

**Course: Discipline Specific Core**

Semester	3
Paper Number	6
Paper Code	HENCR3061T
Paper Title	Popular Literature
No. of Credits	6
Theory/Composite	Theory
No. of periods assigned	Th: 5 + 1
Name of Faculty member(s)	
Course description/objective	The course is designed to encourage the student to think critically about popular literature. Through the study of set texts, students will debate the categories of the “popular” and the “canonical,” and identify the conventions, formulas, themes and styles of popular genres such as detective fiction, the gothic, children’s literature and nonsense literature. An assessment of the literary and cultural value of these popular texts will sensitise students to the ways in which popular fiction reflects and engages with questions of caste, gender, identity, ethics and education.
Syllabus	<p><b>Module 1:</b> Lewis Carroll <i>Through the Looking Glass</i> OR Shyam Selvadurai <i>Funny Boy</i></p> <p><b>Module 2:</b> Agatha Christie <i>The Murder of Roger Ackroyd</i> OR Durgabai Vyam and Subhash Vyam Bhimayana: <i>Experiences of Untouchability/ Autobiographical Notes on Ambedkar</i> (For the Visually Challenged students)</p> <p><b>Module 3:</b> Bram Stoker <i>Dracula</i></p> <p>(Other texts may be offered including children’s literature)</p>
Presentations/Paper	Coming of Age --- The Canonical and the Popular --- Caste, Gender and Identity --- Ethics and Education in Children’s Literature --- Sense and Nonsense --- The Graphic Novel
Reading/Reference Lists	<ol style="list-style-type: none"> <li>Chelva Kanaganayakam, ‘Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature’ (ARIEL, Jan. 1998) rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., Post Independence Voices in South Asian Writings (Delhi: Doaba Publications, 2001) pp. 51–65.</li> <li>Sumathi Ramaswamy, ‘Introduction’, in <i>Beyond Appearances?: Visual Practices and Ideologies in Modern India</i> (Sage: Delhi, 2003) pp. xiii–xxix.</li> <li>Leslie Fiedler, ‘Towards a Definition of Popular Literature’, in <i>Super Culture: American Popular Culture and Europe</i>, ed. C.W.E. Bigsby (Ohio: Bowling Green University Press, 1975) pp. 29–38.</li> <li>Felicity Hughes, ‘Children’s Literature: Theory and Practice’, <i>English Literary History</i>, vol. 45, 1978, pp. 542–61.</li> </ol>
Evaluation	<p>CIA: TEST – (20)</p> <p>End-Sem: PAPER FORMAT Module 1: 1 x 20 (1 of 3) 1 x 10 (Short Question on Background) Module 2: 1 x 20 (1 of 3) 1 x 10 (Short Question on Background) Module 3: 1 x 20 (1 of 3) 1 x 10 (Short Question on Background) [3 long questions taking 1 each from each Module] [2 Short questions on background from any 2 Modules] {includes presentation topics among other topics}</p>

**PAPER No.:** to be given by COE

**Faculty:** indicate faculty members who will be teaching the paper/modules of the paper

**Course description:** essentially the aim of the course/ a brief description of what the course will impart

**Syllabus:** When laying down syllabus for a paper please indicate:

Modules; marks per module/section/topic; number of periods allotted to each

**May be submitted as annexure if space in this box is insufficient**

**Texts:** texts to be studied in the paper (leave blank if not applicable)

**Reading/Reference:** books that might be listed as required reading/ advised or suggested reading/ etc.

**Evaluation:** End-Sem 80; CIA 20

However if the dept. has decided on alternative modes of assessment for the paper they are to be indicated in the evaluation plan.

Example: End-Sem: 40

CIA: 20  
Presentation: 20 (Module 1)  
Project: 20 (Module 2)

**DSC:** total of 14 papers