

# LIT2120: Survey of World Literature: 17th Century to Modern

Fall 2025 | 3.00 credits

---

## I. General Information

**Meeting days and times:** MWF 11:45 AM - 12:45 PM

**Class location:** Matherly Hall, Room 0006

**Instructor(s):**

**Name:** Obiee Ejechi

**Office Building/Number:** Turlington 4359

**Phone:**

**Email:** [ae.ejechi@ufl.edu](mailto:ae.ejechi@ufl.edu)

**Office Hours:** Fridays 1: 00 -3: 00 PM

## Course Description

This course offers an interdisciplinary and comparative introduction to world literature and screen culture from the seventeenth century to the present. Moving across regions including Africa, Latin America, Asia, the Middle East, and Europe, students will explore how writers and filmmakers represent identity, memory, resistance, and cultural transformation in the face of empire, migration, modernity, and globalization. The course emphasizes the dynamic relationship between text and image, literature and film, history and imagination. We will read canonical and emerging works alongside key theoretical texts in media studies, postcolonial theory, and cultural criticism. Through novels, plays, and cinematic texts from early colonial narratives to revolutionary and diasporic screen cultures, students will examine how stories are encoded with cultural meaning and how media forms shape and challenge the ways we perceive ourselves and others. Major questions guiding our inquiry include the following: How do different narrative forms respond to colonial legacies and modern anxieties? What does it mean to read literature alongside film, and how does screen culture influence how we interpret identity and belonging? How do global texts resist or reinforce dominant ideologies of race, gender, class, and nation?

Assignments will include analytical essays, in-class screenings, critical reading discussions, and a final creative digital project in which students visually interpret their research arguments. By the end of the semester, students will have developed a robust critical vocabulary and global framework for interpreting literature and visual culture in relation to power, technology, and the production of meaning.

Note: The syllabus and materials may be updated to reflect the pace and interests of the class.

## Prerequisites

Prereq: ENC 1101 or test score equivalent.

## General Education Designation: Humanities (H)

Humanities courses afford students the ability to think critically through the mastering of subjects concerned with human culture, especially literature, history, art, music, and philosophy, and must include selections from the Western canon. Humanities courses provide

instruction in the history, key themes, principles, terminology, and theory or methodologies used within a humanities discipline or the humanities in general. Students will learn to identify and to analyze the key elements, biases and influences that shape thought. These courses emphasize clear and effective analysis and approach issues and problems from multiple perspectives.

### **Secondary General Education Designation: International (N)**

International courses promote the development of students' global and intercultural awareness. Students examine the cultural, economic, geographic, historical, political, and/or social experiences and processes that characterize the contemporary world, and thereby comprehend the trends, challenges, and opportunities that affect communities around the world. Students analyze and reflect on the ways in which cultural, economic, political, and/or social systems and beliefs mediate their own and other people's understanding of an increasingly connected world.

All General Education area objectives can be found [here](#).

### **Course Materials**

- Stuart Hall, “Encoding and Decoding in the Television Discourse” – PDF available on Canvas or UF Ebooks
- Marshall McLuhan, *Understanding Media: The Extensions of Man* (excerpts) – PDF on Canvas UF Ebooks
- Homi Bhabha, *The Location of Culture* (excerpts) – UF Ebooks
- Chinua Achebe, *Things Fall Apart* – Available at UF Bookstore and on Course Reserves
- Ngũgĩ wa Thiong’o & Ngũgĩ wa Mĩriĩ, *I Will Marry When I Want* – Available at UF Bookstore and Course Reserves
- Aphra Behn, *Oroonoko* – Bookstore
- Voltaire, *Candide* – Bookstore
- Films (e.g., Tsotsi, *Cidade de Deus*, *Come Back, Africa*) – Available via UF Library Streaming Services or linked on Canvas
- Stuart Hall, *Representation & the Media* (1997) – Linked via YouTube on Canvas
- Additional critical articles, interviews, and film clips – Provided on Canvas weekly

### **Films**

Tsotsi (2005) Director: Gavin Hood. South Africa

*Cidade de Deus (City of God)* (2002) Director: Fernando Meirelles. Brazil

Lagaan (2001) Director: Ashutosh Gowariker. India

*A Separation* (2011) Director: Asghar Farhadi. Iran

*The House is Black* (1963) Director: Forugh Farrokhzad. Iran

*Memories of Underdevelopment* (1968) Director: Tomás Gutiérrez Alea. Cuba

*Come Back, Africa* (1959) Director: Lionel Rogosin. South Africa

*Representation & the Media* (1997) Featuring: Stuart Hall. United Kingdom

### **Materials will be available through the following means:**

All course materials will be accessible through Canvas or UF Library systems. Required theoretical essays (Hall, McLuhan, Bhabha) will be provided as PDF files on Canvas or Ebooks. Selected literary texts, including *Oroonoko* and *Candide*, are available freely online

through Project Gutenberg and will be linked on Canvas as well as UF Bookstore. Other required books such as *Things Fall Apart* and *I Will Marry When I Want* will be available for purchase through the UF Bookstore and will also be placed on Course Reserves at the UF Library. Required films: *Tsotsi*, *Cidade de Deus*, *Come Back, Africa*, *A Separation*, and others will be made available via UF Library Streaming Services or linked through Canvas when accessible through public platforms such as YouTube. Short video clips, interviews, and additional critical readings will be uploaded weekly to Canvas. A detailed weekly list of all required materials will be provided at the beginning of each unit, with clear access instructions to ensure equitable availability for all students.

## **II. Course Goals**

### **Course Objectives**

In this course we will:

- We will examine how literature and film from the seventeenth century to the present represent cultural identity, power, and resistance across different global regions.
- The course explores how media and narrative forms reflect and challenge colonial and postcolonial worldviews.
- We will study how theoretical concepts from postcolonial and media studies can be applied to the analysis of global literature and screen culture.

### **Student Learning Outcomes**

A student who successfully completes this course will be able to:

- Analyze how literary and cinematic texts represent cultural identity, colonialism, and resistance across global contexts.
- Apply key concepts from postcolonial and media theory to the interpretation of literary works and screen narratives.
- Compose critical essays and digital projects that synthesize textual analysis with theoretical frameworks and original arguments.

## **III. Graded Work**

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the [Catalog](#).

### **Graded Components**

**Short Response Papers (2 x 1000 words) (20%):** Students will complete two short critical response papers (1000 words each) analyzing a selected film, literary text, or theoretical reading. These assignments should present a central question, apply relevant course concepts, and offer thoughtful interpretation. Each paper will be assessed using a rubric based on clarity, argumentation, use of evidence, and writing mechanics. Word Count: 2,000 words total

**Quizzes (3 total) (20%):** Three in-class quizzes will assess comprehension of readings, screenings, and key theoretical terms. Formats may include multiple-choice, short-answer, and brief analytical prompts. These are designed to reinforce ongoing engagement and understanding of course content. Word Count Contribution: 0 (quizzes are non-writing)

assessments)

**Draft of Final Research Paper (1,500 words) (10%):** Students will submit a substantial draft of their final paper for peers' feedback. This draft will be evaluated for argument development, structure, and clarity, and will contribute to the final grade. Feedback on this draft will inform final revision. Word Count: 1,500 words

**Final Research Paper (2000 words) (30%):** This major written assignment requires students to conduct a comparative analysis of two works (literary and/or cinematic) from different regions. The paper must integrate one or more theoretical frameworks from the course and cite at least three peer-reviewed sources. Graded via rubric for depth of analysis, theoretical integration, organization, and writing quality. Word Count: 2,000 words

**Digital Project Presentation (20%):** Students will visually and creatively adapt their final research paper into a digital format (e.g., video essay, digital zine, slide deck). The project must effectively communicate the original argument using visual media and narrative elements. Assessed via rubric for clarity, creativity, conceptual accuracy, and visual execution. Word Count Contribution: 500 words (via script, captions, narrative text, or storyboard)

**TOTAL: 100%**

#### Grading Scale

Letter Grade	Number Grade
A	100-92.5
A-	92.4-89.5
B+	89.4-86.5
B	86.4-82.5
B-	82.4-79.5
C+	79.4-76.5
C	76.4-72.5
C-	72.4-69.5
D+	69.4-66.5
D	66.4-62.5
D-	62.4-59.5
E	59.4-0

See the UF Catalog's "[Grades and Grading Policies](#)" for information on how UF assigns grade points.

*Note: A minimum grade of C is required to earn General Education credit.*

## IV. Calendar

Date	Topic	Readings/Preparation	Work Due
August 22, 2025	Course Introduction: World Literature & Screens	Syllabus Overview, Course Themes	—
August 25, 2025	Representation & Meaning	Stuart Hall, “Encoding/Decoding”	—
August 27, 2025	Colonial Power & Identity	Achebe, Things Fall Apart (Chs. 1–3, 20, 25)	—
August 29, 2025	African Urban Screens: Post-Apartheid Life	Watch Tsotsi (South Africa, 2005)	—
September 1, 2025	No Class- Labor Day	—	—
September 3, 2025	Masculinity, Violence, and Moral Ambiguity	Continue Tsotsi	Short Response 1 Due
September 5, 2025	Media Theory: McLuhan and the Global Screen	McLuhan, Understanding Media (excerpts)	—
September 8, 2025	Favela Cinema & Global South Violence	Watch Cidade de Deus (Brazil, 2002)	Quiz 1
September 10, 2025	Satire & Empire	Voltaire, Candide (selections)	—
September 12, 2025	Colonialism & Slavery in Early Literature	Aphra Behn, Oroonoko (excerpts)	—
September 15, 2025	Resistance on Stage	Ngũgĩ & Mĩriĩ, I Will Marry When I Want (Scenes 1–3)	—
September 17, 2025	Sport and Spectacle in Colonial India	Watch Lagaan (India, 2001)	—
September 19, 2025	Mimicry & Ambivalence	Homi Bhabha, The Location of Culture (excerpts)	—
September 22, 2025	Gender, Law, and Home in Iran	Watch A Separation (Iran, 2011)	Quiz 2
September 24, 2025	Disability & Poetic Film	Watch The House is Black (Iran, 1963)	—
September 26, 2025	Research Topic Brainstorm	Generate comparative paper topics and questions	—
September 29, 2025	Peer Feedback Workshop I	Bring draft outline for peer review	—
October 1, 2025	Memory and Post-Revolutionary Identity	Watch Memories of Underdevelopment (Cuba, 1968)	Short Response 2 Due

Date	Topic	Readings/Preparation	Work Due
October 3, 2025	Apartheid Documentary Film	Watch Come Back, Africa (South Africa, 1959)	—
October 6, 2025	Representation Revisited with Stuart Hall	Watch: Representation & the Media (Hall, 1997)	—
October 8, 2025	Cross-Regional Theory Application	Synthesize theory across texts (Hall, McLuhan, Bhabha)	—
October 10, 2025	No Class- Fall Break	—	—
October 13, 2025	Writing Week: Draft Consultations	One-on-one or group writing support	—
October 15, 2025	Final Paper Draft Workshop	Bring draft for peer review	Quiz 3
October 17, 2025	Introduction to Digital Projects	Overview of digital formats: video, zine, slides	—
October 20, 2025	Digital Design Lab	Begin transforming paper into visual project	Final Paper Due
October 22, 2025	Peer Review of Digital Projects	Bring draft visual project	—
October 24, 2025	Final Presentations I	Present your digital research project	—
October 27, 2025	Final Presentations II	Continue presentations	—
October 29, 2025	Final Revisions & Reflections	Final editing, design coaching	—
October 31, 2025	No New Readings – Work Session	Open session for last-minute edits	—
November 3, 2025	Final Wrap-Up	Course synthesis + feedback + evaluations	—
December 2, 2025	—	—	Digital Project Due
December 3, 2025	Last Day of Class	Closing reflections	—

## V. University Policies and Resources

### Attendance policy

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.

### Students requiring accommodation

Students who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting

<https://disability.ufl.edu/students/get-started/>. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

### **UF course evaluation process**

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online. Students can complete evaluations in three ways:

1. The email they receive from GatorEvals
2. Their Canvas course menu under GatorEvals
3. The central portal at <https://my-ufl.bluera.com>

Guidance on how to provide constructive feedback is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

### **University Honesty Policy**

University of Florida students are bound by the Honor Pledge. On all work submitted for credit by a student, the following pledge is required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Student Honor Code and Conduct Code (Regulation 4.040) specifies a number of behaviors that are in violation of this code, as well as the process for reported allegations and sanctions that may be implemented. All potential violations of the code will be reported to Student Conduct and Conflict Resolution. If a student is found responsible for an Honor Code violation in this course, the instructor will enter a Grade Adjustment sanction which may be up to or including failure of the course. For additional information, see <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>.

### **In-class recording**

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or guest lecturer during a class session.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within



the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party-note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

### **Procedure for conflict resolution**

Any classroom issues, disagreements or grade disputes should be discussed first between the instructor and the student. If the problem cannot be resolved, please contact Margaret Galvan ([margaretgalvan@ufl.edu](mailto:margaretgalvan@ufl.edu), 2138041409). Be prepared to provide documentation of the problem, as well as all graded materials for the semester. Issues that cannot be resolved departmentally will be referred to the University Ombuds Office (<http://www.ombuds.ufl.edu>; 352-392-1308) or the Dean of Students Office (<http://www.dso.ufl.edu>; 352-392-1261).

### **Resources available to students**

#### ***Health and Wellness***

- U Matter, We Care: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit [U Matter, We Care website](#) to refer or report a concern and a team member will reach out to the student in distress.
- Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.
- Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).
- University Police Department: Visit [UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).
- UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; Visit the [UF Health Emergency Room and Trauma Center website](#).
- GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

#### ***Academic Resources***

- E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).
- [Career Connections Center](#): Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.
- [Library Support](#): Various ways to receive assistance with respect to using the libraries or finding resources. Call 866-281-6309 or email [ask@ufl.libanswers.com](mailto:ask@ufl.libanswers.com) for more information.
- [Teaching Center](#): 1317 Turlington Hall, Call 352-392-2010, or to make a private appointment: 352-392-6420. Email contact: [teaching-center@ufl.edu](mailto:teaching-center@ufl.edu). General study skills and tutoring.



- [Writing Studio](#): Daytime (9:30am-3:30pm): 2215 Turlington Hall, [352-846-1138](tel:352-846-1138) | Evening (5:00pm-7:00pm): 1545 W University Avenue (Library West, Rm. 339). Help brainstorming, formatting, and writing papers.
- Academic Complaints: Office of the Ombuds; [Visit the Complaint Portal webpage for more information](#).
- Enrollment Management Complaints (Registrar, Financial Aid, Admissions): [View the Student Complaint Procedure webpage for more information](#).