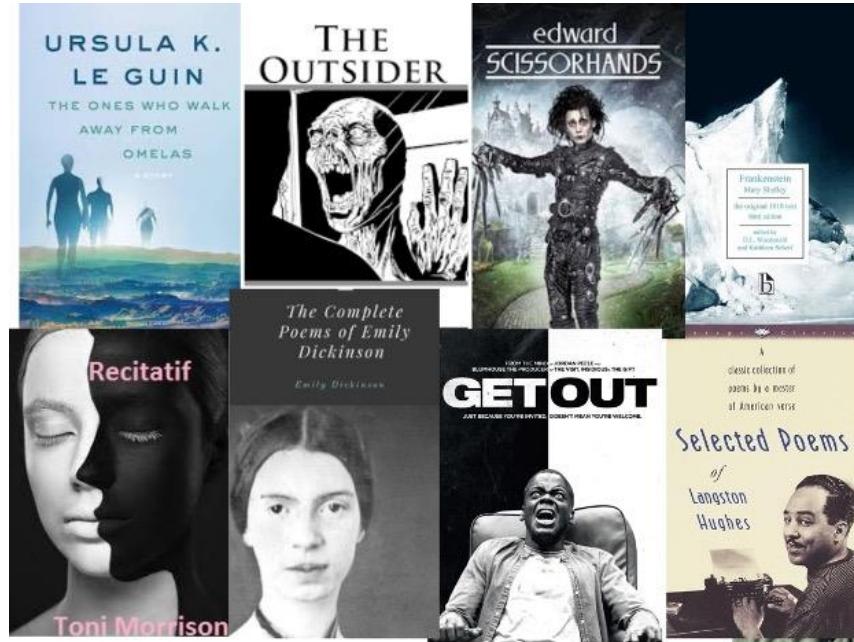


English 1102: Monsters & Outcasts in Literature and Film
Dr. Kylie Petrovich
Fall 2026



Course Title English 1102 – English Composition II
Section: HP4
Time: TR 9:30-10:45 AM
Credits: 3 credits

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ENGL 1102 ENGL COMPOSITION II

This is a Core IMPACTS course that is part of the Writing area.

Core IMPACTS refers to the core curriculum, which provides students with essential knowledge in foundational academic areas. This course will help master course content, and support students' broad academic and career goals.

This course should direct students toward a broad Orienting Question:

- How do I write effectively in different contexts?

Completion of this course should enable students to meet the following Learning Outcomes:

- Students will communicate effectively in writing, demonstrating clear organization and structure, using appropriate grammar and writing conventions.
- Students will appropriately acknowledge the use of materials from original sources.
- Students will adapt their written communications to purpose and audience.
- Students will analyze and draw informed inferences from written texts.

Course content, activities and exercises in this course should help students develop the following Career-Ready Competencies:

- Critical Thinking
- Information Literacy
- Persuasion

Course Description

In English 1102, you will develop essential communication skills vital for academic and professional success. The course emphasizes competence and confidence across various modalities—written, oral, visual, electronic, and nonverbal (WOVEN)—highlighting the integration of these forms. You will explore rhetorical principles and multimodal composition, conduct research, engage with cultural studies, and analyze the impact of literary texts.

This section of ENGL 1102 investigates the cultural construction of monsters and outcasts. What makes someone a monster? Who decides who belongs and who does not? How do narratives shape our understanding of difference, deviance, exclusion, and empathy? Throughout the semester, we will analyze literature and film that portray figures marked as monstrous or socially excluded—from the Creature in *Frankenstein* to alienated narrators, racialized outsiders, and morally marginalized communities. We will examine how texts construct “otherness,” how audiences are positioned to respond, and how rhetoric shapes inclusion and exclusion.

Course Learning Outcomes

<p>Rhetorical Knowledge</p> <p>Rhetorical knowledge focuses on the available means of persuasion, considering factors such as context, audience, purpose, genre, medium, and conventions.</p>	<p>Use with purpose key rhetorical concepts through analyzing and composing a variety of multimodal (written, oral, visual, electronic, and nonverbal—WOVEN) artifacts. These concepts include:</p> <ul style="list-style-type: none">• Rhetorical situation: purpose, audience, context• Argumentation in multiple modes• Genre• Affordances of mode, medium, technology• Multimodal synergy <p>Gain experience reading/viewing/listening and composing in several genres to understand how genre conventions shape and are shaped by readers'/users' and writers'/designers' practices and purposes</p> <p>Develop facility in responding to a variety of situations and contexts calling for purposeful shifts in voice, tone, level of formality, design, medium, and/or structure</p> <p>Understand the social contexts of multimodal communication</p>
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<p>Critical Thinking, Writing, and Composing</p> <p>Critical thinking is the ability to analyze, synthesize, interpret, and evaluate ideas, information, sources, situations, and texts.</p>	<p>Use composing and reading/viewing/listening for inquiry, learning, critical thinking, and communicating in various rhetorical contexts</p> <p>Interpret a diverse range of multimodal artifacts, attending especially to relationships between assertion and evidence, to patterns of organization, to the interplay among multimodal elements, and to how these features function for different audiences and situations</p> <p>Conduct primary and secondary research, integrating expert sources and data into multimodal projects</p> <p>Locate and evaluate (for credibility, sufficiency, accuracy, timeliness, bias and so on) primary and secondary research materials, including journal articles and essays, books, scholarly and professionally established and maintained databases or archives, and informal electronic networks and internet sources</p>
<p>Processes</p> <p>Writers use multiple strategies, or composing processes, to conceptualize, develop, finalize, and distribute projects. Composing processes are recursive and adaptable in relation to different rhetorical situations.</p>	<p>Understand that multimodal composition is a process</p> <p>Develop a multimodal project through multiple stages</p> <p>Develop flexible strategies for multimodal composition, reviewing, collaborating, revising, production, and dissemination</p> <p>Use composing processes and tools as a means to discover and reconsider ideas</p> <p>Experience the collaborative and social aspects of multimodal composition processes</p> <p>Learn to give and to act on productive feedback to works in progress</p> <p>Reflect on the development of composing practices and how those practices influence the work students produce</p>
<p>Modes, Media, and Technology</p> <p>Composition occurs in multiple modes: Written, Oral, Visual, Electronic, and Nonverbal (WOVEN). Likewise, composition uses a range of technologies and media to develop and disseminate its messages.</p>	<p>Match the affordances of different modes and media to varying rhetorical situations</p> <p>Adapt composing processes for a variety of technologies and modalities</p> <p>Understand and use a variety of technologies to address a range of audiences</p>

<p>Knowledge of Conventions</p> <p>Conventions are the formal rules and informal guidelines that define genres, and in so doing, shape readers' and writers' perceptions of correctness or appropriateness.</p>	<p>Understand why genre conventions for structure, design, tone, and mechanics vary</p> <p>Gain experience negotiating variations in genre conventions</p> <p>Learn common formats and/or design features for different genres of multimodal artifacts</p> <p>Practice applying citation conventions systematically in their own work</p>
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Required Texts and Resources:

Georgia Tech Writing and Communication Program, *WOVENtext Open Educational Resource*: woventext.lmc.gatech.edu

Ball, Cheryl, Jennifer Sheppard, and Kristin Arola, *Writer/Designer 3rd ed.* Accessed through [The Bedford Bookshelf](#).

Mary Shelley, *Frankenstein* (preferred edition: Broadview Press; if you use a different version, please make sure you are reading the **1818** edition of the text)

Students may have to rent the required films (listed below) from streaming services.

All other readings (specified on the course schedule) will be provided on Canvas.

Required Films:

You are not expected to purchase the films, but you are required to view them before class. This means you may have to rent certain films that are not available for free streaming. You may also choose to buy the films if you would like to engage with them more closely. All films are available via Amazon, Netflix, or other streaming services.

Get Out (2017)

Mask (1985)

Edward Scissorhands (1990)

Course Specific Goals and Objectives:

- To utilize both literature and film to develop close reading and critical thinking skills essential for analyzing and interpreting both written and multimodal texts.
- To actively listen and engage in classroom discussions. Our classroom should be a safe space for everyone to share, so respect for each other's opinions is paramount.

- To explore the writing process through research, drafting, peer review, and revision.
- Use evidence from the close reading of written and multimodal texts to support research.
- Learn how to find and incorporate sources, both written and digital, into writing. Specifically, learn how to utilize Georgia Tech’s library and online databases.
- To illustrate an awareness of audience through writing, learning, and employ rhetorical strategies.
- **LAST, BUT NOT LEAST: LEARN TO ENJOY LITERATURE AND WRITING!**

Projects and Assignments— Note that these are just brief descriptions; the full assignments will be posted on Canvas. (Total possible points in the course: 1,000 points)

Due Dates for all assignments can be found on the course schedule.

Common First Week Video (50 points): For this project, you will create a 1-2-minute-long video to introduce yourself, identify the course you are taking, and articulate a challenge you anticipate facing this semester in ENGL 1102. Begin by introducing yourself (name, major, hometown) and identifying your course (teacher, theme) in 10-15 seconds. Your video should identify a challenge relating to one of the modes—written, oral, visual, electronic, or nonverbal communication—that you’ll be engaging with in class projects this semester. What challenges do you expect to face? How might you overcome these challenges? You might also use this

assignment as an opportunity to set goals for yourself! After submitting your video, you will write a short reflection considering how and why you made the choices you made.

The Monster Journal (100 points): You will each keep a personal blog on Canvas. You must complete five blog posts throughout the semester. Reflective and analytical responses connecting texts to the concept of monstrosity/outcasts (due Thursday nights).

Personal Narrative and Visual (150 Points): In many stories, the “monster” is not always a literal creature—it is often someone who feels misunderstood, excluded, or judged by others. From classic literature to modern film, the figure of the outcast reveals powerful truths about identity, belonging, and society. For this assignment, you will write a personal narrative in which you explore a moment in your life when you felt like an outsider, marginalized, or “othered.” This is not about exaggerating your experience into fantasy, but rather using the idea of the “monster/outcast” as a lens to deepen your reflection. Along with your narrative, you will create a visual piece that represents your experience of feeling like an outsider. (W, E, V, N)

Video Essay and Reflection (150 Points): In this project, you will create a multimodal video essay that analyzes how a literary or film text constructs a figure as a monster or social outcast. Video essays combine written argument, visual evidence, and narration to analyze cultural texts. Your video should make a clear claim about how a text frames monstrosity, difference, or exclusion. Your goal is not simply to summarize the text, but to analyze the rhetorical strategies used to portray someone as a monster or outsider. You will also compose a short reflection for this project.

Collaborative Assignment: The Monster Archive Project (300 Points): In this project, you will work in groups to build a multimodal research archive exploring how culture constructs certain figures as monsters or social outcasts. Rather than writing a traditional group essay, your group will curate a set of research-based materials that function like a museum exhibit. Your archive should combine written, visual, and audio/visual elements to explain how a particular monster or outsider figure is represented across culture. Possible topics include figures such as the misunderstood monster, the racialized “other,” the social outcast, the artificial being, or another form of cultural monstrosity. Groups must incorporate at least two course texts and two outside research sources.

WOVEN Portfolio (150 points): In lieu of a final exam, you will compose an individual portfolio that illustrates a selection of your best work from the class this semester. You must save various drafts of each assignment throughout the semester in order to show your progress and evolution. Portfolios are due by your final exam time.

Class Participation (100 points): Your participation grade reflects your overall engagement in the course and will be the average of your two self-assessments and my assessment. Participation includes: in-class discussion & engagement (arriving prepared, contributing thoughtfully, participating in small groups, and engaging respectfully with peers and course materials), peer workshops (bringing required drafts, giving constructive feedback, participating fully in partner/group activities, and using workshop guidelines), and professional classroom presence (consistent attendance, punctuality, appropriate technology use, and respectful conduct).

Grades for this course, including the final grade, will adhere to the following scale:

- A: 90% -100%
- B: 80% -89%
- C: 70% -79%
- D: 60% -69%
- F: 59% or below

Attendance

Attendance and participation are essential to success in courses in the Writing and Communication Program. Because of this, you are expected to attend class in person. Not attending a scheduled class session in-person results in an absence.

There may be times when you cannot or should not attend class, such as if you are not feeling well, have an interview, or have family responsibilities. Therefore, this course allows a specified number of absences without penalty, regardless of reason. After that, penalties accrue.

Exceptions are allowed for Institute-approved absences (for example, those documented by the Registrar) and situations such as hospitalization or family emergencies (documented by the Office of the Dean of Students).

Communication is crucial in this class. If you alert me of your absence, I will work with you to figure out how you can best make up any missed work. You may miss a total of four (4) classes

over the course of the semester without penalty. Each additional absence after the allotted number deducts 5 points from your final grade.

* Absences do not excuse you from due dates; due dates for each major assignment, homework, and workshop are marked on the course schedule.

Late Work

For each day that passes after a due date, five points per day will be deducted from your final grade on said project. If you feel like you will not make a deadline, you may always request an extension, but you must communicate with me to discuss a feasible path for you going forward with your work and our course.

Revisions

I will always permit you to revise your work as long as you communicate with me about it.

Sensitive Material

Some of the films and literature assigned in this class contain sensitive material in terms of sexuality and violence. If you have any concerns about content throughout the semester, please speak to me as soon as possible so that we can discuss alternative options.

Use of Generative AI

This course is about growing in your ability to write, communicate, and think critically. Generative AI agents such as ChatGPT, DALL-E 2, and others present great opportunities for learning and for communicating. However, AI cannot learn or communicate for you, and so cannot meet the course requirements for you.

In this course, using generative AI tools in the work of the course (including assignments, discussions, ungraded work, etc.) is allowed only in instances specified by your instructor.

As with any technology, generative AI tools need to be used critically and according to academic and professional expectations. Thus, in instances in which your instructor allows generative AI tool use, you are expected to adhere to these principles:

- **Responsibility:** You are responsible for the work you submit. In instances in which your instructor allows generative AI tool use, this means that any work you submit should be your own, with any AI assistance appropriately disclosed (see “Transparency” below) and any AI-generated content appropriately cited (see “Documentation” below). This also means you must ensure that any factual statements produced by a generative AI tool are true and that any references or citations produced by the AI tool are correct.
- **Transparency:** Any generative AI tools you use in the work of the course should be clearly acknowledged as indicated by the instructor. This work includes not only when

you use content directly produced by a generative AI tool but also when you use a generative AI tool in the process of composition (for example, for brainstorming, outlining, or translation purposes).

- Documentation: You should cite any content generated by an AI tool as you would when quoting, paraphrasing, or summarizing ideas, text, images, or other content made by other people.

Using generative AI tools at times not allowed by the instructor will be considered an infraction of the Georgia Tech Honor Code subject to investigation by the Office of Student Integrity. Likewise, using generative AI tools in the course without adhering to these principles will be considered an infraction of the Georgia Tech Honor Code subject to investigation by the Office of Student Integrity.

Classroom Etiquette

We're all adults, and I expect you to always treat each other and me with respect. Here are a few suggestions:

- Turn off any distracting technology (iPads, cellphones, laptops, etc.) You may keep your cell phone on vibrate, but please keep it in your pocket or backpack. If you must have your cellphone out for emergency reasons, please speak to me before class.
- Laptops may be used to take notes or work during class, but please do not use them for any other purposes during class! I reserve the right to ask everyone to put their computers away. If you must have your laptop due to an accommodation, please speak with me.
- I expect you to pay attention, listen to me and your classmates, and follow directions.
- Class discussions are an integral part of this course, so I expect you to listen and respond.
- Try your best to get to class on time. I know it's tough to find parking and sometimes life just happens but try your best!
- When we conduct our workshops, I expect you to give your peers constructive, respectful feedback.
- When you get to class, be prepared: always bring your notes, literature we are reading (on laptop is fine), and a pen/pencil and paper.

Accommodations for Students with Disabilities

If you are a student with learning needs that require special accommodation, [contact the Office of Disability Services](#) (404-894-2563) as soon as possible to make an appointment to discuss your special needs and to obtain an accommodations letter. Please also e-mail me as soon as possible in order to set up a time to discuss your learning needs.

Student-Faculty Expectations Agreement

At Georgia Tech, we believe that it is important to strive for an atmosphere of mutual respect, acknowledgement, and responsibility between faculty members and the student body. The Student-Faculty Expectations articulate some basic expectations that you can have of me and that I have of you. In the end, simple respect for knowledge, hard work, and cordial interactions will help build the environment we seek. Therefore, I encourage you to remain committed to the ideals of Georgia Tech while in this class.

Syllabus Modifications

This syllabus may be modified as the semester progresses to meet course outcomes and address the needs of members of the class.

Course Completion

Failure to complete any component of the course, including projects, assignments, and stages of projects or assignments, may result in failure of the course, as determined by the instructor of the course in consultation with the Director of the Writing and Communication Program.