Graduate Catalogue 2008–2009

School of the Arts
- Creative Writing
- Media Arts
- Publishing and Writing
- Theatre Education

School of Communication
- Communication Disorders
- Communication Management
- Global Marketing Communication and Advertising
- Health Communication
- Integrated Marketing Communication
- Journalism
Information in this bulletin is accurate as of June 1, 2008, unless otherwise specified. The College reserves the right to change any provision and requirement in this catalogue at any time within the student’s term of residence. The College specifically reserves the right to change its tuition rates and other financial charges. The College also reserves the right to rearrange its courses and class hours, to drop courses for which registration falls below the required minimum enrollment, and to change teaching assignments.

For more information call, write, or email to:

The Office of Graduate Admission
Emerson College
120 Boylston Street
Boston, MA 02116-4624
(617) 824-8610
http://www.emerson.edu
gradapp@emerson.edu
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## 2008–09 Academic Calendar

### Fall Semester 2008

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<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>August 1</td>
<td>Tuition and fee payments due for Fall 2008</td>
</tr>
<tr>
<td>September 1</td>
<td>Labor Day (no classes)</td>
</tr>
<tr>
<td>September 2</td>
<td>Faculty Institute</td>
</tr>
<tr>
<td>September 3</td>
<td>New International Graduate Student Orientation begins</td>
</tr>
<tr>
<td>September 4–5</td>
<td>New Graduate Student Orientation</td>
</tr>
<tr>
<td>September 5</td>
<td>Last day to withdraw from the College for Fall 2008 with a full refund; a withdrawal form must be filed by this date with the Graduate Studies Office. Last day to register for an internship for Fall 2008</td>
</tr>
<tr>
<td>September 8</td>
<td>Classes begin at 8:00 am</td>
</tr>
<tr>
<td>September 14</td>
<td>Online add function ends at 11:59 pm; students may still drop a course online through September 19, 2008</td>
</tr>
<tr>
<td>September 15</td>
<td>Instructor permission required to add any course as of this date at the Student Service Center</td>
</tr>
<tr>
<td>September 19</td>
<td>Last day to register for Fall 2008 ($50 Late Fee assessed after this date). Only withdrawals from class with WP/WF permitted after this date through December 1, 2008 (no tuition refund). Last day for December 2008 graduate students to file an Application to Graduate in the Student Service Center</td>
</tr>
<tr>
<td>October 13</td>
<td>Columbus Day observed (no classes)</td>
</tr>
<tr>
<td>October 14</td>
<td>(Tuesday) Monday class schedule observed</td>
</tr>
<tr>
<td>October 17</td>
<td>First 7-week session ends</td>
</tr>
<tr>
<td>October 20</td>
<td>Second 7-week session begins</td>
</tr>
<tr>
<td>October 20–27</td>
<td>Spring 2009 registration advising for currently enrolled graduate students</td>
</tr>
<tr>
<td>October 27–31</td>
<td>Registration for currently enrolled graduate students</td>
</tr>
<tr>
<td>November 3–4</td>
<td>Spring 2009 registration continues for graduate students</td>
</tr>
<tr>
<td>November 11</td>
<td>Veteran’s Day (no classes)</td>
</tr>
<tr>
<td>November 12</td>
<td>(Wednesday) Monday class schedule observed</td>
</tr>
<tr>
<td>November 25</td>
<td>Classes end at 9:45 pm. Last day for currently enrolled matriculated students to register for at least one credit for Spring 2009 (a $50 Late Fee assessed after this date)</td>
</tr>
<tr>
<td>November 27–28</td>
<td>Thanksgiving Vacation (no classes)</td>
</tr>
<tr>
<td>December 1</td>
<td>Classes resume at 8:00 am; last day to withdraw from a course with a WP/WF; last day to withdraw from College</td>
</tr>
<tr>
<td>December 6</td>
<td>(Saturday) Make-up Day</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
</tr>
<tr>
<td>----------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>December 12</td>
<td>Last day of regular instruction; last day for graduate students to submit two copies of thesis/projects to Graduate Studies Office</td>
</tr>
<tr>
<td>December 13</td>
<td>(Saturday) Final Exam Conflict Day</td>
</tr>
<tr>
<td>December 15–17</td>
<td>Final Examinations (Monday, Tuesday, Wednesday)</td>
</tr>
<tr>
<td>December 17</td>
<td>Last day of semester; last day to turn in Spring 2009 directed study proposals to Department Chairs</td>
</tr>
<tr>
<td>December 21</td>
<td>Final Grades due online by 11:00 pm. Last day Incomplete grades from Spring 2008 and Summer 2008 can be changed; Incomplete grades not changed become I/F’s</td>
</tr>
<tr>
<td>December 24</td>
<td>Final Grades viewable on Interactive Services</td>
</tr>
</tbody>
</table>

** Additional Saturdays may be used for make-up days at the College’s discretion **

** Spring Semester 2009 **

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 2</td>
<td>Tuition and fee payments due for Spring 2009</td>
</tr>
<tr>
<td>January 15</td>
<td>New Graduate Student Orientation and registration</td>
</tr>
<tr>
<td>January 16</td>
<td>Last day to withdraw from the College with full refund; a withdrawal form must be filed by this date with the Graduate Studies Office. Last day to register for an internship for Spring 2009</td>
</tr>
<tr>
<td>January 19</td>
<td>Martin Luther King Jr. Day (no classes)</td>
</tr>
<tr>
<td>January 20</td>
<td>Classes begin at 8:00 am.</td>
</tr>
<tr>
<td>January 26</td>
<td>Online course add function ends at 11:59 pm; students may still drop courses online through February 1, 2009</td>
</tr>
<tr>
<td>January 27</td>
<td>Instructor permission required to add any course as of this date at the Student Service Center</td>
</tr>
<tr>
<td>February 2</td>
<td>Last day to add a course for Spring 2009 ($50 Late Fee assessed after this date). Only course withdrawals from class with WP/WF permitted after this date through April 15 (no tuition refund). Last day for May 2009 graduate students to file an Application to Graduate in the Student Service Center</td>
</tr>
<tr>
<td>February 16</td>
<td>President’s Day (no classes)</td>
</tr>
<tr>
<td>February 17</td>
<td>(Tuesday) Monday class schedule observed</td>
</tr>
<tr>
<td>March 6</td>
<td>Classes end at 9:45 pm; first 7-week session ends</td>
</tr>
<tr>
<td>March 8–15</td>
<td>Spring Break (no classes)</td>
</tr>
<tr>
<td>March 16</td>
<td>Classes resume at 8:00 am; second 7-week session begins</td>
</tr>
<tr>
<td>Date</td>
<td>Event Description</td>
</tr>
<tr>
<td>------------</td>
<td>-----------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>March 16–20</td>
<td>Fall 2009 registration advising for currently enrolled graduate students</td>
</tr>
<tr>
<td>March 23–31</td>
<td>Fall 2009 registration for currently enrolled graduate students</td>
</tr>
<tr>
<td>April 1–10</td>
<td>Fall 2009 registration for currently enrolled undergraduate students</td>
</tr>
<tr>
<td>April 15</td>
<td>Last day to withdraw from a course with WP/WF; last day to withdraw from College</td>
</tr>
<tr>
<td>April 20</td>
<td>Patriot’s Day (no classes)</td>
</tr>
<tr>
<td>April 22</td>
<td>(Wednesday) Monday class schedule observed</td>
</tr>
<tr>
<td>April 24</td>
<td>Last day to register for at least one credit for Fall 2009 (a $50 Late Fee assessed after this date)</td>
</tr>
<tr>
<td>April 29</td>
<td>Last day of regular instruction; last day for graduate students to submit two copies of thesis/project to Graduate Studies Office; last day for Summer 2009 graduating students to register for summer classes in order to be reviewed to participate in May 2009 Commencement</td>
</tr>
<tr>
<td>April 30</td>
<td>Reading/Make-up Day</td>
</tr>
<tr>
<td>May 1</td>
<td>Reading/Make-up Day</td>
</tr>
<tr>
<td>May 2</td>
<td>(Saturday) Final Exam Conflict Day</td>
</tr>
<tr>
<td>May 4–6</td>
<td>Final Exams (Monday, Tuesday, Wednesday)</td>
</tr>
<tr>
<td>May 7</td>
<td>Residence halls close at 12 noon for students not graduating on May 18, 2009</td>
</tr>
<tr>
<td>May 10</td>
<td>Final grades due online by 11:00 pm; last day incomplete grades from Fall 2008 can be changed; Incomplete grades not changed will become I/F’s</td>
</tr>
<tr>
<td>May 11–22</td>
<td>May Intersession</td>
</tr>
<tr>
<td>May 12</td>
<td>Grades viewable on Interactive Services</td>
</tr>
<tr>
<td>May 15</td>
<td>Last day to register for an internship for Summer 2009</td>
</tr>
<tr>
<td>May 18</td>
<td>Commencement</td>
</tr>
</tbody>
</table>
Summer Sessions 2009

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 20</td>
<td>Summer Session I classes begin</td>
</tr>
<tr>
<td>May 25</td>
<td>Memorial Day (no classes)</td>
</tr>
<tr>
<td>June 29</td>
<td>Summer Session I classes end at 9:45 pm</td>
</tr>
<tr>
<td>July 2</td>
<td>Grades for Summer Session I due online at 11:00 pm. Summer Session II classes begin</td>
</tr>
<tr>
<td>July 3</td>
<td>Independence Day observed (no classes)</td>
</tr>
<tr>
<td>August 10</td>
<td>Summer Session II classes end at 9:45 pm</td>
</tr>
<tr>
<td>August 12</td>
<td>Grades for Summer Session II due online at 11:00 pm</td>
</tr>
</tbody>
</table>

Policy of Emerson College Pertaining to Religious Observance
Students who are unable, because of religious beliefs, to attend class or participate in any examination, study, or class-related activity on a particular day should contact their instructors ahead of time to facilitate their being absent without prejudice.
Dear Graduate Student,

I am pleased to welcome you to Emerson College. We are committed to pursuing the highest standards in teaching and research in the fields of communication and the arts and to educating men and women to excel as professionals in these fields.

As a specialized college, Emerson has the advantage of focusing its resources and energies on areas of study that are central to national issues, and on trends in communication and the visual, media, and performing arts.

We provide graduate students with exceptional opportunities for academic and professional development, maintaining a balance between theory and practice.

I hope this catalog will provide you with the information that you need. I look forward to welcoming you to the Emerson community.

Sincerely,

Jacqueline Liebergott
President
The communication arts and sciences are the focus of Emerson’s curricula. Together with a broad base of studies in the humanities and the sciences, they constitute the unique function of the institution. The increasingly vital role of communication in today’s world gives added relevance and significance to an Emerson education.

Emerson College is organized into two schools, each of which offers graduate degree programs: the School of the Arts and the School of Communication. Fields of study include communication sciences and disorders, media arts (audio, video, television, and new media production), publishing, creative writing, theatre education, integrated marketing communication, global marketing communication and advertising, health communication, communication studies, and journalism.

Accreditation
Emerson College is accredited by the New England Association of Schools and Colleges, Inc., a non-governmental, nationally recognized organization whose affiliated institutions include elementary schools through collegiate institutions offering post-graduate instruction.

Accreditation of an institution by the New England Association indicates that it meets or exceeds criteria for the assessment of institutional quality periodically applied through a peer group review process. An accredited school or college is one which has available the necessary resources to achieve its stated purposes through appropriate educational programs, is substantially doing so, and gives reasonable evidence that it will continue to do so in the foreseeable future. Institutional integrity is also addressed through accreditation.
Accreditation by the New England Association is not partial but applies to the institution as a whole. As such, it is not a guarantee of the quality of every course or program offered, or the competence of individual graduates. Rather, it provides reasonable assurance about the quality of opportunities available to students who attend the institution.

Inquiries regarding the status of an institution’s accreditation by the New England Association should be directed to the administrative staff of the school or college. Individuals may also contact the Association directly.

**Graduate Study at Emerson**
The College provides students with the opportunity to learn theoretical and practical aspects of the fields of communication.

Emerson’s graduate programs are designed to help students develop the professional, research, and artistic skills necessary for leadership in the communication arts and sciences. Because Emerson believes that communication and the arts are fundamental to the growth of societies, the College is committed to ensuring that students are knowledgeable about future trends in communication and the arts. In addition, graduate programs are committed to the discovery of new ideas and knowledge.

Emerson selects faculty and students who share mutual interests and concerns in communication knowledge, issues, and the professions. The programs of graduate study are developed to meet individual student needs, yet they focus on ideas common to learning. Emerson achieves its distinctive educational character by emphasizing the interdisciplinary nature of communication and the arts and by exploring how communication principles operate in many settings.

The accumulation and synthesis of knowledge in communication and the arts and its applicability to many fields of endeavor provide the central theme that the graduate of the College can use to realize intellectual and creative fulfillment, personal enrichment, and career objectives.

Emerson College educates graduate students who wish to re-enter the labor market, seek a career change, or strengthen their value in their professions and to the companies that employ them, as well as students who are receiving or who have recently received baccalaureate degrees. To assist working professionals and lifelong learners, Emerson offers part-time enrollment in all graduate degree programs, except Communication Disorders, Journalism, and Global Marketing Communication and Advertising.

The master’s degree program in Communication Disorders is accredited by the Council on Academic Accreditation of the American Speech-Language-Hearing Association.

**The Graduate Council**
The members of the Graduate Council define the philosophy and goals of graduate study, establish general policies and procedures, determine admission and degree requirements, and review graduate programs. The Director of Graduate Studies is responsible for the interpretation and application of requirements and regulations.
In each graduate program, a faculty member serves as a Graduate Program Director. Graduate Program Directors advise students, maintain academic records, and represent their programs on the Graduate Council. Each department has a faculty committee that recommends students for admission to its graduate programs, reviews policies, reviews curriculum and specific degree requirements beyond those established by the Office of Graduate Studies, and administers comprehensive exams in programs in which they are required.

Students wishing permission to waive any requirement must file a petition with the Graduate Program Director. The Graduate Program Director, after appropriate consultation with the Department Chair and others, will make a recommendation to the Director of Graduate Studies.

Dear Graduate Student,

Emerson College’s graduate programs reflect the importance of communication and the arts in the global communities in which we increasingly live. We offer ten graduate programs taught by a faculty that includes scholars, professionals in the field, artists, and researchers. Whether you are studying marketing communication, publishing, journalism, creative writing, theatre education, communication studies, communication sciences and disorders, or media arts, you are part of an exciting and stimulating community. The College encourages students to think independently, to foster diverse and creative perspectives, and to explore these concepts in a supportive environment.

Best wishes,

Donna Schroth
Director of Graduate Studies
Admission into Emerson’s graduate programs is competitive and selective and is determined by faculty committees representing individual graduate programs. Undergraduate performance, quality of response to the essay question(s), and GRE or GMAT test scores are critical factors in the decision. For applicants to Creative Writing, the new MFA in Media Art (beginning in Fall 2009), and Publishing and Writing programs, creative submissions are also key factors in the decision process. Offers of admission are made only by the Office of Graduate Admission. Correspondence with faculty or other staff at the college are not binding offers of admission. Emerson College reserves the right to revoke admission if new information is obtained that would warrant such action.

The following is a list of required materials that are considered in determining qualification for admission. More detailed information can be found on the Graduate Admission website at admission.emerson.edu/admission/graduate.

1. Completed graduate application and nonrefundable application fee.

2. Official transcripts of all previous undergraduate and graduate work, including transfer credit. A completed undergraduate transcript indicating a date of degree conferral must be submitted before a student can register for first-semester classes.

3. Three letters of recommendation from persons qualified to assess academic, professional, and personal qualifications, including motivations and goals, and clinical potential (for Communication Disorders applicants). Personal recommendations from friends and family members will not be accepted.

4. GRE/GMAT Test Scores. Standardized test scores may be no more than five years old and must be sent directly to the Graduate Admission Office from the test provider. Test requirements vary by program. Please see the application to determine which test is appropriate for each program. Applicants who have already earned a master’s degree at a U.S. college or university may request a waiver of the GRE/GMAT requirement. The GRE and GMAT are offered year-round at test centers worldwide. Test sites and registration information can be found at www.gre.org (GRE) and www.mba.com (GMAT). It takes a minimum of two weeks from the test date for scores to be sent to the College.

   GRE only: Communication Disorders, Creative Writing, Journalism, Media Art, Publishing and Writing, and Theatre Education

   GRE or GMAT: Communication Management, Global Marketing Communication and Advertising, Health Communication, and Integrated Marketing Communication

5. Required Essay(s). The application essay(s) enables the Admission Committee to gauge an applicant’s professional goals, relevant experience, knowledge of the field, reasons for seeking a particular degree at Emerson, and the ability to communicate effectively. Essay requirements vary by program.

6. A professional résumé that includes education and employment information. Students applying for admission to the Theatre Education program must also submit an artistic résumé.

7. Applicants to the Creative Writing, Media Art, and Publishing & Writing programs must submit samples of creative work. Details and procedures are provided in the application.
8. Some programs may request a personal interview (or an audition) with the graduate faculty. In special cases, the program may substitute, at its own discretion, some comparable form of data for judgment, such as a telephone interview or letter exchange.

Complete applications to the graduate programs at Emerson College must be postmarked or submitted electronically on or before the deadlines on the application. Applicants are responsible for ensuring that their application is complete. Application fees are nonrefundable, and supporting materials will not be returned.

Applicants may be considered for admission before they complete their undergraduate degree program. A college senior must submit an official transcript of work completed in the first semester as soon as it is available. Registration at Emerson is permitted only after the College has received official documents verifying that the candidate has been awarded the appropriate prior degree. Only Dual Degree students are exempt from this requirement.

**Wheaton/Emerson College Dual Degree Program**

The Dual Degree Program allows students to earn a BA from Wheaton College and an MA in Integrated Marketing Communication from Emerson College within a five-year time frame. Wheaton College students interested in the Dual Degree Program should submit a complete application by the deadline during their junior year so that they may be provisionally admitted prior to the first term of summer school.

In the summer following their junior year, students begin coursework at Emerson College at the graduate level in their chosen field of study. After successful completion of two summer courses, Dual Degree applicants will be evaluated for full admission to Emerson College. Wheaton/Emerson students should plan to meet with their Graduate Program Director at Emerson before registering for courses.

Interested Wheaton undergraduate students should contact the Office of Graduate Admission at Emerson or their Wheaton advisor.

**Combined Bachelor’s/Master’s Program in Communication Disorders/Health Communication**

The Combined BS/MA program allows Emerson College undergraduate students majoring in Communication Disorders to pursue a master’s degree in Health Communication within a five-year time frame. Applications to the five-year BS/MA degree must be submitted no later than the end of the first semester of the student’s junior year.

Minimum application requirements include an overall grade point average of 3.5, favorable evaluation by a Health Communication faculty member during an interview, three letters of recommendation, and scores on the Scholastic Aptitude Test (SAT).

Accepted students begin taking graduate courses in Health Communication in their senior year, during which time they would complete three or four courses from the graduate Health Communication program. Course selection will be accomplished through careful advising with faculty in Communication Sciences and Disorders and Health Communication. Students who complete these courses with a grade of B- or better will have their master’s program reduced by 12 to 16 credits. Once the bachelor’s degree requirements have been completed, students must meet the College’s standards for retention in the graduate program. Applicants who would like to be considered for merit aid for their fifth year...
(and their full-time enrollment in the MA program), should take the Graduate Record Exam (GRE).

Interested students should talk to their advisor early in their junior year to consider possible schedule adjustments to best accommodate taking Health Communication classes during the senior year.

International Applicants
International applicants must follow the admission procedures required of all students applying to the graduate programs. In addition, they must submit the following documentation:

The Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS)
All international applicants must take the TOEFL or the IELTS, except students whose native language is English or those who have studied for at least two years and completed an undergraduate or graduate degree in a country where English is the native language (i.e., the U.S. and territories, Great Britain and territories, Australia, Ireland, New Zealand, and Canada). Students who attended a U.S.-sponsored undergraduate institution in a country other than the United States, Great Britain and its territories, Australia, New Zealand, or Canada are required to take the TOEFL or IELTS test. Scores must be sent directly from the test provider, and must meet or exceed the minimum scores posted on the Graduate Admission website. The website for the TOEFL is www.toefl.org. Emerson’s school code is 3367. The website for IELTS is www.ielts.org.

Transcripts
International applicants must submit records from each university attended. Each transcript must indicate the number of lecture and laboratory hours devoted to each course and the grades received. All transcripts and other credentials must be translated to English by an official translator and submitted along with the originals and the rest of the application. Official documents indicating degrees awarded with titles and dates conferred should also be included. In some cases, professional transcript evaluation is required in order to determine U.S. bachelor’s degree equivalency.

Proof of Finances
The United States government requires that all international students provide proof of financial ability to pay full tuition and living expenses for one year. More detailed information is sent upon receipt of the application or is available on the Graduate Admission website.

Deferred Admission Status
Accepted students may request a deferral of their enrollment for up to one year. Requests for deferral should be made in writing to the Office of Graduate Admission. Students who defer enrollment are required to pay the $200 nonrefundable tuition deposit to reserve their place in the class. If a student does not enroll during the one-year period, the application will be withdrawn and the student will have to reapply for admission. In these instances, new credentials will be necessary. Applicants in Creative Writing and Publishing & Writing programs cannot defer their enrollment.
Statement of Non-Discrimination
Emerson College admits qualified students regardless of race, color, religion, national and ethnic origin, sex, sexual orientation, gender identity, age, or disability to all the rights, privileges, programs, and activities generally accorded or made available to students at the College. Emerson College does not unlawfully discriminate on the basis of race, color, religious beliefs, national and ethnic origin, sex, sexual orientation, gender identity, age, disability, or any other category protected by law, in the administration of its educational policies, admission policies, scholarship and loan programs, athletic programs, or other College-administered programs. Individuals with questions or concerns about the College’s non-discrimination policy may contact Emerson College’s Associate Vice President for Human Resources and Affirmative Action at Emerson College, 120 Boylston Street, Boston, MA 02116, 617-824-8580.

Any student in an educational and vocational training institution, other than a religious or denominational educational or vocational training institution, who is unable, because of his/her religious beliefs, to attend classes or to participate in any examination, study, or work requirement on a particular day shall be excused from any such examination, study, or work requirement, and shall be provided with an opportunity to make up such examination, study, or work requirement that he/she may have missed because of such absence on any particular day: provided, however, that such makeup examination or work shall not create an unreasonable burden upon such school. No fees of any kind shall be charged by the institution for making available to the said student such opportunity. No adverse or prejudicial effects shall result to any student because of these provisions.

Statement of Policy, Practices, and Procedures Regarding Students with Disabilities
Emerson College is committed to providing programmatic and architectural access to students with disabilities so that they may enjoy and participate fully in the life of the College. While upholding this commitment, Emerson maintains its high standards of achievement that are essential to the integrity of the College’s programs and services. In advancing these aims, the College will ensure that its policies, practices, and procedures conform to federal and state statutes and regulations as they pertain to individuals with disabilities.

Emerson offers services through its Disabilities Services Office to students with documented physical, visual, hearing, learning, medical, and psychiatric disabilities. Should you be a student with a disability who is seeking accommodations or who has specific questions about disability services at Emerson, contact the Disability Services Coordinator at dso@emerson.edu or 617-824-8415. The Disability Services Office is located at 216 Tremont Street, Fifth Floor, Boston, MA 02116-4624.

Disability Services Office Philosophy, Policies, and Procedures can be found at www.emerson.edu/disability_services.
Degree Requirements and Standards

Master’s Degree

The Master of Arts, Master of Science, or Master of Fine Arts degree is conferred upon students who have been admitted to the College, satisfactorily completed their program of study, passed the comprehensive examination (if required), and successfully completed and defended a master’s thesis or master’s project (if required).

The minimum degree requirements are as follows:

<table>
<thead>
<tr>
<th>Program</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Management (MA)</td>
<td></td>
</tr>
<tr>
<td>Communication Disorders (MS)</td>
<td>54</td>
</tr>
<tr>
<td>Creative Writing (MFA)</td>
<td>52</td>
</tr>
<tr>
<td>Global Marketing</td>
<td>40</td>
</tr>
<tr>
<td>Communication and Advertising (MA)</td>
<td></td>
</tr>
<tr>
<td>Health Communication (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Integrated Marketing</td>
<td>40</td>
</tr>
<tr>
<td>Communication (MA)</td>
<td></td>
</tr>
<tr>
<td>Journalism (MA)</td>
<td>44</td>
</tr>
<tr>
<td>Media Arts (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Publishing and Writing (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Theatre Education (MA)</td>
<td>40</td>
</tr>
</tbody>
</table>

Because degree program requirements vary, students should consult the description of the appropriate program for specific requirements. Continuing student status credits are not applicable toward completion of the minimum number of credits required for the degree. Students must register for the total number of thesis credits for a master’s thesis or master’s project when required. Students, in most cases, may not take courses beyond those required for a degree and/or credits over those required for a program.

Limitation of Time

Students must complete all degree requirements for a Master of Arts or a Master of Science degree within five years of their date of matriculation. Master of Fine Arts students must complete the degree within seven years of matriculation. During this time, unless students apply for and are granted a leave of absence, they must remain enrolled during every term in which they expect to receive faculty support, and must be registered for a minimum of one credit during the term in which they complete their degree requirements.

Master’s Thesis

The master’s thesis is a scholarly treatment of a subject or an investigative treatment of a problem that is sufficiently limited in scope to ensure thoroughness. The work on the thesis is supervised by a thesis chair and thesis committee, but students are expected to take the initiative at every stage. Theses must follow the MLA, APA, or Chicago style manuals (latest editions), as well as the latest version of the Master’s Thesis/Project Guidelines, available from the Office of Graduate Studies. Students must follow departmental guidelines for thesis work.

Theses and dissertations must be submitted to members of the student’s thesis committee at least two weeks before the thesis defense. The thesis defense must be scheduled no later than one week prior to the deadline for submitting completed theses to Graduate Program Directors. Students (with the exception of Creative Writing) must register for a total of 4 credits of thesis work.

Two final copies of the approved thesis with all original signatures included are due in the Office of Graduate Studies no later than the last day of classes of the term in which the student graduates. Dates for submission are stated in the
Academic Calendar. The thesis must be approved and signed by all committee members, including the thesis chair, the Graduate Program Director, and the Director of Graduate Studies. Final approval of the thesis rests with the Director of Graduate Studies.

Publication
Master’s degree recipients are encouraged to consider the publication of their thesis in whole or in part. In the event of publication, the author is expected to acknowledge that the thesis was originally submitted as part of the requirements for the master’s degree at Emerson College. Students contemplating publication should consult with their thesis chair.

Master’s Project
The master’s project is an applied academic project that integrates theory and practice. The master’s project often takes the form of a creative project, such as an audio or video documentary, a play production, or a multimedia production. The written sections of master’s projects must consistently follow the MLA, APA, or Chicago style manuals (latest editions), as well as the latest version of the Master’s Thesis/Project Guidelines, available from the Office of Graduate Studies. It is the student’s responsibility to acquire these materials.

In those programs that allow a master’s project in lieu of a thesis, students must register for a total of 4 credits. A master’s project is subject to the same procedural and approval requirements as a thesis.

Projects must be submitted to members of the student’s project committee at least two weeks before the project defense, if a defense is required. The project defense must be scheduled no later than one week prior to the deadline for submitting completed projects to Graduate Program Directors. Please consult the Academic Calendar for each semester’s deadlines.

Two final copies of the approved project with all original approval signatures included are due in the Office of Graduate Studies no later than the last day of classes of the term in which the student graduates. The project must be approved and signed by all committee members, including the project chair, the Graduate Program Director, and the Director of Graduate Studies. Final approval of the project rests with the Director of Graduate Studies.

Capstone Experience
For many programs the final project or culminating experience is a capstone course. Capstone courses must be taken in the last semester of study unless permission is given by the department.

Comprehensive Examinations
Some degree programs conduct final comprehensive examinations for their candidates. Comprehensive exams must be completed at least one week before the last day of classes for the semester in which they are taken. For specific requirements, the student should contact the appropriate department.

Degree Audit
Upon successful completion of degree requirements, the Graduate Program Director will submit to the Director of Graduate Studies a degree audit form certifying that the student is qualified to receive the appropriate graduate degree. The degree audit, signed by the Graduate Program Director, verifies that the requirements
for the degree are completed. The audit is signed by the Director of Graduate Studies and forwarded to the Registrar. Students are encouraged to monitor their degree progress by checking their degree audit. Students may request their degree audit online at interactive.emerson.edu and it will be emailed to the address on file with the College within 24 hours.

Transfer Credits
At the discretion of the Graduate Program Director of each program and the Director of Graduate Studies at Emerson College, a student may be permitted to transfer up to 8 credits of comparable graduate coursework from an external institution (6 credits or two full graduate-level courses in the Department of Communication Sciences and Disorders) or up to 12 credits of courses taken at Emerson before matriculation into current program, provided the applicant has received a grade of B or better and the course was taken within the last five years. To transfer Emerson courses, fill out a Course Credit Consolidation form available from the Office of Graduate Studies. The maximum number of credits that can be transferred is 12 credits. Quarter-hour credits will be reduced by one third to convert them to semester hour credit. Courses for which transfer credit is being requested must not have counted toward another degree. Requests for transfer of credit should be made on the Transfer of Credit forms available from the Office of Graduate Studies and must be documented by an official transcript.

Graduation
Degrees are awarded on September 1, December 30, and at Commencement in May. Degree candidates must apply for graduation at the Registrar’s Office prior to the semester in which they complete their degree requirements. Please consult the Academic Calendar for deadlines. Students must be registered for a minimum of one credit in the semester in which they complete their degree requirements. Students scheduled to graduate in May must be registered during the spring semester; to graduate in September, students must be registered during Summer I or II; to graduate in December, students must be registered during the fall semester. If necessary, this may be done under the Continuing Student Status provision. Students who complete a master’s thesis or project must submit two copies of the approved thesis or project to the Office of Graduate Studies for binding no later than the last day of classes of the term in which they complete their degree requirements. No student may participate in commencement exercises until all financial obligations to the College are met.

Students planning to complete their degree requirements by September 1 may participate in the College’s May Graduate Commencement ceremony, provided that the following requirements are met: 1) the student must submit an application to graduate by the date stated in the Academic Calendar; 2) the student must request their tickets online at interactive.emerson.edu by the dates stated in Commencement mailings; 3) the student must register and pay for the final coursework by the last day of classes in the spring semester. Students will be notified via email about the status of their request to participate in Commencement. Participation is allowed with the understanding that no graduate receives a diploma until degree completion. No student may participate in commencement exercises until all financial obligations to the College are met.
Standards of Work

A student in good standing is one who meets the standards set by the degree program and the Office of Graduate Studies. Students must maintain a 3.0 cumulative average in order to remain in good academic standing. A student whose GPA falls below 3.0 has one semester to meet the 3.0 minimum or he or she will be academically withdrawn from the graduate program. Any semester in which students are enrolled is considered the next semester. A student must have a 3.0 cumulative grade point average to graduate. In addition, no course in which a grade below B- is earned may be credited toward any degree. A student who receives below B- in coursework totaling 8 credits is automatically withdrawn from the graduate program. In the Department of Communication Sciences and Disorders, a student will be automatically withdrawn from the program upon earning a grade of below B- in any two courses. Students who are academically withdrawn should refer to the procedures in the Graduate Student Handbook. Students who are academically withdrawn from the College may not reapply.

The standards of clinical work for students in the Department of Communication Sciences and Disorders are different. These are elaborated in the Communication Sciences and Disorders section of this catalogue under Degree Requirements. Additional rules concerning standards of performance apply to the joint program in Health Communication with Tufts University School of Medicine.

All courses taken at Emerson College for graduate credit must be at the 500- or 600-level or above. Many departments only accept 600-level courses. Please check individual departments. Students may receive credit for up to four 500-level courses.

Course Grades

Graduate students’ work is graded at the end of each semester. The College uses a system of letter grades and quality points to evaluate student performance.

At the graduate level, the letter grade A signifies work of distinction, and the letter B represents work of good quality. The letter grades C+ and below represent work below the standard expected for a graduate student and will not be counted toward the degree requirements. Grade point averages are computed on a scale where

\[ A = 4.0, \ A- = 3.7, \ B+ = 3.3, \ B = 3.0, \ B- = 2.7, \ C+ = 2.3, \ C = 2.0, \ C- = 1.7, \ D = 1.0, \ F = 0. \]

Pass/Fail: A P (Passing) grade is used for thesis and project credit and certain designated and approved 600- and 700-level research and practicum courses. At the graduate level, a P indicates performance equivalent to a B or better. A grade of F signifies failure in the course.

Deferred: A DEF (Deferred) grade is used for certain designated and approved 600-level courses, such as research or thesis courses when a student’s work is not completed at the end of the term. When the work is completed in a course for which DEF has been assigned, the grade is changed to a letter grade by the instructor. In the case of an approved master’s thesis or master’s project, a DEF grade is automatically changed to P once the Registrar’s Office has received documentation from the Office of Graduate Studies that the project/thesis has been completed.

Incomplete: An I (Incomplete) grade is assigned when, for reasons acceptable to the course instructor, students engaged in passing work are unable to complete all class assignments. If an I is not removed within the next term in which the student is registered it automatically becomes an F. An extension of one additional semester may be granted to resolve an Incomplete with the
written permission of the course instructor, which must be submitted to the Registrar’s Office. Students who take an approved Leave of Absence immediately after receiving an I have one semester after they return from their Leave of Absence to complete the I.

Course Withdrawal: After the first two weeks of the semester (the drop/add period) students may not drop a course, except through a petition approved by the Director of Graduate Studies; however, they may withdraw from a course. Students who wish to withdraw from a course must obtain a Course Withdrawal form from the Student Service Center and bring it to the course instructor. The course instructor must sign the form and assign either a WP or WF grade. The student must return the form to the Student Service Center by the deadline posted in the Academic Calendar. The student’s record will reflect the courses from which the student has withdrawn with the grade WP or WF. The grade WP means the student was passing the course when he or she withdrew and does not affect the student’s grade point average. The grade WF means the student was failing the course at the time of withdrawal. No refund is given to students who withdraw from a course.

Grade Dispute or Grievance Process
Grade Dispute: Students who believe they have incorrect grades should first contact their faculty member to discuss their concerns. If there is no resolution to the problem, the student should follow the process detailed in the Graduate Student Handbook. This is also available online at www.emerson.edu/graduate_studies.

Grievance Process: Students who feel that they have a policy grievance or issue should first contact their Graduate Program Director or the Office of Graduate Studies. The process for pursuing a grievance is available in the Graduate Student Handbook. This is also available online at www.emerson.edu/graduate_studies.

Right to Privacy
The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. These rights are the following:

- the right to inspect and review the student’s education records
- the right to request the amendment of the student’s education records to ensure that they are not inaccurate, misleading, or otherwise in violation of the student’s privacy or other rights
- the right to consent to a disclosure of personally identifiable information contained in the student’s education record, except to the extent that FERPA authorizes disclosure without consent
- the right to file a complaint concerning alleged failure by Emerson College to comply with the requirements of FERPA
- the right to obtain a copy of Emerson College’s student record policy

You can obtain a copy of the policy from the Registrar’s Office.

Directory Information
Emerson College has designated the following items as Directory Information: student name, address, telephone number, electronic mail address, date and place of birth, major field of study, participation in officially recognized activities and sports, weight and height of members of athletic teams, dates of attendance, degrees and awards received, most previous school attended, and photograph. The College may disclose any of those items without prior written consent unless notified in writing to the contrary. Students wishing to withhold the disclosure of any aspects of the “Directory Information” must file a Request to Prevent Disclosure of Directory Information form with the Registrar’s Office.
Registration

Registration for newly admitted students who have been accepted for the fall semester and have paid a tuition deposit may be advised and register by email or by telephone during the months of June and July through their Graduate Program Director. Students who do not register during June and July will register during Orientation in September. Students admitted for spring semester will register during Orientation in January.

Students are required to register for each succeeding semester during the designated online registration period. Registration for the spring semester is held in November. Registration for the fall semester is held in late March. The College’s Academic Calendar and course schedules contain registration dates. Students register at registration.emerson.edu. A $50 late registration fee is assessed to students who fail to register by the College’s deadline.

Registration information will be emailed to students’ Emerson email accounts prior to registration. Course listings are available online at www.emerson.edu/courses.

Course Load
Students should discuss their course load with their advisor before registering for courses. A normal course load for a full-time student is 8 to 12 credits. To attain full-time status, graduate students must register for a minimum of 8 credits (6 credits for Communication Disorders). With the exception of students in the Global Marketing Communication and Advertising, Communication Disorders, and Health Communication programs, students must have the permission of the Graduate Program Director to register for more than three courses per semester.

Change of Address
The Registrar’s Office maintains two addresses for each student. One is a billing address that includes the name of the bill payer where bills are mailed. The other is the student’s local address while attending Emerson. It is important that students update their addresses immediately on the Registrar’s Office home page on the web at interactive.emerson.edu to ensure that they receive vital information affecting their student status. Students will need their Emerson email username and password in order to access any online functions. The Registrar’s Office sends out official notifications to students’ email addresses. It is imperative that students use their Emerson College email account as their primary email contact.

Change of Status
Leave of Absence
A student must be in good academic standing and good standing with the College to apply to the Director of Graduate Studies for a leave of absence in order to take advantage of a professional opportunity, or for medical or personal reasons. Leaves of absence are granted for one year, and are renewable for an additional year. Students returning from a leave of absence must file a Request to Re-register from a Leave of Absence form with the Director of Graduate Studies at least 30 days prior to the start of the semester in which they return. Students taking leaves of absences will not have a corresponding extension of the five or seven year limitation of time for degree. (See limitation of time section.)

Students who have either withdrawn or taken a leave of absence from the institution are not eligible to use the Library or other resources or to participate in student clubs and organizations or any other College-sponsored activity or program during their leave.
The College refund policy, as detailed in the “Expenses and Financial Assistance” section of this catalogue, is applicable to all withdrawals and leaves regardless of the reason.

Tuition and Fees Refund Insurance is available to students who wish to protect themselves in the event they are required to withdraw from a given term because of a medical or psychological reason. For further information, refer to the “Medical/Psychological Tuition Refund Insurance Plan” listed in the “Expenses and Financial Assistance” section.

Withdrawals
A student who wishes to terminate his or her degree program must complete a withdrawal form and submit it to the Office of Graduate Studies. Withdrawal forms are available in the Graduate Studies Office. The Withdrawal form must be signed by all designated parties, including the person responsible for payment of the student’s bill. This form, which includes the reason for the withdrawal, must be submitted to the graduate student’s Graduate Program Director and processed by the Registrar’s Office. Withdrawal becomes effective as of the date the completed form is filed with the Director of Graduate Studies.

Continuing Student Status
Unless granted a leave of absence by the Director of Graduate Studies, graduate students are required to be enrolled for a minimum of 1 credit each fall and spring semester until their degree requirements are completed. Graduate students completing their degree requirements in the summer must register for a minimum of 1 credit during one of the summer sessions. Students who have not been granted a leave of absence by the Director of Graduate Studies and who do not wish to register for a course, master’s project credit, or master’s thesis credit, must register for 1 credit of Continuing Student Status.

Continuing Student 1-credit required enrollments are not applicable toward the completion of the minimum number of credits required for the degree. Students normally should register for Continuing Student Status credit only if they have previously registered for all other required credits (including all master’s thesis and master’s project credits) but have not completed all requirements for the degree, such as the master’s thesis, comprehensive examinations, or courses graded Incomplete.

Failure to Maintain Continuous Enrollment
Students who fail to register continuously as stated above will be assessed the Continuing Student Status fee for any semester(s) for which they are not registered when readmitted and must pay the Continuing Student Status fee(s) in order to be financially cleared for readmittance and to graduate.

Students who do not obtain an official leave of absence and fail to register for at least 1 credit will no longer be considered degree candidates. If they wish to resume candidacy, they must apply for readmittance to graduate study and are responsible for payment of the Continuing Student Status fee for the semester(s) during which they were not registered. Unless the Director of Graduate Studies grants a petition stating otherwise, time spent on a leave will be counted toward the regular time limits for degree completion. Information and forms are available in the Graduate Studies Office. Students are not eligible to graduate while they are on a leave of absence. See Graduation section.
Students who apply to be readmitted more than two years from the date of their last enrollment are subject to current admission standards. There is no guarantee of readmittance.

**Change of Degree Program**
A student who wishes to transfer from one degree program to another must submit a written request to the Director of Graduate Studies. The written request must be first endorsed by the Graduate Program Directors of the respective degree programs. Some programs may not permit transfer of program. Check with the Graduate Program Director. The final decision will be made by the Director of Graduate Studies after consultation with the Graduate Program Directors of the degree programs concerned. Some programs may require a formal admission process.

**Course Numbering System**
At Emerson, courses numbered 500–599 are for both bachelor’s and master’s degree candidates; courses numbered 600–699 are for master’s degree candidates. Up to four 500-level courses may be accepted toward a graduate degree provided the courses are approved by the student’s Graduate Program Director as part of the student’s plan of study.

**Auditing**
Students may register to audit a course with written approval from the instructor on or after the first day of classes. Students auditing a course receive no letter grade or credit hours. The letters AUD (Audit) will be recorded on the transcript as the course grade. During the first two weeks of the term a student registered for a course for credit may change to audit status, or vice versa. Thereafter, a change may not be made. The fee for auditing a course is $25 per credit for a graduate student who is also enrolled for at least 4 full-tuition credits. Departments may determine the courses that can be audited. If a student enrolls for fewer than the 4 full-tuition credits, the audit charge is $886 per credit.

**Dropping and Adding Courses**
Any schedule change made after a student has registered may be made online at registration. emerson.edu until the fifth day of classes. After the fifth day of class, students must have the instructor’s consent to add a class, and must add that class in person at the Student Service Center. Notice given to an instructor or the Graduate Program Director does not constitute cancellation of course registration. Failure to drop a course by the drop deadline may result in a failing grade on the student’s permanent record. After the tenth day of classes, no course can be added except through the approval of the Student Accounts Office and, if applicable, the Financial Assistance Office. Such approved petitions are assessed a $50 Late Registration Fee. Dropping a course after the tenth day of classes is not permitted except through a petition approved by the Director of Graduate Studies. The deadline for completing drop/adds during a summer session is the end of the first week of classes. Please consult the Academic Calendar.

**Repeating a Course**
Students who fail a course (grade below B-) may repeat the course to receive a passing grade. Both courses, with the grades received, will be part of the student’s cumulative grade point average. See the Standards of Work section of this catalogue for additional information.

**Grade Reports**
Grades for the most recent semester are posted online at interactive.emerson.edu. Students must use their Emerson email username and password in order to access the Interactive Services website.
Academic Transcripts
A certified, official transcript of a student’s academic record may be obtained through the Registrar’s Office. Students may request their transcripts online at www.emerson.edu/registrar. Seven business days should be allowed for processing official transcript requests. Transcripts will only be released for students who have no transcript holds. Transcripts may be withheld due to any unmet obligation to the College or due to a student loan default. Under no circumstances will telephone requests for transcripts be honored. There is no fee for the first ten transcripts ordered per year. There will be a $1.00 charge for every transcript ordered after the initial ten per year.
## Expenses

### Tuition and Fees

| Application (non-refundable) | Domestic Students | $60  |
| International Students      | $75  |
| Tuition Deposit             | $200 |

This deposit confirms a student’s place after acceptance and is deducted from the first billing. Deposits are non-refundable.

| Tuition               | $886 per credit |
| Course Audit          | $25 per credit  |
| for students enrolled for at least 4 full-tuition credits |

| Registration          | $30 per semester |
| GSA*                  | $30 per semester |

*Graduate Student Association

### Service Fees

| Late Registration     | $50  |
| Fee required of all continuing students who do not pre-register on dates listed in the course schedules and Academic Calendar. |
| Orientation           | $80 one time only |
| International Orientation | $80 one time only |
| Commencement          | $100 one time only |
| Health Services       | $276 per year  |
| Health Insurance      | $1,445 per year |

### Health Services and Health Insurance

All students enrolled for 6 credits or more are required to submit a health form. This form includes medical history, tuberculosis-screening questionnaire, and immunization verification form. In addition, Massachusetts state law mandates that all college students must have certain immunizations valid and current as a condition of enrollment. Students must provide evidence of vaccination/immunity or submit documentation that they meet the standards for medical or religious exemption within 30 days of registration (meningitis vaccination/waiver verification is required two weeks prior to the beginning of classes). Failure to do so will jeopardize a student’s enrollment and on-campus residency. The health form documents are sent to confirmed students by the Admissions Office. Forms are due by September 30 for students entering in the fall semester and February 15 for students entering in the spring semester.

The state law requires graduate students enrolled at least ¾ time (6 credits or more) to be covered by a qualified health insurance program. The College automatically provides a health insurance policy for all matriculating students. The premium for the 2008–09 Graduate Student Health Insurance Plan is $1,445 for 12-month coverage, and the health services fee for the academic year is $276. The total package costs $1,721. The Emerson College health insurance policy is not available separately from the overall health services program. The health services fee enables students to access the College’s Counseling Center and the Center for Health and Wellness during the fall and spring terms.
The student health insurance premium may be waived by providing proof of enrollment in comparable coverage by another qualified health insurance program. This waiver must be completed online, at www.emerson.edu/financial_services, by the end of the second week of classes each year for the student to be exempt from the Emerson College insurance program. The Student Health Insurance Plan will be considered in force unless proper proof of alternative insurance is provided as indicated. Premiums received are fully earned upon receipt and not refundable.

The student health insurance policy is designed to offer protection against unexpected and potentially heavy expenses for accidents or illnesses. A copy of the Health Service Program and Health Insurance Plan is mailed annually to all students from the Student Administrative Services Office. Please refer to this document for specific coverage benefits.

To be eligible to receive care at the Center for Health and Wellness and the Counseling Center, students must pay the health services fee. The health services fee helps to cover the cost of maintaining the Counseling Center and the Center for Health and Wellness facilities, services, and programs.

During the academic year, students enrolled in the student insurance program are required to first seek an evaluation at the Center for Health and Wellness prior to receiving non-emergency medical care. Authorization for specialty care is required for medical problems. Students seeking mental health services off campus are not required to obtain authorization. However, a clinician in these Centers can facilitate referrals to healthcare providers outside the College.

**Insurance Regulations for Students Who Experience a Loss of Coverage Midyear**

Massachusetts state law requires all students participating in at least 75% of the full-time credit level (6 or more credits) to be continuously enrolled in a qualifying health insurance plan. Students who waive the College-sponsored insurance program at the beginning of the year, and subsequently lose their alternative coverage, are obligated to seek immediate enrollment in either the College-sponsored plan or a qualifying alternate insurance plan. In either case, the student is responsible for notifying the Office of Accounts Management to enroll in the College-sponsored insurance plan or update his/her insurance waiver card with the pertinent information regarding their new qualifying alternative plan. There is no pro-rated premium available for the College-sponsored insurance plan when coverage begins after the start of the applicable policy year.

**International Students**

Massachusetts does not consider coverage by insurance carriers outside of the United States, including coverage by foreign national health services programs, as comparable under a qualifying student health insurance program. This regulation will require that the vast majority of international students be enrolled in the Emerson College-sponsored insurance.

**Billing and Payment**

Graduate students pay the full semester’s costs as billed prior to the beginning of the semester (August 1, 2008 and January 5, 2009). Charges are based upon the number of credit hours for which students are enrolled. Each student is
responsible for knowing and understanding fees and for meeting financial obligations on time. Account balances not paid on time are subject to a penalty assessment.

Students wishing to pay their accounts in monthly installments may do so by participating in an authorized tuition payment plan. Tuition Pay is a program that allows students to spread payments for the academic year over ten monthly installments. Students may also utilize this program to pay one semester at a time through a five-month fall or spring payment plan. Tuition Pay requires a nonrefundable annual enrollment fee of $95. For further information, go online to www.tuitionpay.com/emerson.

**Credit Balances on Student Account**

Credit balance refunds are available to students who have overpaid their accounts. To request a credit balance refund log onto Interactive Services and click on the View Bill option. Credit balance refunds are granted to enrolled students only when a credit balance exists. Please note that no refunds may be issued based on an anticipated credit balance (e.g., financial aid not yet disbursed). A credit balance must exist prior to the refund request.

Credit balance refunds will be processed by the Office of Accounts Management within two Fridays from the date on which the request is received. Checks may be obtained from the Student Service Center during regularly scheduled hours or mailed directly from the Accounts Payable Office.

The Department of Education regulations state that students who receive federal financial aid totaling more than the amount of their mandatory charges are entitled to receive an automatic refund of any overpayments on their student account. Automatic refund checks will be made payable to the student and will be available at the Student Service Center for pick-up. Automatic refund checks do not have to be requested as they are automatically generated. This process occurs immediately following the end of the add/drop period each semester. For more information and to determine if you are eligible for an automatic refund, please see www.emerson.edu/financial_services/billing and go to the FAQ section.

**Refund Policy**

Students who file a written withdrawal from the College in the Office of Graduate Studies within the first five weeks of a given semester may be entitled to a refund. Tuition refunds to students who have officially withdrawn from the College are made as follows:

When the withdrawal from the College is filed:

- **During the first two weeks of classes:** 80% refund of tuition
- **During the third week:** 60% refund of tuition
- **During the fourth week:** 40% refund of tuition
- **During the fifth week:** 20% refund of tuition
- **After the fifth week:** No refund is made

No tuition refund is made when withdrawal of a student is required by the College authorities or when a student withdraws from a course with a WP or WF grade. Fees are not refundable. Charges for the meal plan are refundable on a pro rata basis.

All students are eligible to receive full credit for their tuition and fees, excluding non-refundable deposits, if they withdraw before the first day of classes. Students receiving federal financial aid...
funds who withdraw on or after the first day of classes will have their aid adjusted using the percentage determined by the Federal Return of Title IV Funds calculation. Adjustments will be made based on the number of days a student attends, up to the 60% point of the semester. Tuition charges on the student’s account will be adjusted by the same percentage used to adjust aid. Students who do not receive federal financial assistance are subject to the Emerson College Refund Policy as published in the Office of Accounts Management Policies and Procedures brochure.

Medical/Psychological Tuition Refund Insurance Plan
Elective insurance is available from the Dewar Tuition Refund Plan to augment the existing refund policy of the College. This insurance provides coverage for medical withdrawals/leaves of absence (LOAs) above and beyond the College refund schedule. The College policy provides for a declining percentage refund of tuition for withdrawals through the first five weeks of a given term (see Refund Policy), but does not provide for refund of fees. The Tuition Refund Plan will cover 100% of the insured term tuition and fees in the case of a medical withdrawal/LOA, and 60% of the insured term tuition and fees in the case of a psychological withdrawal/LOA, less any refund or credit due from the College. Applications must be submitted to the Dewar Tuition Refund Plan prior to the first day of classes. The premium is 1% of the total charges for the academic year. For further information, contact A.W.G. Dewars, Inc. at 617-774-1555 or online at www.tuitionrefundplan.com.
Financial Assistance

Types of Graduate Need-Based Financial Assistance

Please note: International Students are not eligible to receive federal financial assistance. They are encouraged to contact the Student Service Center regarding our available payment plan and alternative financing options from private lenders.

Federal Subsidized and Unsubsidized Stafford Loans

In most instances, a full-time student will be eligible to borrow up to $20,500 per academic year in Federal Stafford Loans. Student need will determine how much of the loan will accrue interest while the student is in school (unsubsidized portion), and how much of the loan will not accrue interest while the student is in school (subsidized portion). The combination of the subsidized and unsubsidized loans may not exceed the student’s cost of attendance minus any other financial assistance. Students who apply for Federal Stafford Loans must be matriculated (financial need has no bearing on admission to the College), degree-seeking candidates enrolled at least half-time (4 credits per term). Federal regulations specify that federal financial aid recipients must be U.S. citizens, U.S. nationals, or eligible non-citizens. Repayment of principle and interest begins six months after the student ceases to be enrolled on at least a half-time basis. The interest rate is fixed at 6.8%. The student may make quarterly interest payments on the unsubsidized loan while in school, if he or she wishes. If the student does not wish to make quarterly interest payments on the unsubsidized loan, the interest will be capitalized and repayment will begin six months after the student ceases to be enrolled on at least a half-time basis. The total debt a graduate student may have outstanding from all Direct Loans and FFEL Program Stafford Loans combined is $138,500 (no more than $65,500 may be in subsidized loans). This graduate debt limit includes all Direct and FFEL Program Loans received for undergraduate study.

Federal Work Study (FWS)

This is a need-based award of federally subsidized part-time employment administered by the College. Earnings are paid directly to the student in the form of a bi-weekly paycheck. The number of hours a student may work and the hourly wage is determined by the College and limited by availability of funds and calculated need. Students are permitted to work up to 20 hours per week while classes are in session and up to 40 hours per week during College break periods. The student is only compensated for actual hours worked. Students must be enrolled full-time to work through student employment programs. Availability of funds is not guaranteed, but if funding is offered, graduate students may request consideration for FWS. Awards will be made to students with need who request FWS in writing at the discretion of the Office of Student Financial Services.

Emerson Employment

This is an institutional employment program open to all full-time Emerson College students. The number of hours a student may work and the hourly wage is determined by the College and limited by availability of funds. Students are permitted to work up to 20 hours per week while classes are in session and up to 40 hours per week during College break periods. Students must be enrolled full time to work through student employment programs. Emerson Employment opportunities are posted with the Office of Student Financial Services at www.emerson.edu/financial_services.
### How to Apply for Graduate Need-Based Financial Assistance

For the current process, downloadable forms, and financial aid policies, visit the Student Financial Services website at [www.emerson.edu/financial_services](http://www.emerson.edu/financial_services).

### Priority Application Deadlines for Graduate Federal Financial Assistance*

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<td><strong>Fall Term</strong></td>
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<tr>
<td>Incoming students</td>
<td>April 1</td>
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<tr>
<td>Returning students</td>
<td>April 15</td>
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<tr>
<td><strong>Spring Term</strong></td>
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<tr>
<td>All students</td>
<td>November 15</td>
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<td><strong>Summer Term</strong></td>
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<tr>
<td>Returning students</td>
<td>March 1</td>
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*Federal Assistance is funds provided by the Federal Government in the form of loans and work programs. Deadlines for merit aid are different. Please contact the Office of Graduate Admission for more details.

### Alternative Educational Loan Programs

If you have borrowed the maximum amount of Federal Stafford Loans ($20,500 per year), and you still have unmet need within your financial aid budget, you may be eligible for an alternative loan. Unlike Federal Stafford Loans, alternative loans are not guaranteed. Students must have a good credit history and must remain within certain debt-to-income ratios. Some alternative loans require a co-applicant. Please contact the Office of Student Financial Services for interest rates and other important information, or go to the website at [www.emerson.edu/financial_services](http://www.emerson.edu/financial_services).

### Assistantships and Fellowships

Each year, the top 25 percent of incoming graduate students in each program are awarded merit-based financial assistance from Emerson College. Merit-based awards are offered to full-time applicants who are judged to be exceptionally well-qualified for graduate study based upon their comprehensive academic credentials, including professional promise and past academic excellence. Merit-based awards are distributed as Presidential Fellowships and Graduate Assistantships.

Applicants seeking merit-based financial assistance should complete the application for admission as early as possible and before the priority merit aid deadline of January 5 for Creative Writing and Publishing & Writing, February 15 for Communication Disorders, and March 1 for all other programs for fall admission. November 1 is the merit aid deadline for the programs offering spring admission. There is no separate application to be considered for merit aid and decisions are based on the materials submitted with the regular application for admission. Both domestic and international students are eligible for merit awards. Offers of merit aid cannot be deferred until a later semester, including instances in which an accepted student defers his/her admission to the College. Returning students are not eligible for an assistantship or fellowship.

Students receiving merit-based awards must maintain a minimum GPA of 3.2 each semester. Students must also enroll in and successfully complete a full-time course load (minimum of 8 credits) during the semester in which they are registered in order to maintain their award. Full-time equivalency does not apply. Award
recipients should be aware that this aid could affect any need-based federal loans they may be receiving. Recipients must contact the Merit Aid Coordinator in the Office of Graduate Admission if they cannot meet any of the requirements. A student will be in jeopardy of losing his or her award and/or returning money owed to the College if he or she fails to meet the stipulations of the award.

**Presidential Fellowships**

Presidential Fellowships are offered to a small number of incoming full-time graduate students who have demonstrated the highest degree of academic excellence. Fellows receive $7,000* per semester, and the length of the award varies by department (see “Duration of Award” below). Presidential Fellows receive this merit aid award without having to satisfy an on-campus work requirement. These awards are not taxed.

**Graduate Assistantships**

Graduate assistants receive awards of $5,000* per semester (fall and spring) and are assigned to academic or administrative departments for 10 hours per week for 13 weeks per semester, performing research, working with faculty, or providing administrative support. Graduate assistants must perform at a satisfactory level as determined by their supervisor and are expected to keep track of their own hours.

*Award amounts may vary for students in Communication Disorders.

**Duration of Award**

Presidential Fellowships and Graduate Assistantships are awarded for continuous semesters, excluding summer. The length of the award varies by program:

- Communication Management: three semesters
- Communication Disorders: four semesters
- Creative Writing: four semesters
- Global Marketing Communication and Advertising: two semesters
- Health Communication: three semesters
- Integrated Marketing Communication: three semesters
- Journalism: four semesters
- Media Art: three semesters
- Publishing and Writing: three semesters
- Theatre Education: four semesters

**Intersession Courses**

Merit aid awards cannot be used to cover tuition costs for credits taken during the January and May intersession terms.

**Scholarships**

**Bookbuilders of Boston Scholarship**

This scholarship is awarded each spring to students in the Publishing and Writing Program. Successful applicants will demonstrate a strong career interest in book publishing through past or current coursework, projects, employment, or extracurricular activities. Currently enrolled students will receive written notification about how to apply. For further information, please contact the Graduate Program Director for the Publishing and Writing Program.

**Doriot Fellowship Program**

Established in 1998 by the Beaucourt Foundation, the award is granted to an outstanding second-year graduate student (or students) with financial need in the Department of Communication Sciences and Disorders.
Naomi Stroh Janover Scholarship
This award was established in 1992 and funded by an endowment from the estate of Mrs. Naomi Stroh Janover. Janover scholarships are provided for second-year students in Communication Sciences and Disorders who wish to explore working with pre-school hearing-impaired children. The Janover Scholars are selected by the staff of the Thayer Lindsley Nursery. Awarded students are required to work three mornings a week in the nursery.

Mitzi and Mel Kutchin Scholarship for Communication Disorders
Established in 2002 by the Kutchins, the award is granted to an incoming graduate student in Communication Disorders. Preference is given to those interested in working with young children or in a school or clinic setting.

Helen Hughes Lane Scholarship in Journalism
Established by a bequest from Helen Hughes Lane and further supported by The Edward H. Lane Foundation, the award is granted as tuition to an undergraduate or graduate student in journalism.

Dr. Shelley Martin Scholarship
Established in 2007 in memory of Shelley Martin who had received her Master of Arts from Emerson in 2001. The $1,000 scholarship will be awarded to a full-time graduate student who is a candidate for a Master of Fine Arts in Creative Writing and has financial need.

MFA in Writing Scholarship
Established in 2003 through the generosity of an anonymous funder, the scholarship will be awarded on the basis of excellence in writing to candidates for a Master of Fine Arts in Creative Writing.

Cecil and Helen Rose Ethics in Communication Scholarship
Established in 1994 by Emerson alumna and Trustee Emerita Helen Rose, the Cecil and Helen Rose Ethics in Communication Scholarship is awarded to a graduate student who demonstrates a career interest that furthers the importance of ethics in effective and responsible communication. The one-year nonrenewable award is granted, on a rotating basis, to a student in the Department of Communication Studies (with an interest in political communication); the Department of Writing, Literature and Publishing (with an interest/emphasis in creative writing); or the Department of Visual and Media Arts (with an interest/emphasis in television). The 2008–09 award will be for an incoming student in the Department of Communication Studies. The following year, the scholarship will be awarded in the Department of Writing, Literature and Publishing.

Dr. Marion A. Ryan Scholarship
Established in 1990 by a bequest from Zarie Noorjanian ’30, in memory of her Milford High School English teacher, the award is granted to a graduate student in the Department of Writing, Literature and Publishing based on financial need and high academic standing.

Barbara S. Rutberg Graduate Scholarship in Fiction
Established in 2006 by alumna Barbara S. Rutberg ’68 to recognize the creative writing of a full-time Master of Fine Arts candidate.

C. Marcia Cartz Wood Scholarship
Established in 2000 by a bequest from C. Marcia Cartz Wood ’49, the award will be granted as tuition to a female graduate student (or students) based on high academic achievement and financial need. The student(s) will preferably be in the Department of Communication Sciences and Disorders.
The atmosphere at Emerson is relaxed, creative, and informal. Faculty, staff, and administration encourage and maintain open communication with students. Emerson emphasizes the professional and academic aspects of education. In addition to academic work and co-curricular activities, many students work off-campus in production companies, social service organizations, broadcasting stations, and business firms. As a major media market, Boston provides internship opportunities for students interested in all aspects of communication and the performing arts.

Social life at the College is greatly enhanced by its Boston location. Emerson is within easy walking distance of concert halls, theatres, museums, parks, and restaurants. Local collegiate and professional sports arenas provide year-round events in hockey, basketball, baseball, football, and tennis.

**Max Mutchnick Campus Center**
The Max Mutchnick Campus Center serves as a “home base” for off-campus students and is a gathering place for all students. Lockers, lounges, and dining are available, and the Center is used as a central place to study, socialize, or relax between classes. The services and programs in the Center are designed to bring the students, faculty, and staff together in order to increase communication and build a sense of community.

Housed in the Center are an information desk; the Common Cafe; lounge areas; meeting, function, and conference rooms; Graduate Student Association (GSA) Office; Cultural Center; student organization offices and mailboxes; piano practice rooms; and the Offices of the Dean of Students, Student Life, Student Activities, Multicultural Affairs, Off-Campus Student Services, and Gay, Lesbian, Bisexual, and Transgender Life.

*The Campus Center is located at 150 Boylston Street and can be reached at 617-824-8680.*

**Off-Campus Housing**
As the College expects that all of its graduate students will reside off-campus, students within this population are encouraged to seek out the assistance and support of the Office of Off-Campus Student Services (OCSS). As a resource for Boston-area vacancy and sublet listings, OCSS provides numerous programs and services designed to meet the needs of Emerson’s off-campus population. One of the programs offered by the OCSS is the Massachusetts Bay Transit Authority (MBTA) discount pass program. In conjunction with the MBTA, Emerson offers a program in which subway, bus, and combo passes are available for purchase at a discount (currently 11%, but subject to change). The program is offered in semester blocks and must be purchased prior to the start of each semester.

Graduate students should contact OCSS for information about rental housing options, roommate searches, or local realtors who work with Emerson students. Many OCSS services are also available online at [www.emerson.edu/offcampus_housing](http://www.emerson.edu/offcampus_housing).

*The Office of Off-Campus Student Services is located at 150 Boylston Street and can be reached at 617-824-7863.*

**Meals**
Graduate students are eligible to participate in the College’s meal plans, which vary in cost. Information regarding the plans and charges per semester can be obtained from the Student Administrative Services Office.

Individual meals may also be purchased on a walk-in basis at either the College’s Little Building dining facility at 80 Boylston Street or the Campus Center Diner at 150 Boylston Street.
The Student Administrative Services office is located at 80 Boylston Street and can be reached at 617-824-8655.

Center for Health and Wellness
Graduate students that elect to pay the health fee are eligible to receive care at the Center. All graduate students enrolled in the College insurance program will be assessed the health fee and, under the provisions of the insurance program, are expected to first seek care at the Center for all non-emergency problems during the academic year.

The Health Center provides for the immediate health needs of students and offers both follow-up and educational services, including general medical care, GYN exams, emergency contraception, health counseling and education, routine lab work, pregnancy testing, and referrals to other health specialists when appropriate. Services are available by appointment. Confidentiality within the guidelines of professional ethics and legal principles is guaranteed to all students using the Health Center. The staff consists of nurse practitioners, a physician assistant, a nutritionist, and a consulting general medicine physician. The Center is open on Monday, Wednesday, Thursday, and Friday from 9:00 am to 12:00 pm and from 1:00 pm to 5:00 pm, and on Tuesday from 11:00 am to 12:00 pm and 1:00 pm to 5:00 pm. The Center is closed on weekends, holidays, and school breaks. Emerson College is situated in an area within two miles of five major hospital emergency rooms for urgent and emergency care. Students should be familiar with the location of the nearest hospital to their neighborhood. When possible, non-urgent care should wait until the Center reopens to avoid unnecessary medical bills. Dental service is not available at the Center.

Commonwealth of Massachusetts regulations and College policy require compliance with specific immunizations and screenings. Students who meet the following criteria are required to submit an Emerson College health form, including TB questionnaire and immunization verification:

- all full-time students
- all part-time students in Communications Sciences and Disorders
- all students attending on a student or other visa regardless of number of credits

The following immunizations are required within 30 days of the start of the first semester:

- two doses of measles, mumps, and rubella vaccine(s). Generally this is administered as a combination MMR vaccine given at least one month apart beginning at or after 12 months of age
- a booster dose of Tetanus (DtaP/DTP/DT/Td/Tdap) within the last ten years
- three doses of hepatitis B vaccine. This series may take up to six months to complete. If you are not immunized you should begin the series as soon as possible.

A current certificate of vaccination is not required when:

- the student provides written documentation that he or she meets the standards for medical or religious exemption set forth in M.G.L. c. 76, § 15C, or
- the student provides appropriate documentation, including a copy of a school immunization record indicating receipt of the required immunizations; or in the case of measles, mumps, rubella, and hepatitis B, the student presents laboratory evidence of immunity.
Please take note of these requirements and obtain your vaccinations well in advance of your planned enrollment date. If you do not meet these requirements before registration or within the 30-day grace period provided, you will not be permitted to attend Emerson College.

The health form documents are sent to confirmed students through the Admission Office. Forms are available to download from the website below.

The Center for Health and Wellness is located at 216 Tremont Street and can be reached at 617-824-8666. For additional information visit www.emerson.edu/student_life/health_center or email healthservices@emerson.edu.

Health Insurance
State law mandates that all students enrolled at least ¾ time (6 graduate credits or more) must be continuously enrolled in a qualified insurance plan. The Student Financial Services Office mails a copy of the College-sponsored insurance program to all students who meet the mandated insurance enrollment threshold requirement. Students will be automatically enrolled in the College-sponsored program unless they provide insurance information and submit an insurance waiver annually to the Student Financial Services Office within the specified waiver time period.

Insurance Regulations for Students Who Experience a Loss of Coverage Midyear
Students who waive the College-sponsored insurance program at the beginning of the applicable policy period, then subsequently lose their alternative coverage, are obligated to seek immediate enrollment in either the College-sponsored plan or a qualifying alternate insurance plan. In either case, the student is responsible for notifying the Student Financial Services Office to either enroll in the College-sponsored insurance plan or to update his or her insurance waiver card with the pertinent information regarding his or her new qualifying alternative plan. There is no pro-rated premium available for the College-sponsored insurance plan when coverage begins after the start of the applicable policy period.

Wellness Education
The Center for Health and Wellness coordinates programming on topics such as alcohol and other drug use and abuse, smoking cessation, sexually transmitted infections including HIV and AIDS, stress management, and body image and eating disorders. Focusing on responsible decision-making, the College seeks to increase education and awareness about these issues with the goal of reducing the health risks associated with them.

The Wellness Education Coordinator can be reached at 617-824-8666.

Counseling Center
The Counseling Center is an excellent place for Emerson students to begin looking for help with personal concerns, family problems, or other psychological issues. The Center serves as a resource to assist students in developing their potential. To achieve this goal, a variety of services are provided. These include: short-term counseling and psychotherapy; support and therapy groups; crisis intervention; psychiatric consultation; and referral to outside agencies, private psychotherapists, and psychiatrists. The facilities and services of the Center are available to all graduate students who choose to pay the health services fee. The Center also provides the Emerson College community with consultation, outreach, and training on a variety of topics relevant to students’ lives and psychological issues. Counseling services are confidential. The staff considers issues of student privacy to be of the
utmost importance. No information is released to anyone inside or outside of the College without the student's knowledge and consent, within the guidelines of professional ethics and legal principles.

*The Counseling Center is located at 216 Tremont Street and can be reached at 617-824-8595.*

**Disability Services**

Emerson College is committed to providing programmatic and architectural access to students with disabilities so that they may enjoy and participate fully in the life of the College. While upholding this commitment, Emerson maintains its high standards of achievement that are essential to the integrity of the College's programs and services. In advancing these aims, the College will ensure its policies, practices, and procedures conform to Federal and state statutes and regulations as they pertain to individuals with disabilities. Emerson offers services through its Disabilities Services Office to students with documented physical, visual, hearing, learning, medical, and psychiatric disabilities. Should you be a student with a disability who is seeking accommodations or who has specific questions about disability services at Emerson, contact the Disability Services Coordinator via email at dso@emerson.edu or via phone at 617-824-8415.

*Disability Services Office Philosophy, Policies, and Procedures can be found at www.emerson.edu/disability_services.*

**Office of Multicultural Student Affairs**

The Director is primarily responsible for cultivating involvement opportunities for students from historically under-represented populations including, but not limited to, African American, Hispanic/Latino American, Asian American, Native American, and multi-racial American communities, to maximize chances for successful academic and social transition, integration, and retention at the College. The Director is available to discuss academic, cultural, personal, and social concerns with students throughout their entire careers at Emerson.

*The Office of Multicultural Student Affairs is located in the Campus Center.*

**Cultural Center**

The Cultural Center was established to enhance the educational, cultural, and social needs of the campus community. It is the site of a variety of formal and informal events for students, faculty, and staff. The office for EBONI (Emerson’s Black Organization with Natural Interests); AMIGOS (Emerson’s Latino student organization); ASIA (Emerson’s Asian Students for Intercultural Awareness); and Speak Up is housed here. The Cultural Center is available for use by student organizations recognized by Emerson College and academic and administrative departments. The facility can be reserved for special events, meetings, and educational purposes. The reservation of this space is arranged through the Office of Student Activities.

*The Cultural Center is located in the Campus Center.*

**Office of International Student Affairs**

The Office of International Student Affairs is staffed by the Director, Coordinator, and student assistants. OISA offers an array of services including: consultation with students and scholars on immigration and visa matters, specialized programs and events to foster social and cultural adjustments, and personal advising and counseling on social and cultural issues. The Coordinator of Academic Programs for International Students can be found in the Writing and Academic Resource Center.

*The Office of International Student Affairs is located in the Writing and Academic Resource Center.*
In order for international visa students to maintain their lawful immigration status they need to be enrolled full-time during the academic year.

The Office of International Student Affairs is located at 216 Tremont Street and can be reached at 617-824-7858.

Center for Spiritual Life
The Center for Spiritual Life is an inter-religious enterprise offering a wide variety of spiritual programs, projects, and services to the Emerson community. The Center strives to engage and serve people of all faiths and creeds—Western and Eastern traditions alike—as well as secular and humanistic orientations. The Center offers communal services and celebrations, events and discussions, and meditation workshops to Emerson students, faculty, and staff. Through a staff of Chaplains, the CSL also offers spiritual, religious, and personal counseling. It is the home of the student organizations of Emerson Good News Fellowship, Newman Club, the Islamic Community at Emerson, and Hillel at Emerson.

The Center for Spiritual Life is located at 120 Boylston Street and can be reached at 617-824-8036 or by email at spiritual_life@emerson.edu.

The Cabaret and Multipurpose Room
The Cabaret and Multipurpose Room are performance venues available for use by SGA- and GSA-recognized organizations and College departments on a space-available basis. These venues are appropriate spaces for rehearsals, dramatic performances, comedy shows, concerts, and performance-based spoken word events. Requests for these spaces are accepted at the Campus Center Information Desk at 150 Boylston Street on the first day of classes each semester. Other community members may request this space after priority bookings have been completed.

Cabaret and Multipurpose Room personnel may be reached via the Campus Center Information Desk at 617-824-8680 or by e-mail at Cabaret@emerson.edu.

For additional information, see the Graduate Student Handbook.

The Cabaret is located on the Lower Level of 80 Boylston Street. The Multipurpose Room is located on the main floor of 150 Boylston Street.

Athletics and Fitness
The Emerson College Fitness Center is available to all students. The Fitness Center offers exercise and wellness programs designed to meet specific interests and goals, including proper diet and nutrition, stress management, sports conditioning, and general physical fitness. The Fitness Center provides strength training and cardiovascular equipment, free weights, and daily aerobic, dance, yoga, and conditioning classes. Both men’s and women’s locker rooms are equipped with saunas, showers, and lockers.

The Fitness Center is open seven days a week. Hours can be found at www.emerson.edu/athletics/facilities/fitness-center.cfm. Fitness Center members can schedule personal appointments with university-educated and nationally-certified trainers Monday through Saturday.

The Fitness Center is located in the basement of 80 Boylston Street and can be reached at 617-824-8692. For further information, contact the Athletics Office at 617-824-8690.
Student Activities

Student groups are key to the Emerson Graduate experience. They offer additional resources for student interests, provide a student voice in college decisions, and support orientation and commencement activities.

Graduate Student Association (GSA)
The Graduate Student Association is dedicated to advancing the goals, objectives, and interests of graduate students. The GSA serves as a liaison between graduate students and the College community, providing students with a base for social interaction, professional friendships, and contacts. The GSA sponsors several student organizations including Redivider, Graduate Interdepartmental Video at Emerson, Graduate Radio-Television News Directors Association, Communicators for Health, and the Graduate Student Readings. In addition, the GSA works with the Office of Graduate Studies to organize and support Graduate Orientation and Graduate Commencement. The GSA also awards Professional Development Grants and sponsors numerous social and professional events.

Communicators for Health
This group is devoted to connecting Emerson students with others interested in the healthcare industry. They work with students at Tufts University and healthcare professionals to exchange information and sponsor programs to promote healthcare issues. Activities include sponsoring a blood drive and bringing speakers to campus.

EMG Production Group
The EMG Production Group was created to provide graduate students in the Visual and Media Arts Department the opportunity to gain extracurricular production experience and to forge networks among peers. Throughout the year, students work on self-directed studio or field production projects, which culminate in a screening during each semester. The group also invites guest speakers from the industry and supports other student initiatives in VMA. Recent activities include original sitcoms, a local news magazine production, and music videos for local Boston artists. While still growing and developing, the group serves to enhance collaborative skills and technical experience, while encouraging contacts between graduates during their years at Emerson and beyond.

Graduate Radio-Television News Directors Association (GRTNDA)
This organization is a student chapter of this national broadcast news directors professional organization. It is open to graduate students committed to broadcast journalism careers. GRTNDA activities include professional and service programs as well as social events.

Graduate Students in Communication Sciences and Disorders
This organization was established to foster discussion of issues relating to the field of Communication Sciences and Disorders. The group promotes awareness of issues relating to communication sciences and supports discussions and activities for new professionals in the field.

Graduate Students for Global Marketing Communication and Advertising
Members of Graduate Students for Global Marketing Communication and Advertising focus on issues that impact marketing communication around the world. They hold workshops and events to promote discussion of global communication issues and foster community among graduate students in the program.
**Graduate Students for Integrated Marketing Communication**

Graduate Students for IMC exists to promote the idea of integrated marketing communications and its purpose in the business environment through career-focused events and discussions. GSIMC will also work to facilitate a familial feeling throughout the graduate student IMC body. In the past it has brought in guests for discussions from organizations such as the American Marketing Association and the Massachusetts Interactive Media Council. Events like this are planned every semester along with other networking/social events for students to get to know each other.

**Graduate Student Readings**

The Graduate Student Readings are designed to showcase the creative writing talents of the Emerson graduate community. Students read original poetry, prose, and nonfiction in a supportive and enthusiastic environment. Readings are scheduled regularly throughout the school year. Interested students should contact the Department of Writing, Literature and Publishing for further information. This group also sponsors other activities in support of the writing community.

**Organizational Communication Connections (OC)**

OC Connections is a graduate student group for all students in the Communication Management program. As part of its mission, the group supports students interested in organizational communication by providing professional development and networking opportunities through a variety of gatherings and other activities. Through its events, the group strives to cultivate students’ interests in the field of organizational communication and to promote a sense of community within the program and the College.

**Redivider**

*Redivider* (formerly *Beacon Street Review*) is Emerson’s graduate student–run national literary magazine. A journal of new literature, *Redivider* publishes work by new and established writers in all genres including poetry, fiction, creative nonfiction, and drama, along with reviews, interviews, and occasional recipes. Published twice yearly, new issues appear each winter and spring. Submissions are welcome year round. Visit the *Redivider* website ([pages.emerson.edu/publications/redi divider](pages.emerson.edu/publications/redi divider)) for more information.

**Students for Publishing**

Emerson’s Students for Publishing, officially recognized in the spring of 2004, was founded with the mission to create learning and networking opportunities centered in publishing. While the group is largely comprised of students in the publishing graduate program, all students interested in publishing are encouraged to take part in the organization and its events.

**Theatre Education Graduate Association (TEGA)**

TEGA is a student organization devoted to assisting in the educational and professional development of all Theatre graduate students. Our purposes include helping the theatre education graduate students by providing educational opportunities outside of classes, providing an environment for professional networking, representing the needs of theatre education graduate students to GSA and providing an open forum for discussion and dialogue on topics concerning Theatre Education.
Other General Campus Groups

**AMIGOS**
Emerson’s Latino organization is dedicated to creating awareness of the Latino community at Emerson, to sharing the differences within Latino cultures, and to serving the Latino community in the greater Boston area. AMIGOS is a multicultural group that welcomes everyone, Spanish-speaking or not, interested in learning about the group’s many cultures. AMIGOS also sponsors social networking events and the end-of-the-year Leadership Banquet.

**Asian Students for Intercultural Awareness (ASIA)**
Emerson’s Asian Students for Intercultural Awareness (ASIA) was officially recognized in spring 1993. This organization was founded to provide awareness of the vast number of cultures present within the Asian community. ASIA is dedicated to being an active member in the varied social events of the Emerson community. ASIA also sponsors social and educational events and the end-of-the-year Leadership Banquet.

**Emerson’s Black Organization with Natural Interests (EBONI)**
Emerson’s Black Organization with Natural Interests (EBONI) is an organization dedicated to the political and cultural reawakening of students of African descent within the Emerson community. Students organize and sponsor programs such as Harambee, Kwanzaa, networking events, cultural retreats, Black History Month, and the end-of-the-year Leadership Banquet. They also maintain a resource library, and hold seminars and conferences designed to further the involvement and increase the influence of students of African descent at Emerson.

**Emerson College Chinese Student Association (ECCSA)**
The Emerson College Chinese Student Association (ECCSA) was officially recognized in the spring of 1993. This organization is dedicated to introducing Chinese culture, customs, and language to the College and the community through activities and events. ECCSA is also committed to making the College community aware of the Chinese students’ presence by introducing Chinese culture and issues to the community. ECCSA makes an effort to welcome and assist all newly arrived students from the Republic of China (Taiwan), People’s Republic of China, Hong Kong, and Singapore.

**Emerson Communication (EmComm)**
EmComm is a student-operated and faculty-advised marketing communication agency dedicated to providing students with hands-on experience in the areas of advertising, public relations, promotion, graphic design, and computer graphics. EmComm services are available to on- and off-campus organizations.

**Emerson Goodnews Fellowship**
Emerson Goodnews Fellowship is an ecumenical group, formed from many different church denominations, which meets for Bible study prayer and fellowship. EGNF seeks to build more community between Christians in the community. It also offers occasional services and community service projects, and helps connect Emersonians to local churches.
Emerson International
EI, the College’s international student organization, works with the Director of International Student Affairs to provide support for Emerson’s international population as well as to increase cultural awareness within the College community. Comprised of students with diverse backgrounds and interests, EI provides social and educational programs while serving as a resource for projects identified by the International Student Affairs Office.

Hillel
Emerson College Hillel is dedicated to the culture, observance, education, and well-being of Judaism throughout the world. Members of Hillel participate in social activities, cultural celebrations, and holiday services together.

National Student Speech, Language, and Hearing Association (NSSLHA)
All Emerson students have the opportunity to become members of this national organization. The Emerson chapter provides the opportunity for students to take part in professional activities on a local, regional, and national level.

Named Organization of the Year for 2000–01, NSSLHA encourages professional interests among Emerson students in the study of normal and disordered human communication behavior. NSSLHA provides aid and assistance within the College as well as to local organizations in the areas of speech, hearing, language, and behavior disorders.

Newman Club
The Newman Club provides opportunities for Catholic students to develop their faith and to work together in sponsoring social, educational, spiritual, and service-oriented events. Students come together for debate, prayer, and fun!

Speak Up
The purpose of Speak Up is to promote racial awareness on campus through activities, projects, and dialogue.
Student Awards

The Office of Graduate Studies
Departmental Awards
The Graduate Studies Departmental Award is given to a graduating student in each department for significant scholarly or artistic achievement in his or her graduate program. Graduating students may submit work they produced for a capstone class, master’s project, or master’s thesis at Emerson.

President’s Award
The President’s Award is given to the graduating student who has the highest level of academic achievement among his or her peers in graduate programs at Emerson.

The Betsy Carpenter Playwriting Award
The Betsy Carpenter Playwriting Award competition, with a cash award of a minimum of $1,000, is open to graduate students in their final year of study. The funds are to be used to defray the costs of a production or reading of a full-length play (excluding children’s plays, musicals, and/or adaptations) at a professional theater company. The award is intended to help introduce the graduating playwright to the theater community. The competition was established in 2005 in honor of Betsy Carpenter, the nationally known director and dramaturge who was a long-time instructor of playwriting at Emerson College.

Dr. Donald B. and Phoebe Rothman Giddon Award in Health Communication
Established in 1992 by former trustee Dr. Donald B. Giddon and his wife, Mrs. Phoebe Rothman Giddon, this award recognizes the scholarly research/publications of a graduate student enrolled in the Health Communication program in the Department of Communication Sciences and Disorders.

Evelyn Horowitz Video Poetry Prize
This award, available to both graduate and undergraduate students, is given to the student who creates the best original video based upon a poem written by a contemporary poet (still alive and writing). The awards committee will consist of the chairs of the departments of Communication; Visual and Media Arts; and Writing, Literature, and Publishing.

Rod Parker Playwriting Award
Established in 1990 by Dr. Rod Parker ’51, the award is granted to an undergraduate or graduate student who demonstrates exceptional playwriting talent, commitment to writing plays for the stage, and financial need.

Cecil and Helen Rose Ethics in Communication Award
Established in 1994 by Emerson alumna and Trustee Emerita Helen Rose, the Cecil and Helen Rose Ethics in Communication Award is a grant awarded annually to a graduate student who has written an outstanding research paper or creative project that highlights the important role of ethics in effective and responsible communication. The award is granted, on a rotating basis, to a student in the Department of Communication Studies (with an interest in political communication), the Department of Writing, Literature and Publishing (with an interest/emphasis in creative writing), or the Department of Visual and Media Arts (with an interest/emphasis in television). In the spring of 2009 the award will be granted to a graduate student in the Visual and Media Arts program.
Library
The Iwasaki Library provides access to information resources and services that support the mission of the College. The collection of approximately 200,000 print and media items is relevant to graduate-level research in the School of Communication and the School of the Arts, with particular strength in communication sciences and disorders, theatre education, marketing, and journalism. Services include research assistance, individual and class instruction, interlibrary loan, reserve reading, and laptops for use in the Library. Bound copies of graduate projects and theses are available in the collection, and graduate students receive help with their research through appointments with reference librarians.

As a member of Fenway Libraries Online (FLO), a network of academic and special libraries in the Boston/Cambridge area, the Library shares an online catalog with nine nearby libraries. Through membership in the Fenway Library Consortium (FLC), Emerson students may use the resources at thirteen local libraries by borrowing materials directly (using a valid ID card), or by requesting that FLC materials be delivered to the Iwasaki Library.

The Library’s website is a gateway for graduate student research and can be searched from any computer via the Internet (www.emerson.edu/library); licensed databases can be accessed through your ECnet account. In addition to the Library catalogue, which includes the combined holdings of the Emerson College and FLO libraries, the website offers access to a wide range of electronic sources, including important academic databases and indexes, CD-ROMs, authoritative websites, research guides, and electronic journals. Through the website, students are able to locate citations and articles from Academic Search Premier, LexisNexis Academic, Expanded Academic ASAP, JSTOR, and many other online resources. Students can request materials from other libraries using the web-based order form and can chat online with or email reference questions to a librarian from outside the Library.

Archives
Also available to graduate students is the College Archives, which houses materials on the history and development of the College (including photograph and video collections), Emerson publications, and special collections in theater and broadcasting. The Archives also maintains the video portions of video graduate theses. Details about the Archives’ services, collections, policies, and procedures can be accessed through the Library website.

The Library’s collection of approximately 10,000 DVDs, videotapes, films, CDs, and other media materials is currently housed in the Media Services Center on the third floor of the Ansin Building at 180 Tremont Street. Facilities and equipment required to utilize these materials are also located there. Consult the Library’s website for the online catalog of the media collection. Details concerning Library hours, policies, and services are available on the Library’s website at www.emerson.edu/library and in the Library brochure.

The Emerson College Library is located on the third floor of the Walker Building at 120 Boylston Street and can be reached at 617-824-8668.

Information Technology
The College’s computing facilities are available for use by Emerson College students, faculty, and staff. The facilities consist of both teaching and open access labs, as well as kiosks that offer convenient web access. Workstations in the computer labs provide the following types of
software applications: email, Internet, word processing and office productivity, statistical analysis, web authoring, image editing, desktop publishing, 3D animation, and digital video. High-end applications, such as Autodesk Maya for 3D animation and Apple Final Cut Pro for video editing, are available in all open-access labs. Digital production labs contain workstations with multimedia production and digital video applications, including Avid Express DV and Final Cut Pro. Emerson College has been designated a New Media Center since 1995 by a consortium that includes Compaq, Microsoft, Apple, Adobe Systems, Macromedia, and Kodak, among others. The New Media Center designation provides support for the College’s digital production and multimedia capabilities. More information about the computer labs is available at www.emerson.edu/labs.

Students receive an Emerson College network (ECnet) account, which contains an email account and personal web space. An ECnet username and password is required to log onto computer lab workstations and kiosks. Emerson’s campus is wired for high speed Internet connectivity at all locations, including residence halls, labs, and offices. Residence hall rooms have high-speed Internet connections for each student, and wireless access to the College’s network is provided in virtually all campus locations.

**IT Help Desk**
The Office of Information Technology Help Desk offers assistance to all faculty, staff, and students with computing problems, ECnet problems, and issues regarding connectivity to the College’s computer network. Further information about the IT Help Desk can be found at www.emerson.edu/helpdesk.

Prior to using the College’s computer network, all students should familiarize themselves with the Electronic Information Policy Guidelines for Responsible and Ethical Behavior found at www.emerson.edu/policy. Violations of those policies are considered to be unethical and can lead to College disciplinary action and/or criminal prosecution.

The Office of Information Technology is located at 180 Tremont Street on the fourth floor. The IT Help Desk is located at 120 Boylston Street on the fourth floor, Room 405 and can be reached via phone at 617-824-8080, via email at helpdesk@emerson.edu, or via the web at www.emerson.edu/helpdesk.

**Media Services Center**
The Media Services Center (MSC), located on the third floor of the Ansin Building at 180 Tremont Street, houses video viewing facilities, video dubbing booths, a video studio, video editing suite, audio production booth, and a mediated conference room. MSC circulates video equipment for non-production classes, including digital camcorders, digital still cameras, and digital and analog audio recorders. MSC also circulates laptop computers, data projectors, slide projectors, and overhead projectors. MSC provides, maintains, and delivers audiovisual equipment in many of the College’s classrooms and meeting spaces. Staff members are available to assist in the setup and operation of this equipment. MSC provides technical assistance for special events. Services include setting up and operating data projection systems, facilitating teleconferencing, and providing amplification for speakers.

Details concerning MSC hours, policies, and services are available on the Information Technology website at www.emerson.edu/media_services.
The Media Services Center is located on the third floor of the Ansin Building at 180 Tremont Street and can be reached at 617-824-8676.

Career Services
Emerson Career Services is committed to assisting graduate students in planning for the future by promoting the skills needed for long-term career management. This includes developing sound career planning and management strategies, as well as job search skills that they will be able to use during their Emerson experience and throughout their careers.

Our many offerings include the following:
- Individual assistance with self-assessment, career exploration, career decision making, internship/job searching, résumé/cover letter writing, and other career-related issues
- An extensive resource library of communications- and arts-related career exploration materials, industry directories, trade publications, tip sheets, handouts, and newsletters
- Career- and industry-related speakers, panels, and events
- Résumé-writing, interview preparation, and other career-related workshops
- Internship Workshops, which are mandatory for all students seeking internships for academic credit (internship requirements and options vary by department; students should consult with their departments before pursuing any internship for credit)
- Networking and mentoring opportunities with alumni and other industry professionals
- Assistance with internship and job search preparation, including mock interviews
- Online job and internship listings, internship fairs, and much more

Career Services is located at 216 Tremont Street on the sixth floor, and can be reached at 617-824-8586, by email at careers@emerson.edu, or on the web at www.emerson.edu/career_services.

Writing and Academic Resource Center
The Writing and Academic Resource Center (WARC) offers a variety of academic support services to all Emerson students. The Center provides individualized tutorials in all phases of the writing process. In addition, the Center offers support in study skills, including note-taking, test-taking, organizational and time-management strategies, and library research. For international students who are non-native speakers of English, practice in pronunciation, vocabulary development, speaking, and grammar is also available. Peer tutoring in content areas is available upon request. Professional academic support specialists are on staff to help students with special needs and requests. The goal of the WARC is to help students develop strategies and skills necessary for academic success.

The Writing and Academic Resource Center is located at 216 Tremont Street and can be reached at 617-824-7874.

Office of Alumni Relations
The Office of Alumni Relations and the Emerson College Alumni Association work together to promote institutional pride, professional development opportunities, and lifelong connections with Emerson alumni. The Office enables students and alumni to benefit from the experience of alumni and others through a variety of events and activities such as a visiting artists series, master classes, and forums. Additionally, Alumni Relations works closely with the Office of Career Services to connect students with alumni for mentoring and networking through industry site visits and a mentorship program. The Alumni
Office communicates news about the College and its alumni through *Expression* magazine and an e-newsletter. For more information, contact the Office of Alumni Relations at 617-824-8535 or 1-800-255-4259, or visit [www.emerson.edu/alumni](http://www.emerson.edu/alumni).

**Student Alumni Association**

The Student Alumni Association encourages and facilitates connections between current students and alumni. The Association collaborates with the Office of Career Services and the Office of Graduate Studies to involve graduate students in appropriate campus programs, such as Alumni Weekend, and the New York Connection, which provides opportunities for upper-class students and graduate students to meet and network with alumni and friends of the College associated with a wide range of professions.
During the past several years, Emerson has been fortunate to have many exciting people visit our campus and present lectures, readings, and seminars. The following is a list of some of our lecturers:

Edward Albee, Playwright
Maya Angelou, Poet, Activist
Kenn Apel, PhD, Professor and Chair, Communicative Disorders and Sciences, Wichita State University
Jeff Arch ’76, Screenwriter, Sleepless in Seattle
Ursula Bellugi, PhD, Director, Laboratory for Cognitive Neuroscience and Professor, The Salk Institute for Biological Studies
Kathie Berlin ’65, Director, Marketing and Production, MGM
Joseph Biden, U.S. Senator, Delaware
Michael Blowen, Columnist, The Boston Globe
Walter Bogdanich, Investigative Editor, The New York Times
Peter Bogdonovich, Film Director, The Last Picture Show, Mask
Ian Bowles, MA, Secretary of Energy and Environmental Affairs, Massachusetts
Candace Bray, EdD, Consultant for Education and Learning Disabilities, Maine
Bonnie Brinton, PhD, Dean of Graduate Studies and Professor of Audiology and Speech-Language Pathology, Brigham Young University
David Brinkley, ABC’s This Week with David Brinkley
Tom Brokaw, Anchor, NBC Nightly News
Gwendolyn Brooks, Pulitzer Prize-winning Poet
David Burnett, Photojournalist

Joanne Carlisle, PhD, Professor of Education and Research Scientist, University of Michigan
Christopher Cerf, Emmy- and Grammy-winning Author, Composer, Humorist, and Technologist
Marjorie Clapprood, Talk Show Host
Anthony Clark ’86, Actor/Comedian
Jack Connors, Chairman, Hill, Holliday, Connors, Cosmopolus, Inc.
S. James Coppersmith, former President/General Manager, WCVB-TV
Stavros Cosmopoulos, Creative Director, Cosmopoulos, Crowley & Daley
Jack S. Damico, PhD, Professor, Communication Sciences and Disorders, University of Louisiana at Lafayette
Scott Davis, Executive Vice President, MTV Network
Morton Dubitsky Dean ’57, former ABC News Anchor
Vin Di Bona ’66, Producer, ABC-TV, MacGyver, America’s Funniest Home Videos, America’s Funniest People
Judith Downes, President/Executive Producer, September Films
Edward Eskandarian, Chairman and CEO of Arnold Worldwide Partners
Martin Espada, Poet, Author, Rebellion Is the Circle of a Lover’s Hands
Steve Friedman, Executive Producer, NBC News
Fred Friendly, Journalist, Ethicist, former President of CBS News
David Gergen, Commentator, Editor, Teacher, Advisor to Presidents
Ronald Gillam, PhD, Research Associate, Communication Science and Disorders, Jesse H. Jones Communication Center, The University of Texas, Austin
Carol Gilligan, Author, *In a Different Voice*
Danny Glover, Actor, Director, Producer
Whoopi Goldberg, Actor, Producer
Rebecca Newberger Goldstein, Author
Doris Kearns Goodwin, Memoirist and Political Biographer
Spalding Gray ’65, Performer and Novelist, *Sex and Death to the Age 14*
Woody Harrelson, Actor
David Hays, Founding Artistic Director, The National Theatre of the Deaf
Karen Hein, MD, Director, HIV Adolescent Clinic, New York
Doug Herzog ’81, President, MTV Networks Entertainment Group
Gwen Ifill, Moderator, Managing Editor of *Washington Week*, Senior Correspondent for the *NewsHour with Jim Lehrer*
Gish Jen, Author, *Typical American and Mona in the Promised Land*
James Earl Jones, Actor
John Kerry, U.S. Senator, Massachusetts
Wendy Kesselman, Playwright, Screenwriter, Children’s Book Author
Kay Koplovitz, CEO and President, USA Network
Stanley Kunitz, U.S. Poet Laureate
Paul La Camera, Vice President and General Manager, WCVB-TV
Sherry Lansing, President and Chairman of Paramount Studios Motion Picture Group
Don Law, Concert Promoter/Owner, Blackstone Entertainment and NEXT Ticketing
Sara Lawrence-Lightfoot, Sociologist, Author, Educator
Denis Leary ’79, Actor/Comedian
Spike Lee, Director, Producer, Writer, Actor
Jerry Lewis, Comedian, Muscular Dystrophy Association Spokesperson
Thomas Lux ’70, Poet, *Half Promised Land, The Drowned River, and Sunday*
David Mamet, Playwright, Screenwriter, Director
Irma S. Mann ’67, President, Irma S. Mann Strategic Marketing
Karen Marinella ’84, News Anchor, WLVI-TV
Garry Marshall, Writer, Producer, Director, Actor
Marlee Matlin, Actress
Rachel I. Mayberry, PhD, Director and Associate Professor, School of Communication Sciences and Disorders, Faculty of Medicine, McGill University
Eileen McNamara, Pulitzer Prize-winning Columnist, *The Boston Globe*
Peter Meade ’70, Vice President for Public Affairs, Blue Cross/Blue Shield of Massachusetts
Arnon Milchan, Film Producer, *JFK, Pretty Woman, Guilty by Suspicion*
Sue Miller, Writer
Harvey Skolnick Miller ’59, Screenwriter, *Private Benjamin, Bad Medicine, The Odd Couple*, and *Taxi*
Walter Mosely, Author
David Mulligan, former Commissioner of Public Health, Massachusetts
Donald Murray, Pulitzer Prize winner, Author, *A Writer Teaches Writing, Learning by Teaching*, and *Write to Learn, Read to Write*
Jayne Anne Philips, Author, *Black Tickets, Fast Lanes*, and *Machine Dreams*

**Anthony Quinn**, Actor

**Jorge Quiroga** ’72, Reporter, WCVB-TV

**Judy Reilly**, PhD, San Diego State University and Laboratoire Langage et Cognition, Universite de Poitiers

**Lois Roach** ’82, Playwright, Public Affairs Director, WBZ-TV and NewsRadio 1030

**Jack E. Robinson**, President, Boston Chapter, NAACP

**Scott Rosenberg**, Screenwriter, *Con Air*

**Esmeralda Santiago**, Writer, *When I Was Puerto Rican*

**Brenda Schick**, PhD, Associate Professor, Speech, Language and Hearing Science, University of Colorado

**Enrique Senior**, Hollywood Studios and Major Media Companies Financier


**Joshua Sobol**, Playwright

**Michael Jay Solomon** ’60, President, Warner Brothers International Television

**Theodore Solotoroff**, Editor of *New America Review*, Senior Editor at Harper & Row

**Jerry Springer**, TV Talk Show Host

**Lesley Stahl**, CBS News Correspondent, *60 Minutes*

**Susan Wornick** ’71, News Anchor/Reporter, WCVB-TV

**Evan Thomas**, Assistant Managing Editor of *Newsweek*

**Kip Tiernan**, Founder of Rosie’s Place and the Greater Boston Food Bank

**Tommy Tune**, Actor, Choreographer

**Charles Willie**, PhD, Charles William Eliot Professor of Education Emeritus, Graduate School of Education, Harvard University

**Henry Winkler** ’67, Actor/Producer

**Steven Wright** ’78, Actor/Comedian

**Ken Swope**, Political Consultant
The Department of Communication Sciences and Disorders comprises two graduate programs: Communication Disorders and Health Communication.

The Master’s program in Communication Disorders focuses on the prevention, assessment, and treatment of speech, language, cognitive, and swallowing disorders. Students completing the program are eligible for accreditation and licensure to practice clinical speech pathology. The program is fully accredited by the Council on Academic Accreditation of the American Speech-Language-Hearing Association (ASHA).

The Master’s program in Health Communication concentrates on the art and technique of crafting messages that inform, influence, and motivate audiences about important health issues. Its scope includes disease prevention, health promotion, healthcare policy, health-related business, and enhancement of the quality of life and health of individuals within the community.

**Communication Disorders Master’s Program**

The Communication Disorders master’s degree program is grounded in the premise that human communication and its disorders involve complex interactions of biological, psychological, and socio-cultural factors. The program emphasizes the scientific method in scholarship and clinical application. Diverse curricular, research, and applied opportunities assure that our graduates have the knowledge and skills to engage competently and ethically in the professional workplace. Coursework explores speech, language, and hearing impairments resulting from developmental delays, the aging process, neuropathology, vocal pathology, learning disabilities, craniofacial anomalies, hearing loss, and trauma.

The master’s degree program in Communication Disorders is fully accredited by the Council on Academic Accreditation of the American Speech-Language-Hearing Association (ASHA). Each student’s academic and clinical program is planned in accordance with the degree requirements of Emerson College and the academic and clinical requirements for the Certificate of Clinical Competence in Speech-Language Pathology of ASHA.

The Department of Communication Sciences and Disorders is located in a state-of-the-art academic and clinical facility on Tremont Street. Emerson’s location in Boston provides students with access to practica in a wide variety of clinical settings and with the opportunity to work with children and adults with a range of communication disorders. Internal clinical experiences take place in the Robbins Speech, Language, and Hearing Center and its specialty and affiliated programs, including the Thayer Lindsley Family-Centered Program for hearing-impaired children, the Program for Acquired Communication Disorders, the Program for Developmental Communication Disorders, the Program for Speech Improvement, the Group Language Therapy Program, the social skills group, and the New England Fluency Program. All are located in the department building. Throughout their graduate program, students work closely with the clinical faculty in performing diagnostic evaluations and in designing, implementing, and evaluating intervention programs.

After successful completion of an initial practicum at Emerson, students are assigned to work in outside facilities. The more than one hundred off-campus practicum sites include such institutions as the Children’s Hospital Boston, HealthSouth Braintree Hospital and Rehabilitation Center, Eunice Kennedy Shriver Center, Franciscan Children’s Hospital, New England Rehabilitation
Students in Communication Disorders come from diverse educational backgrounds. The program accepts students who have an undergraduate degree in Communication Disorders, as well as those who do not. New graduate students without a background in speech-language pathology must have completed the following undergraduate preparatory courses (or their equivalent at another institution) before entering the graduate program. If taken at Emerson during the regular academic year these preparatory courses include CD 312 Survey of Speech Disorders, CD 234 Speech and Hearing Anatomy and Physiology, CD 467 Introductory Audiology, CD 233 Phonetics, CD 301 Language Acquisition, and CD 403 Speech Science. To facilitate the completion of this work, students may also complete prerequisite work at Emerson during the summer prior to beginning graduate work. Students who need to complete the preparatory courses in part at other institutions or at Emerson during the summer and academic year are advised to contact the Graduate Program Director for course selection guidance. All of the above undergraduate courses are 4 credits at Emerson, but 3-credit equivalents taken at other institutions are permissible. Please see the descriptions for CD 312, CD 233, CD 234, CD 301, CD 403, and CD 467 in the following course section.

Although none of the above courses may be counted toward the 54 credits required for the master’s degree, they are applicable toward the requirements for ASHA certification. In addition, if undergraduate curricula have not provided the following coursework, it too is required to fulfill the academic requirements for ASHA certification: one college-level biological science course, one college-level physical science course, one college-level course in mathematics, and one college-level course in the behavioral/social sciences.

Hospital, Boston Veterans Administration Medical Center, and numerous public school systems and early intervention programs.

Doctoral Program
The purpose of the Doctoral Program in Communication Disorders is to develop scholars, teachers, and researchers in the area of speech-language pathology. The program is currently under departmental review and is not accepting new students at the time of publication. For more information, contact the Department Chair or Director of Graduate Studies.

Thesis
Students who wish to complete a thesis must have the permission of the Department. Students must successfully complete 3 credits of thesis work.

Educator Licenses
See the Educator Preparation and Licensure Programs section in the back of this catalogue.

Admission Requirements
Applicants must have a bachelor’s degree from an accredited college or university. Factors considered in the application review process include undergraduate grade point average, letters of recommendation, quality of the personal essay, and Graduate Record Examination (GRE) scores. Although interviews are not required, applicants may meet with a faculty member for the purpose of gaining further information about the program. In-person conversations with faculty members take place principally at graduate open houses in the fall and spring, although they may take place at other times if scheduled in advance.
Degree Requirements

Students must complete a minimum of 54 graduate credits in order to complete the degree of Master of Science in Communication Disorders. Typically, the majority of these credits are accumulated during the fall and spring semesters over a two-year period. The remaining credits are earned in summer and intersession courses. To continue graduate study in Communication Disorders, students must maintain a B (3.0) cumulative grade point average. A student will be automatically withdrawn from the program upon earning a grade of below B- (i.e., C+ or below) in any two courses, irrespective of the number of course credits involved or of the overall GPA.

When a student earns a grade of below B- (i.e., C+ or below) in any course, this course must be repeated and a grade of B- or above must be achieved. If a grade of below B- (i.e., C+ or lower) is earned again, the student will then have two grades of C+ or below and may not continue in the program.

Clinical hours are counted toward the ASHA clinical requirements only when a passing grade has been earned for that practicum. A student who earns a B- (although it is a passing grade) in Clinical Practicum will not qualify for a more advanced and/or off-campus clinical opportunity. Students whose overall GPA falls below 3.0 may lose their eligibility for an off-campus placement. As with all other required courses, if a student earns a grade of below B- (i.e., C+ or below) in any of the Clinical Methods courses, he or she must repeat this course. (See below under Courses of Study.)

General Requirements

- Successful completion of appropriate coursework and clinical practica to meet the current academic and clinical requirements of ASHA for the Certificate of Clinical Competence in Speech-Language Pathology.

- Enrollment in clinical practicum until all clinical requirements have been met. However, only 9 practicum credits (5 in Clinical Practicum and 4 in Clinical Methods) may be counted toward the 54 credits required for the degree. Clinical Methods courses (CD 601, CD 602, CD 603, and CD 604) are taken concurrently with Clinical Practicum (CD 605) placements and are designed to parallel and support students’ development as clinicians.

- Successful completion of CD 600 (if required), CD 601, CD 602, CD 603, CD 604, CD 609, CD 623, CD 635, CD 641, CD 645, CD 650, CD 677, CD 680, CD 682, CD 684, CD 686, CD 689, CD 690, and CD 692.

- Successful completion of three 1-credit seminars. The current graduate curriculum includes these seminars in order to assure that students achieve the fullest possible exposure to the areas encompassed by the Scope of Practice in Speech-Language Pathology. Specific seminars are scheduled as needed during winter and spring intersessions. As a consequence, students should plan their personal schedules with the awareness that completion of the degree requires completion of 1-credit seminars outside the regular fall and spring semesters and summer sessions.

- Successful completion of a comprehensive examination in communication disorders. This examination is administered twice per year.

- Compilation of a portfolio reflecting the integration of academic and clinical work.
Courses of Study

Graduate Courses

Clinical Methods courses (CD 600 [if needed], CD 601, CD 602, CD 603, and CD 604) must be taken in sequence. They may not be taken concurrently.

CD 600
Intro to Clinical Methods
1 credit, non-tuition
This required course introduces clinical practice to graduate students from undergraduate fields other than communication disorders. Through class discussion, required observations of clinical work, and clinical practice, students begin to understand the dynamic interactions between clients and clinicians. Students will learn about a variety of communication disorders and treatment approaches. This course must be passed before enrolling in CD 601. This credit does not count toward the 54 credits required for the degree. Performance is graded Pass or Fail. (Fall)

CD 601
Clinical Methods I
1 credit
Following the completion of prerequisite coursework and observation hours, students are taught assessment procedures, treatment strategies, and clinical writing skills. The course covers policies and procedures required for on-campus clinical performance as part of pediatric group treatment experiences and/or individual treatment for persons of all ages. This course must be passed prior to enrolling in CD 602. (Fall, Spring)

CD 602
Clinical Methods II
1 credit
The focus of this course is assessment, intervention, documentation, and legislation related to work with school-aged children. This course must be passed prior to enrolling in CD 603. (Spring)

CD 603
Clinical Methods III
1 credit
This course addresses assessment, intervention, and legislation related to provision of service to adult clients. (Fall)

CD 604
Clinical Methods IV
1 credit
The focus of this course is professional issues and the transition into professional practice. (Spring)

CD 605
Clinical Practicum
1 credit
As students progress through the program, they will be assigned to a variety of clinical opportunities both on and off campus. Students enroll in CD 605 for a minimum of five semesters. (Fall, Spring)

CD 609
Research and Statistical Methods
3 credits
This course is designed to clarify the philosophical and logical foundations of scientific reasoning based on the principles of empiricism, operationism, causality, and probability theory. Students will learn about the principles underlying quantitative and qualitative research designs and the types of statistical methods appropriate for the analysis of different kinds of data. Projects are
incorporated that facilitate skillful reading and comprehension of scientific literature and the ability to formulate a well-founded research proposal. (Fall, Spring)

**CD 623**  
**Fluency Disorders**  
**3 credits**  
This course explores the nature of stuttering from theoretical and research-based perspectives. Practices for evaluating and managing stuttering among children and adults are emphasized. Cluttering and neurogenic and psychogenic varieties of stuttering are also examined.  
(Fall, Spring)

**CD 635**  
**Speech Sound Disorders**  
**3 credits**  
This course presents normative and theoretical perspectives on phonological development and assessment and treatment of the disorders of articulation and phonology. General treatment strategies and select treatment programs are emphasized. Research in evidence-based practice is highlighted. Students examine relationships among phonology, language, and literacy development. (Fall, Spring)

**CD 641**  
**Dysphagia**  
**3 credits**  
As a survey of the swallowing and swallowing disorders that occur from infancy through adulthood and old age, this course addresses feeding and swallowing mechanisms and processes as well as current assessment procedures and management options. (Fall)

**CD 645**  
**Language and Literacy Disabilities**  
**3 credits**  
This course focuses on the relationship between spoken and written language and its role in language-based learning disabilities in school-age students. It addresses the characteristics of language, reading, and spelling impairments; the subtypes of these disorders; and the different intervention approaches used with them. Various models of language and reading as they relate to development and disorders will be reviewed. (Spring)

**CD 650**  
**Motor Speech Disorders**  
**3 credits**  
Students learn the etiology, assessment, diagnosis, and principles of rehabilitation of speech production disorders in individuals with acquired neuropathologies. Information is presented in the context of speech production theory and (where appropriate) of the neurological disease of which the speech disorder is a symptom. (Fall, Spring)

**CD 651**  
**Autism**  
**1 credit**  
This seminar provides a framework for determining appropriate speech and language assessment techniques, therapeutic objectives, and intervention strategies for children with autism and pervasive developmental disorders. It includes a review of current perspectives on differential diagnosis, etiology, and core challenges faced by this population of children at various developmental stages. The unique learning style characteristics of children with autism and pervasive developmental disorders is reviewed along with appropriate intervention/educational models and tenets of “recommended practice.” (Winter or Spring Intersession as needed)
CD 652
Craniofacial Anomalies
1 credit
This seminar covers subjects pertaining to failures in craniofacial growth and development. Speech-language disorders associated with cleft lip and palate, dental malocclusions, and neuromuscular dysfunctions of the head and face are reviewed. Current etiological, developmental, and habilitative problems are considered. The role of speech-language pathologists in diagnosis and treatment within interdisciplinary models of case management is emphasized.
(Winter or Spring Intersession as needed)

CD 653
Counseling and Family Systems
1 credit
This seminar provides a survey of approaches to counseling with emphasis on application of counseling theories to persons with communication disorders and their families and includes an exploration of strategies for assessing and working with the family system.
(Winter or Spring Intersession as needed)

CD 654
Early Intervention
1 credit
This seminar provides graduate students with an opportunity to study and discuss issues that affect service delivery in an early intervention context. Emphasis is placed on understanding the service delivery system, its consumers, and their special needs. In addition, the speech-language pathologist’s role as a clinician providing direct assessment and treatment services as a team member and as an advocate for children and their families is integrated into each topic area.
(Winter or Spring Intersession as needed)

CD 655
Diversity
1 credit
This seminar enables speech-language pathology graduate students to begin the process of becoming culturally competent. This process includes understanding cultural bias and prejudice from personal and organizational perspectives. Through review and discussion of current research and clinical literature, students also have the opportunity to investigate how cultural, linguistic, and economic diversity influences both assessment and intervention perspectives and approaches.
(Winter or Spring Intersession as needed)

CD 659
Special Topic Seminars
1 credit
A range of current topics in the field will be selected and scheduled.
(Winter or Spring Intersession as needed)

CD 666
Continuing Student Status
1 credit
Students who have completed all clinical and academic requirements for the degree except for the comprehensive examination must register for 1 credit of CD 666 Continuing Student Status in order to be graduated.

CD 677
Voice Disorders
3 credits
This course addresses the characteristics, etiology, evaluation, and clinical management of voice disorders and associated pathological conditions in both children and adults. Neuroanatomy and neurophysiology of voice and speech production are reviewed. Multicultural issues related to course content are discussed. (Fall)
CD 680  
**Neurologic Bases of Communication**  
3 credits  
This course outlines the anatomy and functional neurophysiology of human communication and provides an overview of the genetic bases of communication disorders, and neurodevelopment and its processes and disorders. Although the organization of the human nervous system will be presented, emphasis is placed on the relationship of this organization to the components of the various communicative, cognitive, linguistic, sensory, and motor processes that are central to human communication and to the treatment of its disorders. (Semester varies)

CD 681  
**Topics**  
3 credits  
Focus on topics in the field such as current theoretical perspectives, unique pathologies, or in-depth discussions of methodological issues. (Semester varies)

CD 682  
**Foundations of Language Acquisition**  
3 credits  
This course surveys language learning and its neuropsychological underpinnings. Current theoretical perspectives are introduced and analyzed with respect to their clinical and educational implications. Selected methods for evaluating developing language are also reviewed, with special emphasis on the influence of cultural and linguistic diversity on language learning outcomes. (Fall)

CD 684  
**Augmentative and Alternative Communication**  
3 credits  
This course is an introduction to the clinical considerations involved in the identification of candidacy for augmentative communication strategies, including domains of AAC assessment across disciplines and selection of AAC strategies as part of a total communication approach. Students become familiar with assessment and intervention considerations with persons who are non-speaking, and develop an understanding of population characteristics, evaluation considerations, and feature matching within each domain/discipline and within varied intervention techniques. (Spring)

CD 686  
**Preschool Language Disorders**  
3 credits  
Examine current perspectives in defining, assessing, and intervening with children with language disturbances from infancy through the preschool years. In addition, issues surrounding older individuals with language functioning in the preschool developmental age range are described. Particular attention is given to assessment and intervention techniques for children and individuals at pre-linguistic, emerging language, and conversational language levels. Additional considerations include multicultural issues, working with caregivers and peers, non-speech communication alternatives, and the diverse roles played by speech-language pathologists. (Fall, Spring)

CD 689  
**Audiology in Speech-Language Pathology**  
3 credits  
This course provides students with audiological information relevant to the scope of practice for
speech-language pathologists. Basic testing and screening techniques, interpretation of audiometric results, and habilitative and rehabilitative methods are discussed with reference to the current literature. (Spring)

CD 690
Aphasia
3 credits
Pathophysiology, epidemiology, and prevention of aphasia, its nature, assessment, and diagnostic procedures, and approaches to intervention are presented. Issues surrounding recovery and prognosis, and treatment efficacy and outcome are also included. All areas are presented with reference to the current literature in the field and to its clinical application. (Fall, Spring)

CD 692
Cognitive Communicative Disorders
3 credits
Communication disorders consequent to dementing processes, closed head injury, and damage to the right cerebral hemisphere are covered. Pathology, assessment, differential diagnosis, and treatment are addressed with reference to the current literature. (Semester varies)

CD 698
Independent Study
1–3 credits
Independent work in communication disorders includes, but is not limited to, readings and a critical review of the literature in a particular area and a small data-based study or project resulting in a diagnostic protocol, treatment program, or videotape. An independent study is carried out with the permission and supervision of one faculty member. This independent project can substitute for 1 to 3 of the seminars. Prerequisite: permission of instructor.

CD 699
Master’s Thesis
3 credits
The master’s thesis involves an investigative treatment of a problem in speech, language, voice, hearing, or swallowing. The student must defend the thesis in an oral examination administered by the thesis committee. Students who complete the master’s thesis are exempted from taking the comprehensive exam. Performance is recorded as Pass or Fail.

The following undergraduate courses are provided for graduate students who need to fulfill program prerequisite courses. These courses may not be applied toward the 54 credits required for the master’s degree. See Admission Requirements section.

CD 233
Phonetics
4 credits
Students study various aspects of speech sounds and their production with a focus on articulatory, acoustic, and linguistic bases. Students learn the discrimination skills needed to analyze and transcribe speech sounds (vowels, diphthongs, and consonants) using the International Phonetic Alphabet (IPA). The relevance of course content to clinical and other applications is discussed as students learn to use the IPA to transcribe the speech of individuals with communicative impairments and different social dialects and accents. (Fall)
CD 234
Speech and Hearing Anatomy and Physiology
4 credits
Students study the structure and function of the biological systems that underlie speech, language, and hearing with an emphasis on the processes and neural control of respiration, phonation, resonance, and articulation. Clinical disorders are used to elucidate dysfunction of these normal processes as substrates for human communication. (Spring)

CD 301
Language Acquisition
4 credits
Students explore the theoretical and practical aspects of the language learning process and its relation to other aspects of cognitive and social development. The course includes discussion of the development of speech and language skills throughout the life span, from birth to adulthood. This course includes a required service learning component involving weekly participation in an area preschool program throughout the semester. (Spring)

CD 312
Survey of Speech Disorders
4 credits
Provides students with an overview of human communication in areas related to disorders of phonology, fluency, and voice among other areas pertaining to speech sound production. Assessment and intervention are addressed primarily through lecture, audiovisual presentations, case studies, and class discussion. Students observe diagnostic and therapy sessions, which count toward completion of the observations required by ASHA. Students are required to abstract and integrate information from clinical observations into well-written clinical observation reports. Prerequisite or concurrently: CD 234. (Fall)

CD 403
Speech Science
4 credits
This course examines the physiological, acoustic, and perceptual processes involved in speech production and perception. Students get exposure to instrumentation for the display and acoustic analysis of speech sounds. Prerequisites: CD 233 and CD 234. (Spring)

CD 467
Introduction to Audiology
4 credits
Students learn detailed anatomy of the ear with an overview of the physics of sound and current medical and audiologic management of hearing loss. The course covers pure tone and speech audiometry, site-of-lesion testing, and audiogram interpretation. (Fall)

Health Communication Master’s Program
The Health Communication program is a degree program offered in collaboration with Tufts University School of Medicine. This program prepares students for health communication careers in for-profit and nonprofit healthcare organizations, the media, and government. Graduates of this program have chosen career tracks in healthcare advocacy, social marketing, public relations, marketing, journalism, research, and politics. Alumni work with such organizations as the American Heart Association, Centers for Disease Control and Prevention, Pfizer, National Institutes of Health, American Cancer Society, and Blue Cross/Blue Shield.

Health Communication is rooted firmly upon the twin foundations of both communication and health, with courses offered at both Emerson College and Tufts University School of Medicine.
Beyond required courses, the program’s flexibility allows students to concentrate on a variety of areas within health communication depending on their unique professional objectives.

Effective health communication is the art and technique of crafting messages that inform, influence, and motivate institutional and public audiences about important health issues. Its scope includes disease prevention, health promotion, healthcare policy, health-related business, and enhancement of the quality of life and health of individuals within the community.

**Admission Requirements**
Students in the Health Communication program come from diverse educational and professional backgrounds. The admission committee considers the applicant’s previous academic record, test scores, prior employment experience, recommendations, leadership experiences, and other evidence of maturity and motivation to succeed in graduate studies. Applicants should have an undergraduate grade point average of 3.0 or better, and submit scores on the Graduate Record Examination (GRE) or the Graduate Management Admission Test (GMAT).

**Degree Requirements**
The Master of Arts degree in Health Communication requires successful completion of 40 credits, including 16 credits of the Emerson-Tufts core, an additional 8 credits of required courses (focusing on research and a capstone experience, the Applied Learning Experience), and 16 credits of electives (a maximum of 8 credits of elective courses may be taken at Tufts). Some courses require expertise in given areas, and students may have to complete designated preparatory classes for no graduate credit. Students should be advised that the academic calendars of the two institutions are typically not in agreement; the first day of class, holidays, course completion, and commencement are likely to be different at Tufts and Emerson.

**Advising**
The Graduate Program Director serves as advisor to students in the program. The graduate advisor helps students plan their courses of study based on specific program requirements.

**Internships**
Graduate students may participate in internship opportunities offered in Boston and other international and national locations. During these internships, students receive expert guidance in applying the skills, techniques, and theory learned in the classroom. Graduate students have served as interns at organizations such as Beth Israel Deaconess Medical Center, Dana Farber Cancer Institute, and The Medical Foundation. Students may take a maximum of 4 credits of internships.

**Required Courses**

<table>
<thead>
<tr>
<th>Emerson College-Tufts University Core</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>HC 601</strong> Applications of Communication</td>
</tr>
<tr>
<td><strong>HC 602</strong> Media Strategies for the Health Professional</td>
</tr>
<tr>
<td><strong>HCTU 1</strong> Introduction to Clinical Medicine</td>
</tr>
<tr>
<td><strong>HCTU 2</strong> Epidemiology and Biostatistics: How to Read the Medical Literature</td>
</tr>
</tbody>
</table>

(HCTU courses are offered through Tufts University School of Medicine. Students will register for them through Emerson College.)
Research and Capstone Requirement

**HC 603**  
Research Methods  
4 credits

**HC 610**  
Applied Learning Experience  
4 credits

The Applied Learning Experience (HC 610) is the capstone course of the program, providing students with an opportunity to practice and display the knowledge and skills acquired throughout their studies in the completion of a real-world health communication project.

**Electives**
Beyond the required courses (24 credits total), students may choose to organize elective courses in order to specialize in areas such as Social Marketing, Health Writing, and Healthcare Organizations. The content areas and course options listed below are examples of elective specializations. A student should consult with the Graduate Program Director to choose electives that are consistent with the student’s career goals.

**Social Marketing**

**MK 617**  
Consumer Behavior  
4 credits

**MK 627**  
Interactive and e-Communication  
4 credits

**MK 630**  
Advertising, Sales Promotion, and Publicity Management  
4 credits

**HC 604**  
Social Marketing  
4 credits

**HC 690**  
Internship in Health Communication  
2–4 credits

**Healthcare Organizations**

**CC 601**  
Organizational Communication: Theory and Application  
4 credits

**CC 604**  
Strategic Planning and the Managerial Process  
4 credits

**CC 606**  
Strategic Communication and Leadership Development  
4 credits

**CC 626**  
Crisis Communication  
4 credits

**CC 628**  
Entrepreneurship and Creative Problem Solving  
4 credits

**CC 634**  
Leadership and Social Corporate Responsibility  
4 credits

**MK 620**  
Public Relations Management  
4 credits

**HC 690**  
Internship in Health Communication  
2–4 credits

**Health Writing**

**JR 611**  
Television News Producing  
4 credits

**JR 613**  
Electronic News Gathering/Reporting  
4 credits

**MK 621**  
Writing for Marketing Communication  
4 credits

**HC 690**  
Internship in Health Communication  
2–4 credits

**Tufts University**
The following Health Communication courses are offered through Tufts University. This is an abridged list. Not all courses are offered each year, and for some there is limited enrollment. A maximum of 8 elective credits may be taken at Tufts.

**HCTU**  
Provider-Patient Interaction  
4 credits

**HCTU**  
Introduction to Public Health  
4 credits

**HCTU**  
Ethics in Health Communication  
4 credits

**HCTU**  
Health Behavior and Health Communication  
4 credits

**HCTU**  
Public Health and Health Care Delivery Systems  
4 credits

**HCTU**  
New Technologies in Health Communication  
2 credits
Courses of Study

HC 601
Applications of Communication Theory for Health Communication
4 credits
Explores role of theory, research, and practice in health communication. Investigates provider-patient interaction, social support networks, medical ethics, mass media, and health promotion and disease prevention. Covers role of communication in health, including role communication plays in individuals' social and cultural expectations and beliefs about health, how such information influences people to think about health and effect behavioral change, and how communication may be used to redefine and change public health policy. Includes readings, projects, exams, and class interaction. (Fall)

HC 602
Media Strategies for the Health Professional
4 credits
Students develop an understanding of the strategic use of the media by health communicators in message development and communication strategy execution. Students also explore the ethical concerns of healthcare professionals who utilize the media. Students learn how to develop effective health communication campaigns that bring about behavioral change among target audiences and influence health policy issues at the local, state, national, and international level. In addition, students learn how to develop evaluation techniques for health communication strategies. (Spring)

HC 603
Research Methods
4 credits
This course is organized around the research process where students learn how to formulate a research question and define a research problem, decide upon a research design, assess data collection methods, define a sampling frame, determine types of data analyses, interpret data appropriately, and prepare a research report. Topics in both qualitative and quantitative research methods will be included. Further, students will gain an understanding of the importance of research in the development of health communication strategies. (Fall)

HC 604
Social Marketing
4 credits
Focuses on changing the voluntary behaviors of a society (e.g., smoking cessation, diet and exercise habits). Students learn how to apply marketing techniques and concepts to social contexts like preventive health, education, and politics. As part of their course requirements, students must complete a marketing audit of a nonprofit organization involved in social marketing. In addition, cases and exercises allow students to develop their skills and knowledge in this area. (Fall)

HC 605
Special Topics in Health Communication
4 credits
Occasionally courses will be offered that capitalize on trends in health communication or which address topics not covered in other courses in the program. This course may be repeated when topics vary. (Semester varies)
HC 610
Applied Learning Experience
4 credits
A capstone experience for students completing the Health Communication program. Students conduct research and develop and implement a communication plan to address the needs of a health-related organization in the Boston area. Projects may include the creation of training modules for health professionals, patient education, health information dissemination, policy advocacy, and the like. Students produce a final report. Prerequisites: HC 601, HC 602, HC 603, HCTU 1, HCTU 2. One of the five prerequisites can be taken concurrently with the ALE. (Spring)

HC 630
Social Marketing Institute
4 credits
Intensive one-week learning experience that brings together academics and professionals from a variety of disciplines to study how to use marketing principles and creative arts to influence change. Combines theory and practice. Participants work in teams on project with real-life client. (Summer)

HC 690
Internship in Health Communication
2–4 credits
This internship requires students to secure positions in organizations where they will be gaining experience in health communication. Students must meet with site supervisors and internship coordinators throughout their internships and complete reports regarding their experiences during and at the completion of their internships. All students must participate in a mandatory internship orientation the semester before the internship. This is through the Career Services Office. (To be arranged)

HC 697
Directed Study
2–4 credits
Can be used to complete independent projects in health communication. Students must collaborate with a full-time faculty member in the program on their study proposals. Proposals must identify learning objectives, learning outcomes, a justification for taking the directed study, design of instruction, and a bibliography. Proposals must be submitted by the end of the semester preceding the semester in which the students want to complete directed studies. Directed studies cannot be used to fulfill a course requirement that is offered by the program. Students must secure the commitment of a full-time faculty member and his/her signature along with the approvals and signatures of the Graduate Program Director and Chair of the Department of Communication Sciences and Disorders, respectively. (To be arranged)

Faculty

Daniel Kempler, Chair and Professor of Communication Sciences and Disorders (2002); BA, University of California, Berkeley; MA, PhD, University of California, Los Angeles. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Researcher, author, and teacher, Dr. Kempler is a specialist in acquired neurologically based communicative disorders in adults. His research covers the areas of aphasia, dementia, Parkinson’s disease, aging, and culturally non-biased assessments. Dr. Kempler is the author or co-author of more than 100 scholarly articles, abstracts, chapters, books, and reviews, including presentations of his research at dozens of
conferences nationally and internationally in the areas. His research has appeared in journals such as *Brain and Language*, *Aphasiology*, *Journal of the International Neuropsychological Society*, *Neuropsychology, Neuropsychiatry and Behavioral Neurology*, *Archives of Neurology*, and *Journal of Speech and Hearing Research*. He is author of the book *Neurocognitive Disorders in Aging*.

**Cynthia L. Bartlett**, Graduate Program Director and Associate Professor of Communication Sciences and Disorders; Institutional Coordinator for Educator Preparation; Title II Coordinator (1985); AB, MA, Indiana University; PhD, University of Pittsburgh. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Teacher, lecturer, author, researcher, and specialist in adult neurogenic communicative disorders, Dr. Bartlett has authored or co-authored articles in *Brain and Language*, *Aphasiology*, and the *Journal of Speech Language Pathology and Audiology*, as well as several book chapters. More than 15 years of hospital and medical center clinical experience provide the impetus for her ongoing interests in speech, language, and communicative difficulties in adults with acquired brain damage.

**Timothy Edgar**, Graduate Program Director for the Health Communication Program and Associate Professor of Communication Sciences and Disorders (2002); BA, Eastern Illinois University; MA, PhD, Purdue University.

Dr. Edgar’s professional career has been devoted to conducting quantitative and qualitative health communication research on topics as diverse as HIV/AIDS, physical activity for adolescents, childhood and adult immunization, diabetes, epilepsy, and peptic ulcers. Prior to working at Emerson, Dr. Edgar was a Senior Study Director with Westat, a social science research firm in Rockville, Maryland. Dr. Edgar has also taught health communication and research methods at the University of Maryland, the University of Wisconsin, and George Washington University. Dr. Edgar has published widely in professional journals such as the *Journal of Health Communication, Health Education Research*, and *Health Communication*, and he has contributed to edited volumes such as *The Handbook of Health Communication*. He also co-edited the book, *AIDS: A Communication Perspective*. Dr. Edgar currently serves on the editorial board of *Health Communication* and the *Journal of Health Communication*.

**Amit Bajaj**, Associate Professor of Communication Sciences and Disorders (2001); BA, MA, University of Delhi, India; PhD, Wichita State University. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Teacher, researcher, and author, Dr. Bajaj’s areas of expertise are fluency disorders and speech science. He has published in the area of fluency disorders in the *Journal of Fluency Disorders and Proceedings* of the fifth Oxford Dysfluency Conference, and in the area of epistemological beliefs in the *Journal of Educational Psychology*. He has presented papers at national and international venues in areas that include fluency disorders, multicultural issues, and use of technology.

**Anthony S. Bashir**, Coordinator of Academic Support Services and Disability Services, Professor of Communication Sciences and Disorders (1983); BS, MS, PhD, Northwestern University. CCC in Speech-Language Pathology and Fellow of the American Speech-Language-Hearing Association.

Dr. Bashir is a teacher, lecturer, and author in the areas of learning disabilities and language disorders. He has also been chairperson of the ASHA Joint Committee on Learning Disabilities and is the author of numerous articles.

A Certified Early Intervention Specialist (CEIS), experienced clinician, and supervisor, Ms. Conners supervises graduate student clinicians participating in the Thayer Lindsley Family-Centered Program for young children who are deaf and hard of hearing and their families, and in the Robbins Center for Speech, Language, and Hearing.

**Seton Lindsay**, Clinical Instructor in Communication Sciences and Disorders (2007); BA, Wesleyan University; MSSp, Emerson College. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

An experienced clinician, lecturer, and clinical supervisor, Ms. Lindsay specializes in work with young children having a variety of developmental communication disorders and has worked clinically on multi-disciplinary teams evaluating and treating children with developmental disorders.

**Laura Glufling-Tham**, Clinical Instructor in Communication Sciences and Disorders (1997); BS, MS, Northeastern University. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

An experienced clinical supervisor and teacher, Ms. Glufling-Tham has many years of clinical experience working with adults with cognitive-communicative disorders including aphasia, apraxia of speech, dysarthria, cognitive-linguistic impairments, and dysphagia. She supervises graduate student clinicians in the department’s Program for Acquired Communication Disorders.

Dr. Liebergott has extensive experience in the field of language disorders in children. Her research has included a longitudinal investigation of full-term and at-risk infants and a follow-up study of the relationship between early language development and academic success in normal and at-risk children.

**Jacqueline Weis Liebergott**, President of Emerson College and Professor of Communication Sciences and Disorders (1970); BA, University of Maryland; MS, PhD, University of Pittsburgh. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Clinical supervisor, teacher, and consultant in speech-language disorders, Ms. Lipschultz has developed videotapes and test protocols for the informal assessment of cognitive and language abilities of young children, developmentally delayed adults, and non-speaking persons.

**David M. Luterman**, Professor Emeritus of Communication Sciences and Disorders (1960); Founding Director of the Thayer Lindsley Family-Centered Program for Hearing-Impaired Children (1960); BA, Brooklyn College; MS, DEd, Pennsylvania State University. CCC in Audiology and Fellow of the American Speech-Language-Hearing Association.

Dr. Luterman is a well-known teacher, researcher, author, consultant, and lecturer. He is a specialist in the hearing-impaired and in counseling. His books include *Counseling the Communicatively Disordered and Their Families*, *Deafness in Perspective*, *Deafness in the Family*, *When Your*
Ms. Micucci was Associate Director and Speech-Language Pathology Department Head at the Eunice Kennedy Shriver Center University Affiliated Program in Waltham, Massachusetts.

Maria Mody, Associate Professor of Communication Sciences and Disorders (2007); BA, Bombay University, India; MS, Hunter College, City University of New York; PhD, Graduate School, City University of New York. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Researcher, lecturer, teacher, and author in areas relating to the behavioral and neural bases of reading and language disorders in children, Dr. Mody has used behavioral observations, electromagnetic recordings, and metabolic methods to study performance of typical and clinical populations with a variety of developmental disorders. She has lectured widely in these areas in the United States and abroad and has published in such journals as Journal of the Acoustic Society of America, Phonetica, Journal of Experimental Child Psychology, Clinical Linguistics and Phonetics, and Journal of Learning Disabilities.

Mark Parker, Assistant Professor of Communication Sciences and Disorders (2005); BA, San Diego State University; MS, Portland State University; PhD, Louisiana State University Health Sciences Center.

Audiologist, lecturer, and researcher in the application of stem cell technology to the treatment of hearing loss, Dr. Parker has published in the Journal of Neuroscience Research, Audiology and Neuro-Otology, Experimental Neurology, and Drug Discovery Today. He also holds the position of Associate Research Scientist in the Department of Otology and Laryngology at Harvard Medical School, Children’s Hospital, Laboratory of Cellular and Molecular Hearing Research.
Marie-Kay Rimshaw, Clinical Instructor in Communication Sciences and Disorders (1998); BS, MS, University of Wisconsin, Stevens Point. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Clinical supervisor, consultant, and teacher, Ms. Rimshaw has developed residential communication programs for adults with Alzheimer’s Disease, and she specializes in child language disorders. Ms. Rimshaw has provided clinical instruction and supervision for graduate students in the Midwest, and prior to joining the Emerson faculty, was the manager of the HealthSouth Braintree Rehab Network Clinic in Chestnut Hill, Massachusetts.

Sandra Cohn Thau, Director of Clinical Education and Program Director for Educator Preparation (1985); BA, MA, Northwestern University. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Clinical supervisor, teacher, and consultant in speech-language disorders, Ms. Thau was the former coordinator of student training and the Rehabilitation Coordinator at the Kennedy Memorial Hospital (now Franciscan Children’s Hospital) in Boston.
The graduate program in journalism prepares students to be thoughtful, ethical, and informed news professionals. The program focuses on the professional skills needed to practice quality journalism in the increasingly cross-media environment of news, and on the critical skills needed to assess the news profession. It includes both classroom training and opportunities for field experiences through internships and applied projects. The curriculum provides students with theoretical and applied foundations in the areas of writing, reporting, editing, and research in journalism, and is enhanced by courses in law and ethics, new media, and the business aspects of journalism.

All students in the program enroll in a convergence-oriented core curriculum that requires students to conceive, report, and write stories for delivery across multiple news media. After completing this common, cross-media experience in their first semester, students enroll in courses that enable them to acquire a “key competency”—a professional foundation in print, multimedia, or broadcast. Through elective offerings, they can also develop further skills in either producing the news for other media or in building expertise in specialized areas of journalistic interest such as public affairs reporting, business reporting, and cultural affairs reporting. Hands-on work in the classroom is complemented by internships in the field and applied projects and is grounded in and informed by courses that explore the history and theory of journalism.

Most students end their studies by participating in a rigorous, portfolio-based culminating course that requires the completion of a body of work of professional quality. Students can request permission to substitute a thesis for this culminating course.

The master’s degree in journalism at Emerson College is demanding. Each course may require 10 to 15 hours of work outside of class each week. Students enrolling in three courses (or two courses totaling 12 credits their first semester) are urged to limit outside work commitments to no more than 25 hours a week and to set aside at least a day during conventional working hours for interviewing and research that is integral to completing assignments. All students are expected to enter the program with a firm grasp of written and spoken English and will participate in a grammar refresher workshop during orientation week. Students also may be required by instructors to seek weekly individualized tutoring or support sessions.

**Admission Requirements**

Applicants must meet the College’s admission standards.

**Degree Requirements**

The Master of Arts degree in Journalism requires the completion of 44 credit hours, including a 4-credit culminating course or 4 credit hours for a master’s thesis. Students must be in good academic standing to graduate (see Standards of Work in “Degree Requirements and Standards” section of catalogue).

**Core Requirements (20 credits)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 600</td>
<td>Writing, Reporting Across the Media</td>
<td>8</td>
</tr>
<tr>
<td>JR 601</td>
<td>News and Society</td>
<td>4</td>
</tr>
<tr>
<td>JR 604</td>
<td>Journalism Law and Ethics</td>
<td>4</td>
</tr>
<tr>
<td>JR 606</td>
<td>News Theory and Research</td>
<td>4</td>
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</tbody>
</table>

Students must complete JR 601 to enroll in JR 606.
*Students with an undergraduate degree in Journalism may be eligible to waive JR 600 or JR 604 and substitute an elective course(s) if the degree was earned within the last five years with a GPA of 3.0 in the major or better. Students who believe they are eligible for a waiver(s) should see the Graduate Program Director in Journalism.

Key Competencies (8 credits)

Broadcast Journalism

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 611</td>
<td>TV News Producing</td>
<td>4</td>
</tr>
<tr>
<td>JR 613</td>
<td>ENG/TV News Reporting</td>
<td>4</td>
</tr>
</tbody>
</table>

Print and Multimedia Journalism

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 610</td>
<td>Advanced Print and Multimedia Reporting</td>
<td>4</td>
</tr>
<tr>
<td>JR 608</td>
<td>Interactive News</td>
<td>4</td>
</tr>
<tr>
<td>JR 640</td>
<td>News Editing and Page Design</td>
<td>4</td>
</tr>
</tbody>
</table>

Electives (12 credits)

Students can choose a mix of elective courses from three areas. Conceptual electives provide an analytical and/or theoretical perspective on the news media. Cross-media electives require only that students have successfully completed JR 600. In some (but not all) of these classes, students can prepare assignments for more than one medium. Advanced electives require students to complete additional prerequisites before they can enroll.

Courses from other departments may also be selected with the approval of the Graduate Program Director in Journalism.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>JR 555</td>
<td>Issues of Cultural Diversity</td>
</tr>
<tr>
<td>JR 570</td>
<td>Global Journalism</td>
</tr>
<tr>
<td>JR 571</td>
<td>Newsroom Management</td>
</tr>
<tr>
<td>JR 574</td>
<td>The Press and Propaganda</td>
</tr>
<tr>
<td>JR 694</td>
<td>Journalism Topics</td>
</tr>
</tbody>
</table>

Conceptual Electives

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 595</td>
<td>Multimedia Journalism Practicum</td>
</tr>
<tr>
<td>JR 608</td>
<td>Interactive News</td>
</tr>
<tr>
<td>JR 610</td>
<td>Advanced Print/Multimedia Reporting</td>
</tr>
<tr>
<td>JR 611</td>
<td>TV News Producing</td>
</tr>
<tr>
<td>JR 613</td>
<td>ENG/TV News Reporting</td>
</tr>
<tr>
<td>JR 640</td>
<td>News Editing and Page Design</td>
</tr>
<tr>
<td>JR 660</td>
<td>Feature Writing</td>
</tr>
<tr>
<td>JR 664</td>
<td>Specialized Reporting</td>
</tr>
<tr>
<td>JR 690</td>
<td>Internship</td>
</tr>
<tr>
<td>JR 695</td>
<td>Directed Projects</td>
</tr>
</tbody>
</table>

Cross-media Electives

(JR 600 is the only prerequisite for these classes.)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>JR 590</td>
<td>Online Publishing</td>
</tr>
<tr>
<td>JR 591</td>
<td>Broadcast Journalism Practicum</td>
</tr>
<tr>
<td>JR 592</td>
<td>Public Affairs Reporting</td>
</tr>
</tbody>
</table>

Electives

(note prerequisites before registering)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 561</td>
<td>TV News Magazine and Documentary</td>
</tr>
<tr>
<td>JR 562</td>
<td>The Magazine</td>
</tr>
<tr>
<td>JR 585</td>
<td>Journalism Topics</td>
</tr>
<tr>
<td>JR 590</td>
<td>Online Publishing</td>
</tr>
</tbody>
</table>

Culminating Experience (4 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 693</td>
<td>Cross-Media Capstone</td>
</tr>
</tbody>
</table>

Students are strongly encouraged to enroll in the portfolio-based capstone course as their culminating experience of their master’s program at Emerson.
Students who wish instead to complete a research study may enroll in the master’s thesis with the submission of a research proposal and approval of the Graduate Program Director.

Courses of Study

Graduate Courses

JR 600
Writing, Reporting Across the Media
8 credits
Develop fundamental reporting and writing skills to cover and produce stories for a variety of news media. Craft news reports that are tightly written, sharply focused, and manageable in scope for any type of journalistic writing. Learn research and interviewing skills to infuse news stories with a voice of authority provided through sound, accurate information. Develop a sense of news judgment and an ability to produce stories quickly, efficiently, and accurately in print, broadcast, or online. Participate in a weekly lab to understand a range of tools for multimedia storytelling. (Fall)

JR 604
Journalism Law and Ethics
4 credits
Examine the American legal system and its relationship with the press. Focus on laws that govern the role of journalists in U.S. society and touch upon the ethical issues journalists must confront. Learn how to conduct research within the legal system. (Fall)

JR 606
News Theory and Research Methods
4 credits
Review communication theories used in the analysis of news dissemination processes and the performance and role of journalists in a contemporary society. Review the qualitative and quantitative research methodologies used to assess media and media messages as well as their impact on news consumers. Prerequisite: JR 601. (Spring)

JR 608
Interactive News
4 credits
Understand and learn reporting, writing, and producing online news. Explore, evaluate, and analyze “best practices” of online news publications, online technologies, and their use in digital storytelling and delivery of breaking news. Configure and maintain a blog to critique news sites. Learn to work in a team or individual environment to produce basic multimedia stories. Prerequisite: JR 600. (Spring)

JR 610
Advanced Print/Multimedia Reporting
4 credits
Cover a geographic beat in the city of Boston, developing, reporting, and writing stories for community newspapers and Emerson’s Journalism Students’ Online News Service. Class time is spent critiquing student work, discussing reporting and
writing techniques, and reporting and writing stories in the city on deadline. Prerequisite: JR 600 or permission of instructor. (Spring)

**JR 611**
**TV News Producing**
**4 credits**
Gain real-time experience of working in a television news operation by putting together a newscast in each class and rotating through newsroom jobs such as tape editor, writer, producer, anchor, reporter, and videographer. Write news scripts, edit video to tell a story, organize a newscast, and coordinate elements for effective storytelling. Learn to work together as a broadcast news team. Prerequisite: JR 600 or permission of instructor. (Spring)

**JR 613**
**ENG/TV Reporting**
**4 credits**
Work in the field to research, shoot, write, and edit television news stories. Develop reporting and interviewing skills, visual acuity, writing for the eye and ear, and general TV performance abilities. Learn the technical aspects of television news shooting and editing. Prerequisite: JR 600 or permission of instructor. (Spring)

**JR 640**
**News Editing and Page Design**
**4 credits**
Develop and practice the craft of editing: refining news copy and choosing how and where it will run in a newspaper or on a website. Learn to edit stories for content, structure, word usage, and story flow. Write headlines and design pages. Explore issues of style, bias, stereotyping, fairness, and taste. Learn appropriate software needed to design pages. Prerequisite: JR 600 or permission of instructor. (Fall)

**JR 660**
**Feature Writing**
**4 credits**
Research, organize, write, and market feature articles for publication in newspapers and magazines. Learn techniques for finding and focusing stories, interviewing in-depth, observation, and storytelling. Analyze and apply a variety of approaches, from the personal essay to the dramatic narrative. Prerequisite: JR 600 or permission of instructor. (Semester varies)

**JR 664**
**Specialized Reporting**
**4 credits**
Print and broadcast students enroll in a variety of specialized and beat-reporting classes such as sports reporting, investigative reporting, cultural affairs reporting, science and health reporting, political reporting, and business reporting. Prerequisite: JR 600. (Fall)

**JR 690**
**Internship**
**2–4 credits**
Hands-on field experience at a broadcast station, newspaper, magazine, online publication, or other media company. All students must participate in a mandatory internship orientation the semester before the internship. This is through the Career Services Office. (Fall, Spring)

**JR 693**
**Cross-Media Journalism Capstone**
**4 credits**
Produce individual and group cross-media projects that demonstrate ability to do professional work in reporting, writing, editing, and producing. Produce a reporting project using some combination of print, broadcast, and online elements. Report and produce news stories that demonstrate competency in an area of specialization in print, broadcast and/ or online journalism. Prerequisite: completion of key competency. (Fall, Spring)
JR 694  
Journalism Topics  
4 credits  
Explore various aspects of journalism theory and practice, developing background knowledge and expertise in a specialized area of journalism. Topics vary from semester and year. This course category is reserved for courses being introduced on a one-time or developmental basis. Prerequisite will vary with topic. (Semester varies)

JR 695  
Directed Project  
4 credits  
Participate in special learning opportunities designed to allow a student to work closely with a faculty member on a project not realizable through existing courses. The College cannot guarantee logistical support for such projects, and equipment and facilities may need to be procured at the student’s expense. Prerequisite: permission of instructor and Graduate Program Director. (Fall, Spring)

JR 697  
Directed Study  
2–4 credits  
Participate in special learning opportunities designed to work closely with a faculty member on a scholarly project. Credits awarded to be determined in consultation with faculty advisor and Graduate Program Director. (Fall, Spring)

JR 699  
Master's Thesis  
4 credits  
Individual conferences in thesis writing. Students may not be registered for thesis credits without the consent of the Graduate Program Director. A maximum of 4 credits may be counted toward the degree. Students are encouraged to work closely with Graduate Program Director to plan project work. Students may be required to purchase electronic storage equipment to house work. Performance is recorded as Pass or Fail. (Fall, Spring)

Joint Undergraduate/Graduate Courses

JR 555  
Reporting Issues of Cultural Diversity  
4 credits  
Develop knowledge and critical thinking skills to function and thrive as a journalist in America’s culturally diverse society. Analyze media coverage of a wide spectrum of under-represented groups, and challenge personal and societal stereotypes. Learn from guest speakers, readings, and videos about the realities of different groups as well the job of journalists trying to cover them. (Spring)

JR 561  
TV News Magazine and Documentary  
4 credits  
Take a behind-the-scenes look at TV news magazines and documentaries with a focus on research, reporting, and production techniques. Explore how to put together longer-form stories from the initial pitch to the final product. Examine the importance of character development and dramatic story telling. Understand effective management practices from controlling budgets to directing personnel. (Semester varies)
JR 562
The Magazine
4 credits
Learn about the magazine as a journalistic form. Originate, research, and write articles, and attempt to market them to professional outlets. Critique the magazine industry, from analyzing editorial decisions to understanding the importance of niche and audience. (Semester varies)

JR 570
Global Journalism
4 credits
Understand the mass media in other countries. What are they like? What are their differing philosophies? How do their practices differ? Examine concepts of press freedom, media conglomeration and globalization, and the use and impact of new media technologies. Go online to communicate with other journalists around the world and to monitor international news and issues. (Semester varies)

JR 571
Newsroom Management
4 credits
Two approaches may be offered. One focuses on the range of issues faced by media managers. Examine operations, personnel recruiting, training and evaluation, newsroom skills development, ratings, budget control, use of new technologies, and planning. The other focuses more directly on women and media management and involves conducting case studies and developing career strategies and leader profiles. (Semester varies)

JR 574
The Press and Propaganda
4 credits
Examine the history of propaganda and its relationship to journalism. Look at propaganda during war, in political campaigns, and in coverage of business and entertainment. (Semester varies)

JR 585
Journalism Topics
4 credits
Develop background knowledge and expertise in a specialized area of journalism. Topics vary from semester and year and explore various aspects of journalism theory and practice. This course category is reserved for courses being introduced on a one-time or developmental basis. Prerequisites vary with topic. Designated for seniors and graduate students only. (Semester varies)

JR 590
Online Publishing
4 credits
Create a series of multimedia stories for a personal portfolio of online journalistic work. Learn advanced tools for creating interactive stories to produce immersive journalistic stories. Use text, video, audio, and photos to produce journalistic stories that are difficult to tell in print or broadcast alone.

JR 591
Broadcast Journalism Practicum
4 credits
Refine and further develop ENG or producing skills at an advanced level with the goal of putting together a professional portfolio by semester’s end. In addition to completing a body of work, students are expected to engage in in-depth research and critical analysis.

JR 592
Public Affairs Reporting
4 credits
Explore and tackle the challenges of depth reporting about issues of government and civic life. Prepare print, online, or radio news reports related to Massachusetts state government and
local municipal government for outlets throughout the state, culminating in a portfolio of best work. Gain some expertise in the workings of state and city government through readings, trips, and lectures.

**JR 595**  
**Multimedia Journalism Practicum**  
4 credits  
Learn to produce all facets of the Journalism Students’ Online News Service (JSONS). Use the city and the college as a news laboratory to write news in text form and produce audio and video news stories. Work as editors to process the news for the daily news site. Work individually and in teams, utilizing state-of-the-art Internet-ready equipment to produce journalism in a “newsroom without walls” environment. (Semester varies)

**Faculty**

**Janet Kolodzy**, Interim Chair and Associate Professor of Journalism (1998); BSJ, MSJ, Northwestern University.  
Ms. Kolodzy has been a reporter, writer, and producer, including positions as Senior Writer/Editor at CNN International, Senior Producer at CNN World Report, and Assistant State Editor at the *Cleveland Plain Dealer*. She was one of twelve journalists to receive a Michigan Journalism Fellowship in 1990–91 to study at the University of Michigan, where she concentrated on Eastern European history, politics, and culture. Ms. Kolodzy spent the summer of 1999 working for CNN Interactive. Her primary areas of interest are international news and the impact of convergence on journalism.

**Emmanuel (Manny) Paraschos**, Graduate Program Director and Professor of Journalism (1988); BJ, MA, PhD, University of Missouri, Columbia.  
Dr. Paraschos was formerly the Dean of the European Institute for International Communication in Maastricht, the Netherlands, and Chairperson of the Journalism Department at the University of Arkansas, Little Rock. He served as a Fulbright Professor in Scandinavia where he taught at the Norwegian Institute of Journalism, and at universities in Sweden, Denmark, and Norway. He has been published in, among others, *Journalism Quarterly, Journal of Communication, College Press Review*, and *Journalism Educator*. His most recent book is *Media Law and Regulation in the European Union* and his most recent book chapter is “Religion and Freedom of Expression Law in the European Union,” from *Religion, Law and Freedom: A Global Perspective*. Since 1994, he has served as co-publisher of *Media Ethics* magazine. In 1995, he won Emerson’s Irma Mann Stearns Distinguished Faculty Award. His primary areas of research and expertise are media law and ethics, global journalism, print and multimedia journalism, propaganda and the press, news media and foreign policy, and the role of the press in a democratic society.

**Paula Childs**, Journalist-in-Residence (2006) and Internship Coordinator (2007); BS, Boston University; MA, Harvard University.  
Ms. Childs has spent her entire professional career as a print and broadcast journalist. She co-hosted an Emmy Award–winning weekly news magazine show at Channel 7 in Boston and also worked as a reporter at television stations in Denver and Atlanta. She began her broadcast career as a radio reporter and news director and has also worked as an Editorial Page columnist for *The Tab* newspapers. Her areas of interest include media ethics and the changing world of media convergence.
Marsha Della-Giustina, Associate Professor of Journalism (1977); BA, Russell Sage College; MS, EdD, Boston University.

Dr. Della-Giustina has had a long career as a television news producer. Among her honors are a Gracie Award, a National Commendation Award from American Women in Radio and Television, and awards from the National Education Writers Association and the National Association of Government Communicators. She has two Emmys from the National Academy of Television Arts and Sciences, a Society of Professional Journalists National Advisor Award, a Distinguished Broadcast Journalism Education Achievement Award, and a Curriculum Design Award from the Women’s Institute for Freedom of the Press. Her primary areas of interest include media management, political journalism, international affairs, and gender issues.

Michelle Johnson, Journalist-in-Residence (2006); BA, University of Maryland, College Park; MS, Columbia University.

Johnson, a former editor for The Boston Globe, was part of the team that launched the Globe’s award-winning regional news website, boston.com. Prior to moving into new media, she was an editor for the Globe for thirteen years, and later a personal technology columnist. She has extensive experience writing for both print and online media. At the Globe, Johnson served as Assistant Political Editor and Senior Assistant Business Editor before being named Editorial Manager of boston.com.

Johnson was awarded a Knight Fellowship in 1993. She has also received awards from the National Association of Black Journalists (NABJ) and the National Lesbian and Gay Journalists Association (NLGJA). She has conducted numerous workshops for a variety of professional journalism associations including the National Association of Hispanic Journalists, NABJ, NLGJA, the American Society of Newspaper Editors, and UNITY, Journalists of Color, Inc.

Jerry Lanson, Associate Professor of Journalism (1999); BA, Haverford College; MA, University of Missouri, Columbia.

A columnist and writing coach, Mr. Lanson joined the faculty at Emerson in 1999 after four years on the faculty at Syracuse University. Mr. Lanson is a former Deputy City Editor and Peninsula Bureau Chief of the San Jose Mercury News in San Jose, California. He was part of the city-desk staff awarded a Pulitzer Prize for its coverage of the Loma Prieta earthquake in 1989. He is the co-author of two textbooks: Writing and Reporting the News (2nd edition, 1993) and News in a New Century: Reporting in an Age of Converging Media (1999), and has coached editors and reporters at newspapers ranging from The Christian Science Monitor to The Boston Globe. Among his honors is a National Teaching Award from the Poynter Institute for Media Studies. His areas of interest include journalism ethics and the impact of new media on reporting and writing.

Mark Leccese, Assistant Professor of Journalism (2007); BA, University of Massachusetts Amherst; MA, Boston College.

Mr. Leccese spent almost thirty years covering politics and government as a wire service reporter, a daily newspaper reporter, the editor-in-chief of The Tab Newspapers, the largest-circulation weekly newspapers in New England, a correspondent for The Boston Globe, and the State House bureau chief for a large chain of Massachusetts newspapers. He has also been a magazine writer and editor, a literary critic, and a writer and editor at bizjournals.com. He recently served as the associate editor for the Boston Business Journal. His freelance work has appeared in The Columbia Journalism Review, The Quill, Boston Magazine, America, The Boston Phoenix,
zooba.com, beansprout.net and boston.com. His primary area of interest is the effect of the Internet on the public discourse about politics and public policy.

Paul Niwa, Assistant Professor of Journalism (2001); BA, University of California, Riverside; MS, Columbia University.

Mr. Niwa has launched and helped launch two international television networks, six newscasts, and a streaming media newscast for NBC, CNBC, and StockHouse Media, Canada’s largest Internet company (as Senior Vice President at StockHouse, Mr. Niwa was responsible for content at the company’s eight global editorial centers). In 1999, he helped NBC create Early Today, and in 1996 he launched the award-winning NBC Asia Evening News in Hong Kong. He produced CNBC’s Today’s Business and the nationally syndicated newscast This Morning’s Business. He has won two Golden Mike awards for radio reporting and documentary.

Melinda Robins, Associate Professor of Journalism (1996); BA, University of Bridgeport; MA, University of Wisconsin, Madison; PhD, University of Georgia.

Dr. Robins has extensive international journalism and media experience. She has been a reporter and editor of the New Haven Register and the Journal-Courier in Connecticut. She also has served as a media consultant for the Jamaican government and a Fulbright Scholar teaching journalism in Uganda, and has done research on women journalists in Tanzania. She has conducted workshops for journalists in Tanzania, Zimbabwe, Uganda, and Tonga. Her research interests include media in developing countries, issues of representation, and gender.


Veteran journalist and long-time weekend anchor of ABC World News Tonight, Ms. Simpson joined the faculty at Emerson in Spring 2007. The three-time Emmy winner brings four decades of print, radio, and television experience to her teaching and mentoring of students. Ms. Simpson began her career in her native Chicago, working in community newspapers, radio, and local television. She joined ABC News in 1982 and has worked as senior correspondent and weekend anchor. Awards for her work include two DuPont-Columbia Awards, a Peabody Award, and the Milestone in Broadcasting Award from the National Commission of Working Women. Ms. Simpson is also a founder and board member of the International Women’s Media Foundation. Her areas of interest include social issues, the First Amendment, and women’s leadership in media. She is currently writing a book about her experiences as an African American woman in news.
School of Communication
Department of Marketing Communication

The Department of Marketing Communication offers Master of Arts programs in Global Marketing Communication and Advertising, and Integrated Marketing Communication. In each of these programs, theory and research are combined with practical applications to enhance student learning and better prepare graduates for their chosen profession.

The Global Marketing Communication and Advertising (GMCA) program is an intensive one-year cohort experience that prepares students for marketing communication careers in global contexts. Graduates of this program have chosen career tracks in advertising account management, account planning and development, public relations, marketing, brand management, and e-commerce. They have worked with companies such as Arnold Worldwide, BBDO, Grey Advertising, DaimlerChrysler, Pfizer, Politzer & Haney, and Reebok. The program emphasizes cross-cultural marketing communication and sensitizes students to cultural diversity in world markets.

The Integrated Marketing Communication (IMC) program prepares students for careers in marketing communications, either working for a client or within an agency. The program combines marketing, research, and consumer behavior with advertising, promotion, public relations, and interactive media. Students learn to analyze information and to create integrated communication plans that are based on strategic goals. Most students complete the program in sixteen to twenty months. Graduates of the IMC program have pursued careers in brand organizations and agencies, working with such companies as Arnold Worldwide, AMP Agency, Avid Technology, Digitas, Deutsch, Smash, IBM, Saatchi and Saatchi, Bose, The Weber Group, and New Balance.

Admission Requirements
Students in the Department of Marketing Communication come from diverse educational and professional backgrounds. The admission committee considers the applicant's previous academic record, test scores, prior employment experience, recommendations, leadership experiences, and other evidence of maturity and motivation to succeed in graduate studies. Applicants should have an undergraduate grade point average of 3.0 or better, and submit scores on the Graduate Record Examination (GRE) or the Graduate Management Admission Test (GMAT).

Degree Requirements
Master of Arts degree programs in the Department of Marketing Communication require successful completion of 40 credits. The IMC program may include a 4-credit thesis.

Advising
The Graduate Program Director serves as advisor to students in each program. The graduate advisor helps students plan their courses of study based on specific program requirements.

Internships
Graduate students may participate in internship opportunities offered in Boston and other international and national locations. During these internships, students receive expert guidance in applying the skills, techniques, and theory learned in the classroom. Graduate students have served as interns in marketing communications agencies, nonprofit organizations, consumer products firms, and government agencies. Students may take a maximum of 4 credits of internships.

Master's Thesis
The thesis for the Master of Arts in Integrated Marketing Communication is a 4-credit course and is recommended to students planning to pursue doctoral studies. Students electing to
complete a thesis must have completed the graduate course in Introduction to Research Methods (MK 604) and have an overall GPA of at least 3.5. The thesis may not substitute for the required Capstone in IMC (MK 668). A formal prospectus must be submitted and approved before a student registers to complete the MA thesis (MK 699) for credit. Guidelines for the formation of a thesis committee and the development of a prospectus may be obtained from the Department Chair. The thesis is optional for students in the IMC program.

Global Marketing Communication and Advertising

Global Marketing Communication and Advertising (GMCA) is a full-time, structured cohort experience that prepares students to meet the marketing communication needs of a growing global community and economy. Students in this one-year program complete their coursework together, and then finish the program individually with a 200-hour internship that includes regularly scheduled contact with the faculty advisor. The program requires the successful completion of 40 credit hours as described below.

Required Courses

<table>
<thead>
<tr>
<th>Fall Term</th>
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<tbody>
<tr>
<td>GM 601</td>
<td>Marketing Management in a Global Environment</td>
<td>4 credits</td>
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<tr>
<td>GM 603</td>
<td>Global Multicultural Consumer Behavior</td>
<td>4 credits</td>
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<tr>
<td>GM 604</td>
<td>Research Methods for Global Marketing Communication and Advertising</td>
<td>4 credits</td>
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<tr>
<td>GM 605</td>
<td>Financial and Strategic Context of Global Market Planning</td>
<td>4 credits</td>
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<tr>
<th>Spring Term</th>
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<tbody>
<tr>
<td>GM 606</td>
<td>Global Marketing Communication Planning</td>
<td>4 credits</td>
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<tr>
<td>GM 620</td>
<td>Global Brand Management</td>
<td>4 credits</td>
</tr>
<tr>
<td>GM 636</td>
<td>Creative Thinking and Problem Solving in a Global Environment</td>
<td>4 credits</td>
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Additionally, one of the following three courses must be chosen:

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<tbody>
<tr>
<td>GM 612</td>
<td>Global Public Relations</td>
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<tr>
<td>GM 614</td>
<td>Global Advertising</td>
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<tr>
<td>MK 627</td>
<td>Interactive and E-Communication</td>
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May Intersession

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<tbody>
<tr>
<td>GM 668</td>
<td>Global Marketing Communication Capstone</td>
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Summer Term

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<tbody>
<tr>
<td>GM 690</td>
<td>200-hour Internship (Summer)</td>
</tr>
<tr>
<td>GM 694</td>
<td>International Seminar/Practicum</td>
</tr>
</tbody>
</table>

Integrated Marketing Communication

Integrated Marketing Communication (IMC) establishes a dialogue between providers of a product or service and their markets. Students learn how to integrate advertising, promotion, public relations, and interactive media. In addition, they learn to develop strategic IMC plans within the context of the organizations marketing plans.
Based on their individual interests and career directions, students select elective courses that focus on advertising, public relations, brand management, or other disciplines.

The program requires the successful completion of 40 credit hours as described below.

**Required Courses**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MK 604</td>
<td>Introduction to Research Methods</td>
<td>4</td>
</tr>
<tr>
<td>MK 610</td>
<td>Marketing Management</td>
<td>4</td>
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<tr>
<td>MK 617</td>
<td>Consumer Behavior</td>
<td>4</td>
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<tr>
<td>MK 618</td>
<td>Introduction to Integrated Marketing Communication</td>
<td>4</td>
</tr>
<tr>
<td>MK 668</td>
<td>Capstone Course in Integrated Marketing Communication</td>
<td>4</td>
</tr>
</tbody>
</table>

MK 610 Marketing Management must be taken first, and must be completed before taking MK 618 Introduction to IMC. The Capstone course provides students with an opportunity to develop an IMC plan for an outside client selected by the instructor. Students must complete at least 28 credits before taking MK 668 Capstone.

**Elective Courses**

IMC students complete 20 credits of elected courses. At least three required courses (except MK 668) must be completed before electives are taken unless an exception is approved by the Graduate Program Director. Students choose at least three courses from the IMC electives (including GM 612 and GM 614) and up to 8 credits from a group that includes: MK 690A Internship, MK 697 Directed Study, MK 699 Master’s Thesis, and courses from other graduate programs at Emerson (approval from the IMC and other program director is required). The list below shows the IMC electives.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>MK 612</td>
<td>Direct/Database Management</td>
<td>4</td>
</tr>
<tr>
<td>MK 620</td>
<td>Public Relations Management</td>
<td>4</td>
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<tr>
<td>MK 621</td>
<td>Writing for Marketing Communication</td>
<td>4</td>
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<tr>
<td>MK 627</td>
<td>Interactive and e-Communication</td>
<td>4</td>
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<tr>
<td>MK 630</td>
<td>Advertising, Sales Promotion, and Publicity Management</td>
<td>4</td>
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<td>MK 636</td>
<td>Creative Thinking: Copy and Design</td>
<td>4</td>
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<tr>
<td>MK 637</td>
<td>Interpersonal Communication and Sales Management</td>
<td>4</td>
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<tr>
<td>MK 639</td>
<td>Communicating Brands and Brand Management</td>
<td>4</td>
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<tr>
<td>MK 648</td>
<td>Media Management Strategies</td>
<td>4</td>
</tr>
<tr>
<td>MK 649</td>
<td>Marketing Finance</td>
<td>4</td>
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<tr>
<td>MK 650</td>
<td>Multicultural Consumer Marketing</td>
<td>4</td>
</tr>
<tr>
<td>MK 653</td>
<td>Web Page Development and Management</td>
<td>4</td>
</tr>
<tr>
<td>MK 695</td>
<td>Special Studies in Marketing Communication</td>
<td>4</td>
</tr>
<tr>
<td>GM 612</td>
<td>Global Public Relations (Spring)</td>
<td>4</td>
</tr>
<tr>
<td>GM 614</td>
<td>Global Advertising (Spring)</td>
<td>4</td>
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</tbody>
</table>
Courses of Study

MK 604  
Introduction to Research Methods  
4 credits  
This course is organized around the research process in which students learn how to formulate a research question, define a research problem, generate a research design, establish data collection methods, define a sampling frame, determine data analyses, interpret data appropriately, and prepare a research report. Topics in both qualitative and quantitative research methods are included. Students will gain an understanding of the importance of research in the development of communication strategies. (Fall, Spring)

MK 610  
Marketing Management  
4 credits  
An introduction to the marketing management process of making decisions about products, brands, price, distribution channels, and communications plans to deliver value to consumers. Marketing concepts include research methods, consumer behavior, business marketing, customer analysis, competitive strategy, market segmentation and targeting, and product development. Students use analyses to justify managerial recommendations. Integration is emphasized: developing marketing strategies that are consistent from conception through execution. Case studies from a variety of industries are used in class. (Fall, Spring)

MK 612  
Direct/Database Marketing  
4 credits  
This course examines the communication, database management, and physical distribution aspects of direct marketing. Students learn how to mine databases, use them for segmentation analysis, and merge external and internal databases for gap analysis purposes. Students manipulate databases in traditional areas of direct marketing and investigate how e-commerce has changed direct marketing from a promotional function to one that triangulates communication, marketing, and delivery systems. Students develop a direct marketing plan and an evaluation mechanism to measure results. (Semester varies)

MK 617  
Consumer Behavior  
4 credits  
Students investigate comprehensive multidisciplinary, theoretical views of consumer behavior, and apply them to marketing communication contexts. Integrated marketing communication plans require sophisticated consumer behavior analyses that facilitate segmentation, targeting, and positioning efforts. Students learn about the determinants of consumer behavior through the application of theories from disciplines such as communication, marketing, cultural anthropology, economics, sociology, and psychology. Case studies, exercises, and research help students to understand the complexity of consumer behavior given intrapersonal, interpersonal, and situational influences. (Fall, Spring)
MK 618
Introduction to Integrated Marketing Communication
4 credits
Integrated marketing communication (IMC) is a cross-functional process for creating profitable relationships with customers and publics by strategically controlling all messages sent to groups and encouraging dialogue. Students learn to integrate marketing communication elements (e.g., advertising, public relations, publicity, sales promotion, event marketing, direct marketing, e-communication, and selling) to advance an organization’s success and brand equity. Case studies and exercises help students learn how to develop effective IMC plans. Prerequisite: MK 610. (Fall, Spring)

MK 620
Public Relations Management
4 credits
Students explore the role of public relations in IMC, and learn how to construct a public relations plan by analyzing and interpreting public opinion, develop communication programs to achieve public understanding (e.g., financial, media, or government relations), detail a budget, and describe evaluation techniques for measuring impact. Students develop all aspects of the plan, including constructing press releases and developing public service announcements using case studies or field applications. (Spring)

MK 621
Writing for Marketing Communication
4 credits
This course exposes students to a comprehensive survey of writing techniques for integrated marketing communications. Students learn how to develop and refine their writing of communication such as news releases, brochures, speeches, organizational publications (e.g., annual reports), copywriting, and public service announcements. Intensive writing exercises are employed to help students achieve their goals. (Semester varies)

MK 627
Interactive and e-Communication
4 credits
Students learn how organizations use the Internet to communicate with consumers and the public, and to examine the differences between traditional media vehicles and the Internet within the context of strategic communication. Students explore how communication has changed given media and delivery system convergence as well as market democratization. Ethical and legal parameters of technology-based communication are also covered. (Semester varies)

MK 630
Advertising, Sales Promotion, and Publicity Management
4 credits
Students explore the roles of advertising, sales promotion, and publicity in the IMC mix. Students learn to develop and manage advertising campaigns, including evaluation of said campaigns. In addition, students investigate how to use sales promotion to bring about behavioral change in the contexts of consumer and trade promotion. Further, students learn how to generate and manage publicity. Students evaluate the legal and ethical issues surrounding these marketing communication efforts. (Fall)
**MK 636**
Creative Thinking: Copy and Design
4 credits
This course explores the nature of creativity, creative thinking, and problem solving. Through activities and exercises, students explore and apply their creative thinking skills in the development of integrated marketing communication projects through applications in copywriting, design, and layout. (Semester varies)

**MK 637**
Interpersonal Communication and Sales Management
4 credits
An examination of interpersonal communication within the context of sales management, focusing on the individual, group, and relational dynamics related to the recruitment, selection, hiring, training, motivating, compensating, and evaluating of sales forces, and the cultivation and maintenance of customer relationships by sales officers. The contribution of selling and sales forces to an organization’s IMC strategy is highlighted. (Fall)

**MK 639**
Communicating Brands and Brand Management
4 credits
This course stresses the importance of the role of the brand in IMC strategies. Students learn why brands are important, what they represent to consumers, and what should be done by organizations to manage them properly. Students learn how brand equity can be created, how to measure brand equity, and how to use brand equity to expand global business opportunities. Brand simulations, readings, and discussions facilitate learning. (Fall, Spring)

**MK 648**
Media Management Strategies
4 credits
Success of an IMC program depends on effective management of both media choices and timing of placements. Students first learn about fundamental concepts in media planning such as gross rating points and effective reach. They then use software that allows them to see the effects of different media plans in operationalizing a media strategy. Opportunities for building corporate and brand relationships with different media vehicles are discussed. (Fall)

**MK 649**
Marketing Finance
4 credits
An important function of the IMC manager is to optimize investments across different aspects of the marketing and communication mix. This class reviews fundamental tools of analysis used by managers, such as budgeting, forecasting demand, market and segmentation analysis, return-on-investment valuations, media expenditure planning, expense auditing, and evaluation of marketing communication efforts. The class uses exercises, cases, and readings to provide students with exposure to the concepts and practice in applying them. (Spring)

**MK 650**
Multicultural Consumer Marketing
4 credits
This course emphasizes the use of multicultural marketing strategy and tactics in building relationships with consumers in American subcultures. Multicultural marketing communication has its own “marketing mix” but shares the importance of understanding differences in consumer cultural value systems.
with global and cross-cultural marketing communication. Attention is given to significant American subcultures according to ethnicity, age cohort, lifestyle, and disability. Students study consumer and media behaviors of specific subculture groups. (Semester varies)

**MK 653**  
*Web Page Development and Management*  
4 credits  
This course presents the website as an important venue for communicating with various publics and organizations, and as an integrated part of a strategic communication plan. Topics such as principles of web design, evaluation of website effectiveness, tracking user perceptions, and consolidating web page information into overall database management are covered. Topics are organized around website development, maintenance, and assessment. (Semester varies)

**MK 668**  
*Capstone in Integrated Marketing Communication*  
4 credits  
Students develop an IMC plan for an organization as the culminating experience in the IMC program. Students demonstrate their knowledge and work in teams to solve an organization’s marketing communication problem or help the organization pursue an opportunity through the implementation of an IMC strategy. Students must demonstrate competencies in market research, market analysis, strategy development, communications and media planning, and IMC program development and evaluation. Prerequisites: MK 604, MK 610, MK 617, MK 618. (Fall, Spring)

**MK 690A**  
*Internship in Integrated Marketing Communication*  
2–4 credits  
This internship requires students to secure positions in organizations where they will be gaining experience in integrated marketing communication. Students must meet with site supervisors and internship coordinators throughout their internships and complete reports regarding their experiences during and at the completion of their internships. All students must participate in a mandatory internship orientation the semester before the internship. Orientation is offered through the Office of Career Services. (To be arranged)

**MK 695**  
*Special Studies in Marketing Communication*  
4 credits  
Occasionally courses are offered that capitalize on trends in the communication industries or address topics not covered in other courses in the program. This course may be repeated when topics vary. (Semester varies)

**MK 697**  
*Directed Study*  
2–4 credits  
Students work on an independent project supervised by a full-time faculty member. Directed studies may not fulfill a course requirement and require a proposal that identifies learning objectives and outcomes, justifies the study, describes the design of instruction, and presents a bibliography. Proposals are submitted by the end of the semester preceding the semester in which the study is completed. Students must secure signatures of the faculty supervisor, Graduate Program Director, and Department Chair. (To be arranged)
MK 699
Master’s Thesis
4 credits
Some students, especially those interested in pursuing doctoral studies, elect to complete a thesis as part of their requirements. The thesis committee consists of a chair (primary thesis advisor) who is a member of the Department of Marketing Communication and two readers, one of whom is also a full-time member of the Department. The committee approves a research prospectus before a student enrolls for thesis credit. Information regarding guidelines and criteria may be obtained from the Department Chair. (Fall, Spring)

Global Marketing Communication Graduate Courses

GM 601
Marketing Management in a Global Environment
4 credits
Introduction to the economically integrated global marketplace that addresses the global economic environment, social and cultural environments, legal and regulatory considerations, foreign exchange and financial decision-making, marketing research, strategic alternatives for global market entry and expansion, and cooperative global strategies and strategic partnerships. Emphasizes differences between domestic and global strategies when applied to product development, pricing, and distribution, and focuses on the unique role of promotion within a global marketing framework. Prerequisite: GMCA students only. (Fall)

GM 603
Global Multicultural Consumer Behavior
4 credits
Examines human and consumer behavior within cultures, how members of diverse cultures differ, and the criteria upon which cultural members can and cannot be compared. Cultural value systems are highlighted as they provide insight into the impact of cultural differences on individual and group processes such as decision-making, verbal and non-verbal communication styles, and organizational structure. Models of decision-making and information processing are also explored. Prerequisite: GMCA students only. (Fall)

GM 604
Research Methods for Global Marketing Communication and Advertising
4 credits
Provides students with an in-depth understanding of the research process, including formulation of research questions and determination of research design including data collection methods, sampling, data analysis, and interpretation. Introduces students to the world of networked information as well as the application of information technology to decision-making in a global business context. Prerequisite: GMCA students only. (Fall)

GM 605
Financial and Strategic Context of Global Market Planning
4 credits
This course examines the organizational environment surrounding marketing decisions in global enterprises. Financial and strategic tools essential in planning and evaluating marketing activities are examined in an overview of financial aspects of marketing decision-making such as forecasting, budgeting, optimizing, valuing, evaluating, and auditing results. Students apply these tools to marketing and communication
decisions in strategic planning that addresses challenges of designing and implementing plans across a global enterprise. Prerequisite: GMCA students only. (Fall)

GM 606
Global Marketing Communication Planning
4 credits
An introduction to disciplines within marketing communication and to the concept and practice of integrated marketing communication planning. Description of fundamental theory and practice within advertising, public relations, sales promotion, direct marketing, e-commerce, event planning, and sponsorships. Review of global issues and institutions in the practice of these disciplines in multinational organizations. Prerequisite: GMCA students only. (Spring)

GM 612
Global Public Relations
4 credits
Focuses on the role of public relations in a global setting, application of market research to public relations, the benefits and limitations of analytical frameworks applied to strategy development, and models of roles and ethical responsibilities of corporations engaged in public relations. Attention is given to the evolution and practice of public relations in major global markets. Prerequisite: GMCA students and select IMC students. (Spring)

GM 614
Global Advertising
4 credits
Examines organizational and external environments surrounding global advertising decisions. The impact of business trends, regulatory environment, media management, agencies, and advertisers in global communication planning are discussed. Challenges such as standardizing communication strategy, choosing an agency, allocating decision responsibilities, localizing creative executions, assessing foreign buyers and media audiences, and media planning in multiple markets are examined. Prerequisite: GMCA students and select IMC students. (Spring)

GM 620
Global Brand Management
4 credits
Examines the challenge of branding in a worldwide context and provides a systematic approach to all aspects of creating and managing brands. Students are given a comprehensive framework regarding branding alternatives, issues for segmentation and brand research, communicating brand and corporate identities, managing the mix, and organizational and legal issues. Students explore the opportunities offered through line and brand extensions using case studies. Prerequisite: GMCA students only. (Spring)

GM 636
Creative Thinking and Problem Solving in a Global Environment
4 credits
The abundance of choices available to consumers for products and services, coupled with messages about them, necessitates that companies differentiate themselves creatively in global markets. Creativity and innovation are becoming cornerstones of business—qualities managers seek in employees and skills graduates must have to excel. This course explores the nature of creativity, creative thinking, and problem solving in a global environment. Interactive exercises, case analyses, discussions, and projects foster and enhance creativity. Prerequisite: GMCA students only. (Spring)
GM 668  
**Global Marketing Communication Capstone**  
4 credits  
This intensive course integrates material from other GMCA courses and provides students an opportunity to experience the planning environment for global marketing communication decisions. Students design and present a global marketing communication plan for an organization serving as the class client. The project requires students to demonstrate their knowledge of marketing communication planning in the global environment as well as to work within a team environment to execute the assignment. Prerequisite: GMCA students only. (May intersession)

GM 690  
**Internship for Global Marketing Communication and Advertising**  
4 credits  
This 200-hour internship is meant to acquaint GMCA students with the realities of the international marketing communication and advertising community and economy. Students must have the approval of the GMCA Graduate Program Director to register. Prerequisite: GMCA students only. (Summer)

GM 694  
**International Seminar/Practicum**  
4 credits  
An intensive, immersive opportunity to observe marketing communication practices in European, Asian, or Latin American enterprises. Students learn and apply global marketing perspectives in a host country with faculty advisors at affiliated universities through lectures, discussions, and activities. On-site visits with enterprises in one global region are arranged. An additional fee is required for enrollment to cover travel, accommodations, and arrangement costs. When offered, may fulfill GM 690 requirement. Permission by the Graduate Program Director is required. (Summer)

**Faculty**

Joann M. Montepare, Chair of Marketing Communication and Professor of Psychology (1998); AB, Smith College; MA, State University of New York, New Paltz; PhD, Brandeis University.

Dr. Montepare is a social-developmental psychologist who teaches courses in statistics, social psychology, developmental psychology, nonverbal communication, and face perception. Her research on person perception, emotion communication, and age-identity across the life span has been widely published in prominent journals such as the *Journal of Personality and Social Psychology*, *Developmental Psychology*, *Psychology and Aging*, *Advances in Experimental Social Psychology*, *Science*, and *Communication Research*. She has also contributed to edited books such as *First Impressions, Ageism: Stereotyping and Prejudice Against Older Persons*, *The Social Psychology of Stigma*, and *Evolution and Social Psychology*. She is the Associate Editor for Special Issues for the *Journal of Nonverbal Behavior* and serves on the editorial board for the *Journal of Adult Development* and the *International Journal of Aging and Human Development*. 
Thomas Vogel, Graduate Program Director for the Global Marketing Communication and Advertising Program and Associate Professor of Marketing Communication (2002); BS, University of Applied Sciences Stuttgart; BFA, MFA, Academy of Fine Arts, Stuttgart, Germany.

Mr. Vogel is a specialist in strategic communication on the Internet, online usability, and branding on the Internet. He has been a Professor of Media Design at the Department of Media Management at the University of Applied Sciences Wiesbaden, Germany, where he served as the Founding Dean from 1993 to 1999. He is an active public speaker, panelist, consultant, and is involved in special projects for Internet, advertising, and multimedia. His current research focuses on the strategic design and usability aspects of interactive media, developing efficient experience design and online communication, as well as the aspects of creativity and creative thinking methods in advertising agencies. He is founding partner of mediaman, an interactive communications agency in Germany and China. Formerly, he has worked as Art Director and Creative Director in New York City at Grey Advertising, Lois GGK, J. Walter Thompson, and Communication House.

Cathy Waters, Graduate Program Director for the Integrated Marketing Communication Program and Executive-in-Residence (2007); BS, University of Vermont; MBA, Boston College, Carroll School of Management.

Ms. Waters is a specialist in market analysis, forecasting, technical sales and sales management, personnel recruitment/development, and customer relations whose career has spanned both the academic and professional worlds. Before coming to Emerson, she served on the faculty of Boston College’s Carroll School of Management, where she taught undergraduate and graduate courses in marketing, applied marketing management, and product planning and strategy, as well as professional selling and sales management. Complementing her academic work is twelve years of experience in the corporate world with IBM where she held positions in sales and marketing management. Her combined expertise comes together in cases published in Strategic Marketing Management Cases and the Journal of Business Research.


Mr. Anderson brings extensive, high-level experience to his teaching, having worked with such organizations as Welch, Currier, Curry, Anderson and Hill, Holliday, Connors, and Cosmopolus. He has worked on major advertising assignments for brands including Ameritech and Ocean Spray. At Emerson, Anderson collaborated to develop Marketing Finance for the IMC program and Financial and Strategic Context of Global Market Planning. His reputation for exceptional teaching has made his “Brands” classes very popular.

Karl Baehr, Executive-in-Residence (2004); BA, Stephen F. Austin State University; MA, The University of New Mexico; PhD, Regent University.

Dr. Baehr is a communication professional, scholar, entrepreneur, and corporate leader whose more than twenty-five year career is highlighted by a series of successes in new media and technology venture evolution, communication curriculum development, and pedagogy. He has extensive knowledge of mass media, the Internet new media industries, marketing strategies and tactics, communication technologies and trends,
broadcasting operations and management, audience research methods, distance education, and computer-mediated communication. He is also the director of the undergraduate program in Entrepreneurial Studies at Emerson College.

**Silvia Hodges**, Executive-in-Residence (2007); BA, Warwick University Business School/UK; MA, Universität Bayreuth/Germany; PhD (ABD), Nottingham Trent University/UK (Law School).

Ms. Hodges is a pioneer in legal marketing with expertise in continental European jurisdictions. Over the course of ten years as a communications and business development consultant, she has written several books and articles on law firm marketing. She is the founder of the Legal Marketing Italia network, writes a regular column on legal marketing for *Italia Oggi*, and has conducted professional seminars and workshops on legal marketing in Italy, Germany, England, and the United States. As a recipient of a scholarship from the German Department of Education and Research, she is completing her doctoral studies in law firm marketing with a special focus on marketing legal services to medium-size companies.

**Abbott Ikeler**, Executive-in-Residence (2003); AB, Harvard; MA, University of Pittsburgh; PhD, University of London.

Dr. Ikeler taught literature and writing at Bowdoin College, the University of Muenster, and Rhode Island College before entering the corporate world. His academic achievements include a Senior Fulbright Fellowship, a book on 19th-century aesthetics, and numerous articles on Victorian fiction. From the mid-eighties to 2001, he held public relations and advertising positions with three multinational organizations and a full-service agency. Immediately before coming to Emerson, Dr. Ikeler was Director of Communications and Public Affairs for the Internet and Networking Division of Motorola, a post he held for three years. The focus of his current research is global public relations, especially the impact of non-media influencers, such as industry and financial analysts.

**Julie C. Lellis**, Assistant Professor in Marketing Communication (2007); BA, University of Richmond; MS, PhD, University of North Carolina at Chapel Hill.

Dr. Lellis brings experience teaching public relations theory and public relations writing enhanced by service learning practices in the classroom. Her award-winning research is influenced by her training in rehabilitation psychology and counseling coupled with mass communication, and it focuses on organizational identity in addition to nonprofit communication about disability and chronic illness. Her work has received recognition at national and international conferences and in journals in the realm of public relations, mass media, and health communication. She also has worked in program development and clinical settings to aid adolescents.

**Kristin Lieb**, Assistant Professor of Marketing Communication (2007); BA, Syracuse University; MBA, Northeastern University; PhD, Syracuse University.

Dr. Lieb’s expertise combines executive experience in marketing and business development with scholarship in public communications. Her career has brought her from the interactive side of Newbury Comics to writing case studies for the Harvard Business School. She has served as the vice president for business development for Digital Media on Demand, Swap It, and Atomic Pop as well as consultant for America Online and UPS. She has been a freelance writer for *Billboard*, ...
**Seounmi Han Youn**, Assistant Professor of Marketing Communication (2003); BS, Korea University; MA, Korea University; PhD, University of Minnesota, Minneapolis.

Dr. Youn pursues a productive line of research focusing on the antecedents, correlates, and consequences of online consumer socialization among the young. In addition to presenting her work at national and international conferences, it has been featured in professional journals such as the *Journal of Advertising Research*, *Psychology and Marketing*; the *Journal of Interactive Advertising*; and the *Journal of Broadcasting and Electronic Media*. Dr. Youn’s instruction in courses that deal with global applications and research methodology is enhanced by her industry experience with DongSeo Marketing Research in Seoul, Korea.

**Douglas Quintal**, Executive-in-Residence (2000); BA, Bates College; MA, Emerson College.

Mr. Quintal specializes in entertainment marketing and teaches courses in integrated marketing communication, writing for marketing communication, advertising, and public relations. His professional experience includes work with Virgin Records, Hard Rock Café, Rogers and Cowen, Braithwaite and Katz, and the Charles Playhouse. He is on the Board of Directors for the Jennifer Stowers Quintal Education Foundation and is a member of the academic committee for the American Advertising Federation. He was the recipient of the 2007 Gold Key Honor Society Award for Outstanding Teaching. He is an avid musician and has opened for NoFX, Bad Religion, Rancid, and Blink 182.

**James Rowean**, Executive-in-Residence (2004); BA, Boston College; MA, Michigan State University.

Mr. Rowean brings twenty-five years of professional experience in advertising and marketing to his teaching of integrated marketing communication. A former account executive for Cronin/Wallwork Curry, Arnold Worldwide, and Campbell Ewald (Detroit), he also directed marketing for Dunkin’ Donuts and Bread & Circus/Whole Foods Supermarkets. He has brand experience with Ocean Spray, Kimberly-Clark, Reebok, Timex, and Steinway Pianos. Rowean has been a guest lecturer at Boston University, New York University, and Boston College.
Communication Management
The Master of Arts in Communication Management prepares students for roles as leaders and change agents in the public and private sectors. Students learn to use communication to achieve organizational goals in business, government, and nonprofit arenas.

Students gain expertise in identifying, analyzing, and communicating with an organization’s internal and external stakeholders. They learn to create and implement communication campaigns based on an understanding of the changing global technological and media landscape. The Communication Management program stresses the ability to develop and communicate an organization’s goals. Students learn to create ethical, effective, and efficient communication strategies to affect stakeholder behavior.

With close mentoring by a faculty of accomplished academics and experienced practitioners, students learn how to manage the communication functions of an organization. Our curriculum combines strategic communication, leadership development, public affairs, organizational communication theory and research, and management and strategic planning. Our courses include the development and implementation of communication strategies in addition to refinement of speaking, writing, listening, and negotiating skills. Students develop the media expertise necessary to create campaigns utilizing both traditional and new media in a rapidly changing technological environment.

The Communication Management program prepares students for leadership positions in both public and private sectors, including director of corporate communication or public affairs in the business sector; communications director or press secretary in the political and governmental arena; director of public advocacy campaigns for a nonprofit or non-governmental organization; or independent consultant or trainer. In addition, this program puts graduates on the career track to become a senior executive in business and government such as vice president or senior vice president of corporate communication and public affairs, director of a government agency, a campaign manager or candidate for public office, or executive director of a nonprofit or non-governmental organization.

Admission Requirements
Students in the Communication Management program come from diverse educational and professional backgrounds. The admission committee considers previous academic records, test scores, prior employment experience, recommendations, leadership experiences, and other evidence of maturity and motivation to succeed in graduate studies. Applicants should have an undergraduate grade point average of 3.0 or better, and must submit scores on the Graduate Record Examination (GRE) or the Graduate Management Admission Test (GMAT).

Degree Requirements
The Master of Arts degree program in Communication Management (CM) requires successful completion of 40 credits.

Advising
The Graduate Program Director serves as advisor to students in the CM program, helping each student plan a course of study. The program’s elective flexibility allows students to design programs suited to their particular interests and career aspirations.

Internships
Graduate students may participate in internship opportunities offered in Boston and at other locations, both international and national. Students may take a maximum of 8 internship credits during their program. During these
internships, students receive expert guidance in applying the skills, techniques, and theory learned in the classroom. Our students have served as interns at Arnold Communications, the Weber Group, Universal Studios, Porter-Novelli, Virgin Records, Veteran’s Administration Hospitals, and Pfizer. Students need the permission of the Graduate Program Director and the Department Chair to register for internship credits.

Capstone
Students in the Department complete a major communication project to fulfill the capstone requirement for the program. Most students in the program are expected to take the Capstone Course to fulfill this requirement.

Master’s Thesis
The master’s thesis option is recommended for students planning to pursue doctoral studies. The candidate and the graduate faculty members comprising the candidate’s thesis committee jointly manage the thesis. The candidate, along with his/her graduate advisor or the Graduate Program Director, determines a thesis advisor in the student’s area of research. A formal prospectus must be submitted and approved by the thesis committee before the candidate may enroll for thesis credit. The thesis is optional for Master of Arts candidates and may substitute for the Capstone Course among the courses required for graduation with department approval.

Elective Courses
16 credits, at least 12 must be from the list below:

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<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>CC 626</td>
<td>Crisis Communication</td>
<td>4</td>
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<tr>
<td>CC 628</td>
<td>Entrepreneurship and Creative Problem Solving</td>
<td>4</td>
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<tr>
<td>CC 634</td>
<td>Leadership and Social Corporate Responsibility</td>
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<td>CC 636</td>
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<td>CC 638</td>
<td>Human Resources, Employee Communication, Diversity, and Culture</td>
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<td>CC 640</td>
<td>Web-based Communication Strategies</td>
<td>4</td>
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<td>CC 643</td>
<td>Global Communications: Organizations Operating Across Dissolving Boundaries</td>
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<td>CC 648</td>
<td>Stakeholder Relations and Communication: Public Sector</td>
<td>4</td>
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<tr>
<td>CC 649</td>
<td>Stakeholder Relations and Communication: Private Sector</td>
<td>4</td>
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<tr>
<td>CC 652</td>
<td>Organizational and Political Culture in a Networked Society</td>
<td>4</td>
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<tr>
<td>CC 688</td>
<td>Corporate Training and Education</td>
<td>4</td>
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<tr>
<td>CC 690</td>
<td>Internship in Communication</td>
<td>2-4</td>
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<tr>
<td>CC 692</td>
<td>Capstone Course in Communication Management</td>
<td>4</td>
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<tr>
<td>CC 699</td>
<td>Thesis (for students intending to pursue doctoral studies)</td>
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Required Courses

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<tr>
<td>CC 601</td>
<td>Organizational Communication: Theory and Application</td>
<td>4</td>
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<tr>
<td>CC 604</td>
<td>Strategic Planning and the Managerial Process</td>
<td>4</td>
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<tr>
<td>CC 606</td>
<td>Strategic Communication and Leadership Development</td>
<td>4</td>
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<tr>
<td>CC 608</td>
<td>Public Affairs: The Interplay of Influence in a Networked World</td>
<td>4</td>
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<tr>
<td>CC 645</td>
<td>Communication Management Research Methods</td>
<td>4</td>
</tr>
<tr>
<td>CC 692</td>
<td>Capstone Course in Communication Management</td>
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<tr>
<td>CC 699</td>
<td>Thesis (for students intending to pursue doctoral studies)</td>
<td>4</td>
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</tbody>
</table>
CC 695  Seminar in Organizational Communication  4 credits
CC 697  Directed Study  4 credits

Courses of Study

CC 601  Organizational Communication: Theory and Application  4 credits
This course is designed to present a survey of organizational communication theories along with the knowledge and skills necessary for effective applications. Students gain the ability to recognize, assess, and, when necessary, improve communication within an organization. Special emphasis is given to both the individual as a communicator and the entire organization as a communicating entity. (Fall)

CC 604  Strategic Planning and the Managerial Process  4 credits
This course focuses on how organizations function as systems with special emphases placed on the basic principles of management, strategic planning, decision making, and implementation. Concepts covered include vision, mission, goals, objectives, strategies, tactics, and operations. Organizational communication, the humanistic perspective, ethics, and productivity, in both for-profit and nonprofit environments, are continuing themes throughout this course. (Semester varies)

CC 606  Strategic Communication and Leadership Development  4 credits
This course emphasizes the skills leaders need to be successful persuaders. Students will learn how to build credibility within organizations and exert influence with external audiences, and to apply techniques of strategic communication in such areas as employee relations, managerial innovation, speechwriting, and external fundraising. They will learn to identify and appraise audiences, craft messages appropriately and strategically, and evaluate the effectiveness of the messages they produce. (Fall)

CC 608  Public Affairs: The Interplay of Influence in a Networked World  4 credits
Students gain the knowledge and skills necessary to identify, analyze, and communicate with internal and external stakeholder groups for the purpose of persuasion. Rhetorical strategies are developed for ethical, effective issue advocacy campaigns and campaigns to build identity, and enhance and protect reputation of individuals and organizations. New media developments, diverse and global stakeholder groups, and the 24/7 media environment will be addressed. Students design and produce at least one original communication campaign for a client in the private or public sector. (Semester varies)

CC 626  Crisis Communication  4 credits
Students learn about the development of organizational and marketing communication strategies in crisis situations. Using case studies and fieldwork, students focus on the importance of internal communication and media relations
during a crisis. Students also investigate preventive strategies that organizations should employ to avoid crises. (Semester varies)

CC 628
Entrepreneurship and Creative Problem Solving
4 credits
Entrepreneurship is the process of creating value by bringing together a unique package of resources to exploit an opportunity. Students learn about the concepts and characteristics of entrepreneurship. Students will investigate the key dimensions of entrepreneurial attitudes and behaviors that include: innovativeness, risk-taking, and proactiveness. Case studies are utilized to help students employ concepts from the course and develop their own creative and critical thinking, as well as problem solving skills. (Semester varies)

CC 634
Leadership and Social Corporate Responsibility
4 credits
This course explores the role leaders must play for successful public affairs and stakeholder relations. Students will role-play both the leader and the communication advisor in a series of simulations that highlight the difference in public and private institutions in society, as well as the leader’s responsibility to balance stakeholders with competing needs. Case studies will highlight leadership in public-private partnerships to address community, national, and global issues. Students will produce and present at least one communication strategy for a specific leader and at least one public-private partnership proposal. (Semester varies)

CC 636
Negotiation and Group Process
4 credits
Students learn negotiation strategies in personal and organizational contexts. Students will apply negotiation strategies, including third-party conflict resolution, union-management settings, and other conflict management efforts to practical settings, and will also utilize role-plays. (Semester varies)

CC 638
Human Resources, Employee Communication, Diversity, and Culture
4 credits
This course explores employee communication and diversity issues in the context of strategic communication in organizations. Emphasis is placed on understanding organizations and their multiple internal constituencies from the perspective of the human resources professional. Issues addressed include internal communication message development and delivery including best practices in the use of technology and in workplace diversity initiatives. Students will learn to design and implement communication strategies that recognize and adapt to diverse stakeholder groups. (Semester varies)

CC 640
Web-Based Communication Strategies
4 credits
Investigates the development and strategic management of web-based information using communication principles such as audience analysis and message construction strategies based on stakeholder analysis. Using systematic techniques to analyze the internal goals of the organization, students learn to produce an information design structure that maximizes outcome. The course examines the internal workings of information architecture to develop recognizable patterns that improve
communication effectiveness. Students also learn usability testing strategies to determine website functionality from a communication outcome perspective. (Semester varies)

CC 643
Global Communications: Organizations Operating Across Dissolving Boundaries 4 credits
This course focuses on the management of communication with stakeholders in a world defined by globalization. Case studies, role-play workshops, and ethnographic inquiry are employed to enhance and update the student’s knowledge and awareness of best-practices in contemporary business negotiations and transactions, public diplomacy initiatives, and cross-sector partnerships. Examples from small business to nonprofits to global NGO’s will be used. (Semester varies)

CC 645
Communication Management Research Methods 4 credits
Students engage in applied research in communication management. Students develop skills in assessing and formulating problems; designing research; gathering, synthesizing, analyzing, and interpreting data; and applying the results to comprehensive communication strategies. Students learn to apply the most appropriate quantitative and qualitative research methods to particular research problems in an effort to effectively address stakeholder audiences, oversee information management systems, and cultivate and manage intellectual capital. Students gain experience in surveys, polling, focus groups, interviews, communication audits, and learn how to optimize research conducted through the Internet-based research. (Semester varies)

CC 648
Stakeholder Relations and Communication: Public Sector 4 credits
This course will address in-depth the development of stakeholder relations and communication in the public sector. Topics covered will include grassroots organizing, public policy and the media, political communication, social advocacy campaigns, and public diplomacy. Case studies of communication campaigns at the local, state, regional, national, and international levels will be used. Students will produce and present at least one communication campaign to affect behavior in diverse stakeholder groups. (Semester varies)

CC 649
Stakeholder Relations and Communication: Private Sector 4 credits
This course will address in-depth the development of stakeholder relations and communication in the private sector with an emphasis on reputation management. Topics covered will be corporate relations with community, government, regulatory, and activist groups; media relations, public affairs, and investor relations to advance the corporation’s goals; and philanthropy. Case studies will demonstrate the communication challenges for businesses of every scale, from small businesses to multinationals. Students will produce and present at least one communication campaign to affect behavior in diverse stakeholder groups. (Semester varies)

CC 652
Organizational and Political Culture in a Networked Society 4 credits
This course surveys the political, social, and economic trends of the 21st century with an eye
on the effects and uses of information technology in the shaping and reshaping of institutions. Students develop a media literacy that informs their own consumption of mediated content. Through a series of exercises and collaborative projects, they use this literacy to guide their strategic use of media formats, applications, and technology in developing every aspect of organizational communication—from the narrowest internal communication to the broadest public communication campaigns. (Semester varies)

CC 688  
**Corporate Training and Education**  
4 credits  
This course teaches students the theories, methods, and skills needed to become adult trainers in organizational and independent (consulting) settings. A major emphasis is placed on adult learning theories (andragogy). Topics covered include: needs assessment, strategic and tactical integration of training, identification of learning goals and behavioral objectives, program planning, training methods and skills, and outcomes assessments. Several opportunities to plan, train (teach), and assess learning modules are included. How to recognize, select, and manage high-quality training programs and operations are covered. (Semester varies)

CC 690  
**Internship in Communication Management**  
2–4 credits  
This internship requires students to secure positions in organizations where they will be gaining experience in communication management. Students must meet with site supervisors and internship coordinators throughout their internships and complete reports regarding their experiences during and at the completion of their internships. All students must participate through the Career Services Office in a mandatory internship orientation the semester before the internship. Students may take up to 8 internship credits. (Semester varies)

CC 692  
**Capstone Course in Communication Management**  
4 credits  
Students synthesize prior coursework and new learnings to address an important need in public or organizational life. Calling upon competencies in strategic communication planning and design, students produce and present a final professional-level project as the culmination of their course of study. Readings, case studies, and in-class activities support continued inquiry into the most current theoretical dimensions of the discipline. Must be taken in the student’s final year. (Semester varies)

CC 695  
**Seminar in Organizational Communication**  
4 credits  
Students have the opportunity to enroll in special topics courses that are offered by the Department of Communication Studies when contemporary ideas or new research findings in a chosen area of program study emerge in the field of communication. This course number represents a new course offering that, if successful, will become a permanent course in the course roster. (Semester varies)

CC 697  
**Directed Study**  
4 credits  
Students interested in completing independent projects in their areas of study can do so under this option. Students must collaborate with a full-time faculty member in the Department of Communication Studies on their study proposals. These proposals must identify learning objectives,
learning outcomes, a justification for taking the directed study, design of instruction, and a bibliography. Proposals must be submitted by the end of the semester preceding the semester in which the students want to complete directed studies. Directed studies cannot be used to fulfill a course requirement that is offered by the Department of Communication Studies. Students must secure the commitment of a full-time faculty member and his/her signature along with the approvals and signatures of the Graduate Program Director and Chair of the Department. (Semester varies)

CC 699
Master’s Thesis
4 credits
Students must identify full-time faculty members in the Department of Communication Studies to serve on their thesis committees. The committee and the Graduate Program Director must approve a research prospectus before a student may enroll for thesis credit. (Fall, Spring)

Faculty

Richard West, Chair and Professor of Communication Studies (2007), BS, MA, Illinois State University; PhD, Ohio University.

Richard is serving as the Interim Executive Director of the Institute for Liberal Arts and Interdisciplinary Studies at Emerson College. Dr. West is the (co)author of four books in multiple editions (Perspectives on Family Communication, Introducing Communication Theory, Understanding Interpersonal Communication, and Gender and Communication) and more than 30 articles and book chapters exploring classroom communication and personal relationships. Dr. West is also the co-editor of The Family Communication Sourcebook. Dr. West has received a number of awards and honors, including Outstanding Alumni Awards from both Illinois State University and Ohio University. He is currently the President of the Eastern Communication Association, the Director of the Educational Policies Board for the National Communication Association, sits on the Executive Council of the National Communication Association, and serves on six journal editorial boards in communication studies.

Linda Gallant, Assistant Professor of Communication Studies and Graduate Program Director (2007); BSJ, MA, Suffolk University; PhD, University of Nebraska at Lincoln.

Dr. Gallant investigates how web-based information and communication technologies can best facilitate human communication to advance social computing and media for personal use as well as internal and external corporate communication. She has publications in Personal and Ubiquitous Computing, e-Service Journal, Qualitative Research Reports in Communication, DOXA Communication, First Monday, Management Communication Quarterly, and Academic Exchange Quarterly.

John D. Anderson, Associate Professor of Communication Studies (1989); BA, MA, Baylor University; PhD, The University of Texas at Austin.

Dr. Anderson, a National Endowment for the Humanities Fellow, focuses his research in the area of narrative theory and performance. In addition to publishing articles in Text and Performance Quarterly, he serves as Book Review co-editor for the journal. He performs nationally in his one-person shows about Charles Dickens, Henry James, and William Faulkner. He has received Chautauqua grants to present humanities programs on the Civil War and on the 1930s. Dr. Anderson is active in the Performance
Studies Divisions of both the Speech Communication Association and the Eastern Communication Association.

Phillip Glenn, Associate Professor of Communication Studies (2001); BA, The University of Texas at Austin; MA, University of North Carolina at Greensboro; PhD, The University of Texas at Austin.

Dr. Glenn teaches courses in interpersonal communication, mediation, negotiation, conflict management, research methods, and language and social interaction. His research primarily concerns characterizing aspects of sequential organization on routine human interaction in casual and institutional settings.

J. E. Hollingworth, Associate Professor of Communication Studies (1963); BA, Dartmouth College; MA, Emerson College.

Mr. Hollingworth is a nationally known speaker, lecturer, and consultant in the public and private sectors. He is also on the staff of the Stanford Institute, the Division of Continuing Education at Harvard University, the New England Institute for Law Enforcement Management, and the WACUBO Fourth Year Program at the University of California, Santa Barbara.

J. Gregory Payne, Associate Professor of Communication Studies (1983); BA, MA, PhD, University of Illinois; MPA, Kennedy School of Government, Harvard University.

Dr. Payne is an author, speechwriter, and expert on political communication, ethics, and docudrama. His recent research publications include articles on ethics and the mass media, health communication, and political communication. He is the founding Director of the Emerson College Political Media Study Group, and has been the co-director of the Emerson Center on Ethics in Political and Health Communication. He is the author of Tom Bradley: The Impossible Dream, Mayday: Kent State, and the play Kent State: A Requiem. Dr. Payne is on the editorial boards of the Quarterly Journal of Speech, the Journal of Health Communication, and the Southern Speech Journal. He was the guest editor of the 1989, 1993, and 1997 special editions on political campaigns for the American Behavioral Scientist.

Linda Peek Schacht, Scholar-in-Residence (2004); BA, David Lipscomb University; MA, Ohio State University.

Ms. Peek Schacht has had a three-decade career advising leaders in every sector on strategy and communications, including appointments in the White House Press Office and the U.S. Senate Leadership staff. She was vice president, director of public affairs and communications strategy at the Coca-Cola Company. From 1983 to 1988, Ms. Peek Schacht was spokesperson for the U.S. Senate Democratic Leader and communications director for the Senate Democratic Policy Committee. She was the first public affairs director of USA Today, where she focused on the development, testing, and launch of the newspaper. As communications director and press secretary for the Carter-Mondale Re-election Campaign, she was the first woman to head a presidential campaign press office. She was a special assistant in the Carter White House office of media liaison, responsible for the President’s twice monthly meetings with journalists from outside Washington. She is on the board of the International Women’s Media Foundation and is the president of the Mike Schacht Foundation, which produces sports-oriented art and writing workshops for children. As a Senior Fellow at the Kennedy School of Government at Harvard from 2002 to 2006, Ms. Peek Schacht offered workshops on leadership and communication. (On leave for Fall term)
Michael Weiler, Associate Professor of Communication Studies (1989); BS, University of Utah; MA, PhD, University of Pittsburgh.

Dr. Weiler, formerly a member of the faculty at the University of Massachusetts Amherst, the University of Pittsburgh, and Baylor University, is an expert in argument, rhetoric, and political communication. His research has appeared in the *Journal of the American Forensic Association* and the *Quarterly Journal of Speech*, and he has co-authored a collection of essays on the rhetoric of Ronald Reagan.
The Department of Performing Arts offers the Master of Arts degree in Theatre Education for students who wish to pursue careers and opportunities that lie at the intersection of the fields of theater and education. As such, this program provides professional training in both theater and education and in the uses of theater and drama as vehicles of education in a multitude of settings. The program also serves as preparation for doctoral work in theater, education, or related fields. The graduate program is designed with a central core of courses, with additional work in areas of special interest to students, in order to support a broad range of individual career goals. Along with the central core, there are three course streams that students can follow to meet their career goals.

The Theatre Teacher Education stream is for those students who plan to teach theater and drama to children or adolescents within school settings (many of whom earn Massachusetts state teacher licensure). Theatre and Community, the second stream, is for students interested in the uses of theater in a variety of community settings. This stream’s curriculum focuses on theater practices and points of view that provide for cultural exchanges and social change. Opportunities to work with diverse peoples in both classes and in communities, including professional and grassroots artists in the field, are also offered. The Theatre Education (doctoral preparation) stream prepares students who wish to continue their graduate studies, pursue a doctorate in the field of theater, and teach at the college level.

Students in all streams complete a set of core requirements (outlined below) and work with their Graduate Program Director or faculty advisor to design individual plans of study to meet the remainder of the degree requirements. Late afternoon coursework and intensive summer institutes make it possible for students and practicing teachers to pursue this program part-time or to concentrate their study within a 12- to 14-month period.

Production Opportunities
The department’s major performance spaces include the Cutler Majestic Theatre at Emerson College, and two new state-of-the-art theatres: the Semel Theater and the Greene Theater, both located in the Tufte Performance and Production Center adjacent to the Majestic. Located in the heart of Boston’s theatre district, the Cutler Majestic is a 100-year-old, 1,200-seat proscenium house. The Semel Theater is a 218-seat thrust, and the Greene Theater is a 108-seat end-stage theatre. Emerson Stage, the department’s production unit, presents many student-created events annually in a variety of theatrical genres and events directed by faculty, professional guest artists, and students. Through productions at the Majestic and in the Tufte Center, students are exposed to a wide range of performance and production opportunities.

During the academic year, eight major productions are fully mounted at the Majestic and in the Tufte Center. Additional workshop projects offer student actors, dancers, directors, designers, and choreographers the chance to create their own work. In April, the Emerson Playwrights Festival is mounted through the generosity of Emerson alumnus Rod Parker ’52. The festival includes workshop productions and staged readings of new work written by students and directed by faculty and guest professionals.
Admission Requirements
Admission is by application and, when possible, interview. Requirements include a bachelor’s degree from an accredited college or university with a major in theater or an allied area such as education, literature, mass communication, or fine arts. Applicants must submit the results of the Graduate Record Examination (GRE).

Enrollment in graduate design courses, other than those at an introductory level, ordinarily requires a portfolio review, which can be presented either at the time of the candidate’s interview as part of the application process or after matriculation.

Degree Requirements
The Master of Arts degree requires the successful completion of 40 credit hours including a 20 credit core. In addition, students must complete either a comprehensive examination in the area of their concentration of study or a master’s thesis or master’s project. Students may fulfill the remaining credit requirement by taking electives approved by their advisors.

The comprehensive examination may be taken after the student has completed 28 credit hours of graduate work. The examination is administered by a committee of two graduate faculty members who have expertise in the specialty area.

Core Requirements
All students must complete at least one course in each of the following areas of drama or theater-related studies:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Theatre History, or Playwriting</td>
<td>4</td>
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<tr>
<td>Dramatic Literature</td>
<td></td>
</tr>
<tr>
<td>Acting</td>
<td>4</td>
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<tr>
<td>Directing</td>
<td>4</td>
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<tr>
<td>Theatre Design or Technology</td>
<td>4</td>
</tr>
<tr>
<td>Theatre Education/ Theatre for Young Audiences</td>
<td>4</td>
</tr>
</tbody>
</table>

Students with no previous coursework or practical experience in a particular area will be guided by their advisor to select a course in an area that carries no prerequisites. These courses have been designed for students who are concentrating in other areas of theater study. Acting classes explore dimensions of actor training with particular resonance for theater education.

In cases where a student has extensive previous coursework and/or practical experience in one of the above areas of study, he or she may waive the course requirements through examination or through demonstration of expertise through practical application. Students who waive required courses must take additional elective courses.

Master’s Thesis or Master’s Project
In lieu of 4 credits of coursework, a student may, with permission, elect to complete a master’s thesis or master’s project. Approval of thesis or project proposals must be granted by the Performing Arts faculty before the student can begin work. The student must defend the thesis or project in an oral examination administered by the thesis or project committee. A student who successfully completes the thesis or project is exempt from the written comprehensive examination.
Courses of Study

Graduate Courses

TH 602
Theatre History: Selected Topics
4 credits
Selected periods and topics in theater history are discussed; subject matter varies each semester. This course may be repeated once with permission of the Graduate Program Director. (Semester varies)

TH 611
Seminar in Dramatic Literature
4 credits
Selected periods and topics in dramatic literature are discussed; subject matter varies each semester. (Semester varies)

TH 621
Special Topics in Acting
4 credits
This involves intensive explorations of specific topics. Prerequisite: placement audition. (Fall, Spring)

TH 622
Principles of Acting
4 credits
This introductory course has the dual objectives of developing students’ abilities as actors and as coaches and teachers of acting in either classroom or rehearsal settings. Skills in improvisation and in working with scripted material will be honed, and attention will be given to movement and voice as a part of the acting process. The course also explores how and when to use these techniques, particularly with adolescent actors. (Fall)

DA 638
Special Topics in Dance
2 or 4 credits
This course explores specific genres of dance such as ballet, modern dance, and jazz; dance composition; or the history of theatrical dance. May be repeated for credit. (Fall, Spring)

TH 640
Special Topics in Design and Technical Theatre
2 or 4 credits
Students are placed in undergraduate design or technical theater classes at an appropriate skill level, and also attend a bi-weekly graduate seminar. Coursework includes scene design, scene painting, scene and property construction, model building, television design, costume design, costume construction, lighting, technical theater, audio design, and puppetry. Students are expected to provide appropriate materials as needed. (Semester varies)

TH 650
Design in Production
4 credits
This course is a comprehensive survey of scene, lighting, and costume design as they relate to the work of the non-design specialist. Emphasis is placed on the interconnection among the various design areas and their function in the process of making theater. The student is expected to supply appropriate materials. (Semester varies)

TH 660
Drama as Education I
4 credits
Students examine the philosophical foundations of theater, speech, and the use of drama as an educational tool. They will explore the uses of creative drama/improvisation in both formal and informal learning environments. Students learn to assess needs, develop appropriate educational goals and objectives, and design and implement
teaching strategies using drama. This course is required for students seeking either the Initial or Standard License in Massachusetts as a Teacher of Theatre (pre-K through grade 12). Readings, class participation, and participation in laboratory teaching sessions are required. (Fall)

**TH 661**
Drama as Education II
4 credits
Students explore the principles of educational drama and the teaching of drama and speech. A survey of various educational resources available to drama and speech teachers is included. The role of drama and speech within the wider context of the arts in education is discussed. Prerequisite: TH 660. (Spring)

**TH 665**
Student Teaching Practicum
4 credits
This 8- to 14-week practicum provides supervised teaching activities at either the elementary, middle, or high school level. Students practice teaching in a school system that permits them to interact with students and teachers in their area of concentration. Working closely with the on-site cooperating practitioner, students develop instructional units and must be engaged in 300 hours of teaching. The practicum is open only to students who have completed their program sequence. Requirements and prerequisites may be obtained from the Theatre Education Program Director. (Fall, Spring)

**TH 667**
Special Topics in Theatre Education
4 credits
This course examines such topics as theater-in-education, puppetry, playwriting with and for youth, theater education outreach, and the teaching of dance and movement. Subject matter varies each semester. This course may be repeated for credit. (Fall, Spring)

**TH 668**
Practicum: Educational Drama
4–8 credits
Practical experience in teaching drama as a subject and/or as a teaching tool is the foundation of this course. Students are required to teach a class of children or adolescents on a regular basis during the semester in area schools or recreation programs. Weekly seminars and faculty-student tutorials are required. (Semester varies)

**TH 669**
Contemporary Issues in Education
4 credits
Students examine the critical, philosophical, historical, and sociological issues facing education in general, and communication and performing arts education in particular. Students will also evaluate current research in communication and performing arts education and apply it to practice. (Semester varies)

**TH 671**
Production Projects
2–4 credits
Students may enroll, with permission, in these designated production projects as performers or directors, designers or technicians, managers, or education specialists/directors. Assigned advisors supervise production projects. (Fall)

**TH 672**
Production Projects
2–4 credits
Students may enroll, with permission, in these designated production projects as performers or directors, designers or technicians, managers, or education specialists/directors. Assigned advisors supervise production projects. (Spring)
TH 680
Directing: Theory and Practice
4 credits
The directorial process is examined, beginning with textual analysis of dramatic action, and covering such areas as ground plans, pictorial composition, movement, and stage action. The relationship of the director and other theater artists is also studied. Student work includes selected scenes and projects prepared for class presentation. (Fall, Spring)

TH 681
Stage Practicum: Directing
4 credits
This course focuses on project work in directing supplemented by readings and discussion. Consideration will be given to advanced directorial problems of planning and rehearsal, and to strategies for dealing with casting, characterization, language, physicalization, and actor-director relations. (Spring)

TH 691
Directed Study
1–4 credits
Individually selected research or creative projects are conducted on or off campus under faculty supervision. This course may be taken more than once for credit, but not more than twice in the same subject area, and for no more than a total of 12 credits. Prerequisites: permission of instructor and approval of the Graduate Program Director. (Fall, Spring)

TH 692
Internship
2–4 credits
Students work in professional theatrical or education settings under the direct supervision of an approved full-time employee and an assigned faculty member. All students must participate in a mandatory internship orientation the semester before the internship. This is through the Career Services Office. Prerequisites: Department permission prior to the beginning of the internship and completion of approved work. (Fall, Spring)

TH 697
Master’s Project in Theatre Education
4 credits
Students prepare and present a graduate project related to educational theater. The project is to be conducted independently but with the supervision of the project supervisor and the approval of the student’s project committee. The performance is recorded as Pass or Fail at the completion of the project. Prerequisite: Department permission. (Fall, Spring)

TH 699
Master’s Thesis
4 credits
Individual conferences with the student’s thesis supervisor are held for planning, organizing, writing, and completing a research thesis. The performance is recorded as Pass or Fail at the completion of the thesis. Prerequisite: Department permission. (Fall, Spring)

Joint Undergraduate/Graduate Courses

TH 514
Theatre Studies Seminar
4 credits
Examination and exploration of various topics in theater studies, including but not limited to the areas of theater history, criticism, theory, aesthetics, performance studies, and dramatic literature. (Semester varies)
**TH 521**  
**Ensemble Workshop Topics**  
**4 credits**  
Students create a workshop production focused on a collective approach to theatrical collaboration. Research and in-depth study of the chosen source material accompanies practical application and approaches to working in an ensemble, leading to a public showing of the work of the group. Prerequisite: permission of the instructor. (Semester varies)

**TH 525**  
**Performance Theatre and Community I**  
**4 credits**  
This course examines the relationships between theater and culture, where culture is understood as a process of knowing the other, of looking and listening, of creating and maintaining connection in a community. An examination of theoretical texts in economics, history, sociology, cultural studies, politics, and performance provides a foundation for exploring and experiencing various techniques of making theater in community. (Fall)

**TH 540**  
**Puppetry**  
**4 credits**  
The art of puppetry and the basic methods of construction, operation, manipulation, and performance of puppets are examined. Emphasis is on the use of puppets as an educational tool. Projects include creating examples of each of the four major types of puppets: shadow, hand, rod and marionette—using a range of construction techniques and materials appropriate to an educational setting. The course culminates in the construction of puppets for in-class presentations. Students are expected to provide appropriate materials as needed. (Semester varies)

**TH 562**  
**Theatre for Young Audiences**  
**4 credits**  
Students are introduced to the scope, purposes, and history of theater experiences for children and adolescents. Topics include play reading and analysis, the examination of formal and participatory theater, and theater-in-education techniques. (Fall)

**TH 567**  
**Playwriting for and with Youth**  
**4 credits**  
An introduction to a variety of schemes and stimuli to use in writing scripts for child or youth audiences or to use in helping young people to write their own plays. Attention will be given to freeing and stretching the imagination, issues of structure and methods of play development, culminating in readings of new work. Classwork will include writing, improvising, reading aloud, critiquing, and discussing work for and with youth. (Semester varies)

**TH 579**  
**10K and Under: Writing the Small Arts Grant**  
**4 credits**  
Students will design grant proposals with a focus on community-based projects, learning grant writing, skill building, and developing relationships with local arts funders and community artists successful at grant writing and community-based collaborations. Skills include research, budget preparation, developing “boiler-plate” data, and writing for specific constituencies and potential audiences. (Semester varies)
TH 584
Directing the Musical Play
4 credits
The exploration of the conceptual and structural material pertinent to the musical play form with emphasis on developing skills in the staging of the materials through the coordination of music, lyrics, and dialogue. Each student will be required to stage scenes from musicals for class demonstration. Selected students will be assigned to stage mini-musicals for public presentation. Prerequisite: permission of instructor. (Fall)

TH 589
Playwriting Workshop
4 credits
This workshop will provide students the ability to experience exercises designed to generate ideas, develop playwriting technique, and explore the theatrical realization of text. (Semester varies)

Faculty

Melia Bensussen, Chair and Associate Professor of Performing Arts (2000); BA, Brown University.

Ms. Bensussen is Chair of the Performing Arts Department and teaches directing. She was awarded an OBIE for Outstanding Direction in 1999. Her professional directing credits include world premieres at La Jolla Playhouse, Long Wharf Theatre, Hartford Stage Company, Manhattan Class Company, Primary Stages, and many others, as well as productions of classics by Shakespeare, Wilder, O’Neill, Lorca, and many others at Baltimore Centerstage, Oregon Shakespeare Festival, New York Shakespeare Festival/Public Theatre, and other theatres around the country and in New York City. She was twice given Directing Awards by the Princess Grace Foundation, USA, and is a recipient of its Statuette Award. Her edition of the Langston Hughes translation of Garcia Lorca’s Blood Wedding is in its sixth printing.

Robert Colby, Graduate Program Director, Program Director of Teacher Education, and Associate Professor of Performing Arts (1977); BA, University of Michigan; MA, Eastern Michigan University; Advanced Diploma in Drama in Education, University of Newcastle-upon-Tyne, England; EdD, Harvard University Graduate School of Education.

Dr. Colby teaches in the areas of theater education and theater for young audiences, and directing. His productions for young audiences have toured extensively throughout the New England area and have been showcased at regional and national conferences. He has published in Children’s Theatre Review, Youth Theatre Journal, and 2D: Drama/Dance, and in 2003 he was recognized for his contributions to the field of theater education with the Lin Wright Special Recognition Award given by the American Alliance for Theatre and Education.

Mary Ellen Adams, Assistant Professor of Performing Arts (1969); BS, Valparaiso University; MS, Emerson College.

Ms. Adams teaches in the design/technology area with a specialty in makeup, crafts, and puppetry. She received her training in makeup for theater from Jack Stein, and for film, television, and special effects with Vincent Kehoe at the Research Council of Makeup Artists. Her professional work includes design responsibilities at major Boston television stations, and historical productions for Sudbury Militia and Minuteman National Park in Lexington, Massachusetts. She continues to serve as a consultant to local educational, community, and regional theater companies. She has also conducted workshops for the Puppeteers of New England and New England Theatre Conference. At the College, she has designed and executed costumes, specialty headgear, makeup, and puppets for department productions.
Kathleen Donohue, Associate Professor of Performing Arts (1986); BA, The University of Texas at Austin; Advanced Training Program at The Goodman School of the Chicago Art Institute; MFA, University of Iowa; Member of Actors’ Equity Association.

Ms. Donohue is a member of Actors’ Equity and has worked professionally in both television and theater. She has taught acting workshops for the International Association for the Study of Dreams in Delphi, Greece, and produced and performed in Living In Exile—A Retelling of the Iliad in Edinburgh, Scotland, after having toured the show at institutions including the Remis Theatre of the Museum of Fine Arts, Boston and the Philadelphia Museum of Art. Professor Donohue produced the Clader Competition in Playwriting and has written and performed her own one-woman shows. From 1990 to 1996, she was Artistic Director for TheatreWorks of Boston, Inc.

Sarah Hickler, Assistant Professor of Performing Arts (2003); BFA in Design, Massachusetts College of Art; MFA, Boston University.

Ms. Hickler creates movement/theater work including solo, group, improvisational, collaborative, and interdisciplinary performances. Her work has been presented at Lincoln Center in NYC, Austin Arts Center, Trinity College in Hartford, the Institute of Contemporary Art, EventWorks, Mobius in Boston, the Dance Complex, Margaret Jewett Hall, and the Cambridge Multicultural Arts Center in Cambridge. She is a former member of the Mobius Artists Group, an internationally acclaimed group known for experimental work. She is a member of Shakespeare and Co., Lenox, MA, and has worked on productions at the L.A. Women’s Shakespeare Company.

Timothy Jozwick, Associate Professor of Performing Arts (1985); BA, St. Vincent College; MFA, Carnegie Mellon University; Member of United Scenic Artists.

Mr. Jozwick’s design work has been produced for stage, television, and film. In addition to his responsibilities with Emerson Stage, he serves as a Resident Designer for Chamber Repertory Theatre. His work has been featured at the Michigan Opera, the Indianapolis Opera, the Repertory Theatre of Saint Louis, the Goodspeed Opera, the Memphis Opera, the Opera Theatre of Syracuse, and the Dayton Opera. Tim’s exhibit designs have been installed in the Museum of Science, Boston, the California Museum of Science, the Franklin Institute, the Chicago Museum of Science, the Ohio Center for Science and Industry, the Science Museum of Minnesota, and the City Museum of Saint Louis. Tim is also the recipient of a Regional Emmy Award, and he was the art director for a film documentary that went on to win the National Golden Eagle Award.

David Krasner, Head of Acting and Associate Professor of Performing Arts (2007); BFA, Carnegie Mellon University; MA, Virginia Commonwealth University; PhD, Tufts University.

David Krasner is the former Director of undergraduate Theatre Studies at Yale University (1997 to 2007) and the former Head of the MFA Directing Program at Southern Illinois University (1995 to 1997). He taught acting, voice, speech, and movement at the New York branch of American Academy of Dramatic Arts from 1978 to 1987, while simultaneously acting in New York. He has appeared as an actor in numerous off- and off-off Broadway productions of plays by Shakespeare, Brecht, O’Neill, and dozens of new works at Playwrights Horizons, New York Theatre Workshop, Ensemble Studio Theatre, and the Theatre Exchange. He has published several books on theater, drama, and performance, particularly
on African American theater, dramatic theory and
criticism, and acting. His articles include “Method
Acting for Twentieth-Century Acting Training,” and
he is the editor of the book Method Acting
Reconsidered.

Robbie McCauley, Professor of Performing Arts
(2001); BA, Howard University; MA, New York
University.

Robbie McCauley is an OBIE Award playwright
and a nationally recognized performance artist
and director. An AUDELCO Award recipient for
acting, her directing credits include the premiere
of Daniel Alexander Jones’ Bel Canto,
co-produced with The Theater Offensive and
Wheelock Family Theatre. One of the early cast
members of Ntozake Shange’s for colored girls
who have considered suicide when the rainbow is
enuf, Ms. McCauley went on to write and perform
regularly in cities across the country, striving to
facilitate dialogues on race between local whites
and blacks. She is anthologized in several books
including Extreme Exposure, edited by Jo Bonney;
Moon Marked and Touched by Sun, edited by
Sydne Mahone; and Out of Character, edited by
Mark Russell.

Joshua Polster, Assistant Professor (2007); BA,
MA, Ohio University; PhD, University of
Washington.

Dr. Polster teaches theater history, dramatic theory,
and criticism. His articles have appeared in Law
and Literature, The Arthur Miller Journal, Texas
Theatre Journal, and Theatre Tours. His scholarship
earned him a Modern Language Quarterly grant
and the Michael Quinn Prize. Dr. Polster recently
completed his manuscript Rethinking Arthur
Miller: Symbol and Structure. He has presented
papers at the American Society of Theatre
Research Conference, Mid-American Theatre
Conference, Comparative Drama Conference, and
International Arthur Miller Conference. He has
taught at Roosevelt University, Columbia College,
and the Chicago Center for the Performing Arts. In
addition to his scholarship and teaching, Dr.
Polster has directed critically acclaimed plays in
London and Chicago. He was the Assistant
Director of the Nuffield Theatre in Southampton,
England, the Assistant Artistic Administrator at the
Goodman Theatre, and the Artistic Director of the
Steep Theatre Company in Chicago.

Magda Romanska, Assistant Professor (2006);
BA, Stanford University; MA, PhD, Cornell University.

Dr. Romanska is an interdisciplinary scholar,
dramaturge, and director who crosses the bridge
between theory and practice in the world of
theater. A former member of the editorial board of
Theater Magazine, Palimpsest: Yale Literary and
Arts Magazine, and the Yale Journal of Law and
Humanities, Dr. Romanska also served on the
board of Diacritics, a leading journal of theory
and criticism. Her recent articles have been in The
Drama Review, Slavic and Eastern European
Performance, Performance Research: A Journal of
the Performing Arts, and Women’s Studies: An
Interdisciplinary Journal. Her two book chapters
are forthcoming from the Cambridge Scholars
Press, and her other contributions include the
Encyclopedia of Modern Drama (forthcoming from
the Columbia University Press), Theater Magazine
(published by the Yale School of Drama), and 2B:
an International Journal of Ideas. She is currently
completing her book project NecroPhelia: Death,
Femininity and the Making of Modern Aesthetics.
An exchange scholar at the Yale School of Drama
(2001–02), Dr. Romanska is also the recipient of a
Mellon Foundation Fellowship (2006) and is a
speaker with the New York Council for the
Humanities.
Roxanne Schroeder-Arce, Assistant Professor (2006); BS, Emerson College; MFA, The University of Texas at Austin.

Roxanne Schroeder-Arce comes to Emerson from California State University at Fresno where she served as Assistant Professor for three years. She was Artistic and Education Director of Teatro Humanidad in Austin and she also taught high school for six years. One of Roxanne’s primary artistic and research interests is that of bilingual theater with and for youth. She has taught courses for educators focused on Drama and Diversity at institutions such as the Tennessee Arts Academy and the University of Wisconsin at Madison. Her bilingual plays have been produced throughout the nation, including her play Señora Tortuga. Roxanne is an active member of The United States Center for the International Association of Theater for Children and Young People (TYAUSA) and the American Alliance for Theatre and Education (AATE).

Maureen Shea, Professor of Performing Arts (1988); BA, Clark University; MA, University of Connecticut; PhD, Ohio State University.

Dr. Shea teaches in the areas of directing, dramatic literature, and theater history. She has collaborated with playwrights and composers on a number of new works, including staged readings at the Philadelphia Drama Guild, the Coyote Theatre Company, the Nora Theatre Company, The Theater Offensive, and workshop productions and staged readings for Next Stage Inc., New Voices, and Word of Mouth in Cambridge, Somerville, and Boston, MA. Her production of How I Got That Story was presented at the Kennedy Center for the Performing Arts as a national finalist in the American College Theatre Festival. She has been an artist-in-residence at the Iowa Playwrights Lab and at the Toneelacademie in Maastricht, the Netherlands. She was an Associate Director of the Company of Women, an all-female Shakespeare company. She is a member of the Society of Stage Directors and Choreographers.

Scott Wheeler, Associate Professor of Performing Arts (1978); BA, Amherst College; MFA, PhD, Brandeis University.

Dr. Wheeler is a composer and conductor. As a composer, he has received awards from the Guggenheim Foundation, the Koussevitsky Foundation, the Fromm Foundation, Tanglewood, the National Endowment for the Arts, and many others. As a conductor, Scott Wheeler can be heard on several recent CDs conducting the Boston-based Dinosaur Annex Music Ensemble, of which he is co-Artistic Director, and on a recent Newport Classic CD, conducting members of the Orchestra of St. Luke’s. Recent musical compositions include The Little Dragon and The Construction of Boston.

Artists-in-Residence and Production Experts

Debra Acquavella, Production Manager of Emerson Stage, Co-Head of BFA Stage/Production Management Program (2007); BFA, Adelphi University.

Prior to joining Emerson as Production Manager of Emerson Stage and Co-Head of the BFA Stage/Production Management program, Ms. Acquavella had been a Production Stage Manager on Broadway, off-Broadway, and regionally for many years. On Broadway, she was Production Stage Manager for the year-long run of the Tony Award-winning Metamorphoses; stage manager of Master Harold…and the boys, starring Danny Glover; and Jane Eyre, The Musical, directed by John Caird. Off-Broadway credits include Falsettos at Playwrights Horizons, directed by Lonnie Price; The Thing About Men at The Promenade Theatre; and Metamorphoses at Second Stage. Regionally, Ms. Acquavella spent fifteen seasons as Production Stage Manager of Actors Theatre of Louisville, stage managing close to 200 productions. These include dozens of premieres of new works in the Humana Festival of New
American Plays, representing playwrights Tony Kushner, David Henry Hwang, Suzan-Lori Parks, Lee Blessing, Jane Martin, and Naomi Iizuka among many others. Ms. Acquavella comes to Emerson after four seasons as Resident Stage Manager of Baltimore's Centerstage and following her third summer season at Contemporary American Theatre Festival, a new play festival performed in rotating repertory, in Shepherdstown, West Virginia.

Benny Sato Ambush, Producing Director-in-Residence (2008); BA, Brown University; MFA, University of California, San Diego.

Mr. Ambush has taught at the North Carolina School of the Arts; American Conservatory Theater; California State University, Monterey Bay; Colorado College; Kenyatta University, Nairobi, Kenya; Contra Costa College; Brown University; University of California, San Diego; University of North Carolina, Chapel Hill; and Florida Atlantic University. Prior artistic leadership experience include Producing Director, Oakland (CA) Ensemble Theatre; Associate Artistic Director, San Francisco's American Conservatory Theater; Acting Artistic Director, Providence, RI’s Rites and Reason Theatre Company; Co-Artistic Director, San Francisco Bay Area Playwrights Festival; Director-in-Residence, Manalapan, Florida’s Florida Stage; and Producing Artistic Director, Richmond, VA’s TheatreVirginia. He directed at all of these theatres. He was Associate Artistic Director of Anna Deavere Smith’s Institute on the Arts & Civic Dialogue at Harvard University, Summer 2000. Mr. Ambush has served on numerous regional and national boards, including Theatre Communications Group (TCG), and is active nationally in the advocacy of cultural equity, non-traditional casting, and pluralism in the American theater. Mr. Ambush directed the 2005 production of the outdoor drama *The Lost Colony* in the Outer Banks of North Carolina.

Bonnie J. Baggesen, Director of Production, Department of Performing Arts and Emerson Stage (2003); BA, Rhode Island College; MFA, Columbia University.

Ms. Baggesen teaches stage management. Prior to Emerson, she was the production manager for The Acting Company, a national touring company, and has stage managed in regional and commercial theater. Her regional credits include Trinity Repertory Company, Playmakers Repertory Company at UNC at Chapel Hill, and Rites and Reason Theatre at Brown University. Her touring credits include national tours of Damn Yankees with Jerry Lewis, and Sunset Boulevard with Petula Clark. In addition, she has taught stage management at Rhode Island College. While earning an MFA in Theatre Management and Producing at Columbia University, Ms. Baggesen continued to stage-manage by substituting on *The Lion King*, *Search for Signs of Intelligent Life*, and other Broadway shows.

Amelia Broome, Artist-in-Residence (1999); BA, South Georgia College; MA, University of West Florida; MFA, Boston University.

Ms. Broome is a vocal and dialect coach and has more than twenty years experience performing leading roles in opera, operetta, musical theater, and plays throughout New England, Georgia, Florida, and Canada. In Boston, she has performed with Longwood Opera, Janus Opera, and Boston Lyric Opera. Amelia is a certified Linklater voice teacher.

Ken Cheeseman, Artist-in-Residence (2001); Professional Training, University of Rhode Island Trinity Repertory Conservatory.

Mr. Cheeseman studied at the International Film Workshops with feature film directors Mark Rydell, Alex Singer, Peter Werner, and Kevin Reynolds, and studied improvisation with Keith Johnstone. He received the grant “Partners in Production” to
produce television programs with Boston’s Deaf Community. He is Director of Educational Services for the Boston Shakespeare Company and has hosted two children’s television shows, Story Shop and The Lil’ Iguana Show, winners of New England Emmy and Massachusetts Broadcast Awards. He has appeared in films including: Domino One, Mystic River, Sundown, Big Night, Blue Diner, Next Stop Wonderland, State and Main, The Crucible, Malice, Housesitter, In Dreams, and The Proposition, and the television shows Monk and Law and Order: CI. He is a member of the American Repertory Theatre and Trinity Rep and has worked at regional theatres around the country as well as off-Broadway in New York.

**J. Ted Hewlett, Artist-in-Residence (2004), BA, University of California, Irvine; MFA, Brandeis University.**

Ted Hewlett is a trained expert in theatrical combat, including hand combat, broadsword, sword and shield, rapier and dagger, small sword, quarterstaff and pole arms, bull whip, and basic equestrian skills. He has served as Fight Director for plays, operas, and television productions in New York City, Los Angeles, Boston, and Cleveland. His director credits include Stone Monkey Banished, Macbeth, Richard III, Tartuffe, Dragonwings, and The Pirates of Penzance, among many others. Mr. Hewlett’s performance credits include Hook, Tri-Star Pictures; Mathis der Maler, New York City Opera; Army of Darkness, Universal Pictures; and Shogun, the original Broadway production in New York City.

**Rafael Jaen, Resident Costume Designer of Performing Arts and Costume Shop Supervisor (1991); Technical, Universidad Central De Venezuela; BFA, New York University; MA, Emerson College.**

Mr. Jaen teaches costume design and the history of fashion and decor. He has been designing costumes in projects produced in the USA, Spain, Scotland, and Venezuela. Mr. Jaen is currently the Costume Area Head and Costume Design Resident at Emerson College. Recently he has chaired portfolio development workshops at the USITT Annual Conference and Stage Expo and was a guest speaker at the MIT Theater Design Symposium. He is a member of the United States Institute for Theater Technology (USITT), where he is Chair of Costume Portfolio Reviews. He is also a member of the United Scenic Artists (USA) Chapter 829.

Mr. Terrell is a director and choreographer with an extensive background in musical theater, opera, and contemporary and classical theater. His work has been seen at Off-Broadway’s Minetta Lane Theatre, Goodspeed Opera House (Connecticut Critics’ Circle Award, Best Choreographer), and the Texas Shakespeare Festival, where he is a founding member and resident director. His work in opera includes productions for Teatro alla Scala in Milan, Paris Opera, Teatro Real in Madrid, and Bunkamura Theatre in Tokyo, among others. A former actor-singer-dancer, Mr. Terrell appeared in shows on- and off-Broadway, at Radio City Music Hall, and at numerous theatres across the country.

Technical Staff

Keith Cornelius, Scene Shop/Technical Supervisor (1986).

Mr. Cornelius has served as the technical director for more than 150 productions and is also a lighting and sound designer. He has worked at the Appletree Theatre, the Connecticut Opera, the University of Tennessee at Knoxville, and the University of Tulsa. He has been published in the USITT Biennial Technical Exposition Catalogue and Theatre Crafts, and is a member of the United States Institute for Theatre Technology.

Ron J. De Marco, Properties Supervisor and Assistant Technical Director; BA, North Central College, Naperville, IL.

Mr. De Marco came to Emerson from Chicago, and his work has included technical director, stage manager, sound engineer, property designer, master electrician, special effects engineer, and changeover crew, with companies such as Shakespeare Repertory, Light Opera Works, Theatre BAM!, Pegasus Players, Drury Lane, Northlight, Goodman, Steppenwolf, City Lit, Remy Bumppo, and Coyote Theatres. He has also led workshops in scenic design and construction for the Wisconsin Area Community Theatre Festival and for The Company Theatre in Norwell, MA. Ron is a member of USITT.

Caroline Mulcahy, Technical Supervisor (2007)
BA, The College of Wooster; MA, Ohio University.

Caroline is the Technical Supervisor for the Department of Performing Arts and Emerson Stage. Previously, she was the Technical Director of Campus Performance Facilities at the North Carolina School of the Arts. Professionally, Caroline has worked for numerous theater and opera companies, including Goodspeed Musicals, the Idaho Shakespeare Festival, and Opera/Idaho. She has worked as Props Run Crew Head, props artisan, stage manager, and carpenter. Caroline is a member of USITT.
The Department of Visual and Media Arts provides an environment that fosters artistic and intellectual development. Strong technical training, based on a framework of theoretical and aesthetic study, prepares students to become makers of media art. The rapidly changing and converging fields of mediated art, entertainment, and information demand professionals who understand the aesthetics of their medium, as well as the social, political, and ethical implications of what they produce. Through a curriculum committed to the integration of theory and practice, students prepare for careers in the conception, production, post-production, evaluation, and distribution of digital sound and image media.

Students may focus on one or more of the following production environments: documentary video, fictional narrative, audio production, and new media (interactive multimedia applications and computer animation) production. Also, students may orient their work in these media to one or more additional areas, including film and television theory, new media studies, ethics, and research.

Admission Requirements
The Department accepts students who have undergraduate or professional preparation in Media Studies and Production, as well as those who have little or no formal education or experience in the field.

Degree Requirements
The Master of Arts degree requires the successful completion of 40 credit hours and may include a maximum of 4 credits for a master’s project or thesis. Students must complete one of the following three options in fulfilling their program requirements: 36 credits of coursework plus a 4-credit master’s thesis, 36 credits of coursework plus a 4-credit master’s project, or 40 credits of coursework plus a capstone examination. Students who enroll for two to three courses per term may expect to complete the program in a minimum of four semesters.

Required Courses

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tr>
<td>VM 601</td>
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<td>4</td>
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One additional studies course. Choices include VM 603 Research Methods, VM 630 Media Programming, VM 661 Ethical Issues in Mass Communication, VM 663 Studies in Digital Media and Culture, VM 664 Studies in Documentary History and Theory, selected offerings of VM 604 Topics in Media Arts or other courses approved by the Graduate Program Director. Topics courses must be approved by the Graduate Program Director to fulfill this requirement.

Capstone Options
- Master’s Thesis
- Capstone Examination
- Master’s Project

To register for a master’s project, the following requirements must be met:

- Completion of second-level production course in the area of project and VM 694 Master’s Project Preproduction with a grade of B+ or better. Second-level production courses are VM 612 Sound for Image, VM 621 Documentary Production Workshop, VM 622 Fiction Narrative Workshop, VM 619 New Media Production II, and VM 626 Computer Animation 2.
• Completion of VM 694 Master’s Project Preproduction. Two sections of up to sixteen students will be offered in the Fall semester. The number of spring sections will be based on enrollment.

• VM 698 Master’s Project will be 4 credits over one semester or the summer. One requirement of the project is that the students screen a rough cut or beta version for the Master Project Preproduction class. If no section is offered during the summer, other arrangements will be made. Students will select a project chair and second committee member from the full-time faculty at large during their proposal stage.

Suggested Courses of Study

There are many possible areas of focus within the program. Some popular sequences are listed below. Full-time study is 8 to 12 credits per semester. Summer study is optional.

Documentary Video

Fall
VM 601 Media Theory and Criticism 4 credits
VM 613 Foundations of Image and Sound Production 4 credits

Spring
VM 600 Media Business Basics 4 credits
VM 664 Studies in Documentary History and Theory 4 credits

Production Elective

Fall
VM 621 Documentary Production Workshop 4 credits
VM 694 Master’s Project Preproduction 4 credits

Spring
VM 690 Internship 4 credits
VM 698 Master’s Project 4 credits

Fiction Narrative

Fall
VM 601 Media Theory and Criticism 4 credits
VM 613 Foundations of Image and Sound Production 4 credits

Spring
4 credits Approved VM Studies course
VM 622 Fiction Narrative Workshop 4 credits
VM 694 Master’s Project Preproduction 4 credits

Summer
WP 639 Writing the First Screenplay 4 credits

Fiction Narrative

Fall in Los Angeles
4 credits Elective
VM 690 Internship 4 credits

Spring
4 credits Elective
VM 698 Master’s Project 4 credits

New Media Production

Fall
VM 601 Media Theory and Criticism 4 credits
VM 613 Foundations of Image and Sound Production 4 credits
### Visual and Media Arts 113

#### Spring
- **VM 618**  
  New Media Production I  
  4 credits
- **VM 663**  
  Studies in Digital Media and Culture  
  4 credits
- **Elective**  
  4 credits

#### Fall
- **VM 619**  
  New Media Production II  
  4 credits
- **VM 547**  
  History and Aesthetics of New Media  
  4 credits
- **VM 694**  
  Master’s Project Preproduction  
  4 credits

#### Spring
- **Interim**  
  Internship  
  4 credits

#### Fall
- **VM 698**  
  Master’s Project  
  4 credits

### Audio Production

#### Fall
- **VM 601**  
  Media Theory and Criticism  
  4 credits
- **VM 611**  
  Graduate Audio Production  
  4 credits

#### Spring
- **Approved VM Studies course**  
  4 credits
- **VM 614**  
  Graduate Studio Production  
  4 credits
- **VM 545**  
  Producing for Television and Non-Broadcast Media  
  4 credits

### Television

#### Fall
- **VM 601**  
  Media Theory and Criticism  
  4 credits
- **VM 613**  
  Foundations of Image and Sound Production  
  4 credits
- **VM 690**  
  Internship  
  4 credits

### Audio Production

#### Fall
- **VM 552**  
  Advanced Studio Recording  
  4 credits
- **VM 555**  
  Recording Industry as a Business  
  4 credits
- **VM 694**  
  Master’s Project Preproduction  
  4 credits

### Media Studies

#### Fall
- **VM 601**  
  Media Theory and Criticism  
  4 credits
- **MA 613**  
  Foundations of Sound and Image Production  
  4 credits
Spring

VM 663  Studies in Digital Media and Culture
4 credits

VM 664  Studies in Documentary History and Theory
4 credits

4 credits  Production Elective

Fall

VM 630  Media Programming
4 credits

VM 503  Aesthetics and History of New Media
4 credits

VM 699  Master’s Thesis
2 credits

Spring

VM 519  Communication Ethics and Cultural Diversity
4 credits

4 credits  Elective

VM 699  Master’s Thesis
2 credits

Advising

The Graduate Program Director examines all matters pertaining to admission and graduation from the program. The Graduate Program Director is the administrative advisor for all graduate students and, as such, advises on plans of study, course registrations, course changes, thesis/project proposals, etc. Students will work with the Graduate Program Director to create a project, thesis, or comprehensive examination committee.

Options for Completing the Program

Master’s Project

The master’s project provides students with the opportunity to develop, research, and produce a video, new media, or audio documentary, a fictional narrative, or an experimental project on a subject of the student’s choosing. Project proposals must be approved by the student’s project committee and by the Graduate Program Director. To complete a master’s project, students must register for 4 credits of VM 698 Master’s Project. VM 694 Master’s Project Preproduction is a prerequisite for master’s projects. Project credits count toward the 40 required credits for the degree.

Graduate students who choose to complete a master’s project will work with a project committee chair and a second committee member. The student is responsible for selecting a potential committee, ascertaining his or her willingness to serve, and obtaining approval from the Graduate Program Director.

To apply to take a master’s project, students must demonstrate an ability to undertake an extended video, new media, or audio project. Students must complete VM 694 Master’s Project Preproduction with a grade of B+ or better preceding the semester in which they wish to enroll. In order to apply for VM 698 Master’s Project, students must have a GPA of 3.2 or above, and have obtained a grade of B+ or higher in the second-level production course relevant to the area in which they wish to create a project.

Master’s Thesis

The Master’s Thesis option is recommended for students planning to enroll in a PhD program, and for those preparing for careers in which research skills would enhance the student’s credentials. To complete a master’s thesis, students must register for 4 credits (spread out over at least two semesters). These credits count toward the 40 required credits for the degree. Selection of the master’s thesis option is the joint decision of the graduate faculty and the degree candidate. Students must receive approval from the Graduate Program Director before registering for thesis credit. Specific coursework or directed study work...
may be required before beginning a thesis. The thesis candidate must work with the Graduate Program Director to form a thesis committee. The committee consists of a thesis committee chair, who will work with the student throughout the process, and a second committee member, who will read the completed thesis. The student must defend the thesis in an oral examination administered by the thesis committee. Students should begin registering for thesis credits the semester they begin work on their proposals. It will take a minimum of two semesters to complete a master’s thesis.

**Capstone Examination**
Students may opt to complete 40 credits in coursework and then take the Capstone Examination at the end of their last semester of coursework. The Graduate Program Director works with the student to choose a faculty member to serve with the GPD on the Capstone Examination committee to prepare for examination. Faculty members work with students. Examination subject areas are designed to allow the student to gain and demonstrate mastery over a range of material jointly determined by the student and his/her committee. Additional reading beyond coursework will be required. The capstone examinations are given twice each year, in the fall and spring semesters, and are administered by the Graduate Program Director. Students must complete VM 601 and their approved studies elective before the semester in which they plan to take the exam. Students who write a thesis or produce a video, audio, or new media project are exempt from taking a capstone examination. Students must pass the capstone examination in no more than two attempts.

**Courses of Study**

**Graduate Courses**

**VM 600**
*Media Business Basics*  
4 credits  
The course focuses on strategic thinking and implementation of media projects from conception (pre-production) through release/distribution/exhibition. Material covered includes business plans; grant resources, writing, and package preparation; acquiring rights associated with production; preparing for feature production (optioning literary property, pitching ideas, offerings, prospectus); legal issues (rights, copyright, and intellectual property); insurance considerations; advertising; and marketing. Students are required to conduct database web research on the industry and festivals in addition to following current trends in global markets, financing, advertising, and marketing.  
(Semester varies)

**VM 601**
*Media Theory and Criticism*  
4 credits  
The course explores theoretical and critical approaches to the study of video, film, digital culture, and photography. The course will combine primary and secondary writings on the form, production, and authorship of media texts. The issues to be covered will range from political ideology, ethics, and cultural difference to psychology, aesthetics, and semiotics. All Visual and Media Arts graduate students must complete VM 601 prior to registration for thesis or project credit. (Fall, Spring)
VM 603
Research Methods in Media Arts
4 credits
An introduction to research methods and an analysis of principles and techniques of media arts research, with particular attention to critical, descriptive, observational, and historical research design. (Semester varies)

VM 604
Topics in Media Arts
4 credits
Special offerings in the area of media studies and production. Recent topics include Graduate Film Production and Writing the Short Subject. (Semester varies)

VM 611
Graduate Audio Production
4 credits
Directing and producing audio material. Designed for the individual who is changing careers, the course assumes no prior knowledge of audio production. Course includes rudiments of sound theory and basic audio production. Students work on production and writing for studio and field projects, from brief edited pieces through four-track feature projects. (Fall, Spring)

VM 612
Sound for Image
4 credits
This course places professional audio recording and processing methods within the context of video, film, and new media production. Topics include: mixing and editing audio, the stages of audio post-production, audio “sweetening,” sound effects, and integrating audio and interactive applications (Internet and CD-ROM). Prerequisite: VM 611. (Fall)

VM 613
Foundations of Image and Sound Production
4 credits
An introduction to the aesthetics and practice of image and sound production. Topics include visual composition, preproduction skills, lighting, basic directing, camera operation, lens theory, and editing. Students will be creating projects using digital still photography and video. This course is a prerequisite for VM 614, VM 621, and VM 622. It is also a prerequisite for VM 618 or may be taken concurrently. Waivers possible with the permission of the Graduate Program Director. (Fall, Spring)

VM 614
Graduate Studio Production
4 credits
Fundamentals of studio video production. Students produce, direct, and work crew for productions. Lectures, production analyses, and critiques of work are included. Prerequisite: VM 613 or equivalent. See the Graduate Program Director. (Spring)

VM 618
New Media Production I
4 credits
An introduction to the theory and practice of multimedia production with an equal emphasis on learning computer applications and being creative within the field. Areas include 2-D painting and photographic computer graphics, digital editing for multimedia, vector animation, and interactive programming applications for the web/Internet. Prerequisite: VM 613. May be taken concurrently. (Fall, Spring)

VM 619
New Media Production II
4 credits
Students will design, develop, and produce a stand-alone multimedia project. Authoring and
limited programming in Director will be taught along with new media aesthetics, different kinds of new media productions, technical specifics of digital media, and advanced digital imaging and production. The design process for new media covers concept development integration of the media elements in release form. Prerequisite: VM 618. (Fall)

VM 621
Documentary Production Workshop
4 credits
An introduction to the practice of documentary video production. There will be an emphasis on documentary strategies, research, budgeting, production, and postproduction. Students will produce a documentary short. Prerequisite: VM 613 or equivalent. See the Graduate Program Director. (Fall)

VM 622
Fictional Narrative Workshop
4 credits
An introduction to the theory and practice of dramatic narrative. Topics covered will include pre-production, scheduling, creating a directorial vision, directing actors, production, and post-production. Students will produce a fictional narrative documentary short. Prerequisite: VM 613 or equivalent. See the Graduate Program Director. (Spring)

VM 625
Computer Animation 1
4 credits
This is the first course in the two-course computer animation sequence, introducing students to the fundamentals of three-dimensional modeling and animation and preparing them for the second course, Computer Animation 2. Students learn to develop concepts, produce storyboards, model, texture objects, compose and light scenes, animate, and add dynamics. Finally, they learn to render their animations into movies and to composite movies, audio, titles, and credits in post-production. In addition to these production skills, students will develop their conceptual understanding as well as their critical and creative thinking about the practice of computer animation. (Fall)

VM 626
Computer Animation 2
4 credits
This is the second course in the two-course computer animation sequence, introducing students to advanced three-dimensional modeling and animation techniques and preparing them for independent computer animation production work. Students will continue to develop their skills in concept development, storyboarding, modeling, texturing objects, composing and lighting scenes, animating, dynamics, rendering, and post-production compositing. In addition to these production skills, students will continue to develop their conceptual understanding as well as their critical and creative thinking about the practice of computer animation. Prerequisite: VM 625 Computer Animation 1 or permission of instructor. (Spring)

VM 630
Media Programming
4 credits
Examination of the strategies and principles of programming for networks, affiliates, independents, cable, and public television and radio broadcast facilities at both the national and local level. The student will analyze the impact of sales strategies, audience demographics, behavioral surveys, syndication, and new technologies on the programming industry for the 21st century. (Semester varies)
**VM 661**  
*Ethical Issues in Mass Communication*  
*4 credits*  
Examination of professional choices that require decision-making skills, ethical training, moral reasoning, and economic and political awareness. Close analysis of contemporary case studies and thoughts on on-the-job choices, attitudes, behaviors, and professional and public accountability in the media. (Semester varies)

**VM 663**  
*Studies in Digital Media and Culture*  
*4 credits*  
This course will examine the dramatic shift in meaning and process of contemporary communication by examining the social, artistic, economic, and political implications of using and implementing digital ways of working. Topics will include the Internet and the web, cyberspace and censorship, history of the technologies and new media, games, digital film and video, multimedia and interactivity, virtual reality, person/machine interfaces, and globalization considerations. (Spring)

**VM 664**  
*Studies in Documentary History and Theory*  
*4 credits*  
A historical investigation of the theories and practice of documentary representation in film, television, video, and new media. Prerequisite: VM 601. (Spring)

**VM 690**  
*Internship*  
*2–4 credits*  
Participation in a professional organization such as a broadcast station, advertising agency, production or syndication company, industrial video company, or others. Participation is supervised by both the professional site supervisor and a member of the faculty. In addition to the work at the internship site, graduate students will be required to complete a research project individually designed by the Internship Coordinator. The Graduate Program Director and the Department Internship Coordinator must approve the internship before the student begins. A maximum of 4 credits can be applied toward the 40-credit graduation requirement. All students must participate in a mandatory internship orientation the semester before the internship. This is through the Career Services Office. (Fall, Spring)

**VM 694**  
*Master's Project Preproduction*  
*4 credits*  
Students prepare to produce a documentary, fiction narrative, audio, or new media master’s project. They are guided through the research and preproduction stages, producing by semester’s end a full master’s project proposal. Past master’s projects are screened and critiqued. Prerequisite: project outline approved by VMA Graduate Admissions and Projects Committee. (Fall, Spring)

**VM 697**  
*Directed Study*  
*1–4 credits*  
Credits awarded to be determined in consultation with faculty advisor, the Department Chair, and the Graduate Program Director. (Fall, Spring)

**VM 698**  
*Master's Project*  
*4 credits*  
Individual video, audio, or new media project directed by a committee of two faculty members. Student must have the consent of the Graduate Program Director, the project committee chair, and the second committee member to register. A maximum of 4 credits may be counted toward the degree. Performance is recorded as Pass or Fail.
Prerequisite: VM 694 Master’s Project
Preproduction with a grade of B+ or better.
(Fall, Spring)

VM 699
Master’s Thesis
2–4 credits
Individual scholarly research directed by a committee of two faculty members. Student must have the consent of the Graduate Program Director and the thesis committee chair to register. Four credits must be counted toward the degree. Performance is recorded as Pass or Fail.
(Fall, Spring)

Joint Undergraduate/Graduate Courses

VM 500
Topics in Visual and Media Arts: Studies
4 credits
Topics will explore various aspects of media arts history, theory, and criticism. Course may be repeated for credit if topics vary.

VM 502
History of Experimental/Avant-Garde
4 credits
Examines the history of experimental and avant-garde media and their significant intellectual, political, and formal challenges to the dominant Hollywood cinema. (Semester varies)

VM 503
Aesthetics and History of New Media
4 credits
Investigates the past 40 years of new media. Topics and fields of study include photography, experimental and video art, installation and interactive projects, Internet projects, implications of working in digital media, connections to other 20th-century media, and review of the recent criticism in the field. (Fall)

VM 507
Cheap Thrills: The Politics and Poetics of Low Culture
4 credits
Surveys the history of “low culture” in the United States with a focus on film. The unique aesthetics of B movies and exploitation films are examined in light of their intersection with sideshow, burlesque, comic books, and other forms. Theories of culture and formation of taste, issues of censorship, and fandom are explored to uncover the social and political implications of producing and consuming low culture. (Semester varies)

VM 509
Post-Colonial Film
4 credits
Investigates the historical, socioeconomic, and ideological contexts of film production, distribution, and exhibition of post-colonial films that explore and challenge Hollywood and Western notions of identity, narrative, history, and oral traditions. Cinemas considered include those from Africa, the Caribbean, Latin America, the United Kingdom, and the United States.

VM 511
Black American Independent Cinema I
4 credits
Examines the depiction by and of African Americans in cinema from the inception of the film industry through the 1950s. Special emphasis on the historical, cultural, political, social, and economic influences that have shaped and/or determined the cinematic depictions about and by African Americans. Students emerge from the class with a richly contextualized understanding of the representation of African Americans.
VM 512
Black American Independent Cinema II
4 credits
Examines the depiction by and of African Americans, beginning with the “blaxploitation” films of the 1970s, the concomitant impact of racial turbulence, and the emergence of a new African-American independent filmmaking tradition. Landmark films and filmmakers whose work explores and challenges Hollywood and Western notions of identity, narrative, history, and oral traditions will be presented, including works by women, the “L.A. Rebellion” filmmakers, and contemporary Hollywood productions about and/or by African Americans. (Semester varies)

VM 513
Children’s Media
4 credits
Investigates the content and production approaches of major children’s media programming in the context of child development theories. Students study theory and conduct research on media’s impact on children’s behavior, including impacts of television, music, and computers. (Semester varies)

VM 519
Communication Ethics and Cultural Diversity
4 credits
Inspects ethical issues, including racial and ethnic prejudice, discrimination, and stereotyping, from a philosophical and case study approach. Topics such as privacy, piracy, censorship, offensiveness, deception, ethnocentricity, pornography, racism, confidentiality, fairness, and hate speech are investigated in a variety of communication media—computer technology, photography, video, speech, audio, film, and print—both in international and U.S. domains. (Semester varies)

VM 520
Topics in Visual and Media Arts: Practice
4 credits
Explores various aspects of visual and media arts practice. Course may be repeated for credit if topics vary. (Semester varies)

VM 545
Producing for Television and Non-Broadcast Media
4 credits
Through lecture and hands-on projects, students learn the organizational and creative skills of producing in the studio and in the field. Topics include program development, pitching, budgeting, hiring, scheduling, and coordinating the production and program evaluation. (Semester varies)

VM 552
Advanced Studio Recording
4 credits
Explores the theoretical and technical applications of multieffects signal processing, advanced multi-track mixing, and MIDI sequencing. Students apply the semester’s evolving topics to the production and development of one major creative project integrating musical and sound art composition elements of differing styles, lengths, and levels of complexity. (Semester varies)

VM 555
Recording Industry as a Business
4 credits
Explores the ways sound entertainment and information products are developed, produced, and marketed. Examines market analysis principles, and legal requirements and structure, including licensing agreements, contracts, and copyright, along with the examination of revenue issues such as royalties, record sales, product endorsements, and cost-centered issues such as promotion, advertising, and touring. (Fall)
VM 578
Advanced Cinematography and Videography
4 credits
Advanced-level exploration of aesthetics, technology, and craft of cinematography and videography. Students gain a working knowledge of the advanced level of cameras in the department, and are expected to develop complex lighting and shot designs. Emphasis is on aesthetic use of the technical elements of motion picture acquisition. Includes significant collaboration with other courses in the curriculum including the BFA and BA Production Workshop. (Semester varies)

Faculty

Jan Roberts-Breslin, Graduate Program Director and Associate Professor of Visual and Media Arts (1990); BA, University of Delaware; MFA, Temple University.

Ms. Roberts-Breslin is an independent media artist whose work has been broadcast on PBS and has received national and international festival awards. She served as video director for the United Church of Christ in New York City and has taught at Temple and Seton Hall universities. She is the author of Making Media: Foundations of Sound and Image Production.

Claire Andrade-Watkins, Associate Professor of Visual and Media Arts (1982); BA, Simmons College; MA, PhD, Boston University.

Dr. Andrade-Watkins, a historian and filmmaker, has published extensively on French- and Portuguese-speaking African cinema in leading academic journals and film publications, including Framework, Research in African Literatures, International Journal of African History, Journal of Visual Anthropology, and The Independent. She is co-editor of Blackframes: Critical Perspectives on Black Independent Cinema. She was a 1995–96 Fulbright Scholar in Cape Verde, where she conducted research on indigenous cinema in Cape Verde. With a 1997 grant from the American Philosophical Society, she researched colonial cinema in Lisbon. She recently completed an award-winning “documemoire,” Some Kind of Funny Porto Rican, about the Cape Verdean community in Providence, Rhode Island. Other documentaries she produced include The Spirit of Cape Verde, a half-hour documentary celebrating the bonds between New England, Cape Verde, and President Aristides Periera’s historical first visit to the United States in 1983. She was an Associate Producer on Odyssey, a national PBS anthropology and archaeology documentary series, and Assistant to the Producer on Sankofa, an internationally acclaimed feature film on slavery by filmmaker Haile Gerima.

Pierre Archambault, Associate Professor of Visual and Media Arts (2002); BFA, Tufts University; MFA, the School of the Art Institute of Chicago.

Mr. Archambault is a sound designer, sound art and music composer, and a performer of electronic music. Among others, his credits include sound design for the award-winning CD-ROM, Exotic Japan, the BBC film Dear Nelson, and contributing composer for the PBS series Our Stories and Made-in-Maine. He also composed the music for the global art exhibit, C.O.D. He has taught at the School of the Art Institute of Chicago and the Savannah College of Art & Design.

Martie Cook, Associate Professor of Visual and Media Arts (2002); BS, MFA, Emerson College.

Ms. Cook has worked as a writer/producer for all four television networks and PBS. Her writing credits include Charles in Charge and Full House. Her producing credits include Entertainment Tonight, America’s Most Wanted, NBC Nightly
News, the Today Show, and the Emmy-nominated children’s show Zoom. Ms. Cook’s screenplay Zachary’s Truth was optioned by Universal Studios.

**Thomas Cooper**, Professor of Visual and Media Arts (1983); BA, Harvard University; MA, PhD, University of Toronto.

Dr. Cooper is the author of six books, more than a hundred articles, and is co-publisher of Media Ethics magazine. He served as assistant speechwriter in the White House and as the assistant to Marshall McLuhan, produced some of the first audio-spacebridges between the U.S. and Soviet Union, and has received many fellowships, awards, and grants.

**Pierre H. Desir**, Assistant Professor of Visual and Media Arts (1990); BA, City University of New York, Queens College; MA, MFA, University of California, Los Angeles.

Mr. Desir is an independent filmmaker and cinematographer whose work, including Zona, Compensation, Cycles, and The Gods and the Thief, has appeared at numerous domestic and international film festivals, including Sundance, Toronto, Amiens, London, Chicago, and New York.

**L. Marc Fields**, Associate Professor of Visual and Media Arts (2006); AB, Princeton University; MFA, Tisch School of the Arts, New York University.

Mr. Fields previously taught screenwriting and production at NYU’s Tisch School of the Arts, the New School, and Concord Academy. A writer/producer/director of arts and cultural documentaries for PBS, his production credits include four years as a Series Producer for State of the Arts, a weekly arts magazine on New Jersey Public Television, and five regional Emmys. He is the co-author of From the Bowery to Broadway: Lew Fields and the Roots of American Popular Theater (Oxford University Press, 1993), and is a frequent consultant for programs about American popular entertainment. For the recent six-part PBS series, Broadway: The American Musical, he wrote the scripts for two episodes.

**John (Craig) Freeman**, Associate Professor of Visual and Media Arts (2002); BA, University of California, San Diego; MFA, University of Colorado, Boulder.

Mr. Freeman has taught as an Associate Professor at the University of Massachusetts Lowell, and as an Assistant Professor at the University of Florida. His work has been exhibited internationally, including at the Contemporary Art Center in Atlanta; the Nickle Arts Museum in Calgary, Canada; the Centro de la Imagen in Mexico City; the Photographers Gallery in London; the Center for Experimental and Perceptual Art (CEPA) in Buffalo; Mobius in Boston; the Ambrosino Gallery in Miami; and the Friends of Photography’s Ansel Adams Center in San Francisco. In 1992, he was awarded an Individual Artist Fellowship from the National Endowment for the Arts. His work has been published in Leonardo, the Journal of Visual Culture, Exposure, Artforum, Ten-8, Z Magazine, Afterimage, Photo Metro, New Art Examiner, Time, Harper’s, and Der Spiegel.

**Donald Fry**, Associate Professor of Visual and Media Arts (1986); BA, MA, Bowling Green State University; PhD, Ohio State University.

Dr. Fry’s expertise is in mass communication theory, research methods, and media management. He served as Television and Film Head of the Department of Speech Communication, Wichita State University, and has taught at West Virginia University, Ohio State University, and Bowling Green State University. Dr. Fry has published in the Journal of Communication Inquiry, Communication Yearbook, Critical Studies in Mass Communication, Newspaper Research Journal, and Mass Communication Yearbook.
Daniel Gaucher, Assistant Professor of Visual and Media Arts (2005); BA, University of New Hampshire; MFA, Massachusetts College of Art.

Mr. Gaucher established himself in the production world as one of the original editors for the hit series, Blind Date. Since then he’s crafted a series of successes including 5th Wheel, Queer Eye for the Straight Guy, and Extreme Engineering. His work has aired worldwide on NBC, MTV, Bravo, A&E, UPN, Spike, VH-1, TLC, Discovery, PBS, and the National Geographic Channel.

John Gianvito, Assistant Professor of Visual and Media Arts (2004); BFA, California Institute of the Arts; MS, M.I.T.

Mr. Gianvito is a filmmaker, curator, and critic. He has directed three feature films including the award-winning The Mad Songs of Fernanda Hussein (2001), and has recently completed editing of the book Andrei Tarkovsky: Interviews, forthcoming from the University Press of Mississippi.

Eric Gordon, Assistant Professor of Visual and Media Arts (2004); PhD, University of Southern California’s School of Cinema-Television.

Dr. Gordon works in the fields of critical urbanism and new media. Before coming to Emerson, he was a postdoctoral fellow at the Institute for Multimedia Literacy (IML) at USC’s Annenberg Center for Communications, where he was co-designer of a software application called MediaBASE that allows users new opportunities for the exploration and manipulation of media projects. His recent publications include “Towards a Networked Urbanism: Hugh Ferriss, Rockefeller Center and the ‘Invisible Empire of the Air,’” and “The Database City: Narrative, Interactivity and the Renewal of Hollywood Boulevard.”

Tom Kingdon, Associate Professor of Visual and Media Arts (1995); MA, Birmingham University, UK.

Mr. Kingdon is a producer and a director. His credits include Masterpiece Theatre and the BBC TV’s EastEnders, in addition to several other network drama series, children’s programs, and corporate programs. He is the author of Total Directing (2004), which discusses directing camera and actors in film and television.

Brooke A. Knight, Associate Professor of Visual and Media Arts (2002); BA, Davidson College; MFA, California Institute of the Arts.

Mr. Knight, an artist working in new media, has exhibited his work in more than twenty international festivals and exhibitions in the past four years, including Through the Looking Glass, Art Frankfurt, Medi@terra, Variable Media, Art Interactive, and Experimenta. Primarily working with the medium of the Internet, Mr. Knight’s main areas of interest are interactivity, language and meaning, and the landscape.

Cher Krause Knight, Assistant Professor of Visual and Media Arts (2002); BA, Rutgers University; MA, City College CUNY; PhD, Temple University.

Dr. Knight is an art historian focused on modern and contemporary art and architecture. She is also a specialist in museum studies, with an emphasis on curatorial theory. She has published her work in a variety of sources, including Analecta Husserliana: The Yearbook of Phenomenological Research, the Journal of American and Comparative Cultures, Visual Resources, and the anthology, Reclaiming the Spiritual in Art: Contemporary Cross-Cultural Perspectives.
Cristina A. Kotz Cornejo, Associate Professor of Visual and Media Arts (2001); BA, University of Southern California; MA, Antioch University; MFA, New York University.

Ms. Kotz Cornejo is an independent filmmaker currently developing a feature-length film titled Soledad. Soledad was a semi-finalist for the 2004 Sundance Screenwriter’s Lab and was in the script competition at the 2003 International Festival of New Latin American Cinema in Havana, Cuba. Her personal documentary, My Argentine Family (2003), premiered at the 2003 Rhode Island International Film Festival, and her digital short Ocean Waves (2002), which has screened at the New England Film and Video Festival and the Boston Underground Film Festival, among others, received the Award of Merit from the University Film and Video Association. In 2000, Cristina was awarded a grant from the Partnership for a Drug Free America to direct Ernesto (2000), which premiered at the Palm Springs International Short Film Festival. Her short film, The Appointment (1999), developed under the advisement of Spike Lee and Nancy Savoca while Ms. Kotz Cornejo was a student, was awarded a Warner Brothers Pictures Production Award, a Dean’s Post Production Award, and 3 NYU Craft Awards, and was picked up for distribution by Urban Entertainment.

Diane Lake, Assistant Professor of Visual and Media Arts (2006); BFA, Drake University; MA, University of Massachusetts Amherst.

Ms. Lake’s film credits include writing assignments for Paramount, Disney, Miramax, and NBC/Davis Entertainment. Her film Frida opened the Venice Film Festival in 2002, was named in numerous 10-best lists for the year, and was nominated for six Academy Awards. She has also taught at UCLA.

Jim Macak, Assistant Professor of Visual and Media Arts (2006); BA, University of Akron; MFA, Yale School of Drama.

Mr. Macak worked as an intern for Emmy and Humanitas winner David Milch and went on to write scripts for three of David’s shows, including NYPD Blue. He was also chosen as a Disney Fellow and wrote a produced sitcom pilot for Disney and CBS as well as several TV movies for CBS, FOX, and Lifetime. He served as a staff writer for other TV dramas and the daytime serial General Hospital. In addition to his career as a TV writer, Mr. Macak is also a playwright—his plays have been seen at The Long Wharf Theater in New Haven, The Coast Playhouse in Los Angeles, and the Tennessee Williams Fine Arts Festival in Key West. He previously taught at Chapman University in southern California.

Maurice Methot, Associate Professor of Visual and Media Arts (2000); MA, Brown University.

Mr. Methot teaches courses in Audio for New Media, Studio Recording, and Media Production. He is a composer, performer, and media artist whose work is devoted to the exploration of sound both as a physical phenomenon and as a metaphorical device. He has performed extensively in a variety of venues ranging from the punk mecca C.B.G.B.’s to the Moscow Conservatory of Music. His work in experimental video has been screened at numerous conferences and digital media festivals. His professional work includes freelance production for MTV. His projects are available on CD, cassette, vinyl, and online. He has also taught at Brown University, Southern Illinois University, and Albright College in Pennsylvania.

Kathryn Ramey, Assistant Professor of Visual and Media Arts (2004); BA, Evergreen State College; MFA, MA, PhD, Temple University.

Dr. Ramey is an experimental filmmaker and scholar. Her award-winning films have screened at
the Toronto International, Ann Arbor, Athens, Boston Independent, and Philadelphia film festivals among others. She was a resident at the Yaddo Corporation in January of 2006. In 2005 and 2007, she was the recipient of the LEF New England Moving Image grant. In 2004, she was the recipient of a Pennsylvania Council of the Arts Fellowship for her works in film. In 2003, she was a Social Science Research Council program on the Arts fellow for her research on experimental filmmakers. Her most recently published works include “Between Art, Industry and Academia: The Fragile Balancing Act of the Film Avant-Garde” in Visual Anthropology Review.

**Eric P. Schaefer**, Associate Professor of Visual and Media Arts (1996); BA, Webster University; MA, PhD, The University of Texas at Austin.

Dr. Schaefer’s primary research interests are film history, exploitation film, and other marginalized cinemas, popular culture, and postwar film and television. He is the author of a number of articles and the award-winning book "Bold! Daring! Shocking! True!": A History of Exploitation Films, 1919–1959. He is currently working on Massacre of Pleasure: A History of Sexploitation Films, 1960–1979. Dr. Schaefer is also active in the area of film preservation and serves on the editorial board of the Moving Image, the journal of the Association of Moving Image Archivists.

**Michael Selig**, Associate Professor of Visual and Media Arts (1986); BS, MA, University of Texas; PhD, Northwestern University.

Dr. Selig has taught at the University of Vermont, Rosary College, Northwestern University, and the University of Texas. He has published in Screen, Wide Angle, Jump Cut, and other publications. He is a former editor of the Journal of Film and Video. (on leave for Fall term)

**Jane Shattuc**, Associate Professor of Visual and Media Arts (1989); BA, Indiana University; MA, PhD, University of Wisconsin, Madison.

Dr. Shattuc has taught at the University of Vermont and the University of Wisconsin, Madison, and was a fellow at Bonn Universität, Bonn, Germany. Dr. Shattuc is the author of Television, Tabloids, Tears: Fassbinder and Popular Culture and The Talking Cure: Television Talk Shows and Women and is the editor of Hop on Pop: The Politics and Pleasures of Popular Cultures.

**James Sheldon**, Associate Professor of Visual and Media Arts (1996); MS, Massachusetts Institute of Technology.

Before joining the Emerson faculty in 1996, Mr. Sheldon worked for many years as a museum curator and artist active in the media of photography, video, and interactive art. Recently he produced a number of interactive exhibition applications for the Museum of Fine Arts, Boston. Currently he is working on a series of online interactive documentaries about cultural landscapes funded by the Cultural Landscape Foundation and the National Endowment for the Arts.

**Stephen Shipps**, Associate Professor of Visual and Media Arts (1970); BA, Dartmouth College; EdD, Harvard University.

Dr. Shipps is an arts educator primarily concerned with the nature and history of "art" as a Western cultural institution, and how best to teach this concept. He has written and spoken widely about those concerns in both national and international forums. An award-winning teacher, he has been a Fellow of the National Endowment of the Humanities and of the Getty Center for Education in the Arts, and is currently Chair of the Education Committee of the College Art Association.
Jean Stawarz, Associate Professor of Visual and Media Arts (1999); BS, Boston University; MFA, Goddard College, Vermont.

Ms. Stawarz has worked as a screenwriter, story editor, and associate producer. Her production credits include the award-winning films Powwow Highway and Henry & Verlin, and the television dramas Spirit Rider and North of Sixty. Her work has been screened at many film festivals including Sundance Film Festival, Montreal Film Festival, and the Munich Film Festival, and has aired on PBS, CBC, and the BBC. The Telluride Indie Fest named her original screenplay, The Sculptors, one of the “Top Thirty Screenplays in the World.” She has also taught at Southern Illinois University, Carbondale.

Jeff Talman, Assistant Professor of Audio and Radio (2003); BA, MA, City College of New York, CUNY.

Mr. Talman, an award-winning sound artist, has created installations for The Kitchen, NYC; the MIT Media Lab; the Basilica of St. Ulrich in Regensburg, Germany; Eyebeam, NYC; and others. His unique achievement in sound art is the reiterative resonance system in which the resonant frequencies of an installation site become the sole sound source for the work. The New York Times, WIRED Magazine, and other publications have recognized this important process and work. Recent awards include a New York Foundation for the Arts Award in Computer Arts and a Gunk Foundation Grant. Recent artist residencies include Yaddo, the Virginia Center for the Creative Arts, and the Oberpfälzer Künstlerhaus in Schwandorf, Germany. Mr. Talman has directed orchestras and taught at City College and Columbia University, and taught at the Massachusetts College of Art. He produced and hosted a weekly show of new music, “Airwaves,” for six years on WKCR-FM, New York, featuring interviews, live performances, and the latest CD releases. He is currently represented by Bitforms Gallery, NYC.

Robert Todd, Associate Professor of Visual and Media Arts (2000); BA, Tufts University; BFA, School of Museum of Fine Arts, Boston; MFA, Tufts University.

An experimental filmmaker and sound artist, Mr. Todd continually produces short works that resist categorization. His work has screened internationally and received various awards.

Shujen Wang, Associate Professor of Visual and Media Arts (1998); BA, Chinese Culture University; MS, Indiana University; PhD, University of Maryland.

Dr. Wang is a Research Associate in the Fairbank Center for East Asian Research at Harvard University. Dr. Wang’s research interests include global film distribution, piracy and copyright governance, and issues surrounding space, technology, the state, and power. The author of Framing Piracy: Globalization and Film Distribution in Greater China (2003), she has published in such journals as Cinema Journal, Film Quarterly, positions, Theory Culture & Society, Public Culture, Asian Cinema, Text, Visual Anthropology, Journal of Communication Inquiry, Gazette, Asian Journal of Communication, and Media Asia.
The Department of Writing, Literature and Publishing offers study leading to the degrees of Master of Fine Arts in Creative Writing and Master of Arts in Publishing and Writing. The Department provides students with a curriculum to develop their talent as writers, their knowledge of literature and criticism, their awareness of the literary marketplace, and, to those inclined to teach, their skills as teachers of writing and literature. Established professionals provide guidance and instruction in all genres of writing, including poetry, fiction (both short story and the novel), nonfiction, screenwriting, and playwriting.

The Master of Fine Arts in Creative Writing is a terminal degree for students who wish to pursue careers as writers in any of the creative media and/or who want to teach writing and literature at the college level. This program is designed for students interested in a traditional academic writing program with courses aimed at developing the student’s writing style and artistic sensibility, and for students interested in pursuing careers in writing fiction, poetry, nonfiction, plays, or screenplays. Students may also take courses in publishing as electives.

The Master of Arts in Publishing and Writing program offers courses in book, magazine, and electronic publishing, covering a full range of publishing and writing-related fields, as well as in literature and criticism. Students may also take courses in fiction writing, nonfiction writing, and poetry as electives. Internship opportunities are available, for credit, in publishing firms, with magazines, and at literary agencies. The book publishing sequence is endorsed by the Education Committee of the Association of American Publishers. This program is designed primarily to meet the needs of students who are interested in pursuing careers in publishing or as writers or professionals in a writing-related field. It provides the opportunity for an interactive “guided apprenticeship” in Publishing and Writing.

Admission Requirements
Students must hold a bachelor’s degree from an accredited institution and, generally, have attained a 3.0 grade point average or better. In addition, they must submit three letters of recommendation and the Graduate Record Examination (GRE) general test scores.

Applicants for admission to the MA in Publishing and Writing or the MFA in Creative Writing may have majored in a field other than undergraduate writing or English.

Applicants for the MFA program are required to submit a recent creative writing sample (15 double-spaced pages). For the MA program, applicants are required to submit a nonfiction writing sample (maximum 15 double-spaced pages). The quality of the writing sample, as judged by the faculty, will be a primary factor in determining admission.

Degree Requirements
The MFA program requires 52 credit hours, including a minimum of 20 credits of writing workshop courses, 12 credits of literature courses, 12 credits of department electives, and 8 credits given for the master’s thesis. Students can write in any of the following genres: poetry, fiction, nonfiction, drama, or screenwriting, but must choose a genre for their thesis after completing 16 credits of coursework. At the conclusion of their coursework, students submit and defend a manuscript in one genre to be approved by a thesis committee.

The MA in Publishing and Writing requires 40 credit hours: 24 credit hours must be in Publishing and Writing courses (including the two required overviews, PB 680 and PB 683), with an additional 8 credits in literature courses, and 8 credits in department electives. Students may do an optional master’s project for 4 credits or they
may take a 4-credit publishing (PB) course instead of doing a project. For students with an undergraduate major in English literature, the requirement for additional study in literature is waived, though the overall 40 credit hour requirement remains.

Internships
Numerous internships are available through Emerson in Boston and around the country. During the internships, students receive professional training in books, magazines, journals, and literary agencies. Emerson students in Boston have worked with Beacon Press; Candlewick Press; Ploughshares; Houghton Mifflin; Little, Brown; Da Capo Press; the Museum of Fine Arts Publications; the Atlantic Monthly; Fast Company; Natural Health; and Boston Magazine, among others. Students may take up to 8 internship credits.

Teaching Appointments
Students interested in teaching at the college level are encouraged to enroll in WR 600 Teaching College Composition. Students who have completed the course and who want to be considered for part-time faculty positions are then interviewed by the Director of the First-Year Writing Program and other faculty. Successful completion of WR 600 does not guarantee a teaching appointment, but the course is a prerequisite for teaching composition at Emerson.

WLP graduate students are eligible for teaching appointments as determined by departmental hiring policies for adjunct faculty. Teaching appointments are not tuition remission positions, but rather part-time employment.

MFA Thesis
For completion of the MFA degree, students are required to write a thesis of “near publishable” quality. The thesis may consist of a collection of poems, short stories, essays, script or play, a novel or novel excerpt, or a nonfiction book or excerpt. Minimum required lengths for MFA theses vary according to genre. It is strongly suggested that the student begin planning the thesis early and develop a work that approaches a publishable book in concept and form. When nearing completion of the program, a student applies for a thesis committee with a chair who works closely with that student to make a work plan, develop the final manuscript, and schedule a thesis defense.

MA Project or Course Option
Students in the MA in Publishing and Writing program may choose to submit a project showing a professional level of accomplishment in publishing. The MA Project can be a traditional thesis-type project that explores an editorial or publishing issue in depth by doing appropriate research and analysis. Alternately, it can be a project such as a magazine prototype, a book design project, a website, a book translation, or any other publishing project in which the student exhibits expertise in at least two areas within the publishing industry. To register for a project, students must write a two-page prospectus in the semester before registering that must be approved by the project committee chair. Students may complete a 4-credit course in place of the project.

WLP Class Enrollment Policy
Students who do not attend classes the first week of the term may be dropped from the course at the first class meeting of the second week if they are still absent. Students who are registered for a course and must miss the first week’s class(es) for reasons such as illness should notify the instructor. Students are responsible for the work and
assignments of the first week. Students are not permitted to enroll concurrently in two workshops in the same genre.

Courses of Study

Creative Writing and Publishing & Writing

WR 600
Teaching College Composition
4 credits
Introduction to composition history, theory, and pedagogy that prepares students to teach college writing courses. Course examines debates and practices in college composition and their conceptual foundations and introduces rhetoric as a productive art and means of analysis. In preparation to teach writing, students learn how to design writing assignments, to run writing workshops, to respond to and evaluate student writing, and to produce a syllabus for a first-year composition course. (Fall, Spring)

WR 605
Poetry Workshop
4 credits
In-class discussions of original poems with the aim of helping students learn strategies for generating and revising work. The workshop asks you to consider your work in light of the essential issues of the poet’s craft, and to articulate your individual sensibilities as poets. (Fall, Spring)

WR 606
Fiction Workshop
4 credits
Workshop uses student manuscripts as its main texts, supplemented by published stories, to illustrate the fundamental aspects of fiction, mainly in the short story form. Course explores the complexities of narration, characterization, scene, dialogue, style, tone, plot, etc. Emphasis is on the generation of fictional works and on their revision. (Fall, Spring)

WR 607
Advanced Fiction Workshop
4 credits
Course continues to examine the art and craft of short fiction, with an extended focus on narrative technique, aesthetic possibilities, and the process of revision. Prerequisite: WR 606 or permission of instructor. (Fall, Spring)

WR 610
Form in Poetry
4 credits
Workshop explores how poems are shaped by attention to metrical lineation and rhythm, stanza structure, and the forms of poetry, such as the sonnet, sestina, villanelle, renga, ballade, ghazal, etc. Students are expected to write original poems in forms as well as develop their practical knowledge of prosody. (Semester varies)

WR 613
Nonfiction Workshop
4 credits
Stresses the writing of many forms of nonfiction, such as informal essays, autobiography, profiles, travel writing, or literary journalism, coupled with reading assignments of relevant texts. (Fall, Spring)

WR 629
Playwriting Workshop
4 credits
Detailed exploration of the playwright’s craft for the medium of the stage. Each student writes a major dramatic work and submits a draft for critique and discussion. (Fall)
WR 639
Writing the Screenplay
4 credits
Workshop in the fundamentals of screenwriting. Students read screenplays, view films, conceive film ideas, and compose dramatic material for television and movies. (Fall)

WR 640
Screenwriting Workshop
4 credits
For students with screenplays-in-progress and for writers wishing to start new scripts. (Spring)

WR 651
Writing the First Novel
4 credits
Workshop in structuring and writing the opening chapters of a first novel. Course explores story premise, stylistic approach, point-of-view, and other structural parameters, as well as revision. (Fall, Spring)

WR 652
Novel Workshop
4 credits
Workshop for students with novels-in-progress and for writers wishing to start new novels. Course examines the development, organization, and revision of a novel beyond its initial stages. Prerequisite: WR 651 or permission of instructor. (Fall, Spring)

WR 655
Writing the Nonfiction Book
4 credits
Workshop on the extended narrative, with discussions of organizing the research, developing an outline and devising a structure, carrying out the plan, and writing the book proposal. Students submit their own work and also examine various approaches of nonfiction books. (Fall, Spring)

WR 697
Directed Study
1–4 credits
Individual writing projects planned in collaboration with the instructor to meet the student’s specific area of creative work and professional interests. Prerequisite: permission of the Department Chair and the instructor. (Fall, Spring)

WR 699
MFA Thesis
8 credits
Individual thesis of creative work to be completed within the college semester designated by the thesis advisor. Students need consent of the Graduate Program Director to register for the course. Performance is recorded as Pass or Fail. (Fall, Spring)

PB 676
Magazine Writing
4 credits
Magazine publishing course gives students experience in developing magazine feature stories. Students brainstorm, report, and write their own magazine-style stories, with emphasis on the shaping and editing stage. They also read and discuss published work by professionals. Class is conducted as a writing workshop in a style that mimics a magazine atmosphere. This course may count for one workshop credit for nonfiction students. Prerequisite: PB 680 or permission of instructor. (Fall)

PB 677
Professional Ethics in Magazine Publishing
4 credits
Course about the ethical decisions editors and writers face in magazine publishing today. Course draws on current issues in magazine publishing and focuses on these as well as historical readings and class discussions as a means of understanding
the ethics behind the decisions and actions that take place in magazine publishing.

(Semester varies)

PB 678
Magazine Editing
4 credits
Course about the magazine editing process. Covers topics ranging from focus, direction, topicality, structure, sense of audience, and voice, and explores the practical application of editing skills as well as historic examples of editors and their magazines. Prerequisite: PB 680 or permission of instructor. (Spring)

PB 679
The Editor/Writer Relationship
4 credits
Course examines the magazine writing and editing process, and covers topics ranging from idea generation and story selection to the mechanics of editing and how the editorial process works. Prerequisite: PB 680 or permission of instructor. (Fall)

PB 680
Magazine Publishing Overview
4 credits
Course examines the magazine field from the perspective of writers and editors, and covers the editorial and business operations of magazines, the editorial mix, and magazine geography. (Fall, Spring)

PB 681
Magazine Publishing: Rotating Topics
4 credits
Topics may include a study of editorial positioning, marketing and business strategies, idea generation and development, and the development of a prospectus for a viable new magazine, among others. Some topics require completion of PB 680 as a prerequisite or permission of instructor. (Fall, Spring)

PB 682
Magazine Design and Production
4 credits
Course covers magazine design fundamentals: design, typography, image research and assignment, and prepress and manufacturing. Students produce sample magazines through a workshop process of presentations and revisions. Course assumes students have necessary computer skills. (Fall)

PB 683
Book Publishing Overview
4 credits
Introduction to the book publishing industry, including a detailed examination of the editorial, marketing, and design and production stages of the book publishing process. Course also looks at important developments and issues within the field, such as online publishing, and at various jobs in book publishing. (Fall, Spring)

PB 684
Book Publishing: Rotating Topics
4 credits
Topics may include examination of book marketing and sales, literary publishing, specific publishing genres, among others. Some topics require completion of PB 683 as a prerequisite or permission of instructor. (Fall, Spring)

PB 685
Book Editing
4 credits
Course considers book editing skills, tasks, and responsibilities from initial review and acquisition of a book manuscript through project development. Course emphasizes trade book editing, but also considers editorial work at scholarly and professional presses. Prerequisite: PB 683 or permission of instructor. (Fall, Spring)
PB 686  
**Book Design and Production**  
4 credits  
Course covers book and book jacket design fundamentals: design, typography, image research and assignment, and prepress and manufacturing. Students design a book through a workshop process of presentations and revisions. Course assumes students have necessary computer skills. (Spring)

PB 687  
**Column Writing**  
4 credits  
Magazine publishing course explores the process of researching, writing, and revising magazine columns, and examines the importance of audience. This course may count for one workshop requirement for nonfiction students. (Fall, Spring)

PB 688  
**Copyediting**  
4 credits  
Practical course covers the process of editing and preparing manuscripts for publication. Together with hands-on assignments, the course considers the relation of editor to author, the nature of copyediting in various publishing environments, and other topics. (Fall, Spring)

PB 689  
**Book Publicity**  
4 credits  
Book publishing course familiarizes students with trade book promotion to the media. Course begins with an overview of book publicity and then covers the publicity process, the type of freelance help available, crafting press material, the author/publicist dynamic, how to secure and promote bookstore events, the art of the interview, and the art of the pitch. All assignments and classroom activities are based on real-world publishing tasks so that students leave the class thoroughly prepared to promote their book or someone else’s. (Fall, Spring)

PB 691  
**Desktop Publishing**  
4 credits  
In this course, students master the page layout and image creation software used in the publishing industry. Students also learn related computer-based skills, such as type and image sourcing; image acquisition, including scanning; and copyright issues. Although some design issues will be addressed, the primary focus is on software skills. Course assumes student has basic Macintosh skills. (Fall, Spring)

PB 692  
**Electronic Publishing Overview**  
4 credits  
Introduction to electronic and new media publishing formats, including but not limited to the web, online publishing, CD-ROM, and DVD. Course assumes the student has basic computer skills. (Fall, Spring)

PB 694  
**Topics in Writing and Publishing**  
4 credits  
Topics may include offerings in genre nonfiction writing, review and criticism, literary editing, alternative publishing, online editing and writing, business and legal issues, among others. Some topics may require a prerequisite or permission of instructor. (Fall, Spring)

PB 690  
**Internship**  
4–8 credits  
Internships involve work in writing and publishing. Internships in other areas should be undertaken through the appropriate department. Students are expected to attend class meetings during the
Writing, Literature and Publishing

Internship semester and may not register for another course whose meeting time coincides with that of the internship course. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours a week over a 12-week period. No more than 8 credits of internship and no more than 12 credits of any combination of internship, directed project, and directed study may be applied to the total graduation requirements. Course cannot be added after the regular registration period; please consult the Academic Calendar for registration deadlines. (Fall, Spring)

PB 697
Directed Study
1–4 credits
Individual publishing projects planned in collaboration with the instructor to meet the student’s specific area of creative work and professional interests. Prerequisite: permission of the Department Chair and the instructor. (Fall, Spring)

PB 698
MA Project
4 credits
Individual project to be completed within the college semester or semesters designated by the project advisor. To register for a project, students must write a two-page prospectus in the semester preceding its completion that must be approved by the project committee chair. Students need consent of the Graduate Program Director to register for the course. Performance is recorded as Pass or Fail. (Fall, Spring)

LI 612
Topics in Poetry
4 credits
Intensive study of poetry, which may focus on an individual poet, a small group of poets, or a school of poetry, and/or may be defined by a single form, theme, region, or period. Topics have included Bishop and Lowell, American Narrative Poetry, Dickinson and Whitman, modern and contemporary Eastern European Poets, and Visionary Poetry. (Semester varies)

LI 615
Topics in Multiple Genres and Hybrid Forms
4 credits
Special offerings in topics that range over two or more genres, and/or focus on combining generic forms. Topics have included The Harlem Renaissance, Native American Literature, Writing on War in the 20th Century, Literature and Violence, The Writer in the Archive, and Hybrid Forms in Literature. (Semester varies)

LI 616
Topics in Drama
4 credits
Various offerings in drama including such areas as Contemporary European Theatre, Contemporary British Drama, Contemporary American Drama, World Drama, Women’s Drama, The Absurd and the Avant-Garde, and Drama Criticism. (Semester varies)

LI 617
Poetry and Poetics
4 credits
Historical survey that looks at influential writings by poets on the art of poetry. Course considers how their ideas and arguments have helped shape key aesthetic movements in English and American
Additional writings by important critics and philosophers may supplement the course texts. (Semester varies)

LI 625
Topics in Fiction
4 credits
Course focusing on fictional narrative. Depending on the instructor, the class may examine texts defined by geography, chronology, culture, and genre. Possible topics of discussion include such issues as craft, theory, mechanics, form, aesthetics, literary movements, and themes. Topics have included Latin American Short Fiction, Diaspora Novelists Between History and Memory, Alienation and the Modern European Novel, Salman Rushdie, Toni Morrison, and Novel into Film.

LI 636
Literary Theory and Criticism
4 credits
Survey of the dominant theoretical and critical approaches to the study of literature. Working with the genealogical model, the course traces the main arguments found in these approaches and develops a sense of what it means to consume and produce literature today. (Fall)

LI 637
Construction of Taste
4 credits
Course explores the problem of aesthetic judgment and the relation between aesthetics, ethics, and politics. Through a series of readings across periods (from the 18th century to today) and across disciplines (from philosophy to film, to fiction, to poetry, to art), the course examines what it means to be a member of an aesthetic community, as well as how such communities shape aesthetic values and impact political responsibilities. Course will look at how taste constructs us as we construct it. (Semester varies)

LI 638
Theory of the Novel
4 credits
Study of the novel from a theoretical and philosophical perspective. Course might look at a particular aspect of the art of the novel, a subgenre (romance, gothic, etc.), historical period (ancient, Modernist, etc.), national tradition, or at the relationship of the novel at a particular time to movements like existentialism, postmodernism, or changes in contemporary language philosophy. Course examines primary works of literature together with theoretical texts on narrative art. (Semester varies)

LI 650
Seminar in the Novel
4 credits
Course examines particular narrative strategies in storytelling. Students examine such practices as multiple points of view, chronology, indirect discourse, focalization, etc., as well as historical and cultural contexts. Reading might include works by Nabokov, Proust, Woolf, Faulkner, Sterne, Bernhard, Bowles, among others.

LI 651
Seminar in Poetry
4 credits
Analytical and critical study of a variety of poets and/or schools of poetry, modern and contemporary, that explores their approaches to craft, form, and theme, as well as their aesthetic, cultural, and historical assumptions for and about the art.

LI 652
Seminar in Short Fiction
4 credits
Analytical and critical study of a variety of recent American short stories, mostly modern and contemporary, exploring their approaches to form, theme, and technique. (Fall, Spring)
LI 653
Seminar in Nonfiction
4 credits
Course focusing on the nonfiction narrative, including memoir, personal essay, biography, travel writing, nature writing, and other nonfiction writing from various periods, with particular attention paid to issues of craft and structure, as well as historical and cultural contexts.

LI 687
Topics in Nonfiction
4 credits
Special offerings in autobiography, biography, travel writing, nature writing, hybrid forms, and other nonfiction writing from various periods. Recent topics include the Twentieth Century in the First Person, Latin American Women’s Autobiography, and the Literary Essay.
(Fall, Spring)

LI 697
Directed Study
1–4 credits
Individual projects planned in collaboration with the instructor to meet the student’s specific area of creative work and professional interests. Prerequisite: permission of the Department Chair and the instructor. (Fall, Spring)

Faculty

Daniel Tobin, Chair and Professor of Writing, Literature and Publishing (2002); BA, Iona College; MTS, Harvard University; MFA, Warren Wilson College; PhD, University of Virginia.

Dr. Tobin is the author of The Narrows (poetry), Double Life (poetry), Where the World Is Made (poetry), Second Things (poetry), and Passage to the Center: Imagination and the Sacred in the Poetry of Seamus Heaney, and three edited works, The Book of Irish American Poetry from the Eighteenth Century to the Present, The Selected Poems of Lola Ridge, and Poet’s Work, Poet’s Play: Essays on the Practice and the Art (with Pimone Triplett). He has received “The Discovery/The Nation” Award, the Robert Penn Warren Award, the Robert Frost Fellowship, the Katherine Bakeless Nason Prize, and a fellowship from the National Endowment for the Arts, among other prizes for his poetry.

Lisa Diercks, Graduate Program Director (IMA Program and, Associate Professor of Writing, Literature and Publishing (2001); BA, Tufts University; MS, Boston University.

Ms. Diercks is a publishing industry veteran, working primarily in book design. She began her career at Houghton Mifflin Trade and later established her own design studio. Her publishing clients have included The Atlantic Monthly; Beacon Press; Boston Common Press; Candlewick Press; Charlesbridge; Da Capo; HarperCollins; Houghton Mifflin; Little, Brown; and the Museum of Fine Arts. She began teaching as an adjunct in 1996, joining the full-time faculty in 2001. Both she and her students have received multiple awards for design work. She serves on the advisory board for Kahani, a multi-award-winning magazine for children from the South Asian community in the United States.

Douglas Whynott, Graduate Program Director (MFA Program) and Associate Professor of Writing, Literature and Publishing (2000); BA, MFA, University of Massachusetts Amherst.

Douglas Whynott teaches courses in nonfiction writing. He is the author of Following the Bloom—Across America with the Migratory Beekeepers; Giant Bluefin; A Unit of Water, A Unit of Time; and A Country Practice. Among his magazine work, Mr. Whynott has written for The New York Times Book Review, Outside, Islands, Discover, and Smithsonian. He has had a number of articles published in the San Diego Reader, The Boston Globe Magazine, Reader’s Digest, and...
An essay about studying music with blues and jazz pianist Sammy Price was published in *The Massachusetts Review*. His essay on the structures of nonfiction books was published in *Writer’s Chronicle*.

**Jonathan Aaron**, Associate Professor of Writing, Literature and Publishing (1988); BA, University of Chicago; PhD, Yale University.

Dr. Aaron is the author of three books of poems, *Second Sight*, *Corridor*, and *Journey to the Lost City*. He has received grants from the National Endowment for the Arts and the Massachusetts Artists Foundation. Aaron has published poetry and criticism in *Paris Review*, *Partisan Review*, *The London Review of Books*, and others.

**Bill Beuttler**, Publisher/Writer-in-Residence (2006); AB, University of Illinois, Urbana-Champaign; MS, Columbia University.

Bill Beuttler teaches courses in magazine writing, editing, and publishing. Before joining Emerson, he spent the previous three years covering jazz for *The Boston Globe* and teaching journalism at Boston University. His more than two decades of magazine work include stints as a senior editor at the *Discovery Channel*, *Men’s Journal*, and *Boston Magazine*, and as an associate editor at *Down Beat* and *American Way* magazines. He has also written for *Atlantic Online*, *Best Life*, *Chicago Magazine*, *The Boston Globe Magazine*, *Sports Illustrated*, *Outside*, *Playboy*, *GQ*, *National Geographic Traveler*, *Cooking Light*, *American Health*, and *The New York Times Book Review*, among other publications. His assignments have taken him to Cuba, the Moroccan Sahara, and the Mall of America, and have brought him face to face with artists and writers including Saul Bellow, Sonny Rollins, and John Kenneth Galbraith.

**Ben Brooks**, Writer-in-Residence (2007); BA (cum laude), Harvard College; MFA, University of Iowa.

Ben Brooks is the author of the novel, *The Icebox* (Amelia Press) and more than 75 published short stories. His stories have won an O. Henry Prize and a Nelson Algren Award, and have been published in such journals as *Sewanee Review*, *Chicago Review*, *Virginia Quarterly Review*, *StoryQuarterly*, *American Short Fiction*, *Notre Dame Review*, *Epoch*, *Mississippi Review*, *Confrontation*, *Denver Quarterly*, *Writers’ Forum*, *The Long Story*, *Other Voices*, *The Florida Review*, and elsewhere. In addition, he is the author of numerous published essays on art, history, building design, and travel. He has received awards and fellowships for his fiction from the Fine Arts Work Center in Provincetown, the Massachusetts Artists Foundation, the Arizona Commission on the Arts, the Ingram Merrill Foundation, and elsewhere.

**Christine Casson**, Scholar/Writer-in-Residence (2007); BA, New York University; MA, University of Virginia; MFA, *The Program for Writers* at Warren Wilson College.

Yu-Jin Chang, Assistant Professor of Writing, Literature and Publishing (2007); BA, PhD, Yale University.

Yu-Jin Chang is a specialist in European comparative literature and philosophy and has recently completed a study of Walter Benjamin and Maurice Blanchot titled *Disaster and Hope*, which examines the closely related aesthetic conceptions of time and history by these two writers, arguably the most influential literary theorists of the last century, down to their philosophical origins in, respectively, Leibniz’s monadology and Nietzsche’s doctrine of eternal return. A former professor of French and German, Dr. Chang has also studied Korean and classical Chinese.

William Donoghue, Associate Professor of Writing, Literature and Publishing (1997); BA, University of Calgary; MA, McGill University; PhD, Stanford University.

Dr. Donoghue is a specialist in the history and theory of the novel. His book, *Enlightenment Fiction in England, France and America* examines the relationship of the novel to aesthetics and philosophy. He reviews books for *The Scriblerian*, has published articles on literary theory, 17th-century poetry, Ben Johnson and the Marquis de Sade, and is currently writing a new book on the poetics of space in Mannerist art and literature. His courses cover the British, American, and French novel; narratology; literary theory; and European Modernism. He has published a translation of French poetry, *Lead Blues*; made a film, *Amateurs*; and published short fiction in *TriQuarterly*, *Grain*, and other journals in the United States and Canada.

David Emblidge, Associate Professor of Writing, Literature and Publishing (2003); BA, St. Lawrence University; MA, University of Virginia; PhD, University of Minnesota.

David Emblidge has more than two decades of experience as a book editor and publisher. He has edited *Beneath the Metropolis: The Secret Lives of Cities; My Day: The Best of Eleanor Roosevelt’s Acclaimed Newspaper Columns, 1936–1962; The Appalachian Trail Reader; The Providence and Rhode Island Cookbook*; and many other books. He authored *Exploring the Appalachian Trail: Hikes in Southern New England* and book packaged the four other volumes in this series. He co-authored *Writer’s Resource: The Watson-Guptill Guide to Workshops, Conferences, Artists’ Colonies and Academic Programs*. He serves as Associate Editor of *The International Journal of the Book*. His articles and essays have appeared in *Southwest Review, The New Republic, Saturday Review, The New York Times*, and *The Boston Globe*. For *The World Book Encyclopedia*, he wrote the article on book publishing. Among his awards have been a First Union Fellowship, a Fulbright Teaching Fellowship, a National Endowment for the Humanities Fellowship, and a grant from the Massachusetts Foundation for the Humanities and Public Policy. Prior to joining the Emerson faculty, he was Editor-in-Chief at The Mountaineers Books, Seattle.

Robin Riley Fast, Associate Professor of Writing, Literature and Publishing (1989); AB, University of California at Berkeley; MA, Hunter College; PhD, University of Minnesota.

Dr. Fast’s interests include 19th-century American Indian literatures, poetry, women writers, and 19th-century American literature. Her most recent book is *The Heart as a Drum: Continuance and Resistance in American Indian Poetry*; she has also co-edited *Teaching Dickinson’s Poetry*. She has published many journal articles and book
chapters, including work on the poetry of Emily Dickinson, Walt Whitman, Luci Tapahonso, Simon J. Ortiz, Mary Oliver, Elizabeth Bishop, and Carter Revard; nonfiction by John Edgar Wideman; and Thomas King’s novel Green Grass, Running Water.

Maria Flook, Distinguished Writer-in-Residence (2001); BA, Roger Williams College; MFA, University of Iowa.


Flora González, Professor of Writing, Literature and Publishing (1996); BA, California State University, Northridge; MA, Pennsylvania State University; PhD, Yale University.

Dr. González’s teaching interests include Latin American fiction and nonfiction, the literatures of the Caribbean, and feminist writing. She has published widely on the topic of the Latin American novel since the 1960s, including her book Jose Donoso’s House of Fiction: A Dramatic Construction of Time and Place (Wayne State University Press, 1995) (Chile). She co-edited and translated In the Vortex of the Cyclone: Selected Poems by Excilia Saldana (University Press of Florida, 2002) (Cuba). She has published nonfiction in The Americas Review, the Michigan Quarterly Review, and had work anthologized in RE-Membering Cuba (University of Texas Press, 2002). From 1997 to 1998, she was a Fellow at the W.E.B. DuBois Institute at Harvard University and is presently an affiliate of the David Rockefeller Center of Latin American Studies at Harvard. Professor González has taught at Dartmouth College, Middlebury College, and The University of Chicago. She is a member of the greater Boston Latino Consortium and her latest book is Guarding Cultural Memory: Afro-Cuban Women in Literature and the Arts. She is currently at work on a memoir entitled On the Other Side of the Glass.

Lise Haines, Writer-in-Residence (2002); BA, Syracuse University; MFA, Bennington College.

Lise Haines is the author of the novels, In My Sister’s Country (Putnam, 2002 and 2003) and Small Acts of Sex and Electricity (Unbridled Books, September 2006). Her short stories and essays have appeared in journals including Ploughshares, Agni, Crosscurrents, Third Rail, and Post Road. She was a finalist for the 2003 Paterson Fiction Prize and the PEN Nelson Algren Fiction Award. Her teaching credits include Harvard University, UCLA, UCSB, and Stonecoast. Ms. Haines grew up in Chicago, lived in California for many years, and now resides in Massachusetts.

DeWitt Henry, Professor of Writing, Literature and Publishing (1983); BA, Amherst College; AM, PhD, Harvard University.

DeWitt Henry is the author of Safe Suicide, a memoir in linked essays, and of The Marriage of Anna Maye Potts (winner of the inaugural Peter Taylor Prize for the Novel) and editor of Breaking into Print, Sorrow’s Company: Writers on Loss and Grief, Fathering Daughters: Reflections by Men (with James Alan McPherson), Other Sides of Silence: New Fiction from Ploughshares, and The
Ploughshares Reader: New Fiction for the ‘80s (winner of the Editor’s Book Award). The Founding Editor of Ploughshares, and for the first twenty years its Executive Director (for which he won a Massachusetts Commonwealth Award in 1992), he has recently returned as Interim Director/Editor-in-Chief.

Richard Hoffman, Writer-in-Residence (2001); BA, Fordham University, MFA, Goddard College.

Richard Hoffman is the author of Half the House: a Memoir, and the poetry collections, Without Paradise and Gold Star Road, winner of the Barrow Street Press Poetry Prize. His work, both verse and prose, has appeared in Agni, Ascent, Harvard Review, Hudson Review, Poetry, Witness, and other magazines. He has been awarded several fellowships and prizes, most recently a Massachusetts Cultural Council Fellowship in fiction, and The Literary Review’s Charles Angoff Prize for the essay.

Roy Kamada, Assistant Professor of Writing, Literature, and Publishing (2006); BA, University of Oregon; MFA, University of Virginia; PhD, University of California, Davis.

Dr. Roy Kamada’s work has appeared in The Diasporic Imagination: Identifying Asian-American Representations in America and Ecological Poetry: A Critical Introduction. He is currently working on a project tentatively titled Postcolonial Romanticisms: Landscape and the Possibilities of Inheritance. Dr. Kamada is a specialist in British and multi-ethnic American literatures, and his interests include poetry, contemporary poetics, and post-colonial and diasporic studies. He has received grants from the James Irvine Foundation, Poets and Writers, the Vermont Studio Center, and Bread Loaf. He has received the Celeste Turner Wright award from the Academy of American Poets and has been the recipient of the David Noel Miller Fellowship at UC Davis and a Henry Hoyns Fellowship at the University of Virginia.

Maria Koundoura, Associate Professor of Writing, Literature and Publishing (1993); BA, MA, University of Melbourne, Australia; PhD, Stanford University.

Maria Koundoura is a specialist in British and post-colonial literature and literary and cultural theory. She is the author of The Greek Idea: The Formation of National and Transnational Identities (I. B. Tauris, 2007). Among her publications are articles and book chapters on nationalism, multiculturalism, and globality (in Multicultural States, Routledge and Hop on Pop, Duke); current critiques of the discourse on modernity (in Culture Agonistes, Peter Lang, and Journal x); the intersections of Philhellenism and Orientalism (The Eighteenth Century, Colby Quarterly, Anglo-American Philhellenisms); women’s travel writing (Women Writing Greece, Rodopi); and transnationalism and the discourse on rights (Oxford). She was the Project Officer of the inaugural Antipodes Festival, an arts festival funded by the Ministry of Culture of Greece and the Victorian Ministry for the Arts, Australia. Her translations of Greek poet Yiorgos Chouliaras have appeared in Ploughshares, Harvard Review, and Translation. Currently she is at work on a book, Desire Lines: Metaphors of the Global City, and editing a collection of essays on taste.


**Gian Lombardo, Publisher-in-Residence (2001) and Coordinator of the Certificate in Publishing program; BA, Trinity College; MA, Boston University.**

Gian Lombardo has more than 25 years of experience in a wide range of publishing environments—trade, association, literary, and consumer magazines as well as professional, literary, and textbook publishing. As a freelance consultant, he provides expertise in editing, design, production, and project management. His clients have included Reed Business Information, *Ploughshares*, *Agni*, Bedford/St. Martin’s, Boston Society of Civil Engineers, and *Transitions Abroad*. He serves as Contributing Editor for *Sentence*, a literary journal, and *slope.org*, an online literary journal. Lombardo also directs Quale Press, which publishes both literary and technology-oriented works. In addition to his diverse publishing background, Lombardo is the author of *Between Islands*, a collection of poems and verse translations (Dolphin-Moon Press, 1984); and three collections of prose poetry—*Standing Room*, *Sky Open Again* (Dolphin-Moon Press, 1989 and 1997) and *Of All the Corners to Forget* (Meeting Eyes Bindery, 2004).

**Megan Marshall, Assistant Professor (2007); AB, Harvard-Radcliffe.**

Megan Marshall is the author of *The Peabody Sisters*, a landmark biography of three women who made American intellectual history. *The Peabody Sisters* was a finalist for the Pulitzer Prize for Biography, the recipient of the Francis Parkman Prize from the Society of American Historians, the Mark Lynton History Prize, awarded by the Anthony Lukas Prize Project, and the Massachusetts Book Award in nonfiction. She has been a fellow of the Radcliffe Institute for Advanced Study, Harvard University, as well as the recipient of fellowships from the Guggenheim Foundation and the National Endowment for the Humanities. She has written for *The New Yorker, The Atlantic, Slate, The New York Times Book Review*, and *The London Review of Books*.

**Gail Mazur, Distinguished Writer-in-Residence (1996); BA, Smith College; MA, Lesley College (now Lesley University).**


**Kim McLarin, Writer-in-Residence (2003); BA, Duke University.**


**William Orem, Writer-in-Residence (2007); BA, Hampshire College; MFA, PhD, Indiana University.**

William Orem writes in multiple genres. His first collection of stories, *Zombi, You My Love*, won the
Great Lakes Colleges Association New Writers Award, previously given to Sherman Alexie, Alice Munro, Louise Erdrich, and Richard Ford. Other stories and poems of his have appeared in more than 100 publications, including *The Princeton Arts Review*, *Alaska Quarterly Review*, *Sou’Wester*, and *The New Formalist*, and he has been nominated for the Pushcart Prize in both genres. His full-length play *The Seabirds* won the Manduzmar New Plays contest at Alleyway Theatre in Buffalo and had its world premiere in 2007. At the same time his ten-minute play *Suspension* was a finalist for the Heideman Award at Actors Theatre of Louisville. Another ten-minute play, *Cabman*, appeared in the Boston Theatre Marathon in summer 2008. Alongside his creative writing, William also works as a popular science journalist. His work may be heard around the world on the NPR-affiliate broadcast *A Moment of Science*, and he writes for a weekly blog for the Foundational Questions Institute, an MIT-based organization that funds research into mind-bending physics and cosmology.

**Pamela Painter**, Professor of Writing, Literature and Publishing (1997); BA, Pennsylvania State University; MA, University of Illinois.

Professor Painter’s first collection of stories, *Getting to Know the Weather*, won the Great Lakes Colleges Association New Writers Award. Her second collection of stories is titled *The Long and Short of It*. Painter is also the co-author, with Anne Bernays, of the widely-used textbook *WHAT IF? Fiction Exercises for Fiction Writers*. Her work has appeared in numerous literary journals and magazines, including *The Atlantic Monthly*, *Harper’s*, *Kenyon Review*, *North American Review*, *Ploughshares*, and *Epoch*, and in numerous anthologies, including *Sudden Fiction*, *Flash Fiction*, *Flash Fiction Forward*, and *Microfiction*, among others. She is the winner of three Pushcart Prizes and *Agni’s* John Cheever Award for Fiction, is a founding editor of *StoryQuarterly*, and has received grants from the Massachusetts’ Artists Foundation and the National Endowment for the Arts. Her stories have been produced by Word Theatre, Wellfleet Harbor Actors Theatre, Stage Turner, and “Reading in His Wake” was recorded for *Love Hurts*, by W. W. Norton.

**Jon Papernick**, Writer-in-Residence (2007); BA, York University; MFA, Sarah Lawrence College.


**Elizabeth Parfitt**, Lecturer of Expository Writing (2007); BA, Pennsylvania State University; MFA, Emerson College.

Elizabeth Parfitt writes nonfiction and fiction with interests in personal identity, education, and popular culture. She has written for publications including *Boston Magazine*, *The Chronicle of Higher Education* online, *Research/Penn State*, and *The Writing Lab Newsletter*. She is also a forum member contributor for the professional women’s network Damsels in Success (www.damselinsuccess.com).

**Frederick Reiken**, Associate Professor of Writing, Literature and Publishing (1999); BA, Princeton University; MFA, University of California at Irvine.

Frederick Reiken has published two novels, *The Odd Sea* and *The Lost Legends of New Jersey*. *The Odd Sea* won the Hackney Literary award for a first novel, was a finalist for the Barnes & Noble
Discover Award, and was selected as one of the best first novels of the year by Booklist and Library Journal. The Lost Legends of New Jersey was a New York Times “Notable Book” and was cited on “Best Books” lists for both The Los Angeles Times and The Christian Science Monitor. Reiken’s short stories have appeared in various publications, including The New Yorker. New stories have recently appeared in the Western Humanities Review and Glimmer Train. He has also been a frequent contributor of essays on the craft of writing to The Writer’s Chronicle, and his personal essay “Horizon House” was published in the anthology Living on the Edge of the World: New Jersey Writers Take on the Garden State. He has appeared on radio shows including NPR’s Weekend All Things Considered with Scott Simon, The Kathy and Judy Show (Chicago), and The Book Show with Gretchen Grezina (Albany). Prior to the publication of his first novel, he worked as a reporter, columnist, and nature writer for the Daily Hampshire Gazette. His diverse background also includes having worked as a wildlife biologist in the Negev Desert, Israel.

Murray Schwartz, Professor of Writing, Literature and Publishing (2000); BA, University of Rochester; MA, PhD, University of California, Berkeley.

Dr. Schwartz is a specialist in Shakespeare whose interests include literary theory, psychoanalysis, and Holocaust studies. He co-edited Representing Shakespeare: New Psychoanalytic Essays. Other major publications include Memory and Desire: Aging, Literature, Psychoanalysis (with Kathleen Woodward), A Thematic Introduction to Shakespeare, Erik Erikson, Where Is Literature?, and Know Thyself: Delphi Seminars (with Norman Holland), as well as many essays on Shakespeare, theoretical and applied psychoanalysis, and poets such as Sylvia Plath. His essays on Shakespearean Romance appeared in Psyart, an online journal he co-edits with Holland. Dr. Schwartz is currently at work on a psychoanalytic study of the Holocaust, an essay on theories of trauma, and the completion of a biography (with Peggy Schwartz) of the African-American dancer and anthropologist, Pearl Primus.

Jeffrey Seglin, Associate Professor of Writing, Literature and Publishing (1999); BA, Bethany College; MTS, Harvard University.

Mr. Seglin has extensive experience in magazine and book publishing. He is the author of The Right Thing: Conscience, Profit, and Personal Responsibility in Today’s Business; The Good, The Bad, and Your Business: Choosing Right When Ethical Dilemmas Pull You Apart, and other books. He has written for Fortune, salon.com, and Inc. magazine (where he was an executive editor), and many other publications. He wrote a monthly business ethics column for the Sunday New York Times from 1998 to 2004, and currently writes a weekly syndicated column on general ethics for The New York Times Syndicate.

John Skoyles, Professor of Writing, Literature and Publishing (1994); BA, Fairfield University; MA, MFA, University of Iowa.

Professor Skoyles is the author of four books of poems, A Little Faith; Permanent Change; Definition of the Soul, and The Situation. He has also published a book of personal essays, Generous Strangers, and a memoir, Secret Frequencies: A New York Education. He has been awarded two individual fellowships from the National Endowment for the Arts, as well as grants from the New York State and North Carolina Arts Councils. He currently serves as the poetry editor of Ploughshares.
Tracy L. Strauss, Lecturer of Expository Writing (2006); BA, State University of New York at Geneseo; MFA, Boston University.

Ms. Strauss was the 2005 Recipient of the Somerville Arts Council Literary Fellowship Award for poetry and the 2003 Recipient of the International Radio and Television Society (IRTS) Foundation Faculty Award. Her poems have appeared in Solas Literary Journal, Lyrical Somerville, and Spoonful, and she has written obituaries and on-air promotions for American Movie Classics. Her writing has also appeared in The Hopkins Quarterly, The Writing Center Journal, Through Smoked Glass, Equal Opportunity Magazine, and The Chronicle of Higher Education. She has written a book of poems and is currently writing a memoir.

Jessica Treadway, Associate Professor of Writing, Literature and Publishing (1998); BA, State University of New York at Albany; MA, Boston University.


John Trimbur, Professor of Writing, Literature and Publishing (2007); BA, Stanford University; MA, PhD, State University of New York at Buffalo.

John Trimbur is a specialist in rhetoric and writing studies, with interests in cultural studies of literacy and the politics of language in the United States and South Africa. He has published widely on writing theory and has won a number of awards, including the Richard Braddock Award for Outstanding Article (2003) for “English Only and U.S. College Composition,” the James L. Kinneavy Award (2001) for “Agency and the Death of the Author: A Partial Defense of Modernism,” and the College Composition and Communication Outstanding Book Award (1993) for The Politics of Writing Instruction: Postsecondary. He has also published three textbooks, The Call to Write (4th ed. 2008), Reading Culture (6th ed. 2007), and A Short Guide to Writing About Chemistry (2nd ed. 2000), and edited the collection Popular Literacy: Studies in Cultural Practices and Poetics (2001).

Wendy W. Walters, Associate Professor of Writing, Literature and Publishing (1999); BA, Brown University; MA, University of Pennsylvania; PhD, University of California, San Diego.

Dr. Wendy W. Walters specializes in African American literature, in the larger context of diaspora studies. She is the author of At Home in Diaspora: Black International Writing. In 2001–2002, she was a non-resident fellow at the W.E.B. Du Bois Institute for Afro-American Research at Harvard University. She has published articles in the journals African American Review, Novel, Critical Arts, and MELUS (Multi-Ethnic Literatures of the U.S.). She has published chapters in the books Borders, Exiles, Diasporas and Diasporic Africa: A Reader, as well as entries in the Oxford Companion to African-American Literature, Black Writers, and The Critical Response to Chester Himes.

Daniel Weaver, Publisher/Editor-in-Residence (2007); BA, Earlham College.

Dan Weaver has been the editor-in-chief of Nation Books in New York City, Faber & Faber, Inc. in Boston, senior editor at Viking Penguin and McGraw-Hill in New York City, run several book clubs, and taught at Hofstra University. He has edited and published Gore Vidal, Vincent Buglioni, Arthur Danto, John Sayles, Phyllis Chesler, Garry Marshall, Julian Barnes, Carolyn See, Norman Lewis, Richard Powers, Fannie Flagg, T.
Coraghessan Boyle, Roy Blount Jr., Peter DeVries, Alan Lelchuk, and Jonathan Schell, among others.

**Mako Yoshikawa.** Assistant Professor of Writing, Literature and Publishing (2005); BA, Columbia University; MA, Oxford University.

Ms. Yoshikawa is the author of two novels, *One Hundred and One Ways*, a national bestseller, was published by Bantam in 1999 and has been translated into six languages. Her second novel, *Once Removed*, was published by Bantam in 2003. Among her awards for writing are fellowships from the Bunting Institute at Harvard University and from the Massachusetts Cultural Council. She holds a master’s degree in Shakespeare and Renaissance Drama from Lincoln College, Oxford, and is currently finishing a PhD in incest and miscegenation in 20th-century American literature at the University of Michigan. Her publications also include scholarly articles on incest and race in American literature.

**Adjunct Faculty**

In a long-standing tradition, Emerson brings poets, writers, and publishing professionals of distinction to teach at the college as adjunct faculty. **Leslie Brokaw** is the former editor of *Inc. Online*, and a frequent contributor to *Boston Magazine* and other publications; **Karen English** is a Senior Editor at The Pohly Company; **Fred Francis** is the managing editor of Da Capo Press, and has worked in trade publishing for ten years; **Melissa Gruntkosky** has worked in the marketing and design departments at several Boston area publishers including Little, Brown; Houghton Mifflin; and most recently Candlewick Press; **Joseph Hurka** is the author of the novel *Before* and the memoir *Fields of Light*, and winner of the Pushcart Editors’ Book Award; **Beth Ineson** has held positions in book publishing sales, marketing, and publicity for more than 15 years and currently works in sales management at Houghton Mifflin Company; **Christopher Keane** is the author of eight novels, numerous screenplays, and two books on screenwriting, most recently *Keane on Screen*; **Rebecca Krzyzaniak** is a freelance book designer who also specializes in magazine design and letterpress printing; **James McCormack** has more than 20 years of business experience in publishing, start-up, and Internet business and was formerly the Vice President of Production, Operations and Technology at Boston Common Press, publisher of *Cook’s Illustrated* and *America’s Test Kitchen*; and **Lissa Warren** is senior director of publicity at Da Capo Press and the author of *The Savvy Author's Guide to Book Publicity*.

**Past Writers-, Poets-, and Publishers-in-Residence and Adjunct Faculty Include:**

Regulations in the Commonwealth of Massachusetts governing educator preparation and licensure specify a two-tiered process. Those with appropriate undergraduate degrees ordinarily receive an Initial License (valid for five years). The Professional License ordinarily requires an appropriate master's degree or the completion of a Performance Assessment Program and other requirements established by the Board of Education. The Professional License is renewable every five years upon completion of the appropriate professional development. Students seeking initial licensure are also required to pass the two-part Massachusetts Tests for Educator Licensure (MTEL). These tests include the Communication and Literacy Skills Test (CLST) and a Subject Matter Test (Teacher of Theatre). Students in Communication Sciences and Disorders also must pass the CLST, but must pass the ASHA national examination in lieu of the Subject Matter Test.

The Department of Performing Arts offers Massachusetts Department of Elementary and Secondary Education-Approved programs leading to the Initial License and the Professional License as a Teacher of Theatre (all levels).

Students in the Department of Communication Sciences and Disorders who seek the Initial License as a Specialist Teacher in Speech, Language, and Hearing Disorders (all levels) must complete the Master's Degree in Communication Disorders. The Professional License requires the completion of the post-master's degree Clinical Fellowship.

General Procedures and Requirements for Educator Licensure

Students must apply for and be accepted into an approved program to be considered a candidate for licensure. Students should contact their program advisor and the Educator Preparation Program Director in their proposed area of licensure as early as possible for information regarding requirements and appropriate coursework and field placements.

A minimum of two semesters of enrollment at Emerson is required prior to student teaching, except in the Department of Communication Sciences and Disorders where a minimum of one term is required.

Theatre Education students must fulfill the student teaching practicum through Emerson. Students in the Department of Communication Sciences and Disorders who seek the Initial License as a Specialist Teacher in Speech, Language, and Hearing Disorders (all levels) must complete all graduate clinical practica through Emerson.

The Theatre Education faculty offers review sessions for the MTEL exams once each semester. Attendance at one of the review sessions prior to taking the exams is mandatory.

It is recommended that students take the CLST early in their program and take the Theatre SMT near the end of their studies, but prior to graduation.

Students who have successfully completed all their course and practicum requirements and who have passed both parts of the MTEL will be considered program completers and be licensure eligible.
Title II Disclosure
Section 207 of the Higher Education Act mandates that institutions preparing educators for work in schools must disclose the pass rates for their students on state teacher tests for their students during the most recently completed academic year. In Massachusetts, this is the Massachusetts Test for Educator Licensure comprising the Communication and Literacy Skills Test (CLST) and the Subject Matter Test (SMT). For the 2006–07 academic year, Emerson students in programs that will prepare them for classroom teaching (Teacher of Theatre) had a total pass rate of 98% (CLST and SMT). Students in Communication Sciences and Disorders do not take a state-designed subject matter test. Title II data do not include these latter individuals’ CLST scores, as they are not preparing for classroom work.

Summer Sessions
During the summer, the Department of Professional Studies and Special Programs offers a wide range of graduate-level classes in two accelerated, six-week sessions. Matriculated graduate students may use summer classes to accelerate their program of study or to focus more intently on a particular class.
External Programs

Los Angeles Center
Qualified graduate students may enroll for one semester of study at the Emerson College Los Angeles Center. The Los Angeles Center is a residential program with a full semester of internship opportunities and coursework during the fall and spring semesters, as well as a shortened summer session. All graduate students (except those in the Global Marketing Communication and Advertising Program) who wish to participate in an internship in the Los Angeles area must be enrolled in the Emerson Los Angeles program.

The internship course may be taken for 4 or 8 credits, depending on department requirements, and requires completion of both academic assignments and a specific number of hours at the internship site. Internships focus on a large variety of fields related specifically to the Hollywood entertainment industry. With more than 1000 internship sites in film, television, radio, new media, music, management, publicity, marketing, and public relations, the L.A. program offers a broad range of opportunities within this arena. Student interns integrate theory and practice in an atmosphere of “experiential learning” with the goals of self-knowledge, personal growth, and career development. Interning with industry professionals such as film and television producers, studio executives, film editors, casting directors, talent managers, camera technicians, publicity directors, and many others will provide students with an understanding of the industry beyond the classroom.

Courses are taught by Los Angeles Center faculty who, as well as holding academic credentials, are professionals working in the industry, including producers, directors, screenwriters, advertising and public relations executives, actors, entertainment marketing professionals, and more. Course offerings vary from semester to semester. Completely furnished student housing (optional for graduate students) is located a short distance from the center at the Oakwood Apartment Complex near Universal Studios, Warner Brothers, and NBC.

To study at the Los Angeles Center graduate students must meet requirements determined by their individual departments. Students must consult with their Graduate Program Director to ensure that degree requirements will be met. Students may attend for one semester only. Costs are comparable to a semester at the Boston campus (not including transportation and travel expenses). The Emerson College student who participates in the Los Angeles Center program is fully registered in the College and eligible for financial assistance. Students must be registered full-time (8 to 12 credits). Applications should be submitted at least one year in advance of attendance. More information may be found online at www.emerson.edu/external_programs/la or www.emerson.edu/la_center/, or by contacting the International Study and External Programs Office, 80 Boylston Street, Suite 121, via phone at 617-824-8567, or via email at la@emerson.edu.

Prague Summer Film Program
This rewarding and unique summer program is offered in Prague, the capital city of the Czech Republic. Students study on the campus of the Academy of Performing Arts for Film and Television (FAMU), one of the top three film schools on the European Continent. Prague, one of the finest cities in Europe, is rich in history, culture, and beauty, and its attractions and landmarks are the classroom for students’ learning and experiences.
This program offers graduate students 8 credits of coursework. Students are evaluated by FAMU and Emerson College faculty as they are given an intensive experience in production, scripting, and editing at the Academy. Special tours are planned throughout the program, including a weekend trip to the Karlovy Vary International Film Festival. Students will also meet with Czech film industry professionals, such as directors and cinematographers, to discuss their work.

Graduate students must be in good academic standing with a GPA of 3.0 or better. Students’ media studies or production background will be considered as well as their academic standing. More information may be found online at www.emerson.edu/external_programs/prague or by contacting the International Study and External Programs Office, 80 Boylston Street, Suite 121, via phone at 617-824-8567, or via email at prague@emerson.edu.
Administrative Staff*

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Indrani Sen, MS; Instructional Technologist II

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Sally Weylman, PhD; Psychologist

Cutler Majestic Theatre at Emerson College

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Kellie Fuller, BA; Manager of Student Service Center
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Paul Beck, BS; Manager of Engineering Administration
Bruno Caruso, Cert.; Electronic Maintenance Technician
John Casey, BA; General Manager, WERS
David Charles, Electronic Maintenance Technician
Peter Chvany, MS; Digital Post-Production Facilities Manager
Peter Crawford, BS; WERS Underwriting Director
Robert Cusumano, MA; Assistant Digital Post-Production Manager
April Grivois, BA; Administrative Assistant
Heather Hutzler, MA; Assistant Manager, EDC
Suzanne Iacobucci, BS; Film Center Manager
Michael Koulalis, Assistant Director, Broadcast Technology
Lance Kyed, BS; Director
Patrick Labadia, BA; Video Center Manager
Cheryl Lustenberger, BS; Assistant Manager, PPC TV Studios
Timothy S. MacArthur, BS; Manager, Journalism Television
Michael Mayo, MA; Audio Technical Support Specialist
Timothy McKenna, BA; Equipment Distribution Center Manager
Oscar Ormaechea, BS; Electronic Maintenance Technician
Richard Perkins, AS; WERS Maintenance Technician
Jane Pikor, BS; Production Manager
Jennifer Pipp, BFA; Film Camera Technician
Casey Quinn, BA; Assistant Manager, Journalism Television Facilities
Jonathan Schwartz, MFA; Film Post-Production Facilities Manager
Allyson Sherlock, MA; Digital Facilities Support Specialist
Howard Simpson, BS; Operations Manager, WERS
Joseph Sweeney, AS; Director of Engineering

Theatre Operations
(Performing Arts)

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Ronald DeMarco, BA; Assistant Technical Director/Prop Supervisor
Richelle Devereaux-Murray, BFA; Assistant Shop Supervisor
Rafael Jean, MA; Costume Shop Supervisor
Debra Rogol Krasa, MFA; Costume Shop Assistant
Caroline Mulcahy, MA; Technical Supervisor

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Kathleen Connell, Staff Assistant
Adam Greenfield, MFA; Operations Coordinator

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Robert Colby, EdD; Graduate Program Director, Program Director of Teacher Education, and
Associate Professor of Performing Arts
Debra Acquavella, BFA; Production Manager
Jason Allen-Forrest, BA; Administrative Assistant
Bonnie Baggesen, MFA; Director of Production
Julie Hennrikus, BS; General Manager/ Director of Marketing
Susana Ramirez, Department Assistant
Eric Weiss, BS; Auditions/Admissions Coordinator

Department of Visual and Media Arts

Michael Selig, PhD; Associate Professor of Visual and Media Arts
Jan Roberts-Breslin, MFA; Graduate Program Director and Associate Professor of Visual and Media Arts
Anna Feder, BA; Program Coordinator
Sean Fisher, BA; Administrative Assistant
Karen Keating, Administrative Assistant
Nicola Mantzaris, MA; Staff Assistant

Department of Writing
Literature, and Publishing

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Lisa Diercks, MA; Graduate Program Director (MA Program), and Associate Professor of Writing, Literature and Publishing
Douglas Whynott, MFA; Graduate Program Director (MFA Program), and Associate Professor of Writing, Literature and Publishing
Noelle Livreri, MA; Program Coordinator
Arlene Lyons, BA; Department Assistant

School of Communication

Janis Andersen, EdD; Dean
Diego Salazar, Administrative Associate
Department of Communication Sciences and Disorders

**Daniel Kempler**, PhD; Chair and Professor of Communication Sciences and Disorders

**Cynthia L. Bartlett**, PhD; Graduate Program Director and Associate Professor of Communication Sciences and Disorders; Coordinator for Educator Preparation

**Timothy Edgar**, PhD; Graduate Program Director for the Health Communication Program and Associate Professor of Communication Sciences and Disorders

**Sandra Cohn Thau**, MA; Director of Clinical Education and Program Director for Educator Preparation

**Lynn Conners**, MS; Clinical Supervisor

**Shelley Lipschultz**, MS; Clinical Instructor

**Seton Lindsay**, MS; Clinical Instructor

**Phyllis Meyers**, Administrative Assistant

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**Donnamarie Ott**, BS; Administrative Assistant

**Marie Rimshaw**, MA; Clinical Supervisor

**Margaret Ritter**, BA; Staff Assistant

**Laura Glufling-Tham**, MS; Clinical Supervisor

Department of Journalism

**Janet Kolodzy**, Chair and Associate Professor of Journalism

**Emmanuel Paraschos**, PhD; Graduate Program Director and Professor of Journalism

**Colleen Kelly**, BS; Administrative Assistant

**Jonathan Satriale**, BS; Technology Manager

Department of Marketing Communication

**Joann Montepare**, PhD; Chair and Associate Professor of Psychology

**Thomas Vogel**, MFA; Graduate Program Director for the Global Marketing Communication and Advertising Program and Associate Professor of Marketing Communication

**Theresa Fallon**, BA; Administrative Assistant

**Georgette Petraglia**, Department Assistant

Department of Communication Studies

**Richard West**, Chair and Professor of Communication Studies

**Linda Gallant**, PhD; Graduate Program Director and Assistant Professor of Communication Studies

*as of 5/20/08*
### Frequently Telephoned Numbers*

<table>
<thead>
<tr>
<th>Department</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Alumni Relations</td>
<td>617-824-8535</td>
</tr>
<tr>
<td>Aramark—Dining Services</td>
<td>617-824-8060</td>
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<tr>
<td>Athletics Office</td>
<td>617-824-8690</td>
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<tr>
<td>Bookstore</td>
<td>617-824-8696</td>
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<td>Career Services</td>
<td>617-824-8586</td>
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<td>Cashier</td>
<td>617-824-8518</td>
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<td>Center for Diversity</td>
<td>617-824-3450</td>
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<td>Center for Health and Wellness</td>
<td>617-824-8666</td>
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<td>Center for Spiritual Life</td>
<td>617-824-8036</td>
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<td>Counseling Center</td>
<td>617-824-8595</td>
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<td>Cultural Center</td>
<td>617-824-8439</td>
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<tr>
<td>Dean of Students Office</td>
<td>617-824-8640</td>
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<tr>
<td>Department of Communication Sciences and Disorders</td>
<td>617-824-8730</td>
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<td>Department of Communication Studies</td>
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<td>Department of Journalism</td>
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<td>Department of Marketing Communication</td>
<td>617-824-8746</td>
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<td>Department of Performing Arts</td>
<td>617-824-8780</td>
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<td>Department of Visual and Media Arts</td>
<td>617-824-8800</td>
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<td>Department of Writing, Literature and Publishing</td>
<td>617-824-8750</td>
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<tr>
<td>Disability Services Coordinator</td>
<td>617-824-8415</td>
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<td>Fitness Center</td>
<td>617-824-8692</td>
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<td>Financial Assistance—Student Administrative Services</td>
<td>617-824-8655</td>
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<td>Graduate Studies</td>
<td>617-824-8612</td>
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<tr>
<td>Information Technology—Help Desk</td>
<td>617-824-8080</td>
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<tr>
<td>International Student Affairs</td>
<td>617-824-7858</td>
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<tr>
<td>Learning Assistance Center</td>
<td>617-824-7874</td>
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<tr>
<td>Library</td>
<td>617-824-8668</td>
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<tr>
<td>Mailroom</td>
<td>617-824-8594</td>
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<tr>
<td>Main Number/Switchboard</td>
<td>617-824-8500</td>
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<tr>
<td>Media Services Center</td>
<td>617-824-8676</td>
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<tr>
<td>Multicultural Student Affairs</td>
<td>617-824-8438</td>
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<tr>
<td>Off-Campus Student Services</td>
<td>617-824-7863</td>
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<tr>
<td>President’s Office</td>
<td>617-824-8525</td>
</tr>
<tr>
<td>Print and Copy Center</td>
<td>617-824-8593</td>
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<tr>
<td>Professional Studies and Special Programs</td>
<td>617-824-8615</td>
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