

Spring 2015 Courses

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MLAS 260 94

Human Existence, Faith & the Questions of Ethics (ethics)

Instructor: Charles Scott

Location: Furman 109

Days and Time: Wednesdays, 6:00 p.m.

First Meeting: Wednesday, January 14, 2015

This course is an option for those students following the MLAS Certificate in Ethics.

Course Description: The purpose of this course is to engage several ways of understanding human life in relation to faith and our guiding values. We will read works by Viktor Frankl, Paul Tillich, Soren Kierkegaard, Simone de Beauvoir, Friedrich Nietzsche, and Nikos Kazantzakis (Zorba the Greek). The course will be conducted in a seminar style with guided and active class participation and discussion. We will have the opportunity to explore ways of thinking that are different from our own, to come to a deeper and clearer understanding of our own thought, and to enjoy ourselves in the process.

Course Instructor: Charles Scott is Research Professor of Philosophy and Distinguished Professor of Philosophy Emeritus. He has taught many years at Vanderbilt and along the way also at Yale and Penn State. You can read a summary of his career at the Vanderbilt Philosophy Website (Faculty) as well as [view his vitae](#).

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MLAS 260 52

Music and Global Health (Core Seminar)

Instructor: Gregory Barz

Location: 324 Cohen Hall

Days and Time: Tuesdays, 6:00-8:30 p.m.

First Meeting: Tuesday, January 13, 2015

A Core Seminar is required of all newly admitted MLAS students. Those students admitted since Fall 2007 follow a 30 credit- hour degree requirement, which entails the Core Seminar as one of their initial courses and the Capstone Seminar as one of the final courses in the program. Other MLAS students may enroll in this course contingent upon sufficient space.

This course will focus on the roles of music, dance, and drama in global health. This Core MLAS course will introduce issues related to graduate-level writing and will draw on library and archival resources in order to explore pertinent research issues. The purpose of the course, "Music and Global Health," is to provide an introduction and background to globalization theory, cultural studies, and individual music traditions that support local community responses regarding healthcare and healing in various parts of the world. Class participants will consider the ways that music is adopted, adapted, and transformed when performed within healing ceremonies and in healthcare practice.

Students in this class will be exposed to the roles and functions of music within historical and contemporary global health concerns. Following an introduction to a variety of cultures, contexts, and the historical development and structure of global health concerns throughout the world, we will consider the ways in which the academic discipline of ethnomusicology documents responses to local knowledge concerning medicine, health practices, and healing rituals. The focus of the seminar will be on several geo-political areas and a number of health issues, but primary focus issue will be on the role of music in HIV/AIDS prevention and educational outreach in sub-Saharan Africa.

Gregory Melchor-Barz is a medical ethnomusicologist who has engaged field research in Uganda, Rwanda, Kenya, South Africa, and Tanzania. He received the Ph.D. from Brown University and the M.A. from the University of Chicago. A former opera singer, Barz is associate professor of ethnomusicology and anthropology at the Blair School of Music at Vanderbilt University while holding the position of senior professor at the Odeion School of Music at the University of the Free State (South Africa). He was recently named the Alexander Heard Distinguished Professor at Vanderbilt University. His latest book is a co-edited volume titled, *The Culture of AIDS in Africa: Hope and Healing in Music and the Arts*, published by Oxford University Press. His monograph, *Singing for Life: HIV/AIDS and Music in Uganda* published in 2006 applies the central tenets of medical ethnomusicology to a study of HIV prevention in East Africa. His book, *Music in East Africa: Experiencing Music, Expressing Culture* was also published by Oxford University Press. He is co-editor of two editions of *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology* (Oxford). He has produced four compact discs and a documentary film, and he received a Grammy nomination in the Best Traditional World Music category as producer of the Smithsonian Folkways CD, *Singing for Life: Songs of Hope, Healing, and HIV/AIDS in Uganda*.

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MLAS 260 14

Project Runway: Fashion History, Theory, Design, and Fabrication

Instructor: Alexandra Sargent

Location: Neely Costume Shop

Days and Time: Tuesdays, 6:00-8:30 p.m.

This course is an option for those students following the MLAS Certificate in Creative Arts.

MLAS Project Runway is a course based-in exploring your creativity through the design and fabrication of hands-on projects

Course Description:

We will begin by looking at a broad survey of the history of western fashion. Emphasis will be on stylistic elements from each period and their reinvention through the ages and into the 21st century. Based on this overview and an examination of a 2012 Metropolitan Museum of Art fashion exhibit entitled “Schiaparelli and Prada: Impossible Conversations,” each student will be asked to engage in a dynamic, multi-faceted conversation with an artistically inspiring subject or person from history with which they feel a personal connection. Artists through the ages have used the past in order to gain classical training and to get inspiration for their work in the present. Studying great artists, art movements, and historic people who we find interesting and to whom we feel a connection, is a productive way to enrich ourselves in the ongoing process of developing our contemporary, personal aesthetic.

Projects through which you develop the focus of your course of study will include: a research notebook; a research paper; a collection of “fashion” designs created in the medium of your choosing; and one or more fabricated garments or items. You will be encouraged to bring in ideas from a range of topics which can include politics, economics, or other areas of study that you find interesting and relevant. From the ideas and discoveries made through compiling your research binder and writing your midterm paper, you will design a final project in which your conversation with the past is materialized into one or more fabric-based items. The final project will be one in which you meld creative ideas and stylistic elements of your chosen historic artist in a personal way with your own creative voice. A very broad sample topic suggested by an MLAS student is “Ethics and Economics of Fashion, Past and Present.”

A featured activity of the class will be instruction and practice in basic design room techniques. Students will gain the skill set necessary to design and create fabricated items. We will cover: basic fashion figure drawing; collage and additional methods used to design garments and fabric objects; flat patterning and draping; and sewing and garment construction techniques. Students

will be encouraged to explore their creative side, to brainstorm, and at times to work quickly to realize and fabricate their designs.

Inspired by the popular reality television show, *Project Runway*, we will undertake a few design challenges, working both individually and in teams, with a little friendly competition--and time limits—in order for you to explore your creative ideas and to experience how fast –and messy!--the process of turning your inspired ideas into material objects can be!

Course Instructor:

Alexandra Sargent is a Senior Lecturer at Vanderbilt. She designs the four-show season for the Theatre Department, runs the University Costume Shop, and teaches classes in Costume Design and The History of Fashion. Alex has worked as a freelance costume designer for theatre and dance throughout the country. Collaborating with students to find connections between fashion and art history, and analyzing how fashion is used in bold and meaningful ways for story telling in theatre and film, is an exciting exploration. In the costume shop, freedom of expression with design materials through a playful approach to learning is paramount.

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MLAS 340 07

Capstone Workshop

Instructor: Robert Barsky

Location: Furman 219

Days and Time: Thursdays, 6:00-8:30 p.m.

First Meeting: Thursday, January 15, 2015

Course Description

The Capstone Workshop is the summative course for MLAS students who are enrolling in the eighth, ninth, or final course in the program.

Each student in the MLAS Capstone Workshop will develop a project in conjunction with an advisor and a committee comprised of Associate Dean Martin Rapisarda and the course instructor, Professor Robert Barsky. Class sessions will be devoted to background materials and information, updates, and shared readings and discussion.

Students also will be able to take advantage of the services provided by the Writing Studio at Vanderbilt (<http://www.vanderbilt.edu/writing>), directed by Dr. Gary Jaeger. Students will also be introduced to the many resources available to them at the Vanderbilt library

(<http://research.vanderbilt.edu>), and meetings will be arranged with librarians who specialize in the specific areas of work undertaken by the students in the course.

At the end of the semester, students will give presentations on their projects, and the course will be “capped” by individual defenses with the advisor and committee.

Texts (available in the bookstore):

1. Kate L. Turabian (Author) and Wayne C. Booth et al. (eds.) *A Manual for Writers of Research Papers, Theses, and Dissertations*, Chicago, U of Chicago P, 2013.
2. Wayne C. Booth, *The Craft of Research*, Chicago, U of Chicago P, 2008.

The class members are expected to attend the required class sessions, to stay in close touch with their advisor and the instructor, and to create a work plan that will allow for successful and timely completion of the project. There will not be a formal class session every week, so that students will have the opportunity to read, to conduct research, to write, and to consult with their advisors and the instructor.

SCHEDULE

Week 1

- **Introduction**
- **THE CAPSTONE PROJECT**
 - Topic
 - Advisor
 - Committee
 - Timetable and parameters
 - The writing process
 - Class sessions
 - Meeting/communication with advisor
 - The Writing Studio
 - Library resources
 - Progress reports
 - Contact with instructor
- **Readings**
- **Tips on writing and research**

Weeks 2-3

- **Meeting/communication with advisor**
- **Update report, communication and/or meeting with instructor**
- **Meetings in library with librarians**

Week 4

- **Progress report to class**

- **Reading and short exercise**

Weeks 5-6

- **Update report, communication and/or meeting with instructor**

Week 7

- **Progress report to class**
- **Reading and short exercise**
- **Spring Break**

Weeks 8-11

- **Meeting/communication with advisor**
- **Update report, communication and/or meeting with instructor**

Weeks 12-13

- **Presentations**

Week 14

- **Defenses** (scheduled individually)

Course Instructor:

Professor Barsky is the author of 7 books in 12 languages, that cover a host of disciplines including migration, law, linguistics, biography and literature. He is currently completing his first documentary film, and has just submitted his first novel to his agent, for consideration. He lectures widely, and has held positions at the Haskins Laboratory in New Haven, the Comparative Literature and Canadian Studies Programs at Yale University, the Northampton Summer School, the Institute for Advanced Studies in Toulouse, the VU Amsterdam Law School, the English and theory departments at the University of Western Ontario, and the Département d'Études littéraires, Université du Québec à Montréal.

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