



COURSE OUTLINE

Name: Mystery and Suspense Literature	Requisites: LM1240, LM1244, LM1245, LM1247
Code: LM-1358	Co-requisites:
Credits: 3	Cycle: I Year: 2018
Course investment hours: Class hours: 3 Out-of-class hours: 6	Professor: MSc. Randal Esteban Blanco Navarro randalesteban@yahoo.com 8304-9040
Class Schedule: Tuesdays from 1:00 pm to 4:00 pm Room: 6	Office hours: Monday: 13:00-14:00 Tuesday: 08:00-12:00

I. DESCRIPTION

LM-1358 is the third of six courses which comprise the optional area of literary specialization within the Bachelor of Arts in English (Bachillerato en Inglés) program. It is a three-credit course, taught for a period of three hours per week. This course is designed to enhance students' knowledge of and interest in literary studies through exposure to the subgenre of literature generally known as "mystery and suspense."

II. COURSE OBJECTIVES

A. GENERAL OBJECTIVES:

1. Provide a general introduction in the area of literary studies designated as mystery and suspense
2. Foment interest in, appreciation of, and enjoyment of literary studies in general
3. Expand analytical and linguistic skills in English

B. SPECIFIC OBJECTIVES:

1. Define and differentiate between the following subgenres: mystery, gothic, fantasy, horror, and suspense
2. Recognize and identify traditional stylistic strategies (mostly narrative) employed in constructing the subgenres mentioned above



3. Analyze the importance and interrelationships of plot, atmosphere, character, and setting in constructing narrative mystery, horror, and suspense
4. Articulate personal positions and interpretations of given literary texts in clear, standard English, both in oral and written form
5. Recognize the psychological appeals and functions of the aforementioned subgenres
6. Gain a clear understanding of the historiography of the literature of mystery and suspense

III. CONTENTS

1. Introduction
2. Gothic transgression and excess
3. The Puritan legacy
4. Decadence and death
5. Female gothic
6. Southern gothic and the grotesque
7. Twentieth-century gothic

IV. METHODOLOGY

Students will be provided with basic introductory information (both in lecture and written form). The professor will explain, clarify and expand on the information as necessary, and guide students in the comprehension and application of that theory, to the analysis of chosen literary texts. Active student attendance, preparation, and participation in discussion is fundamental, since the free exchange of ideas and opinions both facilitates and enhances assimilation of the course content, students will share their ideas during group discussions, in both oral and written form. A variety of activities, including oral presentations, the viewing of selected films, brief written responses as well as other elements listed in the evaluation section will be employed in order to foment understanding and enjoyment of the subject matter.

This course will employ, on a regular basis, the spaces for **Virtual Mediation** that the University offers. It shall serve as a platform for expanding knowledge, communicating effectively, meeting some of the course's requirements, like turning in assigned work, and exploring other forms of learning and research.



V. EVALUATION

Students are responsible for all the material discussed in class or assigned. The final grade will be determined on the following basis:

1	Group oral presentation	10%
2	Critical responses (3)	30%
3	Visual narrative project	10%
4	Class work and reading checks (6)	30%
5	Exam	20%

- 1. Group oral presentation (10%):** In small groups, students will analyze a text (literary or not) that is not contemplated in the syllabus. They will use the theory so far studied and will share a summary of the text and the result of their critical work to the class orally. No written document shall be required.
- 2. Critical responses (10% each):** Individually, and as established in the chronogram, students will write their own critical comments on several assigned texts. In each case, they must write one or two paragraphs as an informed, educated reaction to the text in question. Both content and composition will be evaluated.
- 3. Visual narrative project (10%):** In trios or pairs, students will create an original horror tale that they will present to the class during the last session of the semester. They may create a comic book, a short film, a dramatic play, a picture narrative, or any other form of visual representation in order to tell their story, which evidently must illustrate at least some of the theoretical notions learned throughout the semester.
- 4. Classwork and reading checks (30%):** On a weekly basis, a series of evaluated activities and exercises like quizzes, presentations or group reports (oral or written) will be carried out.

Reglamento

In accordance with the *Reglamento de Orden y Disciplina* and with the University rules in general, students and the professor are expected to foment an open yet respectful atmosphere in the classroom. Needless to say, rude comments or constant interruptions undermine the stimulating yet comfortable atmosphere that should prevail in the classroom.

Plagiarism will not be tolerated and will be dealt with accordingly.

THE USE OF CELLPHONES, HEADPHONES OR ANY OTHER DEVICES THAT CAUSE
DISRUPTION IS NOT ALLOWED DURING CLASSTIME



VI. BIBLIOGRAPHY

- Bradbury, Ray. The Vintage Bradbury. New York: Vintage/Random House, 1965.
- Botting, Fred. Gothic. London: Routledge, 1996.
- Dinesen, Isak. Seven Gothic Tales. New York: Vintage/Random House, 1961.
- Doyle, Sir Arthur Conan. The Complete Sherlock Holmes. New York: Doubleday, 1930.
- Haining, Peter, ed. The Mammoth Book of Haunted House Stories. Robinson, 2005.
- Heller, Terry. The Delights of Terror: The Aesthetics of the Tales of Terror. Chicago: University of Illinois Press, 1987.
- James, M.R. Collected Ghost Stories. Wordsworth Classics, 1992.
- King, Stephen. Nightmares and Dreamscapes. New York: Signet/Penguin, 1994.
- Poe, Edgar Allan. The Poe Reader. New York: State Street Press, 2000. Reed, John R. Victorian Conventions. NP: Ohio University Press, 1975.
- Punter, David and Glennis Byron. The Gothic. Blackwell Publishing, 2004.
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- Smith, Andrew. Gothic Literature. Edinburgh Critical Guides. Edinburgh University Press, 2008.
- Stevenson, Robert Louis. The Strange Case of Dr. Jekyll and Mr. Hyde. Waverley Books, 2008.
- Todorov, Tzvetan. The Fantastic: A Structural Approach to a Literary Genre. Trans, Richard Howard. Ithaca, New York: Cornell University Press, 1973.
- Zabel, Morton Dauwen, ed. The Portable Henry James. New York: The Viking Press, 1973.



VII. TENTATIVE CHRONOGRAM

WEEK	DATE	TOPIC	EVALUATION
1	March 13th	Course introduction Gothic literature	
2	March 20th	Excess and Transgression	Class work and reading checks #1
3	March 27th	<i>Easter</i>	
4	April 3rd	Terror, Horror, and the Sublime	Class work and reading checks #2
5	April 10th	Terror, Horror, and the Sublime	<i>Critical response #1</i>
6	April 17th	The Puritan Legacy	Class work and reading checks #3
7	April 24th	The Uncanny	<i>University Field Trip</i>
8	May 1st	No class – Holiday	
9	May 8th	The Uncanny	Class work and reading checks #4
10	May 15th	The Double / the Other	Oral presentations
11	May 22nd	The Double / the Other	<i>Critical response #2</i>
12	May 29th	Female Gothic	Oral presentations
13	June 5th	Southern Gothic	Class work and reading checks #5
14	June 12th	20th-century Gothic	<i>Critical response #3</i>
15	June 19th	Film and science fiction	Class work and reading checks #6
16	July 26th	<i>Visual narrative projects</i>	
17	July 3th	<i>Exam</i>	
	July 10th	Final Grades	
	July 18th	Re-test	



VIII. EVALUATION CHARTS

VISUAL NARRATIVE PROJECT (10%) MYSTERY AND SUSPENSE LITERATURE (LM-1358) <i>Rubric elaborated by: Prof. M. L. Joe Montenegro B.</i> <i>Adapted by: MSc. Randal Esteban Blanco Navarro</i> I-2017				Students' names:	Percentage obtained:
	Unacceptable	Minimal	Average	Above average	Outstanding
	1 - 2 - 3	4 - 5 - 6	7	8 - 9	10
CONTENT	Inadequate management of theoretical notions in the construction of the story. Meaningless and/or unoriginal approach to plot, characters and imagery.	Less than adequate management of theoretical notions in the construction of the story. Somewhat meaningless and/or unoriginal approach to plot, characters and imagery.	Somewhat adequate management of theoretical notions in the construction of the story. Partially meaningful and original approach to plot, characters and imagery.	Adequate management of theoretical notions in the construction of the story. Sufficiently meaningful and original approach to plot, characters and imagery.	Superior employment of theoretical notions in the construction of the story. Meaningful and original approach to plot, characters and imagery.
	1 - 2 - 3	4 - 5 - 6	7	8 - 9	10
USE OF RESOURCES	No actual carefulness or imaginativeness in the crafting and/or employment of the materials and the artistic medium.	Little carefulness or imaginativeness in the crafting and/or employment of the materials and the artistic medium.	Enough carefulness and imaginativeness in the crafting and/or employment of the materials and the artistic medium.	More than enough carefulness and imaginativeness in the crafting and/or employment of the materials and the artistic medium.	Maximum carefulness and imaginativeness in the crafting and/or employment of the materials and the artistic medium.



ORAL PRESENTATION (10%) MYSTERY AND SUSPENSE LITERATURE (LM-1358) <i>Rubric elaborated by: Prof. M. L. Joe Montenegro B.</i> <i>Adapted by: MSc. Randal Esteban Blanco Navarro</i> I-2017				Student's name:	Percentage obtained:
	Unacceptable	Minimal	Average	Above average	Outstanding
	1 - 2 - 3	4 - 5 - 6	7	8 - 9	10
CONTENT	Highly inappropriate use of theory in the analysis of the primary text. Mainly inaccurate or inappropriate references to imagery, characters, plot and/or other literary components.	Limited use of theory in the analysis of the primary text. Somewhat inaccurate or inappropriate references to imagery, characters, plot and/or other literary components.	Somewhat appropriate use of theory in the analysis of the primary text. Partially accurate and pertinent references to imagery, characters, plot and/or other literary components.	Appropriate use of theory in the analysis of the primary text. Generally accurate and pertinent references to imagery, characters, plot and/or other literary components.	Exemplary use of theory in the analysis of the primary text. Highly accurate and pertinent references to imagery, characters, plot and/or other literary components.
	1 - 2 - 3	4 - 5 - 6	7	8 - 9	10
DELIVERY	Inappropriate use of language or elocution strategies. Unimportant management of content, arguments or explanations.	Limited use of language and elocution strategies. Insufficient management of content, arguments, and explanations.	Somewhat appropriate use of language and elocution strategies. Sufficient management of content, arguments, and explanations.	Appropriate use of language and elocution strategies. Important management of content, arguments, and explanations.	Highly appropriate use of language and elocution strategies. Significant management of content, arguments, and explanations.



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RECINTO DE GOLFITO
BACHILLERATO EN INGLÉS

Recinto de
Golfito

CRITICAL RESPONSE (10%) <i>MYSTERY AND SUSPENSE LITERATURE (LM-1358)</i> <i>Rubric elaborated by: Prof. M. L. Joe Montenegro B.</i> <i>Adapted by: MSc. Randal Esteban Blanco Navarro</i> I-2017				Student's name:	Percentage obtained:
	Unacceptable	Minimal	Average	Above average	Outstanding
	1 - 2 - 3	4 - 5 - 6	7	8 - 9	10
CONTENT	Argumentations and ideas are almost never coherent or sound. Inconsequential use of theory and inaccurate references to the primary text.	Argumentations and ideas are seldom coherent or sound. Somewhat irrelevant use of theory and inaccurate references to the primary text.	Argumentations and/or ideas are sometimes coherent and sound. Somewhat relevant use of theory and accurate references to the primary text.	Argumentations and/or ideas are often coherent and sound. Important use of theory and texts sufficiently accurate references to the primary text.	Argumentations and/or ideas are always coherent and sound. Significant use of theory and accurate references to the primary text.
	1 - 2 - 3	4 - 5 - 6	7	8 - 9	10
LANGUAGE USE	Improper use of vocabulary and grammatical structures. Inadequate use of mechanics.	Mostly improper use of vocabulary and grammatical structures. Less than adequate use of mechanics.	Somewhat proper use of vocabulary and grammatical structures. Somewhat adequate use of mechanics.	Mostly proper use of vocabulary and grammatical structures. Adequate use of mechanics.	Proper use of vocabulary and grammatical structures all throughout. Superior use of mechanics.