

**Department of English, Fall 2021 Undergraduate Course Offerings**  
**Select Course Descriptions**

*This is a selective list only, meant to help you navigate enrollment through MyUNLV, where the full Fall 2021 schedule appears.*

**ENG 231-1001: World Literature I**

(TuTh 11:30am-12:45pm)

**Professor John Hay**

**ENG 231-1001:** This course examines some of the greatest works of literature ever written, from ancient texts such as the Bible and the *Odyssey* all the way up to early modern works such as Shakespeare's *Othello*. Students will develop an appreciation for a grand cultural heritage that includes the noblest artistic expressions of the human condition.

**ENG 232-1001: World Literature II**  
**(Web-Based)**

**Professor Christopher Decker**

**ENG 232-1001:** This section of ENG 232 is an introduction to selected works of literature from different cultures and languages around the world, from the seventeenth century to the twentieth. You will also be introduced to essential literary concepts and terms in their relevant historical and cultural contexts. The concern that brings together the works chosen for this section is that of "seeing the world". Seeing the world encompasses fictional travel narrative—going out from home and other familiar places to see the worlds that lie beyond—but also involves questions of perception, how it is that we see the world and find meaning and value in it. We will look at writers whose subject is the familiar strangeness, or strange familiarity, of the everyday world we live in and who recognize that fact or truth may be hard to ascertain when our only access to it is through testimonies shaped by habits of self-expression as much as by struggles to perceive and express things anew. We will also look at the work of lyric poets who brood closely on the sense of being in the world and on poetry as a way of being in the world and a way of thinking about what it means to be in a world. In some modules we will read prose fiction and plays in which the home or the homeland offers or obliges an inhabitation of customs both made and broken. Old worlds give place to new, for better, for worse, for richer, for poorer. And in other modules we will encounter visions of the dawn of modernity, in which not only time but the world is out of joint; in certain poems and prose fictions, the world that is made through subjective perceptions is unmade by them, bringing us back to the place where we started—though it may not be altogether the same place as we remember

**ENG 271-1002: Introduction to Shakespeare**

(Hybrid)

**Professor Scott Hollifield**

**ENG 271-1002:** This section of English 271 will expand students' knowledge of William Shakespeare beyond his formidable reputation, rethinking a sometimes-abstract literary celebrity into a working poet and cultivating a fluid understanding of early modern English drama. Through individual study and collaborative discussion of Shakespeare's poetic achievement, we will attempt to sound the depths of one who, according to his contemporary Ben Jonson, "was not of an age but for all time!" Students will explore potential stylistic and thematic connections among the genres in which the poet-playwright worked and, for a better sense of the sound and feel of Shakespeare, encounter and discuss recent Shakespeare's Globe productions of his plays. Syllabus texts, all of which are required in our official course editions, include selected sonnets, the narrative poem *Venus and Adonis*, and a cross-section of dramas (*The Comedy of Errors*, *Titus Andronicus*, *A Midsummer Night's Dream*, and *Henry IV Part 1*) composed prior to 1600.

## **ENG 290-1001: Introduction to African American Literature**

(Web-Based)

**Professor Briana Whiteside**

**ENG 290-1001:** This course will survey the canon of African American literature. We will start with some of the earliest writing of the enslaved and end with more modern texts. In this course, texts can be written, visual, auditory or artifact. Some of the writers will include Phillis Wheatley, Booker T. Washington, Zora Neale Hurston, Toni Morrison, Alice Walker, and Octavia Butler. In studying these readings, we will discover, explore, and contemplate the ways in which African Americans come to terms with identity in America.

## **ENG 298-1001: Writing in the English Major**

(Web-Based)

**Professor Daniel Erwin**

ENG 298-1001: English 298 is the milestone course in the English department. It will help you to become a better reader and writer and will provide the tools you'll need to succeed in upper-division literature courses. We'll learn the basic terms and strategies for effective interpretation of the three major literary genres of poetry, drama, and the novel. The course is writing-intensive and may include both formal and informal writing projects. To lend coherence to our experience this term, the course will include careful attention to the visual aspects of reading. Some of the skills that we'll learn are: the ability to think critically, to communicate effectively, and to argue persuasively, especially in written exposition; to develop a clear sense of expressive and structural strategy and technique in British and American literary traditions; and an increased ability to read a variety of diverse materials with a greater degree of ease, appreciation, and familiarity. Three quizzes and a final exam, along with two brief essays and a longer final paper.

## **ENG 298: Writing in the English Major**

(Web-Based)

**Professor Stephen G. Brown**

ENG 298: This course introduces English majors to literature-based academic writing, based on close textual analysis in three genres: *drama*, *fiction*, and *poetry*. Guided instruction will be provided for converting *literary analysis and close textual reading* into the *thesis-driven paper*, with particular emphasis placed on the following: explication of quotes; integration of quotes into your own text; proper MLA attribution of quotes and citing of sources; effective strategies for writing introductory, body, and concluding paragraphs; conducting research to support a thesis; editing skills; and strategies of literary analysis. The student will be introduced to the literary features that define effective drama, fiction, and poetry, and which comprise the focus of literary analysis. Weekly practice in explications of quotes and discussions based on close textual analysis will be a regular feature of the course. Course content will be supplemented with inter-active and visual learning components: videos, power-point presentations, digital slide shows, DVDs etc.

### **Texts:**

- W.B. Yeats, *Selected Poems*
- William Shakespeare, *Hamlet*
- Ernest Hemingway, *The Sun Also Rises*
- Brown, *Writing in the Margins* (available free on-line)

### **Additional Required Materials:**

- A Reading-Response Journal

### **Writing:**

- Reading Response Journal (weekly entries)
- Midterm Paper (6-8p)

- Term Paper (8-10p)
- Reading Response Journal Portfolio (6 entries typed)
- In-Class Written Final (2 hrs)

### **ENG 303 -1001: Critical Theory and Practices**

(MoWe 10:00am-11:15am) Remote Learning

#### **Professor John M. Bowers**

ENG 303-1001: This required course for the English major will survey the Western tradition of literary thinking from Plato to Jacques Derrida – and beyond. Major figures will include Aristotle, Longinus, St. Augustine of Hippo, Karl Marx, Friedrich Nietzsche, Sigmund Freud, Erich Auerbach, and Michel Foucault. Particular attention will be given to critics who were also literary authors such as Horace, Dante, Wordsworth, Shelley, Baudelaire, T. S. Eliot, Virginia Woolf, and Toni Morrison. Feminist voices will include Christine de Pizan, Simone de Beauvoir, and Gilbert and Gubar. W.E.B. du Bois and Henry Louis Gates Jr. will speak to issues of race. Chinua Achebe and Edward Said address colonialism/postcolonialism. Oscar Wilde, Foucault, and Gayle Rubin establish a tradition of queer voices.

The single textbook will be the *Norton Anthology of Theory and Criticism*, 3<sup>rd</sup> ed.

[https://www.amazon.com/Norton-Anthology-Theory-Criticism-Third/dp/0393602958/ref=sr\\_1\\_1?crd=3RIGSN5V6YIRW&dchild=1&keywords=norton+anthology+of+theory+and+criticism&qid=1587231195&prefix=Norton+Anth%2Caps%2C215&sr=8-1](https://www.amazon.com/Norton-Anthology-Theory-Criticism-Third/dp/0393602958/ref=sr_1_1?crd=3RIGSN5V6YIRW&dchild=1&keywords=norton+anthology+of+theory+and+criticism&qid=1587231195&prefix=Norton+Anth%2Caps%2C215&sr=8-1)

The grading formula is six quizzes for 50%; a three-page critical paper for 20%; a final examination for 20%, and attendance for 10%.

### **ENG 343B-1001: Shakespeare's Tragedies and Romances**

(TuTh 10:00am-11:15am)

#### **Professor Katherine Walker**

ENG 343B-1001: The works of William Shakespeare appear in the most unlikely of places—episodes of *South Park* and *Doctor Who*, comic book series, Taylor Swift songs, and countless movies, plays, and visual representations. Shakespeare's works are at once highly influential dramas and malleable narratives that carry over into contemporary adaptations. Your ability to read and interpret Shakespeare's plays will enable you to chart surprising connections between this author and later texts, films, and artworks. In our class we will read a representative selection of Shakespeare's tragedies and romances, including *Titus Andronicus*, *Macbeth*, *Antony and Cleopatra*, *Hamlet*, *Othello*, *Pericles*, and a class vote on our final play of the semester. Together we will think through such questions as: How does Shakespeare represent marginalized figures such as women, racial/ethnic minorities, and/or the lower classes? How does understanding the genre of a text influence our reading of Shakespeare within his historical moment? How should we understand Shakespeare as part of popular culture, both in his own time and now?

### **ENG 400-1001: Document Design**

(MoWe 1:00pm-2:15pm Hybrid; Face-to Face on Monday; Online Asynchronous on Wednesday)

#### **Professor Melissa Carrion**

ENG 400-1001: This course positions document design as a rhetorical practice and examines how and why documents "work" (or don't) from functional, aesthetic, and social perspectives. Indeed, from reports to fliers to product manuals to holiday cards, we evaluate (often unconsciously) the effectiveness of a document based on a variety of factors, including what we find visually/aesthetically pleasing, what enables us to navigate easily to the information we need, and what character, style, and tone are conveyed. In this class, you will be introduced to the science and philosophy behind the choices that shape these factors, from overarching principles and theories to the "nuts & bolts" of layout,

typography, color, and graphics. All assigned course readings are available for free to students through UNLV's library and/or as PDFs/links on the course Canvas site.

### **ENG 405C/605C-1001: Writing for Publication**

(TuTh 11:130am-12:45pm)

#### **Professor Jarret Keene**

ENG 405C/605C-1001: This course is designed to provide students with an introduction to the business of freelance creative and commercial writing. As the print-publishing industry scales down and online opportunities expand, it has never been more critical for aspiring writers to learn how to navigate journalism and literary markets. In the next 15 weeks, we will become familiar with the requirements of magazines in various areas of specialization and gain firsthand experience with the publication process—from the pitch to the final proof pages.

#### **Learning Outcomes:**

At the end of the semester, students should be able to:

- Identify the publication outlets and publication standards of journals in varied disciplines.
- Evaluate published papers by other authors to determine if they meet the standards of other magazines in a certain field.
- Successfully complete the process of pitching, writing and revising an article or creative work with an eye toward publication\*
- Learn how to professionally present ourselves to editors and agents.

\*Graduate students will be required to submit two articles/creative works for publication

### **ENG 407DX: Fundamentals of Science Writing**

(T/R 11:30am-12:45pm)

#### **Professor Melissa Carrion**

ENG 407DX: This course focuses on the genres, conventions, and practices common to writing in scientific discourse communities. Students will learn about the theories that inform the design of effective scientific communication, and will practice drafting, revising, and designing a variety of documents in order to clearly convey scientific information to expert and lay audiences. Students will be encouraged to adapt assignments to their specific area(s) of subject matter interest and to share and discuss their work in class. All assigned course readings are available for free to students through UNLV's library and/or as PDFs/links on the course Canvas site.

### **ENG 411B: Principles of Modern Grammar**

(Web-Based and Face-to-Face)

#### **Professor TBD**

ENG 411B-1001: This course will introduce students to the patterns of English grammar and their influence on sentence structure, punctuation, and style. The course focuses on analytical methods for understanding more fully the structure of the English language and explore the relationship between grammar and writing, reading, and thinking. By the end of the semester, students in English 411B will be able to:

1. Describe fully English words, phrases, and clauses
2. Distinguish between the form and function of words, phrases, and clauses
3. Analyze a sentence for grammatical elements
4. Recognize how phrases and clauses function in a variety of sentences
5. Understand rhetorical choices for sentence structure and punctuation

Through a variety of activities, students of English 411B will achieve the five course outcomes by exploring the complexity of English language, discussing the grammatical

structure of English in a sophisticated manner, and learning to reach consensus on grammar-related problems in different rhetorical situations.

### **ENG 425A/625A-1001: The Literature of Madness**

(We 4:00pm-6:45pm)

#### **Professor David Morris**

ENG 425A/625A-1001: What happens to people when they encounter visions, real or imagined, which scar the psyche, which mark the 'unconscious body' with the permanence of a tattoo? What can these sorts of visions tell us about the nature of human existence? How have different cultures addressed ideas of madness? What is the relationship between art and insanity? Why do so many artists go mad? Readings will include Kurt Vonnegut's *Slaughterhouse-Five*, Toni Morrison's *Sula*, Carl Fuentes's *Aura*, Han Kang's *The Vegetarian*, Tim O'Brien's *In The Lake of the Woods*, Kay Redfield Jamison's *An Unquiet Mind*, Thomas Pynchon's *The Crying of Lot 49* and Siri Hustvedt's *The Shaking Woman*.

### **ENG 426B-1001/1003: Mythology**

(Web-Based)

#### **Professor Amy Green**

ENG 426B-1001/1003: Our class will focus on the diversity and breadth of world mythology, with an emphasis on understanding both how sacred texts functioned in their own time, and how they might be interpreted by modern readers. We will also consider the intersection of history, culture, and politics with sacred texts. Finally, we will also focus our attention on numerous modern iterations of mythology.

Students in this class will play *Final Fantasy XV* as part of the required course materials and an integral component of our study of mythology, especially modern iterations of myth. Students will be required to obtain their own copies of *Final Fantasy XV*. Please be sure to get *The Royal Edition* for consoles or add the Royal Edition DLC pack to an older version of the game. The PC version is the same as *The Royal Edition* and is called the *Windows Edition*.

You are welcome to contact me at [greena@unlv.nevada.edu](mailto:greena@unlv.nevada.edu) with any questions.

### **ENG 427B/627B-1001: Gender and Literature: Global Women Writers**

(MoWe 11:30am-12:45pm - Hybrid Course that meets Mondays on-campus)

#### **Professor Beth Rosenberg**

ENG 427B/627B: This course focuses on twentieth- and twenty-first century global women writers. The readings reflect concerns for women's education, sexuality, and relationships, and we will ask what women's writings from around the globe share and if it's possible to talk about "women's literature" as a canon of its own. We will investigate the impact of political, social, economic, and historical contexts on these diverse works written by women. Readings include Brazilian Clarice Lispector's short stories, Italian Elene Ferrante's *My Brilliant Friend*, Egyptian Nawal El Saadawi's *Memoirs of a Woman Doctor*, Zimbabwean Tsitsi Dangarembga's *This Mournable Body*, and French-Iranian Marjane Satrapi's *Persepolis*.

### **ENG 430A-1001 / ENG 630A (1001): Major Figures in British Literature: Tennyson and the Brownings**

(Day and time TBD)

#### **Professor Christopher Decker**

This course is an introduction to three English poets of the mid to late nineteenth century: Alfred Tennyson, Elizabeth Barrett Browning, and Robert Browning. Though surrounded by many other Victorian poets of sensitivity, brilliance, and skill, these three were unquestionably the most influential among their contemporaries and even on

Modernists who followed them generations later. This course gives us the opportunity to see the depth and breadth of their artistic genius at work, looking at their composition of everything from songs and sonnets and short lyrics to longer poems on grief and mourning, the place of virtue in modern life, the potential of women, and the ambiguities of guilt, responsibility, and justice involved in the testimonies of a murder trial. Other concerns of great importance to the Victorians (as also to us) will be looked into with care and criticism. These concerns include friendship, love, courtship, marriage, and sexuality; pain, suffering, death, and morbidity; nature, time, space, and mind; problems of certainty and doubt raised by scientific opinion and religious belief; morality, ethics, social affiliation, and politics.

**ENG 435A-1001: Milton**

(MoWe 10:00am-11:15am)

**Professor Donald Revell**

ENG 435A-1001: This course will focus exclusively upon the major poetry of John Milton, with special attention to the poet as a political and religious revolutionary. We shall follow the development of Milton's radical perspective as the poet seeks to understand the meaning of human freedom in the contexts of both history *and* eternity.

**ENG 443C-1001: Later 18<sup>th</sup> C Lit**

(Web-Based)

**Professor Daniel Erwin**

ENG 443C-1001: English 443C is a course in the literature of the later eighteenth century, the age of Jane Austen and the picturesque landscape, and will serve graduating seniors for a capstone course. The course takes the graphic artist William Hogarth for its point of departure. Major aims are to introduce students to the varied literature of the time -- including periodical essays and travel writing as well as poems, novels, and plays -- through biography, social interaction, and the history of ideas. Among the major concepts to be treated are the motive of friendship in biography; the ethical choice of life an individual makes; and the development of the picturesque aesthetic. There will be two exams and a longer paper required, as well as several brief exercises.

**ENG 449A-1001: British Literature I**

(Web-Based)

**Professor Donald Revell**

ENG 449A-1001: This course will consider the changing nature of British Literature from the Middle Ages up to the Enlightenment, with special attention to poetics. Our most intense study will focus upon the poetry and drama of the 16<sup>th</sup> & 17<sup>th</sup> centuries, seeking to understand the ways in which they build upon the Medieval and anticipate the Modern.

**ENG 449A-1002: British Literature I**

(MoWe 1:00pm-2:15pm) Remote Learning

**Professor John M. Bowers**

ENG 449A-1002: This course provides a survey of English-language literature from the Old English period to the 18<sup>th</sup> century. The goal of this course is to familiarize students with "what every English major needs to know" starting with *Beowulf*, continuing through the medieval period with Chaucer's *Canterbury Tales*, spending much time in the Renaissance with plays by Marlowe and Shakespeare, lyric poems of Donne, and John Milton's *Paradise Lost*. In the 18<sup>th</sup> century we will read Swift's *Gulliver's Travels*, Boswell's *Life of Dr. Johnson*, and we end with Jane Austen's *Pride and Prejudice*.

There will be six quizzes for 50%, a term paper (revision required) for 20%, attendance for 10%, and a final exam for 20%

**ENG 449B-1003: British Literature II**

(TuTh 8:30am-9:45am)

**Professor Kelly J. Mays**

ENG 449B-1003: This course surveys major developments in British literature over the past two-plus centuries, providing the necessary groundwork for further, in-depth study of individual authors, texts, movements, and periods. By reading a selection of influential fiction, poetry, nonfiction, and drama, we will explore how Romantic, Victorian, Modernist, and postcolonial authors differently envision literature's purpose and value; how historical conditions and concerns shape their visions and their work; and how their writing, in turn, influenced understandings of the dramatic transformations wrought by political revolution and reform, industrialization and urbanization, the rise and fall of empire, modern warfare, and the emergence of a truly multiracial, multicultural Britain.

**ENG 451A-1001: American Literature I**

(TuTh 8:30am-9:45am) In Person

**Professor John Hay**

ENG 451A-1001: This course surveys American literature from the colonial era to the Civil War. Students will be introduced to major authors, literary movements, and historical issues.

**ENG 451B-1001: American Literature II**

(MoWe TBD)

**Professor Jessica E. Teague**

ENG 451B-1001: This course surveys American Literature from 1865 to the present and investigates the ongoing role literature has played in the creation of American identity. Authors may include (but are not limited to) Mark Twain, Sarah Winnemucca, Gertrude Stein, Henry James, Langston Hughes, Alan Ginsberg, James Baldwin, Sandra Cisneros, and others. Over the course of the semester, we will track chains of intellectual and artistic influence across generations in order to inquire about the general characteristics of "American" literature. Required Texts: *The Norton Anthology of American Literature* (9th ed.), vols. C, D, E (ISBN 978-0-393-26449-4).

**ENG 451B-1002: American Literature II**

(Web-Based)

**Professor Brenden Oliva**

ENG 451B-1002: This online asynchronous course examines the major figures and movements in American Literature from the Civil War to present-day. The goal of this course is to broaden what exactly constitutes "American Literature." In order to recast American Literature as an inclusive cultural form, we'll explore many different genres and forms while supplementing these texts with historical and social contexts from a diverse community of scholars. In addition to some of the more well-known authors typically covered in an American Literature course, we'll also read texts that, because of their form or subjects, have seldom been taught (such as graphic narratives, Native American folk tales, Spanish *corridos*, prison writing, responses to September 11, 2001, and spoken word poetry).

Course requirements include *The Concise Heath Anthology of American Literature* (vol. II) textbook, weekly discussion assignments, and a series of formal analysis essays.

**ENG 471B-1001: Contemporary British Novel**

(TuTh 11:30am-12:45pm)

**Professor Kelly J. Mays**

ENG 471B-1001: One hallmark of the contemporary British novel is that it is, however paradoxically, often not “contemporary” in terms of setting. Rather, late-20<sup>th</sup>- and 21<sup>st</sup>-century British novelists frequently choose to transport us into a reimagined past and/or a possible future. Why might contemporary novelists and their readers be so obsessed with times other than their own? Which times, and why? How might their novels respond and speak to their present and ours by (re)visiting various pasts and futures? What might be peculiarly “British” about such novels, or how might they engage in the task of redefining both “Britishness” and “the novel” in the wake of two world wars, the dismantling of formal empire, (post)modernism, and the emergence of a thoroughly multiracial, multicultural Britain? We will explore such questions by reading diverse novels — historiographical, speculative, meta-fictional — by an equally diverse array of novelists, including some of the following:

- Kazuo Ishiguro, *Remains of the Day* (1989) and/or *Never Let Me Go* (2005)
- A. S. Byatt, *Possession* (1990)
- Sarah Waters, *Affinity* (1999)
- Ian McEwan, *Atonement* (2001)
- Andrea Levy, *Small Island* (2004)
- David Mitchell, *Cloud Atlas* (2005)
- Naomi Alderman, *The Power* (2016)
- Bernardine Evaristo, *Girl, Woman, Other* (2019)

**ENG 473C-1001: The Contemporary American Novel**

(MoWe 10:00am-11:15am)

**Professor Briana Whiteside**

ENG 473C-1001: This course will explore texts written by Black contemporary authors. We will examine the works of American fiction published after the 1970s with special focus on the novel. This course examines a selection of contemporary American fiction in historic, aesthetic, and social contexts. In essence, we will explore the relationship between contemporary American literature and the world we live in. Some authors include Marlon James, Octavia Butler, Toni Morrison, Yaa Gyasi, Tracey K. Smith, and Jesmyn Ward, to name a few.

**ENG 474A-1001: The Modern Short Story**

(Web-Based)

**Professor Brenden Oliva**

ENG 474A-1001: This online asynchronous course examines the history, development, and literary techniques of the modern short story as a unique literary form by reading a combination of original texts and relevant theory from the late eighteenth-century to present. Starting with the continental realists and the birth of the form, we’ll explore (among other movements) the early modernists, mid, late, and postmodern writers, post-postmodernists, and eventually the grab-bag that constitutes contemporary short stories and flash-fiction (with some potential detours into genre fiction, if there’s interest). Course requirements include *The Norton Anthology of Short Stories* textbook, weekly discussion assignments, and a series of formal analysis essays (with one creative option).

**ENG 477C/677C-1001: Genres in Film-Novels into Film: Screen Adaptation**

(TuTh 4:00pm-6:45pm)

**Professor Douglas Unger**

ENG 477C/677C-1001: Taking this course will provide exciting experience with and practical knowledge of the screenplay as literature and the adaptation of novels into film, and should be of interest to English majors, creative writers and students of film. We will study closely



4 acclaimed literary novels made into films, 4 prize-winning screenplay adaptations of the novels, then we will share in-class guided viewings and discussions of the 4 resulting films. We'll start with a story and character analysis of the novels with an eye toward dramatic structures and possible adaptation approaches; then we'll move on to close study of the screenplay and explore various strategies screenwriters use for dramatic treatments of novels for the screen. We'll also work with possible variants based on approaches not taken or used yet in adapting these novels. To complete each book-into-film unit, we'll share an intensive, guided viewing of the movie in class.

The novels, screenplays and film adaptations we'll study will be: *The Grapes of Wrath*, by John Steinbeck, screenplay by Nunally Johnson; *One Flew Over The Cuckoo's Nest*, by Ken Kesey, screenplay by Laurence Hauben and Bo Goldman; *The Age of Innocence*, by Edith Wharton, screenplay by Jay Cocks and Martin Scorsese; and *The White Tiger*, by Aravind Adiga, screenplay by Ramin Bahrani.

### **ENG 486/686A-1001: Postcolonial Theory**

(MoWe 2:30pm-3:45pm - Hybrid Course that meets Mondays on-campus)

#### **Professor Beth Rosenberg**

ENG 486B/686B-1001: Postcolonial theory is a body of thought primarily concerned with accounting for the political, aesthetic, economic, historical, and social impact of European colonial rule around the world in the 18th through the 20th centuries. It is also recognized as a theoretical position used to discuss America's participation in imperialism and empire. Postcolonial theory takes many different shapes and interventions and analyzes the metaphysical, ethical, and political concerns about cultural identity, gender, nationality, race, ethnicity, subjectivity, language, and power. This course will begin with a discussion of late nineteenth-century "colonial" discourse of Ernest Renan, James Froude, and Rudyard Kipling and continue through the 20<sup>th</sup> and 21<sup>st</sup> centuries with classics of postcolonial theory written by Edward Said, Franz Fanon, Benedict Anderson, Homi K. Bhabha, Gayatri Spivak, and Chandra Mohanty, among others. We will interrogate concepts such as subaltern, race, hybridity, nation, diaspora, and the Other, and make them concrete with readings of Joseph Conrad's *Heart of Darkness*, Mulk Raj Anand's *Untouchable*, and Jean Rhys's *Voyage in the Dark*.