Master of Arts in Liberal Studies Program
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MASTER OF ARTS IN LIBERAL STUDIES PROGRAM
SUMMER I COURSES (2155 A)

MLS611 1G  "African American Literature and Cultural Theory"
Professor David Ikard
Monday & Wednesday  6:00-9:35pm  MM 125K

The purpose of this course is to introduce students to the emerging and dominate theoretical frameworks in African American Literature and particularly around the issues of black self-determination, racial identity, freedom, and artistic expression. By the completion of the course students should be able to both identify the key concepts in the field of study and usefully apply those concepts to texts in and beyond the academic scope of African American Literature.

MLS699 5G  "Seminar in Visual Thinking"
Professor Tom Lopez
Tuesday & Thursday  6:00-9:35pm  MM 125K

A graduate seminar introducing a variety of critical and analytical methods, from formalism to deconstruction. The class is designed to expand the knowledge of students in the areas of critical theory, esthetics, media theory, psychology and politics. With a concentrated focus on expanding the vocabulary of thinking and talking about art, television, film and media within the plethora of ism's (Modernism, Post-Modernism, Feminism etc.). The goal of the class is for the student to be able to view and understand how images function as sign and metaphor from a variety of theoretical positions. The class will view and discuss paintings, photography, film, advertising, television and the computer as an analytical background for value, sign and structural systems.

MLS 696 01  Directed Readings
Professor Eugene Clasby
Hours arranged

A Directed Readings course allows you to work independently with a MALs professor, researching a topic of your choice. Professor Clasby will be the advisor for all Directed Readings in Literature. For any other topic, you must find a professor in that field that is willing to act as your advisor.

Only students with a 3.0 GPA or higher will be able to enroll in a Directed Readings course. In order to register for the course you will need to submit a 2 page proposal along with a bibliography of 10 academic sources by May 8th.

The final paper must be a minimum of 15 pages, and be submitted to both the professor and the MALs office on the first day of final exams. Hard copies only will be accepted.
MLS612 1V  
“Wine and Its Decantations:  
From Fermented Grape to Globalized Life Style”

Professor Steve Stein  
Tuesday & Thursday  
6:00-9:35pm  
MM 125K

This course will focus major developments in wine, its history, its production, its consumption and its impacts on broad social and cultural trends. We will discuss the critical junctions of wine history from its emergence in Syria and Egypt through the “wine revolution” of the late 20th and early 21st centuries. We will stress 20th and 21st century developments including: the role of 20th century wine pioneers in the major improvements in wine quality; recent changes in the wine cultures of the Old and New Worlds; the decisive impact of globalization on where wine is produced and consumed; and the changing content of wines’ identities in recent decades.
MLS601 2U  
"Aspects on Creative and Reflective Thought: Human/Nature"
Professor Tom Goodmann
Saturdays 10:00am-12:40pm  MM 125K

This course will examine a number of ways in which humans construct ideas of nature (often as the non-human world), our relations to such, and our place within it. We will study a variety of sources—literary, visual, philosophical, and scientific; ancient and modern—as we pursue these interrelated questions across a long historical spectrum. Our sources will include ancient works such as The Epic of Gilgamesh, selections from Genesis, and Lucretius’ On the Nature of the Universe, as well as medieval voices including Alain de Lille, early modern sources such as Shakespeare’s As You Like It and Manwood’s Treatise of the Forest Laws, 18th-century theories of the sublime in nature, and influential modern works such as Darwin’s Origin of the Species, Thoreau’s Walden, and Aldo Leopold’s A Sand County Almanac. Poems, paintings, and photographs that speak to a sense of nature will also make up our objects of study and reflection. Members will write two medium-length essays (7-9 pages), deliver a presentation to the seminar, and lead at least one discussion.

Please contact me with any questions and suggestions about the course: tgoodmann@miami.edu
*This is a MALS required core course

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MLS602 5U  
"Perspectives on Human Nature"
Professor Donald Spivey
Thursdays 6:25-9:05pm  MM125K

Basic theories of human nature proposed by the humanities, the sciences, and the social sciences. The course deals with insights, provided by different perspectives into human nature and related issues, such as the nature of the self and its relation to society, the impact of culture on self-perception, and the relation of thought to human action. Special attention will be given to the historical development of theories of human nature and their implications for social and political policy.
*This is a MALS required core course

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MLS603 1K  
"Theories of the Physical Universe"
Professor Manuel Huerta
Mondays 6:25-9:05pm  KPB109

This course will examine a variety of theories and models of the physical universe including perspectives from various physical sciences and disciplines such as philosophy, religion, and history.
*This is a MALS required core course
Between the 1890s and the beginning of World War I Europe was at the zenith of its global influence and power. With the exception of the United States, South America, and a modernizing Japan in the Far East, all other continents and countries were in one way or another dependent upon Europe, often in the form of colonies. Europe's cultural influence held sway everywhere, and militarily the five great European powers - Britain, France, Germany, Austria-Hungary, and Russia – dominated the globe. It is true that all were careful not to get on the wrong side of the United States, and that by the early 1900s the latter was emerging as the world's foremost economic power, but before 1914 even the US remained a debtor nation with European investments on her territory far exceeding American investments in European countries. Europe's seemingly unstoppable rise was still on the ascendant when it was suddenly cut short by the outbreak of the First World War. The war's end and the uncertain peace that followed it brought no recovery, but ushered in what historians have called a 'Thirty-Year's Crisis' that lasted up to the end of the next global conflagration. By 1945 then, virtually all of continental Europe lay prostrate. Most central and eastern European cities from Stalingrad to Stuttgart, and Kiev to Cologne, were burnt-out hulks, most of their populations homeless, freezing and underfed. European beliefs and ideologies, except for communism, were bankrupt and discredited; her economies in disarray, her culture a seemingly empty relic of the past.

In this course we chart Europe's path from triumph to disaster with the help of novels, autobiographies, and films. We set out by looking at the confidence and prosperity of the halcyon years before 1914, then focus on the tragedy of the Great War, the frenzied instability and zest for life of the 1920s, the drab hopelessness of the Europe of the dictators of the 1930s, and finally the Armageddon of the Second World War. Readings include Barbara Tuchman, The Proud Tower; Stefan Zweig, The World of Yesterday; selections from Vera Brittain, Testament of Youth; two novellas by Thomas Mann, Disorder and Early Sorrow and Mario and the Magician; Arthur Koestler, Darkness at Noon; Sebastian Haffner, Germany: Jekyll & Hyde; and Marie Vassiltchikov, Berlin Diaries, 1940-1945.
MLS 621 4K "Forms and Themes in Modern Poetry"
Professor Eugene Clasby
Tuesdays 6:25-9:05pm MM 125D

A discussion of Modern poetry in terms of new poetic forms and recurring themes. Poets studied will include W. B. Yeats, Dylan Thomas, T. S. Eliot, Theodore Rilke, Ann Sexton, Robert Lowell and Richard Wilbur. Student presentations will focus on the work of a poet other than those included on the syllabus, and will provide commentary on innovative forms and themes.

MLS 625 1K "The Good, the Bad, and the Ugly: Utopias, Anti-Utopias, and Dystopias"
Professor Patrick McCarthy
Mondays 6:25-9:05pm MM 125K

This seminar looks at utopian writings that describe ideal societies; at anti-utopian works that satirize the idea of utopia; and at dystopias that portray the utopian dream as a nightmare. After an overview of major early utopian works by such authors as Plato, Thomas More, Francis Bacon, and Jonathan Swift we will focus on writings from the late 19th century on. In discussing the novels we will keep in mind both the historical contexts in which they are written and the way they each respond to, and reshape, utopia as a literary genre.

MLS631 2U "The Vampire in Folklore, Fiction, and Film"
Professor John Kirby
Tuesdays 6:25-9:05pm MM 125K

Why exactly is it that the notion of The Vampire so captures our imagination? Whence this obsessive interest in such an extraordinary and macabre tradition? What do these remarkable intersections of actual history, folklore, high literary art, and popular culture tell us about the human condition today?

This course examines the lore of the vampire, from early traditional sources, through Twilight and True Blood, to the latest vampire books and movies, by way of Bram Stoker's immortal Dracula and Anne Rice's immensely popular Vampire Chronicles. The connection between literary sources and cinema will be highlighted.

The goals of this course include:
• Get a deeper understanding of one of the most fascinating aspects of current popular culture
• Inquire into major issues such as 'What does it mean to be human? and "What are the implications of death?"
• Learn to watch movies critically, and to develop an aesthetics of screen media
• Gain a nuanced sense of cultures other than those encountered in America, and the principal values that are shared across cultures
The term "Modernism", especially when applied to Art is generally accepted to have its beginning in the mid-nineteenth century. The works of Goya, Hugo, Melville and Manet are a starting point for understanding what a global shift in thinking and seeing these artists contributed to the philosophy of esthetics. The transition from the "Romantic" to the "Modern" is the starting point of this seminar. The invention of photography, the end of monarchies, the rise of the bourgeois class and the concept, "a mechanical universe" is one of the great paradigm shifts in how we view the world. This class will consider the changes to the world of art over two centuries and attempt to articulate how those changes have led to the post-modern esthetic currently at play in the world of esthetics. This seminar offers the opportunity to revise and reframe the evolution of Art, especially after the invention of Photography and to debate the importance for current practices of an understanding of historical precedent.

Many believe the avant-garde and post-modern are interchangeable, we will explore if this is an accurate consideration. Over time, avant-garde became associated with movements concerned with "art for art's sake", focusing primarily on expanding the frontiers of aesthetic experience, rather than with wider social reform.

**Avant-garde** from the French, "advance guard" refers to works that are experimental or innovative, particularly with respect to art and culture. Avant-garde represents a pushing of the boundaries of what is accepted as the norm or the status quo. The notion of the existence of the avant-garde is considered by some to be a hallmark of modernism, and the eventual birth of postmodernism. Many artists have aligned themselves with the avant-garde movement and still continue to do so, tracing a history from Goya and Manet through Dada to postmodern artists.
MLS 696 01  Directed Readings
Professor Eugene Clasby
Hours arranged

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The final paper must be a minimum of 15 pages, and be submitted to both the professor and the MALS office on December 16th. Hard copies only will be accepted.

*Students are allowed two directed readings courses during their studies in the Program*

*MLS Directed Readings Papers Due December 16th *

MLS 697 01  Directed Readings
Professor Eugene Clasby
See Above.

MLS 710 01  MALS Thesis
Thesis Committee
Hours arranged

Before registering for a MALS Thesis students must submit a proposal and meet with Professor Clasby to discuss the project. Students are advised to also check the guidelines for writing a thesis on the Graduate School website: www.miami.edu/gs

MLS 715 01  MALS Project
Project Committee
Hours arranged

Before registering for a MALS Project students must submit a proposal and meet with Professor Clasby to discuss the project.

MLS 720 01  Research in Residence
Professor Eugene Clasby
Hours arranged

Students needing extra time to complete their thesis may register for a Research in Residence course for 0 credit hours.