American Studies
Course Program

Winter Term 2019/20

Please also check the course catalog updates on the homepage of the
Department of British and American Studies
Sprechstunden Wintersemester 2019/20

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<td>BAURIDL, Dr. Birgit</td>
<td>Do 12–1pm</td>
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<td>DEPKAT, Prof. Dr. Volker</td>
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<td>3.2.70</td>
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<td>Mo 2–4pm</td>
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<td>GÖTTESWINTER, Lena</td>
<td>Di 2–3pm</td>
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<td>HEBEL, Prof. Dr. Udo</td>
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<td>HEGER, Tamara</td>
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<td>MATUSCHEK, Katharina</td>
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<td>STEITER, Julia</td>
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<td>UPPENDAHL, Steve</td>
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<td>N. N. Lehrstuhlvertretung</td>
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i.d.R.: E-Mail-Adresse = vorname.nachname@ur.de
Lectures

**35800 Introduction to American Studies**

Module: ENG-UF-WB (1.0), ENRS-M14.2 (1.0), ENHS-M16.1b (1.0), AMST-M14.2 (1.0), ENG-DF-ZP (1.0), EN-LIM14.2 (1.0), ENGYM-M14.2 (1.0), NAS-M01.1 (1.0), WB-IAA (1.0), BRST-M14.2 (1.0)

Vorlesung, SWS: 1, ECTS: 1

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The lecture course surveys the academic discipline of American Studies and provides an overview of materials, resources, issues, areas of study, and theories in the interdisciplinary field of American Studies. Individual sessions will give introductory accounts of North American geography, demographic developments and U.S. immigration history, major issues and coordinates of North American and U.S. history, the political system of the U.S., American ideologies and identity constructions, the religious landscape of the U.S., multilingualism and language politics in North America.

Credit requirement: final exam Tue., 4 Feb. 2020, 1-2pm s.t.; 45 mins, Raum H 38 and H 43.


**35801 American Literary History**

Module: ENGYM-M13.3 (4.0), IAA-BA-WB-fachintern (4.0), AMST-M13.3 (4.0), AMST-M16.2 (4.0), ENRS-M13.3 (4.0), ENLI-M13.3 (4.0), ENHS-M22.2b (4.0), ENHS-M13.2b (4.0), BRST-M13.3 (4.0), ENG-DF-ZP (4.0), ENG-S-M22.2b (4.0), ENG-S-M13.2b (4.0)

Seminar, SWS: 2, ECTS: 4

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The lecture course surveys the history of American literature: from pre-contact oral traditions via European explorations, colonialism, Indian-white relations, slavery and abolitionism, the American Revolution, the Early Republic and cultural nationalism, the so-called American Renaissance, women’s movements, Realism and Naturalism, Modernism / the Lost Generation / the Harlem Renaissance, the postmodern era / Beat Generation / suburbia / cultural pluralism / Civil Rights to 9/11 to the present. Embedding literary history in larger dynamics of cultural and political developments, the lecture course discusses verbal texts alongside further forms of cultural expression such as images, performances, or spaces. It offers a historicized perspective on the canonization of previously marginalized artists such as women and so-called ‘ethnic’ writers, considers past and present politically, socially, culturally, literary reformatory impulses; and takes into account recent developments in literary and cultural theory in general and in American Studies in particular.


This lecture will provide students with a survey on the historical, political and cultural impact as well as the legacies of slavery and abolitionism in the United States. From 1619, when the first "twenty and odd Africans" arrived in Jamestown to Black Lives Matter and the recent debates concerning the removal of Confederate monuments from public space, from the genre of the slave narrative and Uncle Tom's Cabin to Django Unchained and Twelve Years a Slave, from Nat Turner to Colin Kaepernick, from the one drop rule to The New Jim Crow, slavery has influenced the cultural history of the United States in the most fundamental ways. Accordingly, this lecture will trace the impact of the social and economic institution of slavery on the cultural history of the United States, and discuss how America’s ‘peculiar institution’ shaped discourses of racial difference which still affect American race relations until the present day.

Credit requirement: Final Exam Thurs., 6 Feb. 2020, 12-2pm st; 90 mins, Raum H 10 and H 43. All course materials will be available on GRIPS.

Credit requirements for electives EAS-M7.2, EAS-M8.1 and EAS-M8.2: Final Exam Thurs., 6 Feb. 2020, 12-2pm st., 90 mins, Raum tba. For Modulprüfung please also check the Modulbeschreibung: https://www.uni-regensburg.de/studium/modulbeschreibungen/medien/master/eas_master_ws1819.pdf. All course materials will be made available on GRIPS.

Drawing on a broad range of textual, visual, and audiovisual materials, the course will give an in-depth overview over the cultural, social, and political history of the U.S. from the earliest European encounters with the ‘New World’ to contemporary interpretations of what ‘America’ might mean for different groups inside and outside of the U.S. We will cover a broad range of cultural and historical issues including ideological interpretations of American landscapes and spaces, attitudes toward demographic developments and immigration, controversies about the U.S.-American political-economic system and foreign policy, the plurality of the American religious landscape, and multilingualism and the diversity of cultural traditions in North America. to familiarize
students with materials, areas of study, and theoretical approaches in the interdisciplinary field of American Studies and their significance for the study of American cultural history. The course is organized into a two-hour lecture outlining the major problems, contexts and trajectories of the individual session topics, and a one-hour seminar that will deepen the knowledge gained in the lecture and do in-depth work with selected textual, visual and audiovisual materials. 

Credit requirement: final exam for participants of all sections of this class on Tue., 11 Feb. 2020, 9-noon s.t., Raum H 3 and H 6, 120 mins. 


**Introduction to English and American Literary Studies**

35756 Introduction to English and American Literary Studies

N.N., Gotteswinter, Matuschek


Seminar, SWS: 3, ECTS: 4, Max. Teilnehmer: 20

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This course meets twice a week: once on Thursday (lecture) and once on Tuesday or Wednesday (seminar), depending on the group in which you are enrolled (max. 20 participants per group). The course provides fundamental knowledge and skills necessary for the study of American literature. It introduces critical concepts such as ‘literature,’ ‘culture,’ and ‘text’; influential theoretical approaches and critical methods; problems of literary history, canonization, and periodization. The course covers a variety of literary texts, including representative examples of all major literary forms, and guides students in applying technical terms and concepts to the analysis of these texts. It also addresses strategies of research and writing. In the Lehramt programs, the course qualifies students for seminars in both British and American literature. Further course materials, mandatory readings and course requirements will be announced in the first session.

Credit requirement: final exam on Thur, 6 Feb. 2020, 10-noon, s.t.; 90 mins, Raum H 6 and tba.

Required readings: Peter Barry, Beginning Theory: An Introduction to Literary and Cultural Theory (Manchester UP); Michael Meyer, English and American Literature (Francke). Further readings and materials will be available on GRIPS.

IMPORTANT: Students of the BA Amerikanistik must register for Introduction courses listed here under American Studies. Students of the BA Anglistik must register for the lecture run by PD Dr. Boehm. Students taking a Lehramt-degree or a BA in English Linguistics can register for either of these two lecture courses.
Undergraduate Seminars in American Studies (Proseminare)

35820 American Literature I: From the Beginnings through the 19th Century

Module: ENG-UF-WB (4.0), AMST-M16.3 (4.0), AMST-M22.1 (4.0), AMST-M22.2 (4.0), BRST-M22.2 (4.0), ENGYM-M23.2 (4.0)

Proseminar, SWS: 2, ECTS: 4, Max. Teilnehmer: 20

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The course examines selected examples of American literature from pre-Columbian Native American documents through nineteenth-century literary writing. Taught in seminar format and based on reading, discussion, and active participation, the course places literary texts in their historical and cultural contexts. Readings include early exploration narratives and selected texts from colonial America, samples of nineteenth-century short fiction, Nathaniel Hawthorne’s *The Scarlet Letter*, and selected poems by prominent authors, such as Walt Whitman and Emily Dickinson. Students are expected to read and actively prepare the assigned texts.

Course requirement: oral presentation, incl. presentation handout and/or PowerPoint presentation.

Credit requirement: an 8- to 10-page (3,500 to 4,500-word) research paper in English.


35825 American Literature II: The 20th and 21st Centuries

Module: ENGYM-M13.3 (4.0), ENGYM-M23.2 (4.0), AMST-M13.3 (4.0), AMST-M16.2 (4.0), AMST-M16.3 (4.0), AMST-M22.2 (4.0), ENHS-M22.2 (4.0), ENHS-M22.2b (4.0), ENHS-M13.2 (4.0), ENHS-M13.2b (4.0), ENRS-M13.3 (4.0), ENG-S-M22.2 (4.0), ENG-S-M13.2 (4.0), ENG-S-M13.2b (4.0), BRST-M13.3 (4.0), ENG-UF-WB (4.0), ENLI-M13.3 (4.0)

Proseminar, SWS: 2, ECTS: 4, Max. Teilnehmer: 20

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The course explores representative 20th- and 21st-century American fiction, poems, and plays. Taught in seminar format and based on reading, discussion, and active participation, it studies literary texts in their respective historical and cultural contexts as well as from the perspective of current scholarly debates in the field. Exploring movements and concepts such as realism, modernism, postmodernism, and cultural pluralism and reformatory impulses, the course deepens students’ knowledge and research skills with regard to American literary history, cultural and literary concepts. Students are expected to read and actively prepare the assigned texts.

Course requirement: oral presentation, incl. presentation handout and/or PowerPoint presentation.

Credit requirement: an 8- to 10-page (3,500-4,500 words) research paper in English.

Since the 2000s, hipsters have increasingly become a focal point within the Western cultural landscape. One seemingly definitive quality conventionally attributed to hipsters is their self-positioning as a subcultural group in opposition to mainstream culture. But in how far is this still the case? In this seminar, we will explore the phenomenon of “hipness,” in its contemporary as well as historical manifestations, with a special focus on the fields of music and fashion. In particular, we will analyze in how far the allegedly ‘subversive’ hipster habitus in fact has a claim to this label. While hipsters are primarily perceived as a middle-class, white, male phenomenon, we will also unravel the historic and current presence of female hipsters in American popular culture as well as other diverse manifestations of hipsters, e.g. with an alternative social or ethnic background, as exemplified by the phenomenon of the so-called “blipster,” a portmanteau of “black” and “hipster.” We will also try to identify social and cultural circumstances fostering the emergence of hipsters at particular moments in time, how the perception and the self-positioning of hipsters has changed in the course of the last two decades, and what developments in twenty-first century US society hipsters might visualize or even spark. Apart from music recordings, album artwork, images, and recorded performances, we will use (and problematize) scholarly and journalistic explorations of hipsters like Mark Greif’s What Was the Hipster? as well as earlier writings on hipness like Anatole Broyard’s “A Portrait of the Hipster” from 1948 and Norman Mailer’s “The White Negro” from 1957.

Course requirement: Oral presentation, incl. presentation handout and/or PowerPoint presentation.

Credit requirement: An 8- to 10-page research paper (3,500-4,500 words) in English.

Required Texts: Information on the required texts will be given in the first session of the course.
and civil liberties. In each of these cases, we will explore some of the many tensions, assumptions, and contradictions (apparent and real) found in America’s complex history and culture. Materials will include historical documents and scholarly essays, articles from newspapers and magazines, as well as visual aids. Taught in seminar format, this course will be based on discussion and participation.

Course requirement: Oral presentation, incl. presentation handout and/or PowerPoint presentation.

Credit requirement: An 8- to 10-page research paper (3,500-4,500 words) in English.

Further details about these points will be posted on Kursoft and/or on GRIPS.

Principal texts (available in the library):

Cultural Studies Advanced (Lehramt)

35835 Black Transnational Modernisms (Topics in Spaces, Regions, Spheres) (BA/MA)

Module:
- AMS-M32.1 (10.0)
- AMS-M32.2 (8.0)
- AMS-M33.2 (8.0)
- AMS-M33.3 (8.0)
- EAS-M31.3 (8.0)
- EAS-M31.4 (8.0)
- EAS-M33.1 (8.0)
- EAS-M33.2 (8.0)
- EAS-M33.3 (8.0)
- EAS-M34.1 (8.0)
- EAS-M34.2 (8.0)
- EAS-M34.3 (8.0)
- EAS-M31.1 (8.0)
- EAS-M32.1 (8.0)
- EAS-M7.2 (7.0)
- EAS-M8.1 (7.0)
- EAS-M8.2 (7.0)

Seminar, SWS: 2, Max. Teilnehmer: 15

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In this seminar we will examine the decisive influence that black artists and intellectuals around the Atlantic had on modernist cultural practice. Building on existing scholarship that has highlighted the cross-cultural flows informing modernist art across time and space, we will shift the focus towards more recent scholarly concerns with the interactions and collaborations between black practitioners in Europe, America, and the Caribbean and their significance for the development of what has been labelled the modernist avantgarde in the first half of the twentieth century (cf. Black Transnational Studies, edited by L. Brock et al., 2003, and Afromodernism, edited by F. Sweeney and K. Marsh, 2013).

We will discuss the influence of jazz music on the Futurist avant-garde, the appropriation of Senegalese dancer Féral Benga’s body by visual artists, and the immense popularity as well as subversive potential of performer and fashion icon Josephine Baker. We will explore painting by Horace Pippin and Aaron Douglas, consider the significance of research in Haiti for Katherine Dunham, an anthropologist and choreographer, and Zora N. Hurston, also an anthropologist, dancer, and writer, and read samples of literary writing by James W. Johnson and Nella Larsen. In our analyses, we attend to the roles of Paris, New York, and the Caribbean as central sites of highly diverse and multifaceted black modernist practices and will not only look at the transnational exchange and cultural transfer between these sites, but also scrutinize the role of the black diaspora for interrogating notions of racial identity in European and American metropolitan centers. The seminar aims to further contest boundaries of modernism and rethink its parameters.

Course requirement: oral presentation, incl. presentation handout and/or PowerPoint presentation.

Credit requirements BA: an 8 to 10-page (3,500 to 4,500-word) research paper in English.
Credit requirement master's program: prior to WS 2018/19: presentation and final research paper (12–15 pages for 8 CP or 15–20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the Modulbeschreibung: https://www.uni-regensburg.de/studium/modulbeschreibungen/medien/master/eas_master_ws1819.pdf

Required readings: Information on the books you need to purchase and films you need to watch will be given in the first session.

### 35836 Topical Issues (LA)

Module: ENGYM-M32A.2 (5.0)

Seminar, SWS: 2, Max. Teilnehmer: 15

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This class will explore major developments in recent American culture. Attention will be paid to important trends and crucial events since the 1990s and their historical and cultural significance. Issues to be discussed will include landmark U.S. Supreme Court cases; trends in American foreign policy and relations; demographic changes; major social and political controversies involving race and ethnicity; Native Americans; issues in education (e.g., admission policies, bilingual education, home schooling, creationism); American self-definitions and collective memory after 9/11; religion in America; American culture and violence; U.S. economy and business values; expressions of popular culture; recent election campaigns and results. Participants from the old Lehramt-Studiengang are strongly advised to have completed "Introduction to American Studies"; all participants are expected to already have or to acquire a firm footing in American history and culture. Students in the MA program American Studies who wish to attend this course for credit for AMS-M34 (Projekt-/Praxismodul Amerikanistik) are strictly required to discuss and clear their participation in this course with one of the Professors at the American Studies Dpt. prior to registration. Course materials will encompass textual as well as visual materials which allow for a discussion of America's many tensions, paradoxes, and promises.

Course requirement: oral presentation.

Credit requirement: 8- to 10-page research paper.

### Hauptseminare (LA/BA)

#### 35839 Mobility and Belonging in European-American Migration History (Topics in Mobility and Cultural Transfers)

Module: EAS-M31.1 (10.0), EAS-M31.4 (8.0), EAS-M33.1 (8.0), EAS-M33.2 (8.0), EAS-M33.3 (8.0), EAS-M34.1 (8.0), EAS-M34.2 (8.0), EAS-M34.3 (8.0), AMS-M33.3 (8.0), AMS-M32.1 (10.0), AMS-M32.3 (8.0), AMS-M33.1 (10.0), AMS-M33.2 (8.0), AMS-M4.1 (8.0), AMS-M4.2 (8.0); AMST-M32.3 (7.0), ENGYM-M32A.3 (7.0); EAS-M7.2 (7.0); EAS-M8.1 (7.0); EAS-M8.2 (7.0)

Seminar, SWS: 2, Max. Teilnehmer: 20

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In analytically distinguishing between emigrants and immigrants, migration research separates what actually is a biographical continuum insofar as the emigrant and the immigrant are the same person. While migration can be experienced very differently - as rupture, as a transformation, or in terms of continuity - the process of leaving one’s native land, travelling to a distant place and making a new home there forces migrants to renegotiate their notions of individual and collective identity and to position themselves in relation to both, their country of origin and
their new home. The experience of mobility and the longing for belonging are thus inseparably intertwined in the process of migration. Drawing on a broad range of materials, ranging from autobiographical texts to heritage museums, the seminar will investigate how nineteenth and twentieth-century European immigrants to the U.S. reflected on their experience of mobility and how negotiated notions of home, ‘Heimat’, and belonging. We will furthermore investigate into how they positioned themselves in U.S. society, how they appropriated elements of U.S. culture, and how they constructed imagined homelands that lay in Europe.

Credit for: MEAS 2018ff. MEAS/MAS pre-2018, Cultural Studies Advanced, Hauptseminar (see credit requirements below).


Credit requirement LA/BA: presentation handout and/or PowerPoint presentation; advanced academic writings in English (ca. 15 pages).

Credit requirement master’s program: prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master’s program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the Modulbeschreibung.

https://www.uni-regensburg.de/studium/modulbeschreibungen/medien/master/eas_master_ws1819.pdf

35840 Critical Perspectives on Whiteness and Privilege (Topics in Politics and Responsibilities) Bauridl

Module: EAS-M31.3 (8.0), EAS-M33.1 (8.0), EAS-M33.2 (8.0), EAS-M33.3 (8.0), EAS-M34.1 (8.0), EAS-M34.2 (8.0), EAS-M34.3 (8.0), AMS-M32.1 (10.0), AMS-M32.3 (8.0), AMS-M33.1 (10.0), AMS-M33.2 (8.0), AMS-M33.3 (8.0); EAS-M5.1 (8.0), EAS-M5.2 (8.9); AMST-M32.3 (7.0), ENGYM-M32A.3 (7.0), EAS-M7.2 (7.0); EAS-M8.1 (7.0); EAS-M8.2 (7.0)

Seminar, SWS: 2, Max. Teilnehmer: 15

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Activists and cultural critics have frequently pointed out that whiteness comes with social, economic, and political advantages as well as with the privilege of not being forced to ponder one’s own ‘racial’ affiliation. This course sheds critical light on whiteness and dismantles structures of oppression and inequality based on white privilege, white maintenance of supremacy, and systemic racism. The course will trace historical contours of whiteness and white supremacy in America and the US. It will then focus on a transnational investigation of more contemporary manifestations and discussions of white supremacy in German and American film, visual culture, stage performance, literature, politics, and everyday encounters. Topics will include, among others, migration and refugees; violence and oppression; police and the state; cultural visibility and social opportunities; protest and activism. We will base our discussion on perspectives, concepts, and methodologies rooted in Ethnic Studies, Critical Race Theory, and, predominantly, Critical Whiteness Studies. As a relatively young academic field, Critical Whiteness Studies pursues the political agenda of exposing white supremacy via a scholarly investigation of whiteness as a socially constructed norm against which other ethnicities and ‘races’ are judged.

Credit for: MEAS 2018ff. MEAS/MAS pre-2018, Cultural Studies Advanced, Hauptseminar (see credit requirements below).

Course requirement: oral presentation, proposal

Credit requirement LA/BA: presentation handout and/or PowerPoint presentation; advanced
This seminar traces the development of different strands of political theater in the US throughout the 20th century. We will analyze dramatic texts that not only address diverse political issues (racism, social inequality, violence against women, homophobia, global capitalism etc.) but also envision and actively promote social change. We will discuss early twentieth-century plays (such as Susan Glaspell’s Trifles, Clifford Odets’ Waiting for Lefty and Langston Hughes’ Mulatto: A Play of the Deep South), classic 1960s radical theater (theater of the Black Arts Movement, the farm workers’ theater of El Teatro Campesino, skits by the San Francisco Mime Troupe), forms of documentary theater of the 1990s (Anna Deavere Smith’s Twilight LA, Eve Ensler’s The Vagina Monologues, and Moisés Kaufman’s The Laramie Project), and protest theater staged outside the confines of conventional theater venues (such as the activist theater of Reverend Billy and the Church of Stop Shopping Choir). Apart from a thematic exploration of the possibilities of political expression on mainstream theater stages, off-Broadway, and in the streets, this seminar will make students familiar with the specific historical and cultural contexts within which these plays came into existence, and introduce them to different aesthetic forms and theoretical approaches to political theater in the United States.

Course requirement: oral presentation.

Credit requirement: presentation handout and/or PowerPoint presentation; advanced academic writings in English (ca. 15 pages). All course materials will be made available on GRIPS.

In April/May 1945 U.S. troops liberated the Flossenbürg Concentration Camp, its satellite camps, and the surrounding transports and death marches. This historical event entangled American lives and memories with a remote, rural place in Bavaria, turning the German concentration camp into a space of transnational cultural encounters of U.S. forces, German perpetrators, and an interna-
tional community of prisoners from all over Europe, only a minority of which were Jewish. This entanglement did not end with World War II, but took on new shapes, forms, and functions in the changing historical contexts of German-American relations since 1945, especially since the site of former concentration camp quickly developed into one of the oldest concentration camp memorial sites in Europe in the immediate aftermath of World War II. Approaching Flossenbürg as a transnational space of encounter and memory, the seminar will investigate how those liberated by U.S. soldiers and the soldiers themselves experienced and remembered Flossenbürg, trace how individual memories became collective memories, and analyze how the emerging collective memory was institutionalized in museums and memorials. In addition, we will discuss the dynamics of American and diverse international Flossenbürg memories in connection with American and German discourses on World War II, the Holocaust, genocide, and the Nazi regime. Finally, the seminar assesses the role and function of concentration camp memory in the context of German-American relations since 1945. Materials to be read and discussed include interviews, memoirs, memorials and museums, photographs, performance and film. The course is part of a collaborative teaching effort that joins altogether three seminars on the experience, representation and memory of the Flossenbürg concentration camp from American Studies, Roman Studies (Prof. von Treskow), and Slavonic Studies (Prof. Koller). Participants of all three seminars will meet on various occasions during the semester and will have the opportunity to participate in a joint 2-day workshop at the Flossenbürg Concentration Camp Memorial and Museum (17-18 January 2020). Credit for: MEAS 2018ff. MEAS/MAS pre-2018, Cultural Studies Advanced, Hauptseminar (see credit requirements below).

Course requirement: oral presentation.
Credit requirement LA/BA: presentation handout and/or PowerPoint presentation; advanced academic writings in English (ca. 15 pages).
Credit requirement master's program: prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the Modulbeschreibung:
https://www.uni-regensburg.de/studium/modulbeschreibungen/medien/master/eas_master_ws1819.pdf

Reviews

Discussing select exemplary texts, the course reviews American literary and cultural history from colonial times through the immediate present. Participants are expected to have acquired a solid and broad knowledge of American literary and cultural history and theory in the course of their studies by attending both mandatory and additional courses. The review course builds in particular on the two Proseminare in American literature and the lecture course American Literary History.

Course requirement: oral presentation.
Credit requirement: presentation handout / ppt. Details will be announced in the first session.
Writing an “akademische Abschlussarbeit” is a challenging task that is prone to make you lonely. Presenting one’s project to others, and having it discussed by fellow students helps a lot to clarify things and overcome loneliness. With this seminar, I want to offer students who are either in the process of writing their Abschlussarbeit or about to begin with it the opportunity to present their projects to an interested audience.

This research course focuses on American Studies; it is open to students in the BA programs American Studies and English Linguistics. Students writing their Zulassungsarbeit in American Studies may be admitted to the course after prior consultation with Dr. Bauridl. The course centers on methodological, structural, and strategic issues of academic research. In this context, it provides students in the BA programs with the opportunity to present the current, work-in-progress state of their BA theses, to debate their own questions, and to receive constructive feedback in a scholarly, safe environment among peers. Course Phase 1 discusses major elements of academic research such as ‘agenda,’ ‘corpus,’ ‘method,’ ‘theory’ etc. as well as the writing process itself. It introduces students to the formats of scholarly research presentations and research proposals as well as to strategies to use these formats to improve their B.A. research. Course Phase 2 is dedicated to discussing students’ individual current stage in their research and writing process and individual strategies of using the upcoming presentation in this course to improve their research and writing. In Course Phase 3, students actually present the current stage of their projects in thematically organized workshops. Phases 1 and 2 take place during the semester; Course Phase 3 is taught in block format after the end of the semester.

Course requirements: oral presentations (informal and formal).
Credit requirement: research proposal—handout (app. 5pp.).
First Semester MA Courses in European American Studies

**35846  Fundamentals and Frames of Transnational American Studies**  
Bauridl

Module: EAS-M1.1 (7)
Seminar, SWS: 2, Max. Teilnehmer: 15

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The course introduces students to key methods and theories of the interdisciplinary field of American Studies on graduate level. It discusses perspectives that are central for an understanding of both core agendas of the discipline and its development toward Transnational American Studies. First, it critically reflects on central concepts and issues such as nation, globalization, identity, ethnicity, gender, memory, or neoliberalism, settler colonialism, and racial grammar. Second, it traces approaches to American Studies as a discipline from its beginnings to the so-called New American Studies and recent frameworks of Post-Exceptionalist and Transnational American Studies. Third, it engages in a critical discussion of recent theoretical and methodological trends shaped by the visual, performative, spatial, and transnational turns in American Studies. This course is based on central theoretical and methodological texts, which will be available on GRIPS.

**Course requirement:** oral presentation.

**Credit requirements:** Modulprüfung (module exam: Theories, Approaches, Methods; Fri, 7 Feb. 2020, 10-noon, s.t., 120 mins, room tba). Credit for: MEAS.

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**35847  Theories and Concepts in European-American Studies**  
Bauridl

Module: EAS-M1.2 (7)
Seminar, SWS: 2, Max. Teilnehmer: 15

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Approaching European-American Studies within the frameworks of Transnational American Studies and Critical Area Studies, this course introduces students to scholarly theories that are central for a critical understanding of past and present European-American relations, negotiations, trajectories, exchanges, and entanglements as well as their impact on other areas in the world. First, the course discusses key concepts of American Studies and related interdisciplinary fields that are at the core of European-American Studies, e.g. space, mobility, and region as well as Americanization or Westernization. Second, it debates transnational approaches to American Studies that specifically inform the project of European-American Studies, e.g. circumatlantic and transatlantic studies as well as critical (transnational) regionalism and new/critical area studies. Third, it traces transnational dimensions of concepts of American Studies that allow for a particularly apt investigation of topics from the field of European-American Studies, e.g. contact zones, cultural transfer, transnational / European-American memory, transnational interpictoriality, etc. This course is based on central theoretical and conceptual texts, which will be available on GRIPS.

**Course requirement:** oral presentation.

**Credit requirements:** Modulprüfung (module exam: Theories, Approaches, Methods; Fri, 7 Feb. 2020, 10-noon, s.t., 120 mins, room tba). Credit for: MEAS.
On the basis of key texts and visual documents, we will discuss mutual perceptions, political interaction, social ties, and cultural exchange between Europe and the United States from the fifteenth to the nineteenth centuries. Among the topics covered in this course are Europe’s colonial expansion into the New World, eighteenth-century debates about progress and decline, European-American relations in the “Age of Atlantic Revolutions,” migration history, and American capitalism and notions of modernity.

Course requirement: presentation.
Credit requirements: Modulprüfung (module exam: Readings I and Readings II; Tue, 11 Feb. 2020, 4-6pm, s.t., 120 mins., ZH 6 Credit for: MEAS.
Reading: All course materials will be available on GRIPS. Credit for: MEAS

On the basis of key texts and visual documents, we will discuss mutual perceptions, political interaction, social ties, and cultural exchange between Europe and the United States in the twentieth and twenty-first centuries. Among the topics covered in this course are the World Wars, the Cold War and the “War on Terror”, the Americanization of Europe, the formation of consumer societies, twentieth-century Euro-American pop culture, and the current state of European-American relations.

Course requirement: presentation.
Credit requirements: Modulprüfung (module exam: Readings I and Readings II; Tue, 11 Feb. 2020, 4-6pm, s.t., 120 mins., ZH 6 Credit for: MEAS.
Reading: All course materials will be available on GRIPS. Credit for: MEAS
In this seminar we will examine the decisive influence that black artists and intellectuals around the Atlantic had on modernist cultural practice. Building on existing scholarship that has highlighted the cross-cultural flows informing modernist art across time and space, we will shift the focus towards more recent scholarly concerns with the interactions and collaborations between black practitioners in Europe, America, and the Caribbean and their significance for the development of what has been labelled the modernist avantgarde in the first half of the twentieth century (cf. Black Transnational Studies, edited by L. Brock et al., 2003, and Afromodernism, edited by F. Sweeney and K. Marsh, 2013).

We will discuss the influence of jazz music on the Futurist avant-garde, the appropriation of Senegalese dancer Féral Benga’s body by visual artists, and the immense popularity as well as subversive potential of performer and fashion icon Josephine Baker. We will explore painting by Horace Pippin and Aaron Douglas, consider the significance of research in Haiti for Katherine Dunham, an anthropologist and choreographer, and Zora N. Hurston, also an anthropologist, dancer, and writer, and read samples of literary writing by James W. Johnson and Nella Larsen. In our analyses, we attend to the roles of Paris, New York, and the Caribbean as central sites of highly diverse and multifaceted black modernist practices and will not only look at the transnational exchange and cultural transfer between these sites, but also scrutinize the role of the black diaspora for interrogating notions of racial identity in European and American metropolitan centers.

The seminar aims to further contest boundaries of modernism and rethink its parameters. Credit for: MEAS 2018ff. MEAS/MAS pre-2018, Cultural Studies Advanced, Hauptseminar (see credit requirements below).

Course requirement: oral presentation, incl. presentation handout and/or PowerPoint presentation.

Credit requirements BA: an 8 to 10-page (3,500 to 4,500-word) research paper in English. 
Credit requirement master's program: prior to WS 2018/19: presentation and final research paper (12–15 pages for 8 CP or 15–20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the Modulbeschreibung: https://www.uni-regensburg.de/studium/modulbeschreibungen/medien/master/eas_master_ws1819.pdf

Required readings: Information on the books you need to purchase and films you need to watch will be given in the first session.
In analytically distinguishing between emigrants and immigrants, migration research separates what actually is a biographical continuum insofar as the emigrant and the immigrant are the same person. While migration can be experienced very differently – as rupture, as a transformation, or in terms of continuity – the process of leaving one’s native land, travelling to a distant place and making a new home there forces migrants to renegotiate their notions of individual and collective identity and to position themselves in relation to both, their country of origin and their new home. The experience of mobility and the longing for belonging are thus inseparably intertwined in the process of migration. Drawing on a broad range of materials, ranging from autobiographical texts to heritage museums, the seminar will investigate how nineteenth and twentieth-century European immigrants to the U.S. reflected on their experience of mobility and how negotiated notions of home, ‘Heimat’, and belonging. We will furthermore investigate into how they positioned themselves in U.S. society, how they appropriated elements of U.S. culture, and how they constructed imagined homelands that lay in Europe.

Credit for: MEAS 2018ff. MEAS/MAS pre-2018, Cultural Studies Advanced, Hauptseminar (see credit requirements below).


Credit requirement: LA/BA: presentation handout and/or PowerPoint presentation; advanced academic writings in English (ca. 15 pages).

Credit requirement master’s program: prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master’s program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the Modulbeschreibung.

https://www.uni-regensburg.de/studium/modulbeschreibungen/medien/master/eas_master_ws1819.pdf
Activists and cultural critics have frequently pointed out that whiteness comes with social, economic, and political advantages as well as with the privilege of not being forced to ponder one’s own ‘racial’ affiliation. This course sheds critical light on whiteness and dismantles structures of oppression and inequality based on white privilege, white maintenance of supremacy, and systemic racism. The course will trace historical contours of whiteness and white supremacy in America and the US. It will then focus on a transnational investigation of more contemporary manifestations and discussions of white supremacy in German and American film, visual culture, stage performance, literature, politics, and everyday encounters. Topics will include, among others, migration and refugees; violence and oppression; police and the state; cultural visibility and social opportunities; protest and activism. We will base our discussion on perspectives, concepts, and methodologies rooted in Ethnic Studies, Critical Race Theory, and, predominantly, Critical Whiteness Studies. As a relatively young academic field, Critical Whiteness Studies pursues the political agenda of exposing white supremacy via a scholarly investigation of whiteness as a socially constructed norm against which other ethnicities and ‘races’ are judged.

Credit for: MEAS 2018ff. MEAS/MAS pre-2018, Cultural Studies Advanced, Hauptseminar (see credit requirements below).

Course requirement: oral presentation, proposal
Credit requirement LA/BA: presentation handout and/or PowerPoint presentation; advanced academic writings in English (ca. 15 pages)
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Please also check the Modulbeschreibung:
https://www.uni-regensburg.de/studium/modulbeschreibungen/medien/master/eas_master_ws1819.pdf
In April/May 1945 U.S. troops liberated the Flossenbürg Concentration Camp, its satellite camps, and the surrounding transports and death marches. This historical event entangled American lives and memories with a remote, rural place in Bavaria, turning the German concentration camp into a space of transnational cultural encounters of U.S. forces, German perpetrators, and an international community of prisoners from all over Europe, only a minority of which were Jewish. This entanglement did not end with World War II, but took on new shapes, forms, and functions in the changing historical contexts of German-American relations since 1945, especially since the site of former concentration camp quickly developed into one of the oldest concentration camp memorial sites in Europe in the immediate aftermath of World War II. Approaching Flossenbürg as a transnational space of encounter and memory, the seminar will investigate how those liberated by U.S. soldiers and the soldiers themselves experienced and remembered Flossenbürg, trace how individual memories became collective memories, and analyze how the emerging collective memory was institutionalized in museums and memorials. In addition, we will discuss the dynamics of American and diverse international Flossenbürg memories in connection with American and German discourses on World War II, the Holocaust, genocide, and the Nazi regime. Finally, the seminar assesses the role and function of concentration camp memory in the context of German-American relations since 1945. Materials to be read and discussed include interviews, memoirs, memorials and museums, photographs, performance and film. The course is part of a collaborative teaching effort that joins altogether three seminars on the experience, representation and memory of the Flossenbürg concentration camp from American Studies, Roman Studies (Prof. von Treskow), and Slavonic Studies (Prof. Koller). Participants of all three seminars will meet on various occasions during the semester and will have the opportunity to participate in a joint 2-day workshop at the Flossenbürg Concentration Camp Memorial and Museum (17-18 January 2020). Credit for: MEAS 2018ff. MEAS/MAS pre-2018, Cultural Studies Advanced, Hauptseminar (see credit requirements below).

**Course requirement:** oral presentation.

**Credit requirement LA/BA:** presentation handout and/or PowerPoint presentation; advanced academic writings in English (ca. 15 pages).

**Credit requirement master's program:** prior to WS 2018/19: presentation and final research paper (ca. 15 pages for 8 CP or ca. 20 pages for 10 CP, depending on credit type); master's program as of WS 2018/19: presentation and proposal for a possible research paper (5 pp.). Please also check the Modulbeschreibung: https://www.uni-regensburg.de/studium/modulbeschreibungen/medien/master/eas_master_ws1819.pdf
Kurse anderer Lehrstühle und Institute in den Master-Programmen MAS und MEAS
(Courses Offered by Other Departments for Our M.A. Programs MAS and MEAS)

### 33304 Brennpunkte der Weltpolitik

**Module:** EAS-M31.2 (8); EAS-M31.4 (8); EAS-M34.1 (8); EAS-M34.2 (8); EAS-M34.3 (8); IAA-BA-WB

**Vorlesung, SWS 2**

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Course description: Please see online course catalog (LSF).

### 35739 African American English: Issues and Text Analyses

**Module:** EAS-M32.1 (7), EAS-M32.2 (7), EAS-M32.3 (7)

**Hauptseminar, SWS 2**

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Course description: Please see online course catalog (LSF).

### 36011 CITAS Ringvorlesung: Crisis? What Crisis? Interdisziplinäre Perspektiven auf reginale, nationale und transnationale Krisen und ihre Folgen

**Module:** EAS-M33.1 (8); EAS-M33.2 (8); EAS-M33.3 (8); EAS-M34.1 (8); EAS-M34.2 (8); EAS-M34.3 (8)

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Course description: Please see online course catalog (LSF).