volunteers can present a one or two sentence summary of their work.

If there's even more time, participants can read what they have.

Listeners write questions for them.

Essay: RISK
Creative Writing and Analysis Essay

1) Clean up your scenario inspired by the artwork you chose at the museum. Write it out and expand it. It should be at least two pages long.

2) Then, in two to three pages, discuss how you engage with other scholars. Also discuss how you engage with risks, drawing from Michael Pollan's article.

Extrapolate from your work. Do you see movements that could counter the risks discussed in your story? (How do these imagined movements compare to movements mentioned by Michael Pollan?) Imagine and detail how bigger institutions (governments, organizations, corporations, alliances, health care industries, environment industries, etc.) might address or deal with the risks mentioned in your story. Compare the activities of those bigger institutions with the activities institutions are doing today. How are they similar and how are they different? How are people associating with the food in your future setting in terms of "community, identity and pleasure" as Michael Pollan puts it? (Or will they not associate with their food in the same way?)

Essay: Op-ed or Creative Work

For this essay, you have a choice of writing an op-ed or a creative work (6-8 pages).

1) Op-ed:

Write an op-ed related to any topic of your choice related to food technology. Draw from our op-ed readings, in-class discussions and debates.

Draw from the analyses or themes of at least two scholars or authors we've read/discussed in class and engage with these scholars in your discussion.

2) Creative work:

Write a creative story or scenario which revolves around food-related technology and society.

For those of you working on the **creative work**, you might want to think about the story arc we discussed in class, if you are looking for a way to map out your story and plot points. You do not have to follow that story arc, but it is there as a guide if you would like something a bit more structured.

I also suggest **evoking the senses** when discussing the sense of taste, as well as other aspects of the story. What is the character not only thinking, but touching, tasting, smelling, feeling, hearing and seeing? Really bring in different sensory elements to make the story come alive and feel "real" to the reader. Transport the reader into the character's shoes by integrating these sensorial aspects. (In discussing this, I should also bring in "The Senses of Taste" article, Ferguson discusses how taste is so reliant on other senses. In the Susan K. Brown lecture (optional video) on apple breeding, she discusses how the sound of biting into an apple really affects how we taste and perceive the apple.) You can also think about the aural aspects of food, like the burger bun when we were eating the Impossible Burger--as well as other sensorial information. You can implement these sensory aspects not just in regards to any mention of food in your creative work, but also in your characters' interaction with their surroundings.

Also be sure to include a discussion of how your creative work is in conversation with themes we discussed in class--either in the story/creative work itself, or in a separate discussion of your work and themes. **Draw from the analyses or themes of at least two scholars or authors** we've read/discussed in class and engage with these scholars in your discussion.

Presentations

Presentations will be five minutes long, with two minutes of Q&A. Presenters do not have to memorize their presentations. You can feel free to either just speak extemporaneously (without notes) or to use notes/a script. You can also use PowerPoint if you'd like, but you are not expected to. If you are using PowerPoint, please have it loaded up at the beginning of the class. Please project your voice so everyone can hear you.

For op-eds, the presentation should include 1) a statement of what your op-ed is about, 2) a summary of main points and 3) a conclusion. For the creative work, it should include a 1) summary of the plot and also 2) a discussion of major themes.

For both the op-eds and creative works, please also reference at least two scholars or authors (these can be authors of short fiction, too) we mentioned in class and how their work relates to yours.

The presentation topic should have something to do with food and should have some mention of technology. (The technology aspect can be less pronounced but there should be at least some reference or inference.)

Presentations will be graded on insight, organization, content/grappling with topics discussed in class and clarity.

I will be timing the presentations and will cut you off at about 5 minutes and 15 seconds or so. (Minimum of three minutes for the presentation time, though I would advise getting close to the five-minute mark so that you can convey more information.). The Q&A will also be timed and restricted to two minutes. No points will be deducted for going over time--but you might not be able to say everything you wanted to say if you get cut off, which might affect the "content" part of your presentation grade.

For listeners: Please prepare in your head at least one or two questions for the presenters during the presentation. Be ready to respond right after with questions.

The Q&A is meant to serve as feedback to better structure, refine, etc. your creative work or op-ed for the final paper submission. It is also a means to practice conveying your thoughts orally to the public/your peers.

The presentation is 10% of your grade.

Fall 2018 Knight Award for Writing Exercises and Handouts:
Analyzing and Crafting Abstracts and Thesis Statements

Principles and Rationale:

In this exercise, students work in groups to practice analyzing and crafting a thesis statement and abstract—for the ultimate goal of eventually writing their own research paper with abstract. Many students are familiar with the concept of a thesis statement, but may not understand how that fits into the abstract. Some students also voiced (prior to this exercise) that they did not understand what should go into an abstract. I explained how an abstract is a condensed form of an article containing the argument and main points, simultaneously introducing the article but also providing the main thesis statement. I let the students know that the abstract should give the reader a good sense of what the article is about and what point it's making prior to or without reading the article. This exercise helps make it clear to the students that the abstract must also contain a thesis, as they will find and/or craft thesis statements in articles. In sharing the group-produced/vetted thesis statements, students also notice how diction and rhetorical devices highlight and emphasize different points, subtly and slightly changing the thrust of the article.

This exercise can be adapted for any article on any subject.

Explanation:

Students were asked to read four articles over the course of a few weeks (also used in other discussions and writing exercises not confined to this exercise). Pulling from articles used earlier in the course is fine. These are the four types of articles I used:

- 1) An article with an abstract attached:
Timo Myllyntaus, "The Entry of Males and Machines in the Kitchen"
- 2) An article with an abstract attached among a choice of eight articles (two people per article) (I call this one the "distributed article" in my worksheet)**
- 3) An article with an abstract, but the abstract is hidden from the students:
Genevieve Bell and Joseph Kaye, "Designing Technology for Domestic Spaces: A Kitchen Manifesto" and IV. Frederick Errington
- 4) An article without an abstract:
Deborah Gewertz and Tatsuro Fujikura, "Making and Unmaking (?) a Big Food World"
(In this case, I chose a chapter in a book.)

****** Since the goal of this sequence is to write a social sciences research paper (with an attached abstract and list of keywords) on a topic of the student's choice, I had to introduce different kinds of research articles. To situate the student in the realm of research articles and to provide examples of abstracts, I prepared in advance a handful of research articles I printed these articles and spread them as a display on the seminar table. Students chose one article among these articles and were assigned to read the abstract, introduction and conclusion as homework (and the rest of the article if they so desired). Then, at the next scheduled meeting, the students worked in groups and were asked to present on the abstracts and to describe the research paper to the class. They had to pen a thesis statement for the article, as well as come up with three to five keywords. The reason I chose various different research papers (addressing the topics of food and technology across various cultures) and split these among the students in groups is for students to get exposure to a number of different articles, with several goals: 1) identifying and crafting thesis statements, 2) learning to write abstracts from examples and 3) learning what topics fall under anthropological and social sciences research.

Instructions:

I asked students to work with the partners that share their distributed article. First they had to write a thesis statement for Timo Myllyntaus' article and come up with five keywords. Then, we went around and shared these as a class, noting differences among the crafted thesis statements. Then, the students did the same with their distributed articles, later presenting each article to the class, reading the journal name (which I explained was important to highlight the type of article it was) and their thesis statement. I also had them explain the article "in their own words as if in a casual conversation to a friend or a family member" not reading from the thesis statement. (I did this because some of the thesis statements had some jargon or some stiff language that made comprehension a bit difficult without some time to sit with it; their casual explanations made them easier for students to digest.) For the third article (Genevieve Bell and Joseph Kaye's article), I asked students to write a thesis, abstract and keywords and then they compared their abstract to the actual abstract attached to the article published in the journal. I explained that the point is to look at how you word the abstract and thesis and how these choices affect how readers understand the article. I explained that different ways of crafting the article does not mean one way is right or wrong, but highlights and emphasizes different aspects. Finally, they wrote a thesis statement and abstract for an article that had no abstract attached (Deborah Gewertz and Tatsuro Fujikura chapter). I chose a paper without an abstract to provide a sense that some articles (especially chapters in books) don't necessarily have an abstract attached, but one can still draw a summary and argument from the chapter/paper. I also wanted to leave them feeling like there is no "right" or "wrong" abstract—and have the exercise leave off a bit open-ended in terms of possibilities to make that point.

Student examples

These are student examples of thesis statements for Timo Myllyntaus' "The Entry of Males and Machines in the Kitchen."

I typed these crafted thesis statements as they spoke, displaying them for all to see using the overhead projector:

- 1) The use of the microwave was not only a technological change but also led to social and cultural changes in Finnish families. x3 (I often use this shorthand to indicate three groups had the same answer.)
- 2) There have been changes in the gender roles of cooking in Finland caused by various social and technological factors like the microwave.
- 3) The microwave is a tool that has changed the food culture and household dynamic seen today in Finland. The microwave has changed the Finnish kitchen by changing the food culture and society in Finland.
- 4) The implementation of the microwave in Finland's homes 1) made it convenient for all family members to prepare meals, 2) change family eating habits and 3) place prefabricated factory foods as the main source of consumption.

Then I asked if students noticed differences among the shared thesis statements. As a class we noted that the first one emphasizes social and cultural changes, the second emphasizes gender roles, the third highlights the microwave as an object with the word "tool" entailed (as we've been discussing theoretical approaches in understanding tools vs. machines) and the fourth provides a series of "effects" related to the act of introducing the microwave (emphasizing the phenomenon of the microwave being implemented and its results rather than the microwave itself as an object as demonstrated in thesis example 3). These examples also demonstrated the variety of methods to construct an abstract, one of which using that technique of listing various points of arguments that I had explained earlier in class (as demonstrated in example #4).

Analyzing and Crafting Abstracts and Thesis Statements

I. On Timo Myllyntaus' "The Entry of Males and Machines in the Kitchen":

A. Thesis Statement:

B. Keywords

Myllyntaus, Timo. "The Entry of Males and Machines in the Kitchen: A Social History of the Microwave Oven in Finland." *Icon* 16 (2010): 226–43.

II. Look at your own distributed article. Read the journal name, title and the abstract.

A. Thesis Statement:

B. Keywords:

If your article already has keywords, write them here and highlight them in the abstract (if they appear there). If your article does not have keywords, think of three to five keywords that characterizes what the article is discussing.

III. Genevieve Bell and Joseph Kaye's "Designing Technology for Domestic Spaces: A Kitchen Manifesto":

A. Thesis Statement:

B. Write an abstract for the article:

C. Keywords

Bell, Genevieve, and Joseph Kaye. "Designing Technology for Domestic Spaces: A Kitchen Manifesto." *Gastronomica: The Journal of Critical Food Studies* 2, no. 2 (May 1, 2002): 46–62. <http://gcfs.ucpress.edu/content/2/2/46>.

IV. Frederick Errington, Deborah Gewertz and Tatsuro Fujikura's "Making and Unmaking (?) a Big Food World"

A. Thesis Statement:

B. Write an abstract for the article:

C. Keywords

Errington, Frederick, Deborah Gewertz, and Tatsuro Fujikura. "Making (and Unmaking) a Big Food World." In *The Noodle Narratives: The Global Rise of an Industrial Food into the Twenty-First Century*, 102-125. Berkeley: University of California Press, 2013.