

Instructor 1



Federation of Dining Room Professionals®



Associate Instructor Toolkit *Fine Dining Standards*

Express Your Hospitality®



The Federation of Dining Room Professionals (FDRP)[®]

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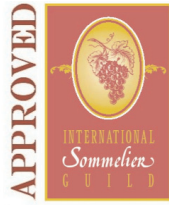
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Photographs by Lorna Smith



Standards of Performance

The standards of performance for the techniques of service presented in this program are based on the IBG\$ of Hospitality, that is the:

International Business & Gourmet Standards of Hospitality

The Beverage Service Standards portion of this course, which is also included in the IBG\$ Standards, has received:

The International Sommelier Guild (ISG) Seal of Approval

The International Sommelier Guild is the only Sommelier certification body in the United States to be licensed by each State's Board of Higher Education for their 30+ satellite locations across North America.

An important part of the material used in this program is directly parallel to the *Certified Dining Room Associate* certification, which is a requirement in a growing number of college and university culinary programs across the United States.

This program is endorsed by and is the recipient of the:

***American Culinary Federation Foundation (ACFF)
Educational Assurance Award***

Although the models photographed in this book wear uniforms often associated with the performance of service in a dining room of high standing, the techniques and principles exemplified apply to all full-service establishments--regardless of standing or style.

*“There is a misconception that service is ‘simple’,
but service is simple only when it is at its finest.”*

Cindy Martinage, Director, FDRP

Disclaimer

The information provided in this manual has been compiled from sources and documents believed to be reliable and represents the best professional judgment of the Federation of Dining Room Professionals. However, the accuracy of the information presented is not guaranteed, nor is any responsibility assumed or implied, by the Federation of Dining Room Professionals for any damage or loss resulting from inaccuracies or omissions. The Federation disclaims any liability with respect to the use of any information, procedure, product, or reliance thereon by any member of the hospitality industry. The list of techniques and procedures included in this manual is not comprehensive and is meant to serve as a base, upon which students can expand.

Laws may vary greatly by city, county, or state. This manual is not intended to provide legal advice or establish standards of reasonable behavior. Operators who develop food safety-related policies and procedures, or training and management programs are urged to use the advice and guidance of legal council.

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EXPRESS Your Hospitality®

Certified Hospitality Grand Master™



Certified Dining Room Master™



Certified Dining Room Professional™
Certified Steakhouse Professional™



Certified Dining Room Associate™
Certified Associate Wine Steward™



Certified Dining Room Apprentice™



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Getting Started



Before you Start

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Instructor Requirements Guidelines

Introduction to Teaching

Getting Started

Before You Start

Congratulations on taking the responsibility to teach the *Certified Dining Room Apprentice* program. As the introductory level of the *Federation of Dining Room Professionals* (FDRP) Service Certification Program, this teaching toolkit is a concise compilation of the essential information for those who aspire to become dining room hospitality professionals.

We look forward to being your central source for dining room-oriented programs designed to increase your success in the hospitality industry. To learn more about the FDRP Service Certification program and its additional levels, including *Certified Associate Wine Steward*, *Certified Dining Room Associate*, *Certified Dining Room Professional*, *Certified Dining Room Captain*, and *Certified Dining Room Masters*. Please do not hesitate to call us toll free at 877/264-3377, or visit our web site: www.FDRP.com.

Acknowledgements

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The International Sommelier Guild (ISG). The service standards contents were approved in 2003 by the academic advisory panel and are in full compliance with the International Sommelier Guild. For additional information about the ISG and their programs visit www.internationalsommelier.com, email info@internationalsommelier.com or call (toll free) 866-412-0464 or 302-622-3811.

The Educational Institute of the American Hotel & Motel Association, for the teaching principles documented in their C.H.E. (Certified Hospitality Educator) program. These principles were followed in the creation of the Dining Room Apprentice Instructor's Toolkit.

The Culinary Institute of America (CIA), for granting to the FDRP the right to use their facilities, equipment. See details located in the rear of this manual.

Instructor Requirements Guidelines

As an educator responsible for the successful certification of your students, the Federation of Dining Room Professionals (FDRP) provides this section that contains important information regarding the process as well as some helpful suggestions on utilizing the FDRP certification score as part of a student's/trainee's course/training grade. Below, we have outlined the steps that will ensure a smooth and seamless certification experience. Therefore, it is extremely important that you become familiar with the following requirements.

Providing FDRP the Class/Training Group Roster

In order for the FDRP to track student results by organization and class, it is vital that we receive the student roster in addition to your specific certification preferences for each class prior to any student attempting the test.

The preferred method of notifying FDRP is via email. Use the following information in the heading of the email:

1. In the "To" field, please place both of the following addresses:
Roster@FDRP.com and id@att.net
2. In the "Subject" field, please type: "Class Roster Information"

Please provide the following information in the body of the email:

1. Institution Name and Campus, if applicable.
An example is: "Central State College, Essex Campus"
2. Instructor Name. This name should match the one that students will place in the "Mentor" field on the first test page during testing.
3. The Class Number. An example is: "HOSP1051"
4. The Group Identification Number that identifies that group of students.
5. Student Names that are to be certified. Certificates will be printed EXACTLY as students enter their name when logging on the system, however.
6. Preference on certificate mailing. This indicates to FDRP when to mail the certificates. Please select only one of the following options:
 - a. All Attempted Certification. This notation requires FDRP to send out certificates once the entire class has gone through the test, regardless if everyone listed on the class roster is successful. Only students who are successful are sent a certificate, however.
 - b. All Certified. FDRP waits to mail certificates until the entire class is successfully certified. Note: Multiple attempts are acceptable.
 - c. Testing Cut Off Date of MM/DD/YYYY. FDRP mails certificates after the specified cut off date, regardless of how many students attempted the test or were successful.

Please note that students who do not receive a certificate directly from their instructor still have the possibility to complete the test on their own and be certified by FDRP. In such cases, the individual who passes the test at a later date will receive a certificate directly from the FDRP, but the certificate will not bear the Dean and educator signatures, the organization's logo, nor bear a "Practical

Examination" stamp. The difference in the certificate denotes the fact that the individual met the FDRP's requirements, but not the organization's.

Instructor Guidelines During Student Testing

The following two items are of great importance for you to stress to students during testing. These two items are critical as they allow both FDRP and the instructor to track student results. The tracking information is placed on the first page of the test, where the student enters their personal information. The student tracking information includes:

- Both the CLASS NUMBER and the MENTOR'S NAME, which is the instructor's name that was listed in the initial email sent to FDRP, in the designated fields. This is the only indicator FDRP has to differentiate your students from other individuals taking the test. Leaving these fields blank will delay the processing of that person's certificate, and possibly those of the entire class (depending on what preference the instructor selected for their certificate processing preference).
- A valid email address in the E-MAIL field. This email address should be the *instructor's email address* and NOT the student's email address. The email field signals the testing facility to generate an automatic email dispatch of the student's test results to the indicated email address. That way, the instructor receives immediate notification of a student's score and percent of successful test questions answered, along with a listing of all incorrectly answered questions. This allows an instructor to record grades and look for patterns of incorrectly answered questions, which can be incorporated into class teachings. If students do not enter a valid email address, then no automatic notification is sent. In such cases, retrieving the information in the database may take up to five business days after the request is made to FDRP Headquarters.

All students should also be made aware that the test is timed. Each student has 30 minutes to complete the test. If the time period is exceeded, the test will automatically shut down and the attempt is recorded as unsuccessful. To retake the test, a student will need to begin again. This limitation is meant to inhibit students from taking the test while looking up answers in the book.

Utilizing FDRP Test Scores

Typically, instructors use the FDRP certification test as the final test for their course. Additionally, instructors often motivate students to succeed by distinguishing those individuals who successfully pass the test on the first attempt. Here are a couple of examples of how a number of educators have created motivation for their students:

1. For each additional attempt that a student needs to succeed, some number of points are deducted from the final test score. For example, if each attempt following the first costs a student 6 points, then a student who passes on the third attempt with a score of 26 (out of a potential 30), would still get a certificate but his/her grade would be 14.
2. If students pass the test successfully within the hour they spend with the instructor in the computer lab, they get a full 30 points, regardless of their actual score or how many

attempts were needed. Students not successful during the initial test session, but who still are successful before the end of the week, receive a score 15. Students who are not successful by the end of the class receive a zero score.

FDRP Assistance and Commitment Options

Included with your membership and use of the FDRP program is complete assistance to accommodate students with a documented learning disability. Upon request, FDRP will provide an alternative testing method.

The Federation is very serious about accommodating these students and has developed materials to help you with this task.

We have two forms of alternative testing to offer for the Associate & Apprentice Programs.

One is the "Standard Hard Copy Test," for which there are two different sets that are generally mixed and then distributed. This so students have different tests and cannot try to copy off each other. This test is provided in hard copy to the Learning Strategy Center or similar department fulfilling that obligation. This test offers students two advantages: 1) they are not limited in time (unlike the online test which stops after 30 minutes, completed or not) and they don't have to deal with a computer (which is stressful for a number of students). The test must be taken under strict supervision and students are not allowed to use the manual or any other material as a reference.

The second one is the "Graphic Assisted Test." It equals the 30-question standard of the certification test but is illustrated with pictures extracted from the manual and the Apprentice Instructor Kit. This test should be taken under the same conditions as the one mentioned above. This test must be exclusively used for students who do better with visual aids. This test would actually be more difficult to someone who does not require alternative testing.

All students who will be using alternative testing **MUST HAVE** a documented learning disability, as tests will be provided to the Learning Center or like department.

Regardless of the test used, the student must tear off the page that contains the certification examination access code located at the end of their manual (or that is part of the Certification Access Code Voucher they purchased) and staple it with the hard copy test the student is taking. The director of your Learning Strategy Center must print his or her name and sign the test under the "Instructor Name" line to authenticate the exam and the conditions in which the test was taken.

Please invite your appropriate department to request either type of test directly from the FDRP Headquarters, by calling our toll free line at 877-264-FDRP (3377).

Organization of Lessons / Training Plans

This training manual is divided into six chapters. The chapters are grouped into six sessions, each designed to be a complete and independent training lesson. All of the hands-on training can be accomplished in a classroom setting.

Each session begins with:

- Specific learning objectives covering the presented material;
- A complete development of topics with explanations and applications for all techniques;
- Transparencies to assist in the presentation of techniques (optional product).

Each session ends with:

- Examples of practical exercises;
- Standards of performance for students/apprentices;
- Sample test questions with the answers, to prepare for the certification test;
- A blueprint of the test questions, identifying all six levels of learning that are detailed in the *Benjamin J. Bloom: Six Levels of Learning* section of this chapter.

All materials contained in this kit are organized and labeled by session number to help regroup the material after use. The following charts detail the breakout of the eleven (11) chapters into the six (6) sessions:

Need to Know / Nice to Know & FDRP Code of Ethics

As the introductory level of the Federation of Dining Room Professionals (FDRP) Service Certification Program, this book is a compilation of the information serious prospective hospitality professionals need.

It should be noted, however, that the Associate Certification Test limits its question scope to the very basic technical knowledge that constitutes the most common practices by a majority of establishments.

In order to help you achieve the highest degree of success with your pupils and make the best of the time your program has allotted to dining room hospitality, we have put emphasis on the information that is required-study.

This information has been identified in two ways:

- 1) Chapter pages are framed with a double line
- 2) Questions included in the test pool are printed in bold letters.

WE STRONGLY DISCOURAGE "TEACHING TO THE TEST". THE FDRP RESERVES THE RIGHT TO VOID EXAMINATIONS AND/OR DECLINE EXTENDING CERTIFICATION IN CASE OF VIOLATION OF FDRP CODE OF CONDUCT, PROFESSIONAL ETHICS AND PLEDGE OF HOSPITALITY.

For your pupil's personal and professional growth, we encourage you to deliver as much information from this book as possible. It will help your pupils appreciate the depth of knowledge and professionalism that skilled hospitality requires.

| CHAPTER | COVERED TOPICS | SESSION |
|---------|--|-------------|
| 2 | Restaurant Structure Function as a Whole Back of the House (BOH) Front of the House (FOH) | Session I |
| 3 | Equipment Identification Flatware Chinaware Glassware | |
| 4 | Equipment Polishing Glassware Chinaware Flatware | |
| 5 | Equipment Handling Glassware Chinaware Flatware Trays Linen | Session II |
| 6 | Place Setting Tablecloth Handling Step-by-Step Table Set Up Types of Settings | |
| 7 | Dining Room Layout/Organization General Concept Table/Guests Numbering Stations Tables and Chairs Spacing Special Functions Setting | |
| 8 | Styles/Techniques of Services/Clearing American Service (Plate Service) English Service Russian Service French Service Bell Service Special Functions Service Clearing | Session III |
| 9 | Beverage Service Water Service Beer Pour Tray Service Wine Service Coffee/Espresso/Cappuccino Service | |
| 10 | General Practices Hygiene & Uniform Policies Napkin Handling Menu Presentation Bread & Butter Service Order Taking Crumbing Check Handling | |
| 11 | Common Sense Rules | Session IV |
| | | Session V |
| | | Session VI |
| | | Session VII |

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Explanation of Terms for Instructors or Trainers

This manual provides a single individual, either a trainer, educator, or instructor, with the information to train one or more individuals on the basic principles and techniques of restaurant service. For simplicity, this manual effectively groups all the above-mentioned titles by collectively calling this individual a 'mentor.' Following the same logic, the students or trainees are collectively called 'apprentices.'

In addition, the non-gender specific descriptions of 'server' or 'wait staff' are used in place of the terms 'waiter' and 'waitress.' Gender specific descriptions are sometimes used for clarity when referring to a specific demonstration shown in a photograph.

Guidelines for Apprentices or Students

- Be on time.
- Listen carefully to what is being presented.
- Ask questions when you have any.
- Share examples of your own, if desired.
- Request an example if a point is not clear.
- Search for ways in which you can apply general principles or guidelines to your work.
- Think of ways you can pass on ideas to your colleagues / classmates or share them with your supervisor / instructor.
- Be critical-don't always believe everything you hear.
- Don't close your mind to new ideas and don't assume that all topics covered will be equally suited to your needs.

*Introduction to Teaching*¹

Introduction

There are many ways to think about teaching students and training them to become proficient in an area such as waiting on customers, serving a table, and managing a dining room. Hopefully, the next several pages will give you some acquaintance with the key elements to think about when trying to be a good teacher or trainer.

Characteristics of a Good Teacher

Good teachers care about their students, their subjects, and their work as teachers. The best bring real passion to their teaching and a commitment to their own professional development. The passion can take many forms - with some teachers it is shown as enthusiasm, charismatic presentations, positive energy no matter what is going on, and continuing optimism. With others, it is a quiet and steady excitement about what is happening with students and in the dining room. There is no one way to show your passion for your subject, but if you do not care deeply about what you are teaching and the students you are teaching, you will not be a successful teacher.

Good teachers also monitor their effectiveness and consider other ways to help student learn the material in the course. Observing what you are doing, asking students what works and what doesn't and showing a willingness to try new approaches increase your credibility with students and will help you become a better teacher.

Ironically, many teachers worry about making errors of fact in their lectures or demonstrations and work hard not to do something wrong. However, most students are very forgiving of their teachers and willing to overlook minor deficiencies such as errors of fact, lateness in returning papers, confusion about assignment, or a hard to understand accent, etc. if they know that their teachers care about their learning.

Preparing Material

The first step in teaching is to learn the material that you are going to teach. This involves reviewing what you know of a particular topic, continually following the development of new ideas and practices, and staying current with your field. If you are going to lecture on bread service, then you should review what you know about bread consumption, bread service, and bread waste. Start by examining your own notes, reading current food service periodicals, checking the Internet - particularly specific web sites that relate to your topic - and reviewing parts of various books that cover the topic. You may also want to remember your experience in serving bread and write down any anecdotes or stories that illustrate good - or bad - bread service. The more information that you can compile about your topic, the more enthusiastic you will be, and you will increase your ability to excite the students. You will also prepare yourself to be able to answer any questions that your students ask.

¹Provided by Frederic B. Mayo, Ph.D. C.H.E.

After you have accumulated the information, start to organize it in ways that emphasize the important issues and downplay less critical information. You may also want to think about how to organize the information so it will make sense to students new to the topic. Although you have read about and thought about this issue, it may well be new to your students so you do not want to start in the middle of a topic. It is best to start at the beginning - from a students' point of view.

As you acquire information on your topic, start a file folder and place your notes, any statistical information you find - such as customer comments on bread, amount of bread consumed in restaurants per customer, cost of providing bread in a white table cloth restaurant, etc. and references - into the folder. You will find this system very helpful in accumulating information and keeping it organized so that you can go back to it before you teach this topic again.

After compiling information and deciding what is most important - most teachers have too much information to convey in too limited a class time - then you are ready to think about organizing the actual class period or session.

Planning the Class Session

Organizing the class session is probably the most difficult task in teaching since there is always more that you want to show and talk about than there is time to do. To plan your class, always start with the learning objectives for the session and decide what to do and when to do it to meet the learning objective(s).

The order for the class should follow the four sections of a class:

1. Opening or beginning of the class - how will you start the class? Do you want to say Good morning or Good afternoon? Take attendance? Compliment the students on the last class? Remind them to focus and do the homework since they did not do well during the last class? Collect homework for today? Remind some of them to make an appointment with you? Whatever you think is important in the way of greeting and taking care of housekeeping matters should be part of the opening or beginning of class.
2. Presentation of material - what do you want to present and in what order and how? Have you thought about the explanation or lecture part of the class versus the demonstration part of the class? Do you know the order of the things you want to cover and what you need as props or audiovisual aids to present the material?
3. Measurement of learning - how will you determine, during the class, that the students have learned what you want or are experiencing difficulties in learning the material? What questions will you ask them at the beginning or end of class to determine what they have learned? What will you look for in making sure they have watched your demonstration and can practice the skills you have taught them? What do you want to do to make sure they are ready for the next class?
4. Ending or concluding of the class - how will you end the class so that you both review what was covered today and prepare your students for tomorrow?

After you have planned the structure of the class and the sequence of events, you need to consider how you will present the material.

Presenting the Material

A key element of presenting the material to students involves organizing your lectures and the demonstrations so that they are clear, well structured, and appropriate to the students and the material. It is one thing to know a subject and quite another thing to know how to explain it. We learn material in several ways but when we want to explain it to an audience, we need to think about how to capture students' interest, lead logically from one area of a topic to another, provide basic information before advanced materials, and support what we are explaining with handouts, flip charts or overheads.

One challenge of teaching is organizing the material in a sequence that makes sense to students. Another challenge involves developing support material so that your students can see the ideas you are sharing or performing an actual demonstration of the skills that are critical. For example, using a flip chart - large enough so that everyone can see it clearly - to show how to complete a dupe or using plastic see-through plates to demonstrate how to carry three or four plates at the same time can make a large difference in helping students understand. It is especially difficult to teach certain maneuvers like cutting the foil on a wine bottle, using the pince method to serve bread, or carrying a large quantity of glasses in one hand are hard without an actual demonstration.

Using new vocabulary words without spelling them out or statistics without writing them out makes it harder for students to record them correctly in their notes and to remember them. Therefore, whenever you can use a visual aid, do it. Visual aids make a big difference in helping students learn.

Perceiving the Students

While you are teaching, it is important to observe what is happening in class - which students understand your explanations and which students are lost. That means closely examining students' body language, questions, lack of questions, and participation in the class. Recognizing those who are confused and lost enables you to ask them specific questions to see where they are confused and explain the information to them in another way so that they can learn the material. It also enables you to give them special attention if you think they need it - or just some space being quiet if you think that is more important or needed for their particular learning style.

Making an effort to spot the students who are not involved gives you a chance to get them connected to the subject and participating in the discussion. Take the time to review the students during - or even after - class to determine who was actively involved and who was not. This will help you develop as a teacher. Explaining information while also observing students is an important multitask that most good teachers do very well.

Processing the Class Session

After the class is over, you should make some time to review in your mind what happened, what you can do better, what changes you would make next time and then record that information on your teaching notes or your lesson plan. Taking time to consider what went well and what could be done differently helps you to develop the habit of self-reflection and keeps you from just doing the same old thing when you teach.

Even if you are teaching a subject that you have taught before, reviewing it and trying something new can make it exciting again.

Conclusion

As you can appreciate from all the comments above, teaching is a very exciting and challenging profession. It takes planning, creativity, patience, faith, and a commitment to both your field and your students, but the rewards are also tremendous. The steps involved include:

1. Preparing the material
2. Planning the class session
3. Presenting the material
4. Perceiving the students

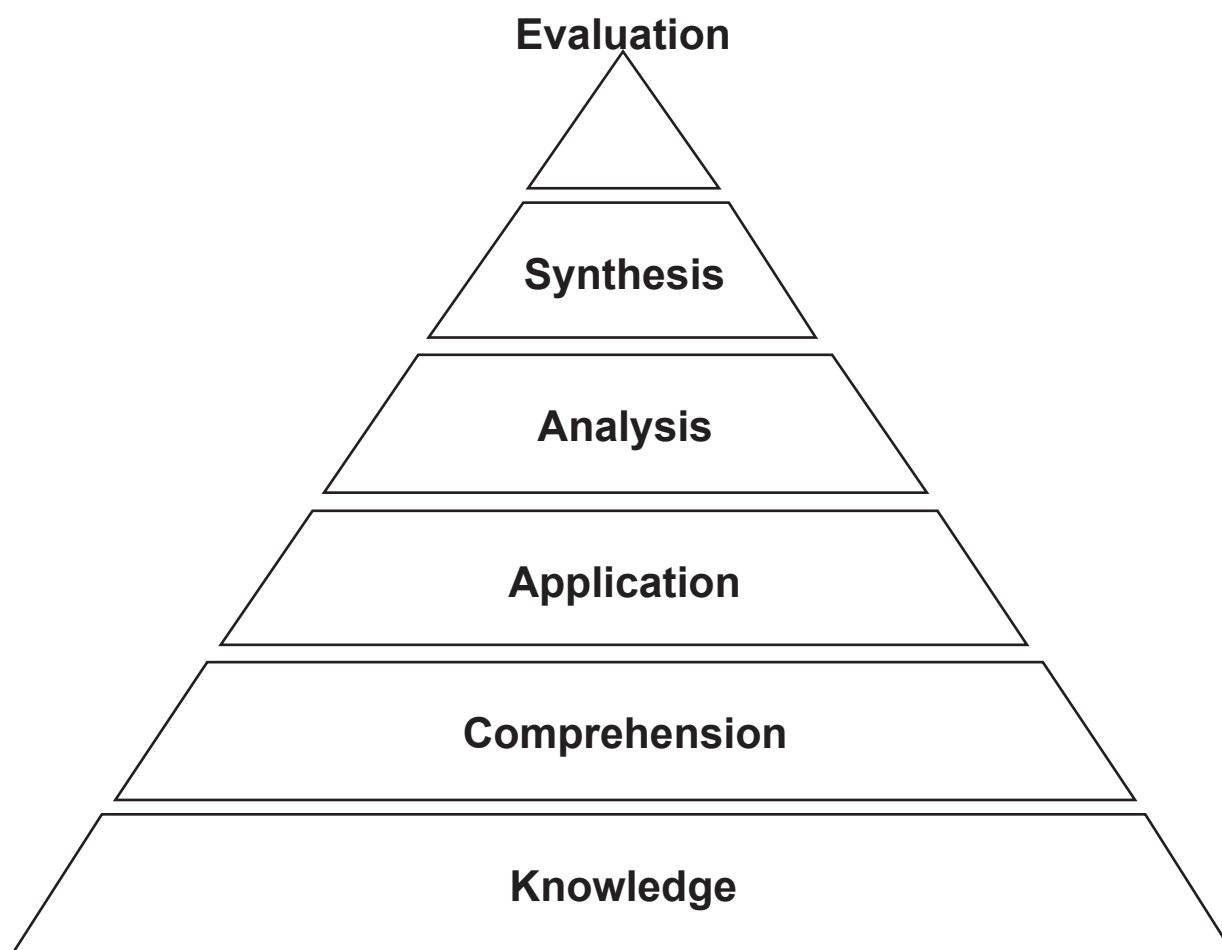
Before each class session, however, remember to check out the classroom, the audiovisual aids, the handouts, the food (or other ingredients you will use) and the small equipment so that you are prepared for the students when they arrive. In this way, you will not waste limited class time getting organized and you can be relaxed and ready to welcome them, with hospitality, to your classroom.

When the light goes on in a student's head and he or she understands something that was a mystery before....when the student who felt uncoordinated moves smoothly and effortlessly through the dining room....when the guests thank you for the excellent and attentive service that your students provided....when your students continue to ask questions out of interest and prompt you to think of something you have never considered before....that is when you can appreciate the rewards.

As one of the First Ladies of the United States, Abigail Adams (1744 - 1818), wrote, "Learning is not attained by chance. It must be sought for with ardor and attended to with diligence."

Benjamin J. Bloom: Six Levels of Learning

In order to measure the effectiveness of instruction, it is critical to evaluate the level of understanding an apprentice has of the presented material. As any good mentor knows, the ability of the apprentice to master a topic or task is a reflection not only of the mentor, but also the institution or company where the instruction was received.



In a discipline such as dining room service, for which formal education is still sporadic and training largely overlooked, the use of Benjamin J. Bloom's six levels of learning² can be employed to assist mentors in understanding the effectiveness of their teaching.

²Bloom, B.S. (editor). *Taxonomy of Educational Objectives: The Classification of Educational Goals, Handbook I: Cognitive Domain*. David McKay Company, Inc.: New York, N.Y., 1956.
Krathwohl, D., Bloom, B.S., and Masia, B. *Taxonomy of Educational Objectives: The Classification of Educational Goals, Handbook II: Affective Domain*. David McKay Company, Inc.: New York, N.Y., 1964.

Most individuals can memorize information for a short period of time in order to regurgitate it in connection with associated words. What is more difficult is to master information at a level that allows its application, analysis, synthesis and evaluation. The ability to master information at the Evaluation level allows a person to evaluate other's work, which leads to the ability to manage others. Therefore, in addition to assessing the success of the instruction, Bloom's levels can also help a mentor identify potential leaders. This information provides a mentor with the opportunity to:

- Save time by allowing the apprentice to progress faster in the program.
- Reduce the cost of instruction by adjusting the program to the apprentice.
- Reduce the cost of failure by identifying early those apprentices whose potential and/or readiness to learn does not meet the institution/establishment's minimum standards.
- Identify apprentices whose learning requires special attention, in order to direct them to the appropriate authority for evaluation.

Beginning from the most basic level of learning, Bloom's first level of learning is **Knowledge**. This base level means that the apprentice is able to recite and/or memorize objects or concepts. Bloom's concepts relating to the **Knowledge** level are: State, Define, Memorize, List, Name, Repeat, Recite, and Label.

The next level of learning is **Comprehension**. This level states that the apprentice is able to elaborate on the objects or concepts. The apprentice is capable of explaining the objects or concepts instead of simply repeating the instruction. Bloom's concepts relating to the **Comprehension** level are: Restate, Describe, Explain, Identify, Tell, Elaborate, Discuss, Paraphrase, and Summarize.

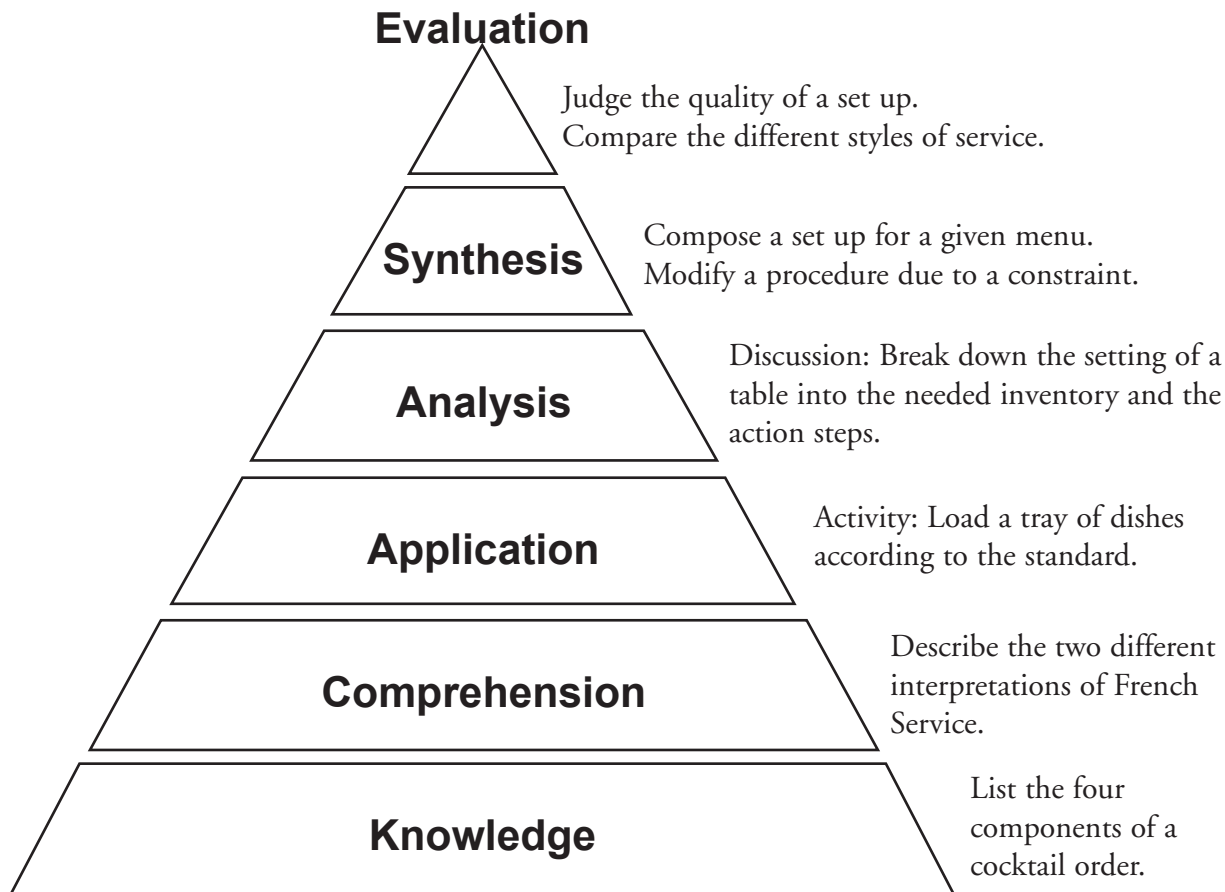
The next level of learning is **Application**. This level is accomplished when an apprentice recognizes the learned objects or concepts and is able to implement and/or put them into practice. Bloom's concepts relating to the **Application** level are: Apply, Use, Demonstrate, Practice, Illustrate, Operate, Sketch, Locate, Compute, Prepare, Solve, Show, Set-Up, and Conduct.

The next learning level is **Analysis**. At this level the apprentice is able to break down objects or concepts into parts and can grasp the relationship of the parts to one another. Verbs relating to the **Analysis** level of learning are: Distinguish, Differentiate, Calculate, Analyze, Question, Separate, Detect, Relate, Differentiate, Outline, and Diagram.

The next to the highest level is **Synthesis**. Here, the apprentice is able to assemble components into a unique object or concept, and is also able to assemble parts of a concept or object in a logical manner. Verbs associated with the **Synthesis** level are: Compose, Unite, Plan, Propose, Design, Arrange, Assemble, Create, Modify, Combine, Revise, Rewrite, Generate, and Develop.

The highest learning level is **Evaluation**. When understanding reaches this level, the apprentice is able to assess the value and quality of the object or concept. Bloom's concepts relating to the **Evaluation** level are: Select, Rate, Critique, Appraise, Judge, Measure, Assess, Revise, Estimate, Value, Compare, and Justify.

The following are example applications for each learning level.



The Dining Room Associate certification test is based entirely on information contained within this manual. Each test will contain a selection of questions that will relate to all six levels of learning described above. A number of exercises are provided in this manual to help mentors prepare associates for the certification test. It is also valuable to encourage associates to work among themselves in preparation for the examination.

We also suggest the following reading:

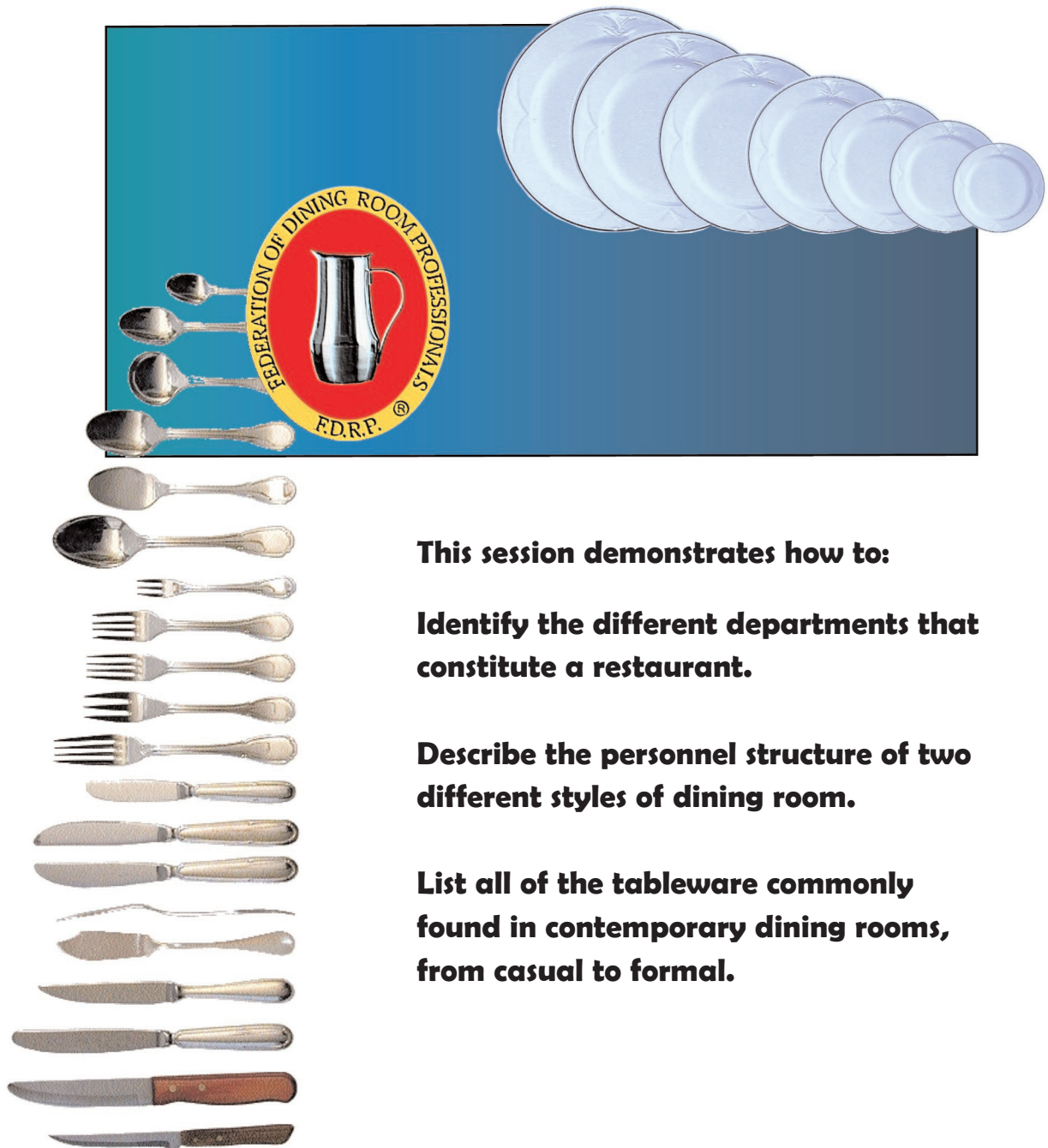
Banner, James, JR, and Harold C. Cannon, The Teaching Material, New Haven: Yale University Press, 1997.

Katz, Joseph, Editor, Teaching As Though Students Mattered (New Direction For Teaching and Learning, No. 21) San Francisco: Jossey-Bass, 1985.

Butler, Kathleen A., Learning and Teaching Styles: In Theory and Practice, Second edition Columbia, Connecticut: The Learner's Dimension, 1987.

1

Restaurant Structure Equipment Identification



This session demonstrates how to:

Identify the different departments that constitute a restaurant.

Describe the personnel structure of two different styles of dining room.

List all of the tableware commonly found in contemporary dining rooms, from casual to formal.

SESSION ONE

Restaurant Structure Equipment Identification

Objectives

By the end of this session, the associate should be able to...

- Identify the different departments that constitute a restaurant.
- List and describe three dining room personnel structures.
- List all of the flatware commonly found in contemporary dining rooms, from casual to formal.
- Explain the function and use of all the flatware commonly found in contemporary dining rooms, from casual to formal.
- Differentiate among the most commonly used plate sizes and their different applications.
- List and describe specialty chinaware, explaining their different applications.
- Differentiate among the most commonly used glasses; including an explanation of their different sizes and applications.

Session Topics

- Restaurant general organization
- Personnel structure
- Flatware
- Chinaware
- Glassware

Restaurant Structure (Student Handbook Page 2)

Function as a Whole

In this brief introduction, we review the restaurant industry's general structure and concepts. This review will help give students an understanding of their position in that structure, as well as help them identify opportunities for their future career.

"The Big Difference"

There is a major business difference between a working foodservice establishment and almost any other kind of business. That difference rests on the fact that running a successful restaurant relies heavily on managing "inside" the box. What that means is that the success of a restaurant depends on what is going on within the establishment's walls rather than relying completely on external forces or other parameters often blamed for a lack of success. The simple fact that restaurants have a unique opportunity to control every aspect of making a business successful should not be ignored. Here is why. The product that generates the revenue of the establishment is (Figure A-1 and A-2):

Decided: In the Chef's Office usually by the owner, Chef and Maitre D'.

Selected: In the Chef's Office generally by the owner and the Chef.

Purchased: In the Chef's Office by the Chef (food), Maitre D' or Sommelier (beverages).

Delivered: Through the service door in the back of the restaurant.

Controlled: By the Chef or the Sous-Chef, but sometimes other members of the kitchen staff.

Stored: Often in the basement or other storage areas away from the high traffic zones.

Prepared (Prep): Depending on the restaurant and type of cuisine, the basic preparation of the ingredients (peeling, butchering, cleaning, etc.) is either done in a separate area e.g. often times while the restaurant is open, or in the kitchen itself (off service hours).

Cooked: In the kitchen in each appropriate station. For example, fish is prepared in the "Fish Station", all sautéed items are cooked in the "Sauté Station", most appetizers in the 'Entremétier Station' (the more elaborate the restaurant--the larger the number of stations).

Plated/Garnished: Either by the station's chef (called a Chef De Partie) or by the Chef Expeditor who assembles all the plates, table by table at the 'Window'.

Delivered: To the customers in the dining room by the dining room staff to their own station, or in more sophisticated restaurants, by a team of runners.

Complemented: By beverages which are also selected, ordered, received, controlled, stored, conditioned, mixed (for cocktails) somewhere by the Maitre D's office and the Sommelier and/or Head bartender; and finally served at the bar the lounge and the dining room.

Consumed: At the bar the lounge and the dining room by the clientele.

Paid For: In the dining room by clientele. Finally, all the equipment is cleaned for reuse in the dish room.

The key point is that all these functions are accomplished within the physical boundaries of the establishment. The self-evident conclusion of this logic is that, ultimately, if the customers are not

satisfied and do not come back to the restaurant, there is little to blame outside all of the departments that make up the complete operation of the restaurant. One would think that another restaurant nearby can hurt your business. But that is only true if you let it. Simply, your guests will not stop to come to your establishment because of what the other restaurant has to offer, but rather because what you do not offer, which can be changed every day. While this criteria of operation is a blessing in many ways, it can also be your downfall. As much as everything you do well impacts your business in almost immediate terms - what you do not do well also impacts your business in almost immediate terms.

All in all, the restaurant business is one where there is little room for resting on your laurels, and one where the difference between success and failure shows drastically at every turn of your performance. Furthermore, the human aspect is so great, due to the fact that every step of the product's production is controlled by individuals, from the hospitality aspect of the service to the atmosphere rendered in the dining room, that the quality of individuals employed as well as their professionalism cannot be compensated by technology or a price reduction, as is the case with some other industries.

So, while many other industries have to worry more about competing products, the evolution of technology, keeping large stocks of inventory, demography changes and other criteria including the economy, the restaurant industry still has a unique opportunity to modify its product on a daily basis in order to adapt to consumer demand. This allows for amazingly quick flexibility to adjust the restaurant to meet customers' buying power and account for other market fluctuations.

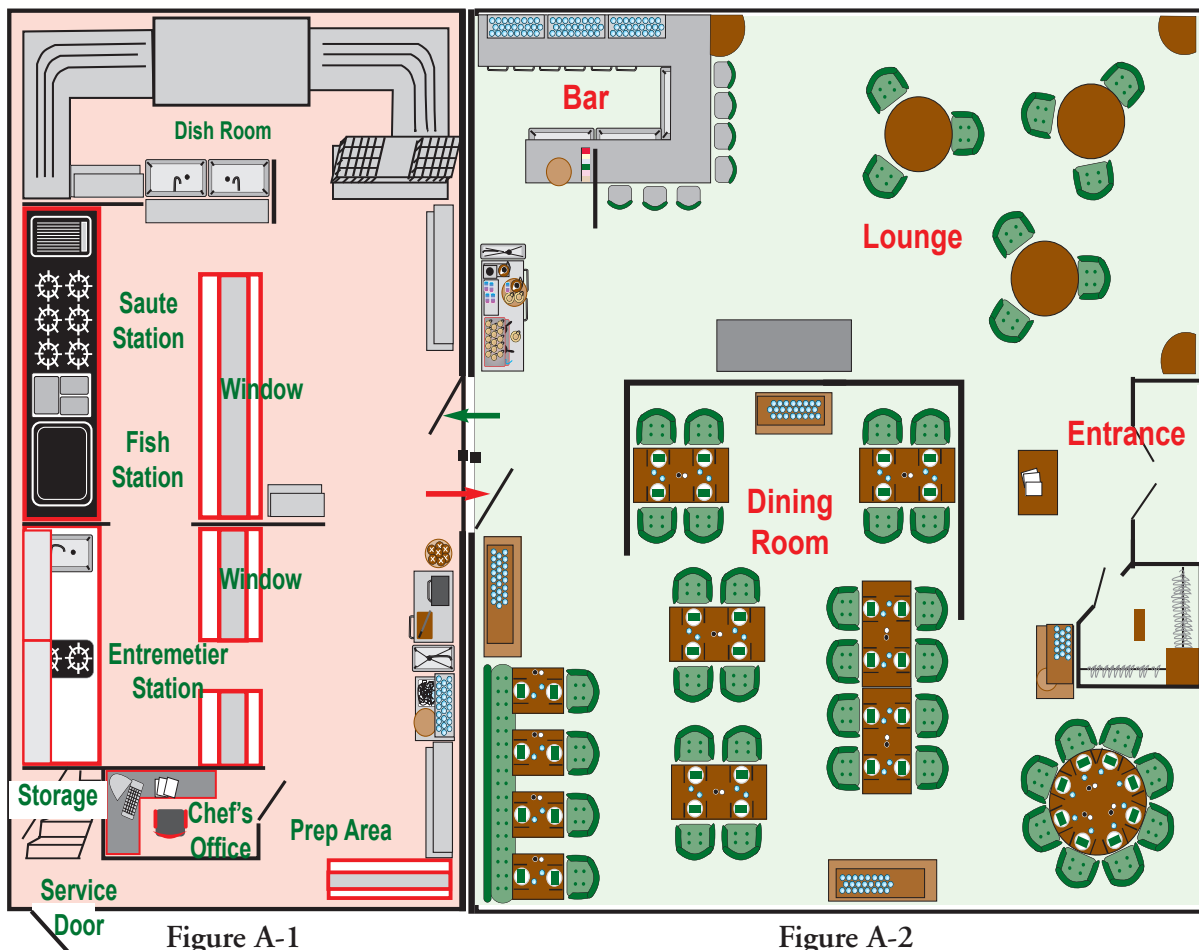


Figure A-1

Figure A-2

The Hidden Reality

One known, but somewhat ignored fact, about the industry and its staffing is that the hospitality industry is the second largest employer in the country after the government. Also, the vast majority of its workforce is constituted of "Service" (dining room and hospitality staff) personnel rather than "Production" personnel (Kitchen personnel).

Add to this the fact that out of the more than 500 United States culinary schools not one offers a degree in dining room hospitality (not to be confused with "Hospitality Management," which studies more "management" functions than "on-the-floor" operations). The service section of the industry, therefore, offers the greatest opportunity for career advancement for those individuals who display true dedication and professionalism.

Back-of-the-House (BOH) Structure (Student Handbook Page 4)

There are four main kitchen areas that are important to understand by staff working in the front of the house (See Figure A-3):

Hot food preparation: This is the area where most of the hot food is created. This location is separated from the waiter section of the kitchen by a counter generally referred to as a "Window." The "Window" is normally equipped with hot lamps or some type of heating element, which allows food to stay hot during its time there. Food stays in the Window until waiters pick it up, which will either be immediately or when the entire order is ready (since not all plates come out simultaneously).

Cold food preparation: This is where most of the cold food is generated, including appetizers, salads and desserts. This station is also equipped with a "Window," which is designed to keep cold food the proper temperature until pick up. To do this, this area often has a refrigerated space underneath that allows plates to be kept cold. In addition there is usually a cold surface on top that will reduce the amount of heat that plates are exposed to from the potentially hot kitchen. In more elaborate establishments, each type of cold preparation can have its own designated area. Some establishments even create cold food dishes in a slightly separate room, which is colder than the rest of the kitchen.

Dish Room: This is where all the equipment is cleaned and temporarily stored. Although some establishments have distinct rooms that separate kitchen equipment from customer equipment, many restaurants handle both types of equipment in the same area. This is often due to either space or staff limitations. For those establishments that have two areas, there is a "Pot Room" where all the pots, pans and cooking utensils are cleaned, and a "Dish Room" where the flatware, glassware and chinaware used by the customers are cleaned. But regardless if it is two rooms or one, the "Dish Room" is generally equipped with a drop off area that allows for equipment to be sorted by category for efficiency. A common system is that the flatware is dumped into a bucket filled with soap; The chinaware is scraped and stacked on the counter, which is equipped with a garbage disposal; and finally the glasses are turned upside down in a rack equipped with a drain to help dispose of the leftover liquid they contain. Clean equipment coming out of the dish room is generally stored in an area clear of cooking smoke and dish room steam until they are needed again.

Waiter Station: This is where the waiters store the equipment and products they will need (to serve customers) but should not be in sight of the clientele. Generally, this is where bread is warmed, cut, and placed in baskets. This is often also where butter is stored. In many restaurants the "Waiter Station," which may be called a "Shed" or "Bread Station," is located outside of the kitchen. This area may be a small room that separates the kitchen from the dining room or may simply be hidden from the clientele's sight by a divider. More elaborate restaurants will have an assigned station for each need the dining room has, such as "Water Station," "Bread Station," "Coffee Station" and so forth.

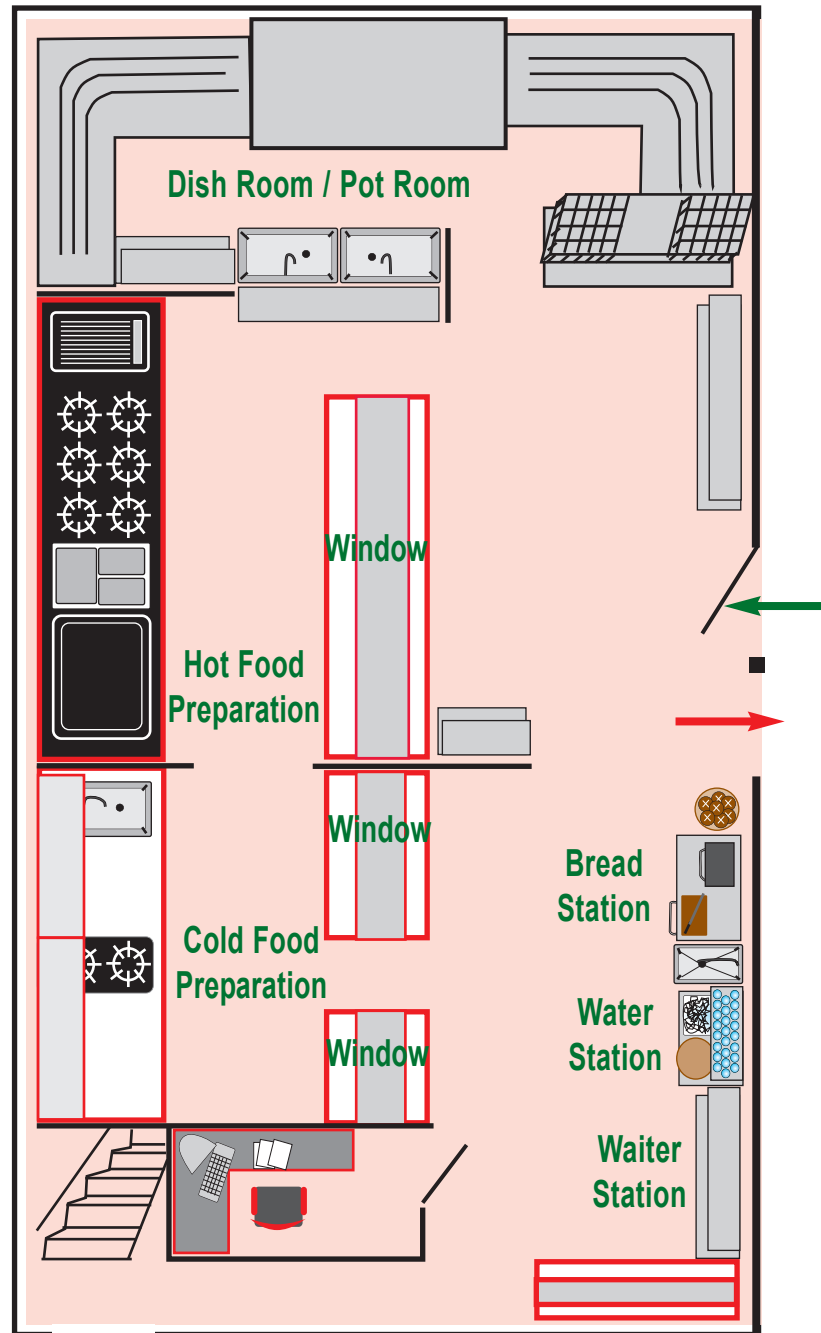


Figure A-3

Front-of-the-House (FOH) Structure (Student Handbook Page 6)

The Dining Room is divided in four main areas (See Figure A-4):

The Entrance: Although this area represents a brief time of the total guests' experience, it is what gives the first and lasting impression of the location. The entrance generally includes a "Coat Room" where the guests' coats are stored as they arrive and a "Maitre D' desk," "Podium" or "Front Desk". This area is where both reservations are handled and the seating is controlled. This critical area must run smoothly in order to both seat guests in a timely manner and make the best use of the restaurant capacity. The entrance is where the flow of both the service and product production (food) is controlled. This is achieved with adjustments to the seating.

The Lounge: Although not every restaurant has a "lounge," which is where guests can wait for either their table or for the rest of their party, most restaurants have a location that is aside from the rest of the dining room and offers some comfort for customers. Typically adjacent to the bar, this area is either run by the bar staff or by a waiter. A waiting area is an opportunity for the restaurant to generate extra sales and accommodate customers for various needs that include taking a phone call away from their table to discussing special arrangements with the Maitre D'.

The Bar: Again, not every establishment has the luxury to be equipped with a full bar, as is shown in Figure A-4. It is, however, a significant asset to a restaurant for it offers a multitude of advantages similar to a lounge. Depending on the size of the establishment, this area is where the checks are handled and settled. If a restaurant has a bar, it will require a "bank" (cash register or electronic means to record and settle financial transactions) to handle the transactions that take place at the bar and/or the lounge. Therefore, many restaurants will opt to use the bar "bank" for the dining room transactions, rather than adding a second one. This can save the investment of personnel, cash and space that another bank would require. Also, since often the bar's activity slows down drastically as the shift proceeds, it makes sense for many restaurants to recycle the bar personnel into handling the check processing, which busiest time increases as the shift progresses.

The Dining Room: This is, in most restaurants, the largest section of the restaurant (in square footage.) This is where the guests seat and dine. The dining room is also equipped with "Side Stands" or "Bus Stations" where the dining room personnel keep at hand the tools and dining ingredients/accessories they will need most, including water pitchers, bread, condiments, flatware and other equipment necessary to reset the tables. These waiter stations are critical to the smoothness of servers' work. By saving steps to get equipment a waiter is able to spend more time with the clientele, which ultimately reflects directly on the clientele's perception of the attention they receive. Please note that "attention" does not translate into talking with or entertaining customers. Rather a well-trained waiter should be omnipresent to meet all guests' needs, while simultaneously being as subtle and unobtrusive as possible.

The "Brigade" or "Team" (Student Handbook page #6)

The term "Brigade" is used to refer to a group of people whose function as whole is to meet a common goal. In classic "Old School" language, people would refer to the kitchen staff as the "Kitchen Brigade," derived from the French term "Brigade de Cuisine." The dining room staff is called the "Front Brigade,"

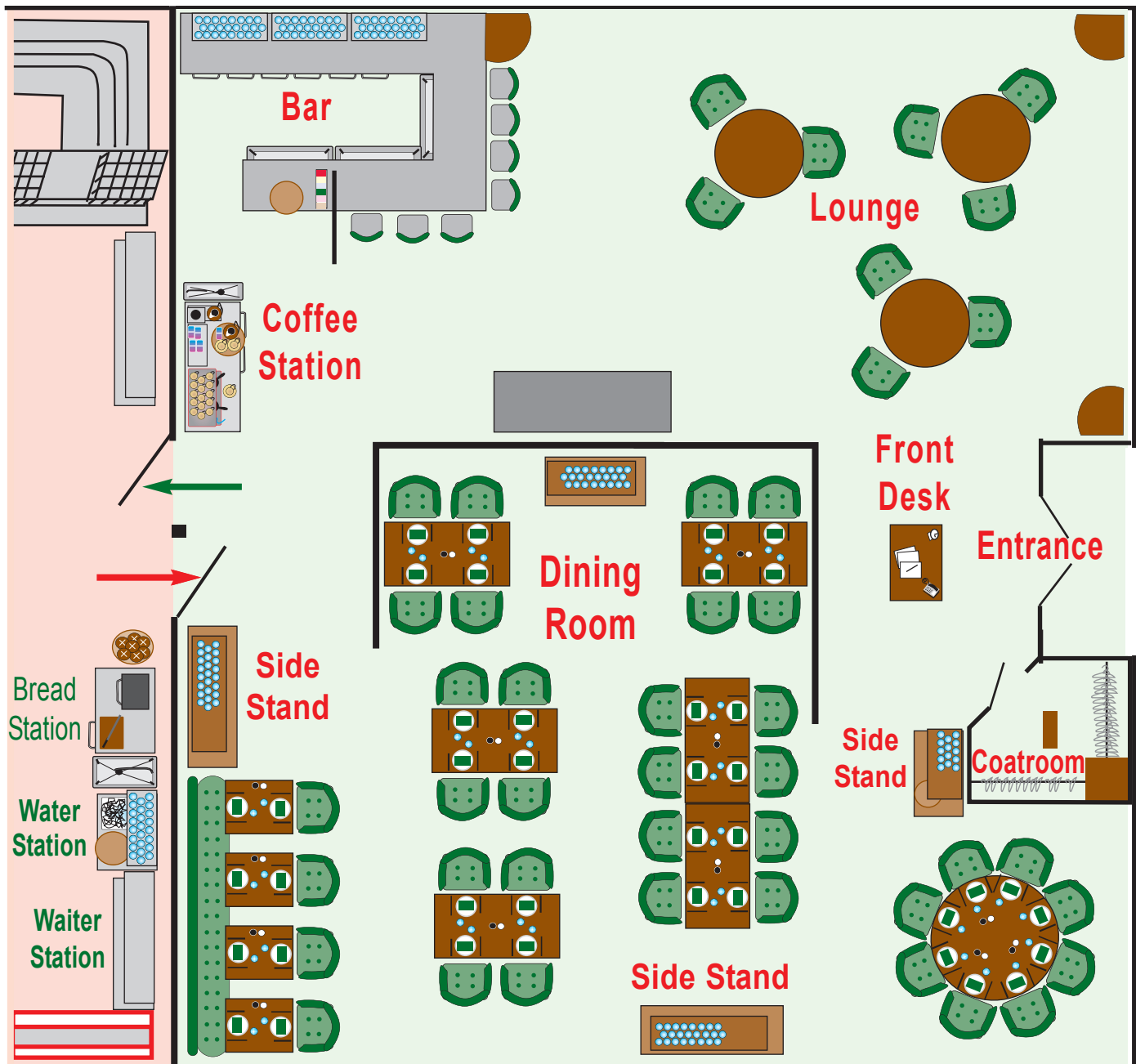


Figure A-4

which is an adaptation from the French phrase "Brigade de Salle à Manger." Although in present times the term "Brigade" is not used as much as it used to be, it is still largely employed in classic restaurants, that is high-end and very traditional restaurants. It also is the most efficient way to refer to groups of people without spelling out the entire description: e.g. Front-of-the-House Staff. For this reason, this document uses the "Brigade" terminology.


The choice of brigade type and organization a restaurant utilizes to take care of their customers is closely tied to a number of criteria, some of which are explored in greater detail in the Dining Room Layout / Organization section of this program (found in Session III, Chapter 6). Therefore, we will limit this section to a brief introduction to the most common terms and structures used to form a Front Brigade.

There are many different Front Brigades structures, each of which vary depending on three main criteria:


1. The amount of elaborate styles performed while serving
2. The configuration of the dining room
3. The level of professionalism of the brigade staff

Unfortunately, the same name or title can have different signification depending on the restaurant. We wish there was an easy way to assign a designated title to specific dining room functions, but the nature of the industry is such that it is not quite possible. To keep it simple , we present three common brigade styles:


Grand Brigade



Small Brigade



Single Brigade



The Grand Brigade (Figure A-5)

This type of structure is encountered in restaurants where the service is the most elaborate. Every table is subject to such attention to detail and amount of work, which possibly includes tableside preparations and ceremonious wine service due to the high quality/prices of wines, that every task is very specialized and time consuming. The Grand Brigade designates a single individual to be the main interface to a customer--an ambassador of the establishment in some ways--while coordinating a number of functions filled by as many as eight other individuals.

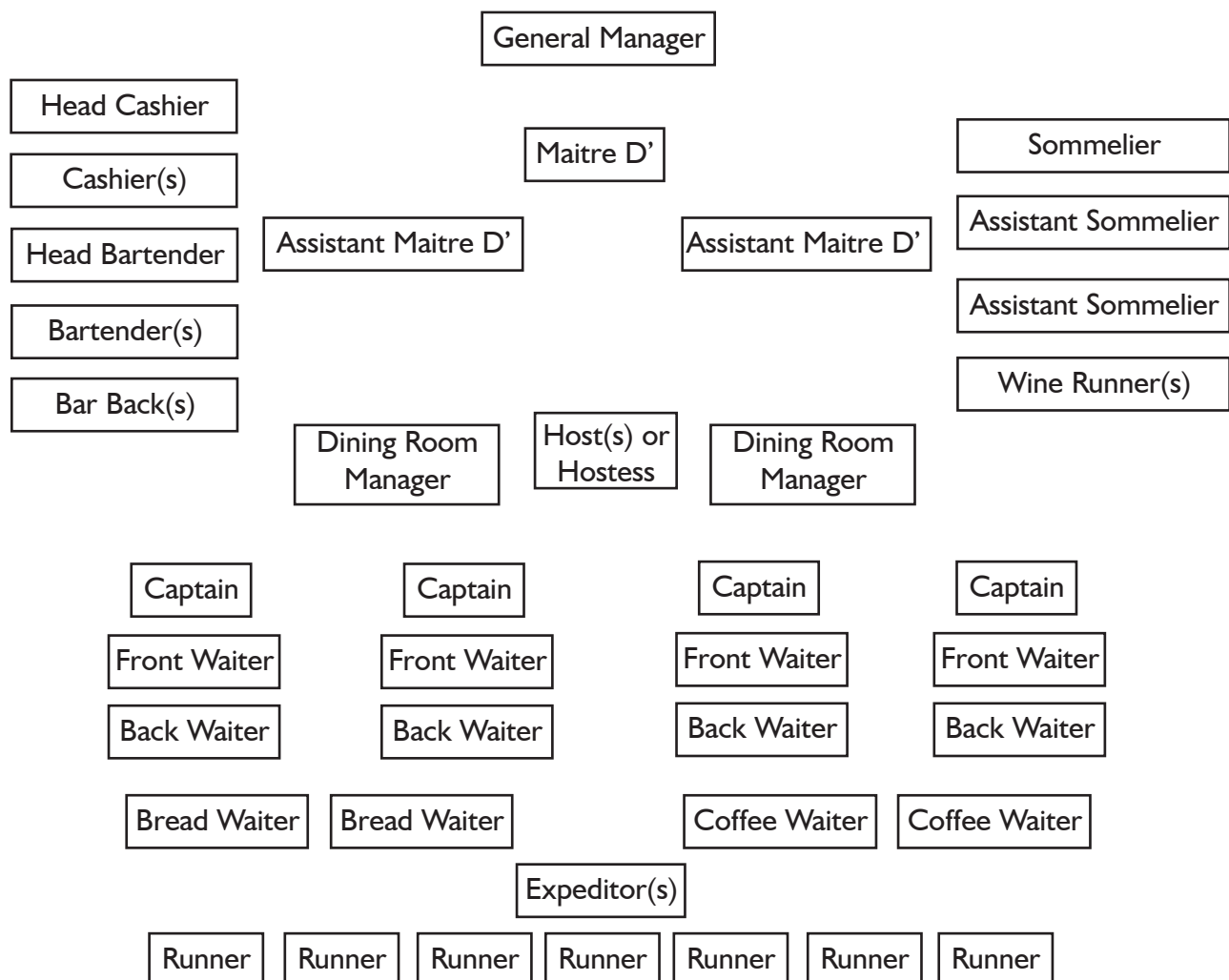


Figure A-5: The Grand Brigade

General Manager: Oversees the entire operation. Communicates with the owner(s) and Chef, as well as controls the financial flow of the establishment.

Maitre D': Runs and controls all the aspects of the hospitality part of the restaurant. Organizes scheduling and staffing plus handles the inventory control of dining room materials and schedules special functions. Sets the standards of performance, enforces policies and deals with difficult situations.

Assistant Maitre D': Assists the Maitre D' in the discharge of his/her responsibilities. Acts as Maitre D' in his/her absence.

Host/Hostess: Reports to the Maitre D' or his/her assistant. Handles greeting guests and assists customers with coats and their reservations. Potentially escort guests to their table.

Head Bartender: Runs all of the functions and assumes all the decisions that fall under the responsibility of the bar and potentially the lounge (when applicable.) Watches cost control and inventory control.

Bartenders: Assists the Head Bartender in the discharge of his/her responsibilities.

Sommelier: Although under the responsibility of the Maitre D', his/her direct supervisor is often the General Manager. His/her responsibilities include all the wine purchases, inventory control, sales, and wine service.

Assistant Sommelier: Assists the Sommelier in the discharge of his/her responsibilities.

Wine Runner: An apprentice to the Sommelier profession whose responsibility is to assist the sommelier and his/her assistant by handling most of the physical tasks that the work involves, e.g. handling delivery, stocking shelves, and supplying the dining room par stock from the cellar.

Dining Room Manager or Chef de Carré: Responsible for the control of a dining room (for restaurants that have more than one) or an average of three or four Captains. In establishments that perform extensive tableside service, they help coordinate the completion of tableside work with the arrival of the rest of the food from the kitchen. They report directly to the Assistant Maitre D' and handle all situations within their perimeter.

Captain: Responsible for a group of tables with the assistance of a Front Waiter and one or two Back Waiters. They also get assistance from the Bread Waiter and Coffee Waiter for these specific duties.

Front Waiter: Generally handles a group of tables under the supervision of a Captain, and is mostly responsible for the service of beverages, the setting of flatware for the appropriate course for each table and course. He/she manages directly the Back Waiter and assists him/her as well.

Back Waiter: Responsible for communicating to the kitchen the direct command from the Captain and the Front Waiter, the Back Waiter is the liaison between the kitchen and his/her station. He/she has authority over the Bread Waiter and the Coffee Waiter as well the Runners, although his/her responsibilities mostly entails making sure that all his direct superiors have what they need to work.

Expeditor: While in many establishments this is strictly a kitchen function, often it is actually a dining room function. The Expeditor calls for the orders, assembles them as they come out from each station (or from the Chef him/herself) and expedites them in an orderly fashion to their destined table via Runners. It is a very tedious and difficult position in a restaurant and is often paid as much as what a Front Waiter or a Captain makes. Commonly, experienced Runners end up at this position.

Runner: Responsible for carrying the food from the kitchen to the dining room. Depending on the restaurant the responsibility means different things, from simply bringing a loaded tray to a specific location by a table to setting the food directly in front of a designated guest.

The Small Brigade (Figure A-6)

This type of structure is typically encountered in restaurants where the service is attentive, but not quite as elaborate as what a "Grand Brigade" can provide. This style of brigade can still support offering the clientele with a limited amount of basic tableside preparation as long as the stations are small enough to make it possible. This brigade type is a very flexible system that allows for the availability of attentive service with a minimum amount of resource. The quality of service, however, depends greatly on the quality of the team.

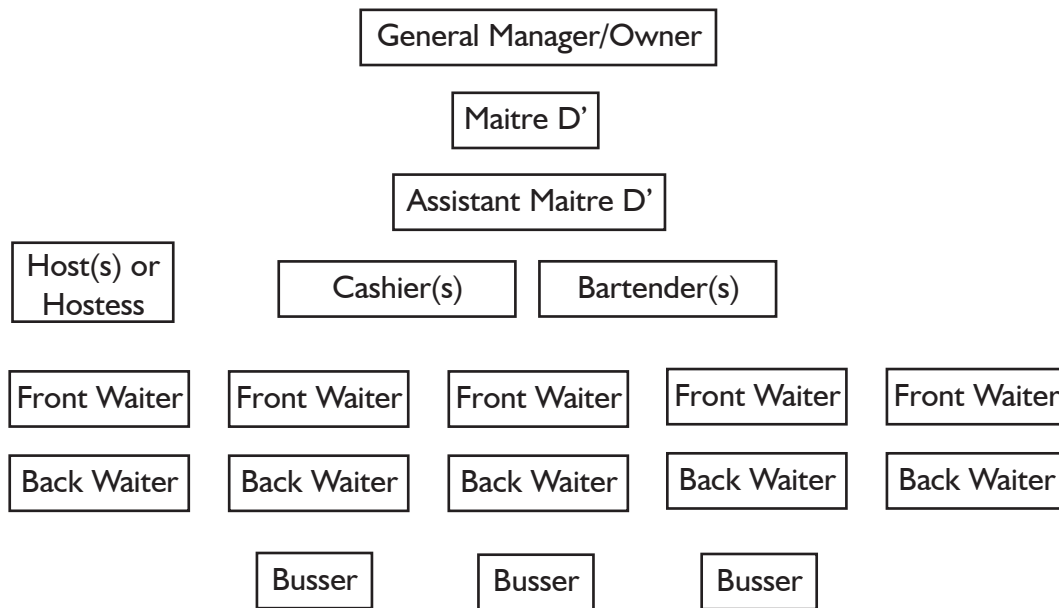


Figure A-6: The Small Brigade

General Manager/Owner: Oversees the entire operation. Communicates with the owner(s) (if not the owner) and Chef, as well as controls the financial flow of the establishment.

Maitre D': Runs and controls all aspects of the hospitality part of the restaurant. Organizes scheduling and staffing as well as the inventory control of dining room materials and scheduling of special functions. Sets the standards of performance, enforces policies and deals with all issues in the dining room.

Assistant Maitre D': Assists the Maitre D' in the discharge of his/her responsibilities. Acts as Maitre D' in his/her absence.

Head Bartender: Runs all of the functions and assumes all the decisions that fall under the responsibility of the bar and potentially the lounge (when applicable.) This person watches beverage cost control and inventory control. In this type of organization, the bartender often also occupies the function of cashier and runs the restaurant's bank.

Host/Hostess: Reports to the Maitre D' or his/her assistant. Handles greeting guests and assists customers with coats and their reservations. Potentially escort guests to their table.

Cashier: Handles processes and settles payment of all restaurant transactions, unless the bar operates under its own bank.

Bartender: Assists the Head Bartender in the discharge of his/her responsibilities.

Sommelier: This function is generally filled by the Front Waiter or the Assistant Maitre D'.

Front Waiter: Responsible for a group of tables with the assistance of a Back Waiter. Mostly responsible for the service of beverages, taking orders and handling tableside service (if any), as well as most communication with the customers.

Back Waiter: Handles a group of tables under the supervision of a Front Waiter. Responsibilities include setting of flatware for the appropriate course for each table and course. He/she also handles most of the bread/water services as well as all soft drink refills and clearing. He/she is the liaison between the kitchen and his/her station.

Busser: He/she is responsible for helping the waiter(s) reset tables during service as well as assists the dining room to reach its maximum capacity. This generally implies helping with bread and butter service at the beginning of the service, then clearing, resetting and helping with soft drink refills as much as possible during service. He/she also assists with coffee service and restocking at the end of the shift.

The Single Brigade (Figure A-7)

This is the smallest organization size one can find and qualify as a "Brigade." The next smaller size is basically a cafe or coffee shop where the waiter that serves you handles everything from clearing and setting your table to preparing your check and everything in-between.

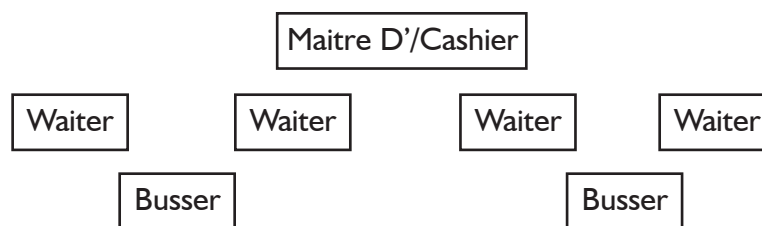


Figure A-7: The Single Brigade

Maitre D'/Cashier: Oversees the entire operation, communicates with the owner(s) (if not the owner, which is often the case) and Chef, as well as controls the financial flow of the establishment. Runs and controls all aspects of the hospitality part of the restaurant. Organizes scheduling and staffing plus the inventory control of dining room materials and scheduling of special functions (if any.) Sets the standards of performance, enforces policies and deals with all issues in the dining room. Unless there is a designated cashier, he/she is likely to also handle check settlements. In this kind of structure, it is common to find waiters responsible for the tallying of their own checks and running their own credit card payment, too.

Waiter: Responsible for a group of tables with the assistance of a Busboy, who is oftentimes shared with another waiter. Responsible for the service of beverages, taking orders and most communication with the customers. He/she is responsible for the setting of flatware for the appropriate course for each table and course, handling most of the bread/water services (although the Busboy does share that responsibility unless something else takes precedence at the time) as well as all soft drink refills and clearing. He/she generally retrieves his/her own food tray from the kitchen to serve the guests.

Busser: He/she is responsible for helping the waiter(s) reset tables during service as well as assists the dining room to reach its maximum capacity. This generally implies helping with bread and butter service at the beginning of the service, then clearing, resetting and helping with soft drink refills as much as possible during service. He/she also assists with coffee service and restocking at the end of the shift.

Equipment Identification (Student Handbook Page 12)

The three categories of utensils most commonly used to set up a tabletop are flatware, chinaware and glassware. Viewed collectively, the selections chosen by a restaurant establish a large portion of the dining room's look and service style.

Flatware (Student Workbook Page 12)

With the exception of utensils used during Asian meals, this category includes all utensils a guest will use during the course of a meal (Figure B-1). Besides bringing food to the guest's mouth, flatware also assists the guest in carving, cutting, peeling, deboning, crushing, slicing, spreading, scooping or stirring food items. Oftentimes referred as silverware, flatware is usually composed of metal materials. Some exceptions in the use of metals are Mother-of-Pearl (used for Caviar spoons) and wood (commonly used in tableside salad preparations.)

Historical Overview

The Knife

In the Greek and Roman times, the knife was an object of luxury, but was already designed close to that which we use today. Until the end of the XVI Century, the knife was used to cut as well as pick up food and bread from the platter (especially the meat.) It was a utensil personalized to each individual and the host would not necessarily provide it for guests. Most people used to carry a knife at their belt and, depending on the wealth of the individual, some would change knives for each change of season (i.e. different woods) and in relation to religious holidays (i.e. ivory for Easter). The knife we are most familiar with today, with a rounded nose, appeared in the early XVII Century. That is when the rules of etiquette changed and it was no longer appropriate to pick one's teeth with the point of your knife. During that same time period, the practice of providing guests with knives also became standard, and different varieties were created to accommodate different dishes. Even though our modern lifestyle has reduced the number of knives to a minimum, we still differentiate the Dinner knife (mostly for meat), the Fish knife (for fish main courses), the Entremet knife (used for all appetizers, salads, cheeses, pastries with hard crusts, etc.) and occasionally a more or less formal Steak knife (mostly used for red meat).

The Fork

In the XVI Century, Italians created a smaller version of the two-tined long fork used in the kitchen to pick the meat out of the fire and ovens and thus introduced the use of the fork as an eating utensil. Similar to the knife, the fork was also a very personal utensil. Many were engraved and often made of precious metals. Some came with folding handles to facilitate being carried belt side. The King of France, Henry III, discovered the fork in 1574 when visiting the Court of Venice, Italy, and brought it back to France. It became very popular among the noble society as it allowed one to bring food to the mouth more safely and efficiently over the big fluffy collars that were in fashion at the time. It was only in the XVIII Century, however, that the fork's acceptance spread to non-nobles.

Just as with knives, different types of forks were designed to accommodate different dishes, and they were paired by size with the knives and spoons to facilitate the service. Except for the Snail fork, most standard forks placed on a table today have three or four tines.

The Spoon

The history of the spoon goes back as far as the knife's. It was originally used interchangeably to either cook or eat and was often carved out of wood chosen for their specific scent, e.g. Juniper. It wasn't until the Middle Ages and Renaissance periods that the spoon emerged as a luxurious table utensil. Made out of crystal, semi-precious stones or minerals, they had short handles decorated with precious stones, enamels or engravings. In the XVII Century they became more accessible, not as personalized, and were made of silver or less precious metals. Handles were elongated to create different sizes in order to help them pair well with different sizes of forks.

Social Impact

The table was, and still is, an important gathering place for social celebration and recognition. The silverware on the table marked your importance and correlated to the family's status in society. For example, an anonymous painting of the governor Hans Bodmer (Switzerland, 1643) depicts his family at dinner: the Governor, his spouse, their four daughters, four sons and four infants. The infants and daughter's silverware setting are limited to a single knife, the son's setting includes both a fork and a knife, and the Governor and his wife are provided a fork, a knife and a spoon precisely placed on a neatly folded napkin.

Another interesting detail regarding the use of the fork is whether it would be placed with the tines up or down on the table. As we mentioned earlier, when the fork first appeared only wealthy nobles were able to afford them. When its use became popular enough for the hosts to provide them to their guests, forks were still made of precious metals (often silver) and almost always engraved on the back of the handle with the family crest or even the title of the host. Since the engraving was on the backside, forks were always set tines down to show off the engraving.

In France, the next category of people who reached the ability to afford silverware was the Bourgeois, who were not allowed to carry a title (for they were not nobles). Bourgeois would purchase their silverware from silversmiths who produced large quantities of tableware that were not personalized. The Bourgeois set their forks with the tines up for three reasons: 1) to reduce the wear on the tines, 2) to avoid piercing the linen of the table, and 3) they had no crest to display. Sunday lunch was the exception, however. Since Sunday was the most important meal of the week (from the social aspect), people would turn the tines down because forks of the time had only three tines and looked, with its tines up, much like the trident of Satan. To present the tines up would obviously not be acceptable during the meal with a priest at your table. Even today if a restaurant uses flatware engraved with its name, the silver should be set tines down. Except for Sunday and major religious holidays, flatware that is not engraved should be set tines up.

Types and Usage



Figure B-1

The Entremet / Appetizer Flatware

More commonly known as appetizer flatware, these utensils (Figure B-2) are simply smaller versions of the Dinner knife and fork. The picture presents only the fork and knife options, but it should be noted that there is also a spoon of the same size, discussed later in this section. There are a few subtle variations of the Entremet silverware. The left fork is shorter and has wider spread tines with a slightly wider outside tines. This design favors the handling of pastries and desserts, which fit under the Entremet category. The right fork is a bit longer and narrower, thus a favorite when handling salads, puff pastries or hot and cold appetizers. The differences of Entremet knives relate to style, more than anything else. Theoretically, the knife to be used for the desserts is serrated to help cut pastry crusts and fruits so they don't slide, and the knife designed for appetizers is supposed to be sharp. Since sharp knives require more maintenance to keep them that way, a lot of establishments will only use the serrated Entremet knife.



Figure B-2

The Bouillon Spoon

Because of their very light texture, Bouillon and Consommé are normally served in a consommé cup (Figure B-4). The shape of the cup would make it very difficult, if not impossible, to spoon the bouillon out of the cup without leaning it on its side. The Bouillon Spoon (Figure B-3) is shaped to mold to the curvy side and bottom of the Consommé cup. This spoon is designed for Bouillon and has a tendency to drip (a lot) when used with soups having thicker or creamier textures. The spoon is also shaped for the guest to sip from its side (not inserted into the mouth) that is even more difficult if the creamy soup contains chunks of lobster meat or any other item with a size large enough to interfere with sipping.



Figure B-3



Figure B-4

The Sauce Spoon



Figure B-5

This is the specialty spoon found almost exclusively in up-scale establishments. The shape of this spoon (Figure B-5) is designed to ease the handling of sauce in the customer's plate. It also prevents guests from sticking their hands in their plate while trying to finish that last bit of sauce with a piece of bread (actually not considered proper business etiquette). This spoon is designed with a flat head, thereby allowing sauce to be scooped with almost its entire rim rather than just an edge. It also is not quite as curvy as an Entremet spoon on its contour to help follow the thin curve of the plate (Figure B-6). The notched lower right side is designed for the removal of excess sauce without creating a suspended, and dangerous, drip under the spoon (Figure B-7). Finally, this spoon can be used to either sauce the food (Figure B-6) or to eat the sauce directly (Figure B-7).



Figure B-6



Figure B-7

The Entremet / Soup / Dessert Spoon



Figure B-8

This piece of silverware (Figure B-8) has so many uses that a restaurant must stock a higher number of this silverware type than any other type. Some uses of the Entremet Spoon are listed below:

Soup: Accompanies soups that are served in a soup bowl (Figure B-9).

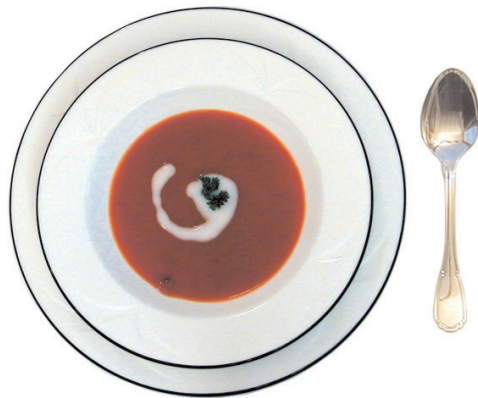


Figure B-9

Sauce Service: This spoon is also used for the service of sauces since its size fits best for most goose-neck and larger ramequin. They can be served tableside or simply left on the table for the guests to help themselves.

Broth: When utilized as a broth-spoon, that is when serving dishes that sit in a broth (seen in Figures B-10 and B-11), this spoon is to be placed in addition to the normal silverware that the specific dish requires. This allows the guest to enjoy the broth without bringing the plate to his/her mouth.



Figure B-10



Figure B-11

Deep plates and dishes: When serving dishes in deep containers such as large sizes of ramequin that require "digging," this spoon best fits that dish.

Pasta: It also is the spoon most often presented with the service of pasta to help control the amount of pasta being rolling around the fork.

Dessert: Finally, it is used for dessert as well. The ice creams, sorbets, mousses and so on, are all served with the Entremet spoon. Paired with the Entremet fork, it is the classic dessert set up for cakes, tortes, etc. and to which the Entremet knife can be added for the service of hard-crusts desserts.

The Fish Fork



Figure B-12

This fork, (Figure B-12) which is supposed to be paired with the Fish knife, can dramatically improve the guest's dining experience when eating fish. Its design is almost one of half spoon and half fork. The wider top allows the lifting of flakes of fish meat without having them falling off the fork (Figure B-13), which is so often the case with a regular Dinner fork. Also, because some fish can be hard to pick, the wider tines hold the meat better than the thin tines of a regular Dinner fork. Considered specialty items, the fish fork and knife are not very popular utensils in the more casual dining room.



Figure B-13

The Fish Knife



Figure B-14

This knife, (Figure B-14) which is supposed to be paired with the Fish fork, also makes the handling of fish in your plate a simpler task when compared to using a standard Dinner knife. Originally, this knife was designed to help the guest fillet his own fish in his plate, but its use is not really justified in the United States where pretty much every fish dish is presented to the guest already filleted. The blade of the knife is set at a lower position than the handle so the blade can slide between the fillet and the bone without the guest's hand ending up in his dinner (Figure B-15).

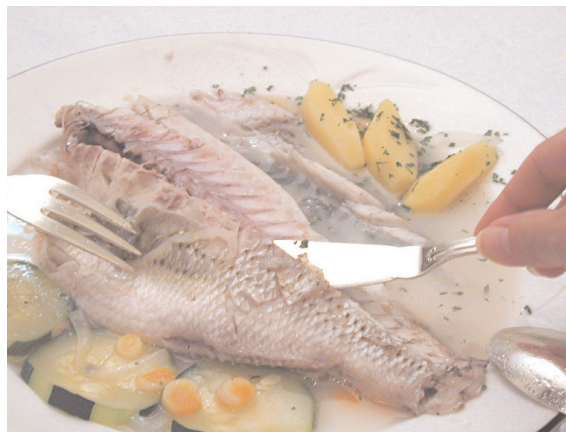


Figure B-15

The blade's pointed tip is designed to pick between bones and separate them from the flakes of meat. Notches on the top right side of the blade (which may be one large notch rather than a few smaller ones,) are designed to help lift bones that have stuck to the meat (figure B-16). Without these notches, the bones would slide off the blade of the knife and it would be more difficult to remove them. The technique of finding the bones stuck into the meat consists of caressing the filet gently with the end of the blade to feel for the hardness of the bones versus the softness of the meat.



Figure B-16

One issue that exists with this knife is that because of its specific design, it is awkward to use for a left-handed person since the blade faces the left and the notches are on the right. This is probably the only modern piece of silverware that is not ambidextrous.

It should be noted that the Fish fork and the Fish knife are to be served exclusively with fish (not shellfish) and usually during the main course (since fish prepared for other than the main course fit under the category of Entremet and should then be served with Entremet silverware (Figure B-18). Besides, it is extremely difficult to cut a shrimp with a fish knife (Figure B-17). This is because this knife is designed to separate flakes and NOT to cut and, therefore, it is not sharp.



Figure B-17



Figure B-18

The Dinner knife and fork, plus Steak knife



These are the very basics in flatware (Figure B-18) that are usually available in all styles of restaurants, even in those serving Asian cuisine. In establishments offering a wide variety of silverware, however, these utensils will only be set for main courses constituted of meat, that is red meats, poultry, game meat and so on. They should be set with lobster and seafood main courses as long as the course is not fish. Fish is usually defined as an animal that swims and whose structure is made up of fins and bones. For example, since neither octopus nor scallops fit the description, both would be served with a Dinner knife and a Dinner fork, as well as a Sauce spoon or a Broth spoon, if the preparation justifies it.

Figure B-19



As for Steak knives (Figure B-20), typically they're used for red meat, but can be also set with poultry dishes if the primary Dinner knife has too smooth an edge to do the job. Ultimately, remember that it's the guest's comfort that should be of concern. If a guest has difficulty using any piece of silverware for any reason, give them whatever will work the best for them.

Figure B-20

Dessert and Cheese Flatware

Desserts and cheese require the use of the Entremet silverware. Some establishments will make the difference between the shorter and wider Entremet fork by using it for dessert, while using the longer and narrower one for cheese, but the costs of inventory will impact this decision. The Entremet knife is only to be added when the selected dessert includes a hard crust, fruits or other item that would be considered hazardous if only the fork is used to cut it. It could embarrass a guest to see their piecrust go flying after hearing a loud "clank" of the fork or spoon against the plate.



Figure B-21

Cheese service, as well as the salad service after the main course, requires the Entremet fork and knife. It is very traditional to have a salad, dressed with vinaigrette, after the main course. This is to help the guest clear their pallets from the richness and fat of the main course. In fact, vinaigrette dissolves grease and sets the mouth and senses up for more rich creams to come in the dessert.



Figure B-22

Silverware Proportions

The coffee servings presented in Figure B-23 are to demonstrate the importance of proportion in silverware. Ultimately, guests should feel comfortable with what they have in their hands. Even though it is not necessary to have Demitasse spoons, also called Espresso spoons (shown on the black saucer), we must reflect on how using a larger spoon (shown on the white Cappuccino saucer) for an espresso cup will affect the service. A restaurant might be better off to set the larger spoon down directly on the table, for a regular spoon standing on the small saucer will probably not make it to the table.



Figure B-23

The main thing to remember in selecting any item for the table is to never buy anything without checking its proportion next to the restaurant's china, glassware, etc. to ensure a harmonious look.

Chinaware (Student Handbook Page 22)

Falling under the chinaware category are most of the utensils made of porcelain, Pyrex, pottery or similar materials that are used to present food to guests. Typically, this type of equipment is most often thought of as plates. But it should be noted that this category includes not only serving dishes such as platters or the larger soup tureen, but also opaque items used in hot beverage service such as coffee or tea.

Detail of Usage

There really are no international rules or standard sizes regulating the use of chinaware. Restaurants typically select chinaware items based on their relational size to each other and the types of food items served. It is customary to serve smaller food quantities, such as appetizers and desserts, in smaller plates and serve larger food quantities, such as main courses, in bigger plates. Even though the ever-evolving hospitality industry constantly creates new ways of presenting dishes, there are common terminologies and basic rules utilized industry-wide.

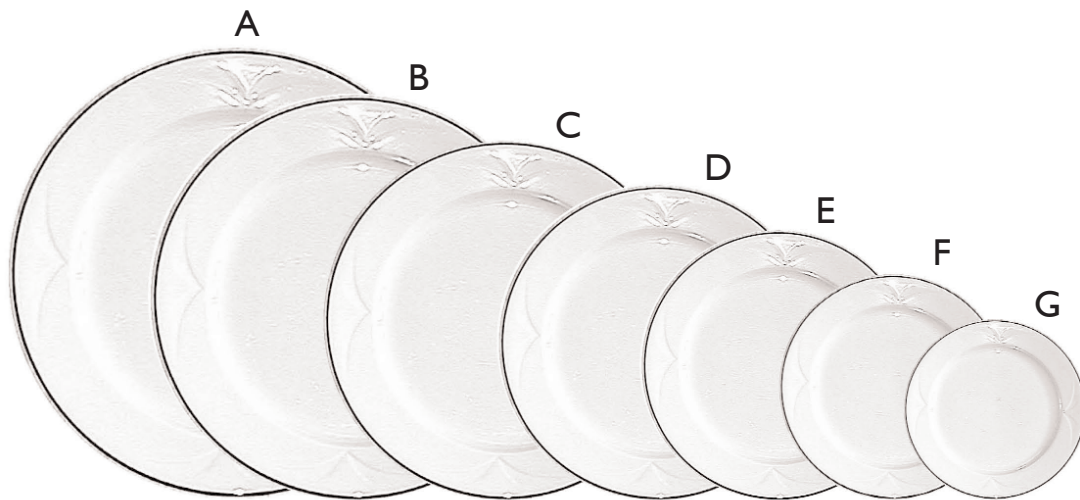


Figure B-24

For a given pattern, most plates are available in different sizes (Figure B-24.) Vendors and trade professionals refer to a specific plate within a pattern usually by its diameter in inches, i.e. "a twelve (12) inch plate." In a dining room environment, however, most professionals refer to a specific plate by its use in the dining room, i.e. an "Entremet plate." The most common named plates are:

A *Show Plate*, also known as a *Charger* or *Base Plate*, is a plate that is usually placed on tables before guests arrive. It is then either removed after the order is taken, or left on the table to be used as an under liner for appetizers, soups or salads. The show plate is usually the largest plate in the restaurant and often bears the restaurant logo or name. Occasionally, this plate is used for the main course. Plate sizes A or B of Figure B-24 would be considered show plate options.