

Full Issue of MAPWriting Fall 2017

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MAPWriting

The Magazine for the MA in Professional Writing at KSU



Questions about capstone? Our alumni answer them

Learn about what our current students have been up to

Fall Issue 2017

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From the Editor

New semester, new school year, new content. As time passes and our program grows, I hope to be able to share with you the growth and evolution of the MAPW through this magazine. For many of you this may be your very first semester. With the warmest wishes, I welcome you and hope that you enjoy your journey as you explore the different genres and activities that make up professional writing. For those who have been in the program for a while, I welcome you back and invite you to share with us about your time in the MAPW. For those who went through the program and are now alumni, thank you. Your contributions and involvement with the MAPW have shown us what a great program it is. It is refreshing to learn about the different writing projects that take place outside of the academic environment, and it fills us with excitement to learn about the many opportunities that await us.

As a place of conversation, MAPWriting strives to provide content surrounding the different stages of the program. In this issue, alumni share their stories about their post-MAPW life. Also, recently graduated MAPW students talk about their experience with their capstone projects and provide insight into the process of developing a capstone. Student participation in different writing and academic events are also featured as well as special content to honor MAPW alumni and Professor Margaret Walters, who has retired, but has left a beautiful legacy on campus and in our hearts.

I hope everyone has a great semester, whether on campus or outside, and encourage you to participate in our magazine and suggest story ideas.

Sincerely,

Estefany Palacio
Managing Editor



Welcome from Dr. Smith McKoy

Welcome to the MAPW Program at Kennesaw State University. It is my great pleasure to greet you as new members of our community of students and faculty who contribute to this unique program. The KSU MAPW Program is unique. You were wise to select a program that enables you to excel in a primary and secondary program, and one that provides opportunities in Applied/Professional Writing, Composition and Rhetoric, and Creative Writing. Our program is enriched by the diversity of our students and faculty. This, in turn, will enrich your writing, your experiences in the program, and your working lives as professionals. As importantly, students receive one-on-one mentoring from our faculty who have worked professionally in their fields, both within and outside of academia. For over twenty-one years, we have been graduating successful professionals whose work has made our program one of the most sought after programs in the state and region.

We are excited to welcome 13 students to the program this fall. Each of you will find that our outstanding faculty contribute to the excellent reputation of our program. The Kennesaw State University English Department is home to a cadre of Creative Writers working in poetry, fiction and non-fiction who are superb writers and teachers. Our Applied Writing faculty have distinguished records in their professions and in the classroom. Our Composition and Rhetoric Faculty are highly trained in the history, theory and practice of their discipline. All of our MAPW faculty are active writers, teaching professionals and researchers. That is why they are committed to mentoring their students in class and individually. They assure that you will work hard, but they are also dedicated to assuring that your experiences in the program prepare you for your next steps as professionals. They are committed and incredible.

As new members of our community, you will also have the opportunity to connect with our graduates. Our graduates are working as faculty, as writers, as editors, as publishers, and in above-the-line positions in the film industry. They are working in digital and virtual spaces. They are fulfilling their destinies as graduates of this exciting program. Some are even teaching in the department, opening worlds of possibilities for our undergraduate students. As members of the MAPW community, you will also have the opportunity to expand the reach of your work by participating in internships, presenting at conferences, and collaborating with your peers and professors.

You will find that our program is also well-recognized in the wider community. Kennesaw is a part of the Atlanta Metropolitan area. As you already know, Atlanta has a long and remarkable history as both a cultural and business capital. What you will shortly learn is that our location provides our students with additional inspiration and opportunities enhanced by the educational, cultural and social networks available in the area.

Simply put, the MAPW Program empowers our students to truly demonstrate how and why writing connects us all. Your acceptance into our program opened the door to the next, best step in your professional development. Let's do some great work together.

Dr. Sheila Smith McKoy

Chair of the English Department

Ellen Taber



MAPW Alumna Ellen Taber

By Jeff Cebulski

On September 8, Alexis Starks, a KSU senior student-athlete, will formally receive the second Ellen Taber Memorial Scholarship. As the sponsor of this scholarship program, every award ceremony reconnects me not only to this terrific institution but also

to my experience in the English Department as an MAPW student and instructor.

The MAPW program, due to its very nature, is capable of having a significant impact on life outside the classroom walls. My own story attests to that.

In 2002, I was an MAPW student in the penultimate semester of a whirlwind year. I had taken a leave of absence from my secondary English position in Wisconsin to finish a master's degree. I had chosen the MAPW program because it was singular among many graduate writing curriculums, offering a three-tiered academic and practical approach that, I believed then and still believe, was a perfect fit for a teacher who wanted to catch up to what was happening in the world of writing outside the classroom confines. More importantly, to my benefit, the program's leaders accepted me and allowed me to complete my degree in a year (accepting previous graduate credits as a base).

So, I experienced what many teachers should, mid-career: a switch back to student life. Now it was my writing that would receive proper and sometimes humiliating scrutiny. My first papers elicited all sorts of comments (one persistent one was that my writing exhibited my journalistic tendencies and needed some, uh, fattening).

In the meantime, I had to earn some money along the way to pay for lodging and...stuff. Fortunately, I was able to score campus jobs with writing at their centers. One was becoming Sports Editor and sometime feature writer for *The Sentinel*. The other was becoming a tutor in our wonderful Writing Center. Later, I earned funds working for the Sports Information Department.

It was in the Writing Center that I first encountered Ellen Taber, at the time a temporary full-time English instructor (later to become a Senior Lecturer). Perhaps because we were relatively close in age, and more certainly because she possessed the kind of care for students that I tried to demonstrate as a teacher, Ellen and I hit it off. More importantly, Ellen became a mentor of my overall approach, reading draft after draft as we went through the writing

process. It was Ellen who demonstrated what a college writing mentor does, and her influence, along with others in the Writing Center, changed my pedagogy. First back in Wisconsin, and then ultimately in my Lecturer position at KSU, my experience changed the way I interacted with my students as we strove for better writing.

Ellen's mentoring continued even into my instructional years at KSU. Here, Lecturers are expected to create two comprehensive reviews; both include a 12-page self-critical narrative. Ellen, again, became a chief reader and guide. Even when I continued a few style aggravations, she (and several other English colleagues) patiently suggested changes and read how-many-other drafts I sent to her. Eventually, I passed both reviews and became a Senior Lecturer in my beloved department.

What made Ellen into such a fine mentor? I think the key is found in her story. A registered nurse, Ellen, like many in our graduate program, harbored a desire to write. She entered the MAPW program, earned her master's, and in the process morphed her nursing persona into her academic persona. Thus, in a sense, people like me became her "patients." To be a great nurse, one has to have the patience and inner strength to suffer the frustrations of the one who needs care, along with the diligence to see that person through to the "cure." Faith helps, too. The best caring professionals I know see themselves in their roles and believe—whether in the will of God or in their fate—that they are exercising a true purpose that transcends the idea of having a job. Ellen eventually performed her task as one of our General Education 'gatekeepers' well enough to be hired and eventually became a candidate for professor.



MAPW Alumnus Jeff Cebulski Taber Award winner Hunter Arnold, and Ellen's husband Al Taber

One group of "patients" Ellen particularly cared about was the student-athlete. Like me, Ellen believed that different campus cultures serve significant purposes in the holistic education of young adults. She also, like me, felt that athletics was important but had to be integrated into the general academic purpose of the university. Thus, she began a personal effort to reach out to KSU athletes, to mentor them as they began their time in the post-secondary world. She encouraged their advisors to schedule them into her classes. She made sure they came

over to her English building office for course material review. Eventually, her efforts, with her quiet entreaties to fellow faculty, led to KSU forming an official student-athlete mentoring program.

As her KSU career moved forward, Ellen became a published writer (her book *Tybee Days* is, according to one source, housed in the Jefferson Reading Room in the Library of Congress). An accomplished educator, Ellen was ultimately stymied in her attempt to become a professor, but she continued to be involved in her work and our department even while dealing with some family issues. I know because we had several fruitful conversations about Gen Ed pedagogy during her last two years at KSU.

Ellen retired in 2013, and settled into an active post-educational life of service to her family and to her community. So it was a complete shock when, in April 2014, we were informed of Ellen's death, due to a heart attack.

Reaction within the department to this bad news was swift. Talk of memorial efforts began. The English Department, with an idea supplied and organized by MAPW Professor Beth Giddens, decided to create a memorial garden in a cove by the English Building, a wonderful remembrance that can be visited right now.

Meanwhile, I was grieving like many others. A pivotal person in my professional life was gone, and I was motivated to find a way to honor her. A memorial scholarship seemed a worthy vehicle, but I wanted it to reflect the cross-departmental spirit of Ellen's career. I decided to contact Mike Redd, who served as the academic overseer for the Athletic Department during my graduate years. Mike put me in contact with the department, and the planning began. After a few hits and misses, the Ellen Taber Memorial Scholarship was founded. Every year, a \$1000 grant will be awarded to a student-athlete or a student who served a meaningful role within the athletic department. The catch was that this student cannot be receiving any other scholarship at the time of the award. The recipient would be an "old

fashioned" student-athlete type, a true amateur who would have to be in good or significantly improving academic status and of good character. Serving the athletic department or another department in off hours would be a plus. Therefore, the recipient could be a member of a team, one of the trainers, or a tutor to athletes.

While I am responsible to provide funding for the scholarship, I was able to open the scholarship for gifts through the KSU Foundation. With the generous support of Ellen's family and of English Department members and alumni, we were able to grant the first Ellen Taber Memorial Scholarship last year to Hunter Arnold, a senior member of the Track and Field team. The Athletic Department generously organized a ceremony for the occasion that included Ellen's husband Al and Hunter's parents.

I am happy to say that our 2017 campaign, which included a matching donor, has not only garnered funds for this year's award but also given a huge boost to funding for the 2018 award. Our matching donor will be a part of the next campaign as well.

Knowing this, if you have become interested in contributing to this scholarship, please follow this guideline: for a one-time, single contribution, go to www.ksuowls.com/ellentaber and follow directions (the gift is automatically considered tax-deductible). If you wish to commit to a continuous, renewable (such as yearly) contribution, no matter how little or much, contact Erin Wissing in the Athletic Department or contact me at jmc8157 at kennesaw.edu.

Remembering Ellen by this direct connection to student success at KSU is the least I can do to honor her legacy and the legacy of the MAPW program.



Professor Darren Crovitz, Cebulski, Taber Award winner Alexis Starks, MAPW Emeritus Professor Bob Barrier at award ceremony



Ellen Taber, author of *Tybee Days*

Sunday Writers Group



MAPW alumni--(front) Brenda Ledford, Sussan Sutphen;
(back) Saul Adler and Todd Campbell

By Sussan Sutphen

Early in the beginning of Tony Grooms' Advanced Creative Writing class, he advised the students to get into a critique group or form one because feedback from critical readers outside of class is "invaluable." As I looked around the table at the other students, I thought, isn't everyone here enough?

Rather, than forming a new group, I set about finding one. I didn't have to look far. After class, Saul Alder invited me to join Brenda Ledford and Todd Campbell in their critique group formed a few years earlier. I could get a feel for how the group worked and, after a few sessions, if I felt it would be helpful, bring a piece for critique and "see how it goes."

That was roughly ten years ago, and the Sunday Writers Group continues to meet and critique. The group has shrunk and enlarged over the years as we have extended that same invitation to others, but Saul, Todd, Brenda and I continue to work together. We no longer meet every other Sunday, life intervenes, but we manage to get together every four to six weeks.

A good critique group has rules. We set a meeting date and designate who will produce work to critique. The new story or novel excerpt is sent out by email at least a week before the meeting date. Sometimes the piece is a revised version of a previously critiqued manuscript. These are the most fun, because we see how the story reads after our suggestions or edits are incorporated. Of course, the final decision is up to the author. Dates are not changed except for emergencies and only with the agreement of

every member. Not wanting to disappoint the group often provides the needed incentive to sit down at the keyboard!

The critique consists of a type written summary of the reader's overall impression of the story, followed by a high level view of positives and negatives (always positives first), then a line by line list of edits to consider. At the meeting, each member goes through each manuscript page by page pointing out issues. Occasionally, we discover a learning opportunity, often with supporting information from texts or the Internet. The author saves comments to the end, but sometimes an extended discussion of a particular point is warranted. Favorites for prolonged discussion are artistic choices such as point of view, narrator intrusion, gratuitous or narrative dialogue or the authenticity of a character's behavior.

Critique has forced us to be productive. Brenda has written and self-published a trilogy under the pen name Lorraine Tate – *Going Home*, *Love Among Enemies*, and *Steam Dreamers*, set in Civil War Georgia. Her current work in progress is set in World War II. Saul has written two novels, *Revenge* and *Catch and Release*. He is co-author of a self published non-fiction book, *Your Doctors' Manners Matter: Better Health through Civility in the Doctor's Office and in the Hospital*. His current novel is set in a future California. Todd has written three novels, *Death by Fiction*, *Sweet Juicy Baby*, and *First Immortal*. And I have written one novella, "Guardian Angel," and one novel, *Everything Moves to Light* and am working on a third, a murder mystery.

We've also tried our hand at group writing. The result are two screenplays, "Outrageous," a comedy set in

an assisted living community and “Going Home,” the screenplay version of Brenda’s novel. Both were written over a week while on a working retreat in log cabins in the North Carolina and Georgia mountains. Group writing is easier and harder. Ideas get bounced off one another until everyone says “Aha!” A fun experience overall. We have also self-published a collection of our short stories, *Borderlines*. We chose the stories, edited them, had professional editing done, chose the story order, the cover artist and design, found a publisher, selected paper and font, Todd put up a website and, we marketed the book.

Most importantly, the critique group has kept us writing and in the writing we have become better at our craft. The goal is for every story to be the best it can be. From Brenda, “I most love that my talented colleagues are pulling for me to be the best writer I can be. My work is made stronger by their knowledgeable suggestions and, yes, corrections.”

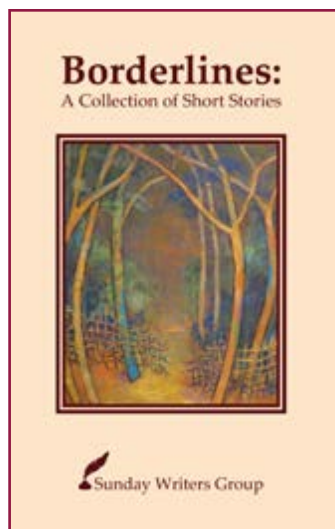
Todd says, “I have a greater audience than myself. On one level, writers write for themselves, explore preferred themes and convey ideas, yet we need an audience to embrace, terrify, and comfort. A critique group provides

readers and an informed audience of unique perspective, backgrounds and points of attention.”

And from Saul, “A critique group can analyze a story and offer opinions as to whether the choices the author has made contribute to its success. In the final analysis, the author makes the decision to use or not use the advice of the critique group, but that’s okay because, once established, the members respect and support each other.”

So when Tony Grooms or any other professor says, “Find a critique group.” Do it. It’s one of the best ways a writer can improve their writing.

Borderlines: A Collection of Short Stories



Saul Adler, MD is a retired fellow of the American Academy of Pediatrics. He writes short stories, screenplays and novels informed by his medical experiences. He has had several previously critiqued short stories published in literary magazines. His book is available through Amazon and BookLogix.

Todd Campbell is Director of Interdisciplinary Studies and University Studies at University of North Georgia. He has had a poem, “First Snow” published in *The Peacock’s Feet*, a literary journal. His short story “Trails End” was first published in *The Signature Series: Golden Short Stories Volume 1*.

Brenda Ledford’s books are available through BookLogix and Amazon or at her website, Lorraine-Tate.com.

Sussan Sutphen, MD is a medical writer and physician with several non-fiction medical articles published on *Medscape*. She has had a short story, “Delivery” published in *Atlanta Medicine*. She writes a blog when the spirit moves her at SussanKaye.com.

*Book available through Amazon and [BookLogix](http://BookLogix.com).



Mackleen Desravines

I graduated from the MAPW program: Spring 2015.

My program concentration and support area were: Creative Writing and my minor was in Composition and Rhetoric.

Some of the great times I had in the MAPW: were when I took Professor Levy's playwriting class. My group was amazing. Whenever we wrote our plays, we could choose our classmates to read it out loud. My favorite play that I wrote was a five minute called "The Grocery Store" about an MAPW student, who was accused of stealing \$20 bill found on the floor. The police were called and the main character had to take a drug test. It was pure comedy that night! In that class, it was like we set our own stage and made magic happen. Other good times were hanging in the TA office with other TAs. I could relax, catch up on work, all while hanging out with my grad school buddies as we laughed and drank way too much coffee. Even moments before class, we would bond and talk about our classes and helped each other out.

I would advice current and/or prospective MAPW students: to get to know your professors. Build real relationships with them because they are so essential to your time in class and after you graduate. There are still professors I speak to and we offer each other advice because we're all now in the field. Those relationships with them are important. This isn't undergrad where you take a class and avoid your professor for the rest of your life. The MAPW program has great professors, who can become a colleague or close associate. Do not shy away from that.

Since graduating form the MAPW: I have become what I went there to become, a Professional Writer. I've used my degree and connections to build my production

company and business as a professional writer. Because of my amazing training in the MAPW program, I went from being an adjunct to teaching full-time instructor at Georgia Highlands College. The program really prepared me for the real world of academia. With stable income and training, I'm moving forward accomplishing my goals.

The projects that I am have created or am creating: as of right now are independent. I created a web series called "The Adjuncts" which can be viewed on Youtube. I've been interviewed several times about the series and it continues to grow. This summer I am planning on shooting two projects. One is a short filmed called "Smoke" and the other one is the 30-minute pilot episode for season II of "The Adjuncts." I am also in the process of creating an online class that teaches people how to create a web series and build a crew. "The Adjuncts" is the biggest project I have out right now. There is a documentary coming out on the making of the series this summer and all of this can be viewed on [youtube.com/mackescapehatch](https://www.youtube.com/mackescapehatch). "Smoke" is a short film based on a true story about a man who went to jail for murdering his first wife, was released and murders his second wife's family. More details on this can be found on my personal web series, Mackleen.com

The professional organizations I belong to are:

[Women in Film](#)
[Georgia Production Partners](#)

Ways to contact me and view my work:

Websites: Mackleen.com and TheAdjuncts.com
Facebook: [The Adjuncts](#) and [Mackleen](#)
Twitter: [@JustMackleen](#) and [@theadjunctshow](#)
Youtube: [Link](#)

Patricia Henritze



I graduated from the MAPW program: 2009

My program concentration and support area were: I had a split major in Creative Writing and Comp Rhet.

Some of the great stories from the MAPW are: At the same time I was in the MAPW, I was also teaching in the Theater program at Kennesaw. I'd tell my pals from the MAPW to peek in and wave during class, because I was teaching in the big lecture hall in the English building. I'd have all 105 students wave back at my friends (and shout their names) during lectures, just to lighten things up.

I would advice current and/or prospective MAPW students: I used the MAPW program to the fullest and tried to publish or submit nearly everything I wrote in classes. My memoir piece and capstone from Linda Niemann's class received honorable mention from the Association of Writers and Writing Programs (AWP) and later won an Orlando Prize from A Room of Her Own Foundation. I was also a Poetry finalist in Agnes Scott's Georgia Writers Festival, which I heard about through the listserv, and I wrote articles for a magazine where an MAPW classmate worked. I think that if you're going to spend time writing, you might as well try to do it well. Even if it's an ordinary assignment it can spark something that becomes part of your body of work.

Since I graduated from the MAPW: I have been teaching at a number of universities – Oglethorpe, West Georgia, Clayton State. I have an MFA Theater from Sarah Lawrence College, so I was already qualified to teach theater on the university level, but with my MAPW I've become more interdisciplinary. For example, one semester at Oglethorpe I taught writing in both the Theater and Art departments. I might not have been qualified to do that without my MAPW degree. In fact, I often teach in two different departments. At Clayton State, I teach in both the Theater and Communications Departments, which uses both my areas of concentration from the MAPW.

I'm also an active theater artist in Atlanta and beyond. As a writer, director and dramaturg, my focus is new works and collaborations. Another area that interests me is performance for non-actors. I've been up to Kennesaw to teach workshops in Linda Niemann's writing classes on how to perform your own material, and I recently did

a workshop for The Atlanta Women's Poetry Collective to help poets prepare for public readings. As an extension of this, I do corporate training, teaching communication skills to executives.

The projects that I have created or are creating are: I'm currently in residence at the Alliance Theater writing a new project: *Idi Amin, America and a Bar of Soap*. It's a solo show inspired by the life of Derreck Kayongo, who also performs the show. Derreck is the CEO of the Center for Human and Civil Rights, but he's also a CNN hero for founding the international aid organization Global Soap. Global Soap recycles discarded soap from hotels and distributes it to populations in need in order to fight hygiene-related diseases. The play is about his life in Uganda under Idi Amin, then as a refugee in Kenya and immigrant in the U.S.

My play *The Bitch of Balaclava*, loosely based on Florence Nightingale, was an O'Neill Conference finalist this year and was developed through Theater Emory's Brave New Works program and Working Title Playwrights. The play is currently in development with a producer in New York.

For several years, I was the Creative Director for *Life Sentence*, a music project about the life of Clarence Harrison, the first man exonerated by the GA Innocence Project. During that period, I also collaborated with performance artist Nicole Livieratos on a number of site-specific events called *Proximity*. We were part of *Creative Loafing's* "Best of Atlanta" list for 2011, which was very cool and surprising.

As you can see, I combine my theater, communication and writing skills in a wide variety of ways, working as a performer, teacher, trainer, playwright and dramaturg. I just finished working at the Alliance with their Theater for the Very Young program, which I loved. I don't know if I have a short attention span or if I'm just curious about everything, but I like to keep my work life interesting.

Here are some of my favorite recent projects:

Idi Amin, America and a Bar of Soap will be performed at the [Alliance Theater](#) on May 16th. People can find out the details, as we do, on our Facebook page and follow us for

future performances.

The Bitch of BalACLava; in addition to being an O'Neill finalist, just received Honorable [Mention](#) in the TRU Voices Series in New York, and had a showing at the Alliance Theater in 2015.

Undone: my extreme Shakespeare adaption was performed by Skyline Stageworks in 2014. It was called a "must see" by the [Shakespeare Standard](#).

Inside Voice: a collaboration of women writers at all stages of their careers was part Theater Emory's 2015 [Breaking Ground series](#) and I co-curated the residency and performance.

The organizations I belong to are:

[New Play Exchange/National New Play Network Member:](#)

[Working Title Playwrights Lifetime Member](#)

[Hambidge Arts Center Fellow](#)

[Dramatists Guild of America Member](#)

Ways to contact me and view my work:

[New Play Exchange Profile](#)

[Facebook](#)

[My playwriting website](#)



Tabitha Akins

My graduation year is : Spring 2017

My MAPW concentration and support area are: Applied; Composition and Rhetoric

My capstone project: My capstone project was titled [Creating a Web Presence for a Small Business Using a Holistic Content Strategy Approach](#). This project used a content strategy process to revise a small business website, in order to better meet the content needs of the business and its customers. It involved several activities, including, but not limited to, conducting a content inventory and multiple content audits, creating several reports and presentations, and learning how to work with the client's chosen content management system to rebuild the client's website.

My capstone committee is: Dr. Sergio Figueiredo and Dr. Todd Harper

On capstone planning: I first spoke with Dr. Figueiredo and Dr. Harper about the general idea for the project and asked their agreement to be on my committee. Once I received their approval, I consulted Terri Brennen about the overall capstone process, the proposal requirements, and important timeline concerns. From this meeting, I spent several months drafting my proposal, emailing my committee members about advice, and working out the schedule for the project's deliverables.

On capstone research: The research process was one of the most enjoyable parts of the capstone for me. I started with a list of books and resources that I had previously

compiled the semester before my capstone was to begin. In this way, the research process was a bit different from previous projects, since I was not starting from scratch. At the time of my proposal creation, I already had a solid list of about 25 sources from which to start. After reading those initial materials, I combed through their bibliography sections to find any other relevant materials. In the end, I spent about four months reading and expanding my content strategy knowledge base, until I felt that I was appropriately saturated in the conversations and theories of the field.

My favorite part of creating my capstone was: Figuring out what my client's and her customer's content needs were. Inventories and audits can be a bit tedious; however, the information that comes from them is invaluable. It was thrilling to find which content areas needed the most work and which were already working. Communicating those results to the client and my committee was also an enjoyable experience.

For those who are starting to think about capstone: My best advice would be to start talking about your capstone ideas with potential committee members and MAPW faculty as soon as you possibly can. My early conversations with Terri Brennen, Dr. Figueiredo, and Dr. Harper were invaluable. I would also recommend reviewing previous student's capstones. Reading through similar capstones helped me to orient myself to the project and feel less like I was wandering through unknown territory.

Carma Peña



My graduation year is: Spring 2017

My MAPW concentration and support area are: Applied Writing and Creative Writing

My capstone project: “[Doorway to the Deep: Memoirs of Enduring Endometriosis and Embracing Life After Loss.](#)” As the title suggests this will be a memoir.

My capstone committee is: Dr. Anne Richards and Dr. Margaret Walters

On capstone planning: a) The planning process began in my very first class in the MAPW program entitled, “Writing Book Proposals.” Dr. Jim Elledge was teaching the class at the time, and presiding over the MAPW program as Director. While I had no idea what I would write about when I enrolled, eventually, through workshops with classmates and feedback from Dr. Elledge, I created a hybrid text combining the genres of memoir and self-help. The memoir portion chronicles my spiritual, emotional, and physical journey through a long history of endometriosis, while the corresponding self-help section of each chapter covers psychological issues that can attend endometriosis and infertility such as grief, loss, chronic pain, etc. Suggestions and recommendations for coping are offered to the reader consistent with my personal experience in dealing with endometriosis and infertility, and my professional experience as a mental health clinician for over ten years, and licensed in three states.

b) I wrote the proposal in Nov 2016, two weeks before the deadline, to allow my professors to make any changes they thought might be appropriate. In retrospect, I would not recommend waiting so late to start writing the proposal! The template is a bit more involved than what you expect even if or especially when you think your work is mostly or completely done as I was the case with me. Truthfully, I coasted a bit because I had already written both a book proposal and five chapters which more than met the minimum page requirement—all of which had been workshopped and on which I had earned A’s—and that did not even begin to tell the story! The lesson: start sooner than two weeks as you will also be creating the schedule to which you will need to adhere. So, think it through!

c) Communication with my committee was entirely email

for me. Not only do I work a demanding full-time job requiring fifty plus hours per week, I also travel for work, and I am a graduate research assistant. Therefore, hunting someone down in person was nearly impossible for me. I lived and died by emails, that said, I often had to email multiple times to ensure that the message was received or that my committee kept their deadlines. That was far and away the biggest stressor for me because of my inflexible work schedule. In order to mitigate that stress, my recommendation is two-fold: a) build time into the schedule you create for them to fall a little behind and it not to impact the work you do. In other words, don’t make your schedule or turn-around times too tight, and b) don’t be afraid to be professional, but persistent in getting the answers you need. Your committee is busy like you! If you are concerned that you are pestering your committee members, engage in a little meta-communication—ask them how they want you to communicate with them so that you both get what you need .

On capstone research: The research was EXTENSIVE. I have never researched so much on such a wide variety of topics, because I am dealing with an array of psychological issues as they arise from the memoir section. My committee did a great job of poking holes in weak areas and fortifying strong ones. Under their direction, the working bibliography expanded exponentially. I became appropriately cautious when using imply versus infer, learning when to draw conclusions and when to hedge because the research was not there to support my suppositions. Ultimately, I became appropriately confident in knowing how to create solid content that is well supported by a body of strong, peer-reviewed research.

My favorite part of creating my capstone was: Telling my story well. Anyone can tell their story, but it is very difficult to tell it in a manner that is meaningful, captivating, even life-changing. As a therapist, I have heard many stories that have changed my life. My hope is that something in my story, the things that I have faced, will help the women or caring partners of those who endure this debilitating condition called endometriosis for which there is no cure.

For those who are starting to think about capstone: Start early and find something which interests and about which you are passionate!

Jessica Sager



Picture Credit: Ana Overton

My graduation year is: Spring 2017

My MAPW concentration and support area are: Applied writing and creative writing. My ideal writing career is either editing fiction professionally or being a full-time writer!

My capstone project: My capstone's title is "The 'Wizards' Guide and Chapters." It consists of the first few chapters of a fantasy novel, along with a guide to the characters and their world. The medium of delivery is Word document.

My capstone committee is: Dr. Margaret Walters and Dr. Sergio Figueiredo, who were both wonderful!

On capstone planning: I hadn't written a proposal for some time, so that part was actually pretty challenging and intimidating! Luckily, both of my mentors were super helpful throughout the process. My schedule was pretty loose, which turned out to be a good thing. I got quite sick in January and wasn't able to work on my capstone much. Later in the semester, though, it seemed like I did nothing but work on the capstone! My initial plan was to research then write but, after a little research, I realized that I would come up with much better research questions after I started the writing!

On capstone research: I'd never researched for fiction before. It's a very different process than researching a paper because there is a huge variety of subjects that need to be researched. Since I was working on an urban (modern-day) fantasy, I needed to know a little bit everything from mythology to criminal justice! I spent most of the semester surrounded by eclectic, looming piles of books, and I got some odd looks at the library checkout desk!

My favorite part of creating my capstone was: My goal, ever since I was very young, has been to be a fantasy writer. Using my writing and research training to start creating something publishable is the first step in transitioning from a writer-in-training to a working one!

For those who are starting to think about capstone: You can never start too early! But do wait for the right idea to come along. Your capstone should be something you are proud of, something that you really want to do. Don't be afraid to go a little outside of your concentration or try something funky.



Rachael Konke

My graduation year is: Spring 2017

My MAPW concentration and support area are: MAPW Applied Writing

My capstone project: Technical Manual- [Portosystemic Shunts in Cats: Management and Care](#)

My capstone committee is: Laura McGrath and Linda Neimann

On capstone planning: I completed my capstone in one semester, so I was constantly working on it this semester. I set aside 4-6 hours a day to work on my capstone. I was on a very strict schedule and I really had to work hard to make myself adhere to that schedule.

On capstone research: Because I was completing my capstone in one semester, my research process was a little different than other projects. I couldn't waste any time on unnecessary research. My topic was about veterinary animal care, so I went to Emory and UGA to research my topic because they offer veterinary programs. I've never gone to specific libraries before for specialized research, but it was very helpful. Emory and UGA had specialized resources that were unavailable at other typical libraries.

My favorite part of creating my capstone was: My favorite part was publishing it at the end. It is my first full book publication, and I could be more pleased or proud of how it turned out.

For those who are starting to think about capstone: I would tell them to start early. I was able to finish my capstone in one semester, but it was a lot of work and a lot of stress. It would have been much easier to do across two semesters. I would also suggest a lot of outlining and pre-planning. I don't usually spend a lot of time outlining, but I did with this project because it was so large. Outlining and pre-planning is absolutely necessary in a project of this size. Sticking to the schedule is equally as important. With extremely large projects it very important to stick to a schedule.

Judy Benowitz



My graduation year is: Spring 2017.

My MAPW concentration and support area are: Creative Writing with Applied Writing as my support area.

My capstone committee: During the fall semester of 2017, I contacted Dr. William Rice and Dr. Linda Niemann with an abbreviated book proposal of my memoir. They agreed to work with me the following spring semester to write the memoir as my capstone.

On capstone planning and for those who are starting to think about capstone: Although Kennesaw advises students to take two semesters to complete their thesis, I did mine in one semester along with taking my last applied course required to graduate. It was a lot of work--150 pages of script. Now, I understand why the University advises you to take two semesters, but my memoir was already written so I just needed to edit and polish it. Also, I met with my committee once a month in person or via email, reviewing 30 pages each session.

My capstone project: “[Highway 11](#)” is a 60,000 word nonfiction I have been writing for seven years. My biggest challenge was the opening chapter-- where to begin to engage my reader. My committee helped me chose the best place to begin. After reading three versions, we found one that worked well for the story.

With a BA in Drama, a public reading of my work was a natural choice rather than an oral defense with my committee. Dr. Margaret Walter’s classroom provided the venue with an enthusiastic audience of classmates, invited faculty, my husband, and friends. The final PDF was submitted to digital commons at Kennesaw.

I am a story teller published in both fiction and nonfiction short stories. I also write poems, plays, and screen plays. I hope to advance beyond the short story to a book. During my last semester at Kennesaw, I took a biography course with Dr. Walters. I wrote about my mother as a US Navy WAVE during WWII. I enjoyed researching her and hope to make her story a prequel to my memoir.

My favorite part of writing the capstone was:

Editing with my committee. Moving different sections of the story sometimes changed the tone. I would advise anyone contemplating their capstone to find something they enjoy writing about, and it helps if they have been working on it for a while and have pages already generated. That is the whole reason I enrolled at Kennesaw State University—to learn to write a book.

On capstone research: I have lived a long life—68 years of memory and history of this country. Most of my research comes from my memory, but I wanted this story to read like historical nonfiction written in the first person. Since my memoir dates from 1950 to 2010, I researched many historical events I grew up watching on TV. This gave me a frame of reference for the culture of that time.

My high school was integrated in 1965. The short story is in my memoir. I was a hippie protesting the Vietnam War in Atlanta for the Age of Aquarius in 1969. While attending school at Georgia State University, I read “The Great Speckled Bird” an underground newspaper written by activists at Emory University. This is also where I met my husband, Bob, a nice Jewish boy, and I converted to Judaism.

In 1972, as a flight attendant for United Airlines, I lived in Washington D. C. during the Watergate Scandal. I read Bob Woodward and Carl Bernstein, journalists for the Washington Post that landed on my doorstep each day. My research helped me with details. On my flights, I met many famous people including Senator Ted Kennedy, who would become the Lion of the Senate after 50 years of service. I wrote little character sketches of these people from memory, but I also used google to research their history and details of the facts and chronology. My career with United ended in 1981 with Deregulation also known as Reagonomics. I was an actress in Los Angeles. Seduced by the movie industry in the ‘70s, I went back to school for a degree in Drama from the University of California, Irvine.

I researched all of these historical times to enrich my story: a story that is a snapshot of a time gone by.

PEN

Publications, Events, News

Faculty Publications

Sergio Figueiredo

Book

Töpffer, Rodolphe. *Inventing Comics: A New Translation of Rodolphe Töpffer's Reflections on Graphic Storytelling, Media Rhetorics, and Aesthetic Practice*. Trans. Sergio C. Figueiredo. Anderson, SC: Parlor Press, 2017.

Chris C. Palmer

Research articles

and Elan D. Louis. "Tremble and tremor: Etymology, usage patterns, and sound symbolism in the history of English." *Neurology*, vol. 88, no. 7, 2017, pp. 706-710. [Link](#)

"Measuring productivity diachronically: nominal suffixes in English letters, 1400–1600." *English Language and Linguistics*, vol. 19, no. 1, 2015, pp. 107-29. [Link](#)

H. William Rice

Short Stories

"Finding the Woods," *Gray's Sporting Journal*, 2016, pp. 24-29; 99-101.

"Pursuit," *The Sewanee Review*, 2016, pp. 214-232. Winner of the 2016 Andrew Lytle Fiction Award.

"Spring Trout," *Big Sky Journal*, 2016, pp. 102-106. [Link](#)

"Emerging," *Gray's Sporting Journal*, 2015: 38- 43; 102.

Jenny Sadre-Orafai

Book

Malak. Platypus Press, 2017. [Link](#)

Anthony Grooms

Story in Anthology

"Selah" in *Atlanta Noir*. NY: Akashic Books, 2017. [Link](#)

Ralph Wilson

Poem- [Link to Audio](#)

"Around Midnight." in *The Antioch Review*, 2015. [Link](#)

Jeanne Bohannon, Jonathan Arnett and Ella Greer

Conference Proceedings

"Learning Information Literacy Across the Curriculum (LILAC) and Its Impacts on Student Digital Literacies and Learning across the Humanities." *Professional Communication Conference (ProComm) IEEE International Proceedings*.

Alumni Publications

Alla Umanski

Op-Ed piece in the *North Fulton Herald*

Cheryl Stiles

"Recalling Oppenheimer." *Nuclear Impact: Broken Atoms in Our Hands*, Ed. Teresa Chuc. Shabda Press, 2017. [Link](#)

"These Fatals" and "Elemental." *The World is Charged: Poetic Engagements with Gerard Manley Hopkins*. Eds. Daniel Westover and William Wright. Clemson University Press, 2016.

Christopher Martin

Book

This Gladdening Light: An Ecology of Fatherhood and Faith. Mercer University Press, 2017, recipient of the Will D. Campbell Award in Creative Nonfiction. [Link](#)

Essays

"Of War and the Red-tailed Hawk." *Still: The Journal*, 2017,

named Judge's Choice by Sonja Livingston in Still's 2017 Literary Contest. [Link](#)

"Reckoning These Ruins: White Silence, White Structure, and Regard for Black Lives." *New Southerner*, 2015. [Link](#)

Multimedia Essay

"American Bestiary." *Lime Hawk*, 2015. [Link](#)

Poems in Anthologies

"Parable of the Red-tailed Hawks" *The World is Charged: Poetic Engagements with Gerard Manley Hopkins*, Clemson University Press, 2016. [Link](#)

"Parable of the Carolina Chickadee" and "Visiting Wildman's Civil War Surplus and Herb Shop." *Hard Lines: Rough South Poetry*, University of South Carolina Press, 2016.

"Marcescence." *Stone, River, Sky: An Anthology of Georgia*

Alumni Publications Continued

Poems, Negative Capability Press, 2015. [Link](#)

Poems in Journals

“Jesus Year” *Fourth River*, 2016. [Link](#)

“At Paradise Garden” (*Thrush Poetry Journal*, 2016). [Link](#)

“Catching Salamanders at Indian Grave Gap” (Bridge Eight, 2015) print

“Psalm 139” (*Broad River Review*, 2015) print

Interview

“Go to the Ground: An Interview with Christopher Martin” (*Poecology*, 2015). [Link](#)

Jessica Nettles

Short Stories

“The Undead Have No Dignity.” [Link](#)

“Family Inventions.” [Link](#)

“We All Gotta Eat.” [Link](#)

Kathleen Brewin Lewis

Poetry Chapbook

“July’s Thick Kingdom,” 2015. [Link](#)

Publications in the following literary journals:

“Cider Press Review,” “Still: The Journal,” “Yellow Chair Review,” “Crack the Spine,” and soon, “Tar River Poetry.”

Lisa M. Russell

Book

Lost Towns of North Georgia. [Link](#)

Listen to an interview with Lisa on Georgia Public Broadcasting. [Link](#)

Patricia Henritze

Play

Idi Amin, America and a Bar of Soap. [Link](#)

Raymond L. Atkins

Book

Sweetwater Blues. [Link](#)

Essay

South of the Etowah. Essays. [Link](#)

Sarah Boslaugh

Books

Drug Resistance. ABC-CLIO, 2017.

Careers and Occupations. Gale Cengage, 2015.

reference book, Editor in Chief: *The SAGE Encyclopedia of Pharmacology and Society* (Thousand Oaks, CA: SAGE Publications, 2015).

Essay

“Down the Disney Rabbit Hole: Two Variations on Lewis Carroll’s Classic” in *It’s the Disney Version! Popular Cinema and Literary Classics*, ed. Douglas Brode and Shea T. Brode (Lanham, MD: Rowman & Littlefield, 2016)

Keaton Lamle

Story

“Hot, Sticky & Sweet.” *The Bitter Southerner*. [Link](#)

Article

“46,000 fans a game: Atlanta United’s strange success far from soccer’s heartland” in *The Guardian*, 2017. [Link](#)

Krystina Madej

Book

Physical Play and Children’s Digital Games. Springer, 2016. [Link](#)

Student Publications

Valerie Smith

Poem

“Curly Blue.” in *South 85 Journal*, 2017. [Link](#)

Daniel Lumpkin

“Nonprofit Step by Step: A Podcast Series.” in *Soundcloud*, 2016. [Link](#)

Events and News



Takashi Doshier and Professor Aaron Levy discuss film industry in Georgia

Script Writer and Director Takashi Doshier Visits KSU

On March 7th, The English Department, the MAPW, and the Georgia Film Academy hosted script writer and director Takashi Doshier, who discussed the film industry in Georgia. He also took this time to present clips of his new film, "Moonshine," and engaged in conversation with the attendants.

Students Participate in the Southeastern Writing Center Association Conference

Outside of campus events included presentations by several of our students at the Southeastern Writing Center Association (SWCA) Conference. In one of the conference sessions, graduate students Bailey McAlister and Kelsey Medlin and undergraduate student Laura McCarter engaged with their audience through a mock online session that looked at how tutors can remotely interact with students who need help with their writing.

McAlister, McCarter, and Medlin focused their presentation on how online tutoring affects the identity of the student and the tutor. They discussed how students might feel more comfortable in an online setting when obtaining educational help because the online environment does not require the students to disclose any unnecessary information about their identities.

In a different session of the SWCA Conference, graduate students and teaching assistants Dustin Ledford, Victoria Banks, and Shannan Rivera held a discussion on game design and writing, by including topics in their presentation like tutoring game design students and how classic character types from literature are reflected in video game stories.



While Kelsey Medlin and Laura McCarter act as the tutor, Bailey McAlister uses her phone to interact as the student needing help with a paper



Dustin Ledford, Victoria Banks, and Shannan Rivera discuss how the classic character types from literature are reflected in video game stories

Events and News Continued

Students Participate in Booth Open Mic Contest

Three MAPW students participated in the Booth Open Mic Contest, sponsored by the Booth Writers' Guild. Maryann Lozano placed second in the contest for her story, "Earworm." Other students who participated were Leata Thomas and Elizabeth Roberts. The judges commented that all of their stories were "compelling." Booth Writers' Guild, which sponsors the competition, is a literary service organization based at the Booth Western Museum in Cartersville, GA, and focuses on writing about the West. It is directed by MAPW alumnus T.W. Lawrence.



MAPW Student Maryann Lozano at the Booth Open Mic Contest



MAPW Student Valerie Smith poses with her Outstanding Student Award

Student Presents at the Atlanta Collegiate Leadership Summit, Earns Outstanding Student Award

MAPW Student Valerie Smith lectured on leadership at the Metro Atlanta Collegiate Leadership Summit. She addressed the issue of critical communication skills in writing workshops. Smith also participated in the KSU Symposium for Student Scholars and read recent poems. In recognition of her academic performance, Smith received the MAPW Outstanding Student Award.



MAPW Alumna Cheryl Stiles reads at DBG College Day

MAPW Students, Alumni, and Faculty Participate at the Decatur Book Festival

Valerie Smith, along with MAPW Alumna Cheryl Stiles, participated at the College Day Poetry Reading at the Decatur Book Festival on September 3, 2017. They gave heartfelt readings to an audience of more than 75 people and were joined by KSU undergraduate poets, Tessa Hilton and Tyra Douyon. The poems ranged in content, but focused largely on relationships, especially with parents.

Using the performer Elvis Presley as a vehicle, Cheryl memorialized her mother. Using the metaphor of heavy books, Valerie spoke about an evolving relationship between a daughter and father. Cheryl also gave a short tribute in memory of Alumna Precious Williams who recently died in a car crash. College Day, sponsored by Poetry Atlanta, invites poets from local universities to perform at the Decatur Book Festival in downtown Decatur, GA. The Book Festival is the largest independent book festival in the country. Other MAPW affiliated writers, Molly Brodak, Sergio Figueiredo, Tony Grooms, and Man Martin participated in the Festival.

Events and News Continued



MAPW Alumna Leigh Takata

MAPW Alumna Screens First Film

MAPW alumna, Leigh Takata, screened her first film, “Dear Women,” on June 17, 2017. The film documents the stories of women who have been abused and/or assaulted and live in Atlanta and surrounding areas. More on the story can be found [here](#).

MAPW Student Accepted into International Conference

Student, Kelsey Medlin, was accepted into the Great Writing International Creative Writing Conference, which takes place at the Imperial College in London, UK. Medlin’s presentation focuses on the lack of cultural diversity in the publishing industry. More on the story can be found [here](#).

MAPW Student Launches Podcast Series

Student Daniel Lumpkin launched his podcast series “Nonprofit Step by Step,” a series focused on helping nonprofit organizations tell their stories. His first podcast episode followed Georgia Wildlife Federation’s (GWF) program, *Georgia Hunters for the Hungry*. The program donates thousands of pounds of venison to the community in need. The episode was featured on the GWF website. More on the story can be found [here](#).



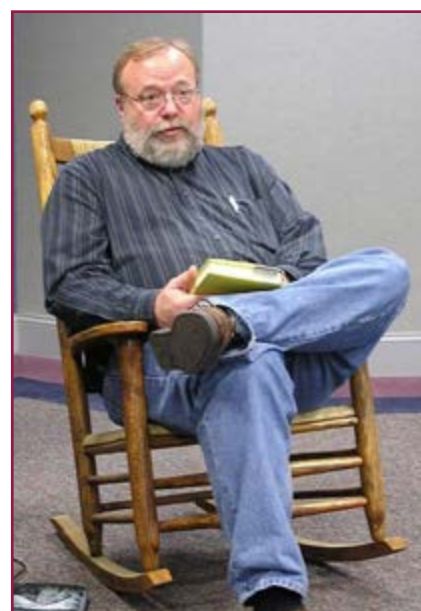
MAPW Student Daniel Lumpkin

MAPW Alumnus Honored with Lifetime Achievement Award

Alumnus [Ray Atkins](#) was honored with a Lifetime Achievement Award at the 53rd Annual Georgia Author of the Year Award (GAYA) on June 3, 2017. The citation noted that “his work is laced with his wonderful humor that makes one chuckle and laugh out loud.” Raymond teaches at Georgia Northwestern Technical College and the Reinhardt MFA program.

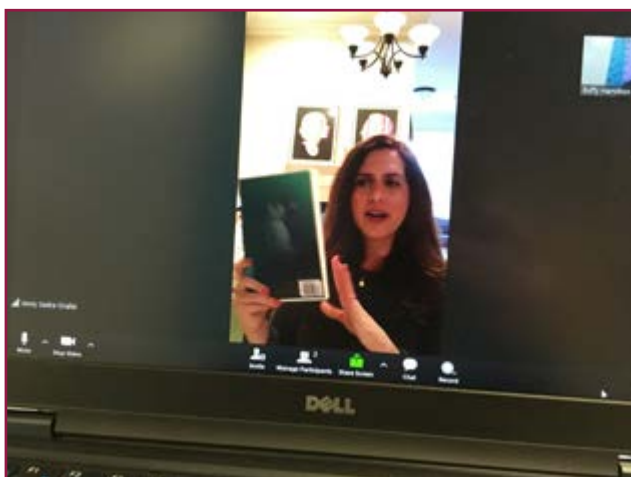
Other MAPW honorees were Molly Brodak for her memoir, *Bandit* and Anne Corbitt for her novel, *Rules for Lying*.

Outgoing Georgia Writers Association Board President Alumnus, Chris Ward, who served as master of ceremony, and outgoing Director and retired MAPW professor, Margaret Walters, were honored and thanked for their service.



MAPW Alumnus Ray Atkins

Events and News Continued



Professor Jenny Sadre-Orafai on webcast with Chesatee Academy students

MAPW Instructors Inspire Middle Schoolers

During the Spring 2017 semester, four MAPW instructors participated in separate teleconferenced programs with Chesatee Academy in Gainesville, GA. The instructors talked about their writing and encouraged the middle schoolers to create fiction and poems of their own. "Their enthusiasm about how the literary arts are shaping their every day writing made sharing poetry and the writing life with them exciting," reported JoAnn LoVerde-Dropp, one of the instructors.

Other participants were Melanie Sumner, Bill Rice, and Jenny Sadre-Orafai. After the virtual

visits, the Chesatee Academy teacher guided the students in the creation of an anthology called "SOAR Creative Writers: Passages of Promise." "I learned so much today as a writer and teacher, and I know my middle school writers did, too!" said Hamilton of Jenny Sadre-Orafai's virtual visit.

KSU Mourns the Loss of Alumna

Precious C. Williams, MAPW Alumna and Senior Graduate Admissions Counselor at KSU, died on Wednesday, August 30th, after a fatal automobile accident. She was a respected and gifted individual who made a great impact on her community.

Williams earned a Bachelor of Arts in English in 2009 and a Master of Arts in Professional Writing in 2013 from Kennesaw State University.

MAPW Community on Video

Check out the video interviews featuring MAPW faculty, students and alumni.

[Kathleen Brewin Lewis](#)

[Daniel Lumpkin](#)

[Leata Thomas](#)

[Valerie Smith](#)

[Margaret Walters and Martha Bowden](#)

[Hannah and Maryann Lozano, Daniel Lumpkin, Kristin Tardio](#)

[Arthur Harris](#)

[Melva Robertson](#)

[Aaron Levy](#)

Resources for Writers

[MAPW Website](#)

[MAPW Facebook](#)

[MAPW Youtube](#)

[KSU Writing Center](#)

[Georgia Writers Association](#)

[Atlanta Writers Club](#)

[KSU English Department-Resources](#)

[Atlanta Press Club](#)

[Georgia Center for the Book](#)

[New Pages](#)

[Poetry Atlanta](#)

[Booth Writers Guild](#)

[Play Pen Open Mic](#)

[Writers @ the Wrecking Bar](#)

MAPWriting

Fall 2017

We would like to thank all of the MAPW students, alumni, and faculty who shared their stories in this issue.

Cover Picture: MAPW student Shannan Rivera explains to interested audience member after her panel at the Southeastern Writing Center Association Conference in Spring 2017.

Editors

Managing-Estefany Palacio

Senior-Tony Grooms

Associate-Sergio Figueiredo

Are you involved with the MAPW and
would like to be featured in our magazine?

Contact us!

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