

M.A. Professional Writing Spring 2026 Course Descriptions

Course	Concentration	Certificate
PRWR 6000/001 Intro to Professional Writing W 6:30-9:15 PM with Dr. M. Todd Harper CRN 14174	All (Core Course)	n/a
<p>This course introduces students to the three MAPW concentrations, focusing on key issues, theories, stylistic conventions, and research methods specific to each field and those that cut across all three concentrations. Students engage in reading and discussion, practice with rhetorical grammar and style, critique and application of research methodologies, and writing and revision strategies essential to professional writers' work. Students build foundations for completing program requirements and course work within their concentration and support areas.</p>		
PRWR 6141/W01 Prompt Engineering for Writers TH 5:00-7:45 PM (Online) with Dr. Jeanne Law CRN 14183	All Concentrations	AIWT, WIA
<p>Focusing on the rhetorical processes involved in engaging with large language models (LLMs), the course offers students advanced instruction writing inputs to elicit useful, relevant, accurate, and ethical outputs from AI. The course will involve substantial AI-infused writing to prepare students for careers as professional writers in corporate, nonprofit, and governmental organizations.</p>		
PRWR 6151/001 Digital Storytelling T 5:00-7:45 PM with Dr. Kim Haimes-Korn CRN 14197	All Concentrations	AIWT, WIA
<p><i>Storytelling is the most powerful way to put ideas in the world – Robert McKee.</i> Stories shape both our personal identities and our culture. Stories move us, entertain us and affect social change and public awareness. In this Digital Storytelling course, we will focus on the theory and practice of narrative composition in digital environments including text, image, audio, and video. Students learn to compose rhetorically dynamic and engaging digital stories that explore a variety of types, techniques, audiences, and purposes (for personal and professional contexts). The projects include a personal narrative story, a Sense of Place Project, and a Community Engagement Project, among others as we explore the critical and creative approaches to narrative and visual design. This course serves MAPW students in all three concentrations: Creative, Applied and Rhetoric and Composition.</p>		
PRWR 6153/001 Writing with AI TH 5:00-7:45 PM with Dr. Sean Ayres CRN 14182	All Concentrations	AIWT, WIA

<p>This topics course explores the intersection between writing practice and artificial intelligence. Through a genre-based approach, students develop strategies for deploying AI ethically and professionally for creative, applied, and research writing projects.</p>		
<p>PRWR 6255/W01 Grant & Proposal Writing W 6:30-9:15 PM (Online) with Dr. Jeanne Law CRN 14200</p>	<p>Applied Writing</p>	<p>WIA</p>
<p>This course focuses on types of proposals and grant applications written by businesses and nonprofit organizations. Students research, plan, draft, and finalize a business sales proposal, a letter proposal to a foundation, and a grant application to a government agency. These service-learning assignments involve students in working with actual organizations and/or clients and in collaborating with classmates. Students will learn about the careers available to professional writers who specialize in proposal and grant writing.</p>		
<p>PRWR 6440/001 Professional and Academic Editing M 6:30-9:15 PM with Dr. Tamara Powell CRN 17684</p>	<p>Applied Writing, Creative Writing</p>	<p>AIWT, CW, PEP, WIA</p>
<p>The study and practice of professional and academic (trade, professional, educational, and scholarly) editing for magazines, journals, books, and textbooks. Editorial divisions of labor and approaches and responsibilities of editors, along with the introduction to text development, acquisition, and line editing.</p>		
<p>PRWR 6440/W01 Professional and Academic Editing Online with Dr. Erin Bahl CRN 14196</p>	<p>Applied Writing, Creative Writing</p>	<p>AIWT, CW, PEP, WIA</p>
<p>In this iteration of Professional and Academic Editing, our focus is on “Editing and Publishing Multimodal Documents.” Editing has always been a multimodal practice. Editors need to pay attention not only to well-crafted text that meets stylistic expectations, but also to dimensions beyond text such as visual design, spatial layout, and reader interaction. Furthermore, the way we design, produce, revise, distribute, and consume documents increasingly situates text amidst a range of other media channels, including image, audio, video, and interactive elements. These documents open up new opportunities and challenges for editing and publishing in academic and professional contexts.</p> <p>Throughout the course, we’ll practice developing and editing multimodal documents (such as journals, online media content, and websites), supported by critical reflection and systematic documentation. We’ll consider how multimodal documents communicate ideas, and how that influences editorial feedback from conceptual development to line and copyediting. We’ll explore tools for editing multimodal documents, managing files, and facilitating collaborative workflows. We’ll investigate editors’ responsibilities for ensuring multimodal documents are accessible. Finally, we’ll research multimodal editing in both</p>		

industry and academic contexts, and consider what our findings mean for our own professional development as editors.		
PRWR 6460/001 Fiction Writing I M 6:30-9:15 PM with Prof. Garrard Conley CRN 17686	Creative Writing	CW, WIA
This seminar and workshop course in the writing of fiction introduces the fundamental theories and techniques. Various fiction genres may be studied. Small group critique, one-to-one conferences and peer revision techniques may be used.		
PRWR 6460/W01 Fiction Writing I W 6:30-9:15 PM (Online) with Prof. Mary McMyne CRN 14187	Creative Writing	CW, WIA
This seminar and workshop course in the writing of fiction will introduce the form, craft, theory, and methods of workshopping short- and long-form fiction. Students will write and workshop short stories or a novel opening in any content genre (e.g. literary fiction, speculative fiction, historical fiction, or any other/hybrid genre). A final project will require students to revise a workshopped piece and research appropriate fiction markets or literary agents. For short stories, this will include submitting the revised story to a literary journal. For novel openings, it will include creating a practice submission packet to a literary agent for eventual use once the student has completed, revised, and edited the novel and is thus ready to seek representation. The course will use both a synchronous whole-class workshop method and online discussion forums, but synchronous workshops will be writer-facilitated.		
PRWR 6470/001 Poetry Writing I M 6:30-9:15 PM with Dr. Ralph Wilson CRN 14194	Creative Writing	CW, WIA
This seminar and workshop course in the writing of poetry introduces the fundamental theories and techniques. Traditional, free verse, and other forms may be studied. Small group critique, one-to-one conferences and peer revision techniques may be used.		
PRWR 6470/002 Poetry Writing I M 12:30-3:15 PM with Dr. Ralph Wilson CRN 17687	Creative Writing	CW, WIA
This seminar and workshop course in the writing of poetry introduces the fundamental theories and techniques. Traditional, free verse, and other forms may be studied. Small group critique, one-to-one conferences and peer revision techniques may be used. <i>Note: This course is cross-leveled with WRIT 3100.</i>		
PRWR 6500/001 Composition Theory and Pedagogy	Composition and Rhetoric	WIA

updated 12/1/2025

M 3:30-6:15 PM with Dr. Mary Lou Odom CRN 14195		
<p><i>What does it mean to write? How do people learn to write? And how might the answers to these questions shape the ways we teach writing?</i> This course examines the history of composition studies and explores the major theoretical approaches informing the teaching of writing in both traditional and digital contexts. Students will identify theories to guide their own philosophy of teaching and determine how to enact those theories through effective teaching practices and practical classroom strategies.</p>		
PRWR 6520 Creative Nonfiction Writing I W 11:00 AM-1:45 PM with Prof. Garrard Conley CRN 17468	Applied Writing, Creative Writing	CW, WIA
<p>The term ‘creative nonfiction’ can seem like an oxymoron. If we’re writing the unvarnished truth, what kinds of creative liberties are we allowed to make as writers? Just how weird can we get? In this seminar and workshop focused on the genre, we will explore the offbeat, the unusual—even the punk—in our pursuit of truth. Inspired by the zine culture shaped by 19th— and 20th—century amateur presses, popularized by the Harlem Renaissance, and reaching its "zene-ith" (sorry) in the early 90s, our class will be a shot in the arm for those of us exhausted by mass-manufactured writing in the age of the artificial. As a student, you will create two nonfiction pieces in the genre of your choice (memoir, biography, travel writing, lyric essay, etc.), provide substantial workshop feedback for your peers, and create a collaborative zine with your classmates that will be presented in a celebratory public reading.</p> <p><i>Note: This course is cross-leveled with WRIT 3130.</i></p>		
PRWR 6570/W01 Writing for Social Media Online with Dr. Laura McGrath CRN 14199	Applied Writing	AIWT, PEP, WIA
<p>In this course, students explore social media technologies and study their application in professional practice. Through our examination of and engagement with social media, including social media strategy, blogs and microblogs, social networking, media sharing sites, etc., we investigate theories of social and digital media and consider how these technologies disrupt social norms, impact our process of identity construction, reshape communication, and foster cultural change. Students gain experience planning and creating content for social media.</p>		
PRWR 7460/001 Fiction Writing II W 6:30-9:15 PM with Dr. Andrew Plattner CRN 14203	Creative Writing	CW, WIA

Prerequisite: Admission to the MAPW program and PRWR 6460, or permission of the graduate program director.

This seminar and workshop course in fiction writing builds on the theories and techniques learned at the introductory level with an emphasis on manuscript production and professionalization. Students may build portfolios, engage in long-term writing projects, prepare cover-letters and/or develop other sustainable projects. Small-group critique, one-on-one conferences and peer revision techniques may be used in addition to workshop.

Note: May be repeated for up to 6 credits.

PRWR 7600/001 Practical Internship TBD with Dr. Peter Rorabaugh CRN 14204	* Dependent on internship	*PEP, *STVW, *WIA (<i>Dependent on internship</i>)
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1-6 (Up to six hours may be used to satisfy MAPW degree requirements.) **Credit Hours**

Guided and supervised practical experience in one concentration of the MAPW Program. Contact Dr. Peter Rorabaugh at proraba1@kennesaw.edu for details.

PRWR 7800 Teaching Assistant Practicum I W 3:30-6:15 PM with Dr. Amanda Pratt CRN 14207	n/a	n/a
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Prerequisite: Admission to the [MAPW TA program](#) and PRWR 6150 Rhetorical Theory
Concurrent: PRWR 6500 Composition Theory and Pedagogy

This course is designed to support and develop the pedagogy of MAPW teaching assistants (TAs). Building upon the theories and concepts introduced in earlier curriculum, this course affords TAs a forum in which to explore the application of a range of methods in the field of rhetoric and composition in preparation for and while shadowing faculty mentors.

PRWR 7960/W01 MAPW Capstone Project TBD with Dr. Aaron Levy CRN 14208	All Concentrations	n/a
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1-6 Credit Hours

Prerequisite: Completion of 27 credit hours in the MAPW program and at least four courses in the concentration; approval of capstone committee. [Please see here for more details on the capstone process.](#)

A project designated as a thesis, portfolio or practicum and accompanied by a rationale for its purpose and design that involves electronic and/or print media and is relevant to the student's concentration in professional writing.

After submitting an approved capstone proposal, the candidate works under the direction and advice of two faculty members to produce the project. The candidate must submit the capstone project at least two weeks before either

- 1) a discussion about the project with the faculty committee, or
- 2) a public presentation about the project or a reading from the project for an audience of faculty and peers.

Note: The candidate will consult with the capstone committee chair and committee member about which option to choose.

STVW 7496/001 TV Writers Room
 TH 5:00-7:45 PM with Prof. Albert Lee
 CRN 14211

Creative
 Writing

CW, STVW, WIA

Prerequisite: STVW 6490 and (STVW 6495 or STVW 6496)

Modeled after professional TV writers rooms, this course asks students to work together as a unit to pitch episode ideas, develop and outline stories, and write episode drafts. Students will learn about roles and hierarchy within the writers room, as well as the role of the writers room in the TV production process. Students will participate in team- and group-writing, table readings, and peer review.

Note: May be repeated for up to 6 credits.

STVW 7900/W01 Special Topics in Screen & TV Writing: Creating the Limited Series
 T 5:00-7:45 PM (Online) with Prof. Anna Weinstein
 CRN 14209

Creative
 Writing

CW, STVW, WIA

In this synchronous online workshop course, students will examine limited series that have been successful in the current market (past decade) and learn how to shape a narrative for an original series concept over four to ten episodes. Students will watch and read the scripts for multiple award-winning limited series across a range of genres, pitch their own series concepts to the class, write detailed series overviews, create beat sheets for the pilot episode, and draft and workshop their pilot scripts. Students will leave class with a polished pitch deck for their series, a one-sheet, and a pilot draft.