



Coursebook

M.A./M.F.A. in Creative Writing

M.A. in English

Monmouth University
Department of English

COURSE OFFERINGS
FALL 2025, SPRING 2026



MONMOUTH
UNIVERSITY

ENGLISH

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Seminar Literary Research

Jeff Jackson

EN-502-50

Thursday, 6:05-9:00PM

Methods and materials for composing and presenting graduate research centered upon selected texts chosen by the instructor; bibliography, reference resources, critical analysis, and evaluation of sources; techniques, forms and formats for research projects and papers.

Topics in Contemporary World Literature

Mihaela Moscaliuc

EN-530-50

Wednesday, 6:05PM-9:00PM

This course examines contemporary literary texts from one or more areas of the world outside the U.S. and Britain, along with relevant theories and criticism. This fall the focus will be on fiction and poetry from South and East Asia.

Special Topics in English: Christopher Marlowe

Sue Starke “Quod me nutrit me destruit” (That which nourishes me destroys me)—motto of C. Marlowe

EN-598-50

Tuesday, 6:05PM-9:00PM

Christopher Marlowe (1564-93) was a poet, playwright, and Elizabethan spy. Throughout his lifetime and beyond, rumors have swirled around his alleged homosexuality and dabbling in black magic. It has even been suggested that he was the “real” author of Shakespeare’s plays. Through his contribution to the creation of the Renaissance English tragedy, Christopher Marlowe indelibly marked and transformed this important genre, including the establishment of blank verse, “Marlowe’s mighty line,” as the default meter of English dramatic poetry. This course will examine Marlowe’s plays and poems, exploring them as individual texts and examining the relationships and contrasts within Marlowe’s body of work. We will also examine Marlowe as exponent and innovator within Renaissance artistic movements. In addition, we will examine the critical reception his work has received through the years, from his contemporaries to later scholars approaching Marlowe through various critical and theoretical perspectives.

CW Non-Fiction Workshop

Ken Womack

EN-607-50

Thursday, 6:05-9:00PM

In a workshop setting, students will present their own creative non-fiction pieces for intensive examination by workshop participants. They will also analyze readings in creative non-fiction to understand and become aware of the variant forms, techniques, and approaches used. This course may be retaken for credit.

Fiction Workshop

Alena Graedon

EN-611-50

Monday and Wednesday, 6:05-7:25PM

In a workshop setting, students will present their own short stories and novel chapters for intensive examination by workshop participants. They will also analyze readings to understand and become aware of the variant forms, techniques, and approaches used. This course may be retaken for credit.

Rhetoric and Writing Research and Publishing

Patrick Love

EN-617-50

Monday and Wednesday, 6:05PM-7:25PM

Examines how rhetoric and writing scholars conceptualize, construct, and compose empirical and textual research projects and provides students with an opportunity to sharpen their research and writing skills for the purpose of developing publication-quality presentations and articles for reputable conferences and journals in the field.

Craft Intensive Seminar

John Vercher

EN-652-01

Tuesday and Thursday, 4:30PM-5:50PM

Point of view (POV) in fiction is about so much more than first, second, and third person (close or omniscient). POV encompasses voice, persona, characterization and more. Used creatively, POV can stretch the boundaries of traditional fiction and set the tone for a short story or novel.

In this course, students will learn about the effects and purposes of different points of view in fiction. Students will read selected pieces of fiction from authors (including Wiley Cash, Maurice Carlos Ruffin, Nafissa Thompson-Spires, Han Kang), and others to identify and discuss techniques for depicting and illuminating different kinds of POV. The course will explore how authorial choice regarding POV impacts a reader's experience of a narrative, and their relationship to characters, plot, setting, and other storytelling elements.

Students will explore craft strategies for shifting narrative perspective and consider how POV impacts interiority depictions through writing exercises (which will be peer workshopped) where they will be encouraged to tinker and play with elements of POV and voice in the hopes they might "unlock" something in their own creative work in unexpected ways. Forms of POV explored will include:

- Unreliable narrators
- Unnamed narrators
- Second person POV
- Persona
- Inanimate object as narrator
- Meta narration
- Author as character
- Epistolary form
- Transformation narration (a la Kafka)
- Alternating POV (within and between chapters)

SPRING 2026

British Romanticism

Jeffrey Jackson

EN-537-50

Thursday, 6:05-9:00PM

Investigation of British Romanticism as a self-consciously defined movement in literature. Will also consider how "Romanticisms" have been read and defined historically

Teaching Composition

J.P. Hanly

EN-558-50

Monday, 6:05-9:00PM

A course intended to familiarize English graduate students with the theory and practice of teaching college composition. Readings, lectures, activities, and class discussions will introduce students to major schools of thought on to how to most effectively and ethically theorize and approach the teaching of first-year writing courses. Coursework, writing assignments, and presentations will provide students with opportunities to apply theory to reflectively consider a wide range of practical decisions that go into designing and teaching college composition courses. Students will learn about selecting textbooks, formatting of syllabi, planning and conducting writing conferences, responding to college-level essays, assessing student work, and cultivating an effective learning environment. The course will additionally introduce students to disciplinary organizations and available resources for teachers of first-year writing, as well as address institutional and disciplinary dynamics pertinent to securing a teaching position and pursuing a career as a college-level writing instructor. Students who have taken EN558-50 (Teaching Composition) and completed all course requirements are generally considered to be qualified to teach first-year writing courses on an adjunct basis at Monmouth University (or at other universities and community colleges in the area) upon graduating with their M.A. degrees.

Women In Literature

Susan Goulding

EN-581-50

Tuesday, 4:30PM-7:20PM

Investigates the role of women in literature as writers, readers and subjects. Includes theoretical consideration of gender. Topics vary by semester.

Poetry Workshop

Mihaela Moscaliuc

EN-609-50

Wednesday, 6:05PM-9:00PM

This seminar helps students to develop their skills and voices as writers through the practice of writing and revising, as well as through the practice of reading and critiquing poetry with critical competency and a nuanced understanding of the genre. Therefore, we will generate and revise poems that demonstrate range and skill while concomitantly reading and discussing contemporary poetry.

Fiction Workshop

John Vercher

EN-611-01

Monday and Wednesday, 4:30PM-5:50PM

In a workshop setting, students will present their own short stories and novel chapters for intensive examination by workshop participants. They will also analyze readings to understand and become aware of the variant forms, techniques, and approaches used. This course may be retaken for credit.

Publishing Seminar

Ken Womack

EN-650-50

Thursday, 6:05-9:00PM

A seminar designed for students who are interested in pursuing professional experience in publishing, media, the teaching of creative writing, and related fields. Guest speakers will include authors, editors, agents, and scholars. Professional participation exercises may include curriculum vitae workshops, preparing publication submissions, drafting grant applications, project proposals, query letters, interview techniques, and research into potential professional fields.