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CULINARY AND CARE: "BABETTE'S FEAST" IN A PEDAGOGICAL PROCESS FOR NUTRITION STUDENTS

A CULINÁRIA E O CUIDADO: "A FESTA DE BABETTE" EM PROCESSO PEDAGÓGICO PARA ESTUDANTES DE NUTRIÇÃO

COCINA Y CUIDADO: "EL FESTÍN DE BABETTE" EN UN PROCESO PEDAGÓGICO PARA ESTUDIANTES DE NUTRICIÓN

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ABSTRACT: The aim of this study was to evaluate a pedagogical process, based on "Babette's feast", for Nutrition students, from the University of Campinas. Firstly, the "Babette's feast" short story, by Karen Blixen, and the homonymous film, by Gabriel Axel, were analysed based on concepts and reference studies. Subsequently, a pedagogical process of Food and Nutrition Education course was elaborated, applied and analysed. Data collection was carried out through two focus groups with seven volunteer students and the main identified topics were: the culture clash between French food and restrictive religious practices, Babette's dedication to the dinner and the relevance of commensality. Culinary and care, linked to cooking and eating, were able to foster routes to understand the concepts discussed during the course, raising awareness about the preponderance of these dimensions and encouraging professional practice that considers other shades of social life.

KEYWORDS: Food. Culture. Education. Literature. Cinema.

RESUMO: O objetivo deste trabalho foi avaliar um processo pedagógico, alicerçado em "A Festa de Babette", para estudantes de Nutrição, da Universidade Estadual de Campinas. Primeiramente, analisou-se o conto "A Festa de Babette", de Karen Blixen, e o filme homônimo, de Gabriel Axel, com base em conceitos e obras de referência. Posteriormente, foi elaborado, aplicado e analisado um processo pedagógico na disciplina Educação Alimentar e Nutricional. Na coleta de dados, foram realizados dois grupos focais com sete estudantes voluntárias e discutidos os principais temas identificados: o choque de cultura entre a alimentação francesa e as práticas restritivas religiosas, a dedicação de Babette ao jantar e a relevância da comensalidade. Em conclusão, a culinária e o cuidado, atrelados ao cozinhar e ao comer, fomentaram rotas para a compreensão de conceitos trabalhados na disciplina, a sensibilização

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sobre essas dimensões e as possibilidades de atuação profissional que considerem outros matizes da vida social.

PALAVRAS-CHAVE: Alimentação. Cultura. Educação. Literatura. Cinema.

RESUMEN: El objetivo de este trabajo fue evaluar un proceso pedagógico, basado en “El festín de Babette”, para estudiantes de Nutrición, de la Universidad Estatal de Campinas. El cuento “El festín de Babette”, de Karen Blixen, y la película homónima, de Gabriel Axel, fueron analizados a partir de conceptos y obras de referencia. Posteriormente, fue desarrollado, aplicado y analizado un proceso pedagógico en la disciplina Educación Alimentaria y Nutricional. Para la recolección de datos, se realizaron dos grupos focales con siete estudiantes voluntarias y se discutieron los principales temas: el choque cultural entre la comida francesa y las prácticas religiosas restrictivas, la dedicación de Babette a la cena y la relevancia de la comensalidad. La cocina y el cuidado, vinculados al cocinar y al comer, propiciaron la comprensión de los conceptos trabajados en la disciplina, sensibilizando sobre estas dimensiones y posibles actuaciones profesionales que contemplan otros matices de la vida social.

PALABRAS CLAVE: Alimentación. Cultura. Educación. Literatura. Cine.

Introduction

The human being, when eating, not only feeds. In addition to meeting their biological needs, eating is an act permeated by culture (TOSCANO, 2012). Cooking is one of the main scenarios of social relations, as it is a mirror of society and is occupied by symbology, intimacies, affective bonds, gender, generational and care relationships (SANTOS, 2005). The extent of social relationships that find space in the kitchen also encompasses the moment of eating, when expressing itself in dinner (CARNEIRO, 2005). Thus, there are constructions of social relations and affective bonds around the table, which influence, provoke and facilitate exchanges of looks, words and gestures (LIMA; NETO; FARIAS, 2015).

The ways of cooking and eating are constantly changing (AZEVEDO, 2017a). Lifestyles suffered significant inflections with changes in the social role of women, who began to accumulate activities while also working outside the home, gender inequalities in responsibilities for domestic food care, in addition to the expansion of the food industry and other social and technological changes. Thus, eating industrialized or out-of-home foods became more common and, consequently, the culinary practice and social relationships involved in the preparation of food have lost space. Eating tends to be individualized, because each family member can make the meal they want and at the time that is most pertinent to them, suppressing the practice of commensality (MOREIRA, 2010).

It is important to mention that the understanding of the meanings of commensality refers to other areas of relationships, such as the practice of care, because the choice of what to cook, the act of preparing food, serving meals are means of demonstrating it, culminating in the sharing and zealous attitude to those who eat it. Moreover, by food and nutritional care, social and affective relationships are strengthened, emotions are triggered, marks are formed and memories are created. Therefore, they are situated within the context of the sensitive, the constitution of humanity and are essential elements of social life. In this sense, in the relationship between food and care, literature and cinema can be potentiating resources of their understandings and constructions.

The literature can be a substrate for the analysis of social life and its complexity, which also involves food. Through the plot, its metaphors and detailed descriptions, it is possible to express and approximate eating and feeling. Thus, with literature, it is possible to distance ourselves from scientific perspective and technicality that make it difficult to understand the sensitive and man in relation to food issues (PINTO; MEDEIROS, 2011). In the same sense, cinema, considered as a thinking device, contributes to education, by stimulating sensations, interpretations of reality, creativity and criticality (ALMEIDA, 2017), with possibilities amplified also for the field of food and nutrition.

In view of the interrelations presented, the objective of this work was to evaluate a pedagogical process based on the short story "The Feast of Babette" by Karen Blixen (2014), and in the film of the same name, by Gabriel Axel (1987), for undergraduate students in Nutrition, from the Faculty of Applied Sciences (FCA), of the State University of Campinas (UNICAMP).

Material and Methods

First, a theoretical stage was performed, essential for the elaboration of the proposed pedagogical process, in which the short story "The Feast of Babette" by Karen Blixen (2014) and the film of the same name by Gabriel Axel (1987) were analyzed.

The short story "The Feast of Babette" is a narrative about the story of a French man who is sheltered by two sisters, Martine and Philippa, daughters of a Protestant dean and residents of a village in the coastal region of Norway. Recommended by Papin, a friend of the ladies, Babette is accepted and, in return, performs domestic activities related to cooking and care. Upon receiving the news that had been drawn in the lottery, Babette decides to use the prize to prepare a banquet, a festive dinner, for the village community as a way to repay the

welcome and honor the deceased dean. Among fears, sorrows, disagreements, surprises and affections, changes in interpersonal and social relationships are triggered from the commensality and the sharing of the flavors of this banquet (BLIXEN, 2014).

The short story was read and analyzed in depth, with records of excerpts, contexts and identification of elements related to food, eating, dinner, cooking and care. Reference works of the field of studies in food formed a theoretical framework that supported the analyses, through its reading and registration, such as: *Literature and Food*, by Pinto and Medeiros (2011), *Food as culture*, Montanari (2013), *Eating: the food of French, other Europeans and Americans*, by Fischler and Masson (2010), and the taste as experience, Perullo (2013). For care, the analyses were based on the proposal of sociological understanding of Contatore, Malfitano and Barros (2018, 2019).

After this first theoretical stage, a pedagogical process was elaborated consisting of lesson plans that had the following items: content, workload, concepts, objectives, methodological and evaluative criteria (NASCIMENTO, 2008).

The pedagogical process was applied in the discipline NT512 Food and Nutrition Education (43 students enrolled in 2018) of the Nutrition course of FCA/UNICAMP. On March 20, 2018, the teacher in charge of the discipline instructed students to read the short story "The Feast of Babette" (BLIXEN, 2014). 14 days were agreed for reading and the discussion in the room scheduled for April 3. At the end of the discussion, the students were invited to volunteer participation in the research. The teacher responsible presented her objectives, clarified that such participation would not interfere in the final average of the discipline and that the number of volunteers to be recruited would be from seven to 11. Seven students, all women, contacted the teacher by e-mail and volunteered to participate. On April 10, the film "The Babette's Party" (BLIXEN, 2014) was screened in the FCA/UNICAMP movie theater and, at the end of the screening, students were instructed to prepare a critical analysis of the short story and the film and deliver the following week.

After the screening of the film and the completion of the orientations, the seven students remained in the room and the two researchers (professor responsible for the discipline and advisor, JMO, and the Scientific Initiation Guide, IRM) mediated the discussions of the first focus group, following the recommendations of Trad (2009). Before starting data collection, all students read and signed the Informed Consent Form (TCLE), evaluated and approved by the Research Ethics Committee (CEP) of Unicamp, on October 9, 2017 (No. 72453617.0.0000.5404). One of the researchers asked one of the questions of the previously elaborated script and left it free for the students to answer, with respect to the long silences so

that everyone would feel comfortable giving their opinions. When all students had already participated, the researchers asked if anyone would still like to add some comment, and then the next question was asked and so on. The first focus group lasted approximately forty minutes and the audio was recorded with the aid of a smartphone.

On April 17, 2018, individual critical analysis was delivered and students were instructed to form groups of three to four people, for whom the 14 questions were distributed to each group, including: "What scenes from the film can be associated with Nutrition? What cultural differences between Babette and her sisters are perceived? How does Babette make those people's lives better? About Babette's life, what points caught your eye? What's Babette's relationship with food? What's the sisters' relationship with food? For you, what do you do at dinner? What reasons led Babette to make dinner? Why is the role of General Loewenhielm important in history? What scenes show the act of care? What does dinner mean for Babette and the dean's followers? What changed before and after dinner for the characters? Are there differences between film and story that caught your eye? Is there anything you only understood with the film or the tale?"

For this activity, approximately 40 minutes of the class were made available. At the end of the agreed time, each group answered to the rest of the room only the question defined by the teacher, after each question the teacher opened for general discussion, if other students had comments to add and, thus, the rest of the activity took place. The discussion was oriented so that there was an understanding of concepts and elements such as food, eating, dinner, cooking and care, through a mediation between definitions of literature and the interpretations made by the students themselves.

On July 26, 2018, near the end of the course, the second focus group was held with the same seven students. The dynamics worked in the same way as the previous focus group and, again, the discussion was recorded and lasted approximately 30 minutes. After the two focus groups, the audios were transcribed and, at this stage, the recommendations of Azevedo *et al.* (2017b) were followed. To keep the identity of the students anonymous, each was named after a flower. The audios of the two focus groups were transcribed, the discourses were analyzed and understood based on the analysis of the short story, the film and the theoretical framework mentioned above.

Results and Discussion

For better understanding, the discourses recorded in the focus groups were divided into two categories: "Perceptions about the tale and the film", which include the concepts that the students apprehended, and "Perceptions about the pedagogical process", which include comments referring to the choice by literature and cinema as resources used in the classroom and about the dynamics of the process.

In the first focus group, the students showed shyness and sometimes looked at each other after the question and remained silent for a few seconds until one made available to start the discussion with some embarrassed laughter. There were moments of relaxed and laughter. Sometimes they complemented each other or whispered in agreement with each other's speech. In the second focus group, the students showed to be comfortable, took less time to respond, the silences were brief, sometimes the enthusiasm and agreement between the opinions of each other made them speak at the same time; were less afraid in their speeches, safer and moments of laughter were more frequent. Although the questions were the same in both focus groups, the students addressed different themes in their answers, which contributed to the deepening of the elements of reflection.

In their speeches, the students often cited their own personal experiences and feelings, such as their families and their relationships with food. During the focus groups, the moderators avoided commenting on the questions or answers so as not to influence the students' opinions and discussion.

Insights into the tale and the film

Food, Cooking and Care

When asked about the concepts observed in the short story and in the film, the students highlighted food as an expression of affection:

[...] food as a form of affection, like touching people in a different way, that she [Babette] brings when people have dinner, they realize it like this: a world, an explosion of feelings, you know? [...] one of the things that most marked me [...] how food can touch people in different ways (Sunflower, Focal Group 1) (our translation).

Oh, and also has the fact that cooking is a way to show affection, right? So, I think it turns out that she [Babette] wanted to show, kind of thanking the two sisters, a form of affection that is food, falls a lot into what they [other students] said, that food is much more than a product (Lily, Focal Group 2) (our translation).

With these two statements, it is perceived that there was an understanding of the meanings attributed to food by those who cook it or who eats it. Babette awakened in the students the appreciation of cooking and cooking, not only for the practice of care and for providing pleasure in those who eat, but by the feeling of well-being also caused in those who cook. That is, one taking care of oneself while caring for the other, a self-care:

And also, what caught my attention, like, was the woman [Babette] making the food not so much for, I don't know, "I'm going, then, I really want to please them", but because she knows that what she's doing is also good for her. (Jasmine, Focal Group 1, our translation).

Another student adds:

[...] she [Babette] rescues her identity, which we commented on in class, which, like, she uses the food to remember who she was when she was a cook at Café Anglais, so, like, she uses food not only for others really, but uses that cuisine and those dishes she knew to remember who she was, (Orchid, Focal Group 1, our translation).

In this last passage, we also observe the apprehension of the concept of food from the perspective of culture by associating the cooking and food of Babette as marks of their identity. This finding refers to Montanari (2013, p. 16, our translation) which considers food as a culture when produced, prepared and still:

[...] when consumed, because man, although he can eat everything, or perhaps precisely for this reason, does not actually eat anything, but chooses his own food, with criteria linked both to the economic and nutritional dimensions of the gesture and to the symbolic values that the food itself is in. Through such pathways, food is a decisive element of human identity and as one of the most effective tools to communicate it.

It is perceived that Babette's story illustrated and exemplified the concepts that had been worked theoretically in the classroom. As they are concepts that involve experiences, arouse feelings and trigger memories, the theoretical exposition may be insufficient for an in-depth understanding. Thus, contact with the narrative of the tale awakens other routes, a constant game of looking at one another, which enhances learning.

The greatest identification with the story is within the scope of Babette's considerations of cooking, its connection with care and affection for others and for itself. Several students have made personal accounts of when they return home from their parents and the pleasure they feel when cooking for the whole family, regardless of the work they do. According to them, like Babette, the pleasure generated for themselves and for the other overcomes tiredness:

I think also the fact that I, is, see how I can improve, help the person in need of it, through food like that, because sometimes you think cooking is just cooking, but NOT, sometimes you realize that the person is sad or that is going through a disease problem everything else and that if you prepare a food like that or that taste that she has, it's going to get better, it's going to help somehow, right? And Babette, I think she realizes that people have needs and help in this, because everyone "was" fighting before, was arguing and she brings this need for them to feel happier and share more together, right? The food (Rosa, Focal Group 2, our translation).

The act of cooking for those who like themselves, as mentioned by the students, is consistent with the impressions of the French and Italians, mentioned by Fischler and Masson (2010). The authors consider that the meal is an act of literal delivery of the host who prepared it, a self-sacrifice dedicated to diners. This statement, added to the students' perceptions, evidences "the relationship between care and society", because care and its benefits do not come only from the application of the technique or use of technological health care (CONTATORE; MALFITANO; BARROS, 2019). In this sense, social networks and relationships, bonds of solidarity and support between people are crucial elements for the effectiveness of care (CONTATORE; MALFITANO; BARROS, 2018, 2019).

Thus, the students demonstrated skills in relating the concepts of theoretical exhibitions in class with Babette history and with their own personal experiences. This intersection of theory, fiction and personal experience is potentially facilitating the professional practice of nutritionists who can become more competent to identify the influence of commensality, taste memory and sociological understanding of care in nutritional technical care itself.

Dinner, food and culture

The students also identified the concept of dinner in the potential of food in promoting the reconciliation of diners, as Babette did. It was observed in the short story and in the film how fragile the relationships between the diners were by sorrow and disagreement, and as they shared dinner, as they came together to eat, they felt an affective openness to forgiveness and reconciliation.

It is necessary to emphasize that eating and food not only approach, there is also the possibility of distancing between people, especially when considering cultural differences. At dinner, it was possible to observe and understand this duality: approximation and distance. Regarding the potential to approach by the practice of commissioning, some students mentioned:

And they were different people who ended up [...], at the time they were all the same, all eating, enjoying the moment (Orchid, Focal Group 1, our translation).

One of them exemplifies the idea of breaking the distance with the fact that, although only the general knows those dishes, all the diners managed to overcome the barriers to connect each other in some way by dinner. It was in this sense that some identified themselves with the story:

I identified a lot with the commensality part, because when I came to college I realized how important this was, eating with people, because I in my house I always had lunch and dinner, i had breakfast, with my whole family, and here sometimes I don't have it, I eat alone and I realize how it makes a difference, because now I eat, I'm on the phone and it's VERY different, you do not PAY attention to what you are eating, it is very different you are with the presence of your family eating (Violeta, Focal Group 1, our translation).

The highlight they gave to "eating together" is something valued by the French, as shown by the study by Fischler and Masson (2010), because the keywords that can summarize their relations with food are "pleasure and user-friendliness", which are complementary and necessary: to be a pleasurable sensation it is necessary to socialize. It can be believed that Babette, as a French cook, considered these elements when she proposed dinner. Thus, the dinner promoted by Babette was able to touch the students and awaken their own memories.

The concept of food as a culture was also discussed. One of the students exemplified the sisters' pre-trial of Babette's dinner:

And you saw both in the movie and, in the book, is ... how we must respect the culture of the other, [...] respect both culture and previous knowledge that the patient has [...] (Lily, Focal Group 1, our translation).

Maciel (2005) explains that food expresses symbols and belonging, that is, an identity (dynamic) that considers historical-cultural processes. In this context, there is the point of the work that most caused the students to be, the food deprivations of the sisters and the prejudice towards a different diet from theirs, nuanced by religious issues. In other words, the tension between temperance and gluttony became obvious.

In the second focus group, it was discussed the sadness that the cook must have felt for being away from the food of her country, since it was something of great value in her life:

Because the food for me is VERY connected with pleasure, with joy, right? So not eating something that the person likes to eat, for me is very sad, or banning a food that the person likes to eat is a VIOLENCE with the person, in my opinion. [...] for me Babette in that situation would be a factor of great

sadness not being able to eat the foods she is used to [...] (Orchid, Focal Group 2, our translation).

The pleasurable eating experience should be stimulated, since it is something genuine. As Perullo (2013) quotes, the most passionate references of food contact are sometimes grandmother's food. It does not seem right to prohibit or blame a patient in food and nutritional care, for example, for wanting and eating a cake or a sweet that is familiar to him. The tension between being caloric, fatty and sugary preparations in the face of dietary norms, is opposed to the fact that they are pleasurable, affective and linked to taste memories. The nutritionist is then responsible for not only helping the patient to deal with this tension, but learning to work with it in his practice and with himself.

The pleasure of eating involves symbols, memories and relates to food choices, the term "violence" used by the student is strong, but is consistent with this definition, because to deprive food pleasure is to break with one's own being.

Contribution to training

When asked about the contribution of the tale and film to the discipline and to its formation as nutritionists, the students highlighted mainly the respect that should be had regarding food and its meanings for a patient in food and nutritional care, for example:

[...] well in this issue of respect, empathy too, because in nutrition now we have a lot of terrorism, we talk a lot about it in class, that one hour is demonizing the egg [laughed], and the next, every hour is a food that no one can eat. And people come to the office with this idea, that they are so forbidden to eat something that is part of their culture, their habit, their identity. So, we have to have this notion too, you know, to respect this culture, this habit, this identity, that we can't take a food and completely exclude from the person's life, if it's part of their life, you know? It's associated with memory, it's associated with what it understands by food, so it's something that we have to take too ... in our nutrition practice (Orchid, Focal Group 1, our translation).

With the above discourse, it is perceived that the students were able to make sense of learning by referring to the probable future situations of the practice as nutritionists. They valued the importance of cultural issues rooted in eating and the practice of eating and in the practice of eating, and that these are essential for the performance to be significant. Throughout the discussion, it is noted that if the professional disregards these points and adopts a prescriptive posture, through a diet purely based on calculations and nutritional guidelines, with

various restrictions, the patient's support to the food plan and treatment will be compromised, as they devalue essential elements of social life.

According to Contatore, Malfitano and Barros (2019, p. 3, our translation), it is necessary to visualize the "sociological dimension of care to problematize its transposition as a factor necessary to social life for a technical action of health", because the components of social life, such as zeal and solidarity, overflow and can be legitimized as elements of health care.

In this sense, the short story and the film "The Feast of Babette" became resources that allowed students to reflect on the transposition of the understanding of cooking and cooking as modes of care of sociological dimension for their frameworks as crucial components in food and nutritional care. That is, a technical action in nutrition that, in this case, legitimizes and incorporates food as an indispensable element. Moreover, the pedagogical process fostered a more accurate perception of how much care for cooking and cooking precede the nutritional and without these there is in fact a technical action in health-promoting nutrition. Therefore, the dimensions of cooking and cooking are constituent, they are the foundation of nutrition, even if this science is resigned to assume that this tacit and experience knowledge, although marginalized, actually plays preponderant roles.

The students repeatedly applied the concepts and scenes of the film in situations of professional practice. They were able to relate the importance of concepts such as: eating, commensality, cooking and care and other meanings in the current context of nutrition, permeated by food anxieties, restrictions, technicality and fashion diets:

Sometimes there's a very ready thing, so written, like, a basic feed, which you have to have, is that percentage of carbohydrate, that of protein, but sometimes that's not what that person needs, you have to see something much more individual (Rosa, Focal Group 1, our translation).

Babette's story was able to provoke reflections on the feeding of the students themselves:

And I realize how much I don't pay attention to what I eat, you know? (Jasmine, Focal Group 2, our translation).

This indifference to the meal and the taste of food, common due to the daily agitation, is represented by the relationship of disinterest of Martine and Philippa for religious reasons.

The food, she did not have all this meaning, as it has for Babette, of pleasure, joy and a moment of gathering, it was only a necessity (Orchid, Focal Group 2, our translation).

The students seized that the act of eating goes beyond the physiological need, as they treated the characters Martine and Philippa, because it is loaded with senses. In the focus groups, they mentioned that when the meanings of eating and food are explored for each patient, the food plan can be much more efficient and promote health in its entirety, because:

[...] the food, it is VERY complex, it is much more complex than just, you know, fill with nutrient, something like that, and the Babette Party helps to realize this too (Orchid, Focal Group 2, our translation).

They also mentioned that nutritionists should stimulate the practice of cooking and dinner, just as Babette did:

And I think that both the film and the discipline made us think about how we will work eating with the person, not just passing the diet (Violeta, Focal Group 2, our translation).

Perceptions about the pedagogical process

When asked about the preference between the short story and the film, the students preferred the tale. They reported that the reading was easy, allowed them to imagine the whole story, made it possible to know more details of the plot. However, despite their preference, they judged the short story and the film as complementary in the pedagogical process. The film contributed to the visualization of expressions and feelings, the complexity of preparing the dinner that they did not imagine with the tale, the variety, the magnitude of the ingredients and better contextualization of the time.

The students were also asked whether it was enough to approach the concepts worked in a conventional way, that is, by exhibition class, instead of the use of the short story and the film. The answers were all negative, because they judged the uses of literature and cinema for the discipline to be very relevant and complementary:

Because the classes too, they are ONLY exhibition, so we have a very passive role, we do not give much our opinion, we are not encouraged to think I think, so I think that this kind of thing [audiovisual tools] provides (Violeta, Focal Group 1, our translation).

"The Feast of Babette" (BLIXEN, 2014; AXEL, 1987) stimulated reflection to understand the complexities of food and nutrition in everyday life, exemplified in the lives of the characters. The simple proposal promoted surprise and stimulated critical sense, the *"thinking outside the box"*, as one student said, because, according to her, she contributed to create the mentality that can be learned beyond the classroom, with a book or film:

And it's like they said, that we, kind of forced to develop a critical thought, we're not looking at the matter and it's reproducing on a sheet of paper, in a proof, no, after we ... we also didn't know why you gave the book to read [laughs and voices] "What does this have to do with nutrition?" Then we kind of are forced to think about it and develop this critical thinking, to remember the concepts, what that means, which means commensality, all these things (Rosa, Focal Group 1, our translation).

According to Pinto and Medeiros (2011), the challenge of nutrition training in the current century is to gather knowledge in order to encourage critical thinking to stimulate autonomy. With the students' discourse, it is perceived that the combination between literature and cinema was a pedagogical and reflective element in their formation processes.

The students also reported that the tools used contributed to memorize and better understand the concepts, which are difficult to keep when only presented in the exhibition class, especially when it comes to the discipline in question, Food and Nutrition Education, which does not involve calculations and exercises:

[...] we learn kind of in a very idea of counting calories and nutrients, and these things, and when we see some matter that is another side like this, more human like that, we don't have a way. Really, audiovisual, that is something that touches us, we will say "it's just a matter", as if it were, I don't know, any other, only not, it's as important as us to be counting calories, so I think, really, provoke reflection makes us realize that it is important to have both sides more balanced (Jasmine, Focal Group 2, our translation).

In the second focus group, the students treated the work as an example, an illustration, of the subject they saw throughout the semester. Based on the statements, it can be believed that Babette's story was the backdrop for students who had the opportunity to prepare to deal with real situations they will encounter in the profession. A student also assimilated literature and cinema as interesting resources for Food and Nutritional Education with patients:

I think it's really cool to use movies and books to complement the class, I think it gets closer to everyday life, because you see that it's a story based, as if it were, right? In us, three women, so, when you read this, you can put the theory you see in class more for everyday life. And I even think that this is interesting even for us when we formed pass to our patient, we have other aids, it is not just us to sit and talk, we can use other things to help in the food plan (Cravo, Focal Group 2, our translation).

The suggestion made for Food and Nutrition Education agrees with Pinto and Medeiros (2011) who oppose a prefixed, normative and biologist methodology, by advocating an education that understands the human being as a whole and, for this, cinema and literature can

be interesting tools. The pedagogical process was able to "sharpen" the sensitivity of the students in relation to eating:

[...] complemented the discipline and showed how that can, as that every theory that we saw, can happen for real, so... and I think that for the formation of us besides us to realize what is important, is to start paying more attention to the same, in our body, in our eating, and then we can pass this on to others (Rosa, Focal Group 2, our translation).

The students were also asked about the contribution of the intersection of human and social sciences to understand food. All valued it:

And feed she's HUMAN, right? You can't think like that, you can't really study food, be really good nutritionists just seeing squares, seeing calories, seeing diets, you have to see from the human side, because food is part of people's lives, it's human, right? And it is CULTURE, she is identity, she is all these things (Orchid, Focal Group 2, our translation).

The pedagogical process contributed to the articulation of the "technical and scientific" with the "sensitive" in relation to food:

It is, and here I speak of the area of health in particular, of developing a formation that is capable of articulating scientific rationality, reflexive practice and sensitivity. To cast on human health a look capable of perceiving the front as a complement to the verse, or, in other words, understand reason and sensitivity as two sides of the same coin, [...] (PINTO; MEDEIROS, 2011, p. 49, our translation).

Also in this sense, Contatore, Malfitano and Barros (2018) discuss the limit of the use of technique and technology, because they are insufficient to sustain health care. Other elements, such as welcoming, solidarity care and empathic posture are fundamental in professional performance. Thus, the relationships of professionals with patients can be enhanced when strategies for the construction of autonomy are adopted, without controlling intention and with attention to subjective demands. The authors also reinforce the need to recover the etymological origin of care as zeal, that is, care as a zealous and affective action in favor of life (CONTACTOR; MALFITANO; BARROS, 2018).

It is believed that some points may have influenced the observed results, because the students were volunteers who were attending a course with one of the authors of this work as a teacher. Thus, it is imagined that these students may have been the most interested and dedicated to the discipline and/or the meme, thus making the discussions so consistent and that they may not represent the perceptions of all enrolled students who attended Food and Nutrition Education in 2018.

Final considerations

The short story "The Feast of Babette", by Karen Blixen (2014), and the film, by Gabriel Axel (1987), were interesting resources for learning about food, eating, eating, cooking and care by students of the discipline Food and Nutrition Education, of the graduation in Nutrition. The pedagogical process was considered successful in illustrating, showing and linking cooking and care as elements of social life essential to technical action in Nutrition, besides sensitizing future performance as nutritionists. The students demonstrated skill in relating the narrative of the "Babette's Party" with the sensitive and critical professional practice to the biological, normative and nutrient-centered model. The results suggest, then, that unconventional pedagogical practices in health courses, which consider literature and cinema, can be stimulated. Thus, it is possible to contribute to the training of professionals with skills and competences to act not only guided by technical and scientific parameters, but also capable of considering other shades of social life, such as food, eating, commensality, cooking and care.

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