



# Coursebook

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

M.A. in English

Monmouth University  
Department of English

COURSE OFFERINGS  
FALL 2023, SPRING 2024



**MONMOUTH**  
UNIVERSITY

ENGLISH

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## **Seminar Literary Research**

**Jeffrey Jackson**

EN-502-50

Thursday, 6:05-9:00PM

**Literature**

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: Caribbean and Latin American Literature and Poscolonialism**

**Mihaela Moscaliuc**

EN-530-50

Tuesday, 6:05PM-9:00PM

**Literature**

We will examine contemporary fiction and poetry written by authors from/with roots in various parts of the Caribbean and Latin America, with particular attention to the legacies of—and ruptures from—colonialism and to strategies of resistance and forms of reclamation. Readings will include works by Jamaica Kincaid, Edwidge Danticat, Derek Walcott, Jean Rhys, Kwame Dawes, Shara McCallum, Yesenia Montilla, as well as selections from theoretical works by Homi Bhabha, Edward Said Kwame Anthony Appiah, Helen Tiffin, Bill Ashcroft, Gayatri Spivak and others.

## **Teaching Composition**

**Patrick Love**

EN-558-50

Monday, 6:05PM-9:00PM

**Rhetoric**

The scholarship and methods of teaching composition with a focus on the collaboration experience of the writing process, one-on-one conferencing, and integration of language skills.

## **Special Topics, The Historical Novel**

**Susan Goulding**

EN-598-01

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

**Literature**

How does creating a work of fiction based on an historical event or era figure help us understand or imagine history? How does creating a character based on an historical figure allow readers to imagine things like motivation, or allow authors to humanize (or demonize) those figures? Why do authors return to particular events or periods in their own historical moments? This course will approach these questions from the perspective of literary history, considering that literature--poetry--was the primary means for communicating history in the ancient world. The development of the novel in the 18th century as an independent genre led in turn to the development of the historical novel. The course will also consider narrative theory, and the consequent (blurry) lines between historical novels and creative non-fictional historical narratives.

## **Creative Non-Fiction Workshop**

**Kenneth Womack**

EN-607-50

Thursday, 6:05-9:00PM

**Non-Fiction**

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.

In particular, students will work with Dr. Womack to position their work for the commercial non-fiction marketplace. Special attention will be devoted to conducting professional non-fiction research, as well as crafting creative non-fiction for consideration by agents and acquisition editors.

## **Fiction Workshop**

**Alex Gilvarry**

EN-611-50

Tuesday, 6:05PM-9:00PM

**Fiction**

Students will analyze in a workshop setting their own short stories for intensive examination by workshop participants. Light reading may be assigned. This course may be retaken for credit.

## **Craft Intensive Seminar (poetry and non-fiction): Language as the 'house of being' (Heidegger)**

**Mihaela Moscaliuc**

EN-652-50

Tuesday, 6:05PM-9:00PM

We will conduct intensive study in advanced creative writing craft techniques through close readings, lectures, discussions, written analyses, and the rigorous application of said techniques through writing exercises and short workshops. This semester the seminar will focus on language and its relation to place as topography and as a way of being in the body and in the world. We will discuss poetry and non-fiction by Ross Gay, Aimee Nezhukumatathil, Mary Oliver, Barry Lopez, Alicia Ostriker, Katie Ferris, Janine Joseph and others, and look at how sentences and lines, syntax and punctuation, pacing and duration serve language in its attempts to name, emplace, explore, question, incite, and surprise.

## SPRING 2024

### **Modernism in Britain and Ireland**

**Kristin Bluemel**

EN-540-50

Monday, 6:05-9:00PM

**Literature**

Questions of what it means to be modern and what it means to experience modernity drove the modernist movement of literature in Britain written in the early twentieth century. We will focus on questions of cultural expansion, examining relations between highbrow modernism and middle and lowbrow modernism as writers elite and popular engaged with the crises and transformations of their modern world.

### ***History and Theory of Rhetoric II***

**J.P. Hanly**

EN-547-01

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

**Rhetoric**

Examines important primary texts contributing to the formation of the rhetorical tradition. Covers from the beginning of the Enlightenment Era (c. 1800 C.E.) through the present and includes attention to historiographical issues, women's and cultural rhetorics, and implications for rhetorical theory and the teaching of composition.

## **Special Topics in Ecocriticism**

**Heide Estes**

EN-598-50

Thursday, 6:05PM-9:00PM

**Literature**

Ecofeminism, post-colonial ecocriticism, eco-crip theory, and other ways of thinking about the interactions between humans and the environment, including animals, landscapes, plants, rocks, and water.

## **Poetry Workshop**

**Mihaela Moscaliuc**

EN-609-50

Tuesday, 6:05-9:00PM

**Poetry**

In a workshop setting, students will present their own poetry for intensive examination by workshop participants. They will also analyze readings in contemporary poetry to understand the employed forms, techniques and approaches. This class may be retaken for credit.

## **Novel Workshop Hybrid**

**Alex Givarry**

EN-611-50

Wednesday, 6:05-9:00PM

**Fiction**

This workshop will be kind to novels and longer manuscripts in additional genres, such as memoirs, creative non-fiction, narrative journalism, and novels in verse. Not working on a novel? No problem. Have a short story that you'd like to develop into long form? Bring it in. Generative exercise weeks will be designed to help you mold your ideas and develop a story that calls for a longer format, while also helping those working on current manuscripts further develop them.

**Craft Seminar****Kenneth Womack**

EN-615-50

Thursday, 6:05-9:00PM

**Non-fiction**

Students will study creative writing craft techniques through close readings, lectures, discussion, written analysis, and the rigorous application of said techniques through weekly writing exercises and short workshops. Genre and seminar topics vary by professor. This course may be retaken for credit.