

## Gabarit du cours

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**Sigle du cours :** ANG 1103

**Titre du cours :** Composition: Critical Writing

**Trimestre :** Automne 2025

**Titulaire du cours :** Florian Pichon

**Coordonnées :** [florian.pichon@umontreal.ca](mailto:florian.pichon@umontreal.ca)

Disponible sur rendez-vous (en personne ou par Zoom)

### 1. Objectifs et contenu du cours :

This course is designed to sharpen students' ability to think and write critically about literature. It will focus on organizing ideas, constructing strong analytical paragraphs, and shaping coherent essays. Through the study of novels, short stories, poetry, drama, and experimental forms, students will explore how instability, whether emotional, structural, political, or aesthetic, animates much of post-1945 American literature. Throughout the term, emphasis will be placed on outlining arguments effectively, ensuring fluid transitions between ideas, integrating textual evidence, and applying MLA formatting. Regular writing exercises, peer workshops, and discussion-based lectures will prepare students for more advanced literary analyses in future courses.

### 2. Liste (provisoire) des textes à l'étude :

**A consequential part of this course involves the close analysis of selected extracts rather than full texts.**

- "A Perfect Day for Bananafish" (J.D. Salinger, 1948)
- *The Night of the Hunter* (Davis Grubb, 1953)
- *Suddenly Last Summer* (Tennessee Williams, 1958)
- *Ariel* (Sylvia Plath, 1965)
- "The Possibility of Evil" (Shirley Jackson, 1965)
- *Song of Solomon* (Toni Morrison, 1977)
- *Maus* (Art Spiegelman, 1980)
- *She Had Some Horses* (Joy Harjo, 1983)
- *Blood and Guts in High School* (Kathy Acker, 1984)
- *Angels in America* (Tony Kushner, 1991)
- *House of Leaves* (Mark Z. Danielewski, 2000)

### 3. Organisation du cours (facultatif) :

This course is organized thematically around different forms of instability (psychological, familial, identity, textual etc.) as they appear in post-1945 American literature. Rather than progressing strictly chronologically, each session gathers texts by the kinds of disruption they most powerfully stage.

Sessions will alternate between lecture-based discussion and practical writing workshops. At times, students will present the results of their collaborative exercises to the class, encouraging peer feedback and a common articulation of ideas. The overall structure is designed to support students as they move from reading and interpreting complex texts toward producing valuable essays.

To reinforce key concepts and add a playful dimension to methodology and literary knowledge, there will be frequent quizzes (at least once every three sessions). These check-ins will help consolidate what has been previously discussed and hopefully learned, whether it is about technical writing skills, the corpus of works, or important ideas in American literature.

### 4. Modalités d'évaluation prévues :

Participation	15%
Process Assignments	15%
Analytical Papers	20%
Essay #1 : Comparative Commentary	20%
Essay #2 : Dissertation	30%