

Students may bring this sheet with them into the exam. You may also bring a **translation** dictionary, but remember, definitions should be for the way a **folklorist** understands the term.

How to pass: Do the readings, attend class regularly (travel back in time if need be), review the PowerPoint slides.

Format:

Total: 40 marks. Divided by 2 = 20% of final grade.

- 10 multiple choice (1 mark each)
- 10 short-answer questions: sentence long, based on readings and class discussions (1 mark each)
- 2 essays on a general topic (options provided), based on a synthesis of readings and class discussions (10 marks each)

The multiple choice and short-answer questions will, for the most part, cover the second half of the semester. For the essays, as they are synthetic, you will be expected to draw on material from the entire semester.

Insights from Midterm: Short answers: There is a lot of room for interpretation; some don't have "right" or "wrong" so much as "well argued" or "not that well argued." **About the cheat sheet:** You won't get an answer to a question by quoting directly from the cheat sheet. As someone pointed out upon leaving, the cheat sheet is "kinda useless," which I charitably interpreted as "an excellent aid to memory but not a source of answers." **Definitions:** Some mistakes were made by using the dictionary definition as opposed to – as I say above – defining it the way a folklorist would. **Approach:** I'm not interested in getting a lot of fails in my class. If you tank on multiple choice questions, I tend to be rather forgiving in the short answers and the essays.

Keywords: Familiarise yourself with these concepts: Adaptation; Aesthetic; Age; Antimodern; Appropriation; Association; Authenticity; Autoethnography; Belief; *Blasons populaires*; Caring work; Carnavalesque; Coding; Common; Communal; Communitas; Conservatism; Contamination; Corporeality; Cosmopolitanism; Counter-cuisines; Counter-culture; Culinary tourism; Culture; Dainty, daintiness; Danger; Decadence; Décor; Dimensions of otherness; Dirt; Distraction; Dominance; Dynamism; Ecotype (Oikotype); Edible; Embodiment; Esoteric; Ethnomimesis; Ethos; Exoteric; Exotic; Explication; Familiar; Folklore; Framing; Gender; Hegemony; Hospitality; Identity; Identity work; Ideological; Incompetence; Indirection; Indulgence; Inedible; Informal; Inviolate; Invisible work; Juxtaposition; Kashrut; Liminal (inc. pre-liminal and post-liminal); Local tourist; Ludic; Magic, contagious; Magic, homeopathic; Magic, sympathetic; Marginal; Menu; Naming; Negotiation; Nutrition; Obligation; Occupational folklife; Orientalism; Palatable; Performance of authenticity; Personal; Pilgrimage; Place; Play; Popular culture; Post-Tourist; Proscriptions; Recipe; Realms of culinary experience; Region; Repertoire; Resistance; Rites of intensification; Rites of passage; Selection; Sociability; Socioeconomic class; Stage; Staged authenticity; Staple; Strategies of negotiation; Subordination; Subversion; Syncretic; Terroir; Third place; Time; Tourism; Tourist gaze; Tradition; Traditional; Translation; Trivialization; Unpalatable; Unspeakability

One sentence synopses, because sometimes it's difficult to remember names and titles: **Long** in her "Introduction" charts the history of tourism scholarship and notes the contribution folklore can make to it; **Long** (again) in "Culinary Tourism: A Folkloristic Perspective" introduces her interpretation of culinary tourism and a framework of subjective axes along which we locate our food tastes and experiences; **Molz** in "Tasting an Imagined Thailand" discusses three ways of looking at the idea of 'authenticity' and its role within a typology of the tourist; **Pilcher** in "From 'Montezuma's Revenge' to 'Mexican Truffles'" examines the development of Mexican 'cuisine' as it shifts from a disparaged peasant food to a nationalistic impulse among elites; **McAndrews** in "Incorporating the Local Tourist" examines how an esoteric dish can be reframed as a form of play and social satire; **Rotkowitz** in "Kashering the Melting Pot" looks at the tension between an assimilation attitude towards American cooking and popular food in tension with food proscriptions critical for (Jewish) self-identity; **Bentley** in "From Culinary Other to Mainstream America" examines the development of 'South-western' cooking, the attendant ideas of syncretism and appropriation, and the conflicting ideologies it represents; **Wilson** in "Pass the Tofu, Please" looks at the population of aging American baby boomers who, already immersed in counter-cultural attitudes, look elsewhere for a relationship between diet and health; **Woodward's** film "Carolina Hash" explores the intense regional associations and local variations of a particular food; **Adler** in "Making Pancakes on Sunday" explores the development of "masculine" food traditions among contemporary Americans; **Lloyd** in "The Cincinnati Chili Culinary Complex" looks at a popular parlour-based food that has entered into a "local" and "traditional" food repertoire; **Newton** in "The Jell-O Syndrome" attracts attention to a ubiquitous North American food that is absent from most discussions of "traditional"; **Tye** in *Baking as Biography* traces the baking history of one woman, shaped both by the obligations of home and community, how these obligations can be used as a means to resistance, and the legacy of that baking history for her survivors; lastly, **Babayan** in her film "Hamburger and Dolma" uses food and its preparation as a symbol for identity construction.