

Course: ENG-322, Popular Fiction

Credit Hours: 3

Level: 6th Semester

Course Introduction

This course helps students understand different popular texts in the genre of fiction and the subgenres of fiction, across the world. This course will broaden students' vision with respect to English literature in general and popular fiction in particular, written in different cultures with different language use. The popular fiction texts in this course have been selected from a wide range of cultures so that students can experience different cultures as well as writing styles in these texts. This course makes an interesting read for the students as they will come across different writers' interests, stories, characters, conflicts/issues and themes etc. Responding to these diverse texts will be challenging to the students as well making them think critically and formulate their own meanings and ideas as they come across each text. The works selected for this course have been taken from different writers who belong to different parts of the world and communities. This diversity is reflected in these authors' work though they reflect other communities as well, the ones they have not lived in. These works fulfill the needs of the modern day reader to read a good literary piece of work that they can relate to as these works are related to contemporary themes and elements. For example suspense, mystery, crime, love, trust deceit, destiny, redemption, guilt, friendship, death etc. These works can also be analyzed through different critical theories like Female Violence, Psychological Violence, Magical Realism, Feminism, and Cultural Hybridity etc. These works can make students think critically and motivate them to do further research and studies related to the selected works.

Course Objectives

The objectives of this course are

- To expose the students to what is popularly read and appreciated worldwide in the genre of fiction.
- To familiarize students with popular fiction in English literature written by the most recognized authors.

- To construct the ability to think critically and promote intellectual growth of the students.
- To nurture sensitivity towards cultural diversity through a critical study of the selected works.

CLO No	Course Learning Outcomes	Bloom Taxonomy
CLO 1	Understand of the role of popular fiction in the social, historical, and cultural contexts that produced it	C2 (Understand)
CLO 2	to apply theoretical concepts of form, ideology and readership to popular novels in order to create new knowledge	C3 (Apply)

Course Contents

S. No	Weekly Distribution of Course
Week 1	<i>And Then There Were None</i> (1939) Agatha Christie (1890-1976)
Week 2	<i>And Then There Were None</i> (1939) Agatha Christie (1890-1976)
Week 3	<i>Harry Potter and the Philosopher's Stone</i> (1997) J. K. Rowling (1965-)
Week 4	<i>Harry Potter and the Philosopher's Stone</i> (1997) J. K. Rowling (1965-)
Week 5	<i>The Hobbit</i> (1937) J. R. R. Tolkien (1892-1973)
Week 6	<i>The Hobbit</i> (1937) J. R. R. Tolkien (1892-1973)
Week 7	Shutter Island (2003) Dennis Lehane (1965-)
Week 8	Shutter Island (2003) Dennis Lehane (1965-)
Week 9	Mid Term
Week 10	Burnt Shadows (2009) Kamila Shamsie (1973-)
Week 11	Burnt Shadows (2009) Kamila Shamsie (1973-)
Week 12	Frankenstein (1818) Mary Shelley (1797-1851)
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Week 14	The Hitchhiker's Guide to the Galaxy (1979) Douglas Adams (1962-2001)
Week 15	Dr. Jekyll and Mr. Hyde (1886) Robert Louis Stevenson (1850- 1894)
Week 16	Cinder (2012) Marissa Meyer (1984-)
Week 17	The Diary of a Social Butterfly (2008) Moni Mohsin (1963-)
Week 18	End Term Exam

Suggested Readings

- Anatol, Giselle L. *Reading Harry Potter: Critical Essays*. Westport, Conn: Praeger, 2003.
- Bloom, Clive. *Bestsellers: Popular Fiction Since 1900*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2002.
- Christie, Agatha. *Agatha Christie, an Autobiography*. New York, N.Y: Harper, 2011.
- Gelder, Ken. *Popular Fiction: The Logics and Practices of a Literary Field*. London: Routledge, 2004. Internet resource.
- Glover, David, and Scott McCracken. *The Cambridge Companion to Popular Fiction*. Cambridge, UK: Cambridge University Press, 2012.
- Gupta, Suman. *Re-reading Harry Potter*. Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2003.
- Highfield, Roger. *The Science of Harry Potter: How Magic Really Works*. New York: Viking, 2002.
- Hinckley, Karen, and Barbara Hinckley. *American Best Sellers: A Reader's Guide to Popular Fiction*. Bloomington: Indiana University Press, 1989.
- Hogle, Jerrold E. *The Cambridge Companion to Gothic Fiction*. Cambridge: Cambridge University Press, 2002.
- Joosten, Melanie. *Burnt Shadows by Kamila Shamsie: Notes*. Mebourne: CAE Book Groups, 2011.
- McCracken, Scott. *Pulp: Reading Popular Fiction*. Manchester: Manchester University Press, 1998.

- Morgan, Janet P. *Agatha Christie: A Biography*. New York: Knopf, 195.
- Nash, Walter. *Language in Popular Fiction*. London: Routledge, 1990.
- Neimark, Anne E, and Anne E. Neimark. *Mythmaker: The Life of J.r.r. Tolkien, Creator of the Hobbit and the Lord of the Rings*. Boston: Harcourt Children's Books, 2012.
- Shapiro, Marc. *J.k. Rowling: The Wizard Behind Harry Potter*. New York: St. Martin's Griffin, 2000.
- Shippey, T A. *J.r.r. Tolkien: Author of the Century*. Boston: Houghton Mifflin, 2001.
- The Poetics of Murder: Detective Fiction and Literary Theory Paperback – June, 1983 **by** Glenn W. Most (Editor), William W. Stowe (Editor)
- Tolkien, J R. R, and Peter S. Beagle. *The Tolkien Reader*. New York: Ballantine Books, 1966.
- Watt, James. *Contesting the Gothic: Fiction, Genre and Cultural Conflict, 1764-1832*. Cambridge: Cambridge University Press, 1999. Internet resource.