

Bringing Curriculum Down to Earth The Terroir That We Are

WANDA HURREN
University of Victoria

ERIKA HASEBE-LUDT
University of Lethbridge

Indeed, so highly valued was canonical abstract thinking, that even when concrete approaches were recognized, they were often relegated to the status of inferior ways of knowing, or as steps on the road to abstract thinking.... Beginning in the 1980s, concrete ways of thinking were increasingly recognized in contexts that were not easily dismissed as inferior, even and perhaps especially in the world of science, the very place where the abstract style had been canonized.

Sheri Turkle, *Evocative Objects: Things We Think With*

The question that must be addressed...is not how to care for the planet but how to care for each of the planet's millions of human and natural neighbourhoods, each of its millions of small pieces and parcels of land, each one of which is in some precious way different from all the others.

Wendel Berry, *The Futility of Global Thinking*

Antipasto

IN HER EXPLORATION of evocative objects, including food and the tools we use to prepare it, a rolling pin for example, Sherry Turkle (2007) notes that “evocative objects bring philosophy down to earth. When we focus on objects, physicians and philosophers, psychologists and designers, artists and engineers are able to find common ground in everyday experience” (p. 8).

*Think back to your childhood
and remember something*

quirky you liked to eat. Eat it again (honey and cheese on crackers, Croque Monsieur, mustard sandwich, etc.). What memories did this call up?

An•ti•pas•to (*an' te pas' to*)
Italian. An appetizer consisting of fish, meats, etc. n., pl. an•ti•pas•tos. Adapted from the Gage Canadian Dictionary (De Wolf, Gregg, Harris, & Scargill, 1997, p. 48).

Write about evocative objects associated with food and terroir. Get inspired by poets' and painters' objects, such as Leonard Cohen's (2006) poem about his kitchen table, his metal cup; Pablo Neruda's (2000, 2009) odes to salt, maize, the artichoke; Cézanne's painting of apples, a fruit basket; van Gogh's "Still life with quinces and lemons" (Gauvreau, 2009).

Similarly, as educators working across disciplinary fields with a desire to bring curriculum down to earth, our intention in this essay is to mix abstract theoretical discussion with concrete, everyday experiences and curricular practices related to food, place, and identity (Hurren & Hasebe-Ludt, 2009). Epistemologically, an attention to food, place, and identity is an acknowledgement of embodied or somatic and visceral knowing that underscores its importance and possibilities for its use both in and out of curriculum studies. It is a celebration of, and attunement to, the everyday experiences in our lives. An attention to food, as an evocative object, is an obvious link or "way in" for studying about place and identity. As Madhu Prakash (2009b) notes:

Every place on our diverse earth has its own special and distinctive soil whose particular and peculiar tending explains the fabulous diversity of every one of the earth's millions of "local cultures." The health of local soil has always depended on the shared stories people have told each other—keeping them alive with daily telling and neighborly talk—the living memory that is the "stuff" and "soil" of every local culture. (p. 3)

Terroir is a term that refers to how certain places produce certain identifiable qualities in wine and agricultural produce, to the climate that makes particular types of this produce prosper there and nourish its human and other inhabitants and give it a distinctive taste or flavour based on the natural conditions of soil and topography (Barber, 2006).

In her explorations of the ways in which the term *terroir* is taken up in agricultural and culinary worlds, Amy Trubek (2008) notes that,

the broader definition of terroir considers place as much as earth. According to this definition, the people involved in making wine, the wine-making traditions of a region, and the local philosophy of flavour are all part of terroir. Unlike the narrower view of terroir, this humanist point of view is not really quantifiable. Terroir speaks of nature and nature's influence on flavor and quality, but here the human attributes we bring to "nature" are cultural and sensual rather than objective and scientific. (p. 69)

In our ongoing curricular inquiry related to place and identity (Hasebe-Ludt & Hurren, 2003), we are interested in

how two curricular mainstays, self and world, can be understood through explorations of *terroir* in relation to issues around food for the body, spirit, and mind. Regarding curricular *terroir*, we question the place of food in curriculum and education, the pleasures and paradoxes of food, how food is linked to local and global movements, and how food is linked to our ever-changing identities.

Provocatively, Ted Aoki reminds us that our human identities are closely related to and shaped by the *humus*, the soil of the earth we dwell in, and its nourishing gifts (Aoki, 1986/2005; 1991/2005). In turn, as Wendell Berry (1996) and David Jardine (1998) assert, humans shape the earth's ecology and environment through their pleasurable and precarious interactions with their surroundings. These reciprocal influences are of heightened importance for curriculum studies in these times of territorial tensions between local and global ecologies, economies and empires, and newly colonizing and decolonizing movements (Abdi & Richardson, 2008; Bigelow & Peterson, 2002; Ng-A-Fook, 2007) in what David G. Smith (2006) has called "a season of great untruths."

Food is almost ubiquitous in our (sensual) lives. A necessary aspect of living, it can also be a pleasurable and painful and even problematic aspect of living. As Roland Barthes (1997) points out:

One could say that an entire 'world' is present in and signified by food...To eat is a behaviour that develops beyond its own ends, replacing, summing up, and signaling other behaviours, and it is precisely for these reasons that it is a sign...Work, sports, leisure, celebration—every one of these situations is expressed through food. (p. 21)

Regarding the quintessential curricular question, *What is worth knowing?*, Wendell Berry (1990) reminds us that "how we eat determines, to a considerable extent, how the world is used" (p. 149). Food security, eating local, issues around agricultural versus pastoral practices, land conservancy, food scarcity and poverty, food waste, gender and food—all are current issues that are critically examined in political science and policy studies, urban/rural planning, cultural studies, anthropology, ethnography, environmental and ecological courses, and women's studies (e.g., Cho, 2010; Holtzman, 2009; Riley-Taylor, 2010; Springgay & Freedman, 2010). However, curriculum scholars and teachers also need to consider the curricular implications regarding "how we eat and use the

Start a list of references to food in the media—how is food taken up in popular media (local food, imported/exported food, food security, cost of food, dieting, etc.)? Find examples of newspaper headlines, note news coverage on radio and TV, web-based advertising, etc. Make a collage or found poem from such texts.

Create a list of foods that connect you to your family or home. Choose one of the foods from your list and quickly write a memory about that food: Who makes it? When and where is it eaten? Or write a favourite memory connected with the food. When you are finished, close your eyes and remember the smell, sound, and taste of the food. Write a poem from these various memories and feelings (adapted from Christensen, 2006).

world” (Berry, 1990, p. 149) and how an integrated curriculum focused on changing practices of human consumerism in this and other areas may possibly contribute to “the recovery of the earth” (Jardine, 1998).

Within our own curricular practices and inquiries, we have turned to the notion of *terroir* and to questions of how we care, or not care, for “the small pieces and parcels of land” (Berry, 1989) that provide us not only with nourishment but also with knowledge and wisdom that acknowledge the pedagogical relationship between humans and the land/places they inhabit (Chambers, 2005). We have incorporated these questions and insights into our varied research and teaching practices, for example through course offerings in curriculum studies and language and literacy studies, and various life writing, mapwork, and photographic practices both on our own, with other colleagues, and with our students (Chambers, Hasebe-Ludt, Donald, Hurren, Leggo, & Oberg, 2008; Hasebe-Ludt, Chambers, & Leggo, 2009; Hurren, 2008, 2009).

As part of these “complicated conversations” (Pinar, 2006) about curriculum *terroir*, we question the absence of an attention to food in considerations of self and world in the field. For example, why is something that not only brings sustenance but also much sensual and visceral pleasure/displeasure to our everyday living seemingly absent in curriculum conversations? Perhaps the Puritan roots and routes of the answers to this question lie within the continuing saga of Empire, where cultural, political, and economic factors continue to promote prescriptive and suppressive—and seductive—uses of food, as in Carol Off’s exploration of chocolate (Off, 2006).

Acknowledging how “ethnic” food has been marginalized historically and, at the same time, has been elevated or, more aptly, relegated to the “exotic” in the Western world, we also want to draw attention to the role of “foodways” in migration stories of place/displacement.

Foodways: Behaviours and beliefs surrounding the production, distribution, and consumption of food... Foodways influence the shaping of community, personality, and family. The study of foodways contributes to the understanding of personhood across cultures and historical periods. (Counihan, 1999, p. 6)

Two poignant articulations of foodways are Lily Cho’s *Eating Chinese* (2010) and the multiple-artist exhibition *Pot luck: Food and art* (Yeh, 2010). These pieces textually and

Write a one- or two-page reflective piece on an important event in your life that involved food.

visually explore the connections between memory and the senses, especially taste, and the myriad ways in which these connections speak to our “bodily emplacement in the world” over time, at home and in exile (Yeh, 2010, p. 417). At the same time, these narrative and artistic works render the sensory experience of eating beyond simplistic critiques of the consumption of cultures.

Drawing from geophilosophical conceptualizations of curriculum as a rhizomatic intertext of place and identity (Deleuze & Guattari, 1994), of relationships between self and world, we provoke and evoke our embodied, somatic and visceral connections with the *terroirs* in which we live. As Hershuisius and Ballard (1996) remind us,

many of us, students, teachers, and educational researchers, walk around in schools and universities with feelings of bodily and emotional stress because of the disembodiment involved in how we are taught to teach, to learn, and to do research...As we become adults, we learn how to repress somatic awareness, and many of us can no longer tell when our stomachs know better than our minds, when our bodies feel completely wrong, or why we develop headaches. We cover up the stress caused by the disembodiment of our work by still more work, or by still another cup of coffee. (p. 3)

This “disciplining of bodies,” and the relationship between food and “the space our bodies take up” are part of the larger politics of production and consumption of our times (Bell & Valentine, 1997). By paying close attention to Deleuze and Guattari’s (2005) notion of identity as “becoming other” and Tim Ingold’s (2000) notion that “such processes as thinking, perceiving, remembering and learning have to be studied within the ecological contexts of people’s interrelations with their environments” (p. 171), we trace our specific and collective identities in this place called Canada, as im/migrant sojourners in/to old and new homes that have been shaped by particular food histories and cultures (Cho, 2010; Power & Koc, 2008).

Working with these tropes, we recall our own and others’ tastes and flavours of landscapes as experienced with/in our bodies as both the *terra cognita* and *terra incognita* of (our)selves in relation the *terroirs* and the “tastescapes” (Wessel, 2010) that we have and that have shaped us and the places we have come to know. Through different genres of life writ-

Create a list poem of various foods you have noted in the area (sweet foods, fresh foods, locations where foods came from, foods you have never tasted, foods you tasted this afternoon, foods you can smell, red foods, blue foods, etc.).

Keep a list for one day that documents how food occurred in your thoughts—perhaps you catch yourself feeling hungry and thinking about what you would like to eat, or you read a recipe, talk with someone about food, think of what you need to purchase, etc. Also record the time and place that the thought occurred (in a car, on a bus, in bed, in the workroom, at your desk, etc.)

ing, such as poetry and lyrical prose, we share with you our considerations that arise out of our auto/biographical curricular research and practices; we juxtapose narratives about the relationships we each have formed with “the terroirs that we are,” remembering the somatic and visceral ways we have experienced and tasted the ecologies and geographies of our homes and the homes of others (Gingras & Tiro, 2008; Gordon, 2007; Kingsolver, 2007). Just as we continue to see place and identity as non-static entities, and always in process, we have also come to see that food is a part of this continual “in process” aspect of being in the world. We agree with Bell and Valentine (1997) that “culinary cultures constructed as ‘original,’ ‘authentic’ and place-bound—regional or national cuisines, for example—can be deconstructed as mere moments in ongoing processes of incorporation, reworking and redefinition: food is always on the move, and always has been” (p. 192).

*Eat your favourite thing/meal.
List the ingredients and locations linked to this item/meal.*

What follows, then, is a sampling of these (perhaps momentary) terroirs, in the form of six vignettes, interspersed and juxtaposed with our reading of other texts that have informed our curricular and culinary questioning. We also offer the reader, by way of sidebars, some of the strategies that have transformed our praxis when working towards an educational philosophy and curriculum that honours *terroir* not only as a theoretical or conceptual idea and ideal but also as a viable and visceral embodied practice. With Madhu Prakash, we ask: “Stuck for hours in industrial classrooms, how do we speak of soil without rendering it yet another abstract idea? Stuck in the context of dirt-free zones, how do we celebrate dirt and enjoy the pleasures of mucking around in it?” (Prakash, 2009b, p. 4).

Following these vignettes, we have included a bibliography of texts that contains citations and more ideas for exploring terroir within various pedagogical and curricular contexts. *Bon Appétit.*

Entrées

Wanda’s Terroir I:
Come si Dici [Komay see Deetchee]
(How Do We Say It?)

Quando
[kooando]

When she had been five weeks in Italy, she realized she was starting to misplace and even lose words.

<i>qualche volta</i> [kooalkay volta]	<i>Sometimes</i> it was just a single word here or there that slipped away – the colour of her coat, the brand name for her shoes.
<i>altro</i> [altro]	<i>Other</i> times she found that whole string strings of words were no longer available—the titles of books she had read—some quite recently, names of authors, her favourite dessert.
<i>e</i> [ay]	<i>And</i> while her pauses grew lengthier as she searched for missing English adjectives, she took even more time struggling to find small, indefinite Italian articles and simple verb phrases—it (<i>m, f, o mf</i>), I would like, I am (<i>il, vorrei, Io sono</i>)
<i>triste</i> [treestay]	It is true that she was <i>sad</i> about the lost words.
<i>ancora</i> [ankora]	<i>Still</i> , she took delight in the sound and feel of new words and phrases that were beginning to gather, waiting for a turn to be spoken: cinquecentocinquantacinque [<i>five hundred and fifty-five</i>], fare una prenotazione [<i>make a reservation</i>], patate fritte per tutti [<i>fried potatoes for everyone</i>].

Erika's Terroir I: Rajinder's Rasoi and Luise's Küche

At a recent conference on globalization,¹ I met educational philosopher Madhu Prakash and heard her speak about the necessity to rethink our relationship to food as part of ecological renewal. In a voice infused with poetic prose and deep passion, she urged us to remember how the long-ago practices of our mother's kitchens may present us with vital alternatives to the current “chains of fast food addiction” (Prakash, 2009a, p. 48) and its pervasive pandemic in our schools and societies. Based on her reading of the “three philosophers of soil”—Ivan Illich, Mahatma Gandhi, and Wendell Berry—whose writings aimed at “bringing us down to earth, down below expert ecologists’ abstractions about planet Earth, global hunger, threats to life,”

En•tree (*on' tra*) *French*. 1. *The freedom or right to enter; access*. 2. *The main dish of food at dinner or lunch*. *n*. Adapted from the *Gage Canadian Dictionary* (De Wolf, et al., 1997, p. 405).

Prakash invited her audience “home: to the soil on which we stand, right beneath our feet; the same soil we put into our mouths with zero thought as disengaged ‘industrial eaters’” (Prakash, 2009b, p. 3). Taking up Ivan Illich’s invitation, and his urging to return to “Earth wisdom” (Illich, 1970) she revisited her childhood home in India and recalled “Rajinder’s rasoī,” her mother’s kitchen where she learned about “rasa” as a child.

Madhu’s narrative about Rajinder’s *rasoi* brought home to me my own maternal kitchen narratives from my mother Luise’s kitchen, her *Küche*, in another language and another *terroir*, on a different continent. I remembered the ways my mother cooked with the herbs she grew in every season in the soil of her *Kräutergarten*, the herb garden in the backyard of our home in the small town in southwestern Germany where I grew up. I remembered the lush rows of parsley, *Petersilie*, the thick bunches of chives, *Schnittlauch*, in sparking shades of vibrant verdant greens; expansive beds of luscious green watercress, *Kresse*; tall bushes of silvery sage, *Salbei*; the delicate leaves and stems of summer and winter savory, *Bohnenkraut*; the delicious aromas of *Majoram* and *Oregano*; the divine tastes of *Basilikum* and *Dill*; and the persistent intrusive roots of mint, *Pfefferminze*, its fragrant leaves such a pleasure to rub with your hands.

My mother never bought a single herb during her lifetime. She always grew things from last year’s seeds, except for a few vegetable seedlings such as the small tomato plants she purchased or traded at the co-op store the whole community frequented. These occasions were always a treat, for her and for me too, a treasure grove, a social visit with neighbours, and a rite of spring all at once, signaling the beginning of another growing season. My mother, Mother Earth, my own small *terroir* all together, all at home.

Create an “I remember” poem with a repetitive pattern of stems in the way Joe Brainard (2001) did: “I remember liver. I remember eating tunnels and cities out of watermelon.” “I remember bright orange canned peaches.”

One of the many meanings of rasa is “juice”—the quintessential flow of flavors that comes only from slow, deliberate ripening that follows the organic rhythm of nature’s cycles. Rasoi literally means that sacred place in the home where these juices flow naturally, and therefore produce profound pleasure—for the palate, the eyes, and the soul.

Madhu Prakash (2009a, p. 49)

Wanda's Terroir II: Are You Ready to Order?

Several years ago during a sabbatical leave, I lived in Italy for three months. To prepare for my travels, I enrolled in an Italian language class, watched Italian movies with subtitles, and drank various kinds of Italian wine—chianti, veneto, sangiovese. On the last night of our language class, we met at an

Slow food is about pleasure, the delight of taste, place, and conviviality...sharing food is communion with friends and the earth...Slow food supports the re-creation of networks of traditional food producers with customers so that both may thrive. It is about conserving the exquisite variety of tastes humankind has created.

Paul Hawken (2007, p. 155)

Start a list of metaphors related to food and eating that show up in everyday language, e.g., "Oh they just ate it up" (referring to a positive response) and "It left a bad taste in my mouth" (referring to negative reaction), "What a dish," etc.

Italian restaurant in downtown Regina. When it was time to order I was stumped. After a very long time, I finally asked the waiter if there was *anything low carb* on the menu. My instructor and classmates laughed. That might have been the first time I thought seriously about food and place within the context of my identity. While I often thought about food and my body, more specifically the size of my body, I wasn't thinking much about how a *place* might affect the size of my body.

On the evening of December 29, I arrived at the small hill-top village of Pari, in the region of Toscana. The first thing I noticed as we walked up the winding stone streets and stairways in the darkness to my apartment was the smell of food cooking. And this was my treat every evening starting around 7:00. The aroma was actually mouth watering. Everyone in the village cooked with the oil made from the olives growing on the surrounding hills. Every kitchen had a large metal drum container of olive oil. And small oilcans containing olive oil sat on every kitchen table.

But, I smugly told myself, that was not for me. I would not be cooking and frying with oil. Pam cooking spray, with half the calories was my story and I was sticking to it.

For the first few weeks, I ate meagerly—trying to figure out how to order *pane integrale* (whole wheat bread) and *latte magro* (diet or skim milk) from the village store and I just was not wanting to eat the local foods. I turned away from the sausage and meat counter, and the rows and rows of pasta possibilities lining the local store shelf were of no interest to me. But, on my return home each evening, as I climbed the stairs up to my apartment and the supper smells began to permeate the village, I began to weaken until one cold, crisp January evening...

Erika's Terroir II: Tales of Riesling and Radicchio

The fresh herbs from my mother's garden were always mixed into the simple, simply delicious salads that were part of almost every family meal, made from the different types of lettuces my mother grew. My favourites to this day are *Feldsalat*, the dark green, small-leaved variety similar to the *mâche* seeds I now grow in my own modest garden. At home, we sometimes called it "Mausohr Salat" affectionately because of the leaves' semblance of a tiny mouse's ear. And *Rupfsalat*, the

In "There is a season," Patrick Lane (2004) writes about his garden as a place of inspiration, emotional and psychological creativity, healing, so-

Mesclun “cut-and-come-again” mix I nowadays buy at Figaro’s, the local garden shop in East Vancouver. With its young green-and-red shoots that I harvest just when they are old enough to be gently cut, then left to grow again for another round, it is a continuing source of nourishment throughout the summer season. And what used to be *Endivie* and *Schickoree* in my mother’s garden has transmigrated into *radicchio* in mine, a serendipitous offshoot of our Italian neighbour’s generosity.

In my mother’s kitchen it mattered what kind of vinegar you used—wine vinegar for this dish, apple cider for the other, purely lemon juice for the third. And almost all salads and many main dishes needed just a dab of *crème fraîche*, to give the dressing or the sauce the necessary sweetness, a mere hint, nothing too overbearing.

The herbs from my mother’s garden were also part of many of the local dishes that had a distinct Alsace-Lorraine flavour: My home was only a few kilometers from the French border, and separated by an artificial political line, not a culinary one. My memories of home food include the savoury Elsässer Flammkuchen, Quiche Lorraine, Coq au Vin, and other dishes that were often flambéed and simmered with the white wines from this *terroir*, from the grapes that grow in this soil: Riesling, Sylvaner, Gewürztraminer, and Muskateller, with full flavours in between potent and placid, fresh and fruity, tart and tangy. Growing up in this *terroir*, in this savoury richness, the tastes of home and home cooking came from both sides of the border. I did not separate German from French, and the different flavours mixed and blended on my tongue, in my body, heart, and mind—in both languages.

lace, sobriety, and love: “Go into the garden and learn the world that surrounds you. There is a story the earth has to tell you” (p. 301). Write about a place or food that resonates with you in these ways.

Write a list poem of words related to food and terroir. Research food names in the original languages: Schwarzwälder Kirschtorte, pommes frites, chili con carne, etc.

Wanda’s Terroir III: Fried Potatoes for Everyone

On a Saturday evening I met up with my English speaking friends at the village hotel restaurant. Our table was directly in front of the wood burning fireplace. And, while we had some wine and looked over the menu, one of the proprietors came out from the kitchen carrying a plate of thick t-bone steaks, each one glistening with a light coating of olive oil. Twigs of the local rosemary were adorning the plate. The proprietor

Read aloud poems and use their titles and topics to list ideas for writing your own poems, for example: Pablo Neruda’s odes: “Ode to Toma-

toes,” “Ode to an Onion;” Shel Silverstein’s (1974) “Spaghetti,” “Peanut-Butter Sandwich;” collect examples of students’ poems: “Matzo Balls,” “Indian Kitchen,” “Ode to Kool Aid,” “In My Father’s Kitchen” (adapted from Christensen, 2000; 2006).

Visit an edible garden (your own or a community garden or a commercial garden plot) and pick/pull something to eat. Notice the sensations that arise. Write them down.

squatted down beside me to place the steaks directly on a grill over the fire. When the steaks were ready, they were served at the next table, along with the most divine, crispy golden, shoestring fried potatoes. *Patate fritte*—such evocative words. My willpower caved.

I realized if I did not eat the local food, I would be missing out on what this place had to offer. I wouldn’t taste the place. While “eating the Other,” as some theorists suggest (Bell & Valentine, 1997), is one reading of the desire for “ethnic” foods, my desire was simply to taste the *terroir*—to eat the foods produced in the region, literally, to taste the soil and sunshine of that place. Soon I was eating and cooking pastas of all shapes and *salsicci* and *cingali* and *pancetta* and I drank wine made from the sangiovese grapes growing in the region for every meal except breakfast, and I ate cheeses of all varieties: ricotta, pecorino, misto, and yes, I fried everything I could possibly fry including my morning eggs, in the local olive oil. Eating became my pleasure, my goal, my experience of the place. And also, my experience of my self. Lisa Heldke (2005) discusses the links between food, place, and identity within the context of travelling and suggests that encounters with “local cuisine” allow the traveler the opportunity to “hone the edges of her identity through the contact, either by absorbing the flavors of the Other into her own identity or by rejecting them as ‘what-I-am-not’” (p. 387). All of this pleasure in tasting was also about me deciding “who-I-could-be.”

Before I would visit an area I would read up on the local foods and wines, and the recommended restaurants, and when I would get off the bus outside a town centre, my mission to find the chosen restaurant or small *trattoria* would unfold. The waiters and restaurant proprietors shared language lessons and stories of food histories and methods of cooking. I gained 12 pounds, and new understandings not just about the food in the place I was living, but also about the place of food in my life.

The Taste of Power

today in Siena

I made the very cute young man

behind the meat, cheese, and antipasti counter

moo like a cow and *baa* like a sheep

Ricotta misto...ricotta pecorino...che chosa?

Erika’s Terroir III:

Rhizomatic Rasa

I have my own “Kräutergarten” now, in a much more urban *terroir* than that of my original home, but one that is also conducive to growing the same herbs that my mother grew. Here in the Canadian West Coast climate zone similar to the German-French Saarland-Alsace region, I love tending to the different herbs, and I delight in discovering new and vibrant variations in this *terroir* weathered by multiple waves of migration. I love my *shiso*, the Japanese basil that is so distinct from the Italian one that grew in my mother’s garden. It provides a tangent *umami* or savory flavour to seared tuna; it makes a delicious difference to bland food like avocado. My daughter has inherited her grandmother’s and her mother’s love of herbs and now grows her own, on the balcony of her high-rise apartment where she is beginning to make a home of her own—experimenting, mixing, and nurturing the small *terroir* that is hers, in colourful condo-sized baskets and boxes. And she has begun her own culinary journeys, with recipes from an ancestral place she has not (yet) had a chance to know more viscerally. But nevertheless, my daughter Charlotte’s tentative explorations are relational acts that matter, and they bring both of us back home to Luise’s kitchen, if only through our tastes and our imagination.

All these old and new rhizomatic *rasa*, all these reverent mixings of soils and seeds, tastes and terrains, are an integral part of my identity as an immigrant, a mother, a wife, a teacher, and a culinary apprentice and teacher of currents of cultural food narratives near and far. The *humus* I am part of, the *terra* I dwell on, the *terroir* that I have shape and that has shaped me along with others in my *terroirs*, are sacred gifts, held in small spaces, nourishing us in small ways that may help us to bring our *currere*, our curriculum, and our education down to earth.

Nachtisch

In our performative and creative theorizing from the ground and in between lines and sidebars on the page, we have given readers/viewers a glimpse into the rhizomatic connections that are always in place regarding place/food/identity. These snippets from various discip-

Patrick Lane (2004) reminds us: “Everything is alive in the skin of this planet...Without this crust of earth we have nothing” (p. 37). What visceral, somatic connections do these words evoke in you?

Gravy and More Gravy

*Who’d want to live in a world without
gravy
which makes all things
equal on the plate,
which gives potatoes a smooth ride,
which
comforts the meat
it came from...*

Rhona McAdam (2006)

Nach•tisch (*nak’ tish*) [*trans.: after table*]. German. Dessert. Sweet. Afters. *m.n.*

lines and areas of scholarship are offered as a taste of what is always already underway. They are meant to “tantalize”—in the way the Greek mythological roots of the word remind us: Tantalus was doomed to always just be outside the reach of food and drink, forever punished for his transgressions against the gods—transgressions based on misuses/abuses and taboo practices related to food.² Whether we shrink from this mythological origin or not, there is a poignant and perhaps uncomfortable truth in the ideas or notions of food being linked with visceral and somatic activities since antiquity.

Our curricular theorizing and performing has moved sideways or horizontally, across sidebars, in addition to taking root vertically across these bars and terroirs, pointing to the rhizomatic connections that are always already underway here *and* there. This is similar to the movement of reading that is also non-linear and non-prescriptive; it moves back and forth between texts, as an intertext of this *and* that in Aokian doubling movements (Hasebe-Ludt & Hurren, 2003). The current curricular conversations that are spreading across the field embrace curriculum as a multi-layered fertile humus, with embodied expressions that are newly reconceptualizing the discipline (Chambers, Hasebe-Ludt, Leggo, & Sinner, forthcoming; Malewski, 2009; Pinar, 2006; Sameshima, 2007; Young & Stanley, forthcoming). Taking Illich’s (1970) call for “earth wisdom” into a new millennium, there is a “blessed unrest” (Hawken, 2007) that points to new ways humans can relate to the earth and to their genealogies and histories, more wisely and in more terroir-conscious instead of territorial ways (Lewis & Tupper, 2009; McKenzie, Hart, Bai, & Jickling, 2009; Nahachewsky & Johnston, 2009). It is our hope that through our own these performative movements and “collaborative turns” (Gershon, 2009), we have brought curriculum down to earth, to the humus we stand on, and given testimony to our “habits of deepening the heart—connecting head and heart to the slow, deep workings of the soul” (Prakash, 2009a, p. 49).

It is true, as Prakash reminds us, that when we prepare food with love, reverence, and respect, we become skilled in the art of bringing the juices, the *rasa*, of all the ingredients that go into its sublime and blessed sacred preparation. This, we believe, is also true for curri-

Start a list of references to food that occur in your particular educational place. Are there signs posted telling people where they can eat or not? Where food is allowed or not? Do you eat at your desk? Is food discussed at staff meetings? Is food served at staff meetings? Why or why not?

*Culture’s beginnings:
from the heart of the country
rice planting songs
Matsuo Basho (2000)*

culum.

About the Authors

Wanda Hurren teaches and researches in curriculum studies in the Faculty of Education, University of Victoria. She is co-editor (with Erika Hasebe-Ludt) of *Curriculum Intertext: Place/Language/Pedagogy* and author of *Line Dancing: An Atlas of Geography Curriculum and Poetic Possibilities*. She recently taught a graduate course titled *Curriculum Mapwork: Place, Identity, and Food*.

Erika Hasebe-Ludt teaches and researches in literacy education and curriculum studies in the Faculty of Education, University of Lethbridge. She is co-editor (with Wanda Hurren) of *Curriculum Intertext: Place/Language/Pedagogy* and co-author (with Cynthia Chambers and Carl Leggo) of *Life Writing and Literary Métissage as an Ethos for Our Times*.

NOTES

1. The 4th International Globalization, Diversity and Education Conference, Spokane, WA. February 2009.
2. Variations of the Tantalus myth hold that he was punished for sharing the forbidden food of the gods with other mortals or that he served up his dead son, Pelops, in a meal he prepared for the gods.

REFERENCES AND SELECTED BIBLIOGRAPHY

- Ackerman, D. (1990). *A natural history of the senses*. New York: Random House.
- Abdi, A. A., & Richardson, G. (Eds.). (2008). *Decolonizing democratic education: Transdisciplinary dialogues*. Rotterdam, NL: Sense Publishers.
- Aoki, T. T. (1986/1991/2005). Teaching as in-dwelling between two curriculum worlds. In W. F. Pinar & R. L. Irwin (Eds.), *Curriculum in a new key: The collected works of Ted T. Aoki* (pp. 159–165). Mahwah, NJ: Lawrence Erlbaum.
- Aoki, T. T. (1991/2005). Taiko drums and sushi, perogies and sauerkraut: Mirroring a half-life in multicultural curriculum. In W. F. Pinar & R. L. Irwin (Eds.), *Curriculum in a new key: The collected works of Ted T. Aoki* (pp. 377–387). Mahwah, NJ: Lawrence Erlbaum.
- *Atwell, N. (2006). *Naming the world: A year of poems and lessons*. Portsmouth, NH: first-hand/Heinemann.
- Barber, C. (Ed.). (2006). *The Canadian Oxford dictionary* (2nd ed.). Toronto, ON: Oxford University Press.
- Barthes, R. (1997). Toward a psychosociology of contemporary food consumption. In C. Counihan & P. van Esterik (Eds.), *Food and culture: A reader* (pp. 20–27). New York: Routledge.
- *Basho, M. (2000). *“Narrow road to the interior” and other writings* (S. Hamill, Trans.). Boston & London: Shambhala.
- Bell, D., & Valentine, G. (1997). *Consuming geographies: We are where we eat*. New York: Routledge.
- Berry, W. (1989, September). The futility of global thinking. *Harper’s Magazine*, 16–22.

- Berry, W. (1990). The pleasures of eating. In *What are people for?* (pp. 145–152). San Francisco, CA: North Point Press.
- Berry, W. (1996). *The unsettling of America: Culture and agriculture*. San Francisco, CA: Sierra Club Books.
- Bigelow, B., & Peterson, B. (Eds.). (2002.). *Rethinking globalization: Teaching for justice in an unjust world*. Milwaukee, WI: Rethinking Schools.
- *Brainard, J. (2001). *I remember*. New York: Granary Books.
- Chambers, C., Hasebe-Ludt, E., Leggo, C., & Sinner, A. (forthcoming). *A heart of wisdom: Life writing as empathetic inquiry*. New York: Peter Lang.
- Chambers, C., & Hasebe-Ludt, E. (2008). Métissage: A research praxis. With D. Donald, W. Hurren, C. Leggo, & A. Oberg. In A. Cole & G. Knowles (Eds.), *International handbook of the arts in qualitative social science research: Perspectives, methodologies, examples, and issues* (pp. 141–153). Los Angeles, CA: Sage Publications.
- Chambers, C. (2005). “The land is the best teacher I ever had”: Places as pedagogy for precarious times. *JCT: Journal of Curriculum Theorizing*, 23(3), 27–37.
- Cho, L. (2010). *Eating Chinese: Culture on the menu in small town Canada*. Toronto, ON: University of Toronto Press.
- *Christensen, L. (2000). *Reading, writing, rising up: Teaching about social justice and the power of the written word*. Milwaukee, WI: Rethinking Schools.
- *Christensen, L. (2006, Summer). Home cooking: Writing about food can help students feel “at home.” *Rethinking Schools*, 20(4), 33.
- *Cohen, L. (2006). *Book of longing*. Toronto, ON: McClelland & Stewart.
- Counihan, C. (1999). *The anthropology of food and body: Gender, meaning, and power*. New York: Routledge.
- De Wolf, G. D., Gregg, R. J., Harris, B., & Scargill, H. (Eds.). (1997). *Gage Canadian dictionary*. Toronto, ON: Gage Educational Publishing Co.
- Deleuze, G., & Guattari, F. (1994). *What is philosophy?* (J. Tomlinson & G. Burchell, Trans.). New York: Columbia University Press. (Original work published 1991)
- Deleuze, G., & Guattari, F. (2005). *A thousand plateaus: Capitalism and schizophrenia* (B. Massumi, Trans.). Minneapolis, MN: University of Minnesota Press. (Original work published 1980)
- Farquhar, J. (2006). Food, eating, and the good life. In C. Tilley, W. Kane, S. Küchler, M. Rowlands, & P. Spyer (Eds.), *Handbook of material culture* (pp. 145–160). London/Thousand Oaks/New Delhi: Sage Publications.
- Fisher, M. F. K. (1990). *The art of eating*. New York: Wiley.
- Gavreau, D. (2009). *The long history of food in art*. Retrieved from: <http://www.emptyeasel.com/2009/04/16/the-long-history-of-food-in-art>.
- Gershon, W. S. (Ed.). (2009). *The collaborative turn: Working together in qualitative research*. Rotterdam, NL: Sense Publishers.
- Gingras, J., & Tiro, L. (2008). Mandarin peelings and Lola’s tinola: Exploring subjectivity and belonging through cultural food narratives. *Food, Culture, & Society*, 11(3), 375–400.
- *Goldberg, N. (1986). *Writing down the bones: Freeing the writer within*. Boston, MA: Shambhala Publications.
- *Goldberg, N. (2007). *Old friend from far away: The practice of writing memoir*. New York: Free Press.
- *Gordon, K. (2007). *The garden that you are*. Winlaw, BC: Sono Nis Press.

- Hasebe-Ludt, E., & Hurren, W. (Eds.). (2003). *Curriculum intertext: Place/language/pedagogy*. New York: Peter Lang.
- Hasebe-Ludt, E., Chambers, C., & Leggo, C. (2009). *Life writing and literary métissage as an ethos for our times*. New York: Peter Lang.
- Hawken, P. (2007). *Blessed unrest: How the largest social movement in history is restoring grace, justice, and beauty to the world*. New York: Penguin Books.
- *Heard, G. (Ed.). (2009). *Falling down the page: A book of list poems*. New York: Roaring Brook Press.
- Heldke, L. (2005). But is it authentic? Culinary travel and the search for the “genuine article.” In C. Korsmeyer (Ed.), *The taste culture reader: Experiencing food and drink* (pp. 385–394). Oxford, UK: Berg.
- Heshusius, L., & Ballard, K. (Eds.). (1996). *From positivism to interpretivism and beyond. Tales of transformation in educational and social research (The mind-body connection)*. New York: Teachers College Press.
- Holtzman, J. (2009). Memory, ambivalence and food. In *Uncertain Tastes: Memory, Ambivalence, and the politics of eating in Samburu, Northern Kenya* (pp. 21–49). Berkeley, CA: University of California Press.
- Hurren, W. (2008). Post(c)art)ographia: A mapwork project about identity and place. *Canadian Journal of Environmental Education (Special Issue: Art, Literature and Place)*, 13(12), 43–49.
- Hurren, W. (2009). The convenient portability of words: Aesthetic possibilities of words on paper/postcards/maps/etc. In M. Prendergast, C. Leggo, & P. Sameshima (Eds.), *Poetic inquiry: Vibrant voices in the social sciences* (pp. 229–238). Rotterdam, NL: Sense Publishers.
- *Hurren, W., & Hasebe-Ludt, E. (2009, May). *Writing/mapping/tasting the territories of curriculum terroir*. Presentation at the 2009 Conference of the Canadian Society for the Study of Education (CSSE)/Canadian Association for Curriculum Studies (CACS), Ottawa, ON.
- Illich, I. (1970). *Deschooling society*. New York: Harper & Row.
- Ingold, T. (2000). *The perception of the environment: Essays on livelihood, dwelling and skill*. London: Routledge.
- Jardine, D. (1998). “To dwell with a boundless heart”: On the integrated curriculum and the recovery of the earth. In *To dwell with a boundless heart: Essays in curriculum theory, hermeneutics, and the ecological imagination* (pp. 69–84). New York: Peter Lang.
- *Kapoor, S. (2003). *Taste: A new way to cook*. North Vancouver, BC: Whitecap Books.
- *Kingsolver, B., with S. Hopp, & C. Kingsolver. (2007). *Animal, vegetable, miracle: A year of food life*. New York: HarperCollins.
- Korsmeyer, C. (Ed.). (2005). *The taste culture reader: Experiencing food and drink*. Oxford, UK: Berg.
- *Lane, P. (2004). *There is a season: A memoir in a garden*. Toronto, ON: McClelland & Stewart.
- Lappé, F. M., & Lappé, A. (2002). *Hope’s edge: The next diet for a small planet*. New York: Jeremy P. Tarcher.
- Lewis, P., & Tupper, J. (Eds.). (2009). *Challenges bequeathed: Taking up the challenges of Dwayne Huebner*. Rotterdam, NL: Sense Publishers.
- Malewski, E. (Ed.). (2010). *Curriculum studies handbook—the next moment*. New York: Routledge.

- McAdam, R. (2006). *Gravy more gravy*. Retrieved from: <http://iambiccaffe.blogspot.com/search?q=the+gravy+train>.
- McKenzie, M., Hart, P., Bai, H., & Jickling, B. (Eds.). (2009). *Fields of green: Restorying culture, environment, and education*. Cresskill, NJ: Hampton Press.
- Nahachewsky, J., & Johnston, I. (Eds.). (2009). *Beyond presentism: Re-imagining the historical, personal, and social places of curriculum*. Rotterdam, NL: Sense Publishers.
- Nargi, L. (2005). *Around the table: Women on food, cooking, nourishment, love...and the others who dished it up for them*. New York: The Penguin Group.
- *Neruda, P. (2000). *Selected odes of Pablo Neruda* (M. Sayers Peden, Trans.). Berkeley, CA: University of California Press.
- *Neruda, P. (2009). *Full woman, fleshy apple, hot moon: Selected poems of Pablo Neruda*. New York: Harper Perennial.
- Ng-A-Fook, N. (2007). *An indigenous curriculum of place: The United Houma Nation's contentious relationship with Louisiana's educational institutions*. New York: Peter Lang.
- Off, C. (2006). *Bitter chocolate: Investigating the dark side of the world's most seductive sweet*. Toronto, ON: Vintage Canada Press.
- Orr, D. (2004). *Earth in mind: On education, environment, and the human prospect*. Washington, DC: Island Press.
- Pinar, W. F. (2006). Complicated conversation: Occasions for intellectual advancement in the internationalization of curriculum studies. In *The synoptic text today and other essays: Curriculum development after the reconceptualization* (pp. 163–178). New York: Peter Lang.
- Pollan, M. (2008). *In defense of food: An eater's manifesto*. New York: Penguin Press.
- Power, E. & Koc, M. (2008). A double-double and a maple-glazed doughnut. *Food, Culture, & Society*, 11(3), 263–267.
- Prakash, M. S., & Esteva, G. (1998/2005). *Escaping education: Living as learning within grassroots cultures*. New York: Peter Lang.
- *Prakash, M. S. (2009a, Spring). Rajinder's remarkable raso: What my mother's village kitchen can teach American schools. *Yes! Magazine*, 49, 48–50.
- Prakash, M. S. (2009b, August). Soil, seeds, salt: Education brought down to earth. *Yes! Magazine*. Retrieved from: <http://www.yesmagazine.org/issues/learn-as-you-go/soil-seeds-salt-education-brought-down-to-earth>.
- Riley-Taylor, E. (2010). Reconceiving ecology: Diversity, language, and horizons of the possible. In E. Malewski (Ed.), *Curriculum studies handbook—the next moment* (pp. 286–298). New York: Routledge.
- Sameshima, P. (2007). *Seeing red: A pedagogy of parallax: An epistolary bildungsroman on artful scholarly inquiry*. Youngstown, NY: Cambria Press.
- *Silverstein, S. (1974). *Where the sidewalk ends: The poems and drawings of Shel Silverstein*. New York: HarperCollins.
- Smith, A., & MacKinnon, J. B. (2007). *The 100-mile diet: A year of local eating*. New York: Random House Canada.
- Smith, D. G. (2006). *Trying to teach in a season of great untruth: Globalization, empire and the crises of pedagogy*. Rotterdam, NL: Sense Publishers.
- Springgay, S., & Freedman, D. (2010). Sleeping with cake and other touchable encounters: Performing a bodied curriculum. In E. Malewski (Ed.), *Curriculum studies handbook—the next moment* (pp. 228–239). New York: Routledge.

- *Terban, M., & Maestro, G. (1983). *“In a pickle” and other funny idioms*. Madison, WI: Turtleback Books.
- *Thien, M. (2002). *Simple recipes*. Toronto, ON: McClelland & Stewart.
- Trubek, A. (2008). *The taste of place: A cultural journey into terroir*. Berkeley, CA: University of California Press.
- *Turkle, S. (2007). *Evocative objects: Things we think with*. Cambridge, MA: The MIT Press.
- *Wah, F. (1996). *Diamond grill*. Edmonton, AB: NeWest Press.
- Wessel, A. (2010, October). We are what we grow: Reading a tastescape as a text of cultural history. *Text*, 9 [Special issue: *Rewriting the menu: The cultural dynamics of contemporary food choices*]. Retrieved from: <http://www.textjournal.com.au/speciss/issue9/content.htm>
- *Wong, J. (2005). *Chow: From China to Canada: Memories of food and family*. North Vancouver, BC: Whitecap Books.
- Yeh, D. (2010). Pot luck: Food and art. *Senses & Society*, 5(3), 412–418.
- Young, K., & Stanley, D. (Eds.). (forthcoming). *Contemporary studies in Canadian curriculum: Principles, portraits and practices*. Calgary, AB: Detselig Publishers.

*These selections, especially, provide poetic possibilities for writing regarding notions of terroir.

