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### Course Activities

1. **Journaling Practice:** Daily/weekly reflections on mood, experiences, and challenges.
2. **Creative Writing Exercises:** Writing short poems, stories, or letters to self/others.
3. **Group Sharing Circles:** Safe spaces for voluntary reading and discussion.
4. **Guest Sessions:** Mental health professionals or therapeutic writers.
5. **Compilation of writing pieces with a reflective self-analysis.**



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|                |                                      |                  |                   |                    |                  |
|----------------|--------------------------------------|------------------|-------------------|--------------------|------------------|
| Discipline     | <b>COMMUNICATIVE ENGLISH</b>         |                  |                   |                    |                  |
| Course Code    | UK3DSCECE207                         |                  |                   |                    |                  |
| Course Title   | <b>MYSTERY AND HORROR NARRATIVES</b> |                  |                   |                    |                  |
| Type of Course | <b>DSC</b>                           |                  |                   |                    |                  |
| Semester       | III                                  |                  |                   |                    |                  |
| Academic Level | 200-299                              |                  |                   |                    |                  |
| Course Details | Credit                               | Lecture per week | Tutorial per week | Practical per week | Total Hours/Week |

|                |  |   |  |  |   |
|----------------|--|---|--|--|---|
|                | 4  | 4 |  |  | 4 |
| Pre-requisites |  |   |  |  |   |
| Course Summary | This course delves into the worlds of mystery and horror, examining their evolution, key themes, and cultural significance. It explores the evolution and diverse forms of mystery narratives. Students will analyze key elements of the genre, including plot, character, setting, and theme. It will explore how horror reflects societal anxieties, challenges our understanding of the monstrous, and plays with our deepest fears. Through close readings of selected narratives from myriad media forms, students will develop a nuanced understanding of the genres's complexities and its enduring appeal. |   |  |  |   |

**Detailed Syllabus:**

| Mod<br>ule | Un<br>it | Content  | Hr<br>s |
|------------|----------|--|---------|
| <b>I</b>   |          | Introduction to Mystery and horror   |         |
|            | 1        | Subgenres: Whodunit, Locked Room Mystery, Inverted Detective Story (Howdunit), Hardboiled Detective Fiction, Cozy Mystery, Thriller, Suspense<br><br>Reference:<br><a href="https://web.archive.org/web/20090719003941/http://www.historyofthemystery.com/index.php">https://web.archive.org/web/20090719003941/http://www.historyofthemystery.com/index.php</a> |         |
|            | 2        | Gothic origins of horror, Frankenstein, Dracula; Subgenres: gothic, Splatter/Gore, Psychological Horror, Folk Horror, body horror  |         |
|            | 3        | “Why Mystery Books Are So Satisfying” by Tana French (web article)<br><a href="https://time.com/collection/best-mystery-thriller-books/6309691/mystery-books-satisfaction/">https://time.com/collection/best-mystery-thriller-books/6309691/mystery-books-satisfaction/</a>  |         |
|            | 4        | “The Horror Anomaly” by Daniel Toré<br><a href="https://philosophynow.org/issues/156/The_Horror_Anomaly">https://philosophynow.org/issues/156/The_Horror_Anomaly</a>   |         |
| <b>II</b>  |          | Mystery Narratives   |         |
|            | 5        | Narrative/formal Terms: Red Herring, clues, foreshadowing, unreliable narrator, plot twist, the reveal, narrative intrigue, pacing, point of view (first person, third person omniscient, third person limited omniscient)   |         |

|            |  |  |  |
|------------|--|--|--|
|            |  | <p>Character Archetypes: the detective/investigator, the suspects, the victim, the sidekick to the detective, femme fatale</p> <p>(These features/genre elements have to be discussed in the reading/viewing of the narratives mentioned. Practical activities should include activity-oriented engagement with the narratives such as by grouping students in order to closely study the narratives and discover their narrative structures, genre conventions, stock characters, etc.)</p>   |  |
|            | 6  | <p>Edgar Allan Poe "The Murders in the Rue Morgue."</p> <p><a href="#">The Works of Edgar Allan Poe</a> (short story)</p>  |  |
|            | 7  | <i>Dhrishyam</i> , dir. Jeethu Joseph, 2013, Malayalam (film)  |  |
|            | 8  | <p><i>Death Note</i>. Chapter 1 (Manga)</p> <p><a href="#">Death Note, Chapter 1</a></p>   |  |
| <b>III</b> | <b>Horror Narratives</b>                                   |  |  |
|            | 9  | <p>Theoretical terms: The Grotesque, The Uncanny (Das Unheimliche), Abjection, Terror vs. Horror,</p> <p>Narrative elements: Suspense, Foreshadowing, Unreliable Narrator, Point of View, setting, sound, pacing, visual tropes, : The creation of anticipation and uncertainty about what will happen next, crucial for building tension in horror.</p> <p>(These features/genre elements have to be discussed in the reading/viewing of the narratives mentioned. Practical activities should include activity-oriented engagement with the narratives such as by grouping students in order to closely study the narratives and discover their structures.)</p> |  |
|            | 10   | <p>W W Jacobs, "The Monkey's Paw" <a href="#">"The Monkey's Paw" by W.W. Jacobs</a> (short story)</p>  |  |
|            | 11   | <p>"Fritz," Satyajit Ray (translation from the Bengali, short story)</p> <p><a href="#">The Collected Short Stories by Ray, Satyajit.pdf</a> (pp.73-76)</p>  |  |
|            | 12   | <p><i>Train to Busan</i>, dir. Yeon Sang-ho, 2016, Korean (film)</p> <p><a href="https://archive.org/details/train-to-busan-dubbed">https://archive.org/details/train-to-busan-dubbed</a></p>  |  |
| <b>IV</b>  | <b>Cultural Dimension of Mystery and Horror Narratives</b> |  |  |

|          |   |   |  |
|----------|---|---|--|
|          | 13                                      | Tudor, Andrew. "Chapter 5: Narratives", <i>Monsters and Mad Scientists: A Cultural History of the Horror Movie</i> , pp. 81-105.  |  |
|          | 14                                      | Stowe, William W. "Critical Investigations: Convention and Ideology in Detective Fiction." <i>Texas Studies in Literature and Language</i> , vol. 31, no. 4, 1989, pp. 570–91. JSTOR, <a href="http://www.jstor.org/stable/40754910">http://www.jstor.org/stable/40754910</a> . Accessed 11 Apr. 2025.  |  |
| <b>V</b> | <b>The Ethics of Mystery and Horror</b> |   |  |
|          | 15                                      | Moral implications of crime and detection - themes of justice, revenge, and redemption - role of the reader as detective - monster as collective guilt - horror audience as passive witness   |  |
|          | 16                                      | <p>Suggested reading/viewing</p> <p><i>Bhramayugam</i> (2024, dir. Rahul Sadasivan) (film)</p> <p><i>Uzumaki</i> by Junji Ito (manga)</p> <p><i>Tumbbad</i> (2018, dir. Rahi Anil Barve) (film)</p> <p>Ray Bradbury, "The Veldt" (short story)</p> <p><i>Get Out</i> by Jordan Peele</p> <p>"The Child that Went with the Fairies" - Sheridan Le Fanu (short story)</p> <p><i>A Wednesday</i>. 2008. Directed by Neeraj Pandey and Ritesh Kumar (film)</p> <p>A Study in Pink." <i>Sherlock</i>. Season 1, Episode 1. BBC TV series. Directed by Paul McGuigan. 2010. (TV series)</p> |  |

### Reference materials

Brinkhof, Tim. "Horror fiction: the unexpectedly ancient origins of ghost stories."

BigThink.com ([Horror fiction: the unexpectedly ancient origins of ghost stories](#))

Monaghan, Elizabeth Michaelson. "The allure of mysteries." [The allure of mysteries | BPS](#)

### Course Outcomes

| No.  | Upon completion of the course the graduate will be able to  | Cognitive Level | PSO addressed |
|------|---|-----------------|---------------|
| CO-1 | Identify and analyze the key elements of mystery and horror narratives.                                 | R, U            | 2             |
| CO2  | Trace the historical development of the genre and identify the sub-genres                               | R,U             | 2             |
| CO3  | Analyse how horror and mystery reflect social anxieties, including issues of gender, race, and class.   | An, E           | 2,3,15        |
| CO4  | Develop critical reading and writing skills through close textual analysis.                             | U, Ap, E        | 5.6           |
| CO5  | Articulate their own informed opinions about the ethical and aesthetic dimensions of mystery and horror | E, C            | 5,11          |

**R-Remember, U-Understand, Ap-Apply, An-Analyse, E-Evaluate, C-Create**

*Note: 1 or 2 COs/module*

**Name of the Course:**

**Credits: 4:0:0(Lecture: Tutorial: Practical)**

| CO No. | CO  | PO/PSO | Cognitive Level | Knowledge Category | Lecture (L)/Tutorial (T) | Practical (P) |
|--------|---|--------|-----------------|--------------------|--------------------------|---------------|
| 1      | Identify and analyze the key elements of mystery and horror narratives.   | 1/2    | R, U            | F,C                | L                        |               |
| 2      | Trace the historical development of the genre and identify the sub-genres | 1/2    | R,U             | M                  | L                        |               |

|   |  |            |          |     |   |  |
|---|--|------------|----------|-----|---|--|
| 3 | Analyse how horror and mystery reflect social anxieties, including issues of gender, race, and class. <sup>3</sup> | 2,8/2,3,15 | An, E    |     | L |  |
| 4 | Develop critical reading and writing skills through close textual analysis.  | 3,4/5.6    | U, Ap, E | C,P | L |  |
| 5 | Articulate their own informed opinions about the ethical and aesthetic dimensions of mystery and horror            | 8/5,11     | E, C     | P   | L |  |

**F-Factual, C- Conceptual, P-Procedural, M-Metacognitive**

**Mapping of COs with PSOs and POs :**

|             | PSO2 | PSO3 | PSO5 | PSO6 | PSO1<br>1 | PSO15 | PO1 | PO2 | PO3 | PO4 | PO8 |
|-------------|------|------|------|------|-----------|-------|-----|-----|-----|-----|-----|
| <b>CO 1</b> | 2    |      |      |      |           |       | 1   |     |     |     |     |
| <b>CO 2</b> | 2    |      |      |      |           |       | 2   |     |     |     |     |
| <b>CO 3</b> | 3    | 2    |      |      |           | 1     |     | 1   |     |     | 1   |
| <b>CO 4</b> |      |      | 3    | 2    |           |       |     |     | 3   | 2   |     |
| <b>CO5</b>  |      |      | 3    |      | 2         |       |     |     |     |     | 2   |

**Correlation Levels:**

| Level | Correlation        |
|-------|--------------------|
| -     | Nil                |
| 1     | Slightly / Low     |
| 2     | Moderate / Medium  |
| 3     | Substantial / High |

**Assessment Rubrics:**

- Quiz
- Role play
- Assignment
- Seminar
- Midterm Exam
- Final Exam

**Mapping of COs to Assessment Rubrics :**

|      | Internal Exam | Assignment | Project Evaluation | End Semester Examinations |
|------|---------------|------------|--------------------|---------------------------|
| CO 1 | ✓             | ✓          |                    | ✓                         |
| CO 2 | ✓             | ✓          |                    | ✓                         |
| CO 3 | ✓             | ✓          | ✓                  | ✓                         |
| CO 4 | ✓             | ✓          | ✓                  | ✓                         |
| CO 5 |               | ✓          | ✓                  | ✓                         |



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