Undergraduate Communication Catalogue 2017–2018 and the Arts
Information in this bulletin is accurate as of July 1, 2017, 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 further information, contact:

Office of Undergraduate Admission
Emerson College
120 Boylston Street
Boston, MA 02116-4624

Telephone: 617-824-8600
Fax: 617-824-8609
Email: admission@emerson.edu
Web: emerson.edu

Emerson’s Commitment to Diversity and Inclusion

Emerson College believes diversity enriches the educational experience by providing students with the opportunity to learn from individuals who may have different backgrounds, experiences, and perspectives. Engagement with diversity in the curriculum, in our co-curricular offerings, and all other aspects of the College enhances the personal and intellectual growth of all members of our campus community. Emerson is committed to strengthening communities, including our workplace, by fostering the development of the intercultural fluencies necessary for meaningful citizenship in an increasingly complex, pluralistic society.
President’s Message

I am pleased to welcome you to Emerson College, a distinctive academic institution committed to pursuing the highest standards in teaching and research in communication and the arts and to educating men and women to excel as innovators and leaders in these fields.

The Emerson curriculum balances theory and practice, providing undergraduate and graduate students with extraordinary opportunities for academic and professional development. Students also enjoy access to the vast cultural, educational, and recreational resources of our Boston campus and of our other academic locations and programs across the country and around the world. I am certain that the time you spend here will be one of growth, change, and opportunity.

This catalogue is designed to help you realize your goals at Emerson and provide you with the information you need on our academic programs, courses, faculty, and facilities. I wish you success in all of your endeavors and look forward to sharing the Emerson experience with you.

Sincerely,

M. Lee Pelton
President
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## 2017–2018 Academic Calendar

### Fall 2017

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<td>August 26–28</td>
<td>New Undergraduate International Student move-in and Orientation</td>
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<td>New Undergraduate residence hall move-in</td>
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<td>New International Graduate Student Orientation</td>
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<td>September 3–4</td>
<td>Residence halls open for returning students</td>
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<td>September 4</td>
<td>Labor Day (no classes held)</td>
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<td>September 5</td>
<td>New Graduate Student Orientation; Last date to withdraw from the College for Fall 2017 with a full refund; a withdrawal/leave of absence form must be filed by this date with the Office of Student Success</td>
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<tr>
<td>September 6</td>
<td>First day of classes</td>
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<td>September 12</td>
<td>Last day to add a class without instructor permission for Fall 2017</td>
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<td>September 19</td>
<td>Last day to add or drop classes for Fall 2017</td>
</tr>
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<td>September 20</td>
<td>Course Withdrawal period begins</td>
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<td>October 9</td>
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<td>Midterm grades (below C only) for undergraduate students due online by noon ET</td>
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<td>November 10</td>
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<tr>
<td>November 20</td>
<td>Last day to withdraw from a Fall 2017 class. Last day to withdraw from the College for Fall 2017; must file the appropriate paperwork by 5:00 pm ET</td>
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<td>November 21</td>
<td>Classes end at 9:45 pm ET for Thanksgiving break</td>
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<td>November 22</td>
<td>Residence halls close at noon ET</td>
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<td>November 22–24</td>
<td>Thanksgiving vacation (no classes held)</td>
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<td>November 27</td>
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<td>December 20</td>
<td>Residence halls close at noon ET</td>
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<td>December 21</td>
<td>Fall 2017 grades due online by noon ET</td>
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<td>January 2018 Intersession</td>
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<td>January 7–12</td>
<td>LA residency for MFA in Writing for Film and Television</td>
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<td>January 11</td>
<td>New Undergraduate residence hall move-in; new Graduate Orientation begins</td>
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<td>January 11–15</td>
<td>New Undergraduate Orientation</td>
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<tr>
<td>January 12</td>
<td>Last date to withdraw from the College for Spring 2018 with a full refund; a withdrawal/leave of absence form must be filed by this date with the College</td>
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<td>January 13</td>
<td>Residence halls open for students who did not live in Boston on-campus housing during the fall at noon ET</td>
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<td>Residence halls open for returning students who lived in Boston on-campus housing during the fall</td>
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<td>Martin Luther King Jr. Day observed (no classes held)</td>
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<td>Classes begin at 8:00 am</td>
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<td>January 22</td>
<td>Last day to add a class without instructor permission</td>
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<td>January 29</td>
<td>Last day to add or drop classes for Spring 2018</td>
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<td>January 30</td>
<td>Course withdrawal period begins</td>
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<td>Presidents’ Day observed (no classes held)</td>
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<td>February 20</td>
<td>(Tuesday) Monday class schedule observed</td>
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<td>March 11</td>
<td>Residence halls open at noon ET</td>
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<td>March 12</td>
<td>Classes resume at 8:00 am; Fall 2018 registration advising for all currently enrolled students begins; Summer 2018 registration begins online</td>
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<td>March 13</td>
<td>First Seven-Week Session ends</td>
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<td>March 14</td>
<td>Second Seven-Week Session begins</td>
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<tr>
<td>March 21</td>
<td>Midterm grades (below C only) for undergraduate students due online by noon ET</td>
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<tr>
<td>March 26</td>
<td>Fall 2018 registration for all currently enrolled students begins</td>
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<td>March 31</td>
<td>(Saturday) Official makeup day**</td>
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<td>April 16</td>
<td>Patriot’s Day observed (no classes held)</td>
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<td>April 17</td>
<td>Last day to withdraw from a course with a WP/WF for Spring 2018; must submit appropriate paperwork to the Registrar’s Office by 5:00 pm.</td>
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<td>April 18</td>
<td>(Wednesday) Monday class schedule observed</td>
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<td>April 25</td>
<td>Last day for Summer 2018 graduating students to register for summer classes in order to be reviewed to participate in the 2018 Commencement ceremony</td>
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<td>Final week of classes/exams</td>
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<th>Event</th>
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<td>May 3</td>
<td>Residence halls close at 2:00 pm ET for students not participating in Commencement</td>
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<tr>
<td>May 7</td>
<td>Final Grades Due Online at noon ET; Last day Incomplete grades from Fall 2017 can be changed; incomplete grades not changed become I/F (incomplete failing)</td>
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<tr>
<td>May 13</td>
<td>Commencement</td>
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<tr>
<td>May 14</td>
<td>Residence halls close at noon ET for students participating in Commencement</td>
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### Summer 2018

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<td>May 21</td>
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<tr>
<td>May 28</td>
<td>Memorial Day observed (no classes held)</td>
</tr>
<tr>
<td>June 15</td>
<td>Last day to withdraw from a course with a WP/WF for Summer Session 1 courses; must submit completed withdrawal form to the Registrar’s Office by 5:00 pm ET</td>
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<td>June 30</td>
<td>Last day of Summer Session 1 courses</td>
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<td>Summer Session 2 students Residence Hall move-in</td>
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<td>July 4</td>
<td>Independence Day observed (no classes held)</td>
</tr>
<tr>
<td>July 6</td>
<td>Summer Session 1 grades due online by noon ET</td>
</tr>
<tr>
<td>August 3</td>
<td>Last day to withdraw from a course with a WP/WF for Full Summer and Summer Session 2 courses; must submit completed withdrawal form to the Registrar’s Office by 5:00 pm ET</td>
</tr>
<tr>
<td>August 14</td>
<td>Last day of Full Summer and Summer Session 2 courses</td>
</tr>
<tr>
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<td>Summer Session 2 students Residence Hall move-out</td>
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<tr>
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To view the full 2017–2018 Academic Calendar online, please visit [emerson.edu/academic-calendar](http://emerson.edu/academic-calendar).

** Additional Saturdays may be used for makeup days at the College’s discretion. To make a classroom reservation for an individual class on a makeup day, please go to [events.emerson.edu](http://events.emerson.edu) or email registrar@emerson.edu. If the College closes due to inclement weather, the College may use a Saturday to make up the day and will notify the Emerson community in that event.

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 absence without prejudice.
History of the College

Founded in 1880 by Charles Wesley Emerson, noted preacher, orator, and teacher, Emerson College has grown into a comprehensive college enrolling nearly 4,000 undergraduate and graduate students from 48 states and several dozen countries. The original concentration on oratory has evolved into specialization in the fields of communication studies; marketing communication; communication sciences and disorders; journalism; performing arts; visual and media arts; and writing, literature and publishing.

Since Emerson's founding, the elements of human communication—the spoken word, the written word, the gesture—have changed in both form and substance, and the media through which they flow have changed and multiplied. Radio, motion pictures, television, and the sciences of speech pathology and audiology have all evolved during the past century.

Throughout its history, Emerson College has shown the capacity to respond to and meet the needs of education in communication and the arts. Emerson was the first college in New England to establish an educational FM radio station (WERS in 1949), one of the first colleges in the nation to establish a program in children's theater (1919), and one of the first colleges in the nation to offer undergraduate programs in broadcasting (1937). Among its other pioneering achievements, Emerson offered professional-level training in speech pathology and audiology (1935); established a closed circuit television broadcast facility, WERS-TV (1955); and created a Bachelor of Fine Arts in film (1972).

Today, Emerson continues this tradition of innovation in communication and the arts. For example, in 1980, the College initiated a comprehensive graduate-level program in professional writing and publishing—the first such program in the nation specifically designed to meet the expressed needs of the publishing industry. The College is organized into two schools and an institute: a School of the Arts, a School of Communication, and an Institute for Liberal Arts and Interdisciplinary Studies.
Concurrent with programmatic evolutions and academic reorganizations, Emerson has continued to upgrade the technology and the facilities necessary to support the curriculum. Emerson’s radio and television stations both offer webcasts in addition to traditional broadcasts, and the state-of-the-art Tufte Performance and Production Center opened in Fall 2003. Since then, Emerson has opened two new residence halls and a campus center. In Spring 2010, the College opened the multi-use Paramount Center, which includes a 596-seat live performance theater, performance development facilities, the Bright Family Screening Room, and a residence hall.

In March 2014, Emerson College Los Angeles celebrated the opening of its new facility in Hollywood. Designed by award-winning architect Thom Mayne, the sustainable 10-story structure can house up to 217 students and includes wired classrooms, an open-air screening and live-performance space, a Dolby Surround 7.1 audio post-production suite, a 4K screening room, computer labs, mixing suites, and a planned green screen motion capture stage.

In Summer 2017, the College opened a new Dining Center and a new residence hall. At more than 18,000 square feet, the multipurpose Dining Center has seating for 530 and provides much needed social spaces for the urban campus, including a performance stage area and a meeting space for faculty and staff. The new 18-story residence hall at 2 Boylston Place houses 375 students.

Emerson’s expansion into Boston’s cultural district has brought it within a few city blocks of the site where the College was first located in 1880. This return to the College’s roots has been accompanied by a renewal of its commitment to foster innovation and excellence in communication and the arts. Emerson College is fully accredited by the New England Association of Schools and College, Inc. and is a member of the Council of Graduate Schools.

Honorary Degrees and Awards

Emerson College awards the following honorary degrees: Doctor of Laws, Doctor of Humane Letters, Doctor of Literature, and Master of Arts. In addition to honorary degrees awarded through the College, the Musical Theatre Society confers the annual Leonidas A. Nickle Award of Distinction to an individual or individuals who have distinguished themselves as a role model in the field of American musical theater.

Phi Alpha Tau, the oldest communication arts honorary fraternity in the country, presents the Joseph E. Connor Award to any individual or individuals who have distinguished themselves in the field of communication.

The following is a partial list of recent recipients of honorary degrees and awards through the College.

Honorary Degree Recipients

Alan Alda
Debbie Allen
Edmund N. Ansin
Joseph R. Biden
Cheri Blauwet
Ian Bowles
Kevin Bright
Tom Brokaw
Carol Burnett
Michael E. Capuano
Christopher B. Cerf
Clifford Christians
Janet Langhart Cohen
Bernard Cornwell
Ted Cutler
Rita Dove
Jean Picker Firstenberg
Miloš Forman
Tom Freston
Fred Friendly
Danielle Legros Georges
David Gergen
Rebecca Newberger Goldstein
Juan Gonzalez
David Gregory
Henry Hampton
Anne Hawley
Doug A. Herzog
Anita Hill
Leo J. Hindery Jr.
Gwen Ifill
Shoo Iwasaki
Gish Jen
James Earl Jones
John Kerry
Stanley Kunitz
Tony Kushner
Richard LaGravenese
Eugene M. Lang
Sherry Lansing
Norman Lear
Denis Leary
Dennis Lehane
John Lewis
Jacqueline Liebergott
Thomas Lux
David McCullough
Peter G. Meade
Mayor Thomas Menino
Melvin B. Miller
Sue Miller
Patricia Edenfield Mitchell
Walter Mosley
Max Mutchnick
Rod Parker
Thomas Payzant
Dith Prahn
Hal Prince
Claudia Rankine
Fernando M. Reimers
Robin Roberts
Walter V. Robinson
Mark Samels
Isabel Sanford
Andrew Sarris
Gerald Schoenfeld
Alice Sebold
Terry S. Semel
Rod Serling
Robert F.X. Sillerman
Robert A. Silverman
Lesley Stahl
Robert Steele
Evan Thomas
Donald Thurston
Natasha Trethewey
Kathleen Turner
Liv Ullmann
Blair Underwood
John Updike
Charles V. Willie
Henry Winkler
Janet Yuen-Mei Wu
Marilyn Zacharis
Leonidas A. Nickole
Award of Distinction
(presented by the Musical Theatre Society)

Beatrice Arthur
Christine Baranski
Ann Baxter
Michael Bennett
Jerry Bock
Ray Bolger
Carol Channing
Martin Charnin
Victoria Clark
Betty Comden
Barbara Cook
Ken Davenport
Fred Ebb
Scott Ellis
William Finn
Peter Gennaro
Jack Gilford
Adolph Green
Adam Guettel
Sheldon Harnick
Shirley Jones
John Kander
Michael John LaChiusa
James Lapine
Carol Lawrence
Lorten Lenya
Norn Lewis
Patti LuPone
Joe Masteroff
Donna McKechnie
David Merrick

Brian Stokes Mitchell
Jerry Mitchell
Robert Morse
Donna Murphy
Leonidas A. Nickole
Janis Paige
Bernadette Peters
Harold Prince
Ann Reinking
Stephen Schwartz
Sherri Rene Scott
Stephen Sondheim
Susan Stroman
Charles Strouse
Julie Taymor
Ben Vereen

Phi Alpha Tau
Joseph E. Connor Award

Yul Brynner
Walter Cronkite
Hugh Downs
Arthur Fiedler
Robert Frost
David Hartman
Elia Kazan
Thomas Leahy
Dennis Lehane
Keith Lockhart
Jack Lemmon
Chris B. Montan
Edward R. Murrow
Carl Reiner
Robert Sarnoff
John Williams
Undergraduate Programs

Schools and Departments, Majors, Concentrations, and Minors

School of the Arts

School of the Arts
Comedic Arts; BFA

Department of Performing Arts
• Acting; BFA
• Theatre Design/Technology; BFA
• Musical Theatre Performance; BFA
• Stage and Production Management; BFA
• Stage and Screen Design Technology; BFA
• Theatre Education and Performance; BFA
• Theatre Education; BFA
• Theatre Studies and Performance; BFA
• Theatre; BFA

Department of Visual and Media Arts
• Media Arts Production Track; BA, BFA
• Media Studies Track; BA

Department of Writing, Literature and Publishing
• Creative Writing; BFA
• Writing, Literature and Publishing; BA
• Concentration in Literature
• Concentration in Publishing

Minors Offered by the School of the Arts
• Art History
• Comedy Writing and Performance
• Dance
• Fiction
• Literature
• Music History and Culture
• Nonfiction Narrative
• Photography
• Poetry
• Publishing
• Writing

School of Communication

Department of Communication Sciences and Disorders
Communication Disorders; BS

Department of Communication Studies
• Communication Studies; BS
• Political Communication: Leadership, Politics and Social Advocacy; BS
• Sports Communication; BS

Department of Journalism
Journalism; BS

Department of Marketing Communication
• Business of Creative Enterprises; BA
• Marketing Communications; BS
Minors Offered by the School of Communication

- Business Studies for Communication and the Arts
- Entrepreneurial Studies
- Health Communication
- Hearing and Deafness
- Individually Designed Minor
- Journalism
- Leadership and Management
- Marketing Communications
- Nonprofit Communication
- Political Communication
- Public Relations
- Radio
- Sports Communication

Institute for Liberal Arts and Interdisciplinary Studies

- Individually Designed Interdisciplinary Majors
- Honors Program

Minors Offered by the Institute

- African American and Africana Studies
- Digital Media and Culture
- Economics
- Environmental Studies
- Global and Post-Colonial Studies
- History
- Latin American and Latinx Studies
- Peace and Social Justice
- Philosophy
- Political Science
- Psychology
- Science
- Sociology and Anthropology
- Women’s, Gender, and Sexuality Studies
Emerson College welcomes applications from students whose interests and abilities are compatible with a major in communication and the arts and who are well prepared to meet the challenges of a strong liberal arts curriculum. Selection is based upon academic promise as indicated by secondary-school performance, academic recommendations, writing competency, and standardized test results, as well as personal qualities as demonstrated by extracurricular activities, community involvement, and leadership.

Emerson accepts the Common Application (commonapp.org) and Emerson Application (emerson.edu/ugapply). Students interested in applying should contact the Office of Undergraduate Admission or visit emerson.edu/admission to review application criteria and obtain information about visiting, application deadlines, and financial assistance.

Emerson College
Office of Undergraduate Admission
120 Boylston Street
Boston, MA 02116-4624
Telephone: 617-824-8600
Fax: 617-824-8609
Email: admission@emerson.edu
Web: emerson.edu/admission

Please note: Admission policies and procedures are subject to change at the discretion of the College. Please refer to the website or contact the Office of Undergraduate Admission for the most up-to-date information.

Visiting Emerson

We invite prospective students and their families to visit Boston and see Emerson's campus and facilities firsthand. Please call us at 617-824-8600 or go to emerson.edu/visit to learn about available tour and open house dates.
Campus Tours and Information Sessions

Student-guided tours are conducted on weekdays and some Saturdays during the academic year (weekdays only during the summer). Optional information sessions follow a similar schedule and are led by an admission counselor. The schedule of available tour dates and times can be found at emerson.edu/visit.

Interviews

The Office of Undergraduate Admission does not conduct personal interviews; however, if you would like to meet with an admission counselor in an informal, non-evaluative setting, you are welcome to stop by the Admission Visitor Center anytime during business hours, Monday through Friday.

First-Year Admission

Emerson welcomes applications from students with strong academic and personal qualities. The academic preparation for successful candidates should include four years of English and three years each of mathematics, science, social science, and three years of a single foreign language. The admission committee is interested in how students have challenged themselves academically, balancing hard work with extracurricular activities.

Candidates for first-year admission must submit the following materials by the appropriate application deadline:

- The Common Application or Emerson Application and application fee ($65)
- Secondary School Report (with school counselor evaluation)
- Official secondary school transcript indicating the date, or anticipated date of graduation, or documentation of a high school equivalency examination (GED). Note: An official final transcript with date of graduation is required prior to matriculation. Home-schooled students are required to verify secondary school completion by submitting an official credential issued by a school district, state agency, or a GED.
- One Teacher Evaluation from a teacher of an academic subject, i.e., English, mathematics, social science, science, or foreign language
- Official SAT or ACT test results

Please Note: The optional Midyear Report (with first marking period grades) is recommended but may be required, as requested, to complete the application review process.

Important Notes

- Performing Arts program applicants may only apply for September admission and must complete the required major-specific Artistic Review found online at emerson.edu/PAartisticreview. Please see the Performing Arts Requirements for Admission section.
- Applicants to the Media Arts Production major within Emerson’s Visual and Media Arts Department are encouraged to submit a creative sample as a part of their application. Please refer to emerson.edu/undergraduate-admission/apply for guidelines regarding media size parameters and acceptable file formats.
- Applicants to the BFA Comedic Arts major within Emerson’s School of the Arts are required to submit a creative sample as a part of their application. Creative samples can be submitted via emerson.edu/admission/portal. Please refer to emerson.edu/admission/portal for guidelines regarding media size parameters and acceptable file formats.
Optional Application Materials

Candidates for programs offered by the Department of Journalism and the Department of Writing, Literature and Publishing may submit a graded writing sample, independent writing, or newspaper article in addition to the required admission essay.

Transfer Credit for First-Year Students

Students for whom Emerson College is their first college may transfer in a maximum of 32 credits. This maximum includes transfer courses and exam-based credits (e.g. AP, IB, CLEP) combined. Transfer credit is granted for comparable coursework from accredited two- and four-year institutions that was completed in the last 10 years and received a grade of C or better.

Early Action

Students for whom Emerson is a first choice are invited to apply for Early Action. Early Action is non-binding, and students who complete an application by the Early Action deadline of November 1 will be sent notification by mid-December. Students admitted through Early Action are encouraged to submit an enrollment deposit as soon as possible, but are not required to do so until May 1.

Regular Admission

First-year candidates for September admission must submit their applications and all supporting credentials by January 15 (notification by April 1). First-year candidates for January admission must submit their applications and all supporting credentials by November 1 (notification by December 15). Students who complete their application after the deadline will be considered on a case-by-case basis.

International Admission

Emerson welcomes applications from international students and U.S. citizens living outside of the country. Candidates should present their school records along with their results from standardized tests or national examinations. International students applying for first-year admission must submit the Common Application or Emerson Application, application fee (US$65), and supporting credentials (described above) by the appropriate deadline for September or January admission.

In addition, international applicants must submit the following materials:

- The International Supplement to the Secondary School Report
- All official secondary school records, certificates, and national examinations (which, if not in English, must be accompanied by an English translation)
- SAT or ACT test results (if four or more years of education were completed in English)
- Official results of the Test of English as a Foreign Language (TOEFL), Cambridge English: Advanced (CAE), or International English Language Testing System (IELTS), if English is not their primary language. (Note: A minimum IELTS score of 7, Internet-based TOEFL score of 80 [213 on the computer-based or 555 on the paper-based test], or standardized score of 67 or grade C or above on the CAE is required.)
- Certification of Finances demonstrating the necessary funds available to meet financial obligations (see International Application Supplement)

In order to enter the United States to study, international students who are not citizens or permanent residents of the United States need F-1 Student Visas. To obtain the visa, students must present a valid Certificate of Eligibility (Form I-20) to a U.S. Embassy or Consulate. The I-20 is issued by Emerson College only to international students who
are offered admission, have paid their enrollment deposit, and have submitted satisfactory evidence of financial support (Certification of Finances).

Transfer Admission

Emerson welcomes applications for transfer admission from students with prior coursework at two- and four-year institutions. Admission is competitive and based on academic performance, personal goals, extracurricular or community activities, and/or employment experience. Successful transfer students typically must have maintained a 3.0 grade point average in previous college work. However, individual circumstances as described in a candidate’s application will be considered. Emerson requires transfer students to complete one full year, a minimum of 20 credits in their major, and the final semester at the College.

Candidates for transfer admission must submit the following materials by the appropriate deadline for September or January admission:

- The Common Application or Emerson Application for Transfer Students and application fee ($65)
- Official transcripts from all colleges/universities attended as well as an official final secondary school transcript indicating the date of graduation (or GED)
- One Instructor Evaluation from a college teacher who has taught them in an academic subject (additional recommendations may be sent from other professors or supervisors at their place of work/internship
- Official SAT or ACT test results (not required of candidates having the equivalent of at least one full-time years of college [24+ transferable credits], or who have been away from high school three or more years)

Additional Instructions

- Candidates who have been out of school for one year or more must submit a work résumé.
- Performing Arts program applicants may only apply for September admission and must complete the required major-specific Artistic Review found online at emerson.edu/PAartisticreview. Please see the Performing Arts Requirements for Admission section.
- Applicants to the Media Arts Production major within Emerson’s Visual and Media Arts Department are encouraged to submit a creative sample as a part of their application. Creative samples can be submitted via emerson.edu/admission/portal and can include a film or video submission of up to five minutes in length, a 5–10 page script or screenplay, an audio or sound clip, or digital photography. Please refer to emerson.edu/undergraduate-admission/apply for guidelines regarding media size parameters and acceptable file formats.

International students applying for transfer admission are required to submit the International Supplement to the Secondary School Report as well as additional documentation, such as a TOEFL score, IELTS score, CAE score, Certification of Finances, or English translation of academic credentials. Please refer to the International Admission section.

Optional Application Materials

Candidates for programs offered by the Department of Journalism and Department of Writing, Literature and Publishing may submit a graded writing sample, independent writing, or newspaper article in addition to the required admission essay.

Transfer Application Deadlines

The deadline for September admission is March 15 (notification by May 15). The deadline for January admission is November 1 (notification by December 15). Transfer applications completed after the deadlines will be reviewed on a rolling space-available basis. Transfer applications to the Department of Performing Arts must be submitted in time to complete the required major-specific Artistic
Review according to the published schedule found online at emerson.edu/PAartisticreview.

Transfer Credit for Transfer Students

Transfer credit is granted for comparable coursework from accredited two- and four-year institutions that was completed in the last 10 years and received a grade of C or better. A maximum of 80 pre-matriculation credits (no more than 64 credits from a junior or community college) may be transferred to Emerson. Shortly following an admission offer, students will be able to view a transfer credit evaluation online, which indicates the number of transferable credits, class standing, and the degree requirements satisfied as of the admission date. This online evaluation will be updated as final grades, additional transcripts, and departmental equivalencies are received. The Registrar’s Office may require additional information to evaluate specific transfer credit, such as course descriptions, syllabi, or proof that a nonstandard grade is equivalent to a C or better.

Performing Arts Requirements for Admission

Performing Arts program applicants may only apply for September admission.

All Performing Arts program applicants must complete an Artistic Review specific to their major. Prospective students may preview their Artistic Review online at emerson.edu/PAartisticreview, but to access and complete it using our Application Portal (emerson.edu/admission/portal) they will need an Emerson ID, which will be emailed by Undergraduate Admission within three to four days of their application being received. Although transcripts, recommendations, and test scores are a required part of the application due at the application deadline, they are not required to prompt the emailing of an Emerson ID.

Audition. Auditions are required of applicants to any performance program in the Department of Performing Arts (BFA Musical Theatre, BFA Theatre and Performance, BFA Theatre Education and Performance). Auditions are held in Boston and in New York, Chicago, and Los Angeles as a part of the National Unified Auditions (unifiedauditions.com). All auditions are scheduled online through the Application Portal. Please refer to emerson.edu/PAartisticreview to preview the audition requirements and the complete audition schedule.

Interview and Portfolio. Students interested in the BFA programs in Stage and Production Management or Theatre Design/Technology must prepare a portfolio of their work and interview with a faculty member. All interviews are scheduled online through the Application Portal. Please refer to emerson.edu/PAartisticreview for the interview and portfolio requirements and the complete interview schedule.

Essay. Students applying for the BFA programs in Theatre Education or Theatre must complete the major-specific essay in the Application Portal. This additional essay is not required of applicants to the BFA programs in Theatre Education and Performance and Theatre and Performance.

Résumé. All applicants for Department of Performing Arts programs are required to upload a brief résumé of theatrical work in the Performing Arts Artistic Review section of the Application Portal. Résumé guidelines differ by program; please refer to emerson.edu/PAartisticreview for specific instructions.

Please note: Artistic Review policies and procedures are subject to change at the discretion of the College. Please refer to emerson.edu/PAartisticreview for the most up-to-date information.
Admission to the Honors Program

The Emerson College Honors Program is a four-year interdisciplinary approach to education. It offers individual mentoring and advising, special lectures, collaborative research projects, and faculty-directed independent study. Admission is very selective and limited to first-year candidates applying for September admission. More information about the program and application process is available online at emerson.edu/honors-program.

Admission Fees

Students should expect to incur the following costs during the admission and matriculation process:

- A $65 nonrefundable application fee
- A $500 nonrefundable enrollment deposit to confirm acceptance of admission to the College (applied toward first-semester charges)

Advanced Standing

A maximum of one year or 32 credits of advanced standing may be awarded through certain college-level examinations (or combination of examinations). For first-year students entering in Fall 2017 or later, credits awarded for college-level examinations and other transfer coursework combined may not exceed 32 credits.

Students may not receive credit twice for different exams taken in the same subject, e.g., AP and IB in mathematics. Official evaluations of advanced standing credit are made after students receive an admission offer, and only when official examination results are submitted for credit consideration. Examples of examinations for advanced standing include:

Advanced Placement Program (AP)

AP test scores of 4 or 5 will receive 4 credits (one full course) in the area of the exam.

British General Certificate of Education, Advanced Level

Course credit will be awarded for grades A, B, or C with the exception of the English exam, which requires a score of A or B for credit. The amount of credit will be determined on a case-by-case basis.

International Baccalaureate

Credit is awarded for higher-level examinations with scores of 4, 5, 6, or 7, with the exception of Language A/English, for which a score of 6 or 7 is required. Credit is granted for standard-level exams with a score of 7.

College Level Examination Program (CLEP)

Official CLEP examination scores of 50 or better may receive 4 credits per exam, with the exception of the second foreign language level, which requires a higher score.

Emerson recognizes the academic value of other national educational systems and may consider certain examination results, certificates, and coursework for advanced standing credit, such as the Abitur, Swiss Maturite, European Baccalaureate, and Canadian CEGEP 13th year.

Deferred Admission

Students who wish to postpone (defer) their enrollment must submit a request in writing to the Office of Undergraduate Admission and pay a nonrefundable $500 enrollment deposit (which will be applied toward the first-semester charges). Students who undertake academic work in the interim may be required to reapply or reactivate.
their application by submitting official transcripts for review. Performing Arts, Comedic Arts, and Business of Creative Enterprises majors may not defer admission to a spring enrollment term.

Readmission from a Leave of Absence

Students may take a leave of absence from the College for a period of up to two years. During this two-year period, students are eligible for readmission to the College through the Academic Advising Center. Readmission to a Performing Arts BFA program is contingent upon course sequencing and space within the program. Students planning to return to the College must contact the Academic Advising Center (617-824-7876) by the established deadline for the semester under consideration and return a Request for Readmission Form. There is no guarantee of readmission and formal approval for readmission is required. If granted readmission, students will fall under the same academic and social standing as when they left. Once readmitted, students will be contacted by a staff member from the Academic Advising Center in order to register for classes.

Students who wish to return to the College more than two years after their last semester of enrollment must submit a new application to the Office of Undergraduate Admission and be subject to current admission standards. Credit for Emerson work previously completed is subject to course approval, and the student would follow the catalogue in effect for the term in which he or she is readmitted.

Change of Major

Students select a major at the time they apply for admission to Emerson College by designating their preference on their application for admission. Students who were undecided about their major at the time they applied for admission are encouraged to declare a major at any time before entering their junior year at Emerson (that is, before earning more than 64 credits toward graduation). Students who want to change their declared major must complete a Change of Major Form, which is available at the Academic Advising Center. All major changes require the permission of the department chair of the desired major.

- Admitted students must remain in the major to which they were admitted for at least their first semester at Emerson.
- Admission to majors within the Visual and Media Arts Department is highly competitive. Students may not change their major into this program before enrolling in the College. Once enrolled, the details regarding the application process and deadlines are available from the Academic Advising Center at advising@emerson.edu or 617-824-7876. Please also reference the Visual and Media Arts Department portion of this catalogue.
- The Department of Performing Arts prohibits the internal transfer of students into any of its programs.

Students with Disabilities

Emerson College is committed to providing access to its academic programs and social activities for all qualified students with disabilities. While upholding this commitment, we maintain the high standards of achievement that are essential to the College’s programs and services. In advancing these dual aims, we ensure that the College’s policies, practices, and procedures conform to federal and state statutes and regulations. Our philosophy is that students are independent and self determined and that students with disabilities—just like all students—have control over their lives here at Emerson and are ultimately responsible for making their own decisions.

For information and details pertaining to documentation and accommodations, contact the director of Student Accessibility Services at 617-824-8592 or sas@emerson.edu, or visit emerson.edu/student-accessibility-services for details.
Emerson provides a broad range of student development programs and services to complement the academic programs of the College. Open communication among students, faculty, and administrators is continuously cultivated and students are urged to seek support and guidance from all members of the College community.

Students are encouraged to become involved immediately in the wide variety of personal and professional learning experiences available through the College’s many co-curricular and extracurricular programs. In addition to on-campus opportunities, many students work and intern off campus in production companies, advertising firms, social service organizations, local and state government, and broadcasting stations. Many Emerson graduates find a place on the career ladder as a result of these opportunities.

Social life at the College invariably includes participation in the numerous co-curricular and extracurricular student organizations on campus and the many activities available in greater Boston, including symphony orchestras, professional theaters, museums, ballets, parks, historical landmarks, and professional sports teams. Emerson is within walking distance of shopping, entertainment, restaurants, and many cultural events. Buses and rail lines provide easy access to travel in and around Boston. Winter sports areas are only a couple of hours away, and summer beaches are even closer.

Student Life Resources

The Office of the Vice President and Dean of Campus Life oversees the Division of Student Affairs, which is responsible for assisting students with all aspects of adjustment to college life, and is committed to fostering a campus climate that encourages individual development, community responsibility, and an appreciation for diversity.

The Student Affairs staff is involved in the development and implementation of many activities and services, including New Student Orientation, student organization consultation, educational programming, and student leadership training. Support services are available to assist students with problems or unanticipated crises, to plan activities, and to listen to student suggestions and feedback. Individual counseling is also available to help students with academic, career, and personal concerns.
The work of the Division of Student Affairs is guided by the belief that intellectual and personal development are inseparable, and that a healthy campus community is essential to the growth of the whole student. Student Affairs advances Emerson College’s mission by providing a wide range of purposeful out-of-classroom experiences and services that encourage student learning and foster a sense of community. Students are challenged to think critically and support community standards within an environment in which the principles of freedom of expression, civility, diversity, fairness, and caring are valued and affirmed. The Office of the Vice President and Dean of Campus Life is located in the Walker Building, 120 Boylston Street, 4th Floor.

Community Standards and Student Conduct

All Emerson College students have certain rights and responsibilities by virtue of their status in, and relationship to, the wider society of which Emerson is a part. In addition, there are particular rights and responsibilities that are derived from membership in the Emerson College community. These rights and responsibilities, as well as the College’s Community Standards, appear in significant detail in the Student Handbook and on the web at emerson.edu/code-community-standards.

The College’s Community Standards apply to any person admitted to, registered in, enrolled in, or attending any course or program at Emerson College, whether on a part-time or full-time basis. Students found responsible for violations of the College’s Community Standards will be held accountable for their actions.

Alcohol and Other Drug Policy

Emerson College is determined to establish and maintain living and learning environments that are free from the negative effects of alcohol and other drug (AOD) abuse. Focusing on responsible decision-making, the College offers a variety of health and wellness programs to increase education and awareness about AODs with the goal of reducing problems associated with them.

While the College encourages responsible decision-making regarding the use of legal drugs (alcohol, pharmaceuticals, etc.), it does not condone their abuse, underage drinking, or the use of any illegal drugs. The College will identify resources and provide assistance for students who have or who develop problems with AODs.

Students are expected to observe and comply with all College regulations regarding AODs and will be held accountable for violations. Sanctions may build up to and include suspension or dismissal from on-campus housing and/or the College.

A complete copy of the Emerson College Alcohol and Other Drug Policy, including specific regulations, appear in significant detail in the Student Handbook and on the web at emerson.edu/policy.

New Student Orientation

Orientation is the time set aside before the start of each academic semester to acclimate new students to Emerson and the city of Boston. Academic possibilities are explored through meetings with advisors and peer orientation leaders, and various social and administrative activities are planned to assist students in acclimating to their new environment. During Orientation, students are introduced to many of the co-curricular and extracurricular activities that complement the College’s academic programs. New Student Orientation is coordinated by the Office of Campus Life, located at 120 Boylston Street, and can be reached at 617-824-8638. The website is emerson.edu/orientation.
Max Mutchnick Campus Center

The Max Mutchnick Campus Center serves as a community hub and is a gathering place for all students. Meeting and event spaces, lounges, and other amenities are available. The center is also used as a place to host meetings and events, study, socialize, or rest between classes. The center's services and programs are designed to bring students, faculty, and staff together in order to increase collaboration and promote a sense of community.

Housed in the center are two service desks, C-Store and a small café, lounge areas, meeting and conference rooms, the Multipurpose Room, the Reflection Room, the Cultural Center, Student Government Association, student organization offices and mailboxes, piano rooms, and the offices of Spiritual Life and Student Success. The Campus Center is located at 150 Boylston Street and can be reached at 617-824-8680. For more information on the services offered, please visit the website at emerson.edu/campus-center.

Career Services

In addition to the outstanding preparation students receive in the classroom and through participation in co-curricular activities, Career Services provides the programs, resources, and services students need to reach their professional goals. Career Services advisors help guide students along their career paths, no matter what stage they are at. From their first day at Emerson until long after they graduate, students are encouraged to take advantage of all that Career Services has to offer.

Career Services provides: individual assistance with self-assessment, career exploration, career decision-making, internship/job searching, and more; an extensive resource library of communication- and arts-related career exploration and trade publications; a variety of career-related workshops, programs, and events; networking and mentoring opportunities with alumni and other industry professionals; assistance with internship and job search preparation, résumé and cover letter preparation, interview preparation, and mock interviews; online job and internship listings; and internship fairs.

For more information, visit emerson.edu/career-services or stop by the office on the sixth floor of 216 Tremont Street.

Counseling and Psychological Services

Emerson Counseling and Psychological Services (ECAPS) is available for Emerson students to discuss personal concerns, family problems, personal stress, and other psychological concerns. ECAPS serves as a resource to assist students in developing their potential and removing obstacles that interfere with their success. To achieve this goal, a variety of services are provided. ECAPS provides the following services:

- short-term counseling and psychotherapy
- support and therapy groups
- Urgent Care hours: Monday–Friday, 2:00–3:30 pm
- crisis intervention
- psychiatric consultation for students in therapy at ECAPS
- referrals to outside agencies, private psychotherapists, and psychiatrists for students who would benefit from more frequent or longer-term therapy.
- After-hours crisis line: Students can call 617-824-8595 and select to talk to a live therapist when ECAPS is closed evenings and weekends.

ECAPS's clinical services are confidential. The staff considers issues of student privacy to be of utmost importance. No information is given to
anyone, inside or outside of the College, without
the student's knowledge and consent within the
guidelines of professional ethics or as required by
law.

Students are seen by appointment, 9:00 am to
5:00 pm, Monday through Friday. Appointments
may be made by calling 617-824-8595 or by
coming to ECAPS during office hours. The office is
located at 216 Tremont Street on the second floor.
In case of emergency when ECAPS is closed, call
911 or Emerson Police at 617-824-8888. Visit the
website at emerson.edu/counseling-center for more
information.

Health and Wellness

The Center for Health and Wellness (CHW) strives to
meet the immediate health needs of both resident
and off-campus students. It provides general medical
care, GYN services, health counseling and education,
nutrition counseling, laboratory testing, and
referrals to other health specialists when appropriate.
Confidentiality within the guidelines of professional
ethics and legal principles is guaranteed to all
students using the CHW. The staff consists of
trained and licensed professionals including
nurse practitioners, a nutritionist, a certified health
education specialist, and a consulting physician. The
center also provides wellness education outreach
programming relevant to college-aged students.

The CHW is open for appointments Monday through
Friday during the academic year and is closed on
weekends, holidays, and college breaks. Day and
evening hours are posted on the CHW website.
Emerson College is situated in an area within two
miles of five major hospital emergency rooms.
When the center is closed, on-campus students
may seek phone consultation with the consulting
physician practice by contacting the on-call resident
director. All students with urgent and emergency
care needs should be seen at the nearest emergency
center. EC Police can assist resident students with
transportation for urgent medical problems when
the center is closed. When possible, non-urgent
care should wait until the center reopens to avoid
unnecessary medical bills. Dental service is not
available, but a listing of local dentists and dental
schools that provide services to students is available
on the CHW website at emerson.edu/health-center.

All students are required to submit the following
medical documentation: health history,
immunization verification, and tuberculosis risk
assessment. Students will be required to submit this
information via a secure online student health portal
(OSH). Information regarding health matriculation
requirements and access to the online student
health portal can be found on the accepted student
webpage: emerson.edu/admission/undergraduate-
admission/accepted-students/accepted-freshmen/
fell-timeline. The Commonwealth of Massachusetts
also mandates the following immunizations be
completed prior to college entrance: measles,
mumps, rubella (two doses each or two MMR's);
Tdap, the combined tetanus/pertussis vaccine within
the last 10 years; hepatitis B (three doses); Varicella
(chickenpox) vaccine (two doses); meningococcal
vaccine; one dose of the polysaccharide vaccine
(MPSV4) within the last 5 years, or one dose of the
conjugate vaccine (MCV4) at any time in the past,
or completion of the MDPH waiver, indicating that
students have received information on the risk of
meningococcal infection and have chosen not to be
immunized. Information from the Massachusetts
Department of Public Health regarding the risk
of meningitis including the vaccine verification/
waiver form is available on the OSH. Meningococcal
B vaccine is not required but is recommended.
Students unable to receive the meningitis vaccine
prior to arrival on campus should complete and
upload the waiver and contact the CHW to order and
receive the vaccine at the center for an additional fee. **Specific dosing schedules/intervals for each immunization or documentation of immunity requirements to meet compliance are listed on the Immunization Verification form, which can be downloaded from the OSH. The verification form must be signed or stamped by a health clinician and uploaded through the portal. Students who do not meet the state and College pre-matriculation health/immunization requirements will not be allowed to reside on campus or attend classes.

The CHW is located at 216 Tremont Street and can be reached by phone at 617-824-8666 or by email at healthservices@emerson.edu; the website is emerson.edu/health-center.

**Health Insurance**

Massachusetts law requires all students enrolled in a college at least ¾ time to be covered by a qualifying health insurance plan. The plan must meet established minimum benefit guidelines as defined by state law.

Coverage under a health benefit plan is comparable if:

1. The health benefit plan provides to the student throughout the school year reasonably comprehensive coverage of health services, including preventive and primary care, emergency services, surgical services, hospitalization benefits, ambulatory patient services (including laboratory testing), and mental health services.

2. The services covered under the health benefit plan are reasonably accessible to the student in the area where the student attends school.

On an annual basis, all students enrolled at least 75% FTE (9 credits for undergraduates and 6 credits for graduate students) are automatically enrolled in the College-sponsored insurance plan unless they demonstrate that they have comparable qualifying coverage, provided by an insurance carrier based in the United States. Students with qualifying coverage can opt out by submitting an online waiver annually. The insurance benefits summary can be accessed at: universityhealthplans.com/emerson and also through the CHW website: emerson.edu/health-center. During the academic year, students enrolled solely under the College-sponsored program are required to obtain a referral from the CHW before seeking care for non-emergency medical conditions off campus.

**International Student Affairs**

International students are provided support and relevant information through the Office of International Student Affairs. The staff is available to process immigration forms; provide advice regarding I-20s, DS-2019 forms, and practical training; and discuss issues related to academics and adjustment to the United States. The director works with the Emerson International student organization and plans orientation, informational meetings, and social programs for international students. The Office of International Student Affairs is located on the 10th floor of 120 Boylston Street and can be reached at 617-824-7858; its website is found at emerson.edu/international-student-affairs.

**Optional Practical Training**

Optional practical training (OPT) is a type of work authorization benefit available to most F-1 students. OPT is available for a total of 12 months during or after completion of studies. Students may choose to do some, all, or none of the optional training before graduation, but most students choose to take their
12 months of OPT after graduation. Students are eligible to apply for post-completion OPT no earlier than 90 days prior to the last day of the graduating semester and no later than 14 days prior to the last day of the graduating semester. Students are encouraged to plan ahead and apply early to avoid any delay or problem in the application process.

**Intercultural Student Affairs**

The Office of Intercultural Student Affairs (ICSA) supports the holistic development of African, Latinx, Asian, Native American, Multiracial, New American, and LGBTQ+ students. ICSA advises many cultural organizations and supports all organizations whose missions focus on topics in close alignment with the mission of the department. Additionally, the department presents a variety of equity- and justice-focused events and discussions throughout the academic year. The Office of Intercultural Student Affairs is located in the Walker Building at 120 Boylston Street on the fourth floor. The director can be reached at 617-824-8637; visit the office’s website at emerson.edu/intercultural-student-affairs.

**Cultural Center**

The Cultural Center was established to enhance the educational, cultural, and social needs of the campus community. It hosts a variety of formal and informal events for students, faculty, and staff. The Cultural Center is open Monday through Friday, 11:00 am to 5:00 pm as a drop-in lounge for the entire community. After 5:00 pm, the space is reserved exclusively for cultural organizations’ weekly meetings. Student organizations whose mission align with the work of the Cultural Center and Intercultural Student Affairs may request to use the Cultural Center for their weekly meetings. Approval is contingent upon availability. The facility can also be reserved for special intercultural events and meetings. Reservations can be requested online via Spacebook. Approval is contingent upon availability. It is located in the Campus Center at 150 Boylston Street and can be reached at 617-824-8642. For more information, visit emerson.edu/intercultural-student-affairs/cultural-center.

**Off-Campus Student Services**

Off-campus or commuting students live at home with family members, in apartments by themselves, or with roommates. The Office of Off-Campus Student Services (OCSS) supports and serves this population by providing a variety of resources and programs. OCSS coordinates the discounted MBTA pass program, provides information relative to the apartment search and off-campus living, maintains a vacancy listings database, and assists students with roommate matching. Emerson students can access apartment listings on the web at offcampushousing.emerson.edu. Students can use this site to post and view requests for roommates, apartment searches, home furnishings, and subletting. Off-Campus Student Ambassadors, OCSS student leaders, partner with the assistant director of OCSS to provide a monthly newsletter and a series of events for socializing and support. The Office of Off-Campus Student Services is located at 120 Boylston Street and can be reached at 617-824-7863; its website is emerson.edu/off-campus-student-services.

**Residential Living: Office of Housing and Residence Life**

Emerson residence halls offer students the opportunity to live in the city of Boston and develop responsibility and independence through active participation in their living community.
Residency Requirement Policy

New first-year students entering college for the fall semester are required to live on campus for their first four semesters at Emerson College. Housing cannot be guaranteed for students after completion of the residency requirement.

New first-year students entering college in a spring semester are required to live in College housing for their first three semesters at Emerson College. Housing cannot be guaranteed for students after completion of the residency requirement through Spring 2019.

Transfer students are not required, nor guaranteed, to live in College housing. If transfer students would like to be considered for College housing, once deposited, they can place their name on the housing wait list and a space may be offered as one becomes available.

Housing for juniors and seniors is not guaranteed and may only be available IF there is space after housing students required to be in residence.

Students returning from a Leave of Absence are not guaranteed housing and may be offered on-campus housing pending availability.

Housing contracts extend through the full academic year (fall and spring semesters), and students living on campus in the fall semester are obligated to remain in on-campus housing for the spring semester. In addition, all resident students are required to purchase one of the College-sponsored meal plans.

External Programs or Approved Study Abroad Program

First-years and sophomores (students who entered Emerson College as incoming first-years and have not yet completed four semesters of college) attending an Emerson external program or approved study abroad program are required to live in on-campus housing during the semester they are attending classes on the Boston campus. First-years and sophomores participating in an external program do not need to submit a housing deposit.

For juniors and seniors participating in an Emerson external program/study abroad experience during the 2017–2018 and 2018–2019 academic years, housing will not be guaranteed during the semester they are attending classes on the Boston campus. College housing may be offered if spaces become available.

Exemptions

Exemptions to the residency requirement may be granted by the Office of Housing and Residence Life (OHRL). Students seeking an exception must submit a Request for Exemption to Residency Requirement Form along with supporting documentation.

Students are expected to pay room and board fees in full by published payment deadlines unless they have received a residency requirement exemption from OHRL. If a student’s request for exemption from the residency requirement is granted after payment is made, he or she will be issued a refund. A separate Request for Exemption to Residency Requirement Form is required for each year an exception is being sought. For consideration, the form must be received by OHRL no later than June 1 for new students scheduled to be in housing for the fall semester, and no later than December 1 for new students admitted for the spring semester.

Exemptions are typically granted when:
• The student lives at home with a parent or legal guardian. If the student changes residence, it is his or her responsibility to promptly notify the Office of Housing and Residence Life.

• The student is able to demonstrate a financial hardship that would otherwise prevent him or her from attending Emerson.

• The student has a disability that precludes living in a residence hall. Documentation of the student’s disability is required from a qualified professional who has direct knowledge of the student and his or her condition, e.g., a physician, psychiatrist, or psychologist. This documentation must meet the guidelines described in the Student Accessibility Services Office statement of policies and procedures (found on the Student Accessibility Services page at emerson.edu/student-accessibility-services).

• The student is married, in a registered domestic partnership that is recognized by the state of Massachusetts, and/or is a parent with whom one or more dependent children reside.

• The student is a transfer student who graduated from high school three or more years prior to the enrollment date at Emerson.

• The student is 21 years of age or older prior to September 1 of the academic year in question.

• The student has served in the military as verified by a discharge certificate.

Failure to settle Emerson College accounts in full, obtain required vaccinations, or abide by the Code of Conduct can result in the loss of student housing. Students who are not able to fulfill the residency requirement due to their own actions, including failure to comply with College policies, may also be dismissed from the College.

If you would like more information and/or wish to fill out an exemption request form, please visit emerson.edu/student-life/housing-dining/new-residents/residency-requirement to download a PDF version.

Our residence halls are conveniently located near all of the College’s academic and administrative buildings. The residence hall locations are:

Little Building, 80 Boylston Street, Boston (closed for renovation until 2019)
Piano Row, 150 Boylston Street, Boston
Colonial Building, 100 Boylston Street, Boston
Paramount Center, 555 Washington Street, Boston
2 Boylston Place, Boston

The Little Building (80 Boylston Street) offers housing in doubles, triples, and suites. Piano Row (150 Boylston Street) offers housing in four- and six-person suites. A café and convenience store are located in Piano Row. The Colonial Building offers students the opportunity to live in single or double rooms within suites. The campus mailroom is located in the basement of the Colonial. Students live in double rooms within four- and six-person suites in the Paramount Center. In addition to the residence hall, some of the features in the Paramount Center include a café, rehearsal and class rooms, the Jackie Liebergott Black Box Theatre, and the Bright Family Screening Room.

12 Hemenway Street is a residence hall located at 12 Hemenway Street in the Fenway neighborhood. One hundred and ten students call 12 Hemenway home in off-hallway single, double, triple, and quad
rooms. Three hundred and seventy-five students call 2 Boylston Place home in single double, and triple rooms within six- or eight-person suite-like environments that include a shared bathroom. There are also off-hallway triple rooms that include a private bathroom. Residents share three common lounges, one with a kitchen, and two centralized laundry facilities.

The College provides breakfast, lunch, and dinner in the College Dining Center for students living on and off campus. The meal plan is mandatory for all undergraduate students living in the residence halls.

All students living in the residence halls are required to sign a room and board contract for the full academic year. Students are obligated to fulfill their full-year commitment unless they graduate midyear.

Learning Communities

The Office of Housing and Residence Life provides specialized housing in learning communities (LCs). These communities offer students the opportunity to form and participate in residence hall learning groups organized around common academic and/or intellectual interests related to the College’s mission, or a specific area of growth and development. Choosing to be a part of any of the communities listed here involves a commitment to fellow students living within the cluster. They are assigned on a space-available basis. For more information about learning communities, including their locations, please visit emerson.edu/student-life/housing-dining/learning-communities.

Active Living

The Active Living Learning Community is centered on being athletically minded and living an active lifestyle. Open to all students regardless of fitness level or prior athletic background, Active Living is a community dedicated to engaging in sports, physical activities, and a movement-filled lifestyle. Whether it’s a group morning run, pickup Frisbee game, volunteering for community service projects such as the Jimmy Fund Walk/Radio Telethon, or collaborating with student groups, students living in this learning community will develop leadership skills and become more involved on campus.

Digital Culture

The Digital Culture (DC) Learning Community offers residents a new perspective on digital media. Living in this learning community provides you with an exciting opportunity to discuss and explore new technologies shaping our world.

Beginners, experts, and those in between can come together to share their ideas and insights on our increasingly digital world. DC community members will have the opportunity to utilize their skills to develop a creative project of their choice. Past projects have included: a student-run television show, a digital media blog, and a digital media showcase.

Film Immersion

The Film Immersion Learning Community is a great way to begin to network with others interested in the art of film and includes those whose interest is in writing, production, as well as post-production. Regardless of experience or skill level, all that is needed to be a part of Film Immersion is to have a desire to be a part of the filmmaking process. Students in the Film Immersion community will see guest speakers and participate in film screenings among other film-related programs. Students who choose this learning community will work together with the Writers’ Block and Performing Cultures learning communities on an exciting first project, the Cornucopia of Creativity.
Living Green

Few communities are defined by their commitment to conservation and sustainability, but that is precisely what residents will find in the Living Green Learning Community. There are so many issues at the forefront of today’s environmental debate: pollution, sustainable food production, over-population, alternative energy, and recycling are just a handful of examples. The community consists of students ranging in experience with environmental causes as well as a variety of viewpoints on the issues. Our overall goal is to create a welcoming and dynamic space for open communication and open-mindedness. Students in the Living Green Learning Community will participate in earnest and open discussions about environmentalism through an ethical, scientific, political, and sociological framework; community service; field trips; team-building; and an overall dedication to sustainable living. Some programming highlights in the past have been the Living Green Thanksgiving and the annual Lights Out program scheduled in tandem with Piano Row’s Halloween programming.

Performing Cultures

Students who have an appreciation for performing arts or are performing artists themselves find a home in the Performing Cultures Learning Community. Whether a student likes the spotlight or thrives behind the scenes, the Performing Cultures Learning Community is the place where residents learn from others on the floor and make connections with student groups on campus.

Through workshops and field trips, students will be actively engaged in and exposed to both the Emerson and Boston arts scene. They will take their newfound skills and knowledge to execute their final capstone performance. Students in this learning community work together as a production team in order to produce a completely student-driven show that they create themselves. This exciting opportunity typically provides the Performing Cultures participants with the rare occasion to gain hands-on experience in areas of directing, producing, stage management, house management, company management, box office management, marketing, choreography, music and vocal direction, props, hair and makeup, costumes, set design, sound design, and lighting design.

Wellness/Substance Free

Students living on the Wellness/Substance Free floor commit to leading a holistic, healthy lifestyle free of alcohol, nicotine, and other drugs. Open to all students, this learning community comes together to share ideas, techniques, and programs surrounding being holistically well in mind, body, and soul. Whether a well/substance-free lifestyle is new to you or something you have practiced for years, this learning community is a great place to learn, share, and experiment with wellness concepts and ideas that may not be familiar to you. These can include meditation, nutrition, breathing exercises, stress reduction, etc. Residents learn throughout the year how leading a substance-free lifestyle and making healthy and well choices can contribute to their success and contentment in college and beyond.

Writers’ Block

Members of the Writers’ Block are a close community of new and experienced writers who strive for writing excellence in coursework, workshops, and community events. Open to all students, regardless of major or experience level, this learning community comes together in an informal setting to share ideas about writing, experience the vibrant literary landscape in Boston, and practice their craft. Students in this learning community have a wide range of writing styles and interests, from slam poetry to avid zine collecting. Writers’ Block has its
own graduate assistant dedicated to coming to the Piano Row Residence Hall to facilitate workshops on a weekly basis. Writers’ Block produces a yearly literary anthology, which is created entirely by students. It also hosts writing-related events and fundraisers to showcase members’ talent. Students who choose this learning community reside in the Writers’ Block residential area (on a space-available basis) and participate in informal writing workshops in the residence hall.

Center for Spiritual Life

The Center for Spiritual Life is an inclusive, multifaith hub for religious and spiritual programming, support, and education for the Emerson community. Its services and goals include:

- Supporting the role of religion and spirituality within the context of higher education and the Emerson community;
- Offering opportunities for religious and spiritual practice, learning, dialogue, service, and holiday observance;
- Programming across departments and disciplines to foster religious literacy and connection on campus;
- Providing one-on-one spiritual counseling to help Emerson community members cope, make meaning, and thrive amid struggle and loss, spiritual exploration, and life milestones;
- Bearing witness to injustice and oppression, and modeling good stewardship of the Earth; and
- Advocating for the needs of underrepresented groups.

The center encourages people of all faiths, as well as secularists, humanists, and atheists, to take part in CSL events. Established groups include the Jewish group Hillel, the Catholic Newman Club, and the ecumenical Emerson Christian Fellowship, with groups and events also emerging around mindfulness meditation, Buddhism, interfaith dialogue, and social justice.

Reflection Room

The center’s Reflection Room offers a quiet, peaceful space for spiritual and religious practices. The room is regularly used for events such as guided meditations, praise and worship, and Bible study. Prayer rugs, ablution materials, and a Qibla sign indicating the direction of Mecca are also provided to support Muslims in prayer. Requests to reserve the Reflection Room can be made by Emerson community members.

Spiritual Life is located at 150 Boylston Street and can be reached at 617-824-8036; its website is emerson.edu/spiritual-life.

Student Engagement and Leadership

The Office of Student Engagement and Leadership supports and fosters the development of student-led co-curricular and extracurricular activities at Emerson. Emerson clubs and organizations provide students with valuable opportunities to gain practical experience in production and performance outside the classroom. Students get involved in management, leadership, and interpersonal relationships that encourage them to develop both personally and professionally.

In addition, there are various planned activities at Emerson designed to assist students in their overall development. Leadership programs such as the Student Organization Reactivation Workshops, Strengths Seminar, and the Emerson Leadership Academy give students, both new and returning, skills useful to managing both themselves and their co-curricular organizations. Other programs, such as the Social Justice Academy, give all students the tools to better understand one’s self and how to advocate and organize for community change.
Recognized Student Organizations

Organizations are categorized by Cultural; Fraternity and Sorority Life; Performance; Political, Service, and Social Advocacy; Print and Publishing; Professional Affiliated Chapters; Programming and Special Events; Spiritual and Religious; Student Governance and Council; and Visual and Media Arts. For a full listing of currently active student organizations on campus, please visit emerson.edu/student-life/activities-organizations or contact the Office of Student Engagement and Leadership.

Cultural

Amigos
Cultural Center, 150 Boylston Street; 617-824-8642

Amigos (“friends”) is Emerson’s cultural organization that is dedicated to bringing Latin culture to campus. Amigos is a multicultural group that welcomes anyone who has an interest in the variety of cultures that Amigos stands for. Through continuous programming throughout the school year, Amigos brings a variety of speakers, performers, food, and activities that embody the many Latin and Hispanic nations and cultures. Amigos also networks and collaborates with other Boston-area Latinx student-run organizations. If you are interested in getting involved, Amigos has many opportunities to get involved with throughout the year.

Asian Students for Intercultural Awareness (ASIA)
Cultural Center, 150 Boylston Street; 617-824-8642

Emerson’s Asian Students for Intercultural Awareness (ASIA) was officially recognized in Spring 1993. This organization was founded to provide awareness of the vast cultures present within the Asian community. ASIA sponsors a number of social and educational events throughout the year including conversations over Bubble Tea on topics important to Asian communities and series of events during Asian heritage month each April.

ASL Emerson
ASL Emerson is an organization that was created to learn about and promote the awareness of deafness and sign language as a form of communication. This is done through regular performances and workshops that incorporate music, poetry, dance, and the performing arts with sign language. Membership is open to all students, regardless of major or related experience.

EAGLE (Emerson Alliance for Gays, Lesbians, and Everyone)
Campus Center, 150 Boylston Street

EAGLE was established to promote visibility and acceptance of queer culture throughout the campus and community. Membership is open to any student who is interested in aiding others with a personal acceptance of the rainbow of LGBTQ+ identities. The group sponsors social, academic, and awareness functions for the community on issues relevant to queer culture.

Emerson International (EI)
International Student Affairs Office, 120 Boylston Street, 10th Floor; 617-824-7858

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 increase cultural awareness within the College community. Made up of students of diverse backgrounds and interests, EI provides social and educational programs while serving as a resource for projects identified by the International Student Affairs Office.
Emerson’s Black Organization with Natural Interests (EBONI)
Cultural Center, 150 Boylston Street; 617-824-8642

Named Organization of the Year for 2007–2008 and 2014–2015, EBONI is an organization dedicated to the political and cultural reawakening of students of African descent within the Emerson community. Students organize and sponsor Black History Month programming. They also hold meetings and events designed to increase the influence and enhance the experiences of students of African descent at Emerson.

Flawless Brown
Flawless Brown is an artistic collective focused on creating a supportive space where women of color can develop their art and gain both technical and leadership experience in their fields. Flawless Brown has five departments: Flawless Brown Stage, Flawless Pictures, Flawless Writes, Flawless Marketing, and Flawless Sisterhood. The Sisterhood of Flawless Brown creates art within a safe, nurturing, and supportive space. This allows our members to build confidence and find power through art.

Protesting Oppression With Educational Reform (POWER)
Launched in Spring 2015 and renamed in March 2016, POWER was initially created to prompt Emerson College to create and enforce cultural competency training for faculty members. The organization meets regularly with academic departments to ensure the sociopolitical issues occurring outside the classroom are acknowledged and respected within the academic environment. One goal is to work with administrators to have mandatory, culturally enlightening courses added to the curriculum of each department. POWER challenges Emerson College to recognize the impact it’s having on the future media makers of the world, and to ensure students are graduating with values and practices that align with the progressive social justice mission of the College.

Fraternity and Sorority Life

Fraternity and Sorority Life Council
The Fraternity and Sorority Life Council is the official governing body of Emerson College that recognizes all fraternity and sorority organizations. It is composed of elected delegates from all recognized fraternities and sororities. They collectively work to govern all fraternity and sorority organizations, promote fraternity and sorority life on campus, and work on projects to serve the College and the surrounding Boston community. The following organizations are currently active:

Alpha Epsilon Phi
Alpha Epsilon Phi is a national sorority founded in 1909 to promote esteem and sorority fidelity. AEPhi Beta Alpha Chapter is composed of a diverse group of women brought together by their common values of honesty, philanthropy, scholarship, leadership, tradition, pride, fun, sisterhood, and growth. As a social sorority, AEPhi organizes sister and Emerson events, as well as devotes time to local and national philanthropies. The sisters of the Beta Alpha Chapter at Emerson are especially dedicated to the fight against breast cancer, raising thousands to help the cause. As a national sorority, AEPhi works with other local chapters and participates in AEPhi’s annual National Convention. Alpha Epsilon Phi provides a lifetime bond of friendship and sisterhood.

Alpha Phi Omega
Founded in 2013, Alpha Phi Omega (APO) is a national service all-gender fraternity composed of college students gathered together in an organization based on fraternalism and founded on the principles of Leadership, Friendship, and Service and its aim is to further the freedom that is our national, educational, and intellectual heritage. Its purpose is to develop leadership, promote friendship, and provide service to humanity.
Alpha Pi Theta
Alpha Pi Theta is a local social fraternity with goals of brotherhood, love, and trust. The brothers have carried on that tradition through their spirit, enthusiasm, and dedication to the College. The brotherhood is actively concerned with the welfare of the fraternity and of the College. Theta sponsors various social events on campus.

Delta Kappa Alpha
Emerson’s chapter of DKA was created in Spring 2016 by a small collection of filmmakers passionate about creating a place on campus to foster lifelong character, collaborative and creative storytelling, ethical and productive business practices, philanthropic action, and fraternal bonds by and between students of the cinematic arts. United by a common interest of professional development in the cinematic arts and collaboration through strong moral character, the organization looks to provide a place for Emerson filmmakers to find who they are as creators, storytellers, and members of society.

Kappa Gamma Chi
A professional sorority founded at Emerson in 1902, Kappa Gamma Chi is committed to serving the College and local community by fostering the development of professional, strong, and independent women. The sisters expect and demand the highest standards for every active member. As primary organizers of Emerald Empowerment, a week dedicated to bringing awareness of abuse and assault, Kappa has cemented itself and its members as a valuable asset to the College community.

Phi Alpha Tau
Founded in 1902, Phi Alpha Tau is the nation’s oldest professional communicative arts fraternity. Originally created to foster debate, Tau has evolved with Emerson over the past 115 years to include all areas of the communicative arts. The fraternity gives the Joseph E. Connor Award and the Dr. David Brudnøy Memorial Award to outstanding leaders in the communicative arts and in Boston’s community.

Sigma Alpha Epsilon
The Massachusetts Epsilon chapter of Sigma Alpha Epsilon at Emerson College is a social-based fraternity that maintains the highest standards of a true gentleman. Through philanthropy, community service, and social outreach, the brothers of Sigma Alpha Epsilon aim to maintain the values of a fraternity that has been around for 161 years.

Sigma Pi Theta
Sigma Pi Theta has emerged as a support group for women. It is dedicated to stimulating unity, growth, support, and awareness among the women of Emerson College. It encourages the growth of the individual, the sorority, and the College community via workshops and activities held throughout the year.

Xi Gamma Nu
Xi Gamma Nu was established to cultivate academic excellence, alumnae engagement, character development, open mindedness, and inclusion among the women of Emerson College. Gamma seeks to combine both professional and social sorority standards, and having been established in a modern era, Gamma allows for new members to contribute in a meaningful way to develop traditions in our sisterhood. Based on its core value of character development, Gammas believe that leadership lies in every woman, and further, every woman deserves a space on campus to develop that skill.

Zeta Phi Eta
Zeta Phi Eta, established at Emerson College in 1908, is a national professional coed fraternity in the communication arts and sciences. Founded at Northwestern University in 1893, Zeta Phi Eta is the
oldest national group of its kind. Since that time, Zeta has bonded together individuals committed to high standards in the communication arts and sciences, while providing opportunities for sharing professional interests through worthwhile activities. The sisters and brothers of Zeta Phi Eta are strongly involved with the campus community, in addition to working with many outside organizations, such as the AIDS Action Committee and the American Cancer Society's Making Strides Against Breast Cancer Walk.

Performance

Acappellics Anonymous
Named Organization of the Year for 2013–2014 and recognized in Spring 2009, the purpose of this organization is to provide alternative performances for and foster greater musical appreciation among the Emerson community and to provide its members with an outlet for artistic expression and growth. This organization combines elements of both music and scripted performance.

Achoired Taste
Recognized in Spring 2015, the purpose of Achoired Taste is to provide individuals within the student body at Emerson College with an additional opportunity to share their passion for music and singing with their peers; to perform popular music with energy and passion to contribute to Emerson College’s creative culture and spread awareness of the College’s thriving a cappella community; and to represent Emerson College by participating in outreach events with a cappella groups in the Greater Boston area, throughout New England, and beyond to establish professional connections and share music as an important form of personal expression.

Chocolate Cake City
This group serves as a creative outlet for writers, actors, film, and production students as a means to unite all Emerson College majors to produce a comedy show. The aim is to explore the many forms of comedy and thus create a varied, original, and most importantly, funny show.

Derbyn & the Drakefish
Recognized in 2015, Derbyn & the Drakefish aims to provide a place for members of the comedy community to work on their skills as both writers and performers, while still engaging directly with the larger Emerson community to create quality comedic video content.

Emerson College Treble Makers
Recognized in Spring 2014, the purpose and goal of the Emerson College Treble Makers shall be to create the largest a cappella group on campus by expanding beyond the 20-person capacity of other groups, by focusing on fundraising attempts for Emerson College and the greater Boston community, and to provide a theatrical approach to a cappella music on campus.

Emerson Comedy Workshop (ECW)
Founded by Denis Leary and Eddie Brill in 1976, ECW’s purpose is to explore any and all types of comedy. ECW performs two shows of live/video sketch comedy per semester along with performing at special events and in the all-troupe shows. Membership is open to all full–time undergraduate students after completing the audition process and being selected to be an actor, writer, or videographer.

Emerson Dance Company (EDC)
Named Organization of the Year for 2008–2009, EDC’s sole purpose is to foster dance as an art form. All Emerson College students, regardless of dance experience, are welcome to become involved with
the organization. The company works with all forms of dance and movement. Styles include jazz, tap, ballet, contemporary, modern, lyrical, hip-hop, and more. Each semester, EDC produces a showcase featuring new works by student choreographers.

**Emerson Playwrights Collective**
The mission of the Emerson Playwrights Collective is to support Emerson students who create new work for the stage, at all ranges of experience. The organization’s role is to facilitate inclusive, non-academic convenings for writers to develop work and ideas, and to enrich playwrights’ collaborative theater-making skills through devising (definition) sessions. The organization fosters an abundance of bold ideas reaching all styles, with an emphasis on process over product. The role of playwright as scriptwriter is discussed and deconstructed in exploration of contemporary and experimental forms. The Emerson Playwrights Collective meetings are open for any major and year to join, with no prerequisite talent, audition, or interview.

**Emerson Poetry Project**
Recognized in Spring 2011, the Emerson Poetry Project (EPP) is dedicated to building a community of writers who want to share their original work, receive helpful feedback, improve in craft, and develop through the medium of performance poetry. Every voice is important, and EPP provides an open environment in which anyone and everyone is welcome to contribute. It holds weekly meetings consisting of open mics, slams, featured poets, and workshops.

**Emerson Urban Dance Theater (EUDT)**
Recognized in Spring 2012, the purpose of EUDT is to use hip hop, tap, modern, and related dance styles as dynamic narrative tools.

**The Girlie Project**
Recognized in Spring 2005, the purpose of The Girlie Project is to promote female performers, writers, and directors in the world of comedy. Membership is open to both women and men of all majors to create monologues, sketches, films, dances, and more in a non-competitive environment.

**Inside Joke**
Recognized in Spring 2013, Inside Joke’s mission is to provide an outlet for Emerson stand-up comedians to perform for their peers, engage with their community, and hone their craft. The only prerequisites for membership is having a passion for stand-up comedy and a desire to perform.

**Jimmy’s Traveling Allstars**
A technically oriented comedy group founded in Spring 1999, Jimmy’s Traveling Allstars seeks to promote comedy through use of both live and taped sketch performances, with a preference toward video.

**Kidding Around**
Named Organization of the Year for 2009–2010, Kidding Around is Emerson’s theater group that performs and provides unique theater experiences exclusively for children. It performs on campus and at local schools and after-school programs where it creates an “interactive” theater environment with children of all ages. Emerson students are encouraged to become directors, designers, producers, actors, writers, and media persons.

**Mercutio**
This is Emerson’s only dramatic theater troupe that explores all facets of producing, teaching, and performing theater. It opens its membership doors to anyone interested in stage managing, producing, directing, and teaching.
Musical Theatre Society  
Campus Center, 150 Boylston Street

The Musical Theatre Society (MTS) exists to provide and support the production of musical theater for entertainment, education, and cultural enrichment of the Emerson College community. The goal of the organization is to make available to all Emerson students the opportunity to realize and develop their talents through the performing arts. MTS currently puts on both a fall and spring musical as well as staged readings and concerts. In addition, MTS provides workshops, master classes, and social events throughout the year.

Noteworthy
The purpose of this organization, created in Fall 2002, is to promote creativity, education of music, and diversity in regards to the a cappella scene at Emerson and in the Boston community. The group provides entertainment for a variety of on- and off-campus events.

Police Geese
Recognized in Spring 2015, the goals of Police Geese are to promote individuals within Emerson College to explore their comedic writing and acting styles in a judgment-free setting and to perform sketch and video comedy shows that invite both Emerson and the public to experience Emerson College’s comedy community.

Rareworks Theater
Rareworks was named Organization of the Year for 2004–2005. The purpose of this organization is to support seven to eight theatrical productions per year, fully produced, directed, managed, and otherwise staged solely by students of Emerson College, including musical theater, straight plays, student-written pieces, and experimental theater. The mission is to provide professional theatrical opportunities to the Emerson community by producing new, provocative, and “rare works.”

Shakespeare Society
It is the mission of the Emerson College Shakespeare Society to set the standard for classical theater at Emerson College through productions that are thought provoking, engaging, and of high caliber. It desires to unearth the truths in Shakespeare’s canon and present them in a contemporary context with the aspirations of cultivating a greater awareness of classical texts.

Stroopwafel
Recognized in Spring 2011, Stroopwafel’s goals are to give actors, comedians, and performing artists an outlet for self-expression through an improvised medium; to bridge the gap between audience and performer by encouraging spectators to actively participate in creating comedic theater; to hone the skills required for success in the field of communication and the performing arts through live interaction, collaboration, and spontaneous forensics. In short, its ultimate goal is to provide a community that will motivate and inspire students to inform, influence, and affect a target audience through the sole use of imagination and intelligence.

Swolen Monkey Showcase
This tight-knit group performs written and improvised material throughout the year. A small group of comedians work together to perform multiple improv shows, as well as an epic play, sketch show, and/or extravaganza at the end of every semester. Auditions are held every year or so for students interested in all of it (performers, writers, and winners).

“This Is Pathetic”
“This Is Pathetic” theatrically explores the personal, uncomfortable, disturbed, and sometimes inappropriate aspects of life. By placing these life events in an experimental comic atmosphere, it is easier to understand just what we never want to. Open auditions are held annually.
Political, Service, and Social Advocacy

Active Minds at Emerson College
Recognized in Spring 2015, Active Minds at Emerson College speaks out against stigma and discrimination toward mental health disorders and concerns, creating a safe space for students to discuss mental health. Its primary goals include: creating a better life for those who experience mental illness on campus, educating students and faculty about mental health disorders and resources, exposing the campus community to individuals living with mental health challenges in order to increase acceptance and understanding, and planning campus events that promote positive mental health habits.

Communication, Politics, and Law Association (CPLA)
Named Organization of the Year for 2011–2012, CPLA’s mission is to awaken students’ passion for communication, politics, and law and to turn their political interest into political action.

Earth Emerson
Earth Emerson works to promote environmental awareness and stewardship and to better the campus, community, and global environments through student action. Annual activities include fundraisers, benefit concerts, recycling, hiking, community clean-ups, and campus greening projects.

Emerson College Polling Society
Recognized in Spring 2014, the purpose of the Emerson College Polling Society is to conduct public opinion polls on relevant issues and current political races, to encourage data analysis using computer software and critical thinking, to assist students in applying classroom skills in a real-world setting, and to establish Emerson College as a reputable source of political analysis and research.

Emerson Peace and Social Justice (EPSJ)
EPSJ is a non-hierarchical group of dedicated students working toward social and economic justice in the Emerson community, Boston, and beyond. EPSJ advocates and educates in many areas promoting a positive change in our environment, particularly in the areas of social justice and equal opportunity, community-based economics, ecological wisdom, tolerance, diversity, nonviolence, and feminism.

Emerson’s Understanding National Immigration Through Education (UNITE)
Recognized in Spring 2015, Emerson UNITE is Emerson’s only immigrant rights group that promotes education and advocacy, seeking to inform the campus about immigration and the issues surrounding the civil rights issue of our time. This group helped to encourage a Dream School Working Group. As a college that specializes in communication and the arts, Emerson College is training the world’s future leaders, communicators, and entertainers who will shape the nature of the nation’s (and the world’s) cultural makeup. The goal is to see these future leaders trained with sensitivity to human rights issues that will continue into their craft and careers.

Generation Citizen
Recognized in Spring 2015, Generation Citizen aims to strengthen our nation’s democratic future by empowering youth to become engaged and effective citizens now. To fulfill this mission, college volunteers, known as “GC Democracy Coaches,” enter local middle- and high-school classrooms to guide a semester-long, action-oriented course on effective citizenship. This course, which takes place during the school day, is aligned with district and state social studies standards. Democracy coaches and students explore how to bring substantive change through lessons centered on the political system, and the course culminates with the class taking collective action on a student-selected local issue. This organization will serve as the Emerson chapter
of Generation Citizen, providing critical support to democracy coaches, putting on education and civic-minded events, and recruiting more students to the program.

**Imagine Students Reaching Out**
Imagine Students Reaching Out focuses on involving Emerson students with local community service projects. The idea is that while helping others, members develop leadership skills, have fun, and enrich the lives of others.

**Print and Publishing**

**Artful Comics**
Recognized in Spring 2011, *Artful Comics* promotes comics as a creative medium and an art form. *Artful Comics* exhibits contemporary short comics with a literary bent in a student-run anthology, and fosters an on-campus community of comic artists, writers, and enthusiasts.

**Atlas Magazine**
Recognized in Spring 2013, *Atlas Magazine* promotes the education of students in the areas and fields of journalism, magazine writing, blogging, editing, publishing, design, photography, marketing, and leadership. *Atlas* also provides Emerson students with support for reaching their career goals and strives to be an accurate representation of the Emerson community as a whole.

**The Berkeley Beacon**
Campus Center, 150 Boylston Street

Created in 1947 and issued every week during the academic year, *The Berkeley Beacon* is a College newspaper that is student produced. All staff positions are open to students.

**Concrete Literary Magazine**
Formerly known as *Gangsters in Concrete*, *Concrete Literary Magazine* is a biannual student publication that encourages experimentation, exploration, and enthusiasm in the writing and reading of poetry and prose. It also sponsors workshops, seminars, and readings.

**Developed Images**
Named Organization of the Year for 2005–2006, Emerson’s only creative black and white photography magazine showcases the talents of students. *Developed Images* is published annually and will accept submissions from anyone in the Emerson community.

**The Emersonian Yearbook**
Campus Center, 150 Boylston Street

*The Emersonian*, the College yearbook, is a permanent chronicle of the days, people, places, and events of the academic year. Students interested in photography, advertising, layout, or copy editing can receive 1 free non-tuition credit per semester for assisting with the book’s production.

**Emerson Review**
Campus Center, 150 Boylston Street

This award–winning literary magazine is edited by undergraduates and issued biannually. It includes short stories, poetry, articles, and reviews by students, as well as works solicited from graduate students, faculty, and guest authors.

**em magazine**
Recognized in Fall 2007, *em magazine* is Emerson’s only lifestyle magazine dedicated to providing the student body with interesting and informative articles written by and for Emerson students. It covers everything from looks and relationships to features, fitness, entertainment, and Emerson news. Currently online and in print.
**Emertainment Monthly**
Recognized in Spring 2014, *Emertainment Monthly* is an online magazine designed to produce a constant stream of content in the form of reviews, interviews, previews, and other nonfiction articles related to the entertainment industry on their website. Students serve as members of the press during media events, interviewing entertainment professionals and creating contacts in the entertainment industry.

**Five Cent Sound Magazine**
*Five Cent Sound* aims to give its readers a comprehensive guide on all things music. Its mission is to give the students of Emerson a place to read and discuss today’s music industry and all its facets. It also aims to give students a chance to get experience in a field that many hope to pursue in the future.

**Gauge**
Campus Center, 150 Boylston Street

*Gauge* is a design-oriented magazine completely produced by and for Emerson College students. Its goal is not only to incorporate the various fields of study offered at Emerson into a singular publication, but to also push the boundaries of the magazine format.

**Hyena**
Emerson’s humor magazine, *Hyena*, was founded in 1979. It is one of the outlets open to the Emerson community for humor, both written and visual. All types of positions are available and anyone interested in humor, publishing, and printing should contact *Hyena* via its mailbox in the Campus Center.

**Stork Magazine**
Recognized in Spring 2005, *Stork* is a biannual fiction journal dedicated to demystifying the publishing process and improving student writing. *Stork* is founded on the idea of communication between editor and writer and provides an outlet for budding writers to take their work to the next level.

**THREAD**
Recognized in Fall 2007, *THREAD* provides Emerson College students with the opportunity to publish their works of the script and screenplay format in a high-quality, professional anthology. It also offers the unique element of having a work of visual art accompany each published script. With the idea that the screenplay is an ultimately visual medium, *THREAD* attempts to showcase a drawing, sketch, painting, etc. of the same feel and tone alongside each script. *THREAD* also provides scriptwriters and playwrights with the chance to move their script to the next stages in production with the annual staged Reading Night and ties with on-campus groups.

**Undergraduate Students for Publishing**
Recognized in Fall 2006, the purpose of *Undergraduate Students for Publishing* is to educate Emerson undergraduates about publishing careers by inviting professionals to engage in discussion with students about their work. The club hosts panels of professionals to speak about their specific jobs and advise students on how to start their own careers in publishing. In addition to this, the executive members hold informational meetings to teach members publishing vocabulary, give them resources on the publishing world, and generally keep them aware of the current events of the business.

**Your Magazine**
Recognized in Spring 2012, *Your Magazine*’s goal is to promote education of the magazine and media industry by giving students the opportunity to create content for a monthly publication targeted at students at Emerson and around Boston that focuses on the lifestyle of an urban college student, and
to create content that is relevant to the Emerson community. Members are always conscious to bring content to their readers that they want to read.

Professional Affiliated Chapters

**American Marketing Association (AMA)**
Emerson College’s Collegiate Chapter of the American Marketing Association, known as American Marketing Association at Emerson College, is an international organization for undergraduate and graduate students who wish to be involved in the marketing field. The chapter’s main objectives are to: enhance student education through a variety of marketing workshops, speaker series, and seminars; assist in the development of members’ professional skills; and provide members with opportunities to interact with other collegiate chapters in the Boston area and to provide networking opportunities to its members.

**Emerson Communication (EmComm)**
Campus Center, 150 Boylston Street

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 Forensics**
This program is designed to teach advocacy skills so that students are empowered to be the architects of their own futures. In debate, the preparation and delivery of argumentation provides students with the opportunity to think critically, develop their academic research skills, improve their communication abilities, solve problems creatively, and increase their self-confidence. The Public Address events of competitive forensics also reinforce the skills of information gathering and analysis, writing, and delivery. The interpretive events, Prose, Poetry, Drama, and Duo-acting allow students to create artistic programs around current events, the cutting edge of theater and literature, and to bring to their audience a new and unique understanding of the connection between literature, social consciousness, interpreter and audience. All events allow for team members to practice and research together, and to travel and compete with each other and with students from other schools. Forensics is one of the few activities that truly integrates academics, cultural diversity, social commentary, advocacy, and fun!

**National Association of Hispanic Journalists**
Recognized in Spring 2015, the National Association of Hispanic Journalists is dedicated to the recognition and professional advancement of Hispanics in the news industry. Its goal is to provide Emerson journalists with opportunities to network, sharpen their skills, enhance conversation and understanding of issues impacting the Latino community, and promote the hiring and retention of Latino journalists at all levels of news reporting and management.

**National Broadcasting Society (NBS)**
Campus Center, 150 Boylston Street

Outstanding broadcasting students are eligible for this national honorary broadcasting society. The Emerson chapter produces its own TV and radio programs and serves the media needs of the Emerson community.

**National Student Speech, Language, and Hearing Association (NSSLHA)**
All Emerson students can 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 2000–2001, NSSHLA encourages professional interests among Emerson students in the study of normal and disordered human communication behavior. NSSHLA provides aid and assistance within the College as well as to local organizations in the areas of speech, hearing, language, and behavior disorders.

Public Relations Student Society of America (PRSSA)
PRSSA is a professional organization dedicated to helping students advance in the field of public relations through scholarships, networking with practitioners throughout the country, understanding of current theories and procedures, and hands-on programs with Emerson College clients, while furthering an understanding of current theories and practices to better prepare students for one of the fastest growing businesses.

Radio Television Digital News Association
Campus Center, 150 Boylston Street
Named Organization of the Year for 2002–2003, the Radio Television Digital News Association (RTDNA) is an international organization dedicated to improving communication between students and professionals. RTDNA has experts critique students’ work, sponsors student-run workshops, and organizes professional networking opportunities for students. The Emerson chapter also runs WEBN, which has been named the AP Station of the Year six times. Its award-winning television newscasts, sport programs, and specials run on Winthrop Cable and Tyngsborough Community TV. The staff annually covers the Oscars, MLB Spring Training, the Emmys, and political events such as the Iowa Caucuses and Presidential Inauguration. The organization also gives students the opportunity to gain experience in broadcasting across multiple media, including its award-winning website, webn.tv.

Society of Professional Journalists (SPJ)
Named Organization of the Year for 2001–2002, this student chapter of the prestigious national professional organization was created in 1983. Students who are committed to a career in journalism are encouraged to participate. SPJ activities include professional programs, service activities, and social events.

Programming and Special Events

Emerson Mane Events
Emerson Mane Events (EME) is a team of students who develop and organize events and activities on campus that celebrate the diversity of our community, promote student involvement, and foster collaboration among student organizations. EME members gain hands-on experience in all aspects of event planning, including booking, promoting, and management. Student organizations at Emerson College can request event planning assistance from EME.

Emerson Recognition and Achievement Awards
A long-standing Emerson tradition, the Emerson Recognition and Achievement (ERA) Awards celebrate student and campus leadership and recognize the infinite achievements of Emerson College community. Through a College-wide nominations process, additional “Specialized Awards” are given to recognize groups and individuals who have demonstrated excellence during the course of the academic year. All Emersonians—students, faculty, staff, and administrators—are welcome to participate in the ERA Awards, regardless of their affiliation with undergraduate student clubs and organizations. This event offers an excellent opportunity for networking and making connections among all of our community members while offering all attendees a chance to learn more about what the collective community has accomplished.
Residence Hall Association
The Residence Hall Association is a student organization dedicated to connecting all Emerson College students by planning campus events. Its goal is to not only increase communication between the College’s residence halls, but to also offer programs that are of interest to Emerson’s students, whether they reside on or off campus.

Residence Hall Councils
The Hall Councils are student organizations affiliated with each residence hall. Hall councils are involved with providing social and educational activities for their respective residence communities. Activities have included open mic nights, cultural events, field trips, discussion groups, and movies.

Spiritual and Religious

Emerson Christian Fellowship
Emerson Christian Fellowship (ECF) is an ecumenical group, formed from many different church denominations, that meets for Bible study, prayer, and fellowship. ECF seeks to build more community between Christians on campus. It also offers occasional services and community service projects, and helps connect Emersonians to local churches.

Hillel
Emerson College Hillel is dedicated to the culture, observance, education, and well-being of Jewish life at Emerson. Hillel helps students foster a sense of Jewish identity through Shabbat dinners, holiday celebrations, cultural discussions, and participation in guest lecture events and off-campus activities. There is a unique role for you at Emerson College Hillel.

Newman Club
The Newman Club provides opportunities for Catholic students to develop their faith through social, educational, spiritual, and service-oriented events.

Students come together for debate, prayer, and fun! The Newman Club sponsors a monthly Catholic Mass on campus as well as monthly outings to off-campus Mass.

Student Governance and Council

Student Government Association
Campus Center, Lower Level 1 (LL1), Room 152; 617-824-8686

The Student Government Association (SGA) was formed to “establish an effective student government; represent student interests; establish and facilitate all student organizations; act as a liaison between the student body, the administration, and the Board of Trustees; and promote and protect the rights of the students…” In coordination with the Office of the Vice President and Dean for Campus Life, the SGA allocates and monitors funds to student organizations, grants recognition to student organizations, and works to serve the needs and protects the rights of the student body. Elections are held every spring to fill positions for the next academic year. Any full-time enrolled undergraduate student who meets the candidate criteria is encouraged to run.

SGA Joint Session
The Joint Session is composed of the executive board of the SGA, the class presidents and senators, all elected departmental senators, and appointed commissioners representing various constituencies. The Joint Session oversees the activities of all student organizations funded through the SGA and works closely with the administration on issues concerning campus/student life. In serving as a liaison between the students and College faculty and administration, it is responsible for decisions dealing with the allocation of student funds, formation of ad hoc committees, initiating and carrying out legislation, and dealing with student interests and concerns. Meetings are open to the College community and all are encouraged to attend.
SGA Senate
Senate is composed of one senator from each class and one senator from each major department. The Senate works with the SGA Joint Session on all issues concerning campus/student life. The Senate also works to promote issues that affect student involvement as citizens of the College community. The Senate meets regularly and all students are welcome to attend.

Class Governments
Each year, classes elect officers to represent them in student government matters and facilitate co-curricular and social events. Elections for sophomore, junior, and senior class officers are held in the late spring for the following academic year, and freshman class elections are held toward the end of the fall semester. The four class presidents serve on the SGA Executive Council.

Freshman Class (2021) to be elected in early December
Freshman Class Council meets weekly to develop a class constitution, plan programs, learn about getting involved at Emerson, and prepare for leadership positions. Students interested in running for a class office their first year will find participation in and successful completion of the Freshman Class Council certification program beneficial as they foray into collegiate leadership positions. All first-year students are invited to get involved.

Sophomore Class (2020)
Responsibilities of the sophomore class officers include: class meetings, newsletters, and programs.

Junior Class (2019)
Responsibilities of the junior class officers include: assisting with the selection of the Purple Key Leadership Society, marshalling at commencement, newsletters, class meetings, and programs.

Senior Class (2018)
Responsibilities of the senior class officers include: assisting with commencement planning and related activities, Senior Week activities, newsletters, class meetings, and programs.

All-College Assembly
The Assembly is an all-College meeting open to the entire Student Government Association, which consists of all full-time, matriculated undergraduate students. It is an initiating, legislating, and vetoing body. Each member has one vote. Active student participation is essential to meeting the changing needs of Emerson students. Meetings are called as deemed necessary by the SGA president.

Financial Advisory Board
The Financial Advisory Board (FAB) consists of the SGA executive treasurer, vice treasurer, the chief justice, and assistant vice president for student affairs as non-voting members and representatives from each class, the Organization Recognition and Review Board, and any other representatives deemed necessary. The board meets with and reviews all student organizations requesting student funds. Based on this review, the FAB makes recommendations for the annual budget, which is presented to the Senate and Joint Session for approval. The SGA treasurer and assistant vice president for student affairs must sign all student activity financial transactions.

Organization Recognition and Review Board
Organization Recognition and Review Board, a year-round SGA committee, reviews and recognizes proposed campus organizations while also helping current organizations review and reflect on their work to ensure that they are meeting their goals. In the fall semester, the board meets with and reviews charters of new organizations, and those granted recognition are reviewed in the spring semester. Based on this review, ORRB makes
recommendations for what organizations should be recognized or renewed, which is presented to the SGA Joint Session for approval.

**Student Alumni Association**
The Student Alumni Association (SAA) works to educate students on the importance of Emerson tradition. The three goals of the organization, philanthropy, networking, and education, aim to prepare students to serve as future alumni leaders, volunteers, and Emerson advocates. The SAA works exclusively with the offices of Alumni Relations and Annual Giving to connect students with Emerson alumni, plan meaningful networking events, and raise awareness of the work being done to support current and future Emersonians. To learn more about the SAA, please email alumni@emerson.edu.

**Student-Athlete Advisory Council (SAAC)**
The Student-Athlete Advisory Council aims to increase athletic awareness and better the communication among the student-athletes, Athletics Department, administration, faculty, and student body. SAAC commits itself to service opportunities on campus and in the greater community. The SAAC is an NCAA-mandated representative body of the student-athlete population on campus. This council is charged with representing the needs of its teams, and student-athletes in general, to the administration. The SAAC should be a proactive group of student-athletes who are willing and eager to come up with, plan, and implement activities and materials that will benefit all student-athletes and the image of varsity sports at Emerson.

**Student Health Advisory Board (SHAB)**
The Student Health Advisory Board (SHAB) is composed of both undergraduate and graduate student representatives. Members serve as an active voice and liaison between the student body and the Emerson College Center for Health and Wellness (CHW), Emerson Counseling and Psychological Services (ECAPS), and Student Accessibility Services (SAS). Representatives’ role includes campus-wide advocacy on health and wellness issues; bringing concerns and trends to the attention of the SHAB and other community members for discussion; responding to issues presented by SHAB staff and other community members; serving as student ambassadors in order to promote and explain the services provided by, and benefits of using CHW, ECAPS, and SAS; as well as participation in providing/evaluating ideas and programming that supports and promotes a culture of wellness on campus.

**Visual and Media Arts**

**Anime @ Emerson**
Recognized in Spring 2015, Anime @ Emerson’s mission is to explore the themes and cultural commentary presented within the medium of Eastern animation as a whole: the production, narrative, and art style. Encouraging members to share their own individual perspectives, it actively seeks to promote a dialogue that is culturally and socially aware—all in a safe and accepting environment in which people are welcome to express their opinions and explore their interests without fear of persecution.

**Beat Dynamics**
Recognized in 2015, Beat Dynamics aims to create and provide opportunities to take leadership roles in the making of music-related videos, allowing students to participate in all aspects of production and providing the opportunity for musicians to have their music visualized and promoted.
Emerson Independent Video (EIV)
Campus Center, 150 Boylston Street; 617-824-8693

Named Organization of the Year for 2006-2007, Emerson Independent Video serves the Emerson community. The organization models its operations on that of a television station. Its goal is to provide an opportunity for students to apply or learn skills in all phases of television production in a professional atmosphere. Whether students are interested in marketing, directing, producing, or writing, the organization has a place for all. EIV has programs of all types in all stages of development. It also produces five live-to-tape 30-minute news broadcasts weekly as well as international news broadcasts twice weekly. Over the years, EIV has won numerous national college broadcasting awards as well as having programming air on cable and national outlets. EIV also produces the EVVY Awards, Emerson’s equivalent to the Emmy Awards, in which distinguished industry professionals give awards honoring Emerson’s best student work. The EVVY Award ceremony is a major event in the Emerson community.

The Emerson Channel
The Emerson Channel is a leading college television network that functions as both a content distributor and producer. As the only major media outlet on campus, The Emerson Channel is Emerson College’s premier outlet for students’ film, video, and other creative works. The organization is completely student-run and is maintained by a staff of more than 100 students involved in production, broadcast operation, promotion, and programming. In addition to being a crucial media outlet, The Emerson Channel is dedicated to training students in a professional environment in preparation for graduation into a dynamic television workforce. The Emerson Channel airs original productions and programming acquired from Emerson students, staff, and faculty as well as student production organizations such as Emerson Independent Video (EIV), National Broadcasting Society (NBS), and Frames Per Second (FPS). The Emerson Channel also produces live and taped event coverage, often as co-productions with Emerson Productions; EIV; or The EVVY Awards, which is one of the largest college television productions in the world shot annually each May in the Cutler Majestic Theatre.

Emerson College Esports
Recognized in Spring 2015, the Emerson College esports organization is dedicated to providing the undergraduate video game community at Emerson with organized events that promote competition, community building, and professional development. It aims to provide passionate players the necessary resources for them to mix their interests in gaming with their skills in communication.

Emerson Game Developers
The Emerson Game Development Club seeks to foster a strong game development community at Emerson and nearby schools, to bring aspiring game creators and game design enthusiasts together, and to collaborate to give them the resources they need to pursue their interest in games.

EVVY Awards
Campus Center, 150 Boylston Street

The EVVY Awards is like no other college production in the country. Modeled after professional shows such as the Emmys and Oscars, the EVVY Awards has become the largest multi-camera, live switch event any school has to offer. This award-winning show has become nationally recognized with a first-place award at the National Association of College Broadcasters Awards and has received two national Telly Awards. Throughout the year, student work can be submitted in a wide variety of categories,
Creating a very competitive environment right here on campus. These submissions are then sent out to local and national professional judges in their respective fields to ensure a fair and experienced judging process. Notable past judges have included Rachel Dratch of Saturday Night Live; Wendey Stanzler, a director from Grey's Anatomy; and Matt Cheese, editor of Finding Neverland. Previous onstage appearances have included Sean Hayes of Will & Grace; Rich DiPirro, creator of Deal or No Deal; Denis Leary; Gregory Hines; Matt Lauer; and John Cusack. The EVVY Awards is not only an award show, it is also a student-run organization that provides an adequate learning experience for hundreds of Emerson students. Throughout the year, students will be taught, through hands-on experience, how to succeed in the professional world. No matter what age or major, the EVVY Awards will have something for students.

Fashion Society
Recognized in Spring 2007, the Fashion Society seeks to represent the creative ideals of all aspects of the fashion industry. It aims to provide an outlet for students who are passionate about the fashion industry and the professional opportunities in this field. The group provides resources for the undergraduate community of Emerson as they develop their personal and professional styles.

Films from the Margin
Films from the Margin is a club dedicated to probing the non-mainstream cinematic landscape that exists beyond your local AMC theater. It wants to introduce unique, provocative films that are not well known to the Emerson public and to foster intelligent discussion about film culture and the possibilities of the cinematic art form.

Frames Per Second (FPS)
Campus Center, 150 Boylston Street

Named Student Organization of the Year for 2003–2004, FPS is dedicated entirely to teaching professional film production. It is the only organization on campus that involves many students in the pre-production, production, and post-production of films. It is an opportunity for students to learn every aspect of filmmaking, hands on, before they reach their first production class. FPS turns students into teachers.

spec
spec was founded to develop a forum for students interested in the art of screenwriting; to provide a means for students to explore artistic abilities; and to promote and nurture the interests of those who wish to pursue an education in the field of screenwriting. spec serves the video and filmmaking community by conducting workshops and hosting annual performance-style readings.

Stereoscopic
Stereoscopic is Emerson's foremost student organization dedicated to the discussion, creation, and experiencing of virtual reality content. Its mission is connecting the next generation of artists, storytellers, and communicators with the next great medium for art, storytelling, and communication. A cornerstone of Emerson's mission as an institution is to bring innovation to communication and the arts. Virtual reality is absolutely nothing less than the latest and greatest innovation in both fields, and Stereoscopic's mission is to make sure Emerson stays at the cutting edge of this exciting new field.

SweetTooth Animation
Recognized in Spring 2011, the purpose of SweetTooth Animation is to spread knowledge and appreciation of the art of animation and its
techniques, and encourage members to express their creativity through this medium. Students will be provided the opportunity to collaborate on an animated short film in a professional production team-based environment to create a quality piece of work.

Wax on Felt
Wax on Felt is a student-operated record company. Students record, promote, and release audio CDs in the commercial market. They work in production, engineering, marketing, public relations, business management, new media, and graphic design.

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Women in Motion
Women in Motion is a production-oriented organization dedicated to providing an opportunity for students interested in filmmaking to further their education through workshops, guest speakers, and most importantly, the experience found in a collaborative and creative working environment. The organization is open to both men and women while the foundation of the organization is to support women in leadership roles at the student and professional levels of filmmaking.

Honorary Societies

The Gold Key Honor Society. The Gold Key Honor Society is Emerson’s official academic honor society. To qualify, a student must be either a junior or senior, with no fewer than 48 credits earned at Emerson College. Inductees into Gold Key are those juniors at the top 5 percent of their class, and seniors at the top 10 percent of their class (including seniors inducted in their junior year).

Lambda Pi Eta. This national honor society is for students who have achieved academic distinction in communication and is open to juniors and seniors in the Department of Communication Studies. Eligible students must have achieved a 3.8 or higher and have earned 60 or more credits.

For an expanded description of student clubs and organizations, consult the Student Handbook or visit emerson.edu/student-life/activities-organizations.

Athletics and Recreation
The Department of Athletics coordinates the College’s varsity, club, intramural, and recreational sports programs and operates the Emerson College Fitness Center. Athletics at Emerson is an opportunity for student-athletes to bring out their best through competition and to learn valuable lessons on and
off the field that will stay with them throughout their lives. Lessons about teamwork, self-discipline, dependability, and dedication help shape a well-rounded individual.

**Varsity Program**

Athletics at Emerson offers a wide variety of sports in which today’s student-athlete can participate. Student-athletes can display their skills in 14 varsity sports. The Lions field varsity teams in:

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Emerson College is a Division III member of the National Collegiate Athletic Association (NCAA), the Eastern College Athletic Conference (ECAC), Great Northeast Athletic Conference (GNAC), and the New England Women’s and Men’s Athletic Conference (NEWMAC). The Athletics Department is located at 150 Boylston Street, Lower Level 2, and can be reached at 617-824-8690 or at emersonlions.com.

Please note: Students on academic probation are not allowed to practice, travel, or compete with varsity athletic teams.

**Intramural Program**

Having fun, exercising, and competing at a friendly level is the successful formula that defines the Emerson intramural sports program. The intramural program allows students the flexibility to choose to participate in sports as their time and interest permit.

The Brown-Plofker Gym, opened in September 2006, allows greater opportunity for indoor varsity, club, and intramural sports.

**Lester Rotch Field**

Located a mile from campus, Rotch Field is home to Emerson’s soccer, lacrosse, and softball teams, as well as intramural and recreational outdoor sports. It was completely rebuilt in 2004 and opened in Spring 2005, and athletes now play on FieldTurf synthetic surface. The field is also lighted for night games and contains a clubhouse that houses team and officials’ locker rooms, a conference room, and an athletic trainer’s room.

**Fitness Center**

The Emerson College Fitness Center (ECFC) 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. At no cost to the Emerson community, the ECFC provides state-of-the-art strength training, cardiovascular and free weight equipment, and a studio where a daily schedule of aerobic, dance, yoga, and conditioning classes are offered. The Fitness Center is located at 52 Summer Street and can be reached at 617-824-8692.

**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 among Emerson alumni. The office enables students and alumni to benefit from the experiences of alumni and other members of the Emerson community through a variety of events, activities, and programs. Additionally, Alumni
Relations works closely with the Office of Career Services to provide career advancement assistance through a variety of networking opportunities. Alumni Relations is located on the ninth floor of 99 Summer Street. Contact the Alumni Relations Office at 617-824-8535 or visit emerson.edu/alumni.

**Emerson College Alumni Association**

The mission of the Alumni Association is to actively involve alumni in promoting the reputation and influence of Emerson College as a leader in communication and the arts. Guided by the Alumni Association Board of Directors, the association encourages alumni to participate in planning and shaping the College's future, and to work to increase the resources available to make Emerson's programs a reality. The Office of Alumni Relations supports the Alumni Association in its work. Membership in the Emerson College Alumni Association is open to anyone who has attended the College for two or more years.

The Alumni Association has established an endowed scholarship to support the education of future Emerson alumni. The scholarship, based on financial need and satisfactory grades, is awarded to an undergraduate or graduate in alternate years.

**Student Alumni Association**

The Student Alumni Association (SAA) works to educate students on the importance of Emerson tradition. The three goals of the organization—philanthropy, networking, and education—aim to prepare students to serve as future alumni leaders, volunteers, and Emerson advocates. The SAA works exclusively with the Offices of Alumni Relations and Annual Giving to connect students with Emerson alumni, plan meaningful networking events, and raise awareness of the work being done to support current and future Emersonians. To learn more about the SAA, please contact the Alumni Relations Office at 617-824-8535.
Emerson College’s financial assistance program helps qualified students and their families finance students’ education. Sources of assistance include one or more of the following: scholarships, grants, employment, and loans. Institutional funds at Emerson College are awarded on the basis of both financial eligibility and academic merit. All federal funds are awarded on the basis of financial eligibility. The responsibility for financing a college education initially rests with the student and his or her family. Assistance is provided by the College as a supplement to the family’s effort. Anyone wishing to apply for financial assistance should access the website at emerson.edu/finaid. International students are not eligible to receive need-based financial assistance. Only citizens or permanent residents of the United States are eligible to apply for need-based financial assistance. International students should evaluate the cost of studying at Emerson and be prepared to finance the total cost of their education.

College Costs and Student Expense Budgets

The total cost of attending an institution is an important factor in family financial planning. The tuition, room and board, and other fees and charges compose the majority of an Emerson student’s expenses. However, books and supplies, personal needs, and transportation must also be included in the Cost of Attendance. Students and parents should allow for inflation when considering financing four years of attendance at Emerson. For students who enter in the Fall 2015 semester or later, the College estimates that a residence hall student should be prepared for costs of approximately $67,107 for the nine months of the 2017–2018 academic year. A student living off campus should expect approximate costs of $65,865, which includes an estimated amount for nine months of rent and off-campus expenses. Commuting students can anticipate spending perhaps $56,150 for the academic year.
(A commuter is defined as a student living at home with his or her parents or other relative.) For students who entered prior to the Fall 2015 semester, approximate costs include $64,899 for on-campus, $63,657 for off-campus, and $53,942 for commuters.

All of the expenses listed above are used to determine the student’s college budget; they are not the billed costs for the College. When the Office of Financial Aid reviews an application to determine a student’s financial eligibility, this entire college budget is used as a base, rather than merely the amount of the tuition and room/board bill.

For more detailed information on costs, financial assistance, and financing options, contact the Office of Financial Aid at 120 Boylston Street, Boston, MA 02116-4624 or 617-824-8655 or visit its website at emerson.edu/finaid.

**Restricted Scholarships**

Emerson College has a number of restricted scholarships and awards that are available to students who meet the eligibility requirements set forth by the respective donors. The Office of Financial Aid makes all awards. If the award is designated for a student(s) in a particular department, that department is consulted. Due to the balance of individual endowment funds, not all scholarships are awarded annually.

The scholarships listed below are funds conferred to Emerson College by private donors. These scholarships are disbursed through the Office of Financial Aid. To be considered, students must complete a financial aid application with the Office of Financial Aid unless otherwise noted. These scholarships are not renewable unless otherwise noted. Funding for these scholarships is not guaranteed each year. Awards are dependent on funding levels. These scholarships are only for full-time students and are only available for courses taken during the fall and/or spring semesters.

**Alumni Association Scholarship.** Starting in 2011–2012, the Alumni Association Scholarship has funded an increasing number of annual scholarships of $4,000 (currently eight). The scholarships are allocated among each of the undergraduate classes and graduate students. Recipients qualify for renewed receipt of the scholarship until their graduation, based on academic performance and continued financial need.

**Ed Ansin Diversity Scholarship.** Established in 2007, this scholarship supports undergraduate students from economically disadvantaged backgrounds, first-generation college students, or students from racial and ethnic groups that are underrepresented at Emerson. Preference will be given to members of the Boston chapter of the Boys and Girls Clubs or its successor organization. The scholarship is renewable providing the student maintains full-time enrollment and is in good academic standing.

**Nettie N. Banks Term Scholarship.** Established in 2013 by Susan A. Banks ’76, with her sisters Anita and Carole, in memory of their late mother, Nettie Mae (Nash) Banks. An avid supporter of education, Nettie was an elementary teacher and guidance counselor, and worked hard to put all three daughters through private colleges despite being widowed when they were children. She believed that knowledge was the key to life and inspired all she touched to reach for the stars. The scholarship is awarded to students from underrepresented groups in good academic standing at the College and who have financial need.

**Eckardt and Barbara Horowitz Beck Scholarship.** Established by a gift from E. Chris Beck ’68, H’94 and Barbara H. Beck ’69. Awarded on the basis of excellence in communication to students with freshman, sophomore, or junior standing who demonstrate financial need.
Beth Hodgson Berkowitz Scholarship. Established in 1998 and awarded on the basis of financial need to a student who has maintained at least a B grade average.

Bill Bordy Scholarship. Established by a gift from Bill Bordy ’58 and awarded on the basis of financial need and academic achievement. One scholarship is given to a student in each of the following programs: Performing Arts, Visual and Media Arts, or Journalism; and Writing, Literature and Publishing.

Ruth and Bernard Bork Scholarship. Awarded on the basis of financial need to a student majoring in Communication Disorders.

Mark Bortman Scholarship. Awarded to a student with financial need who has demonstrated superior academic achievement in his or her freshman and sophomore years. The scholarship is credited for two consecutive years at the junior and senior level. (This is an exception to the nonrenewable clause listed above.)

Jeanne Marie Brodeur Memorial Scholarship. Established in 2009 by a bequest from Jeanne Brodeur ’72 and supplemented with gifts from her friends, the scholarship is awarded on the basis of financial need. Jeanne, a recipient of a full scholarship to Emerson, was a longtime member of the Alumni Association Board of Directors and employed by the College as vice president for institutional advancement.

Harry and Doris Brudnoy Scholarship. Established in 2005 by a bequest from David Brudnoy in tribute to the memory of his parents. As an honorary brother of Phi Alpha Tau, David Brudnoy gave freely of himself as a friend and mentor. The scholarship is awarded to an active brother of Phi Alpha Tau who is a full-time student with financial need.

Mary Burrill Scholarship. Established in 2002 in honor of playwright and educator Mary ”Mamie” Burrill, 1904, the earliest known Emerson graduate of color. Awarded to a deserving student or students in the incoming freshman class from groups that are underrepresented at the College.

Martha MacDowell Carpenter Scholarship. Established in 2013 by a bequest from Martha MacDowell Carpenter who graduated from Emerson in 1950. The scholarship is to be awarded to students with financial need.

Darren Cecil Scholarship. Established in 1986 in honor of Darren Cecil ’86. Awarded to an undergraduate with a disability who shows financial need and demonstrates a high level of academic performance.

Pete Chvany Scholarship. Established in 2010 to honor Pete Chvany, whose ability to nurture students, foster potential, and push for excellence launched many successful lives and careers. Awarded to full-time juniors or seniors who have a passion and commitment to activities such as EIV, WEBN, EMComm, PFS, and the EVVYs. Preference is given to students whose financial need has been caused by changed family circumstances.

Class of 1961 Scholarship. Juniors or seniors in good academic standing who experience an unforeseen financial hardship and need emergency assistance to complete their studies at Emerson are eligible to receive a scholarship of not more than $5,000 annually.

Lyell B. Clay Memorial Scholarship. Established by Whitney Clay Diller ’79 as a tribute to her father. Awarded to a full-time undergraduate student in the School of Communication who has financial need and is in good academic standing. Preference is given to students from West Virginia.
John Coffee Memorial Scholarship. John Coffee taught at Emerson for 39 years, retiring in 2005. A talented storyteller, he brought history to life in his classroom. He also co-authored *A Century of Eloquence: The History of Emerson College, 1880–1980*. The scholarship is for students with financial need who are preparing for a career in investigative journalism.

Chet Collier Scholarship. Established in 2003 in honor of Chet Collier ‘50, the scholarship is awarded to an undergraduate journalism student who demonstrates an understanding of fair and balanced journalism.

Hamilton D. Comstock Scholarship Fund. Established by the National Alumni Board of Directors in honor of Hamilton Duffy Comstock ‘67, G’69. Supplemented by a gift from the estate of Jane Comstock. Awarded to the child, grandchild, or sibling of an Emerson graduate who demonstrates excellence in scholarship, strong leadership potential, and participation in alumni affairs.

Annabel Conover Scholarship. For students in Performing Arts who have financial need. The scholarship was funded in 2014 in honor of Annabel Conover, a member of the Class of 1918.

S. James Coppersmith Broadcasting Scholarship. Established in 1997 by friends and associates. Awarded to a student entering his or her junior year concentrating in Broadcast Journalism. The award is based on high academic achievement and financial need.

Peter V. Corea Scholarship. For nearly four decades, the late Peter Corea devoted himself to developing Emersonians’ abilities for self-expression, social interaction, and community participation. This scholarship was established by his son, William, and widow, Alicia, and was first awarded in 2007 to a full-time undergraduate student on the basis of financial need and academic achievement.

Kenneth C. Crannell Sr. Scholarship in Speech Communication and Public Leadership. Established by family and friends in 2005 in honor of Professor Emeritus Ken Crannell. Dr. Crannell received his bachelor’s and master’s degrees at Emerson and inspired Emerson students for more than 45 years. The scholarship is awarded to a full-time first-year or transfer student with financial need whose high school background and program of study at the College indicate an interest in oral communication and a career in public life.

Wilma Tyson Cremer Scholarship. Established in honor of Wilma Tyson Cremer ‘39 by her husband. The scholarship is awarded to a student who excels in oratory or oral interpretation.

John Diamantakiou Scholarship. Established in memory of John Diamantakiou ‘91 by his family and friends. The scholarship is awarded to a student in Political Communication who participates in the Washington, DC, Program.

Polly Epstein Scholarship. Established in her memory by her husband and children in 1996. The award is granted to a student based on financial need and academic achievement.

Celia Segal Foster Scholarship. Established in her honor by her children and grandchildren, the scholarship has been awarded since 2007 to a student in Performing Arts based on academic performance and financial need.

Tom Freston Diversity Scholarship. First awarded for the academic year 2008–2009, the scholarship is for undergraduate students from economically disadvantaged backgrounds, first-generation college students, or students from racial and ethnic groups underrepresented at Emerson. The scholarship is renewable provided the recipient maintains full-time enrollment and good academic standing.
Amy Beth Gallagher ’88 Scholarship. Established in Amy's memory by family and friends. Awarded annually to a student(s) from Clinton, Essex, Franklin, or St. Lawrence counties of northern New York. Student(s) must demonstrate academic achievement and financial need. Preference is given to student(s) interested in a career in mass communication. If no one in the above counties is eligible, the scholarship can be awarded to student(s) from as far south as Albany, New York.

Michael Goldstein ’84 and Allison E. Picott Scholarship. Established in 2012, the scholarship is for undergraduates, with a preference for students from low-income families, who are in a field of study currently underrepresented by students of diverse backgrounds.

Elinore A. Greene Scholarship. Established in 2009 by a bequest from Elinore A. Ziff Greene ’49, the scholarship is awarded annually to deserving students in good standing. Preference is given to nontraditional students returning to their studies in Performing Arts.

Olive Palmer Hansen Scholarship. Established in 1956 by a bequest from Olive Palmer Hansen, the scholarship is awarded on the basis of academic standing and need.

William Randolph Hearst Scholarship. The scholarship was established at Emerson in 1987 with the goal of increasing enrollment of diversity at the College. Since the first scholarships were granted in 1992, nearly 100 Emersonians have been able to continue and/or complete their studies thanks to the earnings from the endowment.

Hindery Family Scholarship Fund. Established in 2013 by Leo Hindery Jr. and Patti Wheeler Hindery. Awarded to students with financial need who are from underrepresented groups.

Laura C. Hodgkinson Scholarship. Established by bequest from Ms. Hodgkinson and awarded on the basis of financial need.

Sophie Horowitz Scholarship. The scholarship was established by friends and family of Sophie Horowitz, the mother of Evelyn Horowitz Malinowitz ’67, and is awarded to a nontraditional female student who is studying for her first college degree.

Jayne A. Iarrobino Scholarship for Leadership and Promise. Established by Jon Derek Croteau ’99 and Justin Croteau, the scholarship is awarded to a full-time undergraduate student studying at Kasteel Well who has financial need and is in good academic standing.


Elizabeth Keppie Scholarship. First awarded in 1991–1992, the scholarship was established by Elizabeth Keppie from the Class of 1908 and is awarded to a student with high academic performance and financial need.

Helen Hughes Lane Scholarship. Established in 2001 by bequest of Helen Hughes Lane ’39. The award is granted to an undergraduate or graduate student in Journalism.

Jacqueline Weis Liebergott Scholarship. Established by family, friends, and supporters in 2011, the scholarship was created in tribute to Emerson College’s 11th President, Jacqueline Weiss Liebergott, in recognition of her achievements and her concern for students with financial need.

Agnes Lindsay Trust Scholarship. Awarded to needy students from rural communities (fewer than 5,000 residents) in New England. Funded since 1994 by the Agnes Lindsay Trust.
Arch MacDonald Scholarship. Established by TV stations WNEV, WCVB, WBZ, and WLVI in honor of Arch MacDonald, Boston’s first TV news anchor. Awarded to a Broadcast Journalism student who demonstrates academic achievement, financial need, and potential success as a professional.

Beatrice Talmas Mantel Scholarship. Established in 1990 by a gift from the estate of Beatrice Talmas Mantel ’19. The award is based on financial need and high academic achievement.

Lou Marcel Scholarship. Established in his memory in 1986 by friends, family, and WCCM-FM. Awarded to a sophomore, junior, or senior from the greater Lawrence, Massachusetts, area concentrating in Radio/TV Journalism and demonstrating financial need.

Rosemary H. McCorkle Scholarship. The scholarship was established in 1996 in Rosemary McCorkle’s honor to a student studying Communication Disorders and entering his or her junior year, who demonstrates financial need and academic progress.

Phyllis Adams McCullough Scholarship. Established by a gift from Phyllis Adams McCullough ’35. Awarded to a student studying Performing Arts who demonstrates financial need.


Gertrude Morrison Scholarship. Established under the will of Gertrude Morrison ‘15, H’62. Awarded to a talented and worthy student.

Nicholas Allen Murphy ‘10 Directing Scholarship. Established by the Murphy family in Nick’s honor, the scholarship is for an undergraduate student with financial need. First preference is for a student studying directing in the Department of Performing Arts and second preference is for someone studying directing in the Department of Visual and Media Arts.

Zarie A. Noorjanian Scholarship. Established by Zarie Noorjanian ’30. Awarded to a student in Visual and Media Arts or Journalism on the basis of financial need and high academic standing.

Griffin O’Brien Memorial Scholarship. Griff was a member of the Class of 2013 who passed away the summer before his senior year. The scholarship was established in his memory by family, friends, and the Class of 2013 and is awarded to an undergraduate majoring in Writing for Film or Television who is in good academic standing and has financial need.


Julian Olansky Scholarship. The scholarship, established in 2007 by MetroRadio System, is awarded to a student with financial need who has a strong interest in photo or video journalism.

Peyton-Martell Term Scholarship. Established in 2013 by Patricia Peyton ‘84 and her husband, John Martell. Awarded to students who are academically strong and have financial need.

Polcari-Mady Scholarship. Established by Trustee Lucie Salhany in honor of her parents, the scholarship is for a full-time female undergraduate student who is majoring in broadcast communication. The award is based on financial need and a cumulative GPA
of 2.5 or higher. The scholarship may be renewed through senior year as long as the recipient’s major is unchanged, her status remains full-time, financial need continues, and her cumulative GPA remains at a minimum of 2.5. (Originally known as the Hal and Tille Mady Scholarship.)

**Dominic J. Puopolo Entrepreneurial Scholarship.** Established by friends in 1999. Awarded to an undergraduate who has demonstrated unique qualities of individual and professional initiative that best predict future success.

**Mabel Arnett Putnam Scholarship.** Established by bequest in 1976. The award is based on financial need and academic achievement.

**George Quenzel Memorial Scholarship.** During his 40 years at Emerson, George Quenzel taught television production and the first film studies and production classes. In 1981, he took students to Los Angeles for a month in what was the precursor to Emerson’s LA Program. The scholarship is awarded to a student who is preparing for a career in television and has financial need. Preference is given to a student who adds to the diversity of the Emerson undergraduate community.

**RKO General, Inc. Minority Scholarship.** Awarded to students from the Commonwealth of Massachusetts who are concentrating in one or more areas of communication to the public (radio/television, film, or print/broadcast journalism) who demonstrate high academic achievement and financial need. Preference is given to students from underrepresented groups.

**Ellen Reich Memorial Scholarship.** Established in 1981 by family and friends of Ellen Reich ‘75, the award is granted on the basis of financial need and academic standing.

**Bertha Reynolds Scholarship.** Funded by Mr. and Mrs. Joseph C. Reynolds. The award is based on academic achievement and financial need.

**Riendeau Memorial Scholarship.** Established in memory of Leonard Riendeau ‘64 by family and friends. The award is for a junior or senior in Theatre Education who maintains a minimum grade point average of 3.2 and demonstrates financial need.

**Charles Rosen & David Panzer Scholarship.** Established by Charles Rosen ’68, the scholarship is for students with a minor in business or who participate in the Emerson Experience in Entrepreneurship. Preference is given to students from economically disadvantaged backgrounds who advocate for LGBT (Lesbian, Gay, Bisexual, and Transgender) causes.

**Harry S. Ross Scholarship.** Established by a gift from Zarie Noorjanian ’30 in honor of former Emerson College President Harry Seymour Ross. Awarded to a student in the School of Communication based on high academic standing and financial need.

**Saga/Marriott Scholarship.** Established in 1987. Awarded on the basis of academic achievement and financial need.

**Rt. Hon Viscount Sands Scholarship.** Established in 2008 by alumnus Rob Sands ’68, the scholarship is awarded to a needy undergraduate student, with first preference to students who have advocated for or demonstrated an affinity for LGBT (Lesbian, Gay, Bisexual, and Transgender) causes.
Isabel Sanford Award. Established by a gift from Isabel Sanford H'85. Awarded to a student entering his or her senior year and studying performance or writing for the theater, television, or film, with preference given to students from underrepresented groups.

Saval Scholarship. Established by Maurice Saval H’76. Awarded to sophomores, juniors, and seniors who demonstrate outstanding potential in their academic performance as well as special accomplishments in terms of community service, talent, and/or leadership in the communication field. Financial need is also considered.

Barry Savenor ’88 Scholarship in Visual and Media Arts. The scholarship, established by the Savenor family in Barry’s memory, is awarded to a full-time undergraduate student with financial need who is a VMA major and has demonstrated an interest in photography.


Rena Shapiro Scholarship. Established by friends and family in 1988. Awarded to a Theatre Education student who demonstrates financial need and who intends to pursue a career in teaching children.

Tom Shovan Scholarship Fund. Established in 1994 by friends, family, and associates in memory of Tom Shovan. Awarded to undergraduate students majoring in Media Arts (with a preference for Broadcasting) who show tremendous promise and financial need.

Toba Berman Smokler Scholarship. Established by a gift from Toba B. Smokler ’38. Awarded annually to a student from the Midwest who demonstrates academic excellence and financial need.

Torie (Victoria) Snelgrove Memorial Scholarship. Established in memory of Torie Snelgrove ‘06 by her family and friends. Awarded annually to a full-time undergraduate student in Broadcast Journalism.

Joseph Spencer Scholarship. Established by the classmates and friends of Joseph Spencer ’76. Awarded to a junior or senior concentrating in Visual and Media Arts or Journalism.

Susan Namm Spencer ’61 and Leslie Ellen Coplin ’87 Scholarship. Undergraduates from New York State who are in good academic standing, have financial need, and are studying Mass Communication or Performing Arts are eligible for consideration for an annual scholarship not to exceed $3,000.

Surdna Foundation Scholarship. Established in 1987. Awarded to a student from New York State on the basis of financial need and academic achievement.

Rita and James Troy Scholarship. Established in their memory in 2010, the Rita and James Troy Scholarship is for an Emerson undergraduate with demonstrated financial need.

David P. Twomey III Washington Award. Established in 2009 by family and friends in David’s memory, the award is for a student studying in Washington, DC, who embodies the passion for politics and promise of public diplomacy epitomized by David, G’06.
Judee Truncer Wales Watson Actor Scholarship. Established in 2011, the scholarship is awarded to seniors with financial need who have demonstrated outstanding acting talent and want to become professional actors.

Maxine Cummings Walker Scholarship. Established in 1999. Awarded annually to students who demonstrate high academic achievement and an outstanding interest in attending Emerson College.

WCRB Scholarship. Established in 1986 in honor of WCRB founder Theodore Jones. Awarded to a student of academic merit and financial need entering the field of radio broadcasting. Priority is given to students from underrepresented groups in the radio broadcast industry.

Lois Dow Wilkins Scholarship Fund. Established by bequest of Lois Dow Wilkins ‘29. Awarded to students who demonstrate financial need with an outstanding interest in the study of Performing Arts and Visual and Media Arts.

Janet S. Yorston Scholarship. Established by Janet Smith Yorston ‘37, H’58. Awarded to worthy students demonstrating financial need.

John C. Zacharis Forensics Award. Established by a gift from the family of Dr. John C. Zacharis ‘58, G’59, the 10th president of Emerson College. Awarded to a full-time incoming freshman who demonstrates promise in the area of forensics and, based on satisfactory academic performance, is renewed in the sophomore year.

John C. Zacharis Memorial Scholarship. Established by gifts from alumni, faculty, students, colleagues, and family of Dr. John C. Zacharis ‘58, G’59, the 10th president of Emerson College. Awarded to a full-time undergraduate or transfer student who has made a great impact on the Emerson College community.
Financial Policies

Tuition and Fees 2017–2018

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<th>Term I (Fall)</th>
<th>Term II (Spring)</th>
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<td>Tuition: Students Entering in Fall 2015 and after</td>
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(may be waived under certain conditions)

Health insurance is paid for a full year during the fall term and may be waived under certain conditions.

Tuition on a per-credit (part-time or overload) basis for students entering in Fall 2015 and after is $1,376 per credit hour. Tuition on a per-credit (part-time or overload) basis for students who entered prior to Fall 2015 is $1,307 per credit hour.

All fees are subject to change.
It is the policy of Emerson College to provide educational programs, room and board, and social opportunities for students at a cost reflecting economic efficiency that is compatible with high quality. Every effort will be made to make charges clear and well known. Students are responsible for knowing and understanding charges and fees and for meeting financial obligations by the published deadline. Additional information pertaining to student accounts including tuition and explanation of fees can be accessed on our website at emerson.edu/billing.

Financial obligations of enrolled students are indicated in the following section of this catalogue. Failure to meet payment deadlines through direct payment to the College’s Office of Student Accounts or by written evidence of financial assistance will result in a finance charge of 1.5% per month. Nonpayment will result in cancellation of enrollment, denial of registration for classes, denial of occupancy of residence hall space, and denial of use of the College dining center, library, and all other facilities.

Students will be charged in full for willful or careless damage, breakage, or loss of College property, including library materials. Notice of such charges, with substantiating evidence, will be issued by the College.

Billing and Payment

Tuition, fees, and all other charges are to be paid in full prior to August 1 for the Fall 2017 semester, December 15 for the Spring 2018 semester, and at the time of enrollment for all summer and winter terms in order for students to be officially registered (unless otherwise noted). The Office of Student Accounts generates electronic tuition statements once a semester for the fall and spring semesters. Payment for the summer term is due at the time of enrollment; electronic statements are not created for this term. Statements can be viewed through TouchNet by logging in as a student through eCommon, or as an Authorized User. Email notifications will be sent to students and their Authorized Users each time a new tuition statement has been uploaded.

- Fall semester statements are available in late June and are due August 1.
- Spring semester statements are available in November and are due December 15.

Payments can be made online, via mail, in person, and by wire transfer (for international students). In addition to electronic checking and savings payments, the College accepts MasterCard, VISA, and American Express. A 2.75% convenience fee will be charged for any payments made via credit card for tuition and fees.

The College Trustees reserve the right to change tuition rates or fees at their discretion, whenever it is determined advisable.

Deferred Payment Plans

Student accounts are payable to the College prior to the beginning of each semester, as billed. Students wishing to pay their accounts in monthly installments may do so by participating in the Higher One Payment Plan. All deferred payment plan arrangements must be made directly between the student and Higher One. Arrangements must be completed prior to the payment deadline. Visit tuitionpaymentplan.com/emerson for more information or to enroll.

Tuition and Fees

For full-time students, those registered between 12 and 16 credits a term, one-half of the academic year’s tuition is charged for the fall term and one-half
for the spring term. Part-time students and those enrolled for more than 16 credits will be billed on a per-credit basis. All payments for tuition and fees made with a credit card online will be assessed a 2.75% convenience fee.

**Credit Balances on Student Accounts**

Credit balance refunds are available to students who have overpaid their accounts. To request a credit balance refund, log onto eCommon.emerson.edu. 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. Currently, credit balance refunds will be processed by the Office of Student Accounts within two Fridays from the date on which the request is received.

**Refund Policy**

Tuition refunds to students who have officially withdrawn are made when the withdrawal is filed as follows:

- 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

Prorated room and board credit adjustments are made to students who file a written withdrawal or leave of absence prior to the end of the fifth week of a given term. See the Student Handbook and Planner for additional details on room and board refund policy. Refunds will be processed within 30 days. Fees are nonrefundable after the first day of classes.

No tuition refund is made when withdrawal of a student is required by College authorities, or when a student withdraws from a course with a WP or WF grade.

**Graduation Policy**

Students must fulfill all financial obligations to the College in order to receive a diploma. A student's account balance that is a result of direct charges (tuition, room and board, fees, residence hall or disciplinary fines, and any outstanding payments on established monthly plans) must be paid in full prior to the last day of class in that semester.

If students have met all academic requirements but have not settled their account balance prior to the last day of class, Emerson cannot guarantee the students' ability to receive their diploma or academic transcripts. To guarantee receipt of their diploma, and access to their transcripts, students must meet all financial obligations.

Once all financial obligations are fulfilled, the Office of the Registrar will be contacted in order for the diploma to be released to the graduate.

Please contact the Office of Student Accounts at 617-824-8655 or bills@emerson.edu with any questions.

**Loan Exit Counseling**

If a student has participated in a federal student loan program (Federal Perkins Loan and Federal Direct Loan), mandatory exit counseling requirements must be completed before the last day of the semester. Borrowers required to participate will receive notice in the spring prior to their graduation. For additional information regarding loan requirements, please contact studentloans@emerson.edu or 617-824-8655.
Withdrawal and Leave of Absences for Students Receiving Title IV Federal Assistance

All students are eligible to receive full credit of their tuition and fees, excluding nonrefundable 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 percent point of the semester. On-campus room and board charges will be adjusted based on the College's published institutional policies. Other institutional fees charged to the student's account are nonrefundable.

Room and Board

One-half of the academic year’s room and board charge is billed for the fall term and one-half is billed for the spring term. Selection of a meal plan is mandatory for all students living in Emerson residence halls. There are several meal plans from which to choose. Information on them is available from the Office of Housing and Residence Life. Off-campus students can obtain a Commuter Meal Plan. Information is available online at emerson.edu/billing/resources/meal-plans.

All continuing students who are not covered by the Residency Requirement and request College housing must pay a room deposit, which is applied to the bill.

Fees and Other Costs

Application Fee

Sixty-five dollars must accompany an application for admission. This fee is nonrefundable.

Admission Deposit

Five hundred dollars is payable at the time of the student’s confirmation of admission to the College. This deposit is nonrefundable.

Student Services Fee

The Student Services Fee is a consolidation of campus-required fees that support several College services. This comprehensive fee is paid by all full-time students at the College.

The components covered under the comprehensive fee provide the following services:

Student Services
The Student Services Fee supports all departments that provide student-oriented services and activities on campus, such as the Registrar’s Office (registration), Student Life (Orientation), and the Commencement Office.

Student Government Association
The Student Government Association Fee is charged to support student club- and organization-related programming and activities.

Health Services
The Health Services Fee enables students to access the College’s Counseling and Psychological Services and the Center for Health and Wellness during the fall and spring terms.

Center for Health and Wellness and Health Insurance

Health Entrance Requirements: All students enrolled for 9 or more credits are required to submit health entrance documentation. This includes completion of the medical history, tuberculosis-screening
questionnaire, and an immunization verification. 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 the first day of classes. Failure to do so will jeopardize a student’s enrollment and on-campus residency. Information on the online student health portal (OSH) and process for completing and submitting the entrance health documents will be posted on the accepted student and Center for Health and Wellness web pages. Information must be submitted after June 1 and no later than July 1 for students entering in the fall semester, and after October 15 and no later than January 4 for students entering in the spring semester.

Health Insurance: The state law requires undergraduate students enrolled at least 75 percent of full time (9 or more credits) to be covered by a qualified health insurance program. The College automatically provides a health insurance policy for all matriculating students. Students enrolled less than 75 percent of full time will not be automatically enrolled but may request enrollment. Please contact the Office of Student Accounts for elective enrollment or for more information on the special insurance policies.

The automatically assessed student health insurance premium may be waived each academic year by providing proof of enrollment in comparable coverage by another qualified health insurance program. Coverage under a health benefit plan is comparable if:

1. The health benefit plan provides to the student throughout the school year reasonably comprehensive coverage of health services, including preventive and primary care, emergency services, surgical services, hospitalization benefits, ambulatory patient services (laboratory testing), and mental health services.

2. The services covered under the health benefit plan are reasonably accessible to the student in the area where the student attends school.

The health insurance waiver is found at emerson.edu/billing/payments-refunds/health-insurance-waivers. The insurance waiver process is separate from the health forms mentioned above.

The student health insurance policy is designed to offer protection against unexpected and potentially heavy expenses for accidents or illnesses. Please refer to the BCBS/University Health Services Student Health website for specific coverage benefits.

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. Referrals are not required when the center is closed (semester breaks, summer, holidays). Referral authorization for specialty care is required for most medical conditions. Please review the policy benefits or contact an insurance representative for clarification. A referral is not required for students seeking mental health services off campus. However, a clinician in Counseling and Psychological Services can facilitate referrals to behavioral/mental health providers outside the College.

Insurance Regulations for Students Who Experience Loss of Coverage Midyear

Massachusetts state law requires all students participating in at least 75 percent of full time (9 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, students are responsible for notifying the Office of Student Accounts to make arrangements for enrolling in the College-sponsored insurance plan or to update the CHW with the pertinent information regarding their new qualifying alternate plan. A pro-rated premium is available for the College-sponsored insurance plan when coverage begins after the start of the applicable policy year.

**International Students**

Massachusetts regulation does not consider coverage by insurance carriers outside of the United States and coverage by foreign national health services programs as comparable under a qualifying student health insurance program. To be eligible to waive the insurance, the policy must meet the above definition of “comparable,” be underwritten by a U.S.-based insurance carrier, and be accessible to the student the entire academic year while he or she is on campus in Boston or at one of the College’s external programs. The benefit coverage must be comparable to that required by the Commonwealth of Massachusetts.

Exceptions to the regulations are:

1. Students whose health coverage is sponsored through their country’s embassy.
2. Students whose health coverage is mandated and provided through a scholarship or special program.

These exceptions allowing a waiver assume that the student’s insurance coverage is comparable to that required by the state regulations. This regulation will require that the vast majority of international students be enrolled in the Emerson College-sponsored insurance.

**Tuition Insurance Plan**

Elective insurance is available from the Dewar Tuition Refund Plan to enhance the College’s existing refund policy. This insurance provides coverage for medical withdrawals not covered by the College policy due to date of the withdrawal or the nature of the charges. This plan would provide 80 percent protection for withdrawals as a result of injury, sickness, or mental health concerns. The Tuition Refund Plan charge will appear on your bill automatically each semester unless you opt out of the coverage at tuitionprotection.com/emerson.

**Other Charges**

Miscellaneous fees, such as those on the following list, will be billed as appropriate. Changes to this list are at the College’s discretion.

<table>
<thead>
<tr>
<th>Fee</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Late Registration</td>
<td>$75</td>
</tr>
<tr>
<td>Audit Fee (per credit)</td>
<td>$30</td>
</tr>
</tbody>
</table>

**Collections Policy**

Outstanding balances not covered by financial aid or an approved deferred payment plan will result in the monthly assessment of a finance charge on the unpaid balance. Students with unpaid balances at the end of the second week of classes face possible financial withdrawal and referral to an outside collection agency. Students referred to an outside collection agency will be responsible for all collection costs and interest charges.

**Note:** All delinquent accounts are subject to credit bureau reporting.
Emerson College is the only institution of higher education in the United States to concentrate solely on offering undergraduate and graduate degree programs for students interested in pursuing careers in communication and the arts. Unlike most institutions of higher education, Emerson does not simply treat communication as one among many departments. Instead, all of the College's major programs focus on some aspect of communication. The object of the Liberal Arts Curriculum and each major program is to create an environment sufficient to challenge and support students as they develop the ability to speak and write effectively, to think analytically, to understand the present as it relates to the past, to reflect on fundamental beliefs, and to master the necessary skills to achieve career objectives.

These programs lead to one of the following undergraduate degrees: Bachelor of Arts, Bachelor of Fine Arts, Bachelor of Science, and Bachelor of Music (offered in association with the Longy School of Music in Cambridge).

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### Baccalaureate Degree Requirements

Baccalaureate degree requirements are established by the faculty through the Academic Policy Committee and the Faculty Assembly. Upon completion of the requirements, students are recommended for graduation by the faculty to the Board of Trustees. Degrees are awarded on August 30, December 30, and at commencement in May.

The curriculum is flexible within certain requirements and guidelines. Students are advised to keep in close contact with their faculty advisor and their School's dean regarding official program requirements. It should be noted that not all courses are offered each semester.

1. Baccalaureate degree candidates must satisfactorily complete the Liberal Arts Curriculum, specific requirements for a major, and a minimum of 128 semester credit hours with a minimum cumulative grade point average of 2.0.
2. Transfer students must complete a minimum of five full courses in their major at Emerson College, regardless of the number of credits transferred into the students’ major. A “full course” is defined as a 4-credit course or two 2-credit courses. Transfer courses must bear a minimum of 2.67 credits or more to fulfill a course requirement. Only the number of credits transferred will count toward the 128 credits needed for graduation.

3. Students must satisfactorily complete a minimum of 96 credits at Emerson College. This policy is exclusive of transfer students who are required to complete a minimum of 48 credits.

4. Students must complete their final 16 credits at Emerson College.

5. It is the student’s responsibility to ensure that all degree requirements are met as specified in this catalogue. Failure to be aware of a provision does not excuse a student from adhering to policy. While each student has an academic advisor, that person only provides advice; it is up to the student to make decisions with respect to his or her program using that advice, this catalogue, the degree audit, and advising materials distributed by the Academic Advising Center. All academic and financial requirements must be met before a degree candidate may participate in the College’s annual commencement exercises held each May.

6. Prior to their final semester, students are required to complete an application to graduate. Upon completion of all requirements for graduation, students will be graduated by the College. Students who wish to extend their program of study beyond their degree requirements must file a petition with the Office of Academic Affairs. An approved petition must be presented to the Office of the Registrar prior to registration. Financial aid recipients are strongly encouraged to consult with their financial aid advisor prior to registration as eligibility for financial assistance may be affected.

Students must fulfill the degree requirements in effect at the time they matriculate (enroll for their first course), or any complete set of requirements adopted by the institution and published in a subsequent catalogue (picking and choosing among elements of various catalogues is not permitted). However, students who take more than seven years to complete their degree requirements must fulfill the requirements in effect at the time they graduate rather than the requirements in effect when they matriculated.

Fields of Study

**Majors.** A major allows the student to gain in-depth knowledge of one of the fields of communication or the arts. The schools specify the major courses, which constitute the student’s college work. A major that leads to a Bachelor of Arts or Bachelor of Science degree may consist of 36 to 52 credit hours. A major that results in a Bachelor of Fine Arts degree may consist of 56 to 72 credit hours. Students should consult the appropriate program section of this catalogue for complete information on specific major requirements.

**Double Major.** Students may elect to have a double major by fulfilling all the requirements for a major in two different departments. Students who have a major in the Department of Visual and Media Arts may not double major. Students may not use the same course to fulfill a requirement in both majors. Students who successfully complete two majors only earn one degree.

**Minor Programs.** Minors give students the opportunity to explore an area outside their major fields of study. Students may not use the same course to fulfill a requirement in both the major and the minor or use the same course to fulfill a requirement in two minors. A minor consists of 16–20 credits of related coursework, which have been approved by the department in which the
minor is offered. Students may count credits from the Liberal Arts Curriculum toward the minor, with limits set according to departmental guidelines.

Professional Development Experience. The 1-credit Professional Development Experience (PDE) is designed to provide students with an option for experiential learning. The PDE should be 2–12 weeks in length and a minimum of 50 hours. Students must have completed two semesters in college with at least one at Emerson and maintain a minimum 2.7 GPA. To participate in the PDE program, students must work with Career Services to complete the PDE workshop and paperwork. No more than 2 PDE credits may be applied to total graduation requirements.

Internship Credits. The College encourages qualified students to participate in internships to gain practical experience and develop professional contacts. Four- or 8-credit internships are available to juniors and seniors (students with at least 64 credits) who have a minimum 2.7 GPA. 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 12 credits of any combination of PDE and Internship credits may be applied to the total graduation requirements. Students must participate in the mandatory Internship Workshop, offered through Career Services (see Student Life section), the semester before the internship. Transfer internship credits are not accepted unless a student meets the junior/senior standing and GPA requirements above and has pre-approval from the Office of the Registrar and his or her academic department chair. See the appropriate departmental requirements for further specifications including course prerequisites, and the Academic Calendar for registration deadlines. Students seeking a credit-bearing internship in Los Angeles during the fall and spring terms must be enrolled in the Emerson College Los Angeles Program and are not required to attend the Internship Workshop offered through Career Services, but must attend the LA Program Orientation.

Academic Policies

Declaring or Changing a Major. Students select a major at the time they apply for admission to Emerson College by designating their preference on their application for admission. Students who were undecided about their major at the time they applied for admission are encouraged to declare a major before entering their junior year at Emerson (that is, before earning more than 64 credits toward graduation). Students who want to change their declared major must complete a Change of Major Form, available at the Academic Advising Center. All changes of major require permission of the department chair of the desired major.

- Any student wishing to transfer into the Visual and Media Arts Department must submit an application by the designated deadline. For further information regarding deadlines, the application process, and GPA requirements, contact the Academic Advising Center at advising@emerson.edu or 617-824-7876.
- The Department of Performing Arts prohibits the internal transfer of students into any of its programs.

Academic Advisors. All students are assigned an academic advisor, either a departmental advisor or a professional advisor in the Academic Advising Center. Advisors are available to meet with students seeking advice about academic planning, course selection, or any other academic concern. Students are encouraged, and in many cases required, to meet with their advisor before they can register for courses. Advisors provide consult, but students bear the ultimate responsibility for understanding the degree requirements and selecting their courses. Students who want to change their advisor may file a request at the Academic Advising Center.

Registration for Enrolled Students. Matriculated students have priority for course selection according to the number of cumulative credits earned at the time of registration. The Office of Student Accounts
must financially clear students in order to register. Financial balances must be paid. Registration dates are listed in the Academic Calendar. Registration information is emailed to all currently enrolled students. Course schedule information can be found on eCommon. Students are responsible for following the registration instructions, which are posted online at eCommon.emerson.edu. Students who do not register by the deadlines listed on the Academic Calendar and in the registration information are assessed a $50 late registration fee. Students who fail to make financial arrangements for payment with the Office of Student Accounts prior to the set payment deadline may have their registration (and housing, if applicable) canceled.

**Prerequisites.** A prerequisite course may be required prior to taking an advanced course. Waiver of a prerequisite course is not routine and may be obtained only from the department chair. Credit will not be given for a prerequisite course that is taken after the advanced course has been completed satisfactorily.

**Course Number Guide**

<table>
<thead>
<tr>
<th>Level</th>
<th>Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Freshman-level courses</td>
<td>100/200 numbers</td>
</tr>
<tr>
<td>Sophomore-level courses</td>
<td>100/200 numbers</td>
</tr>
<tr>
<td>Junior-level courses</td>
<td>300/400 numbers</td>
</tr>
<tr>
<td>Senior-level courses, not open to freshmen</td>
<td>300/400 numbers</td>
</tr>
<tr>
<td>Combined senior and graduate students</td>
<td>500 numbers</td>
</tr>
<tr>
<td>Graduate-level courses, open to graduate students only</td>
<td>600 numbers</td>
</tr>
</tbody>
</table>

**Auditing a Course.** Students who wish to attend a class without working for, or expecting to receive, formal credit may register to audit the course. Students who audit a course may not participate in class, do not take examinations, and do not submit papers. Students may only audit lecture-type courses; students may not audit acting, dance, and production courses and voice lessons. Students must gain permission to audit a course from the course instructor and may not register to audit a course until the first day of classes in order to give priority to students needing to take a course for credit. Students may not attend any course without registering for either credit or audit. Students may not change an audit class to credit after the second week of classes. Consult the Financial Policies section of this catalogue regarding the cost of auditing a course. Students must be registered for at least one course in the semester in which they wish to also audit a class.

**Course Load.** Undergraduates carrying 12–16 credits are classified as full-time during the fall and spring semesters. During the summer sessions, a full-time load is 8 credits. To graduate in eight semesters, a student must average 16 credits per term. Students who are registered for 12 through 16 credits during the fall and spring semesters must pay flat-rate full tuition; undergraduates who are registered for fewer than 12 credits during the fall and spring semesters are considered part-time students and are billed at a per-credit rate. Because enrollment status affects financial aid awards, students should consult the Office of Financial Aid to determine how a change in enrollment status would affect eligibility for financial aid.

**Credit Overload.** Students desiring to take more than 16 tuition credits during a semester must have a cumulative average of 2.7 or higher to be academically cleared to overload. Students may not take more than 4 overload credits. First-semester students may not overload, with the exception of voice, dance, and non-tuition courses. Overload courses are billed on a per-credit basis and require financial clearance from the Office of Student Accounts prior to registration.
Directed Studies and Directed Projects. In a directed study or project, students work closely with a faculty supervisor in designing and carrying out a project for credit. Directed studies or projects may not duplicate existing courses. Directed study or directed project proposals must be approved by the supervising faculty member and the department chair prior to the end of the examination period of the preceding semester. Directed studies are open only to juniors and seniors with a minimum 3.0 GPA. A student may not count more than 8 credits of any combination of directed studies and directed projects toward the total graduation requirements. See the appropriate departmental requirements for further specifications and the Academic Calendar for submission and registration deadlines.

Practica. Practica provide students with the opportunity to gain theoretical and practical experience in a specialized area. Practica are designed by the faculty and vary on an annual basis. For further information about a practicum, students should consult their advisor.

Non-Tuition Credits. The College offers a number of 1-credit, Pass/Fail non-tuition options for matriculated undergraduate students. The non-tuition options may be repeated for credit but only 4 non-tuition credits may be applied toward the 128-credit minimum required for graduation. Non-tuition credits may not fulfill any major, minor, or Liberal Arts requirement.

Courses at Other Institutions. New first-time students at Emerson College who are not transfer students may take courses at nonaffiliated institutions up to a maximum of 32 transfer credits. The 32-credit limit includes all pre-matriculation credits and exam-based credits, as well as credits taken after matriculation. Students transferring into Emerson College from another institution may transfer in a maximum of 80 pre-matriculation credits, with no more than 64 of those credits from a junior or community college and no more than 32 credits from exams (e.g., AP, IB, CLEP). Post-matriculation, transfer students will be limited to a maximum of 64 transfer credits, including those credits transferred in pre-matriculation. Students who matriculated at Emerson prior to Fall 2017 and for whom Emerson College is their first college may transfer in a maximum of 64 credits, with a maximum of 32 exam-based credits (e.g., AP, IB, CLEP). Transfer courses must be taken at a regionally accredited college or university. Coursework taken at a foreign institution will require special clearance. Approval of coursework for transfer, particularly within the major, is not automatic. Students must submit courses for preapproval through eCommon and have them approved by the Registrar before registering at another institution. Students must achieve a minimum grade of C in each course requested for transfer. Students with junior or senior status may only request transfer credit for courses taken at a four-year, baccalaureate-degree granting institution. It is the student’s responsibility to have an official transcript of courses taken mailed directly from the other institution to the Emerson College Office of the Registrar. Quarter hours and trimester hours will be reduced to semester hour credits. Transfer courses must bear a minimum of 2.67 credits to fulfill a course requirement. Courses taken at other institutions that are three (3) semester hours can meet a Liberal Arts or major requirement at Emerson College. However, the course will not be awarded the 4-credit equivalent. Transfer internship credits are not accepted unless a student meets the junior/senior standing and GPA requirements above and has preapproval from the Registrar’s Office and their academic department chair. (Also see Undergraduate Degree Time Limit.)

Adding and Dropping Courses. All add/drop activity takes place online during the first week of classes by logging onto eCommon. After the first
week of the semester, students may only drop courses online on eCommon. Adding courses requires written permission from the instructor and must be processed in person at the Office of the Registrar. After the first two weeks of classes, no course can be added except by an approved petition, and no course can be added that increases a student’s billing charges except through a petition that requires the approval of the Office of Student Accounts and, if applicable, the Office of Financial Aid. Such approved registrations are assessed a $50 late registration fee. Dropping a course after the 10th day of classes, resulting in refund issues, is not permitted except through a petition approved through the Office of the Registrar.

**Withdrawing from a Course.** Students may withdraw from a course after the 10th day of classes and before the deadline posted on the Academic Calendar (or before the last five days of a summer session course). Students who wish to withdraw from a course must obtain a Course Withdrawal Form at the Office of the Registrar or online at emerson.edu/registrar/forms-instructions. The course instructor must sign the form and check one of two grades: WP (Withdrawn Pass) or WF (Withdrawn Fail), neither of which affects the student’s GPA. It is the student’s responsibility to return the signed form to the Office of the Registrar before the deadline posted on the Academic Calendar. No refund is given to students who withdraw from a course.

**Repeating a Course.** A student who fails a course may repeat the course in an attempt to receive a passing grade. Both courses, and the grades received, are part of the student’s permanent record and affect the student’s cumulative grade point average. Please note that repeating the same course could affect financial aid eligibility.

**Standards of Classroom Behavior.** The primary responsibility for managing the classroom rests with the faculty. Students who engage in any prohibited or unlawful acts that result in disruption of a class may be directed by the faculty member to leave the class for the remainder of the class period. Longer suspensions from a class or dismissal on disciplinary grounds must be preceded by a disciplinary hearing.

**Attendance.** Students are expected to attend classes regularly and promptly and are responsible for all coursework done while they are absent. Individual instructors determine the number of times a student may be absent or tardy before a grade is lowered. In classes in which attendance is required, students are responsible for notifying the instructor in advance of unavoidable absences. Students must adhere to individual instructors’ attendance policies. Attending an out-of-class activity or event for another course may not be used as an excuse to disregard a given class’s attendance policy. A faculty member may not require a student to attend specified out-of-class activities that conflict with the student’s schedule for another class.

The College’s Center for Health and Wellness (CHW) does not provide students with notes excusing them from missing class or academic obligations. When indicated as a part of clinical management, the CHW may recommend alteration of academic requirements, deferment of responsibilities, non-participation in certain activities, and other appropriate measures for health reasons. With the written authorization of the student, the center may verify the nature and extent of the illness.

**Prolonged Absence.** When a student anticipates or experiences a prolonged absence due to accident or illness, the student should immediately notify the Office of Student Success and each of his or her instructors. Under these circumstances, the student is advised to work with each professor to either obtain a course withdrawal, or if she or he is in good standing within a given course and it is near the end of the term, discuss the possibility of
an Incomplete grade. Depending on the situation, it may be advisable to arrange a leave of absence for the semester in question.

Absence for Religious Observance. Massachusetts state law (M.G.L. 151C, § 2B) provides that “any student who is unable, because of 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 requirement. The student will receive an opportunity to make up the examination, study, or work requirement which may have been missed because of such absence on any particular day provided, however, that such makeup examination or work does not create an unreasonable burden upon the College. No fees of any kind shall be charged by the institution for making available this opportunity to the student. No adverse or prejudicial effects shall result to any student who takes advantage of these provisions.”

Emerson College instructors will attempt to accommodate students’ requests for religious accommodations, but will only grant reasonable requests that do not unduly interrupt or interfere with the College’s policies, or with a course’s requirements or curriculum. Students’ absences for religious observance are counted toward the total number of absences that professors permit under their uniform attendance policies.

Absence Because of Jury Duty. Any U.S. citizen 18 years or older who resides in Massachusetts for 50 percent or more of the calendar year is eligible to be called for jury duty. However, keep in mind that the laws have been modified both to shorten the length of jury duty and to allow people to schedule their duty at a convenient time. For more information, students may visit mass.gov/courts/jury. Faculty will provide a reasonable substitute or compensatory opportunities for any required work missed so long as it doesn’t create an unreasonable burden upon the College.

Withdrawal/Leave of Absence from the College. All students considering withdrawing or taking a leave of absence from Emerson must report to the Office of the Student Success to complete the appropriate paperwork. Performing Arts BFA majors must consult with the Performing Arts Department prior to filing for a Leave of Absence. A student who subsequently chooses to return to the College returns at the same academic standing at which she or he left. Students who have either withdrawn or taken a leave of absence are not eligible to participate in varsity or intramural athletics, student clubs and organizations, student employment programs, or any other College-sponsored activity or program. Resident students who withdraw or take a leave are required to vacate College housing immediately. A leave of absence is good for a period of two years from the date of the leave. During this two-year period, students are eligible for readmission to the College through the Academic Advising Center. Students planning to return to the College must contact the Academic Advising Center by the established deadline for the semester under consideration and submit a Request for Readmission Form. Readmission to a Performing Arts BFA program is contingent upon course sequencing and space within the program.

Students who wish to return to the College more than two years after their last semester of enrollment must submit a new application to the Office of Undergraduate Admission and be subject to current admission standards. Please note that students are considered to be on leave from the College based on the date of their last enrollment whether or not they complete the appropriate paperwork.

Call to Active Duty and Military Withdrawal. Students called to active duty in the armed forces of the United States should initiate a military withdrawal from Emerson College by presenting an
official copy of their military orders to the Registrar. This must be done at the time a student is required to stop attending classes.

Students who are called to active duty during a semester or session and process a military withdrawal will not be charged tuition for the semester of withdrawal and will be eligible for “military reinstatement” to Emerson College and access to the same major at the time of withdrawal.

The Office of Financial Aid will review eligibility for aid funds already received by the student. Students will be evaluated and advised on the status of their financial aid based on the date of their withdrawal. Students will also be advised of actions required to defer loan(s) repayments based on active military duty.

Students with a “military withdrawal” will not be charged tuition for the semester of withdrawal. They will be charged a housing assessment to cover expenses already incurred. Unused meal plan monies will be refunded. No refunds can be made until the Registrar/Student Accounts has received a copy of the military orders calling the student to active duty.

At the time the student is discharged from military service or is placed on inactive duty, he or she is eligible for “military reinstatement” to Emerson College, assuring him or her direct access to the same major in place at the time of withdrawal.

Reinstatement after Serving on Active Duty.
Students whose absence from the College results from being called to active duty for more than 30 days will be reinstated to the College with the same academic status if: (1) they provide notice of such service, and other documentation required by law, to either the Registrar or associate vice president for enrollment; (2) within three years of their completion of service (or within two years after any period necessary to recover from an injury incurred or aggravated during such service), they notify the appropriate administrator in writing of their intent to return; (3) the cumulative length of all absences from the College for service in the armed forces of the United States does not exceed five years; and (4) the student has not attended another college/university during the period of “military withdrawal” and return to Emerson College. Refer to emerson.edu/veterans for more information.

Class Standing. The Office of the Registrar determines each student’s class standing. Freshmen have completed fewer than 32 credits, sophomores from 32 to 63 credits, juniors from 64 to 95 credits, and seniors 96 or more credits. Credits completed do not include outstanding incomplete grades.

Credit Evaluation for Graduation. Every student must file a Graduation Application at the Office of the Registrar. It is the sole responsibility of the student to ensure that all degree requirements as specified in this catalogue are met. Failure to be aware of a provision does not excuse a student from adhering to it.

Participation in May Commencement for Prospective September Graduates. Students planning to complete their degree requirements as of September may participate in the College’s May commencement ceremony provided the following requirements are met: (1) The student must apply to graduate by the last day of the spring semester. (2) The student must register and pay for the final coursework by the last day of classes in the spring semester. (3) The student must request commencement tickets online by the last day of classes in the spring semester. Participation is allowed with the understanding that September graduates do not receive a diploma until degree completion. Please see the Academic Calendar for specific dates and deadlines.

Undergraduate Degree Time Limit. All requirements for a degree must be met within seven years of the student’s date of matriculation at Emerson College. Because courses
may become obsolete when they have been taken over a period of time that exceeds the normal four-year period, School deans reserve the right to delete courses from a student’s program of study when such courses are deemed to be obsolete for the current curriculum. Transfer credit for courses taken between 5 and 10 years prior to a student’s matriculation at Emerson College is awarded on a case-by-case basis by approval of the Registrar and the appropriate School dean. Transfer credit is not granted for courses taken more than 10 years before the student’s matriculation at Emerson. An appeal to the Academic Petitions Committee for waiver of any of the foregoing policies may be made by filing a petition in the Office of Academic Affairs. (Also see Courses at Other Institutions.)

**ECnet User ID and Password.** Students are issued an Emerson College network (ECnet) account, which contains an email account (ECmail). All official College email is sent to ECmail addresses. Students using a non-ECmail address should use the ECmail forwarding feature to ensure that they receive all official College emails. If students elect to have their ECmail forwarded, Emerson College is not responsible for rules set by their preferred email service that may prevent delivery of official Emerson email communications.

**Change of Address.** Changes to a student’s permanent address and telephone number, which are used for billing purposes, as well as local mailing address changes, should be made promptly online via eCommon.

**Grading Policies**

**Grading System.** The College uses a system of letter grades and quality points to evaluate student performance. Grade point averages are computed on a scale where A = 4.0 (93–100), A– = 3.7 (90–92), B+ = 3.3 (87–89), B = 3.0 (83–86), B– = 2.7 (80–82), C+ = 2.3 (77–79), C = 2.0 (73–76), C– = 1.7 (70–72), D = 1.0 (60–69), F = 0 (failing).

**W** A W (Withdrawn) is recorded for students who take a leave of absence or withdraw from the College before the last two weeks of the semester. This grade does not affect the grade point average.

**NF** A NF (No-Show) grade indicates that the student never attended the class and did not drop the course. This is not calculated as a failing grade.

**WP** A WP (Withdrawn Pass) grade means the student was passing the course at the time of withdrawal. This grade does not affect the grade point average.

**WF** A WF (Withdrawn Fail) grade means the student was failing the course at the time of withdrawal. Effective Fall 2003, this grade does not affect the grade point average.

**I** An I (Incomplete) grade should only be given when a student has satisfactorily completed most of the required work for the course, but due to medical reasons or other extenuating circumstances, is unable to complete the remaining work by the end of the term. Incompletes should not be given in lieu of a letter grade to simply extend the time given to the student to complete the work in the absence of the required conditions. An I grade must be completed by the date agreed to on the learning contract, which must be before the end of the next full term in which the student is registered or it automatically becomes an F grade.

**P** A P (Passing) grade indicates performance in a course for which specific grades are not given. A P is equivalent to a grade of C or better and may be used in designated pass/fail courses only.
PH  A PH (High Pass) grade indicates exceptional performance in a Senior Creative Thesis.

S  An S (Satisfactory) grade indicates satisfactory performance in a non-credit course.

U  A U (Unsatisfactory) grade indicates unsatisfactory performance in a non-credit course.

AUD  An AUD (Audit) grade designates registration for a course as an auditor.

Grade Changes. Grade changes will not be accepted or entered on a student's permanent record after the end of the third week of the semester following the one in which the course was taken, except for Incompletes as discussed above. Any change must be proposed and justified by the course instructor and approved by the instructor’s department chair. No changes will be made to the student’s official academic record after the student has officially withdrawn or graduated from Emerson College. Once a course is graded, the credits for that course may not be changed.

Grade Reports. All students may access their final grades and complete grade history online by logging onto eCommon.

Midterm Evaluations. As part of the College advising program, midterm grade reports are made available online to undergraduate students whose grades fall below a C in any subject. Students who receive such warnings should meet with their instructor, consult their advisor and, if appropriate, seek help from the Lacerte Family Writing and Academic Resource Center.

Academic Transcripts. A certified official transcript of a student's academic record may be ordered online via the Registrar website. Transcripts are normally processed within three days. Transcripts will be released only for students who have no holds. eTranscripts are processed within an hour if there are no holds. Under no circumstances will telephone or email requests be honored. Please consult the Registrar website for additional information (emerson.edu/registrar).

Academic Grievances. Students who wish to make a complaint or grievance regarding any College academic policy should file a petition with the Academic Petitions Committee through the Office of Academic Affairs.

Grievances regarding a grade or other matters in a course should be discussed first with the course instructor. If the student remains dissatisfied, he or she should advance the grievance to the department chair. If the chair is unable to mediate a resolution, the student should advance the grievance to the dean of the appropriate school. If the grievance is not resolved after mediation at this level, the student should file a petition with the Academic Petitions Committee in the Office of Academic Affairs.

Academic Standards

The College requires students to achieve a 2.0 cumulative average to earn a baccalaureate degree. This is a minimum requirement. Each school has the prerogative to require a higher cumulative average in any major field of study.

Satisfactory Academic Progress (Academic Probation and Suspension). The College has set the following standards for satisfactory academic progress:

1. Students are expected to maintain a cumulative and semester grade point average of 1.7 for freshmen and 2.0 for all other students. Students who fall below this standard are placed on academic probation.
2. Students must successfully complete 75 percent of attempted credits per semester. Grades or recorded symbols of F, WF, WP, and I are not considered as successfully completing a course.

Students who do not meet the College’s standards for satisfactory academic progress for two consecutive semesters are subject to academic suspension for at least one semester. Students who have been academically suspended may appeal their suspension through the executive director of academic administration. After at least one semester of suspension, the student may apply for readmittance to the College.

Students on academic probation are not eligible to compete in varsity athletics or run for Student Government Association office. They may be prohibited from participating in extra- and co-curricular activities (e.g., WERS, EIV, theater productions, and forensics) by the chair of the academic department in which they are majoring, and from serving in student affairs leadership positions (e.g., resident assistants and orientation leaders) by the senior associate dean of campus life. Satisfactory Academic Progress also affects financial aid eligibility.

Academic Ethics. A student who fails to meet minimum academic ethical standards by cheating, plagiarism, theft, or vandalism related to library or laboratory materials or equipment, or similar acts, shall be subject to disciplinary proceedings that may result in suspension or dismissal. If there is any question about the appropriateness of an act, the student is urged to consult with a faculty advisor, instructor, or a School dean.

Academic Distinction

Dean’s Honor List. Full-time (12+ credits) students who complete all credits attempted and achieve a 3.7 or higher grade point average for the preceding semester will be placed on the Dean’s Honor List. A grade below C- automatically disqualifies a student for the Dean's Honor List for that semester, regardless of the grade point average.

Honors Graduation. Honors graduation at Emerson College is based on a student’s entire Emerson undergraduate academic record. For a student to graduate with Latin Honors, she or he must have completed a minimum of 64 credits at Emerson College, and at least 75 percent of her or his college-level work done in letter-graded courses (not pass/fail courses).

Students who meet all the above criteria and are in the top 30 percent of their graduating class will receive Latin honors. Students in the top 5 percent will graduate Summa Cum Laude; students in the next 10 percent will graduate Magna Cum Laude; and students in the next 15 percent will graduate Cum Laude.
Located on the third floor of the Walker Building at 120 Boylston Street, the Iwasaki Library supports teaching, learning, research, and creative work at Emerson College by facilitating access to resources, providing a welcoming environment, and creating opportunities for discovery and connection. With approximately 140,000 books, 150,000 e-books, 20,000 media items, 381 serial subscriptions, and access to more than 61,000 electronic journals, the collections promote research in communication and the arts. The College Archives houses materials on the history and development of the College (including photograph and video collections); Emerson publications; and special collections related to theater, radio, television, and American comedy.

Many collections and services are available to students 24 hours a day via the library’s website, emerson.edu/library. The website provides access to the Library Catalog, more than 100 databases, full-text journal articles, and research guides. The library offers a variety of study spaces, ranging from armchairs and carrels to tables and small-group study rooms and the new CoLab, which features writable walls and moveable furniture. Computers include six library-use laptops, 23 walk-up PC stations, a workstation with adaptive technology, two scanners, and a classroom with 20 dual-boot Macs. There are also three iPad 2s available for checkout. Ten media viewing rooms are equipped with wall-mounted LCD panel displays that can be used for collaborative work. Material on reserve for courses is kept at the library’s service desk and may be checked out for two-hour loan periods for use in the library.

Library staff answer questions in person, by phone, email, instant message, and text message. Research assistance is also available on a drop-in basis at the library’s service desk. Throughout the year, librarians conduct course-integrated instruction sessions in order to help students find, evaluate, and use information effectively in their class assignments and creative projects.
As a member of Fenway Libraries Online (FLO), the library shares an online catalog with—and has access to the materials of—Emmanuel College, Lesley University, Massachusetts College of Art and Design, Massachusetts College of Pharmacy and Allied Health Sciences, Museum of Fine Arts and the Museum School, New England College of Optometry, New England Conservatory of Music, Wentworth Institute of Technology, and Wheelock College. Emerson students, faculty, and staff also have access to materials from Simmons College, Suffolk University, and the University of Massachusetts Boston through FLO.

For more information about the Iwasaki Library, please consult the website, emerson.edu/library, call 617-824-8668, or email reference@emerson.edu.

Information Technology

Emerson IT strives to be a trusted and collaborative partner in the development of innovative and sustainable technology solutions. Its mission is to foster creativity and learning across the College’s global campus.

The Boston campus features lab and classroom spaces with more than 500 computer workstations, providing a variety of software to support academic needs and creative pursuits. Industry-standard applications are available including Autodesk Maya, Adobe Creative Cloud, Avid Media Composer, Final Cut Pro X, and Unity Pro. Students are provided with network storage space for real-time and collaborative video editing. Specialty labs offer large-format photo printing, 3D printing, color-calibrated monitors, graphics tablets, and film and photo scanners.

Each student’s Emerson account includes access to an email account, online storage, lab workstations, and wireless and wired Internet. Academic resources include G Suite for Education, Canvas for online course management, and an academic video storage and streaming service. Emerson students also receive free access to lynda.com, an online training library with thousands of video tutorials and practice files.

The IT Help Desk, located on the fourth floor of the Walker Building, offers assistance to all students, faculty, and staff with any technology-related questions. Students can also utilize the IT website to access step-by-step guides, view alerts, or submit help requests online.

Media Services, located on the fourth floor of the Ansin Building, is responsible for the audiovisual equipment in many of the College’s classrooms and meeting spaces. Staff members are available to assist with setup and operation of this equipment.

More information about IT services including locations and hours can be found at it.emerson.edu.

Academic Advising

Academic advising is integral to Emerson’s mission to educate students for life and prepare them for careers in communication and the arts. The College’s advising programs are designed to recognize the individual needs of students. Through partnerships with faculty and professional staff, students are afforded unique opportunities for defining and achieving academic, career, and personal goals. Throughout the advising process, students are provided access to the rich informational resources at Emerson and guided to make informed and independent decisions. Advising serves as a primary means for integrating students into the larger College community.
The Academic Advising Center coordinates all aspects of the undergraduate academic advising process and supports academic advising provided by the faculty. The professional academic advisors are attentive to student needs and preferences, as well as personal goals and values. More information can be found online at emerson.edu/academic-advising-center or by contacting the Academic Advising Center at 617-824-7876 or via email at advising@emerson.edu.

Lacerte Family Writing and Academic Resource Center

The Lacerte Writing and Academic Resource Center (WARC) supports all Emerson community members by developing personalized strategies for academic success. Its mission is to develop confident and independent writers and learners by providing resources for intellectual growth and academic support. The WARC staff consists of three full-time professionals, a WLP faculty coordinator, a center manager, and a team of well-prepared graduate consultants. Through one-on-one meetings and conversations, consultants work with students to create pathways toward success on campus.

Writing consultants are available for work on projects related to writing, research, and communication. Academic success consultants work with students on time management, study approaches, academic problem solving, and writing skills and strategies. English language learning consultants assist students who are working on developing English language and writing skills.

Content-specific peer tutors are also available by request. Professional staff members advise and coach students who seek specialized support.

All services are free of charge. For further information, visit the WARC online at emerson.edu/writing-academic-resource-center or call 617-824-7874. The WARC is located on the fifth floor of 216 Tremont Street.

Student Accessibility Services

Emerson College is committed to providing access to its academic programs and social activities for all qualified students with disabilities. While upholding this commitment, we maintain the high standards of achievement that are essential to the College’s programs and services. In advancing these dual aims, the office ensures that the College’s policies, practices, and procedures conform to federal and state statutes and regulations. Its philosophy is that students are independent and self determined, and that students with disabilities—just like all students—have control over their lives here at Emerson and are ultimately responsible for making their own decisions.

Emerson offers services through its Student Accessibility Services Office to students with documented physical, medical, visual, hearing, learning, and psychiatric disabilities. Any student with a disability who is seeking accommodations or who has specific questions about disability services at Emerson should contact the Student Accessibility Services Office by email at sas@emerson.edu or telephone at 617-824-8592, or visit emerson.edu/student-accessibility-services. The Student Accessibility Services Office is located on the fifth floor of 216 Tremont Street.

Office of Student Success

The Office of Student Success is focused on increasing student retention, satisfaction, and success, making sure that students have the support they need to realize their fullest potential.
at Emerson. Any student may encounter obstacles or difficulties associated with college life—academic, financial, personal, interpersonal, or wellness. The Office of Student Success helps students to explore their options, navigate campus systems, and connect to campus resources to stay on track toward their goals. For students who are best served by taking some time away from the College, the Office of Student Success coordinates the leave of absence and withdrawal processes.

The Office of Student Success coordinates peer mentoring programs for new and transfer students, serves as the campus point of contact for U.S. service veterans and their dependents, houses a notary public, and manages a pre-college program for creative high school students in the Boston area. Broadly, the office works with cross-campus partners to make sure that conditions are in place to support the success of all of our diverse and talented students. More information can be found online at emerson.edu/student-success or by contacting the office at 617-824-8650 or studentsuccess@emerson.edu.

Division of Diversity and Inclusion Declaration of Intent and Purpose

The Division of Diversity and Inclusion commits to embodying and advancing social justice both at Emerson and with the larger community for the purpose of ensuring equity, the redistribution of power, and inclusion.

It works in a manner that fosters authentic engagement and collaboration grounded in compassion and innovation, and in enduring solidarity with others.

Division of Diversity and Inclusion

The Division of Diversity and Inclusion leads Inclusive Excellence at Emerson College. Its primary goal is to ensure access and success for everyone at Emerson. The division provides resources and support to students, faculty, and staff using Inclusive Excellence as the foundation for all other institutional goals at Emerson. The division believes institutional excellence is inextricably linked to Inclusive Excellence. The division comprises the Elma Lewis Center for Civic Engagement, Learning, and Research; the Office of Academic Engagement and Community Action; the Office of Violence Prevention and Response; and the Office of Title IX Equity and Access.

Violence Prevention and Response

Violence Prevention and Response (VPR) works with Emerson students (domestic and international, undergraduate and graduate), faculty, and staff, as well as community partners to offer education, outreach, and awareness about power-based interpersonal violence.
VPR also offers free and confidential advocacy, support, and counseling for anyone who has been affected by power–based interpersonal violence, including:

- Sexual assault and harassment
- Stalking and threats
- Abusive relationship and bullying no matter when/where it occurred (e.g., years ago or recently; or at home, school, internship site, work); who was involved (e.g., family member, significant other, supervisor, member of Emerson’s community); or whether they have personally experienced violence or supported a friend, witnessed harm, or violence has occurred in their community.

VPR recognizes that people of any race, ethnicity, gender identity and expression, sexual orientation, faith, socioeconomic status, age, ability, veteran status, and citizenship statuses can be impacted by power–based interpersonal violence.

Students can call, stop by, or schedule a time to talk (but no appointment is needed); ask questions; get information about their rights and options; and consult about concerns for themselves, friends, or family members. All of the office’s services are confidential and free. Violence Prevention and Response is located on the 3rd floor of 180 Tremont Street and can be reached at 617-824-8857; visit the office’s website at emerson.edu/vpr.

Each and every community member can play a role in shaping the campus culture that everyone wants to be a part of, so there are a number of ways for students to get involved with Violence Prevention and Response:

- Students can also join the VPR listserv and social media sites, participate in violence prevention workshops, become peer educators, and volunteer with VPR and community-based programs.
- Students can consult with VPR on a class paper, project, thesis, or capstone.
- Student organizations can connect with VPR for meetings, workshops, events, and additional activities.

Join VPR to shape a safe, healthy, and inclusive community in which all Emersonians thrive academically, professionally, and socially!
In addition to the programs detailed in the preceding sections of the catalogue, Emerson offers a variety of unique educational experiences to its students. College faculty encourages interested students to take advantage of one or more of these enriching opportunities.

### Institutional Affiliations

#### Longy School of Music

Emerson College offers the Bachelor of Music degree through a special program with the Longy School of Music in Cambridge. This degree is offered with major programs in Composition, Organ, Piano, Strings, Voice, and Woodwinds and Brass. Students must apply, audition, and be accepted at both the Longy School of Music and Emerson College. Formal acceptance by both institutions is required. Advising for students interested in this program is coordinated through the Office of Academic Affairs.

#### Professional Arts Consortium (ProArts)

In 1981, Emerson College joined a consortium of colleges and schools that includes Berklee College of Music, Boston Conservatory, Boston Architectural College, Massachusetts College of Art and Design, School of the Museum of Fine Arts, and New England Conservatory. Students in the consortium schools are permitted to cross-register on a limited basis at the participating schools during the fall and spring semesters. First-semester freshmen, first-semester transfers, and graduate students are not eligible. Students must be in good academic standing with at least a 2.7 GPA. The Consortium sponsors various activities to foster student and faculty exchange.

Cross-registration forms must be obtained at the Office of the Registrar and require the approval of the Registrar at both institutions. Students will pay tuition at their home institution at the home institution’s tuition rate. Credit hours, grades, and honor points are transferred. Students may take a maximum of 28 ProArts credits as part of
their Emerson degree program. Students must be registered for a minimum of 8 credits at Emerson in any semester that they are taking ProArts courses. ProArts courses may not count toward a major or minor requirement unless approved by the appropriate department.

Education Abroad and Domestic Programs

The Office of Education Abroad and Domestic Programs is committed to providing Emerson students with opportunities to explore their academic goals in alternative settings. The office offers semester-long external programs sponsored by the College at Kasteel Well, Emerson Los Angeles, the Washington, DC, Program, and the Berklee Valencia Program. In addition, Emerson offers semester-long exchange opportunities with universities in Barcelona, Spain, Hong Kong, and Bournemouth, U.K. Students may also enroll at nonaffiliated education abroad programs.

Emerson does not have an “approved list” of nonaffiliated education abroad programs or program providers. The program selected must be owned and operated by a regionally accredited U.S. educational institution or have a U.S. School of Record. Students must show evidence of admission to an approved education abroad program to remain enrolled as full-time students at the College. Approved courses will transfer upon successful completion of the program and the submission of an official transcript.

Approval of coursework for transfer, particularly within the major, is not automatic. Students must submit courses for transfer credit pre-approval to the Registrar’s Office before registering at another institution. For more information about transfer of credits, please see the Courses at Other Institutions section under Academic Regulations (page 72).

The Education Abroad and Domestic Programs Office is located at 120 Boylston Street, 10th Floor, Rooms 1009 and 1010, and can be reached by phone at 617-824-8567 or by email at abroad@emerson.edu.

Kasteel Well, The Netherlands

Emerson College offers qualified sophomores, juniors, and seniors a European program containing a special curriculum that draws on the rich resources of its location to promote multi- and cross-cultural awareness, stimulate critical and political thinking, and enhance appreciation for the arts.

A restored 14th-century medieval castle is home to Emerson’s semester-abroad program. Kasteel Well is a national historical monument that provides living and dining accommodations, classrooms, a resource center, a computer lab, a student center and pub, offices, and a performance area for students, faculty, and staff. Moats and lush gardens contribute to this beautiful setting. Located in southeastern Holland near the German border, Kasteel Well is approximately two hours from Düsseldorf, Amsterdam, and Brussels, and five hours from Paris by easily accessible mass transit.

Costs are comparable to a semester at the Boston campus (not including transportation and travel expenses). Emerson College students who participate in the program are fully registered at the College and eligible for financial assistance. Students are required to take a full (16-credit) course load.

The program strives to integrate classroom lectures with a combination of independent travel and mandatory academic excursions to cities such as Amsterdam, Prague, Rome, Florence, Paris, Berlin, Vienna, Madrid, or Munich. Guided by experienced academic faculty, students are exposed to the rich artistic, historical, and cultural heritage of these European cities. Using Europe as a platform to enhance and enrich learning represents the unique
characteristic of this singular program. Most of the Kasteel Well faculty are experts in the areas of philosophy, history and art history, performing arts and theater, science, languages and linguistics, and in the various fields of communication; they are recruited from or affiliated with nearby universities. Course offerings may include:

- CC 203 Intercultural Communication
- HI 200 Contemporary World History
- HI 208 Europe in Wartime
- HS 201 Sophomore Honors Seminar 3 (Honor students only; fall term only)
- JR 250 Law for Journalists
- JR 251 Ethics for Journalists
- LF 101 Elementary French I
- LI 201 Literary Foundations
- LI 204 Topics in Literature: European Literature
- LI 211 Topics in Global Literature (topic varies)
- MK 221 Messages, Media, and Channels (spring term only)
- MK 222 Brands, Organizations, and Strategies (fall term only)
- MU 201 History of Music: European
- MU 256 Deconstructing 20th-Century Art Music
- PH 203 Special Topics in Ethics or Value Theory (topic varies)
- PH 204 Environmental Ethics
- SO 210 Topics in Sociology/Anthropology (topic varies)
- TH 215 World Drama in Its Context I (fall term only)
- TH 216 World Drama in Its Context II (spring term only)
- TH 221 Scene Study I (fall term only)
- TH 222 Scene Study II (spring term only)
- VM 200 Media Criticism and Theory
- VM 203 History of Photography: 19th Century to the 1970s
- VM 210 History of Western Art I: Renaissance and Baroque
- VM 212 History of Western Art III: Modern (fall term only)
- VM 213 History of Western Art IV: Post-World War II (spring term only)
- VM 220 Writing the Short Subject
- WR 320 Travel Writing

All students are required to complete the following 1-credit non-tuition course prior to attending the Kasteel Well Program.

**HI 100: Topics in European History, Culture, and Art: An Introduction to The Netherlands and the City of Amsterdam**

This 1-credit online course serves as an introduction to the history, art, and culture of The Netherlands and prepares students for the planned excursion to Amsterdam. The course prepares students more specifically for the various visits under faculty guidance to specific quarters of the city, to monuments and buildings of (art) historical and/or political importance, to historical/art museums and galleries, and to theaters and concert halls.

To participate in the Kasteel Well Program, students must have a minimum 2.0 semester and cumulative grade point average at the time of application. New first-year and transfer applicants will be admitted provisionally if accepted and reevaluated after the completion of their first term. Students will become ineligible if their average drops below 2.0 at any time, or if they are on academic probation. Students must also consult with their academic advisors to ensure that degree requirements will be met. Students may attend for one semester only, and admission is not guaranteed.
Applications must be submitted approximately one year in advance of attendance, typically in the fall of freshman year. The online application process begins on September 1, and the application deadline for the following academic year is November 1 (for Fall 2018 and Spring 2019). Participants are chosen by random lottery within each major to maintain appropriate representation from each department. Honors students are selected by random lottery in a separate applicant pool for the fall term only. More information may be found online at emerson.edu/castle or by contacting the Education Abroad and Domestic Programs Office, 120 Boylston Street, 10th Floor, Rooms 1009 and 1010, by phone at 617-824-8567, or by email at castle@emerson.edu. (International students please note: Due to recent and more strict application of Dutch immigration rules, non-U.S. and non-E.U. citizens may encounter difficulties obtaining an appropriate visa. All non-E.U. international applicants should contact the director of Education Abroad and Domestic Programs or the Dutch Consulate in their home country for further information about visa restrictions.)

Emerson College Los Angeles

Qualified seniors and some juniors may enroll for one semester of study at Emerson College Los Angeles (ELA), a residential program with internship opportunities and coursework during the fall and spring semesters. Students seeking a credit-bearing internship in Los Angeles during the fall or spring semesters must be enrolled in the Los Angeles Program.

All students enrolled at ELA, including those living off campus, are ordinarily expected to be enrolled in an experiential learning (internship) course (VM/TH/MK/CC/IN/JR/PB 499) for 4 or 8 credits, depending on department requirements and the specific number of internship hours per week. The internship course, which combines practical experience with academic inquiry, provides an academic framework and context for the internship as well as a set of tools to analyze its contribution to academic, professional, and personal goals. ELA offers a broad range of internship opportunities at more than 1,000 internship sites in a wide variety of fields, including film, television, radio, new media, music, management, publicity, marketing, and public relations. Student interns learn through experience and integrate theory and practice 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 others, provides students with a rich understanding of their chosen industry beyond the classroom.

Costs are comparable to a semester at the Boston campus (not including transportation and travel expenses). Emerson College students who participate in the Los Angeles Program are fully registered at the College and eligible for financial assistance.

Students must be registered full time (12 to 16 credits) and must not complete their degree requirements prior to participation in the program. Courses are taught by visiting Faculty Fellows and ELA faculty who, as well as holding academic credentials, are working professionals: producers, directors, screenwriters, advertising and public relations executives, actors, entertainment marketing professionals, and more. Course offerings vary from semester to semester. Student housing is located in the on–site residence hall that houses approximately 217 students in student suites.

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<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tr>
<td>CC 471</td>
<td>Advanced Topics in Leadership, Politics, and Social Advocacy</td>
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<tr>
<td>CC 472</td>
<td>Advanced Topics in Communication Studies</td>
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To participate in the Los Angeles Program, students must meet requirements determined by their individual departments and have a minimum semester and cumulative grade point average of 2.7 at the time of application. Students may become ineligible if their average drops below 2.7 at any time or if they are on academic probation. Students must consult with their academic advisors to ensure that degree requirements will be met. Students may attend ELA for one semester only.

Applications must be submitted one to one-and-a-half years in advance of attendance, typically in the fall of the junior year. The online application process begins September 1 and the application deadline for the following academic year is November 1 (for Fall 2018 and Spring 2019). Participants will be selected on the basis of their application essays, cumulative grade point average, class standing, and faculty recommendations. New transfer students must also submit an official transcript from their previous institution. Some preference will be given to applicants from underrepresented majors, and the percentage of accepted applicants from each department will remain roughly constant. Admission is not guaranteed.

More information may be found online at emerson.edu/ela. The Education Abroad and Domestic Programs Office is located at 120 Boylston Street, 10th Floor, Rooms 1009 and 1010, and can be reached by phone at 617-824-8567 or by email at la@emerson.edu.
Washington, DC, Internship Program

Qualified juniors and seniors may enroll for one semester of study during the fall term only in Emerson's Washington, DC, Internship Program. This residential program offers students the opportunity to spend their fall semester in Washington, DC, focused on the issues, processes, and decisions surrounding government, nonprofit organizations, and social advocacy groups. Discussing public policy, writing business plans, developing webcasts, and initiating media releases are among the various opportunities awaiting the creative and ambitious Emerson student.

Eight internship credits at a site chosen for students' specific goals and interests anchor a semester schedule that includes a full course load of 16 credits. Internships are available in the social advocacy, government, political, and media and technology arenas. Juniors and seniors from all majors may apply. All rules concerning internships apply to this program, including the minimum required grade point average of 2.7 and junior standing.

Emerson College has affiliated with The Washington Center for Internships and Academic Seminars, an independent, nonprofit educational organization located five blocks north of the White House and one block north of Scott Circle. Mandatory student housing is located at The Washington Center's housing facility at the north end of Capitol Hill in the NoMA (North of Massachusetts Avenue) area. The center's residence hall is a central hub for students, with a 500-seat auditorium, classroom space, and a student lounge and fitness center. Overflow student housing is located in professional-style apartment buildings, most of which are in suburban Maryland and the Arlington and Alexandria areas of northern Virginia, and are easily accessible by mass transit.

To participate in the Washington, DC, Program, students must meet requirements determined by their individual departments and have a minimum semester and cumulative grade point average of 2.75 at the time of application. Students may become ineligible if their average drops below 2.75 at any time, or if they are on academic probation. They must also complete a Career Services Internship Workshop prior to the start of the semester. Students must consult with their academic advisors to ensure that degree requirements will be met. Participants may attend for one semester only, and admission is not guaranteed.

Two applications must be submitted: first, an Emerson online application to determine eligibility and then the official Washington Center application for program admission. Applications must be submitted online the semester prior to attendance. The application deadline for Fall 2018 is April 1, 2018. More information may be found online at emerson.edu/washington-dc-program or by contacting the Education Abroad and Domestic Programs Office, 120 Boylston Street, 10th Floor, Rooms 1009 and 1010, by phone at 617-824-8567, or by email at washington@emerson.edu.

Berklee Valencia Program

Emerson College has partnered with Berklee College of Music to offer Emerson students the opportunity to study at Berklee's international campus in Valencia, Spain. Sophomores, juniors, and first-semester seniors can enroll for one semester of study in either the fall or spring term.

To participate in the Berklee Valencia Program, students must have a minimum semester and cumulative grade point average of 2.5 at the time of application. Students may become ineligible if their average drops below 2.5 at any time, or if they are on academic probation. Students must consult with their academic advisors to ensure that
degree requirements will be met. Participants may attend for one semester only, and admission is not guaranteed.

Two applications must be submitted: first, an Emerson online application to determine eligibility and then the official Berklee College of Music application for program admission. Admission is rolling so it is best to apply well in advance. More information may be found at emerson.edu/berklee-valencia or by contacting the Education Abroad and Domestic Programs Office, 120 Boylston Street, 10th Floor, Rooms 1009 and 1010, by phone at 617-824-8567, or by email at abroad@emerson.edu.

Global Pathway Programs

Emerson is committed to growing education abroad through the active engagement of Emerson faculty. As a result, each year faculty across disciplines have increasingly stepped up to lead and/or teach one or more courses in an Emerson Global Pathways Program. With this in mind, an Emerson faculty director for every Global Pathway Program works closely with students, offering them individual guidance on course selection and other pre-departure orientations. The presence of Emerson faculty at a global center is not what makes the Emerson Global Pathway Programs: it’s the closeness of the overall academic relationship, in all its many dimensions, between Emerson College and its overseas partners. Emerson Global Pathway Programs are continuously evolving. Detailed information on each program can be found at emerson.edu/global-pathways.

Summer 2018 Global Pathway Programs include:
- Austria: Salzburg Global Seminar
- Colombia: Mobility Medellín: Art, Research, and Social Change
- Cuba: Cuba and the United States
- Czech Republic: Prague Summer Film Program
- England: Comedic Arts in London: From Shakespeare to Standup
- France: Intercultural Communication in Aix-en-Provence
- Germany: Berlin’s Fate and Reconstruction in the Twentieth Century
- Ghana: Digital Marketing Trends of Business and Health Promotion in Africa
- Greece: Screenwriters’ Lab in Patmos Island, Greece
- Ireland: Writing Place and Distance: Art and Environment in the West of Ireland
- Mexico: Rosarito Public Diplomacy Workshop: Border Issues and Immigration and Film Festival
- Netherlands: The Role of the Portrait and Self Portrait
- Netherlands: Travel Writing
- South Africa: Contemporary South Africa: Voices from the Margins
- Spain: Barcelona Art, Theatre, and Culture

Global Pathway Programs have different eligibility requirements based on class standing and major. Programs vary from three to five weeks in length, and are 4 or 8 credits each. The online application process begins on November 1 and the application deadline for the following summer is February 15, 2018. To be eligible for a Global Pathway Program, students must have a minimum 2.5 semester and cumulative grade point average at the time of application. Students will become ineligible if their average drops below 2.5 at any time, or if they are on academic probation. Students must also consult with their academic advisors to ensure that degree requirements will be met. Financial assistance may be available depending on program.

More information may be found online at emerson.edu/global-pathways or by contacting the Education Abroad and Domestic Programs Office at 120
International Memoranda of Understanding (MOUs)
The Office of Internationalization and Global Engagement is responsible for, among other things, developing and maintaining the College’s exchange agreements with institutions around the world. These exchange agreements, or Memoranda of Understanding (MOUs), have strengthened existing partnerships and provided new opportunities for bi-directional mobility of faculty, students, and scholars ranging from one week to a full academic year. Each program/partnership is unique and tailored to the needs, interests, and academic niches of both Emerson College and the partnering international institution.

The College has a Memorandum of Understanding (MOU) with the following institutions:
- China: Beijing Film Academy (BFA)
- China: Shanghai Institute of Visual Arts (SIVA)
- China: Communication University of China (CUC)
- China: Hong Kong Baptist University
- China: Lingnan University
- China: University of Hong Kong
- Colombia: Universidad Nacional de Medellín
- Egypt: United Nations Development Programme (UNDP)
- Japan: Tokyo International University
- Korea: Hongik University
- Spain: Berklee College of Music
- Spain: Ramon Llull University, Blanquerna School of Communication and International Relations

Department of Professional Studies and Special Programs

Summer Session

The Department of Professional Studies and Special Programs offers a full range of classroom and online courses during the summer months. Full-time degree-seeking students and Professional Studies visiting students may take courses during the accelerated 2-week May Intersession or during two 6-week summer sessions to accelerate academic progress, complete graduation requirements, or enhance their academic credentials.

Taking Undergraduate Courses Prior to Matriculation

Prior to matriculation, students may take a maximum of 24 undergraduate credits through Professional Studies to be counted toward their undergraduate degree. Non-matriculated students may only register for undergraduate-level courses at Emerson during the summer sessions.
Mission

The core of Emerson College’s mission is to challenge students to think and communicate with clarity, substance, and insight. The requirement for all Emerson students to ground themselves in the liberal arts is to ensure exposure to sufficient curricular breadth and an appropriate range of practical knowledge, as well as strong critical thinking, analytic writing, and verbal skills. Whether for the successful professional or involved citizen, life’s challenges are to a great extent unpredictable and unique. This is all the more true in the world of the 21st century where professionals may change careers more often than their parents changed jobs, and where increasing globalization confronts us with the exciting, but also daunting, challenges of rapid economic and political change. Narrowly conceived recipes for facing these challenges will not work. What is needed instead is a practical instinct born of broad exposure to the liberal arts, grounded in communication skills, and tempered by an orientation toward applications of knowledge in the real world.

Liberal Arts Curriculum and Requirements

All Emerson students complete substantive studies in one field of communication or the arts. This in-depth work is balanced by a Liberal Arts Curriculum, which demands that students pursue breadth and variety in their studies, particularly in the liberal arts. Courses that Emerson students take in the Liberal Arts Curriculum are grouped in three categories. Firstly, in the “Foundations” courses, students receive a solid grounding in critical thinking, writing, and speaking skills as applied to a range of important historical and contemporary topics. Secondly, in the “Perspectives” courses, students are introduced to a variety of liberal arts disciplines beyond their major in service of broadening their knowledge and adaptability. Finally, students may choose from a variety of Liberal Arts minors to enrich their educational experience and complement coursework in their majors.
Goals of the Liberal Arts Curriculum at Emerson College

The Liberal Arts curriculum aims to provide students with a:

- First-year curriculum that supports the development of core communication (written and oral), information literacy, and critical and creative thinking skills
  (College Outcomes: Create; Communicate; Critically Think)
- Foundation in the major Liberal Arts traditions (i.e., arts and humanities, social and behavioral sciences, literature and language, and natural sciences and quantitative reasoning)
  (College Outcomes: Create; Communicate; Collaborate; Critically Think)
- Set core of competencies associated with ethical conduct, interdisciplinary analysis, and respect for diversity of experience and opinion
  (College Outcomes: Communicate; Collaborate; Critically Think; Civically Engage)
- Sequenced Liberal Arts curriculum that supports and connects to students’ educational experiences in communication and the arts
  (College Outcomes: Create; Communicate; Collaborate; Critically Think)

Liberal Arts Requirements: The following Liberal Arts Curriculum is required of all students pursuing the following degrees: Bachelor of Arts, Bachelor of Fine Arts, Bachelor of Science, and Bachelor of Music (offered in association with the Longy School of Music in Cambridge). Twelve credits in the Foundations curriculum (CC 100, WR 101, WR 121) and forty-eight credits distributed across the Perspectives curriculum are required, unless waivers apply. Students are encouraged but not required to declare a Liberal Arts minor.

I. Foundations

The Foundations curriculum introduces Emerson students to the intellectual life of the academy and its responsibilities to the wider world. Courses cultivate the habits of thought, methods of inquiry, and means of presentation that will enable first-year students to understand and participate in deliberations about the academic, professional, and public issues they will encounter in their undergraduate education and beyond. The Foundations courses have unique and overlapping emphases: the First Year Oral Communication course (CC 100) focuses on the rhetorical arts and skills of communication, with specific attention toward presentational speaking; and First-Year Writing courses (WR 101/121) focus on the rhetoric of inquiry in written and multimodal communication.

Oral Communication

4 credits

CC 100 Fundamentals of Speech Communication is designed to introduce basic concepts, theories, and principles of oral communication applied to speaking situations. The goal is to develop competence in oral communication through performance and critical analysis of student skills in a variety of speaking formats. By the end of the course, successful students will be able to:

1. Understand, analyze, reflect, and apply communication principles in diverse oral communication speaking situations.
2. Develop, organize, and deliver informative presentations individually and in small groups.
3. Develop, organize, and deliver persuasive presentations.
4. Develop, organize, and deliver an impromptu presentation.
5. Conduct, analyze, and use research to support ideas.

**Written Communication**

**8 credits**

This two-course writing sequence is designed to enable students to write competently and effectively. WR 101 Introduction to College Writing focuses on cultural analysis that appears in academic work and in the public intellectual sphere. WR 121 Research Writing explores how rhetorical situations call on writers to do research and how writers draw on various types of writing to present the results of their research. By the end of the two courses, successful students will be able to:

1. Develop an understanding of how intellectual exchange in the academy and public life operates as a conversation in which writers locate themselves in relation to what others have written and the way issues have been framed.
2. Develop the ability to analyze rhetorical situations in the academy and public life and to assess the genres of writing and means of communication available to respond appropriately.
3. Develop the capacity to design and carry out writing projects individually and with others that identify the research, rhetorical approaches, and revision strategies needed to produce writing that has consequence.

Students enrolled in the Honors Program complete the following three-course sequence:

- HS 101 & HS 102 First-Year Honors Seminars
- HS 103 Honors Writing Symposium

**II. Perspectives**

The Perspectives curriculum guarantees that students will discover a variety of liberal arts disciplines beyond their major. Through exposure to the major liberal arts traditions, they emerge with an understanding of the different kinds of questions and methods that each of these knowledge communities engages, as well as tools to develop critically informed perspectives that are appreciative of diversity and conducive to becoming ethical, informed, and active participants in society. Students are given a great deal of flexibility to choose individual courses that particularly interest or challenge them, and even to build clusters of courses that promise the greatest degree of integration with their major.

Students work closely with an advisor to maximize the educational benefits of the unique combination of courses that they choose to fulfill the requirements. Students are required to complete one or two course(s) in each Perspective, but no more than one course in their major field of study may be used to satisfy these requirements.

The Perspectives curriculum aims to strengthen students’ ability to:

- exercise critical and flexible thinking in engaging primary texts, whether they be readings, data, art works, or visual texts;
- recognize an information need and to locate, evaluate, and ethically use that information;
- apply relevant concepts, theories, and methods of the particular subject area in analyzing topical issues or contemporary life;
- produce written—and, where appropriate, oral and/or visual—analyses of scholarly, creative, and cultural texts using appropriate evidence and documentation.

**Aesthetic Perspective**

**4 credits**

Courses in this perspective foster critical and intellectual engagement with creative works by examining them in historical, aesthetic, philosophical, cultural, and/or sociopolitical contexts, with a concern for contemporary interpretations.
Choose from the following courses:
DA 203 Perspectives in World Dance
MU 137 Listening to Music
MU 201 History of Music: European
MU 202 History of Music: American
MU 203 Perspectives in World Music
MU 239 History of Jazz
MU 256 Deconstructing 20th-Century Art Music
TH 203 Perspectives in World Theatre
TH 204 Theatre into Film
TH 205 Dress Codes: American Clothes in the 20th Century
TH 315 Topics in Contemporary Theatre
VM 105 Introduction to Visual Arts
VM 203 History of Photography: 19th Century to the 1970s
VM 205 History of Photography: 1970 to the Present
VM 210 History of Western Art I: Renaissance and Baroque
VM 211 History of Western Art II: 18th- and 19th-Century Art
VM 212 History of Western Art III: Modern
VM 213 History of Western Art IV: Post-World War II
VM 214 History of Non-Western Art I: East Asian Arts
VM 215 History of Non-Western Art II: South Asian Arts
VM 216 History of Non-Western Art III: Africa and African Diaspora Arts
VM 217 History of Non-Western Art IV: Arts of the Americas and the Pacific
VM 368 Topics in Art History and Digital Photography (offered at Kasteel Well only)

Diversity Perspective
8 credits
U.S. Diversity courses foster an understanding of the connections between: (1) the multiple voices, experiences, and contributions made by historically underrepresented groups; and (2) economic, cultural, and sociopolitical power and inequality in the United States.

Global Diversity courses foster global engagement through a critical examination of the multiple perspectives and experiences within diverse cultures and societies in their historical, contemporary, and transnational contexts.

Students may fulfill the Diversity Perspective simultaneously with any other requirement.

Choose from the following, selecting one course from the Global Diversity listing and one course from the U.S. Diversity Listing.

Global Diversity
CC 203 Intercultural Communication
DA 203 Perspectives in World Dance
HI 200 Contemporary World History
HI 201 Africa, Asia, and the Middle East in Popular History
HI 204 Islam in the World
HI 240 Topics in World History
HI 310 Demystifying Revolutionaries: Race, Imperialism, and Transformative Change in Latin America
HI 340 Advanced Topics in World History
IN 110 Culture, the Arts, and Social Change
IN 203 Post-Colonial Cultures
IN 208 Rainbow Nation? Race, Class, and Culture in South Africa
<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>IN 210</td>
<td>Topics in Global Studies</td>
</tr>
<tr>
<td>IN 211</td>
<td>Africana Thought and Practice</td>
</tr>
<tr>
<td>IN 213</td>
<td>Introduction to Global Studies</td>
</tr>
<tr>
<td>IN 235</td>
<td>The Arab Uprisings: A Social History of the Modern Middle East and North Africa</td>
</tr>
<tr>
<td>IN 236</td>
<td>Global Revolts and the Crisis of Neoliberalism</td>
</tr>
<tr>
<td>IN 304</td>
<td>Encountering Africa on Page and Screen</td>
</tr>
<tr>
<td>IN 307</td>
<td>Gender, Sexuality and the Middle East</td>
</tr>
<tr>
<td>IN 321</td>
<td>Asian/Pacific Rim Film and Literature</td>
</tr>
<tr>
<td>IN 322</td>
<td>Food and Globalization</td>
</tr>
<tr>
<td>IN 323</td>
<td>Global Cities</td>
</tr>
<tr>
<td>IN 325</td>
<td>Space, Race, and Power</td>
</tr>
<tr>
<td>IN 335</td>
<td>500 Years of Globalization</td>
</tr>
<tr>
<td>IN 370</td>
<td>Advanced Topics in Global Studies</td>
</tr>
<tr>
<td>LI 211</td>
<td>Topics in Global Literature</td>
</tr>
<tr>
<td>LI 213</td>
<td>Latin American Literature and Cinema</td>
</tr>
<tr>
<td>LI 381</td>
<td>Global Literatures</td>
</tr>
<tr>
<td>LI 396</td>
<td>International Women Writers</td>
</tr>
<tr>
<td>LI 423</td>
<td>Topics in Global Literature</td>
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<tr>
<td>LI 424</td>
<td>Imagining the Caribbean</td>
</tr>
<tr>
<td>MU 203</td>
<td>Perspectives in World Music</td>
</tr>
<tr>
<td>PL 220</td>
<td>International Politics</td>
</tr>
<tr>
<td>PL 222</td>
<td>Human Rights</td>
</tr>
<tr>
<td>PL 230</td>
<td>The U.S. and Latin America</td>
</tr>
<tr>
<td>PL 322</td>
<td>Truth, Justice, and Reconciliation</td>
</tr>
<tr>
<td>PL 410</td>
<td>Collective Action and Identity Politics</td>
</tr>
<tr>
<td>RL 115</td>
<td>Islamic Ways of Life</td>
</tr>
<tr>
<td>SO 206</td>
<td>Gender in a Global Perspective</td>
</tr>
<tr>
<td>SO 305</td>
<td>Religion and Globalization</td>
</tr>
<tr>
<td>TH 203</td>
<td>Perspectives in World Theatre</td>
</tr>
<tr>
<td>VM 214</td>
<td>History of Non-Western Art I: East Asian Arts</td>
</tr>
<tr>
<td>VM 215</td>
<td>History of Non-Western Art II: South Asian Arts</td>
</tr>
<tr>
<td>VM 216</td>
<td>History of Non-Western Art III: Africa and Africana Diaspora Arts</td>
</tr>
<tr>
<td>VM 217</td>
<td>History of Non-Western Art IV: Arts of the Americas and the Pacific</td>
</tr>
<tr>
<td>VM 280</td>
<td>Global Media</td>
</tr>
<tr>
<td>VM 301</td>
<td>Post-Colonial Cinema</td>
</tr>
<tr>
<td>VM 311</td>
<td>Latin American Cinema</td>
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<tr>
<td>VM 410</td>
<td>Seminar in Non-Western Art</td>
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<tr>
<td>VM 418</td>
<td>Transnational Asian Cinemas</td>
</tr>
</tbody>
</table>

**U.S. Diversity**

<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>CC 220</td>
<td>Public Discourse in the United States</td>
</tr>
<tr>
<td>CC 344</td>
<td>Rhetoric of Social Movements</td>
</tr>
<tr>
<td>CD 153</td>
<td>Disability and the Media</td>
</tr>
<tr>
<td>HI 203</td>
<td>Social Movements in the U.S.</td>
</tr>
<tr>
<td>HI 211</td>
<td>African American History</td>
</tr>
<tr>
<td>HS 102</td>
<td>First-Year Honors Seminar II (Honor students only)</td>
</tr>
<tr>
<td>IN 152</td>
<td>Cultural Constructions of Identity</td>
</tr>
<tr>
<td>IN 154</td>
<td>Power and Privilege</td>
</tr>
<tr>
<td>IN 155</td>
<td>Post-racial America?</td>
</tr>
<tr>
<td>IN 200</td>
<td>Introduction to Women’s, Gender, and Sexuality Studies</td>
</tr>
<tr>
<td>IN 211</td>
<td>Africana Thought and Practice</td>
</tr>
<tr>
<td>IN 223</td>
<td>Blacks, Whites, and Blues</td>
</tr>
<tr>
<td>IN 230</td>
<td>Evolution of Queer Identity</td>
</tr>
</tbody>
</table>
IN 310 Gender, Sexuality, and the American Music Industry
IN 319 Feminist Cultural Theory
IN 406 Queer Dreams
IN 423 Key Contemporary Thinkers: Du Bois
JR 303 Reporting Issues of Diversity
LI 208 U.S. Multicultural Literatures
LI 209 Topics in U.S. Multicultural Literature
LI 210 American Women Writers
LI 212 Black Revolutionary Thought
LI 214 U.S. Latinx Literature
LI 215 Slavery and Freedom
LI 309 Topics in U.S. Multicultural Literature
LI 361 Native American Literature
LI 362 Topics in U.S. Latinx Literature
LI 382 African American Literature
LI 481 Topics in African American Literature
MU 239 History of Jazz
PL 332 Civil Rights
PS 306 Psychology of Prejudice
SO 200 Race and Ethnicity: The Key Concepts
TH 313 African American Theatre and Culture
VM 307 Communication Ethics and Cultural Diversity

Choose from the following courses:

HS 202 Sophomore Honors Seminar II (Honor students only)
PH 105 Introduction to Ethics
PH 110 Ethics and Justice
PH 200 Contemporary Ethics
PH 203 Special Topics in Ethics or Value Theory
PH 204 Environmental Ethics
PH 205 Virtues, Vices, and Temptations
PH 206 Free Will, Responsibility, and Agency
PH 210 Narrative Ethics
PH 215 Political Philosophy
PH 300 Special Topics in Philosophy
PH 303 Citizenship as Civic Engagement
PH 305 Great Philosophers
PH 306 Liberal Politics and Religion
PH 307 Genesis
RL 115 Islamic Ways of Life
RL 116 Christian Ways of Life
RL 117 Jewish Ways of Life

Historical Perspective
4 credits
Courses in this perspective foster an understanding of the context and content of historical, political, and societal actions and events. This perspective likewise provides students with insights regarding the documenting and study of diverse histories and cultures and the evolution of political systems across time.

Choose from the following courses:

HI 200 Contemporary World History
HI 201 Africa, Asia, and the Middle East in Popular History
HI 203 Social Movements in the U.S.

Ethics and Values Perspective
4 credits
Courses in this perspective challenge students to articulate the foundations of their beliefs and judgments, and those of others, by subjecting these value commitments to critical analysis. Critical analysis affords the possibility of making more mature and informed judgments.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>HI 204</td>
<td>Islam in the World</td>
</tr>
<tr>
<td>HI 208</td>
<td>Europe in Wartime: Conflicts of the 20th Century</td>
</tr>
<tr>
<td>HI 211</td>
<td>African American History</td>
</tr>
<tr>
<td>HI 235</td>
<td>History of the United States</td>
</tr>
<tr>
<td>HI 240</td>
<td>Topics in World History</td>
</tr>
<tr>
<td>HI 241</td>
<td>Topics in U.S. History</td>
</tr>
<tr>
<td>HI 340</td>
<td>Advanced Topics in World History</td>
</tr>
<tr>
<td>PL 220</td>
<td>International Politics</td>
</tr>
<tr>
<td>PL 222</td>
<td>Human Rights</td>
</tr>
<tr>
<td>PL 225</td>
<td>U.S. Government and Politics</td>
</tr>
<tr>
<td>PL 230</td>
<td>The United States and Latin America</td>
</tr>
<tr>
<td>PL 240</td>
<td>Communication, Politics, and Law</td>
</tr>
<tr>
<td>PL 322</td>
<td>Truth, Justice, and Reconciliation</td>
</tr>
<tr>
<td>PL 332</td>
<td>Civil Rights</td>
</tr>
<tr>
<td>PL 333</td>
<td>The First Amendment</td>
</tr>
<tr>
<td>PL 410</td>
<td>Collective Action and Identity Politics</td>
</tr>
</tbody>
</table>

**Interdisciplinary Perspective**  
**4 credits**  
Studies in this perspective challenge students to understand and appraise the role of interdisciplinary knowledge in arts, culture, and/or human affairs by exploring how at least two disciplinary approaches can be brought together to address a topic in a given area.

Students choose from a variety of IN interdisciplinary course sections and topics that will satisfy this requirement. All freshmen and all first-year transfer students are required to complete one 100-level course in the first year of study at Emerson. Upper-level transfer students shall complete one course at the 200-level or above. Interdisciplinary courses are listed in the course description section below.

**Literary Perspective**  
**4 credits**  
Courses in this perspective foster a critical, intellectual, and emotional engagement with literature that stimulates reflection on how literary texts use language to communicate about fundamental human concerns.

Choose from the following courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>CC 264</td>
<td>Oral Presentation of Literature</td>
</tr>
<tr>
<td>HS 102</td>
<td>First-Year Honors Seminar II (Honor students only)</td>
</tr>
<tr>
<td>LI 201</td>
<td>Literary Foundations</td>
</tr>
<tr>
<td>LI 202</td>
<td>U.S./American Literatures</td>
</tr>
<tr>
<td>LI 203</td>
<td>Literatures in English</td>
</tr>
<tr>
<td>LI 204</td>
<td>Topics in Literature</td>
</tr>
<tr>
<td>LI 208</td>
<td>U.S. Multicultural Literatures</td>
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<tr>
<td>LI 209</td>
<td>Topics in U.S. Multicultural Literature</td>
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<tr>
<td>LI 210</td>
<td>American Women Writers</td>
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<td>LI 211</td>
<td>Topics in Global Literature</td>
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<td>LI 212</td>
<td>Black Revolutionary Thought</td>
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<td>LI 213</td>
<td>Latin American Literature and Cinema</td>
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<td>LI 214</td>
<td>U.S. Latinx Literature</td>
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<tr>
<td>LI 215</td>
<td>Slavery and Freedom</td>
</tr>
<tr>
<td>LI 216</td>
<td>Literature of the Gothic</td>
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<tr>
<td>LI 217</td>
<td>Literature, Culture, and the Environment</td>
</tr>
</tbody>
</table>

**Scientific Perspective**  
**4 credits**  
In this perspective, students explore existing knowledge in particular natural or physical domains, experience science as an approach to acquiring more reliable knowledge of the natural world, and identify how science pertains to their own lives.
Choose from the following courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>CD 201</td>
<td>Language Acquisition</td>
</tr>
<tr>
<td>HS 201</td>
<td>Sophomore Honors Seminar I (Honor students only)</td>
</tr>
<tr>
<td>SC 210</td>
<td>Human Health and Disease</td>
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<td>SC 211</td>
<td>Food and Nutrition</td>
</tr>
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<td>SC 212</td>
<td>Evolution of Human Nature</td>
</tr>
<tr>
<td>SC 213</td>
<td>The Brain and Behavior</td>
</tr>
<tr>
<td>SC 214</td>
<td>Plagues and Pandemics</td>
</tr>
<tr>
<td>SC 215</td>
<td>Personal Genetics and Identity</td>
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<td>SC 216</td>
<td>DNA and Society</td>
</tr>
<tr>
<td>SC 220</td>
<td>Energy and Sustainability</td>
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<td>SC 221</td>
<td>Meteorology</td>
</tr>
<tr>
<td>SC 222</td>
<td>Earth Science: Natural Disasters</td>
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<td>SC 223</td>
<td>Climate Change</td>
</tr>
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<td>SC 224</td>
<td>Ecology and Conservation</td>
</tr>
<tr>
<td>SC 225</td>
<td>The Science and Politics of Water</td>
</tr>
<tr>
<td>SC 226</td>
<td>Plants and People</td>
</tr>
<tr>
<td>SC 232</td>
<td>Physics of Everyday Life</td>
</tr>
<tr>
<td>SC 290</td>
<td>Topics in Science</td>
</tr>
<tr>
<td>SC 291</td>
<td>Topics in Human Biology and Health</td>
</tr>
<tr>
<td>SC 292</td>
<td>Topics in Environmental Science</td>
</tr>
</tbody>
</table>

**Social and Psychological Perspective**

4 credits

Courses in this perspective examine the social and/or psychological process and mechanisms that influence human behavior. Students will learn to appreciate that people’s actions and thoughts reflect factors intrinsic to the person (such as personality, values, and motives) as well as social influences inherent in situations, groups, institutions, communities, and societies.

Choose from the following courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD 153</td>
<td>Disability and the Media</td>
</tr>
<tr>
<td>EC 203</td>
<td>Principles of Economics</td>
</tr>
<tr>
<td>EC 204</td>
<td>Cultural Economics</td>
</tr>
<tr>
<td>EC 210</td>
<td>Topics in Economics</td>
</tr>
<tr>
<td>EC 310</td>
<td>Internet Economics and Digital Media</td>
</tr>
<tr>
<td>EC 410</td>
<td>Common Pool Resources</td>
</tr>
<tr>
<td>PS 101</td>
<td>Introductory Psychology</td>
</tr>
<tr>
<td>PS 200</td>
<td>Social Psychology</td>
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<td>PS 201</td>
<td>Abnormal Psychology</td>
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<tr>
<td>PS 202</td>
<td>Developmental Psychology</td>
</tr>
<tr>
<td>PS 203</td>
<td>Cognitive Psychology</td>
</tr>
<tr>
<td>PS 210</td>
<td>Topics in Psychology</td>
</tr>
<tr>
<td>SO 150</td>
<td>Principles of Sociology/Anthropology</td>
</tr>
<tr>
<td>SO 180</td>
<td>Culture and Power</td>
</tr>
<tr>
<td>SO 200</td>
<td>Race and Ethnicity: The Key Concepts</td>
</tr>
<tr>
<td>SO 206</td>
<td>Gender in a Global Perspective</td>
</tr>
<tr>
<td>SO 208</td>
<td>Visual Society</td>
</tr>
<tr>
<td>SO 210</td>
<td>Topics in Sociology/Anthropology</td>
</tr>
<tr>
<td>SO 222</td>
<td>Humor and Society</td>
</tr>
<tr>
<td>SO 305</td>
<td>Religion and Globalization</td>
</tr>
<tr>
<td>SO 310</td>
<td>Advanced Topics in Sociology/Anthropology</td>
</tr>
<tr>
<td>SO 360</td>
<td>Sociology of Insiders and Outsiders</td>
</tr>
</tbody>
</table>

**Quantitative Reasoning Perspective**

4 credits

Courses in this perspective challenge students to reason logically to conclusions; read mathematics with understanding and communicate mathematical ideas with clarity and coherence; calculate mathematical equations with the appropriate methods and formula; and use mathematics and statistics to solve practical, real-world problems.
Students who earn an SAT math score of 550 or above, an ACT math score of 24 or above, or who complete four years of high school math with grades of C or better will have this requirement waived.

Choose from the following courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MT 102</td>
<td>Introduction to Quantitative Reasoning</td>
</tr>
<tr>
<td>MT 105</td>
<td>Mathematics of Media, Music, and Art</td>
</tr>
<tr>
<td>MT 106</td>
<td>Business Mathematics</td>
</tr>
<tr>
<td>MT 207</td>
<td>Statistics</td>
</tr>
</tbody>
</table>

**World Languages Perspective**

**8 credits**

Courses in this perspective teach students to express themselves in the target language using a range of lexical items and grammatical constructions, demonstrate a growing ability to comprehend information and ideas as well as a variety of textual productions, and obtain an appreciation and understanding of the culture affiliated with the target language.

Students must demonstrate qualification (i.e., the completion of an Elementary II-level course) in a single foreign language or in American Sign Language. Bilingual students or students who complete three years of high school study in any one foreign language will have the World Languages requirement waived.

**Emerson College Course Offerings (4 credits each)**

Choose from the following courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD 162</td>
<td>American Sign Language I</td>
</tr>
<tr>
<td>CD 208</td>
<td>American Sign Language II</td>
</tr>
<tr>
<td>CD 309</td>
<td>American Sign Language III</td>
</tr>
<tr>
<td>CD 409</td>
<td>American Sign Language IV</td>
</tr>
<tr>
<td>LF 101</td>
<td>Elementary French I</td>
</tr>
<tr>
<td>LF 102</td>
<td>Elementary French II</td>
</tr>
<tr>
<td>LF 201</td>
<td>Intermediate French I</td>
</tr>
<tr>
<td>LF 202</td>
<td>Intermediate French II</td>
</tr>
</tbody>
</table>

Global Pathway Program: France (8 credits): This summer education abroad program provides students with an immersive experience in French language and culture, set in the idyllic Provencal town of Aix-en-Provence, France. Students have the opportunity to pursue any level of French instruction at the beginner or intermediate levels at the international school IS-Aix. Depending on the level taken, students will receive 4 credits for either LF 101, LF 102, LF 201, or LF 202 (Pass/Fail only). Students live with French families and take a 4 credit companion course, CC 290 Global Communication. Additional summer tuition.

Modern Language Studies Abroad (MLSA) (4 credits): In partnership with MLSA, Emerson students have the opportunity for summer study in Spanish at the beginner or intermediate levels in either Costa Rica or Madrid. Depending on the level taken, students will receive credit for either LS 101, LS 102, LS 201, or LS 202. Additional summer tuition.

Kasteel Well Foreign Language Instruction (0 or 4 credits): LF 101 Elementary French is offered for credit every semester as part of the Emerson tuition. In partnership with the language school of the University of Nijmegen (Radboud), the Emerson European Center at Kasteel Well offers Castle students the opportunity to take non-credit bearing courses, for a fee, in Italian (beginning) and Spanish (beginning and intermediate).

Emerson-LA Course—LS 205, Applied Spanish in the Workplace (4 credits): Interested students studying for a semester at Emerson LA have the opportunity to take LS 205 Applied Spanish in the Workplace as part of the Emerson tuition.
ProArts Consortium (3 credits): Through cross-registration with partner institutions in the ProArts Consortium, students can register, as part of the Emerson tuition, for the following foreign language courses offered at the beginner and intermediate levels (depending upon availability):
Berklee College of Music: French, Japanese, Mandarin, Spanish
New England Conservatory: French, German, Italian

Emerson International Institutional Agreements:
A variety of opportunities for language study are available through institutional partnerships around the world developed by Emerson’s Office of Internationalization and Global Engagement (IGE). Students enroll in a full-time course load, including the language study, as part of the Emerson tuition.

Blanquerna University-Ramon Llull (Barcelona, Spain)
Credit-Bearing Courses (4 credits):
Arabic I and Arabic II
French I, French 2, French 3, and French 4
Non-credit Bearing Courses:
Blanquerna University-Ramon Llull offers free Catalan and Spanish courses to all international exchange students. These courses also offer ECTS credits (2 ECTS for each course and each semester of matriculation).

Hong Kong Baptist University
Credit-Bearing Courses (3 credits):
FREN1005 French I and FREN1006 French II
FREN1007 Introductory French Language and Culture
FREN2005 French III
GERM1005 German I and GERM 1006 German II
JPSE1005 Japanese I and JPSE1006 Japanese II
JPSE1007 Exploring Japanese Language, Culture and Society
SPAN1005 Spanish I, SPAN1006 Spanish II, and SPAN1007 Spanish III

Lingnan University (Hong Kong)
Credit-Bearing Courses (3 credits):
FRE1102 French I and FRE1202 French II
JAP1102 Japanese I, JAP1202 Japanese II, and JAP1302 Japanese III
KOR1102 Korean I, KOR1202 Korean II
SPA1102 Spanish I, SPA1202 Spanish II
Non-credit Bearing Courses:
FRE1101 French (Beginner)
JAP1101 Japanese (Beginner), JAP1201 (Post-Beginner), JAP1301 (Intermediate)
KOR1101 Korean (Beginner), KOR1201 (Post-Beginner), KOR1301 (Intermediate)
SPA1101 Spanish (Beginner), SPA1201 (Post-Beginner)

III. Liberal Arts Minors

While not a requirement, study for a minor is an exciting way for students to enrich their educational experience and complement coursework in their majors. Students who declare a minor will be afforded opportunities for increasingly more challenging and sophisticated work in the chosen disciplinary or interdisciplinary field. They will receive formal recognition for study in the minor on their transcript. Each Liberal Arts minor consists of four or five courses (16–20 credits) and requires completion of core and elective courses from a list of specified options.

Students may declare one or more of the following Liberal Arts minors. A description of the minors may be found below and course descriptions for non-Institute minors may be found in the hosting department indicated.

African American and Africana Studies
Art History (Department of Visual and Media Arts)
Digital Media and Culture
Economics
Environmental Studies
Global and Post-Colonial Studies
History
Latin American and Latinx Studies
Literature (Department of Writing, Literature and Publishing)
Music History and Culture (Department of Performing Arts)
Peace and Social Justice
Philosophy
Political Science
Psychology
Science
Sociology/Anthropology
Women's, Gender, and Sexuality Studies

Institute for Liberal Arts and Interdisciplinary Studies

Dean and Professor Ansell; Professors Andrade-Watkins, Binkley, and Satake; Associate Professors Baeten, Gibson, Muchnik, Oswald, Srinivas, and Vashlishan Murray; Assistant Professors Beck, Corinealdi, Gellman, Honea, Kishik, McBride, Moyer-Duncan, Muniif, Newman, Orme, Sherry, Tocci, and Williams; Senior Scholar-in-Residence Castaneda; Executive-in-Residence Allen.

The Institute for Liberal Arts and Interdisciplinary Studies is a center for innovative teaching and scholarship in the Liberal Arts that draws upon the diversity of Emerson’s faculty and students and the different disciplinary, intellectual, and creative interests they represent. Its mission is to promote the interdisciplinary study of the Liberal Arts, to support faculty development and collaboration leading to curricular innovation, and to advance students’ theoretical and ethical understanding of communication and the arts. In all its endeavors, the Institute seeks to foster global and multicultural perspectives.

The Institute is home to a number of programs, including the Honors Program, the Individually Designed Interdisciplinary (Major) Program, a variety of elective Liberal Arts minors, and the First-Year Seminar Program.

Honors Program

The Emerson College Honors Program is an intellectual and creative community that provides a four-year interdisciplinary and collaborative learning experience for undergraduate students of exceptional ability. The program integrates an intellectually challenging liberal arts core curriculum with specialized study in professional fields of communication and the arts through interdisciplinary seminars, collaborative research projects, and faculty-directed independent study. For additional information, please visit emerson.edu/honors-program.

The faculty of the Honors Program is committed to the following goals:

• Introduce students to the interdisciplinary study of literature and cultural theory, while addressing issues of power, social action, and cultural diversity in various multicultural contexts and developing strong writing skills

• Introduce students to the arts, humanities, and behavioral and social sciences from an interdisciplinary perspective, with an emphasis on critical thought, modes of inquiry, and research methods, as well as consideration of the ethics of acquiring and producing knowledge

• Facilitate the completion of an Honors thesis that integrates students’ theoretical and practical skills. This project prepares students for leadership in fields of advanced study and professional disciplines in a global environment
Engage in critical thinking and promote leadership through community service projects

The Honors Program has the following student learning objectives:

1. Students will demonstrate critical writing skills about power, social action, and cultural diversity from an interdisciplinary perspective.
2. Students will analyze intersections between the science and philosophy disciplines.
3. Students will synthesize theory and their craft into an Honors thesis.

Honors Courses and Requirements

**HS 101 and HS 102**
First-Year Honors Seminar
8 credits
Introduces the interdisciplinary study of literature and cultural theory, addressing issues of power and ideology in various multicultural contexts. Fulfills the Introduction to College Writing and U.S. Diversity requirements and the Literary Perspective.

**HS 103**
Honors Writing Symposium
4 credits
Taken in conjunction with HS 102, develops skills in research, critical thinking, and writing. Stresses revision, relies on frequent workshops of student writing, and aims to sharpen ability to research, evaluate, and use evidence in a reasonable and convincing way. Students write an extended research paper on a topic related to HS 102. Fulfills the Research Writing requirement. (Spring semester)

**HS 201 and HS 202**
Sophomore Honors Seminar
8 credits
Engages critical thinking and research about philosophical, cultural, and scientific methods of generating knowledge and their ethical implications. Different areas of inquiry are examined each year. Recent topics include environmental ethics, evolution, astronomy, and epistemology. Fulfills the Ethics and Values Perspective and the Scientific Perspective.

**HS 301 and HS 302**
Junior Honors Colloquium
1 non-tuition credit
A 1-credit series of workshops and special events that provide mentorship while students develop proposals for Honors theses.

**Junior Honors Seminar**
4 credits
Requirement fulfilled with upper-level course in interdisciplinary studies (IN 200-level or above). Builds upon and extends interdisciplinary curricula of First-Year and Sophomore Honors Seminars. Junior Honors Seminar is intended as preparation for the Senior Honors Thesis.

**HS 490**
Honors Thesis
4 credits
At the end of junior year or after completing the Junior Honors Seminar, students file an Honors Thesis Proposal with the Honors Program director. The proposal includes a description of the overall topic in terms of the general issue or project, the specific question or questions formulated, and the general ways in which the student will address the question(s) and accomplish the project. After a successful defense of their proposal, Honors students produce an Honors thesis in their senior year. Students work independently, but consult regularly with the thesis faculty advisor to evaluate and revise the work in progress. The final thesis represents students’ abilities and commitment to serious intellectual work. At the time in which students
write their thesis, they will be enrolled in and have previously taken the Honors Program Colloquia.

Interdisciplinary Major: Individually Designed Interdisciplinary Program (IDIP)

Even with the multitude of arts and communication majors and minors from which to choose, students occasionally have a vision that cannot be adequately realized within these offerings. The Individually Designed Interdisciplinary Program (IDIP) allows students to design their own major by combining courses from two or more academic departments, or a department and the Institute, around a well-defined area of interest.

Students design an interdisciplinary major program in consultation with the Office of Academic Advising and faculty members from the different departments where the coursework is based. A student’s course plan for the major must include a minimum of 40 credits for the BA or the BS. Because IDIPs usually involve the completion of prerequisites in more than one department, students are allowed to include up to 52 credits in the major. To be eligible, students must have a cumulative GPA of 3.0 or higher at the time of application, and they must complete a petition for an interdisciplinary major program and have it approved by the faculty review committee before beginning their junior year.

Minor Programs

Through the Institute, students may pursue minors in selected areas of disciplinary-based or interdisciplinary study. Following is a list of the requirements for minors currently offered by the Institute. Requirements for Liberal Arts minors housed outside the Institute can be found on the following sections of the catalogue: Art History (Department of Visual and Media Arts), Literature (Department of Writing, Literature and Publishing), and Music History and Culture (Department of Performing Arts).

African American and Africana Studies Minor

Students will explore African American, African, and African Diasporic intellectual, cultural, and political thought and traditions in both historical and contemporary contexts. African American culture has a story worth telling: one that includes multiple narrative threads that span the communities, cultures, and ethnicities of Africa and the African Diaspora. Through interdisciplinary study of a range of topics related to the local and global histories of people of African descent, students will critically engage the intersecting dimensions of race, privilege, and oppression in their own lives and in their communities.

The minor consists of five courses (20 credits), all of which may be fulfilled simultaneously with any number of Perspectives requirements. The core course, IN 211 Africana Thought and Practice is required. The remaining 16 credits are chosen from the following courses (one must be from each of the following areas), at least one of which must be at the 300 or 400 level.

<table>
<thead>
<tr>
<th>Literature and the Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>LI 212 Black Revolutionary Thought</td>
</tr>
<tr>
<td>LI 214 U.S. Latinx Literature</td>
</tr>
<tr>
<td>LI 215 Slavery and Freedom</td>
</tr>
<tr>
<td>LI 382 African American Literature (note prerequisites)</td>
</tr>
<tr>
<td>LI 424 Imagining the Caribbean</td>
</tr>
<tr>
<td>LI 481 Topics in African American Literature (note prerequisites)</td>
</tr>
<tr>
<td>Course Code</td>
</tr>
<tr>
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</tr>
<tr>
<td>TH 313</td>
</tr>
<tr>
<td>VM 216</td>
</tr>
<tr>
<td>VM 301</td>
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<tr>
<td>VM 309</td>
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</tbody>
</table>

### Social Sciences and Humanities

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>HI 211</td>
<td>African American History</td>
</tr>
<tr>
<td>IN 208</td>
<td>Rainbow Nation? Race, Class, and Culture in South Africa</td>
</tr>
<tr>
<td>IN 223</td>
<td>Blacks, Whites, and Blues</td>
</tr>
<tr>
<td>IN 421</td>
<td>Key Contemporary Thinkers: Fanon</td>
</tr>
<tr>
<td>IN 423</td>
<td>Key Contemporary Thinkers: Du Bois</td>
</tr>
<tr>
<td>PL 332</td>
<td>Civil Rights</td>
</tr>
</tbody>
</table>

### In Context: Ethnic and Racial Studies

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 344</td>
<td>Rhetoric of Social Movements</td>
</tr>
<tr>
<td>HI 203</td>
<td>Social Movements in the U.S.</td>
</tr>
<tr>
<td>IN 152</td>
<td>Cultural Constructions of Identity</td>
</tr>
<tr>
<td>IN 154</td>
<td>Power and Privilege</td>
</tr>
<tr>
<td>IN 155</td>
<td>Post-racial America?</td>
</tr>
<tr>
<td>IN 325</td>
<td>Space, Race, and Power</td>
</tr>
<tr>
<td>LI 208</td>
<td>US Multicultural Literatures</td>
</tr>
<tr>
<td>LI 209</td>
<td>Topics in Multicultural Literature</td>
</tr>
<tr>
<td>PS 306</td>
<td>Psychology of Prejudice</td>
</tr>
<tr>
<td>SO 200</td>
<td>Race and Ethnicity: The Key Concepts</td>
</tr>
</tbody>
</table>

### Art History Minor

The Art History minor offers students an opportunity to study the history, theory, and criticism of the visual arts in greater depth than encountered through Liberal Arts requirements alone. The curriculum comprises both Western and non-Western traditions. Some courses study by chronological time period, or specific geographic regions and/or cultures, while others are organized to investigate particular philosophical, sociocultural, or thematic undercurrents in the arts. The minor consists of 16 credits chosen from the following courses. No more than 4 credits may also count toward the Liberal Arts requirement.

#### Historical Surveys (choose at least two)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>VM 210</td>
<td>History of Western Art I: Renaissance and Baroque</td>
</tr>
<tr>
<td>VM 211</td>
<td>History of Western Art II: 18th- and 19th-Century Art</td>
</tr>
<tr>
<td>VM 212</td>
<td>History of Western Art III: Modern</td>
</tr>
<tr>
<td>VM 213</td>
<td>History of Western Art IV: Post-World War II</td>
</tr>
<tr>
<td>VM 214</td>
<td>History of Non-Western Art I: East Asian Arts</td>
</tr>
<tr>
<td>VM 215</td>
<td>History of Non-Western Art II: South Asian Arts</td>
</tr>
<tr>
<td>VM 216</td>
<td>History of Non-Western Art III: Africa and African Diaspora Arts</td>
</tr>
<tr>
<td>VM 217</td>
<td>History of Non-Western Art IV: Arts of the Americas and the Pacific</td>
</tr>
</tbody>
</table>

#### Required Course

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>VM 409</td>
<td>Seminar in Western Art or</td>
</tr>
<tr>
<td>VM 410</td>
<td>Seminar in Non-Western Art</td>
</tr>
</tbody>
</table>
Students must also successfully complete at least one other course in the Visual Arts (excluding studio arts or production courses). This may include the courses listed above or VM 105, VM 203, VM 205, VM 315, or any pre-approved Interdisciplinary Studies course offered through the Institute.

**Digital Media and Culture Minor**

This minor offers students the opportunity to acquire a deeper understanding of how digital technologies are transforming society and culture. Participatory cultures are emerging through games and social media, and whole new modes of interaction are being crafted online, whether it be a game, social media site, or mobile application. From the disruption of established industrial models to the creation of new social norms, this minor asks students to create and analyze digital media that directly engages in this transforming and transformative culture.

The core course, IN 206 Introduction to Digital Media and Culture, is required. The remaining 12 credits are chosen from the following courses, at least one of which must be at the 300 or 400 level:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>IN 112</td>
<td>Communication Revolutions</td>
</tr>
<tr>
<td>IN 113</td>
<td>Behind the Scenes: Media Makers &amp; Media Making</td>
</tr>
<tr>
<td>IN 216</td>
<td>Topics in Digital Media and Culture</td>
</tr>
<tr>
<td>IN 224</td>
<td>Souls for Sale: The Sales Effort, from Snake Oil to Dividual Selves</td>
</tr>
<tr>
<td>IN 333</td>
<td>Power and Public Spheres</td>
</tr>
<tr>
<td>IN 334</td>
<td>Code: Culture and Practice</td>
</tr>
<tr>
<td>IN 336</td>
<td>It’s Not Paranoia If They’re Really After You</td>
</tr>
<tr>
<td>IN 410</td>
<td>Digital Media and Culture Lab</td>
</tr>
<tr>
<td>IN 411</td>
<td>Civic Media in Action</td>
</tr>
<tr>
<td>CC 304</td>
<td>Strategic Digital Communication</td>
</tr>
<tr>
<td>CC 360</td>
<td>Social Media and Politics</td>
</tr>
<tr>
<td>EC 310</td>
<td>Internet Economics and Digital Media (note prerequisites)</td>
</tr>
<tr>
<td>JR 324</td>
<td>Data Visualization (note prerequisites)</td>
</tr>
<tr>
<td>VM 260</td>
<td>Introduction to Interactive Media (note prerequisites)</td>
</tr>
<tr>
<td>VM 270</td>
<td>Introduction to Game Design (note prerequisites)</td>
</tr>
<tr>
<td>VM 303</td>
<td>Studies in Digital Media and Culture (note prerequisites)</td>
</tr>
<tr>
<td>VM 375</td>
<td>Advanced Interactive Media (note prerequisites)</td>
</tr>
</tbody>
</table>

**Economics Minor**

This minor examines a range of economic analyses and schools of thought, allowing students to develop a more in-depth understanding of what work economists do, what economists study, and how economists see the same phenomena in related and different ways. Students will attain a more careful understanding of the economy and their place within it through exploration of the relationships between people and the institutions involved with economic decision making, such as laws, practices, and political organizations.

The minor consists of five courses (20 credits). EC 203: Principles of Economics is required. The remaining 16 credits are chosen from the following courses, with at least three courses from List A, including one course at the 300 or 400 level. Students may choose one course (4 credits) from List B to count toward the minor, but it is not required.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 304</td>
<td>Strategic Digital Communication</td>
</tr>
<tr>
<td>CC 360</td>
<td>Social Media and Politics</td>
</tr>
<tr>
<td>EC 310</td>
<td>Internet Economics and Digital Media (note prerequisites)</td>
</tr>
<tr>
<td>JR 324</td>
<td>Data Visualization (note prerequisites)</td>
</tr>
<tr>
<td>VM 260</td>
<td>Introduction to Interactive Media (note prerequisites)</td>
</tr>
<tr>
<td>VM 270</td>
<td>Introduction to Game Design (note prerequisites)</td>
</tr>
<tr>
<td>VM 303</td>
<td>Studies in Digital Media and Culture (note prerequisites)</td>
</tr>
<tr>
<td>VM 375</td>
<td>Advanced Interactive Media (note prerequisites)</td>
</tr>
</tbody>
</table>
Environmental Studies Minor

This interdisciplinary minor examines environmental processes, challenges, and solutions from a variety of perspectives, including science, policy, economics, history, ethics, media, literature, and the arts. Students will explore the relationships between people and the environment, focusing in particular on the sustainable use of natural resources and the causes, consequences, and communication of the complex environmental problems faced by human societies, including air and water pollution, habitat loss and restoration, and climate change.

A minimum of 4 courses, 16 credits, is required for the minor: Students complete at least one course from each of the following tracks and at least one course at the 300 or 400 level.

Environmental Sciences Track
SC 220 Energy and Sustainability
SC 221 Meteorology
SC 222 Earth Science: Natural Disasters
SC 223 Climate Change
SC 224 Ecology and Conservation

List A
IN 326 Too Thick to Navigate
EC 204 Cultural Economics
EC 210 Topics in Economics
EC 310 Internet Economics and Digital Media
EC 410 Common Pool Resources

List B
MT 207 Statistics
IN 224 Souls for Sale: The Sales Effort, from Snake Oil to Dividual Selves
IN 336 It’s Not Paranoia If They’re Really After You
IN 422 Key Contemporary Thinkers: Marx

Social Sciences, Humanities, and the Arts Track
EC 203 Principles of Economics
IN 119 Eco-Warriors: Message, Rhetoric, and Impact
IN 234 Topics in Environmental Studies
IN 326 Too Thick to Navigate: The Ecology and Economics of Rivers
JR 320 Environmental Journalism (note prerequisites)
LI 217 Literature, Culture, and the Environment
LI 405 Reading and Writing the Environment (note prerequisites)
PH 204 Environmental Ethics
WR 317 Writing Place and Distance: Art and Environment in the West of Ireland

SC 225 The Science and Politics of Water
SC 226 Plants and People
SC 292 Topics in Environmental Science
SC 320 Science in Translation: Environmental Science
SC 321 Environments, Ecosystems, and Cultures of the Past
SC 392 Advanced Topics in Environmental Science

Global and Post-Colonial Studies Minor

This minor provides students with an understanding of our increasingly complex, globalized world. Through the lens of literature, the arts, history, politics, and culture, students are introduced to key concepts in global and post-colonial studies. Through an awareness of marginal knowledge systems and neglected histories, students critically engage the global in their lives.

The required core course is IN 203 Post-Colonial Cultures or IN 213 Introduction to Global Studies. The remaining 12 credits are chosen from the following courses, at least one of which must be at the 300 or 400 level:

Global and Post-Colonial Studies Track
IN 203 Post-Colonial Cultures
IN 213 Introduction to Global Studies
LI 201 Literature and the Environment
LI 305 Reading and Writing the Environment
PH 204 Environmental Ethics
WR 317 Writing Place and Distance: Art and Environment in the West of Ireland
<table>
<thead>
<tr>
<th>Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 221</td>
<td>Global Political Communication</td>
</tr>
<tr>
<td>HI 200</td>
<td>Contemporary World History</td>
</tr>
<tr>
<td>HI 201</td>
<td>Africa, Asia, and the Middle East in Popular History</td>
</tr>
<tr>
<td>HI 204</td>
<td>Islam in the World</td>
</tr>
<tr>
<td>HI 240</td>
<td>Topics in World History</td>
</tr>
<tr>
<td>HI 310</td>
<td>Demystifying Revolutionaries: Race, Imperialism, and Transformative Change in Latin America</td>
</tr>
<tr>
<td>HI 340</td>
<td>Advanced Topics in World History</td>
</tr>
<tr>
<td>IN 110</td>
<td>Culture, the Arts, and Social Change</td>
</tr>
<tr>
<td>IN 203</td>
<td>Post-Colonial Cultures (if not used as core course)</td>
</tr>
<tr>
<td>IN 208</td>
<td>Rainbow Nation? Race, Class, and Culture in South Africa</td>
</tr>
<tr>
<td>IN 210</td>
<td>Topics in Global Studies</td>
</tr>
<tr>
<td>IN 211</td>
<td>Africana Thought and Practice</td>
</tr>
<tr>
<td>IN 213</td>
<td>Introduction to Global Studies (if not used as core course)</td>
</tr>
<tr>
<td>IN 235</td>
<td>The Arab Uprisings: A Social History of the Modern Middle East and North Africa</td>
</tr>
<tr>
<td>IN 236</td>
<td>Global Revolts and the Crisis of Neoliberalism</td>
</tr>
<tr>
<td>IN 304</td>
<td>Encountering Africa on Page and Screen</td>
</tr>
<tr>
<td>IN 307</td>
<td>Gender, Sexuality, and the Middle East</td>
</tr>
<tr>
<td>IN 321</td>
<td>Asian/Pacific Rim Film and Literature</td>
</tr>
<tr>
<td>IN 322</td>
<td>Food and Globalization</td>
</tr>
<tr>
<td>IN 323</td>
<td>Global Cities</td>
</tr>
<tr>
<td>IN 324</td>
<td>Documenting Visual Culture</td>
</tr>
<tr>
<td>IN 325</td>
<td>Space, Race, and Power</td>
</tr>
<tr>
<td>IN 335</td>
<td>500 Years of Globalization</td>
</tr>
<tr>
<td>IN 370</td>
<td>Advanced Topics in Global Studies</td>
</tr>
<tr>
<td>IN 421</td>
<td>Key Contemporary Thinkers: Fanon</td>
</tr>
<tr>
<td>JR 270</td>
<td>Civic Art and Design Studio</td>
</tr>
<tr>
<td>LI 211</td>
<td>Topics in Global Literature</td>
</tr>
<tr>
<td>LI 311</td>
<td>Topics in Global Literature (note prerequisites)</td>
</tr>
<tr>
<td>LI 324</td>
<td>Latin American Short Fiction (note prerequisites)</td>
</tr>
<tr>
<td>LI 381</td>
<td>Global Literatures (note prerequisites)</td>
</tr>
<tr>
<td>LI 396</td>
<td>International Women Writers (note prerequisites)</td>
</tr>
<tr>
<td>LI 423</td>
<td>Topics in Global Literature (note prerequisites)</td>
</tr>
<tr>
<td>LI 424</td>
<td>Imagining the Caribbean (note prerequisite)</td>
</tr>
<tr>
<td>LI 436</td>
<td>Cultural Criticism (note prerequisite)</td>
</tr>
<tr>
<td>PL 220</td>
<td>International Politics</td>
</tr>
<tr>
<td>PL 222</td>
<td>Human Rights</td>
</tr>
<tr>
<td>PL 230</td>
<td>The United States and Latin America</td>
</tr>
<tr>
<td>PL 322</td>
<td>Truth, Justice, and Reconciliation</td>
</tr>
<tr>
<td>PL 410</td>
<td>Collective Action and Identity Politics</td>
</tr>
<tr>
<td>RL 115</td>
<td>Islamic Ways of Life</td>
</tr>
<tr>
<td>SO 206</td>
<td>Gender in a Global Perspective</td>
</tr>
<tr>
<td>SO 305</td>
<td>Religion and Globalization</td>
</tr>
<tr>
<td>VM 214</td>
<td>History of Non-Western Art I: East Asian Arts</td>
</tr>
<tr>
<td>VM 215</td>
<td>History of Non-Western Art II: South Asian Arts</td>
</tr>
<tr>
<td>VM 216</td>
<td>History of Non-Western Art III: Africa and African Diaspora Arts</td>
</tr>
<tr>
<td>VM 217</td>
<td>History of Non-Western Art IV: Arts of the Americas and the Pacific</td>
</tr>
<tr>
<td>VM 301</td>
<td>Post-Colonial Cinema (note prerequisites)</td>
</tr>
<tr>
<td>VM 311</td>
<td>Latin American Cinema (note prerequisites)</td>
</tr>
<tr>
<td>VM 410</td>
<td>Seminar in Non-Western Art (note prerequisites)</td>
</tr>
<tr>
<td>VM 418</td>
<td>Transnational Asian Cinemas (note prerequisites)</td>
</tr>
</tbody>
</table>
History Minor

This minor emphasizes the power of studying the past. Courses chronicle the social, political, economic, and cultural trends that have shaped human society. Among the themes covered are the construction of historical accounts, the role of culture and memory as historical evidence, and the value of history in communication and arts careers and everyday life. Students are encouraged to critically engage with a wide range of primary and secondary sources, and will have the opportunity to examine how the documenting and “telling” of history largely affects what is presented as socially, culturally, and political possible.

A minimum of four courses, 16 credits, is required for the minor: Students select courses from the list below and must include at least one HI course at the 300 or 400 level.

One course from the following is required:

- HI 200 Contemporary World History
- HI 235 History of the United States

The remaining 12 credits are chosen from the following with at least one being a HI course at the 300 or 400 level:

- HI 200 Contemporary World History (if not used as core course)
- HI 201 Africa, Asia, and the Middle East in Popular History
- HI 203 Social Movements in the U.S.
- HI 204 Islam in the World
- HI 208 Europe in Wartime: Conflicts of the 20th Century
- HI 211 African American History
- HI 214 Topics in U.S. History
- HI 235 History of the United States (if not used as core course)
- HI 240 Topics in World History
- HI 310 Demystifying Revolutionaries: Race, Imperialism, and Transformative Change in Latin America
- HI 340 Advanced Topics in World History
- HI 498 Directed Study
- IN 127 The Politics of the Past: History, Memory, and the Arts
- IN 203 Post-Colonial Cultures
- IN 223 Blacks, Whites, and Blues
- IN 230 Evolution of Queer Identity: History, Literature, and Theory
- IN 316 The War on Drugs
- IN 304 Encountering Africa on Page and Screen
- PL 230 The United States and Latin America

Latin American and Latinx Studies Minor

This minor explores Latin American and Latinx political and cultural theory and practice in both historical and contemporary contexts throughout the Americas. By way of an interdisciplinary approach to Latin American intellectual and artistic traditions, students will critically engage with the legacies of colonialism, migration, and globalization that continue to pervade ways of being and interacting.
By looking at Latin American and Latinx culture on and across borders and in a range of contexts, this minor addresses the intersectionality of identities constructed between Latin American and the United States.

The required core course is PL 230, The United States and Latin America. The remaining 12 credits are chosen from the following courses and at least one must be at the 300 or 400 level. Students are encouraged to study abroad and courses will be pre-approved on a case-by-case basis.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>HI 310</td>
<td>Demystifying Revolutionaries: Race, Imperialism, and Transformative Change in Latin America</td>
</tr>
<tr>
<td>IN 360</td>
<td>Visual Art, Theatre, and Culture in Barcelona, Spain</td>
</tr>
<tr>
<td>LI 213</td>
<td>Latin American Literature and Cinema</td>
</tr>
<tr>
<td>LI 214</td>
<td>U.S. Latinx Literature</td>
</tr>
<tr>
<td>LI 362</td>
<td>Topics in U.S. Latinx Literature (note prerequisite)</td>
</tr>
<tr>
<td>LI 424</td>
<td>Imagining the Caribbean (note prerequisite)</td>
</tr>
<tr>
<td>PL 322</td>
<td>Truth, Justice, and Reconciliation</td>
</tr>
<tr>
<td>PL 410</td>
<td>Collective Action and Identity Politics (note prerequisites)</td>
</tr>
<tr>
<td>VM 311</td>
<td>Latin American Cinema (note prerequisites)</td>
</tr>
</tbody>
</table>

**Literature Minor**

The Literature minor requires at least 16 credits in Literature courses. No more than one course (4 credits) may be at the 200 level. The remaining 12 credits must be in courses numbered 300 or above. These courses should have a planned coherence; they may focus, for example, on a genre, tradition, or period.

**Music History and Culture Minor**

The required core course is MU 137, Listening to Music. The remaining 12 credits are chosen from the following courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>IN 303</td>
<td>Poetry and Song</td>
</tr>
<tr>
<td>MU 201</td>
<td>History of Music: European</td>
</tr>
<tr>
<td>MU 202</td>
<td>History of Music: American</td>
</tr>
<tr>
<td>MU 203</td>
<td>Perspectives in World Music</td>
</tr>
<tr>
<td>MU 204</td>
<td>Music Analysis I</td>
</tr>
<tr>
<td>MU 205</td>
<td>Music Analysis II</td>
</tr>
<tr>
<td>MU 220</td>
<td>History of American Popular Music</td>
</tr>
<tr>
<td>MU 239</td>
<td>History of Jazz</td>
</tr>
<tr>
<td>MU 256</td>
<td>Deconstructing 20th-Century Art Music</td>
</tr>
<tr>
<td>MU 313</td>
<td>Topics in Music History and Culture</td>
</tr>
<tr>
<td>VM 452</td>
<td>Art of Noise</td>
</tr>
</tbody>
</table>

Students may use one course from the Liberal Arts requirements toward the minor in Music History and Culture.

**Peace and Social Justice Minor**

This minor provides students with an opportunity to engage in critical inquiry around peace and social justice as a historical and contemporary topic. Through the lens of the social sciences, arts and humanities, political communication, media, and
technology, students are introduced to key concepts, empirical realities and trends, and practical strategies linked with advocacy for peace and social justice. Students are encouraged to engage with the Office of Academic Engagement and the Elma Lewis Center, as well as programs such as Alternative Spring Break.

A minimum of four courses, 16 credits, are required for the minor. Students select courses from the list below and must include at least one course at the 300 or 400 level.

Students select from:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>IN 110</td>
<td>Culture, the Arts, and Social Change</td>
</tr>
<tr>
<td>IN 154</td>
<td>Power and Privilege</td>
</tr>
<tr>
<td>IN 155</td>
<td>Post-racial America?</td>
</tr>
<tr>
<td>IN 208</td>
<td>Rainbow Nation? Race, Class, and Culture in South Africa</td>
</tr>
<tr>
<td>IN 211</td>
<td>Africana Thought and Practice</td>
</tr>
<tr>
<td>IN 235</td>
<td>The Arab Uprisings</td>
</tr>
<tr>
<td>IN 326</td>
<td>Too Thick to Navigate: The Ecology and Economics of Rivers</td>
</tr>
<tr>
<td>IN 333</td>
<td>Power and Public Spheres</td>
</tr>
<tr>
<td>IN 336</td>
<td>It’s Not Paranoia If They’re Really After You</td>
</tr>
<tr>
<td>CC 220</td>
<td>Public Discourse in the United States</td>
</tr>
<tr>
<td>CC 263</td>
<td>Argument and Advocacy</td>
</tr>
<tr>
<td>CC 303</td>
<td>Politics, Advocacy, and Public Opinion Research</td>
</tr>
<tr>
<td>CC 344</td>
<td>Rhetoric of Social Movements</td>
</tr>
<tr>
<td>CC 361</td>
<td>Public Diplomacy and Grass Roots Activism</td>
</tr>
<tr>
<td>CC 471</td>
<td>Advanced Topics in Leadership, Politics, and Social Advocacy</td>
</tr>
<tr>
<td>HI 203</td>
<td>Social Movements in the U.S.</td>
</tr>
<tr>
<td>PH 110</td>
<td>Ethics and Justice</td>
</tr>
<tr>
<td>PL 222</td>
<td>Human Rights</td>
</tr>
<tr>
<td>PL 322</td>
<td>Truth, Justice, and Reconciliation</td>
</tr>
<tr>
<td>PL 410</td>
<td>Collective Action and Identity Politics</td>
</tr>
<tr>
<td>JR 270</td>
<td>Civic Art and Design Studio</td>
</tr>
<tr>
<td>JR 300</td>
<td>History of the Alternative Press (note prerequisites)</td>
</tr>
</tbody>
</table>

**Philosophy Minor**

For the Philosophy minor, students are required to take four philosophy courses. In addition to any PH course, students may elect to use HS 202 Sophomore Honors Seminar or IN 116 Ways of Knowing: Philosophy in Literature toward the Philosophy minor. A student may include a course that satisfies the Ethics and Values Perspective requirement toward the minor.

**Political Science Minor**

This minor offers students the opportunity to explore relationships between political, economic, cultural, and historical phenomena to facilitate analyses of the political world. Students will address the political nature of institutions, states, communities, and individuals by studying their constraints, choices, policies, and practices in the United States and around the world.
A minimum of four courses, 16 credits, is required for the minor: Students select courses from the list below and must include at least one PL course at the 300 or 400 level.

One course from the following is required:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PL 222</td>
<td>Human Rights</td>
</tr>
<tr>
<td>PL 225</td>
<td>U.S. Government and Politics</td>
</tr>
<tr>
<td>PL 230</td>
<td>The United States and Latin America</td>
</tr>
</tbody>
</table>

The remaining 12 credits* are chosen from the following with at least one being a PL course at the 300 or 400 level:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PL 220</td>
<td>International Politics</td>
</tr>
<tr>
<td>PL 222</td>
<td>Human Rights (if not used as core course)</td>
</tr>
<tr>
<td>PL 225</td>
<td>U.S. Government and Politics (if not used as core course)</td>
</tr>
<tr>
<td>PL 230</td>
<td>The United States and Latin America (if not used as core course)</td>
</tr>
<tr>
<td>PL 240</td>
<td>Communication, Politics, and Law</td>
</tr>
<tr>
<td>PL 322</td>
<td>Truth, Justice, and Reconciliation</td>
</tr>
<tr>
<td>PL 332</td>
<td>Civil Rights</td>
</tr>
<tr>
<td>PL 333</td>
<td>The First Amendment</td>
</tr>
<tr>
<td>PL 410</td>
<td>Collective Action and Identity Politics</td>
</tr>
<tr>
<td>PL 498</td>
<td>Directed Study in Political Science</td>
</tr>
<tr>
<td>CC 303</td>
<td>Politics, Advocacy, and Public Opinion Research</td>
</tr>
<tr>
<td>HI 200</td>
<td>Contemporary World History</td>
</tr>
<tr>
<td>IN 213</td>
<td>Introduction to Global Studies</td>
</tr>
<tr>
<td>PH 215</td>
<td>Political Philosophy</td>
</tr>
<tr>
<td>PH 306</td>
<td>Liberal Politics and Religion</td>
</tr>
</tbody>
</table>

*One course from the Washington, DC, Program may be applied toward the PL minor.

**Psychology Minor**

This minor provides students with a comprehensive background in psychology: the science of behavior and the mind. Students will examine core ideas, theoretical foundations, empirical research, and practical applications intended to enhance their understanding of psychological science and of themselves and others. Students also will have the opportunity to explore a range of topics in which psychological processes are at work, including the human nervous system, sensation and perception, language acquisition, cognition and learning, social development and interaction, and mental illness and psychotherapy.

The Psychology minor requires 16 credits, including PS 101 Introduction to Psychology, and three courses from the list below, two of which must be taken at Emerson, and one of them being at the 300 or 400 level. Students who minor in both Psychology and Science may not double-count SC 213 or SC 312.

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PS 200</td>
<td>Social Psychology</td>
</tr>
<tr>
<td>PS 201</td>
<td>Abnormal Psychology</td>
</tr>
<tr>
<td>PS 202</td>
<td>Developmental Psychology</td>
</tr>
<tr>
<td>PS 203</td>
<td>Cognitive Psychology</td>
</tr>
<tr>
<td>PS 210</td>
<td>Topics in Psychology</td>
</tr>
<tr>
<td>PS 301</td>
<td>Personal Growth and Adjustment</td>
</tr>
<tr>
<td>PS 306</td>
<td>Psychology of Prejudice</td>
</tr>
<tr>
<td>PS 307</td>
<td>Psychology of Relationships</td>
</tr>
<tr>
<td>PS 380</td>
<td>Advanced Topics in Psychology</td>
</tr>
<tr>
<td>PS 405</td>
<td>Advanced Seminar in Psychology</td>
</tr>
<tr>
<td>PS 498</td>
<td>Directed Study in Psychology</td>
</tr>
</tbody>
</table>
Science Minor

This minor is an opportunity to explore what science has revealed about human biology and to experience with more depth how science contributes to this body of knowledge. Students may pursue a minor in Science to satisfy curiosity about how the natural and physical world works, to hone approaches for acquiring reliable knowledge, and to inform interests in science as content and context for media-making.

The minor requires a minimum of four courses, three of which must be taken at Emerson. All minors must include at least one course from the Human Biology and Health cluster, at least one from the Environmental Science cluster, and at least one 300-level Science course.

Human Biology and Health
- CD 315 Autism
- CD 403 Speech Science
- SC 210 Human Health and Disease
- SC 211 Food and Nutrition
- SC 212 Evolution of Human Nature
- SC 213 The Brain and Behavior
- SC 214 Plagues and Pandemics
- SC 215 Personal Genetics and Identity
- SC 216 DNA and Society
- SC 291 Topics in Human Biology and Health
- HS 201 Sophomore Honors Seminar
- SC 220 Energy and Sustainability
- SC 221 Meteorology
- SC 222 Earth Science: Natural Disasters
- SC 223 Climate Change
- SC 224 Ecology and Conservation

Other Science Courses
- SC 225 The Science and Politics of Water
- SC 226 Plants and People
- SC 292 Topics in Environmental Science
- SC 232 Physics in Everyday Life
- SC 290 Topics in Science
- SC 310 Science in Translation: Health and Genetics
- SC 312 Visual and Spatial Perception
- SC 320 Science in Translation: Environmental Science
- SC 321 Environments, Ecosystems, and Cultures of the Past
- SC 390 Advanced Topics in Science
- SC 391 Advanced Topics in Human Biology and Health
- SC 392 Advanced Topics in Environmental Science
- SC 498 Directed Study in Science

Sociology and Anthropology Minor

This minor emphasizes the study of social life, social change, and patterns of human behavior. Through critical engagement with the complexities of social life, cultural expressions that may seem familiar are understood anew in relation to much larger social structures and forces. Student will gain a unique understanding of how culture is shaped and how social systems work in relation to broad processes such as globalization, nationalism, inequality, and social change.

The minor consists of four courses (16 credits), one of which must be at the 300 or 400 level.

- SO 150 Principles of Sociology/Anthropology
- SO 180 Culture and Power
- SO 200 Race and Ethnicity: The Key Concepts
Women’s, Gender, and Sexuality Studies Minor

This minor offers students the opportunity to think critically about the meaning and expression of gender and sexuality in everyday life, culture, and institutions. Students will develop a historical awareness of the role of feminism as well as LGBTQ movements in both local and global contexts. This history and the more contemporary lived practices of sex, gender, and sexual orientation will be contextualized in relation to other categories of difference. After completing the minor, students will be more versed in imagining effective ways to combat inequity and foster transformations of identities and social roles. At least 16 credit hours are required.

The core course, IN 200 Introduction to Women’s, Gender, and Sexuality Studies or SO 206, Gender in a Global Perspective, is required. The remaining 12 credits are chosen from the following courses, at least one of which must be at the 300 or 400 level:

- IN 117 Women Artists in Cultural Contexts
- IN 138 Staging American Women: The Culture of Burlesque
- IN 152 Cultural Construction of Identity
- IN 154 Power and Privilege
- IN 200 Introduction to Women’s, Gender, and Sexuality Studies (if not used as core course)
- IN 214 Topics in Gender Studies
- IN 230 Evolution of Queer Identity: History, Literature, and Theory
- IN 307 Gender, Sexuality, and the Middle East
- IN 310 Gender, Sexuality, and the American Music Industry
- IN 319 Feminist Cultural Theory
- IN 406 Queer Dreams: Politics, Culture, and Difference
- LI 210 American Women Writers
- LI 396 International Women Writers (note prerequisites)
- LI 436 Cultural Criticism (note prerequisites)
- PS 306 Psychology of Prejudice
- PS 307 Psychology of Relationships
- SO 206 Gender in a Global Perspective (if not used as core course)
First-Year Seminars in Interdisciplinary Studies

The Institute for Liberal Arts and Interdisciplinary Studies offers a selection of seminars designed specifically for first-year students. These courses are designed to provide students with a rich and exciting introduction to various areas of study. All first-year courses are small in size and emphasize critical reading, writing, and speaking skills. These courses also emphasize topics, assignments, reflection pieces, and instructional approaches that are geared toward the academic demands of the first year and reflect emerging perspectives in the interdisciplinary study of the liberal arts.

All incoming first-year students (including transfer students in their first year) are required to take a First-Year Seminar during their first year of study at Emerson. The First-Year Seminar simultaneously fulfills the Interdisciplinary Perspective requirement. Transfer students who are sophomores or above are required to take an upper-level interdisciplinary studies course (200-level and above) in fulfillment of the Interdisciplinary Perspective (only IN 498 does not count). Although some variation may exist from year to year, a listing of first-year seminars normally offered by the Institute, as well as upper-level interdisciplinary courses (200-level and above), may be found below under Interdisciplinary Studies Courses.

Economics Courses

EC 203
Principles of Economics
4 credits
Introduces and focuses on the essential concepts and principles of microeconomics. Studies the allocation of resources under scarcity through decisions made by individual consumers, firms, and business. Students examine, understand, and prioritize decisions and behaviors that affect many resources, whether financial, environmental, or human. Fulfills the Social and Psychological Perspective.

EC 204
Cultural Economics
4 credits
Provides an introduction to "economic thinking" for those students who have not taken an economics course. The course also provides insight to economic thinking as applied to art and cultural goods. In this regard, the course is suitable for those who have had introductory courses in economics as it highlights the difference between art and other economic goods. Fulfills the Social and Psychological Perspective.

EC 210
Topics in Economics
4 credits
Examines a specific area within the field. Rotating topics examine one or more of the following: different schools of thought in economics, regional economics (the study of the economies of particular areas such as Boston or Nicaragua), history of economic thought, international trade or finance, the economics of the environment, feminist economics, behavioral economics, or the economics of communication. May be repeated for credit if topics differ. Fulfills the Social and Psychological Perspective.
EC 310
Internet Economics and Digital Media
4 credits
Introduces the basic concepts and models of internet economics as well as their applications to the evolving world of digitally distributed media. Through lectures, case studies, in-class work, and field study, students learn the economic influences that help shape the digital economy. Students also explore the economic rationale for government intervention in media (e.g., restrictions on media mergers) and, by extension, the application of microeconomics to the analysis of policy. Particular focus is given to the challenges presented by digital distribution methods. Prerequisites: junior standing and EC 203 or EC 204 is recommended.

EC 410
Common Pool Resources: Traditional Irrigation in Northern New Mexico
4 credits
Acequia irrigation systems in northern New Mexico are a classic example of what is known as a common pool resource. This category of resource includes fisheries, non-timber forest products, and library carrels. They are all easy to share but hard to keep people from using. Acequias form part of a complex Indo-Hispano heritage in a minority-majority state, which makes their administration and the laws appurtenant to them different from what many Americans are familiar with. Prerequisites: EC 203 or EC 204 and senior standing.

History Courses

HI 200
Contemporary World History
4 credits
Integrates the political, social, intellectual, literary, and artistic aspects of the 20th-century landscape in examining such major themes as nationalism and the disintegration of empires; war and revolution; anti-colonial movements in Asia, Africa, and Latin America; and the efforts to construct a new world order. Fulfills the Historical Perspective and the Global Diversity requirement. (Semester varies)

HI 201
Africa, Asia, and the Middle East in Popular History
4 credits
Examines history in a variety of non-Western contexts. The content varies based upon the non-Western context selected for the semester. Focuses on historical events and the impact of these events for civilization in Asian, African, or Middle Eastern contexts. Fulfills the Historical Perspective and the Global Diversity requirement. (Semester varies)

HI 203
Social Movements in the U.S.
4 credits
Examines political movements of industrial and agricultural workers, the unemployed, and the poor to gain power and economic rights since the Great Depression. Chronicles movements that shaped the policies of the New Deal and the Great Society, and analyzes the ways in which these movements fostered a conservative response late in the century. Explores history in the context of the ideals of democratic liberalism, the emerging power of corporate capitalism, and the modern conservative political coalition. Students study historical texts and a variety of cultural sources (literature, films, photographs, songs, and museum exhibitions). Fulfills the Historical Perspective and the U.S. Diversity requirement. (Semester varies)

HI 204
Islam in the World
4 credits
Pursues an interdisciplinary study of the origins of Islam and the role of Mohammed, the global
expansion of the faith, the theology and thought of the Koran and Moslem traditions, and forms of art and architecture generated by the teachings of the prophet. Explores the impact of the renewal of Islam and its increasing role in the modern world. Fulfills the Historical Perspective and the Global Diversity requirement. (Semester varies)

HI 208
Europe in Wartime: Conflicts of the 20th Century
4 credits
Analyzes the dynamics between the different European nations that led up to World War I, which, in turn, triggered World War II, and focuses briefly on its aftermath in the Cold War. The Interwar Period and the formation of totalitarian states under Hitler, Mussolini, Lenin, and Stalin are examined. Included within this context are: The Armenian Genocide in the Ottoman Empire/Turkish Republic, the Russian Revolutions and the creation of the Soviet Union, the Civil War in Spain, and the Shoah. Changes in warfare during the 20th century are also considered. Fulfills the Historical Perspective. (Semester varies)

HI 211
African American History
4 credits
Surveys sub-Saharan history of the pre-colonial era, and the history of African Americans from the slave trade through the Civil War to the present. Fulfills the Historical Perspective and the U.S. Diversity requirement. (Semester varies)

HI 214
Topics in U.S. History
4 credits
Special offerings explore topics in U.S. history. Topics may include, U.S Environmental History, U.S History Through Text, and U.S. Economic History. May be repeated if topics differ. Fulfills the Historical Perspective. (Semester varies)

HI 235
History of the United States
4 credits
Studies the history of the United States from its colonial beginnings to the present, focusing on the Civil War and its consequences. Fulfills the Historical Perspective. (Semester varies)

HI 240
Topics in World History
4 credits
Special offerings explore topics in world history. Topics may include The World Since 1914 and The History of England. May be repeated if topics differ. Fulfills the Historical Perspective and the Global Diversity requirement. (Semester varies)

HI 310
Demystifying Revolutionaries: Race, Imperialism, and Transformative Change in Latin America
4 credits
When asked to name a famous Latin American revolutionary, most college students would say Ernesto “Che” Guevara. Indeed, Guevara’s image and writings alone have circulated in websites and popular films for the last couple of decades. In this course, students examine the misconceptions, assumptions, and myths surrounding men like Guevara by tracing how their ideas are indebted to a long history of conquistadores, insurgents, writers, and radical thinkers in colonial and modern Latin America. Through this examination, students also review the attempts to erase women and others viewed as nonconforming from popularized histories of change and revolution. Prerequisites: HI 200, HI 201, IN 200, IN 203, IN 208, IN 211, IN 213, IN 236, LI 213 or PL 230 and junior standing. Fulfills the Global Diversity Requirement.
HI 340
Advanced Topics in World History
4 credits
Special advanced offerings explore topics in world history. May be repeated if topics differ. Topics include Russian and Soviet History, Gender and History, and Environmental History. Prerequisite: junior standing. Fulfills the Global Diversity Requirement.

HI 498
Directed Study in History
2 or 4 credits
Students conduct individual projects planned in collaboration with the instructor to meet students’ specific interests within history. Prerequisites: 3.0 GPA and permission of instructor and department chair.

Interdisciplinary Courses

All 100-level IN courses are restricted to first-year students only.

IN 108
Love and Eroticism in Western Culture
4 credits
Love and eroticism were once the epicenter of philosophy. Yet, since the 19th century, love and eroticism have been secondary to “desire,” which suggests more of a structure than an individuated experience. Many theorists repeatedly state that one cannot know desire. Course explores the relationship between this alienating structure and the ego-validating interpersonal encounters we call love so as to rethink the roles that love, desire, and eroticism play in our lived experiences. (Semester varies)

IN 110
Culture, the Arts, and Social Change
4 credits
Popular culture and the arts are often regarded as sources of entertainment and escapism. Historically, however, they have also served as important vehicles for raising awareness and promoting social, political, and cultural change. This interdisciplinary course will explore how literature, cinema, music, and visual arts have been used in a variety of historical and national contexts to facilitate reflection and social transformation. Fulfills the Global Diversity requirement. (Semester varies)

IN 111
The City
4 credits
Explores the development of the modern city and the impact of urbanization on politics, perception, and spiritual dimension of human life. Examines conceptions of the postmodern city that emerged in the late 20th century and collapse of modernist ideals of architecture and urban life. Primary texts from sociology, urban planning, and architecture are explored. (Semester varies)

IN 112
Communication Revolutions
4 credits
Provides students a broad understanding of critical current issues in media policy. Engaging in political science, economic, and cultural studies literatures, students explore the intensely political, historical foundations of American broadcast media and the Internet. Students probe the current logics of its operation, applying what we have learned to current pressing debates that should concern anyone seeking to be a media maker. Why do some issues get discussed extensively in our media and not others? What are the implications of current debates on the future of our media system and for democracy itself? (Semester varies)
IN 113
Behind the Scenes: Media Makers and Media Making
4 credits
Many courses at Emerson focus on issues of representation and identity in media and the arts. This course turns its attention to media makers: as professionals, as agents of political or social change, as branded digital celebrities. Students explore how the behind-the-scenes culture of media-making affects what is finally presented on screens, billboards, and live on stages. Questions of identity are central as students study how social, political, and economic conditions of production impact stories, characters, art, and culture. (Semester varies)

IN 116
Ways of Knowing: Philosophy in Literature
4 credits
Provides introduction to reading literature by asking how literature can be used to reflect on human experience and generate new and established ways of responding to the world. Interprets philosophical and literary texts, evaluates aesthetic style, reconstructs historical context, and develops skills to respond effectively by writing about literature from a variety of perspectives. (Semester varies)

IN 117
Women Artists in Cultural Contexts
4 credits
How has the cultural construction of gender difference placed women at the margins of artistic practice? To what extent have philosophies of art and aesthetics sustained the paradox by which women are simultaneously doubted as artists and represented as muses? Occupying a position inside and outside the domain of artistic practice, the woman artist compels us to challenge both the meaning of gender and the nature of creativity. By engaging text drawn from feminist theory, literature, philosophy, cultural studies, memoir, and visual media, we will explore how women artists register, protest, and subvert the tension arising from pairing “women” and “artist.” (Semester varies)

IN 119
Eco-Warriors: Message, Rhetoric, and Impact
4 credits
Examines environmentalism and its relationship to communication—specifically, the rhetorical methods by which environmental activists disseminate information and the resulting impact, outcome, and backlash. The course presents a short background on events leading up to what is considered the birth of the modern environmental movement (Earth Day 1970) and then focuses on significant environmental campaigns and milestones from the mid-20th century through the present time, analyzing the cultural and political dynamics that pushed these issue into public awareness.

IN 120
The Science and Psychology of Survival
4 credits
What does it take to survive a life-threatening situation? This course explores the theme of survival as a gateway to understanding the complex nature of the human body and mind. Whether stranded in the high Andes, cast adrift at sea, or imprisoned in a Nazi concentration camp, human beings possess an extraordinary capacity for self-preservation. This course combines powerful narratives of survival with biology, anthropology, and psychology to discover why some people overcome dire circumstances and other perish. Do ancient instincts rooted in evolutionary biology help—or perhaps hinder—survival in the modern world?
IN 123  
Visiting Scholar Topics  
4 credits  
Topics address the expertise of visiting Scholars-in-Residence in the Institute. These topics are offered on a rotating basis. Past topics include: American Popular Culture, Blood Rites, Ethics and Communication, and Shakespearean Exclusion. Topics may differ from year to year. (Semester varies)

IN 126  
Literature of Extreme Situations  
4 credits  
How are human identities shaped, transformed, distorted, and annihilated, or transformed by extreme personal and social experiences? How and why do people make meaning of such experiences through the creation of art, film, and literature? Reading/viewings include tales of obsession, addiction, and adventure, as told through memoir and fiction. Historic and journalistic accounts of genocide, natural disasters, cults, and other mass experiences are also explored. Primary thematic emphasis is on the integrity of the individual and the continuity of the community. Perspectives from the disciplines of psychology, sociology, and philosophy provide the conceptual framework for discussion. (Semester varies)

IN 127  
The Politics of the Past: History, Memory, and the Arts  
4 credits  
Moving from the micro-history of the family to the global history of war, this course examines multiple ways societies remember the past. While public memorials and monuments may tell national stories about Civil War battles, the trauma of the Holocaust, or Vietnam, students also study how personal memoirs, graphic novels, or poetry create counter-memories. Students approach these and other questions using the rich historical resources of Boston, looking for material history. Explores emergent new technologies of memory, asking how they may shape a future archive. Students produce their own creative historical projects at the end of the course. (Semester varies)

IN 130  
Exoticism in Literature and Art  
4 credits  
Explores the history of exoticism, the "charm of the unfamiliar" in literature and art, the specific relationship between the artist or author, the subject, and the intended audience that creates the essence of the “Other” and the fascination with the foreign. Explores colonial fascination with the exotic—foreign landscapes, customs, cultures—in 18th- and 19th-century fiction, nonfiction, painting; contemporary representations of exoticism, including photography and auto exoticism. Students discuss film, television, pornography, and performance art through interdisciplinary written and visual media (literature, painting, photography, advertising). (Semester varies)

IN 135  
Ways of Seeing  
4 credits  
Investigates how we see and how to look. The aim of the course is to provide an interdisciplinary platform for exploring and examining visual language and visual culture. Explores the techniques used by the artist/producer to communicate meaning through visual means and the way images are received by the spectator in various cultural contexts. Focuses on how we apprehend and process visual information from our interior and exterior experience, from images as they appear in our dreams and through the lens of memory, to the kinds of images we are confronted with every day, from graffiti to photography, fine art to advertising. Students are encouraged to think critically about what makes up their visual world through mindful looking, reading, writing, and creative projects. (Semester varies)
IN 138
Staging American Women: The Culture of Burlesque
4 credits
Investigates and traces roles and images of women in vaudeville and burlesque of the late 19th and early 20th centuries and their offshoots. Analyzes cultural contexts, performance contents, ideas about gender performed in burlesque genre, and the powerful role they played in shaping dominant ideologies. Parodies, gender roles and relationships, and the highly controlled social and cultural power of the female form and demeanor forecasted a range of interwoven performative and visual arts designed to elaborate, explore, and exploit American ideologies of sex and gender. Discussions include Ziegfeld girls, pin-up art of Alberto Vargas, and early sexploitation films of Sonney and Freidman. (Semester varies)

IN 146
Making Monsters
4 credits
From origins of Western literature to contemporary blockbuster films, the monster has been a cross-genre mainstay of storytelling. Monsters represent culturally specific fears in forms from prehistoric beasts running rampant in the modern world to the terrifying results of scientific experiments gone wrong. Through a broad sampling of fiction, poetry, academic writing in anthropology, history, cultural studies, and narrative and ethnographic films, students develop the understanding that monsters do not emerge from thin air, but are manifestations of racial, sexual, and scientific anxieties. Discusses cultural and historical roots of monsters from Beowulf to Frankenstein. (Semester varies)

IN 150
Creativity in Context
4 credits
Why do people create? Literature, film, art, and psychology provide the conceptual framework for solving the mystery of the creative impulse. What are the hallmarks of the creative personality? Is there a causal relationship between mental illness and artistry? How does the larger community of artists—muses, collaborators, and competitors—inspire an individual creator? Must artists be motivated by a sense of duty to society? Orwell’s Why I Write, Hemingway’s A Movable Feast, Plath’s journals, and interviews with artists from the Beatles to Joan Didion to Francis Ford Coppola further illuminate the inspirations, motives, and processes of great artists. (Semester varies)

IN 152
Cultural Constructions of Identity
4 credits
Explores the complex relations among different modalities of identity, focusing on race, ethnicity, gender, sexuality, religion, and nationality. Many individual groups assert their identities without articulating convincing arguments. Indeed, it is often assumed that such individuals need not defend their rights; that one’s own identity is a private matter that does not tolerate any intrusion. Bases of belief systems are examined through a variety of interdisciplinary texts that span the fields of literature, cinema, history, sociology, philosophy, and popular culture. Fulfills the U.S. Diversity requirement. (Semester varies)

IN 154
Power and Privilege
4 credits
What forms does privilege take, and what is its relation to power and oppression? How can we identify the ways that we may benefit from privilege? What responsibility do people in positions of privilege bear with regard to the benefits they enjoy?
Why might people in positions of privilege want to work against it, and what can they do? This course provides students with the tools and resources to identify and address questions of privilege and power as they arise in relation to social categories such as race, class, gender, sexuality, and physical ability. (Semester varies)

IN 155
Post-racial America?
4 credits
With so much talk about post-racial society in the United States, re-thinking conceptions of race and ethnicity has never been more important. This course examines the sociocultural construction of “race” and the historical legacy of institutional racism in the United States. It introduces students to contemporary debates about racial identities in popular culture and the media. Students discuss the complex meanings of “whiteness” and explore the critical concepts of “white privilege” and “colorblind racism.” Finally, the course provides an in-depth analysis of the prison industrial complex and its impact on African Americans as well as investigates the politics of immigration on Latinos. Fulfills the U.S. Diversity Requirement. (Semester varies)

Upper-Level Courses in Interdisciplinary Studies

The prerequisite for all 200-level courses is sophomore standing. The prerequisite for all 300- and 400-level courses is junior standing.

IN 200
Introduction to Women’s, Gender, and Sexuality Studies
4 credits
Introduces the interdisciplinary field of women’s and gender studies. Topics include “common differences” uniting and dividing women and men; how womanhood has been represented in myth, literature, and media; how gender inequalities have been both explained and critiqued; how gender acquires meaning when connected to race, class, ethnicity, and sexuality; and how to address feminism’s historical role in promoting gender studies. Explores central paradox of contemporary thinking: the necessity to make gender both matter and not matter. (Semester varies)

IN 203
Post-Colonial Cultures
4 credits
Investigates the historical, socioeconomic, and ideological contexts within which 20th-century post-colonial cultures have been produced and are negotiated. Providing geographical coverage and theoretical frameworks, it examines cultural production from formerly colonized nations. Analyzes primary material and critical contexts within which these materials can be read and understood. Fulfills the Global Diversity requirement. (Semester varies)

IN 206
Introduction to Digital Media and Culture
4 credits
Digital Media and Culture is designed to help students develop an informed and critical understanding of how interactive media shape and influence society and communication. Students develop a critical understanding of ideas around participatory technologies, collaborative media, social networks, mobile platforms, and digital culture. The course looks at the evolution of communication and media industries in the interactive age and explores how the future of digital culture will influence daily civic life, national agendas, and global ideas. (Semester varies)
IN 208
Rainbow Nation? Race, Class, and Culture in South Africa
4 credits
With the end of apartheid and the inauguration of Nelson Mandela as president, South Africa became known as a “rainbow nation.” While this “new” South Africa became a symbol of hope for the possibilities of racial reconciliation around the world, more than fifteen years after the first multiracial election inequality remains a stark reality. This course examines the intersection of economic, political, social, and cultural forces shaping contemporary South African society. Through engagement of a variety of texts (including literature, memoir, and film), students explore topics such as apartheid and Afrikaner cultural identity; black intellectual, cultural, and political resistance movements; the Truth and Reconciliation Commission; and hope and disillusionment in postapartheid South Africa. Fulfills the Global Diversity requirement. (Semester varies)

IN 210
Topics in Global Studies
4 credits
Providing geographical and historical coverage as well as theoretical frameworks, these interdisciplinary courses examine contemporary issues in post-colonial and global studies through local, national, and regional contexts. Courses focus on such issues as globalization, cultural production, politics and power, multiculturalism and identity, and migration and immigration. Past topics include: Race, Class, and Culture in South Africa; and Borders in Contemporary Latin America. May be repeated for credit if topics differ. Fulfills the Global Diversity requirement. (Semester varies)

IN 211
Africana Thought and Practice
4 credits
Although often omitted from mainstream histories, black writers, thinkers, artists, and activists in Africa and the Americas have made significant contributions toward combating racism, colonialism, and other forms of oppression. This interdisciplinary course introduces students to the intellectual, political, and cultural contributions of figures such as W.E.B. Du Bois, Angela Davis, Frantz Fanon, and Steven Biko. Through engagement of a variety of texts (including literature, memoir, and film), students explore topics such as Pan-Africanism, black feminism, anti-colonial movements, and the politics of representation. Fulfills the U.S. Diversity requirement. (Semester varies)

IN 212
Topics in Interdisciplinary Studies
4 credits
Rotating topics explore interdisciplinary fields such as cultural studies, women’s and gender studies, and urban studies/civic engagement. May be repeated for credit if topics differ. (Semester varies)

IN 213
Introduction to Global Studies
4 credits
Many of today’s most pressing problems are embedded in globalization’s web and demand interdisciplinary tools to solve them. Political, historical, economic, and cultural context for issues such as globalization, development, and human rights allow for understanding not just the problems themselves, but their origins and the reasons why such problems have become entrenched. Through case studies that connect theory to past and current events at local, national, and regional levels, this course empowers students to take on global issues in their own lives. Fulfills the Global Diversity requirement. (Semester varies)

IN 214
Topics in Gender Studies
4 credits
Examines the intersection of gender and other areas of study, including literature, politics, sociology,
economics, among others. Gender identity and
gender representation are central to classroom
discussions. Examines history, science, culture, and
society from multiple gendered perspectives. The
course allows students to clarify the transformative
power of gender in their lives. Topics may differ from
year to year. (Semester varies)

IN 216
Topics in Digital Media and Culture
4 credits
Rotating topics examine one or more of the
following: questions of digital citizenship, the
networked public sphere, online communities,
the history and aesthetics of new media, and how
emerging media and technologies inform and
reinvent social processes. May be repeated for credit
if topics differ. (Semester varies)

IN 223
Blacks, Whites, and Blues
4 credits
Looks at U.S. social history, race relations, and blues
culture as a reflection of social change. Explores
historical and literary materials relevant to African
American social and economic development and
white American cultural and oral-expressive nature
of African American culture, relationship to social
experience, and influence on mainstream American
culture. Topics include American social/medical
culture, the plantation South, migration, urban
adaptation, experience of women, New Deal and
1960s counterculture politics, and influence of blues
culture internationally. Fulfills the U.S. Diversity
requirement. (Semester varies)

IN 224
Souls for Sale: The Sales Effort, from Snake Oil to
Dividual Selves
4 credits
Advertising represents but one component of
the overall “sales effort”–a diminishing one. This
course challenges students’ perceptions of the sales
effort and advertising itself as a cultural, economic,
and material practice–as well as a social choice
in “subsidizing” media, even as the advertising
“subsidy” is borne by consumers of the very products
advertised. Students explore its historical roots and
classic debates, key moments of controversy and
activism, present industry structure, emergent modes
of tracking, and current policy developments.

IN 230
Evolution of Queer Identity: History, Literature,
and Theory
4 credits
Provides an introduction to the evolution of queer
(gay, lesbian, bisexual, transgender) identity and
culture through historical and theoretical readings,
literature, films, and audio/visual media. Explores
the relationship between these fields and how they
intertwine around complex questions of queer
identity and cultural representation. Is homosexuality
primarily a social construct, or is it something more
innate? The course also considers the role of the arts
in the queer liberation movement worldwide. Fulfills
the U.S. Diversity Requirement. (Semester varies)

IN 234
Topics in Environmental Studies
4 credits
Special offerings exploring environmental issues
from the perspectives of the social sciences and
humanities, including policy, economics, history,
ethics, media, literature, and the arts. May be
repeated for credit if topics differ. (Semester varies)

IN 235
The Arab Uprisings: A Social History of the
Modern Middle East and North Africa
4 credits
What are the origins of the spectacular Arab uprisings
that millions of Americans followed closely, and
which led to the toppling of authoritarian regimes in
several countries? Are we witnessing real revolutions
or simple regime change? What are the implications of these revolts on the Western world, U.S. foreign policy, and representative liberal democracy? This course explores the modern history of the Arab world to investigate the origins and significance of the recent uprisings. It examines the interplay of culture, political economy, and history to help us contextualize the ongoing Arab revolts. Drawing on interdisciplinary fields, it engages with debates and controversies about the changing contours of the Middle East and North Africa in a world fraught with an economic crisis. Fulfills the Global Diversity Requirement. (Semester varies)

IN 236
Global Revolts and the Crisis of Neoliberalism
4 credits
In the past few years, the world witnessed the emergence of global movements and revolts of unprecedented scale as a response to the deep socio-political and economic crisis. In 2011, anti-systemic movements intensified and spread to many locations around the globe. Their scale and reach is comparable to the protests of 1968 when workers, civil rights and feminist activists, as well as students, took over factories, universities and public squares to challenge the status quo. This course will explore the cultural, socio-economic, and political factors that led to the new protests and their relationship with the previous waves of mobilization and contestation. Fulfills the Global Diversity requirement. (Semester varies)

IN 303
Poetry and Song
4 credits
Integrates two of the most often combined areas of expression: words and music. Brings together perspectives of poetry and musical composition to introduce ways in which these two disciplines combine in theory, history, and practice of classroom exercises. Ends with a concert or "musical evening" presentation of songs written by students. Open to anyone who writes, or aspires to write, songs and/or poetry. (Semester varies)

IN 304
Encountering Africa on Page and Screen
4 credits
African literature and cinema are socially engaged art forms that are at once creative, intellectual and political. This interdisciplinary approach to literature and cinema emphasizes historical context and aesthetic modes while examining how African writers and filmmakers construct and explore African identities. Themes include the African oral tradition, apartheid and resistance, truth and reconciliation, colonialism, the challenges of independence, and the dynamics of race, class and gender. Fulfills the Global Diversity requirement. (Semester varies)

IN 307
Gender, Sexuality, and the Middle East
4 credits
Introduces students to some of the important theoretical and political debates about gender and sexuality in the Middle East by discussing important questions such as: Is the veil a sign of women oppression in the Arab world? Have women disappeared from public sphere? Do Muslim women need saving? Is the social construction of masculinity in the Arab world atypical? Are there active and vibrant grassroots feminist movements in the region? Why does the oppression of Arab women occupy such a unique position in the Western imaginary? Do queer politics and movements in the Middle East share any commonalities with their Western counterparts? This course explores the politics of gender in the Middle East by examining the stories of everyday lives of women and men. While the focus of the course is on the Middle East, discussions will also focus on Western views and representations of Muslim and Arab women. (Semester varies)
IN 310
Gender, Sexuality, and the American Music Industry
4 credits
Explores critical issues related to the construction, representation, and reception of gender and sexuality ideas and themes distributed via music industry outlets and mechanisms. Focuses on music industry narratives, productions, and performances, and on the artists who carry and/or reinforce these messages and meanings in popular culture. The course also addresses the industry dynamics that inform current industry practice from a variety of disciplinary perspectives, illuminating their points of intersection. Fulfills the U.S. Diversity Requirement. (Semester varies)

IN 313
Highbrow Meets Lowbrow: James and Faulkner on Stage and Screen
4 credits
The fiction of Henry James and William Faulkner, viewed through the lens of interdisciplinary theories of narrative and cultural capital, reveals how popular performance media are reflected in and shape the work of these literary giants. James and Faulkner are “highbrow” canonical authors in the high art tradition, who also worked in “lowbrow” popular performance genres: James as a playwright and Faulkner as a screenwriter. The fiction of both writers has often been adapted for stage, film, and television. (Semester varies)

IN 315
Topics in Psychoanalysis as Cultural Criticism
4 credits
Rotating topics explore contemporary concepts in psychoanalysis and their interdisciplinary applications to creative processes and products in a variety of fields in communication and the arts. Topics include: Dreaming: The Self and the Play of Imagination; The Couch and the Silver Screen: Psychoanalytic Perspectives on Cinema; Psychoanalysis and Children’s Literature; and Memoir, Autobiographical Fiction, and the Psychodynamics of Self-Inquiry. May be repeated for credit if topics differ. (Semester varies)

IN 316
The War on Drugs
4 credits
Offers a critical examination of the “War on Drugs” in the United States through the lenses of health, science, and social policy, with particular attention to the cultural impact of race, ethnicity, class, gender, and geography. Drawing on documentaries, media reports, social science research, and original source material, this course surveys long-standing battles about alcohol and drug use in the United States via case studies including the Prohibition of alcohol in the 1920s, the response to crack in the 1980s, the current opiate epidemic, and modern-day debates over marijuana decriminalization and legalization.

IN 319
Feminist Cultural Theory
4 credits
Considers feminist theoretical engagements with culture. Addresses issues that have become central to feminist theorizing, including “the body,” “identity and difference,” “technoscience,” and “the gaze.” Through close readings of key texts paired with uses in further theoretical work of these texts, students become familiar with feminist cultural theoretical work, learning how to read and understand it, as well as how to make use of its interdisciplinary and diverse offerings. The reading, discussion, and writing practices incorporated into the course provide students with a feminist theoretical “toolkit” for engaging with different aspects of culture—from popular culture to technoscience to everyday life. Prerequisite: IN 154, IN 200, or SO 206. Fulfills the U.S. Diversity Requirement. (Semester varies)
IN 321
Asian/Pacific Rim Film and Literature
4 credits
Once upon a time, the East conjured images of snake charmers and kung-fu masters. The South Pacific summoned images of endless sun-drenched beaches. These days, Asia and the Pacific Rim also evoke images of IT help, Mumbai Terror attacks, an unstable nuclear arsenal in Pakistan, and the ruined Japanese economy. This course addresses literary and filmic texts that provide new ways of thinking about how transnationalism and cosmopolitanism constitute these spheres. Students consider the possibilities for identities that are transgressive across national, sexual, gendered, ethnic, and racial lines and what this might mean in our globalized and interconnected world. Fulfills the Global Diversity requirement. (Semester varies)

IN 322
Food and Globalization
4 credits
Globalization is a universal topic of discussion in contemporary politico-economic issues, but it is often one of the most misunderstood terms in debate on an almost daily basis. Students question what globalization means—a more prosperous lifestyle and the spread of Western commodities, culture, and values or “cultural imperialism”—through a discussion of foods, identity, society, and migration. How does the food we eat shape our understandings of the global and the local? What is politico-economic solvency in such a globalizing world? Fulfills the Global Diversity requirement. (Semester varies)

IN 323
Global Cities
4 credits
Globalization trends have increasingly influenced the way cities operate. The dispersal of production, expansion of cross-border networks, and extension of telematics integration combine with the concentration of political, economic, and cultural power within places designated “global cities.” Recent economic “shocks” to these central nodes of trade, finance, and worldwide government reverberate in the actual experiences of individuals and social groups whose everyday lives are connected to these “global cities.” Taking lived experiences, subjugated voices, and spaces of resistance as focal points, this course aims to examine these particular cultural and political productions of “global cities.” Fulfills the Global Diversity requirement. (Semester varies)

IN 324
Documenting Visual Culture
4 credits
Examines art, performance, films, and television produced by minority and underrepresented peoples from local and international contexts through the lens of anthropological and social theory to see how these acts of visual communication are also sites of cultural and social reproduction. Students are also encouraged to take ethnographic methodology, specifically participant observation and field writing, and incorporate it into their research practices and artistic production in their major. (Semester varies)

IN 325
Space, Race, and Power
4 credits
Explores the intersection between race and space in a global context. By examining case studies from different locations, namely France, the United States, South Africa, and other geographic regions, students explore the complex and multidimensional
relationship between space, race, and power. Students analyze the mundane acts of resistance that disturb and sometimes undermine the racial matrix and shift the balance of power. Fulfills the Global Diversity requirement. (Semester varies)

IN 326
Too Thick to Navigate: The Ecology and Economics of Rivers
4 credits
Examines how to integrate ecological and economic perspectives to inform public decision-making related to natural resource management. Students use the latest version of the Millennium Ecosystem Assessment's Ecosystem Services framework and case studies to illustrate many different kinds of issues related to local and regional economic interests, protecting habitat for endangered species, and the appropriateness of using dollar values in considering the importance of both ecology and local opinion. The course concludes with student mastery of cataloguing ecosystem services and a cost-benefit analysis exercise that assesses a proposed project from ecological, social-welfare, economic, and historical perspectives. Students also address the importance of informed and critical interpretation of ecological and economic issues and their coverage in the media as a basis for informed participation in democratic processes. Prerequisite: SC 220–226, SC 292, SC 320, SC 392, or EC 203. (Semester varies)

IN 333
Power and Public Spheres
4 credits
“Civic media” implies all manner of what has been called participatory politics: spanning digital and non-digital technologies, it gestures at the myriad ways to connect, to discuss issues of importance (or not), to reconstruct culture itself. This course explores in-depth the terms “democracy,” “engagement,” and “citizenship” as well as the various theoretical understandings of media’s role in each. Efforts to shape culture and politics, from citizen journalism to hackers to smart cities and beyond, are explored. Students develop a critical eye to evaluate such initiatives as well as gain a foundation for designing their own.

IN 334
Code: Culture and Practice
4 credits
This course is designed to teach basic programming skills in the context of critical and cultural media studies. The course requires no prior programming experience, but simply a willingness to explore code at a more technical level with the aim of using computation as an expressive, analytical, critical, and visualizing medium. Students are introduced to the culture of collaboration and sharing cultivated through the open source movement and how the technical infrastructure of the web has serious implications for contemporary culture and politics.

IN 335
500 Years of Globalization
4 credits
The phenomenon commonly known as globalization has shaped the modern history of the planet and our individual biographies, as well as the institutions that populate our societies. This course investigates the long history of globalization by exploring the flow of goods, ideas, and people in different regions. It starts by briefly exploring the early origins of globalization and analyzing its gradual development into a complex and multifaceted process. Students analyze the transformations occurring in the social, urban, political, and cultural paradigms and their implications on everyday lives in different societies. Drawing on interdisciplinary fields, the course introduces students to critical globalization studies, political economy, world system analysis, global histories, social movements, and post-colonial studies. Fulfills the Global Diversity Requirement.
IN 336  
It’s Not Paranoia If They’re Really After You  
4 credits
Aided by disclosures from Edward Snowden, intense debates about online security, privacy, journalistic practices, and governmental and commercial intrusion into our lives continue to rage. This course explores the issue of present-day surveillance practices, connecting them to political economies surrounding the technical infrastructure of the Internet. Topics include encryption and security, new activist formations, emerging concerns for media makers, neoliberalism, and implications for both governance and governmentality. Intersections with economic, cultural, and policy structures are explored.

IN 360  
Visual Art, Theatre, and Culture in Barcelona, Spain  
4 credits
Global Pathways: Barcelona is an intensive 4-week summer program that offers students the opportunity to study visual art and theatre and experience Barcelona’s unique Mediterranean culture in this second largest city in Spain. Students attend selected productions by Spanish, Catalan, and international companies at the Grec Festival of International Theatre, Music and Dance and attend selected exhibits of work by national and international visual artists at Barcelona museums and galleries, informed by instructors’ presentations on the work of the artists whose work they see. Students also see the work of the renowned Catalan architect Antoni Gaudí and travel to the Dalí Museum in Figueres, Spain. Fulfills the Global Diversity requirement.

IN 370  
Advanced Topics in Global Studies  
4 credits
Examines causes and consequences of globalization viewed from interdisciplinary perspective. Assesses the impact of globalization on economic, political, social, cultural, and natural environments of nations, regions, and the world. Students look at the impact and uses of technology and media on cultural production, cultural diversity, and “multiculturalism” and disparities in power and control among nations and peoples. Regional and cultural differences in human responses to globalization are also analyzed. Past topics include: Women and Global Studies, Global Cities, and Western Perceptions of Africa and Africans. Fulfills the Global Diversity requirement. (Semester varies)

IN 374  
Topics in Interdisciplinary Studies  
4 credits
Rotating topics explore interdisciplinary fields such as European studies, women’s and gender studies, and urban studies/civic engagement. May be repeated for credit if topics differ. (Semester varies)

IN 402  
Living Art in Real Space: Multidisciplinary Art and the Collaborative Process  
4 credits
Examines the development and language of multidisciplinary art from the early 20th century to the present day, with reference to specific artists, trends, and movements. Lectures, slide and video presentations, museum visits, student research, reading, writing, and in-depth experiential processes address how different artistic disciplines inform one another and come together in visual art performance and installations. Culminates in final presentations of multidisciplinary work by student groups documenting and mapping the sources, methods, and process of their collaborations. (Semester varies)
IN 403
The Shock of the Old: Representations and Renaissance Culture
4 credits
Themes of identity and difference, meaning and paradox, and accommodation and strife are traced through Renaissance drama, poetry, painting, music, other visual media, and the speculative essay. Explores “period” attempts within these media to formulate vocabularies of representation and affect. Relates one’s own interpretive practices and assumptions to the thematics of Renaissance representation through written and oral exercises and examination of modern critical and artistic representations and (re)interpretations of Renaissance texts. (Semester varies)

IN 406
Queer Dreams: Politics, Culture, and Difference
4 credits
Who or what is queer? How is the term being used to identify ways of living, political goals, social practices, and cultural productions? Is queer a new identity, or does it question the terms of identity itself? How do questions of difference—of race, class, gender, sexuality, embodiment, and geo-cultural location—shift or inflect the meaning of this term, and the ways it is mobilized politically and culturally? Just as the term “queer” has been reclaimed from its negative usage, it has also been taken up and revised in a variety of ways that both extend and transform its meanings. Taking up of theory as a way of dreaming, this course focuses on theoretical work in queer studies, offering students the opportunity to explore new possibilities for thinking and living “queer.” Prerequisite: IN 154, IN 200, IN 230, or SO 206. Fulfills the U.S. Diversity requirement. (Semester varies)

IN 410
Digital Media and Culture Lab
4 credits
How have emergent media technologies affected politics, citizenship, the economy, and governance—and vice versa? Students examine evolving relationships between digital media and culture holistically from theoretical, practical, and evaluative standpoints. Students work with faculty to craft research and applied projects in contexts ranging from the local to the global, applying interdisciplinary perspectives from visual arts, journalism, communication studies, political economy, and cultural studies. Areas of exploration include neoliberalism, access, identity, serious gaming, social change, political engagement, and social justice. (Semester varies)

IN 411
Civic Media in Action
4 credits
Civic media are media wherein intentionality of their use or production is to generate social change or “public good,” typically originating in the intersection of community and storytelling. In this course, students work in teams to create civic media projects grounded in real-world needs and guided by community partners. The course covers participatory design theories and methods for including communities in iterative stages of project ideation, design, implementation and evaluation. Teams may produce a variety of media forms (e.g., game, website, video, artwork, campaign, mobile app). (Semester varies)

IN 420
Topics in Key Contemporary Thinkers
4 credits
Focuses on a contemporary thinker (the thinker in focus will rotate each semester) chosen for his or her significance in contributing to theory, promoting new
interdisciplinary perspectives, and/or deepening our understanding of key contemporary issues. May be repeated for credit if topics differ. (Semester varies)

**IN 421**  
**Key Contemporary Thinkers: Fanon**  
**4 credits**  
Fifty years after the publication of The Wretched of the Earth and the death of its author, Frantz Fanon remains one of the most influential decolonial thinkers of the 20th century. Over the past 25 years, Fanon has become a canonical thinker in a number of academic fields including post-colonial studies and critical race theory and his ideas continue to animate some of the most compelling theoretical innovation in Africana studies more generally. And yet, at the same time he continues to be a source of ideas for grassroots social movements. Rather than providing intellectual contextualization (which itself could be a course on Hegel, Marx, Sartre, Freud, Lacan, and others) the course gives students an opportunity to engage with Fanon’s key writings as well as some of the important critical literature developed in response to his work. The major work in the course consists of close readings of Fanon’s writings and critical discussions of recent work premised upon his thought with the goal of thinking about how Fanon could possibly speak to our own intellectual, political, and creative practices. Fulfills the Global Diversity requirement. (Semester varies)

**IN 422**  
**Key Contemporary Thinkers: Marx**  
**4 credits**  
This course is about Marx's theory through the writings by Karl Marx. Since the goal of this class is to introduce students to Marx's thought, not Marxism or Marxists, the class is driven by close readings and discussions of Marx's texts. Engaging key concepts of Marx's thought, such as alienation, ideology, class struggle, and capital, students read Marx's key texts from the *Economic and Philosophic Manuscripts* to *Capital* and the *Critique of the Gotha Program*. Focus is on the conceptual rather than historical. The core of the class is Marx's critique of capitalism and the goal of the class is to introduce students to Marx's concepts. (Semester varies)

**IN 423**  
**Key Contemporary Thinkers: Du Bois**  
**4 credits**  
Explores the intellectual, cultural, and political contributions of W.E.B. Du Bois, as examined through a broad selection of his writings, drawn both from his greater-known works of political thought, sociology, and critical race theory and also from his lesser-known works of literature, which encompassed the genres of fiction, nonfiction (essay and memoir), and drama. Beginning with his early life and work, students trace his development as a thinker and writer through the Niagara and New Negro Movements, the Harlem Renaissance, and the post-WWII contexts of American and Black Atlantic political and intellectual histories. Special attention is paid to the role played by literary production and criticism in the larger interdisciplinary projects of promoting equality for African Americans (and indeed, for all people of African descent) and critiquing American democracy. How might art—especially literature—best serve the demands of social and ethical praxis? Why did Du Bois turn, again and again, to imaginative discourse, even as he continued to work as a civic leader and political thinker? Fulfills the U.S. Diversity requirement. (Semester varies)

**IN 498**  
**Directed Study**  
**4 credits**  
Individual projects in areas of interdisciplinary study are planned in collaboration with full-time faculty members to meet students’ interests not satisfied by existing courses. Students must submit a proposal for study with learning objectives, methods of evaluation, and a bibliography before
a directed study is approved. All proposals must be approved in the semester prior to when students plan to complete the directed study. Proposal cannot substitute for a course in the catalogue. Prerequisites: 3.0 GPA and permission of full-time faculty member and dean of liberal arts.

Mathematics Courses

All of the following Mathematics courses fulfill the Quantitative Reasoning Foundation Perspective.

MT 102
Introduction to Quantitative Reasoning
4 credits
Covers various topics that encourage students to develop interpretation analysis and evaluation skills from a quantitative perspective. A stronger emphasis is placed on reasoning than on computation. Primary topics include set theory (studying collections of objects) and logic (simple and compound statements, conditionals, symbolic language, and truth tables). Additional topics may be chosen from the areas of elementary discrete mathematics, number theory, and graph theory. (Semester varies)

MT 105
Mathematics of Media, Music, and Art
4 credits
Examines the mathematical elements and relationships present in all forms of media, music, and art. Emphasizes the use of mathematical calculations to analyze the frequency of components of sound and music and to evaluate perspective and proportion in story and art. Additional topics include the math of electrical relationships in media systems, basic acoustic calculations, fractals, and the math of harmony and tuning. Global examples of art and music for illustration and analysis are emphasized throughout the course.

MT 106
Business Mathematics
4 credits
Applies mathematics to daily business experience and develops an intuitive and quantitative sense of business through a variety of topics. Theory of simple and compound interest, present/future values, and elementary annuities is emphasized. (Semester varies)

MT 207
Statistics
4 credits
Prepares students to use, understand, and evaluate basic statistical techniques. Introduces the most common topics and procedures in descriptive and inferential data analysis, such as measures of central tendency and variability, shapes of distributions, correlation and simple linear regression, sampling distributions, hypothesis testing, effect size, statistical power, t-tests, and chi-square.

Philosophy Courses

PH 105
Introduction to Ethics
4 credits
Introduces important theories on nature of the good in human conduct. Theories belong to Western philosophical tradition and include works of Plato, Aristotle, Kant, Mill, and others. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 110
Ethics and Justice
4 credits
Considers ethical theories and theories of justice, especially those related to questions of economic, criminal, political, and social justice. Fulfills the Ethics and Values Perspective. (Semester varies)
PH 200
Contemporary Ethics
4 credits
Examines contemporary ethical issues of abortion, euthanasia, capital punishment, and affirmative action in light of major theories of ethics and morals from the history of Western philosophy. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 203
Special Topics in Ethics or Value Theory
4 credits
Topics announced prior to each term may include: Art and Politics, Media Ethics, Feminist Ethics, Political Philosophy, or Judaism. May be repeated for credit if topics differ. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 204
Environmental Ethics
4 credits
Considers philosophical ethics in relation to environmental issues. Topics include: religious beliefs as a foundation for environmental commitments, duties, and obligations toward other species; “deep ecology”; ecofeminism; economic imperatives versus environmental concerns; and disproportionate burden of environmental problems borne by certain groups. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 205
Virtues, Vices, and Temptations
4 credits
A key assumption in traditional moral philosophy is that the acquisition of a virtuous character is necessary for a good life. Experimental results in social psychology however indicate that situational pressures may be more reliable predictors of human behavior than presence of stable character traits. This course will survey key concepts in the history of moral philosophy, examine criticism of those concepts arising from the situationist literature and our possible responses to them. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 206
Free Will, Responsibility, and Agency
4 credits
Explores a variety of theories of free will and moral and legal responsibility. Students examine our society’s evolving views on free will against the backdrop of current specific findings across numerous fields. These findings put into question our traditional ideas concerning moral and legal responsibility in large part because they put into question our capacity for free will. Are people morally responsible for their actions? Ought they be held legally responsible? If the kind of free will traditionally believed necessary for morally and legally responsible action is shown to be nonexistent, are there alternative ways of conceiving of morally and legally responsible action? Students also examine the role of moral luck in our assessment of agent-based views of autonomy and moral and legal agency. The course focuses on a set of contemporary debates, questions, and bodies of evidence that are not only central to debates within philosophy, but also have profound effects on how we think about and treat one another in the world, what we think about punishment and praise, love and hate, and, perhaps most importantly, how we think about ourselves and our own actions and behaviors. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 210
Narrative Ethics
4 credits
Provides overview of classical and modern approaches to ethical theory using examples from fiction and film to show how ethical theories can be applied. Connects abstract theory with “real life” through storytelling and story analysis to understand and evaluate moral issues. Fulfills the Ethics and Values Perspective. (Semester varies)
PH 215  
Political Philosophy  
4 credits  
Examines basic themes in the tradition of political philosophy and their implication for our contemporary understanding of freedom, rights, citizenship, justice, legitimacy, the public sphere, and the public good. Fulfills the Ethics and Values Perspective. (Semester varies) 

PH 300  
Special Topics in Philosophy  
4 credits  
Topics in philosophy vary by semester and may include: Aesthetics of Everyday Life; Art and Politics; Logic; Censorship, Privacy, and the Public Good. Prerequisite: junior standing. May be repeated for credit if topics differ. Fulfills the Ethics and Values Perspective. (Semester varies) 

PH 303  
Citizenship as Civic Engagement  
4 credits  
What does it mean to be or become a citizen? Readings and discussions include what it means to be a citizen in a local community, a national community, and, perhaps, a world community. What are the responsibilities involved in being an engaged citizen? This is a philosophy course, and students examine these issues on a theoretical and on a practical level. All students are placed in a local nonprofit for approximately 2–3 hours a week. Prerequisite: junior standing. Fulfills the Ethics and Values Perspective. (Semester varies) 

PH 305  
Great Philosophers  
4 credits  
Course is devoted to the study of individual thinkers whose work has contributed to shape the philosophical tradition. Based on primary texts, its goal is to reconstruct the genesis of key ideas, the lines of continuity and rupture in the corpus of a single author, and the impact those ideas have had on other thinkers. Philosophers announced prior to each term may include: Plato, Aristotle, Plotinus, Augustine, Hobbes, Spinoza, Kant, Nietzsche, Kierkegaard, Marx, Wittgenstein, Levinas, Habermas, etc. Prerequisites: junior standing and one PH course. May be repeated for credit if topics differ. (Semester varies) 

PH 306  
Liberal Politics and Religion  
4 credits  
Liberalism often considers religion as an eminently private matter, something to be kept within the confines of one’s own conscience and abandoned when entering the public square. This course examines the assumptions underpinning such a view and considers whether religion has an essential political role to play or is, as some liberal theorists would suggest, a transitional genre, doomed to gradual extinction and secularization. Prerequisite: junior standing. Fulfills the Ethics and Values Perspective. (Semester varies) 

PH 307  
Genesis  
4 credits  
The most influential text ever written has had such a profound impact on our culture for the past two millennia that we rarely even bother to read the actual words underneath the layers of assumptions about their meaning. In this course, students not only examine the Genesis narrative rather closely, but also encounter some of the pivotal works where its cosmic, apocalyptic, moral, sexual, and violent themes resonate most beautifully: from mysticism to religion, from mythology to philosophy, from poetry to literature, from art to comics, and from theater to film.
PH 498
Directed Study in Philosophy/Religion
2 or 4 credits
For students interested in advanced study in specific areas of philosophy or religion. Prerequisites: 3.0 GPA, junior standing, completion of any PH course, and permission of instructor and department chair.

Political Science Courses

PL 220
International Politics
4 credits
Explores the nature, techniques, and problems of interaction among states. Understand the development of the modern state system, the evolution of alliances and collective security, and the role of law, morality, and international organizations. Analyzes in depth the history of America’s involvement in the international relations of the 20th century. Fulfills the Historical Perspective. (Semester varies)

PL 222
Human Rights
4 credits
Presents human rights issues in an international context, exploring major tensions such as how universal or culturally relative rights should be. From the philosophy of “the right to have rights” to contemporary policy dilemmas on immigration and ethnic minority rights, this class unpacks rights assumptions and assesses “real world” solutions. What are human rights? Who deserves them? How are they protected? What obligation do states and citizens have to ensure rights are not violated? Students review Latin American, U.S., and African case studies to explore the pressing human rights issues of our time. Fulfills the Historical Perspective and the Global Diversity requirement. (Semester varies)

PL 225
U.S. Government and Politics
4 credits
Develops knowledge and understanding about the American political system including national, state, and local government. Examines constitutional foundations, citizenship, civil liberties, public opinion, political parties, the electoral system, and the legislative process as well as the judicial history of these issues. Fulfills the Historical Perspective. (Semester varies)

PL 230
The United States and Latin America
4 credits
Examines the state system, the evolution of alliances and security, and the role of law, colonialism, and international organizations in relations between the United States and Latin American States. The course follows three themes: the use of power between countries, human rights challenges, and the ideology and regime of democracy. Themes are historically contextualized and illustrated with contemporary dilemmas of U.S.–Latin American relations, including immigration, the war on drugs, racial and ethnic categorization, and free versus fair trade. Case studies include Mexico, El Salvador, Nicaragua, Argentina, Chile, and Brazil, among others. Fulfills the Historical Perspective and the Global Diversity requirement. (Semester varies)

PL 240
Communication, Politics, and Law
4 credits
Develops an interdisciplinary understanding of the political–legal communication field with emphasis on the U.S. Constitution and the legal system as well as constructing and communicating political-legal arguments. Fulfills the Historical Perspective. (Semester varies)
PL 322  
Truth, Justice, and Reconciliation  
4 credits  
Investigates themes of post-conflict memory, truth commissions, transitional justice, human rights, political "amnesia," and the role of post-conflict education. Theoretical discussions are illustrated with case studies from El Salvador, Sierra Leone, Cambodia, Chile, Rwanda, and South Africa, among others. The class engages questions such as: what happens after violent conflict, and who is held accountable? Who remembers and who forgets the violence, and how do individuals, communities, and states go about rebuilding the social, political, and legal fabric in post-conflict contexts? Prerequisite: junior standing. Fulfills the Historical Perspective and the Global Diversity requirement. (Semester varies)

PL 332  
Civil Rights  
4 credits  
Reviews and develops an understanding of the U.S. Constitution, congressional legislation, and Supreme Court cases affecting and controlling minority rights from 1776 to the present. Prerequisite: junior standing. Fulfills the Historical Perspective and the U.S. Diversity requirement. (Semester varies)

PL 333  
The First Amendment  
4 credits  
Engages in in-depth study of the U.S. Constitution and federal laws as they relate to communication. Develops an understanding of the First Amendment, the Federal Communication Commission, and political speech. Prerequisite: junior standing. Fulfills the Historical Perspective. (Semester varies)

PL 410  
Collective Action and Identity Politics  
4 credits  
Social change is a fundamental political process around the world. Yet there is no one recipe for the process by which people cross individual and community boundaries to collaborate for shared goals. What is community mobilization? Why does it happen, what does it look like, who participates, and to what end? This course examines the underlying tenants of collective action to understand the context in which such action develops and plays out. People’s individual and collective identities are considered to better understand how a sense of self can serve as an intangible resource in advocating for political, economic, and cultural rights. Prerequisites: PL 222, PL 230, PL 322, IN 203, IN 213, IN 235, or IN 236 and junior standing.

PL 498  
Directed Study in Political Science  
2 or 4 credits  
Students conduct individual projects planned in collaboration with the instructor to meet students’ specific interests within political science. Prerequisites: 3.0 GPA and permission of instructor and department chair.

Psychology Courses

All of the following 100- and 200-level Psychology courses fulfill the Social and Psychological Perspective.

PS 101  
Introductory Psychology  
4 credits  
Presents topics across the range of sub-disciplines that make up the field, including the history of psychology, research methods, attention and consciousness, learning, memory, language, motivation, emotion, social perception and interaction, child and adult development, and mental illness. Students engage in discussions, presentations, and demonstrations centered on key ideas in the field.
PS 200
Social Psychology
4 credits
Introduces the discipline of social psychology. Examines how the behavior of individuals is influenced by their social environment. Topics include impression formation, persuasion, conformity, interpersonal attraction, helping behavior, aggression, and prejudice. Prerequisite: PS 101 or MT 207, SC 212, SC 215, or CD 201. (Semester varies)

PS 201
Abnormal Psychology
4 credits
Provides an introduction to the nature, etiology, and classification of abnormal behaviors and therapeutic methods used to treat them. An explanation of the relation between mental disorder and the social and cultural setting is also provided. Prerequisite: PS 101 or MT 207, SC 212, SC 215, or CD 201. (Semester varies)

PS 202
Developmental Psychology
4 credits
Explores the stage/age-related physical, cognitive, and psychosocial development of individuals. Topics include physical maturation and sensory-motor development; thinking, reasoning, and language processes; personality growth; social cognition; and interpersonal interaction. Attention is also given to the discussion of contemporary issues in developmental psychology. (Semester varies)

PS 203
Cognitive Psychology
4 credits
Studies the mental mechanisms and processes involved with perception, learning, memory, and thinking. Topics may include perception, attention, memory, language, problem solving, decision-making, mental representation and knowledge, reasoning, creativity, and intelligence. Highlights the close relationship between modern cognitive psychology and cognitive neuroscience that ties cognitive processes to brain systems. Prerequisite: PS 101 or MT 207, SC 212, SC 215, or CD 201. (Semester varies)

PS 210
Topics in Psychology
4 credits
Special offerings in psychology focus on important questions in contemporary psychology. Each course uses theory and methods within major psychological perspectives such as cognitive, biological, evolutionary, developmental, social, and clinical psychology to demonstrate how psychology addresses and responds to concerns of individuals and groups in real-world contexts. May be repeated for credit if topics differ. (Semester varies)

PS 301
Personal Growth and Adjustment
4 credits
Reviews the recent shift in psychology from the classic disease or medical-model perspective to a “strengths-based” model emphasizing well-being and adjustment. Examines this theoretical development, but also explores the proposed conditions that enhance well-being, support resilience, and allow individuals and communities to thrive. Topics include intention and mindfulness, self-efficacy, self-regulation, creativity and flow, and attachment and love. Prerequisites: completion of one Psychology course and junior standing. (Semester varies)
PS 306
Psychology of Prejudice
4 credits
Explores the psychological causes and consequences of stereotyping, prejudice, and discrimination through an analysis of psychological theory and empirical research. By focusing on the experiences of a wide range of groups, the course examines themes such as group identity and intergroup conflict; the nature of categorization; why stereotypes persist; the personal and societal impact of prejudice; and how prejudice might be overcome. Fulfills the U.S. Diversity requirement. Prerequisites: completion of one Psychology course or MT 207, SC 212, SC 213, SC 215, SC 312, CD 201, or CD 315 and junior standing. Fulfills the U.S. Diversity requirement. (Semester varies)

PS 307
Psychology of Relationships
4 credits
The psychology of relationships is the scientific study of how we initiate, develop, and maintain close relationships, including friendships and romantic relationships. Relationship researchers take an empirical approach to studying personal and social relationships, which involves carefully observing social phenomena, collecting and analyzing data, and drawing conclusions based on the nature of those data. Students study a variety of topics in which relationship processes are at work, including what attracts us to a potential friend or romantic partner, why we fall in love, why we feel jealous, and how we respond to relationship conflicts. Prerequisites: completion of one Psychology course or MT 207, SC 212, SC 213, SC 215, SC 312, CD 201, or CD 315 and junior standing. (Semester varies)

PS 380
Advanced Topics in Psychology
4 credits
Upper-level special offerings in psychology focus on important questions in contemporary psychology. Each course uses theory and methods within major psychological perspectives such as cognitive, biological, evolutionary, developmental, social, and clinical psychology to demonstrate how psychology addresses and responds to concerns of individuals and groups in real-world contexts. May be repeated for credit if topics differ. Prerequisites: completion of one Psychology course or MT 207, SC 212, SC 213, SC 215, SC 312, CD 201, or CD 315 and junior standing. (Semester varies)

PS 405
Advanced Seminar in Psychology
4 credits
Involves comprehensive study of a sample of topics at the forefront of psychology and cognitive neuroscience. Topics extend across cognitive, developmental, social, clinical, biological, and evolutionary psychology. Approaches each of the topics with in-depth historical perspectives, a wide interdisciplinary scope, theoretical detail, and the current state of research on the subject matter. Active student participation and discourse are integral to the format of this seminar. Prerequisites: PS 101 and one other PS course; junior standing. (Semester varies)

PS 498
Directed Study in Psychology
2 or 4 credits
Students select an area of special interest, prepare a bibliography and program of study, and make arrangements for regular meetings with the instructor. Prerequisites: 3.0 GPA and permission of instructor and department chair.
Religion Courses

RL 115
Islamic Ways of Life
4 credits
Religious faith has been, and continues to be, a powerful force in human life. The Middle East gave birth to three monotheistic belief systems—Judaism, Christianity, and Islam—which have had profound effect on fundamental ideas that eventually spread throughout the world. Course examines the historical contexts that gave birth to the religion, playing particular attention to the philosophical underpinnings of each. Students are introduced to the ways in which each faith shapes moral, political, and aesthetic values. Fulfills the Ethics and Values Perspective.

RL 116
Christian Ways of Life
4 credits
Religious faith has been, and continues to be, a powerful force in human life. The Middle East gave birth to three monotheistic belief systems—Judaism, Christianity, and Islam—which have had profound effect on fundamental ideas that eventually spread throughout the world. Course examines the historical contexts that gave birth to the religion, playing particular attention to the philosophical underpinnings of each. Students are introduced to the ways in which each faith shapes moral, political, and aesthetic values. Fulfills the Ethics and Values Perspective.

RL 117
Jewish Ways of Life
4 credits
Religious faith has been, and continues to be, a powerful force in human life. The Middle East gave birth to three monotheistic belief systems—Judaism, Christianity, and Islam—which have had profound effect on fundamental ideas that eventually spread throughout the world. Course examines the historical contexts that gave birth to the religion, playing particular attention to the philosophical underpinnings of each. Students are introduced to the ways in which each faith shapes moral, political, and aesthetic values. Fulfills the Ethics and Values Perspective.

Science Courses

All of the following 200-level Science courses fulfill the Scientific Perspective.

SC 210
Human Health and Disease
4 credits
How is our human body designed and maintained and how is the intricate balance of this system disrupted in illness? This course explores the structure, function, and interrelationship between several body systems through the study of human disease. Several major non-infectious diseases are selected (for example, diabetes, Alzheimer's, heart disease, and lung cancer) as a platform for discussing the chemistry and anatomy of the body. Study of these diseases informs discussion on mechanisms of drug action, the nature of disease risk factors, ethics and politics of healthcare, and the role of mind-body relationships in health and disease. (Semester varies)

SC 211
Food and Nutrition
4 credits
Introduces food systems, diet, and nutrition. Helps students become informed consumers of food by discussing what we eat, why we eat, where our food comes from, how it is processed, and how it affects our health. Students learn principles of nutrition, including the function of nutrients, food composition
and diet analysis, the workings of the digestive system, and the nutritional roots of disease. The environmental, sociological, and psychological implications of food are discussed, and emphasis is placed on dispelling common myths about food and on questioning information presented in the media. (Semester varies)

**SC 212**
**Evolution of Human Nature**
*4 credits*
Introduces the field of evolutionary biology and its application to all species, including humans. Major topics include natural selection, adaptation, and sexual selection, as well as genetics. Focuses particularly on the ancestral legacies of primate and human evolution that continue to influence modern-day society, including topics such as cooperation, jealousy, aggression, and health. (Semester varies)

**SC 213**
**The Brain and Behavior**
*4 credits*
Discusses the general structure of the human brain and perceptual, cognitive, and neurologic functions and disorders tied to various brain systems. Covers neuroanatomy, neurophysiology, basic sensory functions, brain development, mechanisms of drugs and hormones, sleep, consciousness, and investigative methods used to study the brain. Higher neurocognitive functions, including language and memory and a range of neurodevelopmental, neuropsychiatric, and neurodegenerative disorders are also explored. (Semester varies)

**SC 214**
**Plagues and Pandemics**
*4 credits*
Infectious diseases are a leading worldwide cause of human death. This course describes and discusses the role, origins, spread, and impact of infectious diseases. By examining how the human immune system guards against infectious disease, students gain an understanding of the complex interaction between host and pathogen. This foundation is a launching point for discussion of topics such as the rise of drug-resistant microbes, advances in diagnostic and vaccine development, the socioeconomic and political factors involved in disease progression, food preservation and safety, and the use of microbes and microbial products in bioterrorism. (Semester varies)

**SC 215**
**Personal Genetics and Identity**
*4 credits*
As it becomes increasingly possible to obtain personalized versions of our individual human genomes, it behooves us to consider how much weight this information carries in generating our physical uniqueness and individual identity. This course introduces the biological basis of inheritance and human variation while considering the personal and public implications of accessibility to one’s genetic information. In particular, students explore what our DNA can and can’t tell us about appearance, disease, ancestry, and behavior. Students consider the marketing of genetic tests, the use of DNA databases in forensic science, regulation of the personal genomics industry, and genetic privacy. (Semester varies)

**SC 216**
**DNA and Society**
*4 credits*
Explores the structure and function of DNA and the role of the genetic code in shaping the basic cellular units of life. Covers the molecular biology necessary to understand science developments that have garnered the attention of the media and the scientific community, including those relating to
biotechnology, stem cells, and genetic engineering. Students discuss this science at its intersection with art, policy, marketing, medicine, and human experience. They gain an appreciation of how molecular biology impacts our society and obtain the tools necessary to make informed decisions about the science we encounter. (Semester varies)

SC 220
Energy and Sustainability
4 credits
Energy has emerged as one of the most important issues facing our society, as it is increasingly clear that our current patterns of energy use are not sustainable. The course examines the ways in which we use energy, as individuals and as a society, and discusses available and future energy technologies in terms of their environmental impact and technical, economic, and political viability. Students explore various energy sources, beginning with traditional fossil fuel-based technologies, then focusing on emerging technologies, such as hydropower, wind, biomass, solar, geothermal, oceanic, fuel cell, and nuclear. (Semester varies)

SC 221
Meteorology
4 credits
Introduces the basic concepts involved in the analysis of weather phenomena and climate patterns at global and local scales. Major topics of discussion include: atmospheric composition and dynamics; solar radiation; temperature, moisture, and condensation; optical phenomena in the atmosphere; weather patterns; severe weather; and weather forecasting techniques. (Semester varies)

SC 222
Earth Science: Natural Disasters
4 credits
Focuses on natural disasters to introduce students to a range of earth-science fields, including geology, meteorology, ecology, and hydrology. Explores a variety of natural processes, such as earthquakes, volcanoes, tsunamis, hurricanes, floods, landslides, wildfires, tornadoes, and climate change. Particular attention is paid to the impacts of natural disasters on human populations, the built environment, and natural resources. (Semester varies)

SC 223
Climate Change
4 credits
Climate change is a complex topic of enormous scientific interest, societal importance, and political debate. This course introduces the science of climate change and global warming, focusing in particular on: past environmental change, including abrupt changes and past intervals of warmth; the response of physical and biological systems to recent and ongoing changes in climate; future climate scenarios, forecasting uncertainties, and public-policy options; and critical evaluation of media coverage of climate-change issues. (Semester varies)

SC 224
Ecology and Conservation
4 credits
Engages students in an exploration of ecological principles and environmental issues having scientific, economic, and social dimensions of global significance. Emphasis is placed on the application of population and community ecology toward the conservation of species in the face of natural and anthropogenic environmental change. Promotes the informed and critical interpretation of results reported in ecological studies and their coverage in the media. (Semester varies)
SC 225
The Science and Politics of Water
4 credits
Explores the confluence of fundamental ecological, hydrological, and other environmental processes with policy and law at the watershed scale. Emphasis is placed on how natural pathways of the flow of water support vital freshwater ecosystem services such as clean drinking water and healthy fish populations. Students also seek insight toward improved management by weighing the trade-offs required for other valued uses such as recreation, agriculture, hydropower, and industrial uses. (Semester varies)

SC 226
Plants and People
4 credits
Introduces plant biology, botany, and ecology, with a particular focus on the importance of plants to humans. Explores the basics of plant structure, growth processes, and reproduction; plant diversity and evolution; the use of plants for food, medicine, and other products; the interactions between plants and the environments they live in; and the role of plants in global environmental change. (Semester varies)

SC 232
Physics in Everyday Life
4 credits
Examines the concepts of classical mechanics, oscillating systems, and electricity and magnetism, focusing on ways students encounter physical phenomena in daily life. (Semester varies)

SC 290
Topics in Science
4 credits
Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in science. May be repeated for credit if topics differ. (Semester varies)

SC 291
Topics in Human Biology and Health
4 credits
Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in human biology and health. May be repeated for credit if topics differ. (Semester varies)

SC 292
Topics in Environmental Science
4 credits
Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in environmental science. May be repeated for credit if topics differ. (Semester varies)

SC 310
Science in Translation: Health and Genetics
4 credits
Refines and broadens students’ ability to interpret scientific language and communicate critical scientific content to others. This course examines popular representations of molecular biology in various outlets such as film, fiction, and journalism. Conversation about any scientific inaccuracies provides motivation for delving deeper into the science, and discussion of creative intent provides a mechanism for discussing ethical, social, and political impact of related research. Students then apply such interpretative understandings to their own craft as they put scientific translation and communication into practice in select scenarios. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)
SC 312
Visual and Spatial Perception
4 credits
Examines visual and spatial processes and the sensory, cognitive, and neurophysiologic aspects of vision and spatial perception. Reviews the anatomy and physiology of the eye and the visual system, including the brain systems responsible for processing and making sense of visual input. Focus is then given to perception of size, form, color, motion, and three-dimensional space, followed by perceptual and neurological disorders in the visuospatial realm. The course is relevant to students interested in the workings of the visual system, as well as to students in visual media or marketing interested in applied principles of visual perception. Prerequisites: PS 101, PS 203, or SC 213 and junior standing. (Semester varies)

SC 320
Science in Translation: Environmental Science
4 credits
Refines and broadens students’ ability to interpret scientific language and communicate critical scientific content to others. This course examines popular representations of environmental issues in various outlets such as film, fiction, and journalism. Conversation about any scientific inaccuracies provides motivation for delving deeper into the science, and discussion of creative intent provides a mechanism for discussing ethical, social, and political impact of related research. Students then apply such interpretative understandings to their own craft as they put scientific translation and communication into practice in select scenarios. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)

SC 321
Environments, Ecosystems, and Cultures of the Past
4 credits
Examines past environmental changes, at timescales ranging from decades to millennia, and their impacts on ecosystems and human societies. This long-term perspective provides a frame of reference for understanding modern-day ecosystem processes and helps us anticipate the consequences of future changes in climate. The course also explores the ecological impacts of ancient humans to gain insights into the sustainable use of natural resources. Students will learn how various retrospective approaches, including analyses of ice cores, ocean and lake sediments, tree rings, archaeological materials, and historical documents, are used to reconstruct climate, vegetation, fire and human activities. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)

SC 390
Advanced Topics in Science
4 credits
Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in science. Material is presented and discussed at an advanced level, assuming students have some knowledge and understanding of the scientific method. May be repeated for credit if topics differ. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)

SC 391
Advanced Topics in Human Biology and Health
4 credits
Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in human biology and health. Material is presented and discussed at an advanced level, assuming students have some knowledge and understanding of the scientific
method. May be repeated for credit if topics differ. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)

SC 392
Advanced Topics in Environmental Science
4 credits
Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in environmental science. Material is presented and discussed at an advanced level, assuming students have some knowledge and understanding of the scientific method. May be repeated for credit if topics differ. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)

SC 498
Directed Study in Science
2 or 4 credits
Students select an area of special interest, prepare a bibliography and program of study, and make arrangements for regular meetings with the instructor. Prerequisites: 3.0 GPA and permission of instructor and department chair.

Sociology/Anthropology Courses

All of the following courses fulfill the Social and Psychological Perspective.

SO 150
Principles of Sociology/Anthropology
4 credits
Introduces key sociological concepts, methodologies that provide pivotal tools for critical analysis of structures, agents of power focusing on roles shaping relationships, and institutions in local and global communities. Explores historical biographies that shape worldviews. Brings history to bear on present to identify and shape sociological imagination. Hands-on approaches extend learning beyond classroom, ensuring theory linked to practice. Students learn and live sociology as an integral aspect of individual and community identities. (Semester varies)

SO 180
Culture and Power
4 credits
Examines production of culture and meaning in everyday life, employing perspectives from sociology of culture and cultural studies. Looks at subjectivity and agency relation to social structure. Investigates the formation and expression of individual and collective identities, and contestation of ideology in life activities such as eating, dressing, dancing, watching television, and shopping. Ethnography explores everyday activities that define sense of selves and power and give meaning while organizing social institutions and processes. Prerequisite: junior standing. (Semester varies)

SO 200
Race and Ethnicity: The Key Concepts
4 credits
Race and ethnicity continue to affect the social world and the people who inhabit it in multiple ways. The course situates the study of race and ethnicity within its own historical and intellectual context and exposes students to the broad diversity of sociological scholarship in the field. Its purpose is to provide students with an understanding of the conceptual evolution of key concepts and the ways in which they are deployed or remain pertinent in current debates. Key concepts surveyed include, but are not limited to, race, ethnicity, racism, anti-racism, gendered racism, discrimination colorblindness, and whiteness. Fulfills the U.S. Diversity requirement. (Semester varies)
SO 206  
**Gender in a Global Perspective**  
4 credits  
Examines gender in a comparative and global context framed by interdisciplinary perspectives from sociology, anthropology, psychology, and cultural studies. Studies social construction of gender across cultures and globalization as a web of complex forces shaping gender-construction activities and institutions. Students compare experiences with other cultures and analyze work, play, and intimacy and institutional structures, including religion, politics, military, media, and the economy. Fulfills the Global Diversity requirement. (Semester varies)

SO 208  
**Visual Society**  
4 credits  
Social theories of economic cultural change describe increasing significance of visual images and decline of texts, oral communication, and face-to-face interactions. The visualization of culture is considered in connection to economic globalization and the shift from production to consumption economies examined in television, websites, billboards, clothing, and window displays. Visual-ethnographic studies explore effects of visual culture (electronic and digital images, video, film, photography, magazine images) on identity, race, sexuality, politics, opportunity, community, and tradition. (Semester varies)

SO 210  
**Topics in Sociology/Anthropology**  
4 credits  
Topics announced prior to each term may include: Society and the Spiritual Journey: Race and Racism; or Men and Women in Peace and Conflict. May be repeated for credit if topics differ. (Semester varies)

SO 222  
**Humor and Society**  
4 credits  
Explores humor as a window onto key sociological questions. What do jokes, gags, clowns, comedians, pranks and cartoons have to do with social order, conflict, inequality, identity and interactions? How does the comedy, as a sociological perspective, illuminate the humor of social organizations and of our subjective states? Students study key sociological arguments and relate them to the humor they observe in their own lives and in the social world around them.

SO 305  
**Religion and Globalization**  
4 credits  
This course takes as its starting point visions of global worlds that we live in every day. Students unpack the global movement of people, goods, technologies, and ideas and, in doing so, critically review our understandings of globalization to include its political, economic, and cultural aspects. After dispensing with some of the obvious questions about the function of these visions of “Brave New Worlds,” as well as discussing their schema, students consider some of the more complex contours of and societal costs of various paradigms of thought within cultural globalization. They then move on to consider globalization’s particular interaction with religion in the creation of utopic spiritualism and dystopic terrorism complexes. In particular, students consider the idea of progress and futurity in the context of Marxist, (post) modern, and poststructural theory as well as in the context of religious traditions. Fulfills the Global Diversity requirement. Prerequisite: junior standing. (Semester varies)
SO 310
Advanced Topics in Sociology/Anthropology
4 credits
Topics announced prior to each term may include: Alienation and Fragmentation in the Individual; Theories of Love, Sex, and Intimacy; or Postmodern Religion and the Secularization of Society. May be repeated for credit if topics differ. Prerequisite: junior standing. (Semester varies)

SO 360
Sociology of Insiders and Outsiders
4 credits
Human societies have always been divided into those groups that have power, authority, access to resources and privilege, and those that are systematically denied these things. This course examines the structures and processes that create these groups. Attention is paid to outsider groups defined by race, class, gender, sexual orientation, and ability, as well as specific insider groups defined by whiteness, straightness, and masculinity. Students also examine the exclusionary attitudes and behaviors that reproduce group identities, such as racism, sexism, homophobia, and classism. Prerequisite: junior standing. (Semester varies)

SO 498
Directed Study in Sociology/Anthropology
2 or 4 credits
Individual projects are planned in collaboration with instructor to meet students' specific interests within the social sciences. Prerequisites: 3.0 GPA, junior standing, and permission of instructor and department chair.
Mission

The School of the Arts is a community of artists, professionals, and scholars committed to educating and training students to bring personal vision, commitment, sophistication, and courage to the practice of their crafts in media, performing arts, and creative writing. The School looks for students who will use their Emerson experience to produce work that explores the world as they see it with informed accuracy and emotional honesty. The School of the Arts shares with the rest of the College the mission of teaching students how to perceive and to question, with sensitivity to ethical and emotional complexity.

The School of the Arts consists of three departments: Performing Arts; Visual and Media Arts; and Writing, Literature and Publishing. Each department offers programs at the undergraduate and graduate levels. Students in all degree programs at the undergraduate level are encouraged to pursue interdisciplinary study and minors whenever possible.

Graduate programs leading to a Master of Fine Arts are available in Creative Writing and in Media Art. The School also offers a Master of Arts in Theatre Education and in Publishing and Writing. Emerson College believes that a strong liberal arts education is fundamental to rigorous professional training. As the College continually enhances its liberal arts core, students receive the strongest possible educational grounding as thinkers, makers, and citizens of a complex world. New combinations of liberal arts offerings prepare our students for lives in which the interaction of new ideas and new methods are the rule of the day. Underlying all of this innovation, there remains an abiding respect for intellectual rigor and creative discipline.

Finally, in the School of the Arts, our stellar faculty instills in students a sense of ownership in their education. It teaches students to recognize and accept stylistic and ethical responsibility for their work. As they embrace that responsibility, students know to speak with the authority of the master craftspeople and artists they aspire to be.

Students leave Emerson as deep-water thinkers in the rhetoric of a present that is constantly changing, working in a grammar of images, sounds, and words produced in dynamic interrelationships and distributed everywhere instantly through digital links.
Program

Professor Cook (Program Director); Associate Professors Ildari, Kingdon, and Todd; Assistant Professors Basanese and Lee; Senior Scholar-in-Residence Feil; Artist-in-Residence McMahan.

A first-of-its-kind degree, the BFA in Comedic Arts integrates comedy writing, performance, production, and studies. Immersive and hands-on in its approach, this interdisciplinary major draws its faculty and courses from the departments of Visual and Media Arts; Performing Arts; Writing, Literature and Publishing; and from the Institute for Liberal Arts and Interdisciplinary Studies. In addition to learning and practicing the craft of comedy, students explore the historical, cultural, ethical, and theoretical dimensions of comedy as a global art form. Our faculty is deeply committed to helping each student find and develop their comedic voice against the backdrop of a creative, collaborative, and supportive learning environment.

The BFA in Comedic Arts offers students the unique opportunity to study comedy across a variety of styles, genres, and disciplines. It invites students to consider comedy and its various applications, to study its history, and to engage in media production, writing, and improvisational performance. Students may also access Emerson’s American Comedy Archives, a curated collection containing oral histories, manuscripts, photographs, and film and video materials from some of the most well-known comedic artists in the country.

Degree Requirements for Bachelor of Fine Arts in Comedic Arts

The undergraduate faculty of the School of the Arts is committed to the following learning objectives for the BFA in Comedic Arts program:

Students will:

1. Be able to engage with the world at multiple levels through comedy.
2. Develop an appreciation of all the various manifestations of comedy including genre, style, and applications.
3. Gain an appreciation of the history, theory, and ethics of comedy.
4. Find, develop, and hone their individual comedic voice.
5. Learn how to write and perform comedy collaboratively.
6. Gain an understanding of the ways comedy may be produced: in film, television, online and on the stage.
7. Be able to write, perform, and produce comedy in one or more styles or genres

Required Courses

Comedic Arts Core: 32 credits

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>SA 100</td>
<td>Why Did the Chicken? Fundamentals in Comedic Storytelling</td>
</tr>
<tr>
<td>SA 102</td>
<td>Evolution of Comedy I</td>
</tr>
<tr>
<td>SA 103</td>
<td>Evolution of Comedy II</td>
</tr>
<tr>
<td>PA 125</td>
<td>Performing Improvisational Comedy</td>
</tr>
<tr>
<td>SA 200</td>
<td>Modes of Comedy Production</td>
</tr>
<tr>
<td>VM 222</td>
<td>Writing for Television</td>
</tr>
<tr>
<td>PA 225</td>
<td>Performing Sketch Comedy</td>
</tr>
<tr>
<td>SA 300</td>
<td>Theories of Humor and Laughter</td>
</tr>
</tbody>
</table>

Choose three of the following (12 credits):

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>VM 321</td>
<td>Great Screenwriters</td>
</tr>
<tr>
<td>VM 322</td>
<td>Comedy Writing for Television</td>
</tr>
<tr>
<td>VM 326</td>
<td>Writing for Animation</td>
</tr>
<tr>
<td>VM 327</td>
<td>Writing the Web Series</td>
</tr>
<tr>
<td>VM 333</td>
<td>Elements of Sitcom Production</td>
</tr>
<tr>
<td>VM 385</td>
<td>Comedy Writing for Late Night</td>
</tr>
<tr>
<td>VM 386</td>
<td>Writing Comedic Movies</td>
</tr>
<tr>
<td>WR 315</td>
<td>Intermediate Creative Writing: Sketch</td>
</tr>
<tr>
<td>WR 315</td>
<td>Intermediate Creative Writing: Stand-Up</td>
</tr>
</tbody>
</table>
Choose one course from each of the following areas (12 credits):

**Studies**
- LI 372 Shakespearean Comedy
- VM 412 American Film Comedy

**Capstone**
- VM 423 Writing Television Pilots
- SA 405 Meet the Comic: Comedy Archive
- SA 450 Capstone in Comedy Writing, Performance, and Production
- SA 498 Directed Study in Comedic Arts

Studies, Capstone, or Elective (courses used to satisfy requirements above may not also satisfy this requirement):
- LI 372 Shakespearean Comedy
- VM 412 American Film Comedy
- VM 423 Writing Television Pilots
- VM 429 Comedy Writers Room
- VM 473 Editing Comedy Productions
- SA 405 Meet the Comic: Comedy Archive
- SA 420 Topics in Comedy
- SA 450 Capstone in Comedy Writing, Performance, and Production
- SA 498 Directed Study
- SA 499 Internship

In addition to the Liberal Arts and major requirements, all students are required to complete at least two courses at the 300 or 400 level from the following Liberal Arts areas: 8 credits
- HI History
- IN Interdisciplinary Studies
- LI Literature
- PH Ethics, Philosophy
- PL Political Science
- PS Psychology
- RL Religion
- SC Science

SO Sociology
- TH 313, 315
- VM 315, 409, 410

**Policies**

During junior and senior years, students must take two courses in the liberal arts at the 300 level or above from courses approved by the department. These courses may not also be used to satisfy a Liberal Arts or major requirement.

**Transfer Policy**

This program does not accept transfers, with the exception of internal candidates. Any current student at the College wishing to apply for transfer into the Comedic Arts major must provide a two-page, double-spaced statement that clearly explains their motivation for the transfer request and interest in the program. Acceptance into the major is subject to the approval of the Program Head.

**Comedic Arts Courses**

**SA 100**

**Why Did the Chicken? Fundamentals in Comedic Storytelling**

4 credits

Analyzes the subjective nature of comedy. What makes something funny? Why do some people laugh when others don’t? How does American comedy differ from comedy from other countries? Through a series of lectures, readings, screenings, and discussions, students boil down the common denominators of universal comedy. They utilize this newfound knowledge to explore and discover their own unique comedic voices through improvisation and sketch writing.

**SA 102**

**Evolution of Comedy I**

4 credits

Tracks the history of comedy, beginning in Greece and Rome, through the Italian renaissance (Commedia erudite and Commedia dell’arte), Elizabethan England, 17th-century France, the English Restoration, to Hollywood
comedy of the 1930s and 1940s. Chief topics include the growth of the comic theatrical tradition and conventions; techniques and themes of comic plots (trickster, parody, farce, caricature); and the role of comedy in society: is it disruptive or unifying? Insightful or malicious? When is censorship necessary?

SA 103
Evolution of Comedy II
4 credits
Provides a broad survey of comedy in film, television, and audio recording to explore the evolution of forms, styles, and meanings. The course also examines the creative agency and individuality (authorship) of particular comedy directors, television creator-producers, performers, and collaborative teams in the broader context of comedy forms and styles. Alongside exploring the poetics of mass culture comedy, the course investigates mass culture comedy’s social and political significance as a regulator of the status quo as well as a force of satire, protest, and even rebellion. In that regard, issues of social identity and diversity, as well as questions of exclusion and inclusion, permeate students’ investigations into comedy. Simply put, the course repeatedly asks: who is laughing at whom, and why? What are the social and political stakes of mass culture comedy? How are the poetics of mass culture comedy related to the social and cultural significance (and signification) of comedy?

SA 200
Modes of Comedy Production
4 credits
An introduction to production for potential comedy writers, producers, directors, and performers. This course familiarizes students with the basic techniques of single-camera field production and multi-camera studio production, allowing them to appreciate when either approach might be employed.

SA 300
Theories of Humor and Laughter
4 credits
Investigates theories of comedy, including theories of humor and laughter. Drawing on philosophy, ethics, cognitive science, psychology, anthropology, linguistics, and social sciences, students learn the social, economic, and political theories of comedy, and how they relate to the physiological and psychological condition for humor and laughter. Students write a research paper on the topic of their choice and conduct observatory and experiential research.

SA 405
Meet the Comic: Comedy Archive
4 credits
Students work in teams to assist in the production of oral histories for the American Comedy Archives. Working closely with a professional producer and an Emerson College archivist, students research the personal histories of two notable comics as well as what influenced them, including politics, history, and world and cultural events. Based on this research, students prepare a list of interview questions and accompany the producer to shoot an interview with the chosen comics. Students assist the producer with all aspects of production and editing. The finished oral history will be donated to the American Comedy Archives.

SA 420
Topics in Comedy
4 credits
Special offerings in the area of comedy. Topics may include The Anatomy of a Showrunner and Writing for Stream. May be repeated for credit if the topics differ. Prerequisites: SA 300 and junior standing.

SA 450
Capstone in Comedy Writing, Performance, and Production
4 credits
Students are admitted by application to produce portfolio work as a Capstone Project. Applications must include a detailed description of the proposal for consideration by a faculty panel. The proposal should be for a creative project based in one area of comedy writing, performance, or production or a combination of these areas. Provides an opportunity to produce a significant piece of creative or scholarly work. Prerequisites: SA 300 and senior standing.
SA 498
Directed Study
2–4 credits
Special learning opportunities designed for a student to work with a faculty member on a scholarly project not realizable through existing courses. No more than 8 credits of any combination of directed studies (SA 498) and internship (SA 499) may be counted toward the major. Prerequisites: SA 300 and a 3.0 GPA. The supervising faculty member and the Program Head must approve proposals prior to the examination period of the preceding semester.

SA 499
Internship
4–8 credits
No more than 8 credits of any combination of directed studies (SA 498) and internship (SA 499) may be counted toward the major. No more than 4 credits of internship may be counted toward the major. Prerequisites: junior standing, completion of appropriate 200-level production course(s), a grade point average of 2.7 or above, and permission of instructor.

A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours over a 12-week period. Students must participate in the Internship Experience Workshop offered through Career Services prior to the start of the internship and should consult the Academic Calendar for registration deadlines. Students who wish to participate in an internship in the Los Angeles, California, area must be enrolled in the Emerson Los Angeles Program.

Minor Program

Interdepartmental Minor in Narrative Nonfiction

This 16-credit minor spans the two Schools, allowing students to create nonfiction work that emphasizes storytelling and character development across different disciplines and with different media. Students are encouraged to consider current issues—including those pertaining to diversity and community, from a variety of perspectives. The practice of nonfiction writing addresses the issues of society in all its breadth, and nonfiction narrative, which tends to be long-form nonfiction, addresses it in depth as well.

Students select one course from two of the following departments (8 credits):

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 103</td>
<td>The Digital Journalist</td>
</tr>
<tr>
<td>JR 105</td>
<td>Journalism for Non-Majors</td>
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</tbody>
</table>

Visual and Media Arts

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>VM 203</td>
<td>History of Photography: 19th Century to the 1970s</td>
</tr>
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</table>

Writing, Literature and Publishing

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>VM 242</td>
<td>Introduction to Documentary Production</td>
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<tr>
<td>VM 265</td>
<td>Introduction to Photography Writing, Literature and Publishing</td>
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</tbody>
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<tr>
<th>Course</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>PB 207</td>
<td>Introduction to Magazine Writing</td>
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<tr>
<td>WR 216</td>
<td>Introduction to Creative Writing: Nonfiction</td>
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</tbody>
</table>

Students select two courses from the following (8 credits):

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>JR 221</td>
<td>Photojournalism</td>
</tr>
<tr>
<td>JR 371</td>
<td>Feature Writing</td>
</tr>
<tr>
<td>LI 303</td>
<td>Art of Nonfiction</td>
</tr>
<tr>
<td>LI 405</td>
<td>Reading and Writing the Environment</td>
</tr>
<tr>
<td>PB 307</td>
<td>Intermediate Magazine Writing</td>
</tr>
<tr>
<td>PB 411</td>
<td>Profile Writing</td>
</tr>
<tr>
<td>TH 382</td>
<td>Documentary Theater</td>
</tr>
<tr>
<td>VM 304</td>
<td>History of Documentary</td>
</tr>
<tr>
<td>VM 369</td>
<td>Documentary Photography</td>
</tr>
<tr>
<td>VM 377</td>
<td>Documentary Production Workshop</td>
</tr>
<tr>
<td>WR 316</td>
<td>Intermediate Creative Writing: Nonfiction</td>
</tr>
</tbody>
</table>
Professors Bensussen (Chair), Colby, Pinkney, and Shea; Associate Professors Donohue, Harkins, Hickler, Jozwick, LaFeber, Mathers, Polster, and Romanska; Assistant Professors Beamish, Davis, Goetz, and Nelson; The Stephen Langley Chair in Theatre Management and Production Dower; Senior Distinguished Artists-in-Residence Carl and Wheeler; Senior Artists-in-Residence Cheeseman, Goldberg, Hewlett, and Silberman; Artists-in-Residence DiCroce, Grant, and Healey; Senior Music Historian-in-Residence King; Senior Stage and Production Manager-in-Residence Acquavella.

The Department of Performing Arts educates students in the collaborative arts of theater within their historical and cultural contexts. Its professionally active faculty guides students in programs that offer both rigor and creative challenge. Studio and production work are central to all majors in the department and are integrated into the larger context of a liberal arts education. The department also offers coursework in music and dance in support of its Musical Theatre major and to enrich the College's liberal arts curriculum.

The arts of live theater are central to the education offered by a communication college. Students in the Department of Performing Arts are challenged to develop a deep understanding of self along with a sense of ethical responsibility to the immediate community and society at large. Through productions, internships, and extracurricular activities, students are encouraged to work in the community. They explore and develop their own roles as professional artists, industry leaders, and educators.

The faculty of the Department of Performing Arts is committed to the following goals.

Students will:

- Develop an experiential and theoretical understanding of basic theater skills in the performance, design, technical, production, and educational aspects of art.
- Learn how cultures affect the creative process and how, in turn, the creative process contributes to the evolution of cultures.
• Develop theoretical and historical understanding of the theater and the conventional standards by which we respond to the art form through scripts, knowledge of the physical theater and production techniques, and the aesthetics of the major historical periods of drama.

• Develop their individual and collaborative potentials and interests as they prepare to enter the fields of performing arts and theater education in both professional and applied theater and related fields [of film and television].

Degree Requirements for Performing Arts

All students in the Department of Performing Arts are required to complete the 20-credit Performing Arts Core.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>PA 101</td>
<td>Languages of the Stage</td>
<td>4</td>
</tr>
<tr>
<td>TH 141-8</td>
<td>Stagecraft Laboratories</td>
<td>4</td>
</tr>
<tr>
<td>BFA Design/Technology and BFA Stage and Production Management students take TH 142 Stagecraft Electrics and TH 143 Stagecraft Props</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TH 149</td>
<td>Emerson Stage Production Crew</td>
<td>0</td>
</tr>
<tr>
<td>TH 215</td>
<td>World Drama in Its Context I</td>
<td>4</td>
</tr>
<tr>
<td>TH 216</td>
<td>World Drama in Its Context II</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>Advanced Theatre Studies course*</td>
<td>4</td>
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</tbody>
</table>

One of the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>TH 313</td>
<td>African American Theatre and Culture</td>
</tr>
<tr>
<td>TH 315</td>
<td>Topics in Contemporary Theatre</td>
</tr>
<tr>
<td>TH 317</td>
<td>Play Analysis</td>
</tr>
<tr>
<td>TH 372</td>
<td>Topics in Theatre Studies</td>
</tr>
<tr>
<td>TH 382</td>
<td>Documentary Theatre</td>
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</table>

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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</thead>
<tbody>
<tr>
<td>TH 402</td>
<td>Living Art in Real Space</td>
</tr>
<tr>
<td>TH 404</td>
<td>U.S. Theatre and Performance</td>
</tr>
<tr>
<td>TH 410</td>
<td>Principles of Dramaturgy</td>
</tr>
<tr>
<td>TH 411</td>
<td>Topics in Drama Studies</td>
</tr>
<tr>
<td>TH 514</td>
<td>Theatre Studies Seminar</td>
</tr>
<tr>
<td>TH 531</td>
<td>Contemporary Women Playwrights</td>
</tr>
<tr>
<td>TH 562</td>
<td>Theatre for Young Audiences</td>
</tr>
<tr>
<td>LI 371</td>
<td>Shakespearean Tragedy</td>
</tr>
<tr>
<td>LI 372</td>
<td>Shakespearean Comedy</td>
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</tbody>
</table>

*BFA Stage and Screen Design/Technology students fulfill the Advanced Theatre Studies requirement with VM 100 History of Media Arts I. BFA Musical Theatre majors are not required to complete the Advanced Theatre Studies requirement.

Programs

The department offers nine Bachelor of Fine Arts (BFA) degrees. Each of these programs demands that students commit to intensive work at the center of their Emerson education. Each has defined retention standards and requires, as a part of the initial application to the College, the completion of a competitive major-specific artistic review consisting of either an audition, a portfolio and interview, or essay. The faculty believes that students should not be encouraged to enter or allowed to complete BFA programs unless they demonstrate the kind of work ethic, talent, and skills development demanded by the profession.

Degree Requirements for Bachelor of Fine Arts in Theatre and Performance

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Theatre and Performance program.

Students will:

1. Analyze a body of dramatic literature.
2. Identify and accomplish stage actions and character goals.
3. Demonstrate their ability to use their vocal instrument.
4. Demonstrate an ability to include the physical in their work onstage.
5. Demonstrate an ability to collaborate in the act of making theater.
6. Demonstrate skills in professional comportment.

The BFA in Theatre and Performance invites students to explore a broad array of interests in theater. Although production and studio work, primarily as a performer, remain central to the curriculum, BFA Theatre and Performance students have flexibility to register for two courses within theatrical disciplines outside of performance; to tailor their programs by taking courses in other academic departments; to add minors available from a variety of disciplines across the College; and to participate in activities such as internships, the LA Program, ProArts Consortium, and study abroad.

**Required Courses**

**20 credits Performing Arts Core**
Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

**20 credits Actor Training Core**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 123</td>
<td>Acting I: Movement</td>
<td>4</td>
</tr>
<tr>
<td>TH 124</td>
<td>Acting II: Voice and Text</td>
<td>4</td>
</tr>
<tr>
<td>TH 130</td>
<td>Improvisation</td>
<td>2</td>
</tr>
<tr>
<td>TH 131</td>
<td>Acting Fundamentals</td>
<td>2</td>
</tr>
<tr>
<td>TH 221</td>
<td>Scene Study I</td>
<td>4</td>
</tr>
<tr>
<td>TH 222</td>
<td>Scene Study II</td>
<td>4</td>
</tr>
</tbody>
</table>

**16 credits BFA Theatre and Performance Advanced**
Two courses of the following 4-credit advanced acting courses (8 credits):

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PA 332</td>
<td>Upright Citizens Brigade</td>
</tr>
<tr>
<td>PA 334</td>
<td>Acting for Film and Television</td>
</tr>
<tr>
<td>TH 320</td>
<td>Stage Combat: Close Quarter Combat</td>
</tr>
<tr>
<td>TH 322</td>
<td>Acting for the Camera</td>
</tr>
<tr>
<td>TH 324</td>
<td>Dialects</td>
</tr>
<tr>
<td>TH 330</td>
<td>Auditions and Monologues</td>
</tr>
<tr>
<td>TH 420</td>
<td>Stage Combat: Historical Weaponry</td>
</tr>
<tr>
<td>TH 421</td>
<td>Advanced Acting: Special Topics</td>
</tr>
<tr>
<td>TH 422</td>
<td>Advanced Voice and Text</td>
</tr>
<tr>
<td>TH 423</td>
<td>Action Theatre</td>
</tr>
<tr>
<td>TH 424</td>
<td>Advanced Acting for the Camera</td>
</tr>
<tr>
<td>TH 431</td>
<td>Shakespeare Performance</td>
</tr>
<tr>
<td>TH 432</td>
<td>The Michael Checkhov Technique</td>
</tr>
</tbody>
</table>

Two additional courses (8 credits) from the advanced Acting courses listed above or two courses (8 credits) of 200-level or above electives in PA/TH/DA/MU

**Total Credits: 56**

**Degree Requirements for Bachelor of Fine Arts in Acting**

Acceptance to the BFA Acting program is earned during the first and second year by demonstrated commitment and progress as a Theatre and Performance, Theatre Education and Performance, or Musical Theatre student, and by an audition process in the spring semester of the second year.

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Acting program.

Students will:

1. Analyze a body of dramatic literature.
2. Identify and accomplish stage actions and character goals.
3. Demonstrate their ability to use their vocal instrument.
4. Demonstrate an ability to include the physical in their work onstage.
5. Demonstrate an ability to collaborate in the act of making theater.
6. Demonstrate skills in professional comportment.

Since an intensive residency is essential to the success of the BFA Acting Studios during junior and senior years, BFA Acting students are not eligible to participate in external programs (the Los Angeles Program and the Kasteel Well Program in the Netherlands) during the academic year. They may, however, participate in external programs in a summer semester.

**Required Courses**

<table>
<thead>
<tr>
<th>20 credits</th>
<th>Performing Arts Core</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 123</td>
<td>Acting I: Movement</td>
</tr>
<tr>
<td>4 credits</td>
<td></td>
</tr>
<tr>
<td>TH 124</td>
<td>Acting II: Voice and Text</td>
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<tr>
<td>4 credits</td>
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<tr>
<td>TH 130</td>
<td>Improvisation</td>
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<tr>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>TH 131</td>
<td>Acting Fundamentals</td>
</tr>
<tr>
<td>2 credits</td>
<td></td>
</tr>
<tr>
<td>TH 221</td>
<td>Scene Study I</td>
</tr>
<tr>
<td>4 credits</td>
<td></td>
</tr>
<tr>
<td>TH 222</td>
<td>Scene Study II</td>
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<tr>
<td>4 credits</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>32 Credits</th>
<th>BFA Acting Advanced</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 325</td>
<td>BFA Acting Studio I (3rd year, 8 credits)</td>
</tr>
<tr>
<td></td>
<td>4 credits, fall &amp; spring</td>
</tr>
<tr>
<td>TH 326</td>
<td>BFA Acting Studio II (3rd year, 8 credits)</td>
</tr>
<tr>
<td></td>
<td>4 credits, fall &amp; spring</td>
</tr>
<tr>
<td>TH 425</td>
<td>BFA Acting Studio III (4th yr, 8 credits)</td>
</tr>
<tr>
<td></td>
<td>4 credits, fall &amp; spring</td>
</tr>
</tbody>
</table>

**Total Credits: 72**

**Degree Requirements for Bachelor of Fine Arts in Theatre**

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Theatre program.

Students will:

1. Learn and be able to demonstrate a basic theater literacy, both academically and experientially.
2. Learn to think critically and analytically about the literature and function of a particular area of theater.
3. Demonstrate a skill appropriate to a particular focus such as directing, playwriting, dramaturgy, or other aspect of theater.

The BFA in Theatre invites students to develop an area of focus in theater. Although production and studio work remain central to the curriculum, BFA Theatre students have greater flexibility to tailor their programs by taking courses in other academic departments; to add minors available from a variety of disciplines across the College; and to participate in activities such as internships, the LA Program, ProArts Consortium, and study abroad. The four advanced elective courses must reside within the Department of Performing Arts (PA/TH/DA/MU).

**Required Courses**

<table>
<thead>
<tr>
<th>20 credits</th>
<th>Performing Arts Core</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 121</td>
<td>Introduction to Acting I</td>
</tr>
<tr>
<td>4 credits</td>
<td></td>
</tr>
<tr>
<td>TH 202</td>
<td>Theatre as a Collaborative Art</td>
</tr>
<tr>
<td>4 credits</td>
<td></td>
</tr>
</tbody>
</table>
TH 317  Play Analysis*  
4 credits

Two of the following 4-credit courses (8 credits):
TH 250  Design Essentials
TH 275  Arts Management I
TH 381  Directing I: Fundamentals of Directing
TH 388  Playwriting I
TH 410  Principles of Dramaturgy*

*TH 317 and TH 410 may not simultaneously fulfill the requirements of the Performing Arts Core and the BFA Theatre Core.

16 Credits  BFA Theatre Advanced
Four 200-level or above PA/TH/DA/MU elective courses

Total Credits: 56

Degree Requirements for Bachelor of Fine Arts in Theatre Design/Technology

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Theatre Design/Technology program.

Students will:

1. Demonstrate an ability to read and analyze a play from the perspective of a designer and technician of theater.
2. Learn to relate script analysis to a visual product, demonstrating an understanding of how to apply and communicate basic design elements, such as color, mass, and line.
3. Learn and demonstrate a fundamental knowledge of the distinguishing characteristics of Western architecture, décor, and fashion, as well as the basic methods of research needed to design.
4. Demonstrate the basic skills necessary to visually communicate design ideas through the learning of the fundamentals of each area of theater design and technology.
5. Demonstrate an ability to translate theory into practice through the appropriate produced projects.

Required Courses

20 credits  Performing Arts Core*
Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

*BFA Design/Technology students take TH 142 Stagecraft Electrics and TH 143 Stagecraft Props to fulfill the Performing Arts Core requirement.

20 credits  BFA Theatre Design/Technology Core

TH 140  Rendering  
4 credits
TH 144  Stagecraft Costume  
2 credits
TH 145  Stagecraft Scenic  
2 credits
TH 150  History of Fashion and Décor: Design Research  
4 credits
TH 202  Theatre as a Collaborative Art  
4 credits
TH 240  Drafting  
4 credits
TH 249  Emerson Stage Production Team  
0 credits

28 Credits  BFA Theatre Design/Technology Advanced
Design Concentration, three of the following 4-credit courses (12 credits):
TH 242  Lighting Design I
TH 342  Lighting Design II
TH 245  Scenic Design I
TH 345  Scenic Design II
TH 248  Costume Design I
TH 348  Costume Design II
TH 441  Topics in Technical Design (repeatable)
Performing Arts 157

Design Theory and Practice, two of the following 4-credit courses (8 credits):

TH 243  Sound Design
TH 244  Costume Construction
TH 247  Make-Up: Theatre (2 credits)
TH 347  Make-Up Effects for Film & TV (2 credits)
TH 340  AutoCAD
TH 346  Scenic Painting
TH 350  Topics in Design Presentation
TH 440  Technical Theatre Labs (repeatable)
TH 470  Design in Practice Topics
TH 540  Puppetry

Emerson Stage Production Assignments (8 credits)
PA 271  Performing Arts Practicum
PA 371  Production Project
PA 372  Production Project
PA 471  Production Project
PA 472  Production Project

Total Credits: 68

Degree Requirements for Bachelor of Fine Arts in Stage and Screen Design/Technology

Students enrolled in the BFA Theatre Design/Technology program can elect to move into the BFA in Stage and Screen Design/Technology at the successful completion of their first year of study.

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Stage and Screen Design/Technology.

Students will:

1. Demonstrate the ability to design across disciplines for stage, film, and television projects. This includes: (1) the ability to read and analyze a script; (2) knowledge of the principles of design; and (3) possessing the basic skills necessary to visually communicate design ideas.
2. Be able to work collaboratively with writers, directors, actors, and other creative artists to develop meaningful projects.
3. Understand and implement traditional/analog and digital/virtual design techniques and associated technology.
4. Learn how to work in different design environments and across all media.
5. Demonstrate an ability to work effectively in a variety of professional environments such as in a soundstage/TV studio, on the stage, and on location.
6. Demonstrate an ability to translate theory into practice through the appropriate produced projects, and will compile a portfolio of work that can be shown to prospective employers.
7. Demonstrate an appreciation of the history, traditions, and principles of stage, film, and television design, including a fundamental knowledge of the distinguishing characteristics of Western architecture, décor, and fashion, as well as the basic methods of research needed to design.

Required Courses

20 credits  Performing Arts Core*
Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

*BFA Design/Technology students take TH 142 Stagecraft Electrics and TH 143 Stagecraft Props to fulfill the Performing Arts Core requirement.

*BFA Stage and Screen Design/Technology students must fulfill the Advanced Theatre Studies requirement with VM 100 History of Media Arts I.

24 credits  BFA Stage and Screen Design/Technology Core

TH 140  Rendering 4 credits
TH 150  History of Fashion and Décor: Design Research 4 credits
TH 202  Theatre as a Collaborative Art 4 credits
TH 240  Drafting 4 credits
Degree Requirements for Bachelor of Fine Arts in Stage and Production Management

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Stage and Production Management program.

Students will:

1. Demonstrate an ability to read and analyze a play from the perspective of a stage manager.
2. Learn about and understand the overall theatrical production process through the creation of a production script.
3. Learn about all areas of theatrical production in order to communicate effectively with the various artists and teams of a theatrical production, and be able to contribute to the collaborative process.
4. Learn the principles, practices, and artistic craft of stage management.
5. Learn how to serve as stage managers and assistant stage managers and will demonstrate their abilities on a professional theatrical production.

Required Courses

20 credits  Performing Arts Core*
Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

*BFA Stage and Production Management students take TH 142 Stagecraft Electrics and TH 143 Stagecraft Props to fulfill the Performing Arts Core requirement.

24 credits  BFA Stage and Production Management Core

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 144</td>
<td>Stagecraft Costume Construction</td>
<td>2</td>
</tr>
<tr>
<td>TH 145</td>
<td>Stagecraft Scenic Construction</td>
<td>2</td>
</tr>
<tr>
<td>TH 202</td>
<td>Theatre as a Collaborative Art</td>
<td>4</td>
</tr>
<tr>
<td>TH 249</td>
<td>Emerson Stage Production Team</td>
<td>0</td>
</tr>
</tbody>
</table>

Total Credits: 72
TH 250  Design Essentials  4 credits
TH 275  Arts Management I  4 credits
TH 277  Stage Management I  4 credits
TH 377  Stage Management II  4 credits

24 Credits   BFA Stage and Production Management Advanced
TH 376  Production Management  4 credits
TH 381  Directing I  4 credits
TH 477  Stage Management III  4 credits
TH 487  Stage Management IV  4 credits

Emerson Stage Production Assignments, Internships, Directed Study (8 credits):
PA 271  Performing Arts Practicum
PA 371  Production Project
PA 372  Production Project
PA 471  Production Project
PA 472  Production Project
PA 498  Directed Study in Performing Arts
PA 499  Internship

Total Credits: 68

Degree Requirements for Bachelor of Fine Arts in Musical Theatre

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Musical Theatre program.

Students will:

1. Analyze a body of music and/or dramatic literature.
2. Identify and accomplish stage actions and character goals.
3. Demonstrate their ability to use their singing voice.
4. Demonstrate an ability to include the physical in their work on stage, including dancing.
5. Demonstrate an ability to collaborate in the act of making theater.
6. Demonstrate skills in professional comportment.

Since an intensive residency is essential to the success of the program, BFA Musical Theatre students are not eligible to participate in external programs (the Los Angeles Program and the Kasteel Well Program in the Netherlands) during the academic year. They may, however, participate in external programs in a summer semester.

Required Courses

16* credits Performing Arts Core
Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

*BFA Musical Theatre majors are not required to complete the Advanced Theatre Studies requirement, reducing their Performing Arts Core requirements from 20 to 16 credits.

32 credits   BFA Musical Theatre Core
Four 4-credit Actor Training Core courses (16 credits):

TH 123  Acting I: Movement
TH 124  Acting II: Voice and Text
TH 221  Scene Study I
TH 222  Scene Study II

Three 2-credit Dance Technique courses as determined by the dance area head (6 credits):

DA 233  Ballet I
DA 235  Tap Dance I
DA 237  Jazz Dance I
DA 333  Ballet II
DA 335  Tap Dance II
DA 337  Jazz Dance II
DA 234  Modern Dance I

Performing Arts
Two 2-credit courses in Music Theory (4 credits):
MU 204 Music Analysis I 2 credits
MU 205 Music Analysis II 2 credits

Three 2-credit semesters (6 credits):
MU 353 Applied Music: Voice Lessons

Five 0-credit non-tuition semesters at $1,100 per semester (0 credits):
MU 253 Applied Music: Voice Lessons

1 non-tuition credit each semester (4 non-tuition credits):
MU 301 Chorus: Freshman (1st year, fall & spring)
MU 301 Chorus: Sophomore (2nd year, fall & spring)

Optional 0-credit non-tuition semesters at $1,100 per semester (0 credits):
MU 254 Applied Music: Piano

Students with elective credits may opt to adjust the preceding by taking:

Four semesters (8 credits) total of MU 353 and therefore only 4 semesters total of MU 253
Four semesters (8 credits) total of MU 253 Applied Music: Piano

Additional 2-credit Dance Technique courses listed above

<table>
<thead>
<tr>
<th>TH 429</th>
<th>Musical Theatre Dance 4 credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 427</td>
<td>Musical Theatre Styles I 4 credits</td>
</tr>
<tr>
<td>TH 428</td>
<td>Musical Theatre Styles II 4 credits</td>
</tr>
</tbody>
</table>

Total Credits: 72

Degree Requirements for Bachelor of Fine Arts in Theatre Education and Performance

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Theatre Education and Performance program.

Students will:

1. Learn to assess learning needs, develop appropriate educational goals and objectives, and design and implement drama/theater teaching strategies based on understandings of the theoretical and historical foundations of drama/theater education and the practices of applied drama and theater.
2. Develop their individual potentials and interests in performance, production, and theater education in applied theater and related fields as demonstrated in portfolios and teaching projects.
3. Demonstrate foundational ability to use their vocal instrument, include the physical in their work onstage, and identify and accomplish stage actions and character goals.

The BFA degree in Theatre Education and Performance requires specific work beyond the Performing Arts core curriculum in theater education and in areas mandated by the Commonwealth of Massachusetts as part of our Department of Elementary and Secondary Education Approved Program leading to the Initial License as a Teacher of Theatre (all levels, pre-K–12).
Required Courses

20 credits  Performing Arts Core
Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

20 credits  Actor Training Core
TH 123  Acting I: Movement
4 credits
TH 124  Acting II: Voice and Text
4 credits
TH 130  Improvisation
2 credits
TH 131  Acting Fundamentals
2 credits
TH 221  Scene Study I
4 credits
TH 222  Scene Study II
4 credits

8 credits  BFA Theatre Education Core
TH 265  Foundations of Education
4 credits
PS 202  Developmental Psychology
4 credits

20 credits  BFA Theatre Education Advanced
TH 381  Directing I: Fundamentals of Directing
4 credits
TH 460  Drama as Education I
4 credits
TH 461  Drama as Education II
4 credits
TH 463  Student Teaching Seminar*
2 credits
TH 465  Student Teaching Practicum*
6 credits

* Students seeking initial licensure in Massachusetts as a Teacher of Theatre (all levels, pre-K–12) must use 4–12 credits to complete the Educator Licensure requirements. Those not seeking initial licensure will use 8 credits toward Theatre elective courses (TH/PA/DA/MU), building an individualized program in ways similar to the students in BFA Theatre and Performance.

Total Credits: 68

Degree Requirements for Bachelor of Fine Arts in Theatre Education

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Theatre Education program.

Students will:

1. Learn to assess learning needs, develop appropriate educational goals and objectives, and design and implement drama/theater teaching strategies based on understandings of the theoretical and historical foundations of drama/theater education and the practices of applied drama and theater.
2. Develop their individual potentials and interests in production and theater education in applied theater and related fields as demonstrated in portfolios and teaching projects.

The BFA degree in Theatre Education requires specific work beyond the Performing Arts core curriculum in theater education and in areas mandated by the Commonwealth of Massachusetts as part of our Department of Elementary and Secondary Education Approved Program leading to the Initial License as a Teacher of Theatre (all levels, pre-K–12).

Required Courses

20 credits  Performing Arts Core
Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

16 credits  BFA Theatre Education Core
TH 121  Introduction to Acting I
4 credits
TH 122  Introduction to Acting II
4 credits
<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 265</td>
<td>Performing Arts</td>
<td>4</td>
</tr>
<tr>
<td>PS 202</td>
<td>Developmental Psychology</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td><strong>20 Credits</strong></td>
<td></td>
</tr>
<tr>
<td>TH 381</td>
<td>Directing I: Fundamentals of Directing</td>
<td>4</td>
</tr>
<tr>
<td>TH 460</td>
<td>Drama as Education I</td>
<td>4</td>
</tr>
<tr>
<td>TH 461</td>
<td>Drama as Education II</td>
<td>4</td>
</tr>
<tr>
<td>TH 463</td>
<td>Student Teaching Seminar*</td>
<td>2</td>
</tr>
<tr>
<td>TH 465</td>
<td>Student Teaching Practicum*</td>
<td>6</td>
</tr>
</tbody>
</table>

* Students seeking initial licensure in Massachusetts as a Teacher of Theatre (all levels, pre-K–12) must use 4–12 credits to complete the Educator Licensure requirements. Those not seeking initial licensure will use 8 credits toward Theatre elective courses (TH/PA/DA/MU), building an individualized program in ways similar to the students in BFA Theatre.

**Total Credits: 56**

### Internships

Performing Arts majors may enroll in a maximum of 8 credits of internship with Boston-area, Los Angeles, or national/international companies.

### Change of Major into Performing Arts

Students already matriculating at Emerson College in a major outside of Performing Arts may not change majors to any major offered by the Department of Performing Arts. Majors offered by the Department of Performing Arts are: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, and BFA Stage and Production Management.

### Auditing a Course

Students who wish to attend a course without working for, or expecting to receive, formal credit may register to audit the course. Students who audit a course may not participate in the class, do not take examinations, and do not submit papers. Students may only audit lecture-type courses; students may not audit performance (acting, dance, voice, etc.) or production (theatre design, technology, and management) studio courses in which experiential learning is the primary methodology. Students must gain permission to audit a course from the course instructor and the department chair and may not register to audit a course until the first day of classes in order to give priority to students needing to take a course for credit. Enrollment may not exceed room capacity.

### Production Opportunities

The department’s major performance spaces include the Cutler Majestic Theatre, a 1,200-seat prosenium house located in the heart of Boston’s Theatre District; the Paramount Center, which houses a 590-seat art deco theater as well as the 100-seat Jackie Liebergott Black
Box Theatre; and the Tufte Performance and Production Center, which encompasses the Semel Theater, a 216-seat thrust, and the Greene Theater, a 108-seat end-stage theater. All theater spaces are supported with scene, paint, props, and costume shops, design studios, rehearsal studios, practice rooms, and a make-up studio.

**Emerson Stage**

Emerson Stage is the producing organization within the Department of Performing Arts that presents a full theatrical season directed by faculty and professional guest artists but where students perform, design, stage manage, dramaturg, assist, and support each production. Through productions, the curricular goals of the classroom and studio are put into practice as students are exposed to a wide range of performance and production opportunities from every major theatrical genre.

During the academic year, 8 to 10 major productions are fully mounted at the Paramount, Cutler Majestic, and the Tufte Center theaters. Every spring, NewFest is mounted through the generosity of Emerson alumnus Rod Parker ’51 and includes a student-written production, readings of new work written by students, and a workshop production by a professional playwright in residence. Casting for Emerson Stage productions is limited to Performing Arts majors.

**Class Projects**

Directing Projects, Mini-Musicals, Ensemble Projects, Playwriting, and Solo Performance Festivals all may feature the work of students as directors, dramaturgs, designers, stage managers, and performers.

**Educator Licensure Programs**

Students who are interested in obtaining Initial Licensure in Massachusetts as a Teacher of Theatre (all levels, pre-K through grade 12) should see the Educator Preparation and Licensure section of this catalogue and consult with the department’s program director of educator preparation as early as possible (or before the end of sophomore year) regarding programs and requirements. Students transferring to Emerson College above the sophomore level should contact the program director for program requirements and admission procedures.

The Theatre Education faculty offers its students review sessions for the Massachusetts Tests for Educator Licensure (MTEL) once each semester. Attendance at one of the review sessions prior to taking the exams is mandatory.

It is recommended that students take the Communicational Literacy Skills (CLST) early in their program and take the Theatre Subject Matter Test (SMT) near the end of their studies, but prior to graduation.

Students who have successfully completed all their course and practicum requirements will be considered program completers and those who have passed both parts of the MTEL will be licensure eligible.

The Initial License requires completion of a BFA degree in Theatre Education or Theatre Education and Performance along with completion of the Education Licensure Program. The student teaching practicum must be fulfilled through Emerson. The Licensure Program consists of: TH 265 Foundations of Education, TH 463 Student Teaching Seminar, 2–10 credits of TH 465 Student Teaching Practicum, and PS 202 Developmental Psychology. The last course may also be used toward a student’s Liberal Arts distribution in Psychology.

The Initial License is valid for five years, after which time a student wishing to maintain licensure must meet the additional qualifications for the Professional License.

**Educator Licensure Requirements**

This course of study is required for all students seeking licensure.
Minor Programs

Dance Minor

This minor requires 16 credits of coursework that combines dance theory, dance technique, and experience in the creative process within the discipline. Students are required to take the following courses (Note: all dance technique courses require an in-person discussion with and permission of the dance area head):

- DA 203 Perspectives in World Dance 4 credits
- DA 231 Dance Composition I: Improvisation 4 credits
  - 8 credits Dance Technique (four 2-credit courses)

Music History and Culture Minor

This minor requires 16 credits of coursework selected in consultation with the chair of the Department of Performing Arts. Courses may be elected from the following:

- IN 303 Poetry and Song 4 credits
- MU 137 Listening to Music 4 credits
- MU 201 History of Music: European 4 credits
- MU 202 History of Music: American 4 credits
- MU 203 Perspectives in World Music 4 credits
- MU 204 Music Analysis I 2 credits
- MU 205 Music Analysis II 2 credits
- MU 220 History of American Popular Music 4 credits
- MU 239 History of Jazz 4 credits
- MU 256 Deconstructing 20th-Century Art Music 4 credits
- MU 313 Topics in Music History and Culture 4 credits
- VM 452 Art of Noise 4 credits

Students may use only one course from the Liberal Arts requirements toward the minor in Music History and Culture.

Dance Courses

DA 203 Perspectives in World Dance 4 credits
Focuses on learning to “see” and “hear” the form and music of the art of dance across world cultures. Students focus on specific dance ethnographies to understand cultural difference through a study of dance and human movement and to explore contemporary anthropological concerns about representation, globalization, history, and identity. Throughout their study, students focus on various theoretical models in anthropology for studying dance/performance. Fulfills the Aesthetic Perspective and the Global Diversity requirement.

DA 231 Dance Composition I: Improvisation 4 credits
Guides students in the discovery, development, and exploration of their own movement and imagery. The stimuli for dances include personal experiences, abstract ideas, relationships, emotions, and a variety of real or imagined materials. Prerequisite: permission of the dance area head.
DA 233  
Ballet I  
2 credits  
Explores the fundamentals of ballet technique for beginning students. Through the traditional class sequence, students become familiar with ballet terms and technique. The class begins at the barre and progresses to center combinations, which emphasize the development of musicality, flexibility, strength, and control. May be repeated for credit. Prerequisite: permission of the dance area head.

DA 234  
Modern Dance I  
2 credits  
Presents the fundamentals of the concert dance form exemplified in the styles of Graham, Limon, and Cunningham for beginning students. It focuses on the development of technique, including floor work, center, and traveling components. Students explore a wide range of axial and spatial movement while developing flexibility, placement, control, and a concept of dance as a performing art. May be repeated for credit. Prerequisite: permission of the dance area head.

DA 235  
Tap Dance I  
2 credits  
Explores the technique, style, and rhythmic structure of tap dancing. Students work toward expanding the movement vocabulary. May be repeated for credit. Prerequisite: permission of the dance area head.

DA 237  
Jazz Dance I  
2 credits  
An introduction to the American dance form of jazz, including blues and musical theatre dance. Utilizing East Indian and African-Cuban rhythms, this technique is based on exercises and movement developed by choreographer Jack Cole. Classes focus on the development of strength, flexibility, isolation, and control through a series of stretches, strengthening exercises, and center floor combinations. May be repeated for credit. Prerequisite: permission of the dance area head.

DA 271  
Dance Practicum  
1 non-tuition credit  
Students doing substantive work in dance under the supervision of a faculty member may enroll in Dance Practicum for credit during the term in which the work takes place. Projects, which span two terms, may be used for credit in either of the terms. Only 4 non-tuition credits may be used toward graduation. May be repeated for credit. Prerequisite: completion of a PA Non-Tuition Practicum contract including permission of instructor and department chair.

DA 333  
Ballet II  
2 credits  
Students at the intermediate level are encouraged to explore the technical and artistic aspects of classical ballet. Each class begins with a series of exercises at the barre and continues into center floor combinations, which may include pirouettes, beats, and jumps. May be repeated for credit. Prerequisite: permission of the dance area head.

DA 335  
Tap Dance II  
2 credits  
Students at the intermediate level concentrate on exploring more sophisticated levels of technique, style, and rhythmic structure of tap dancing. May be repeated for credit. Prerequisite: permission of the dance area head.

DA 337  
Jazz Dance II  
2 credits  
Training in American jazz dance integrates a number of jazz styles, including Jack Cole, Fosse, and African-Cuban, which are performed today in the musical theatre and in concert. Students work to develop control,
strength, and speed, with an emphasis on movement isolation and a clear jazz style. May be repeated for credit. Prerequisite: permission of the dance area head.

DA 498
Directed Study: Teaching Dance and Movement
4 credits
Classroom work involves both lecture and studio work, focusing on educational philosophy supporting a dance curriculum, aesthetic principles of dance/movement, and technical aspects of body mechanics. A pre-practicum involving 40 hours of observing/assisting area dance teachers is required. Students learn to prepare lesson plans, which articulate behavioral objectives and methods of evaluation. Students are supervised teaching some of these plans. Prerequisites: 3.0 GPA and completion of the Undergraduate Directed Study/Project Contract that includes permission of the instructor and department chair are required prior to the end of the examination period of the preceding semester.

Music Courses

MU 137
Listening to Music
4 credits
Intended for students with little or no experience in music who want to develop their listening skills and musical understanding. Emphasis is on a non-theoretical study of the elements and compositional principles of music, and careful listening to selected works of master composers in the context of a brief survey of classical music in its historical and social context. Fulfills the Aesthetic Perspective.

MU 201
History of Music: European
4 credits
Surveys European music from Greek beginnings through the Middle Ages, Renaissance, Classical, Baroque, and Romantic periods up to and including contemporary musical forms. Fulfills the Aesthetic Perspective. (Semester varies)

MU 202
History of Music: American
4 credits
Surveys American music from the first American settlers to the present, including the development of such forms as folk, regional, religious, ethnic, jazz, musical theatre, and various popular styles. Fulfills the Aesthetic Perspective. (Semester varies)

MU 203
Perspectives in World Music
4 credits
Investigates music-making within a variety of cultures, including societies from Africa, the Caribbean, India, the Far East, and Native Americans. Musical experience is examined from both the sonic and social perspectives, including musical form, instruments, and style, as well as music’s role as a vehicle for defining and representing social values. Fulfills the Aesthetic Perspective and the Global Diversity requirement.

MU 204
Music Analysis I
2 credits
Introduces the analysis of music, especially as it appears in musical theatre. Topics include song structure, dance forms, and identification of the features in various genres and historical styles. Required for BFA Musical Theatre majors. Prerequisite: MU 301. (Fall semester)

MU 205
Music Analysis II
2 credits
A continuation of Music Analysis I, this course focuses on the music and lyrics of songs and shows in the musical theatre repertoire. The focus moves from basic terminology to a more detailed connection between analysis and performance. Other topics include the structure of entire shows, detailed analysis of duets and other ensemble pieces, and an increased focus on recent musical theatre repertoire. Required for BFA Musical Theatre majors. Prerequisite: MU 204. (Spring semester)
MU 220
History of American Popular Music
4 credits
This survey of American popular music from 1950 to the present traces the development of rock & roll, soul, disco, punk, metal, rap, hip-hop, and other popular genres from their multicultural roots to the digital world of the 21st century. Students examine the cultural, social, political, and economic dimensions of these genres along with their impact on the global population and marketplace. Students also connect developments in technology (recording, production, etc.) with the enormous growth of the music industry and its effect on the consumer via means of production, distribution, and promotion. Students also address the work of female musicians, songwriters, producers, etc., and the obstacles they face in the commercial music industry. Fulfills the Aesthetic Perspective. (Semester varies)

MU 239
History of Jazz
4 credits
Studies the evolution of jazz, a continuously evolving form synthesizing many different music styles. Attention is given to its African American origins, historical identifications, antisocial tendencies, political aspects, and subjective effects that have effected cultural change. Emphasis is placed on listening to the works of Armstrong, Ellington, Davis, Gillespie, Parker, Monk, Coltrane, and Mingus. Fulfills the Aesthetic Perspective and the U.S. Diversity requirement.

MU 253
Applied Music: Voice
0 credits
Studio course consists of twelve 60-minute lessons with a private instructor. Students may pursue this course on a non-credit basis by payment of a course fee. Prerequisite: BFA Musical Theatre majors only and requires permission of department assistant.

MU 254
Applied Music: Piano
0 credits
Studio course consists of twelve 60-minute lessons with a private instructor. Students may pursue this course on a non-credit basis by payment of a course fee. Prerequisite: BFA Musical Theatre majors only and requires permission of department assistant.

MU 256
Deconstructing 20th-Century Art Music
4 credits
Introduces Western art music of the 20th century to non-music majors. Students chronologically explore diverse styles and genres of music as composed by a panorama of vibrant musical personalities in the 20th century. Students’ goal is to demystify some of the construction techniques and resulting sounds that have currently expanded our definition of “e-music.” Included in their discovery are discussions on the interplay of music, literature, and the visual arts as reactive and motivating forces on current 21st-century aesthetics. Students close the course by investigating current trends in art music. Fulfills the Aesthetic Perspective. (Semester varies)

MU 301
Chorus
1 non-tuition credit
Students participate in weekly rehearsals leading to the public performance of choral works. Sightsinging, melody, and harmony are the course objectives. Four semesters of Chorus are required for BFA Musical Theatre majors. Prerequisite: permission of instructor. (Fall and spring semesters)

MU 302
Musical Theatre Repertoire I
2 credits
An intensive and highly focused course in learning how to prepare for musical theatre auditions. Students are assigned new repertoire from the world of musical theatre and perform from memory during most classes. Students discuss and analyze the music chosen and, with the faculty’s help, provide constructive criticism of
their fellow classmates. An objective of this course is to teach students to perform musical theatre literature with a strong emotional connection. Prerequisites: MU 253, MU 353, and permission of instructor. (Fall semester)

**MU 303**  
**Musical Theatre Repertoire II**  
2 credits  
A continuation of Musical Theatre Repertoire I. The objective of this course is to accumulate a wide range of audition material in book form that represents various musical theatre composers. Prerequisites: MU 253, MU 353, and permission of instructor. (Spring semester)

**MU 313**  
**Topics in Music History and Culture**  
4 credits  
Selected topics examine specific musical genres, style periods, composers, and/or works of music such as opera, film music, digital music, hip hop, the work of Stephen Sondheim, etc. Through reading, listening, and discussion, these courses build musical vocabulary, improve aural perceptions of form and genre, and encourage a deeper understanding of music as cultural expression. Prerequisite: junior standing.

**MU 353**  
**Applied Music: Voice**  
2 credits  
Advanced work in vocal technique and development of a repertoire, consisting of twelve weekly 60-minute lessons with a private instructor. Required for BFA Musical Theatre majors. No more than 8 credits of Applied Music: Voice may be counted toward credits required for graduation. Prerequisite: permission of department assistant.

**MU 354**  
**Applied Music: Piano**  
2 credits  
For students for whom the study of piano is relevant to their professional goals. Students complete twelve weekly 60-minute individual lessons. No more than 8 credits of Applied Music: Piano may be counted toward credits required for graduation. Prerequisite: permission of department assistant.

**Performing Arts Courses**

**PA 101**  
**Languages of the Stage**  
4 credits  
Introduces students to the various means of expression available to the art of the stage. In addition to an exploration of the techniques of the written script, students are introduced to the visual forms of artistic communication, their history, and the conventions of all theatrical forms. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only.

**PA 125**  
**Performing Improvisational Comedy**  
4 credits  
Explores the fundamentals of improvisation for comedic performance through the use of games and exercises in a fast-paced, challenging learning environment. Guides students through the fundamentals of short form improvisation, focusing on building trust and spontaneity, and exploring aspects and techniques of storytelling, ensemble playing, movement, developing characters (status and emotion) and using space. Students explore other forms of improvisation, including solo performance improvisation, structured audience interactive improvisation, and longer forms of improvisation.

**PA 271**  
**Performing Arts Practicum**  
1 non-tuition credit  
Students doing substantive work in any area of theatre under the supervision of a faculty member may enroll in Performing Arts Practicum for credit during the term in which the work takes place. Projects, which span two terms, may be used for credit in either of the terms. May be repeated. Only 4 non-tuition credits may be
used toward graduation. Prerequisites: completion of the Performing Arts Practicum Contract including permission of the instructor and department chair.

**PA 332**
*Upright Citizens Brigade*
*4 credits*
Emerson Los Angeles partners with the Upright Citizens Brigade Improvisational and Sketch Comedy Training Center, the only accredited improv and sketch comedy school in the country, to provide Emerson students with an opportunity to learn from the best writers and performers working in comedy today. The Upright Citizens Brigade (founded by Matt Besser, Amy Poehler, Ian Roberts, and Matt Walsh) has developed a unique unified curriculum that is constantly updated and improved by the best improvisers in the world. Students learn how to use “yes-and,” playing at the top of your intelligence, active listening to create comedic improvised scenes, and the concept of finding “The Game of the Scene” in long-form improv. This is a predominantly performance training and performance-based course, with academic assignments and class business sessions designed to enhance the student’s overall experience and understanding of improv. This includes assigned reading and the opportunity to meet with industry professionals (schedules permitting) who specialize in the areas of producing, writing, and casting comedy projects and representing comedic talent. The final project for the class is an end-of-semester, “capstone” improv performance on the ELA campus. Prerequisite: TH 222. Offered by the Los Angeles Program only.

**PA 334**
*Acting for Film and Television*
*4 credits*
Focuses on making the transition from stage performance to single camera, frame performance. The course integrates an intensive study of various approaches to acting for the camera with the development of a character that the student performs in various sessions throughout the semester. Students also develop techniques in cold readings, advanced scene work, and auditions. Prerequisite: TH 222. Offered by the Los Angeles Program only.

**PA 371–372**
*Production Project*
*2 or 4 credits*
Students with junior standing may define project work in acting, directing, design technology, stage and production management, arts and business management, musical theatre, theatre education, dance, or dramaturgy. Prerequisites: completion of the Performing Arts Project Contract including permission of the instructor and department chair.

**PA 440**
*Creative Producing I*
*4 credits*
Focuses on all the elements necessary for being a successful producer in the context of current opportunities and challenges for making art in our contemporary moment. Students work in the context of the artistic programming at Emerson College in the Office of the Arts, particularly as it pertains to ArtsEmerson: The World On Stage and HowlRound: A Center for the Theater Commons. Prerequisite: Seniors only. By interview/permission of instructor. (Semester varies)

**PA 441**
*Creative Producing II*
*4 credits*
For those students interested in continuing to develop their creative producing skills, this course includes significant hands-on producing work around the individual shows playing in the spring semester at ArtsEmerson. Students also have the opportunity to help ArtsEmerson plan for the following season. Students continue with a mix of both classroom learning and lab work. Prerequisite: Seniors only. By interview/permission of instructor. (Semester varies)
PA 471–472
Production Project
2 or 4 credits
Students with senior standing may define project work in acting, directing, design technology, stage and production management, arts and business management, musical theatre, theatre education, dance, or dramaturgy. Prerequisites: completion of the Performing Arts Project Contract including permission of the instructor and department chair.

PA 498
Directed Study in Performing Arts
2 or 4 credits
Students are provided the opportunity to explore an area of specialization in the Performing Arts on an advanced level, culminating in a research paper on a topic not covered in the regular curriculum. Prerequisites: 3.0 GPA and completion of the Undergraduate Directed Study/Project Contract including permission of the instructor and department chair are required prior to the end of the examination period of the preceding semester.

PA 499
Internship
4 or 8 credits
Students work in professional theatrical or educational settings under the direct supervision of an approved full-time employee at the site and the designated faculty internship coordinator assigned by the Performing Arts Department. Professional experiences on-site may have specific prerequisites, most of which pertain to completion of the appropriate level theory and/or production course at the College; students should obtain details from the internship coordinator. 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. Students must attend a department orientation during the semester prior to undertaking the internship, and should plan to attend pre-determined class meetings during the semester. Pre-internship participation is required in Career Services’ Internship Experience Workshop. Enrollment in Emerson’s Los Angeles Program is required for Los Angeles internships. Prerequisites: junior standing, GPA of 2.7 or above, and permission of instructor.

Theatre Courses

TH 121
Introduction to Acting I
4 credits
Introduces the acting process to the non-performance major. Group and individual exercise work develops a relaxed instrument able to respond freely, in the body and the voice, to emotional and external stimuli. The course moves from fundamental explorations through improvisation to work on scripted material.

TH 122
Introduction to Acting II
4 credits
Building on the work of TH 121, this course proceeds to careful study of acting craft through the vocabulary of intentions, actions, obstacles, subtext, and objectives. Prerequisite: TH 121.

TH 123
Acting I: Movement
4 credits
An intensive exploration of movement and improvisation. A variety of improvisatory approaches are employed to tap into individual creativity and to discover the power of group creation. Physical demands increase as the body is emphasized as the instrument of communication. The work includes exploration of space, energy, dynamics, rhythm, and sensory response. Actors learn to channel their physical and emotional energy into dramatic action. Prerequisite: BFA Theatre and Performance, BFA Theatre Education and Performance, or BFA Musical Theatre majors only.
TH 124
Acting II: Voice and Text
4 credits
Bases the actor's work in the experience of voice and language. The goal is a free voice in a free body and the ability to express thought and emotion with openness and truth. The course guides students through awareness of and release from habitual tensions and into body alignment, breathing, resonators, sound and movement, group interaction, and the exploration of individual and group creativity. Students use both scripted and improvised material as they discover the two to three octaves of the speaking voice and its connection with thoughts and words. Prerequisite: BFA Theatre and Performance, BFA Theatre Education and Performance, or BFA Musical Theatre majors only.

TH 130
Improvisation I
2 credits
Introduces performance majors to improvisation, developing listening skills, spontaneous playing, and the art of presence. Required for all students enrolled in the Actor Training Program. Prerequisite: BFA Theatre and Performance or BFA Theatre Education and Performance majors only. (Fall semester)

TH 131
Acting Fundamentals
2 credits
Introductory course intended to provide the acting foundation necessary for more advanced scene study. Students apply fundamental concepts explored in first-year voice, movement, and improvisation into written scenes. The emphases are on experiential exercises: improvisations, open scenes, and basic contemporary scene work. Prerequisite: TH 123 or TH 124. (Spring semester)

TH 140
Rendering
4 credits
Structured to develop fundamental skills in observation, drawing, painting, and modeling, with an emphasis on the application of these skills to the theatrical design process. Students are expected to provide appropriate materials as needed. Prerequisite: BFA Design/Technology and BFA Stage and Screen Design/Technology majors only.

TH 141–148
Stagecraft Laboratories
2 credits
Offers experience in standard technical craft practices for the theatre. Students study fundamental techniques in selected technical/craft areas including, but not limited to, scenic construction and handling, scene painting, sculpture for the stage, costume and properties construction, make-up prosthetics, masks, electrics, and lighting. Students are expected to provide appropriate materials as needed. Students may complete different Stagecraft units to a total of 8 credits. The Performing Arts core curriculum requires completion of two laboratory units, or 4 credits.

| TH 141   | Special Topics |
| TH 142   | Electrics* |
| TH 143   | Properties Construction* |
| TH 144   | Costume Construction* |
| TH 145   | Scenic Construction* |
| TH 146   | Scene Painting |
| TH 147   | Crafts |
| TH 148   | Masks |

*Required by and prioritized registration for BFA Design/Technology and BFA Stage and Production Management students.

TH 149
Emerson Stage Production Crew
0 credits
Performing Arts majors are assigned to crew one Emerson Stage production project during their first year in the program. Successful completion of this crew assignment is required as part of the Performing Arts curriculum. Students who fail to earn a satisfactory grade in TH 149 during their first year may not be eligible for work with Emerson Stage until they do so through a
new crew assignment. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only.

TH 150
History of Fashion and Décor: Design Research
4 credits
Explores the development of styles of Western architecture, furniture, and clothing as a demonstration of the human need to express the social, cultural, and psychological ideals of the period in which it occurs. From the Greeks to the 17th century, the period is presented within its historical-sociological context. The period visual elements are examined according to shape, style, construction, function, and evolution of appearance.

TH 202
Theatre as a Collaborative Art
4 credits
Emphasizes the building of a collaborative process among theatre artists. Students research historical collaborative relationships, create and conceptualize approaches to various texts, and familiarize themselves with the approaches of artists currently working in the theatre. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only.

TH 203
Perspectives in World Theatre
4 credits
Looks at theatre and performance as an essential component and expression of culture. Surveys material in select time periods and global settings to demonstrate how the various elements of theatre work to reflect and shape culture on issues such as nationality, ethnicity, race, religion, gender, sexuality, class, and age. In order to do so, this course examines the roles and practices of directors, designers, dramaturges, and playwrights throughout the world from the classical to the postmodern period, and of varying theatrical styles. Readings include plays and historical material, as well as dramatic theory and criticism. Students attend lectures, participate in group work, view theatrical performances and videos, and talk to professionals in the field. Fulfills the Aesthetic Perspective and the Global Diversity requirement. Performing Arts majors are not permitted to enroll in this course.

TH 204
Theatre into Film
4 credits
Explores the artistic languages of theatre and film. Dramatic material written for the stage is read and analyzed and the process of adaptation of that material is explored. Texts include the works of such playwrights as Shakespeare, Strindberg, Williams, and Albee. Film texts include the work of directors such as Lumet, Cukor, Solberg, and Nichols. Fulfills the Aesthetic Perspective.

TH 205
Dress Codes: American Clothes in the 20th Century
4 credits
Examines American clothes and fashion in the 20th century, with a primary focus on the visual elements of everyday dress. Nine distinct periods are studied according to the silhouette and decorative details of each. Further, each fashion period is studied within the context of its indirect influences (social, cultural, historical, technological, economical). Particular focus is given to concepts of masculinity and femininity, and gender ambiguity; challenges to gendered clothes (such as trousers on women, long hair on men); and anti-fashion (zoot suits, beatniks, hippies, punk, goth). Fulfills the Aesthetic Perspective.

TH 215
World Drama in Its Context I
4 credits
Surveys theatre and drama from the Greeks through the Restoration, with a focus on the major periods of Western
theatre and dramatic literature: the Greeks, Roman theatre and drama, Medieval theatre, Elizabethan drama, Italian Commedia Dell’arte, Spanish Golden Age, French Neo-Classicism, and Restoration. In addition, students survey Eastern classical theatre and drama with a particular emphasis on the Sanskrit theatre, the Chinese drama and the Peking Opera, and the classical theatre of Japan, including Kabuki, No, and the puppet theatre. There are selected readings of plays in their historical context with particular attention paid to theatrical styles of plays and production. Prerequisite: PA 101. (Fall semester)

**TH 216**  
**World Drama in Its Context II**  
**4 credits**  
Surveys theatre and drama from the late 17th century to the present. The major periods of world theatre and drama, Romanticism, Modernism, and Post-Modernism are studied with particular emphasis on 20th-century theatre and drama throughout the world, including Africa, Asia, and Latin America. Attention is given to the work of both women and men. Theatrical conventions, innovations, and techniques developed in the Western and non-Western theatres are explored. Prerequisite: TH 215. (Spring semester)

**TH 221**  
**Scene Study I**  
**4 credits**  
This intensive acting class builds on the first-year acting courses to ensure a personal commitment in the way students approach and experience scene work and acting technique. Through exercises and improvisations, students increase awareness, strengthen the ability to talk and listen, and practice recognizing and experiencing moment-to-moment acting. They then apply these skills to dramatic scripts. Students learn how to read a play from the actor’s perspective and how to break down and explore a scene in terms of given circumstances, relationships, and character needs. Prerequisites: TH 123 and TH 124. (Fall semester)

**TH 222**  
**Scene Study II**  
**4 credits**  
Strengthens and deepens the work begun in TH 211. Students are now ready to codify their experience into a meaningful acting vocabulary. Terms such as action, objective, super-objective, obstacle, and subtext are layered into scene work from American and British realism. Students begin to use imagery in order to more fully encounter and receive the imaginary world of the play. Prerequisite: TH 221. (Spring semester)

**TH 240**  
**Drafting**  
**4 credits**  
Through weekly projects, students learn graphic techniques in drafting for theatrical production. The focus is on conventional symbolization, development of ground plans, sections, elevations, orthographics, isometrics, and construction drawings. Students are expected to provide appropriate materials as needed. Prerequisite: BFA Design/Technology, BFA Stage and Screen Design/Technology majors only.

**TH 242**  
**Lighting Design I**  
**4 credits**  
Basic principles of stage lighting design are introduced, including the mechanics and optics of lighting instruments, electrical theory and practices, control systems, basic design concepts, and color theory. Controllable qualities of light are investigated and demonstrated through students’ participation on a lighting crew for a department production. Design techniques are developed through a complete lighting design project. Students are expected to provide appropriate materials as needed. Prerequisite: Permission of instructor. (Semester varies)

**TH 243**  
**Sound Design**  
**4 credits**  
Introduces the basic principles of theatrical sound design and the practices and skills required to develop
a production’s sound design and supportive technical documentation. Students are introduced to script analysis, system layout, effects development, source researching, and organization. The combined hands-on presentations and class assignments allow students to develop a working knowledge of the sound designer’s responsibilities and skills. Students are expected to provide appropriate materials as needed.
(Semester varies)

**TH 244**  
**Costume Construction**  
4 credits  
Introduces basic costume patterning and construction methods. Students not only study draping, drafting, and flat-patterning, but also learn terminology, equipment usage, and the skills necessary to the entire costuming process. Students are expected to provide appropriate materials as needed. Prerequisite: PA 101. (Semester varies)

**TH 245**  
**Scene Design I**  
4 credits  
Introduces the fundamental principles of design. Students learn how proficiency in a core set of design skills can lead to effective performance in a variety of theatrical and commercial production situations. Students are expected to provide appropriate materials as needed. Prerequisite: Design/Technology and Stage and Screen Design/Technology majors only.

**TH 247**  
**Make-Up: Theatre**  
2 credits  
Presents a comprehensive study of the art of traditional make-up for the stage. Through the use of cosmetics and prosthetics, students learn to execute corrective, character, and age make-up. Students are expected to provide appropriate materials as needed.

**TH 248**  
**Costume Design I**  
4 credits  
Students develop an understanding of the basic principles of costume design, character analysis, and costume design presentation. Lectures and class discussions prepare students to confront specific problems in design projects. Students are expected to provide appropriate materials as needed.  
(Fall semester)

**TH 249**  
**Emerson Stage Production Team**  
0 credits  
Offers a semester-long experience in the technical areas of theatrical production for BFA Theatre Design and Technology majors. Each team develops advanced skills in the major craft areas by working on Emerson Stage productions in selected areas for an entire semester. Students are expected to provide appropriate materials as needed. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only.

**TH 250**  
**Design Essentials**  
4 credits  
Introduces the theatrical design process and personnel within the regional theatre model. Emphasis is placed on the interconnection between the various design areas and their function in the process of making theatre. Students explore script analysis from the designer’s point of view, review various production styles and venues, and experience current production design approaches. This course exposes students to some of the basic skills and processes employed by theatrical designers. Students are expected to supply appropriate materials as needed and attend selected theatrical productions. (Semester varies)
TH 252
Master Electrician
4 credits
Studies the tools of lighting, principles of electricity, and the technical electrical skills required to become safe and proficient as a theatrical electrician as well as the process of creating paperwork, budgeting shows, and leading crews as a master electrician. Prerequisites: TH 142 and TH 242. (Fall semester)

TH 265
Foundations of Education
4 credits
Examines the basis of public education and the teaching process from a theoretical and methodological viewpoint. Multiple perspectives are employed to investigate these issues, including, but not limited to, the philosophical, historical, sociological, psychological, economic, and political. Required course for initial licensure as a Teacher of Theatre. Prerequisite: BFA Theatre Education and BFA Theatre Education and Performance majors only. (Spring semester)

TH 275
Arts Management I
4 credits
Explores the theory and practice of arts management, with particular focus on theatre management. Extensive readings in arts management provide a foundation for further work in the field. (Spring semester)

TH 277
Stage Management I
4 credits
The fundamentals of stage management are explored through readings, discussion, written exercises, and appropriate hands-on experience. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only. (Fall semester)

TH 313
African American Theatre and Culture
4 credits
African American drama and theatre in Africa and America are studied from their origins in African ritual and in early 19th-century America to the present. Lectures and discussions focus on traditional and modern drama and theatre, as well as significant periods of dramatic activity such as the Harlem Renaissance, the Federal Theatre Project, and the Black Arts Movement, and on representative works by major contemporary African and African American dramatists. Prerequisite: junior standing. Fulfills the U.S. Diversity requirement. (Semester varies)

TH 315
Topics in Contemporary Theatre
4 credits
Covers various topics in the aesthetics of contemporary theatre with particular focus on the history, theory, and criticism of selected contemporary performers and directors, such as Robert Wilson, Richard Foreman, Anne Bogart, Tadeusz Kantor, Jerzy Grotowski, Peter Brook, Julie Taymor, and Tadashi Suzuki, and groups such as Open Theatre, Living Theatre, and Mabou Mines. May be repeated for credit if topics differ with permission of department. Prerequisite: junior standing. Fulfills the Aesthetic Perspective. (Spring semester)

TH 317
Play Analysis
4 credits
Introduces students to the art and skill of play analysis, with an eye toward production and cultural significance. Students learn building blocks of dramatic structure and analyze how structure contributes to the understanding of a play. They study plays, critical essays, and performances spanning 25 centuries of Western theatrical practice. Part of the class time is devoted to mapping the structures of the plays and analyzing how these structures may be used to create textually supported interpretations both on stage and in writing. Students explore the material through lecture, discussion, videos, and group activities. Prerequisite: TH 215.
TH 320
Stage Combat: Close Quarter Combat
4 credits
Unarmed theatrical combat techniques suitable for both stage and screen are taught, including: shared-weight illusions and grappling, contact and non-contact strikes, and falls and rolls. Another unit focuses on incorporating combat props such as knives and found objects. Scene work ranges from classical to modern to self-scripted. This is an acting class using physical lines of dialogue; students bring all of their acting, voice, and movement skills to bear on this work. Prerequisite: TH 222. (Semester varies)

TH 322
Acting for the Camera
4 credits
Prepares acting students for work on camera. Students explore the actor’s relationship both to the camera and to the medium. Coursework includes improvisation, monologue, and scene work. A portion of the course is devoted to “the business of acting” with special attention to film and television auditioning. Technical skill for film and television performance and an introduction to the element of film production (script/story structure, editing, lighting, and cinematography) are components of the course. Prerequisite: TH 221.

TH 324
Dialects
4 credits
Continues the actor’s work of experiencing voice and language in a free body as a means to develop versatile and intelligible speech. Using specific Linklater Sound and Movement exercises as a bridge to text and as a physical connection to phonetics, students explore and expand the actor’s range, stamina, and expressive ability. Students use these tools, along with Paul Meier’s textbook, Accents and Dialects for Stage and Screen, to acquire British Standard (RP), Cockney, Irish, German, Russian, New York, and American Southern dialects as well as other specialty dialects as time allows. The goal of the class is to expand the actor’s choices of speech and vocal expression and to acquaint her/him with the resources necessary to learn dialects. Prerequisite: TH 222.

TH 325
BFA Acting Studio I
4 credits
Intensive discovery of acting technique that builds on the first two years of voice and movement/improvisation work to ensure a personal commitment in the way a student studies and experiences scene work through the vocabulary of intentions, actions, obstacles, subtext, and objectives. This studio course integrates experiences in voice, movement, and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. May be repeated once for credit. Prerequisite: BFA Acting majors only who have successfully completed a faculty review, audition, and TH 222. Co-requisite: TH 326.

TH 326
BFA Acting Studio II
4 credits
Continuation of the intensive studio training work of TH 325 students in the BFA program in Acting. This studio course integrates experiences in voice, movement, and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. May be repeated once for credit. Prerequisite: BFA Acting majors only who have successfully completed a faculty review, audition, and TH 222. Co-requisite: TH 325.

TH 327
Advanced Musical Theatre Technique I
4 credits
Intensive technique work in acting and musical theatre repertoire. Significant personal and group preparation is required outside of class. Semester includes specific instruction in "clean singing." Prerequisite: BFA Musical Theatre majors only who have successfully completed a
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TH 328
Advanced Musical Theatre Technique II
4 credits
Continuation of the intensive studio training work of TH 327 for students in the BFA program in Musical Theatre. Scenes from musical theatre and plays as well as advanced musical solo work are considered. Significant personal and group preparation is required outside of class. Semester includes specific work in dialects. Prerequisite: TH 327. Co-requisite: TH 329 or TH 429. (Fall semester)

TH 329
Musical Theatre Dance Repertoire I
2 credits
Students are assigned to class by skill level as determined by musical theatre and dance faculty. Students explore various styles of musical theatre dance and hone their audition and performance skills. May be repeated for credit. Prerequisite: BFA Musical Theatre majors only who have successfully completed a faculty review, audition, and TH 222. Co-requisite: TH 327, TH 328, TH 427, or TH 428. (Spring semester)

TH 330
Auditions and Monologues
4 credits
Helps students develop skills in choosing, analyzing, and performing monologues for their portfolio. Addresses acting issues and staging possibilities. Students learn how to comport themselves in audition interviews both before and after their presentations. Prerequisite: TH 222. (Semester varies)

TH 340
AutoCAD
4 credits
Students learn to use the technology of computer assisted drafting (CAD) to communicate common graphical information required in theatre design and technology. This includes the creation of ground plans, elevations, section views, orthographic views, technical details, and light plots. Students produce both electronic files and printed documents that conform to accepted theatre graphics standards. The techniques of 3D modeling and rendering are also introduced. Prerequisite: TH 240.

TH 342
Lighting Design II
4 credits
Presents approaches to lighting design and poses specific design problems for students to solve. Attention is also given to color, composition, cueing, and production through presentations and discussions in class. Students participate in department productions as assistant designers and electricians. Students are expected to provide appropriate materials as needed. Prerequisite: TH 242. (Semester varies)

TH 345
Scene Design II
4 credits
Builds on the experience of fundamental level coursework. Students develop methods for solving the practical and aesthetic problems that a professional designer, working in theatre and allied fields, will encounter. Students are expected to provide appropriate materials as needed. Prerequisite: TH 245.

TH 346
Scene Painting
4 credits
Students practice with a variety of scene shop paint media and surfaces while they learn how to depict both natural and architectural forms. Both large-scale backdrop painting and more detailed faux finish techniques are studied. Students are expected to supply appropriate materials as needed. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only.
TH 347  
Make-Up Effects for Film and Television  
2 credits  
This basic course in the art of film and television make-up effects includes the use of refined cosmetics and prosthetic techniques to execute character, age, and casting molds to create appliances for extreme stylistic character make-up on a studio partner. Students are expected to provide appropriate materials as needed. Co-requisite: TH 247.

TH 348  
Costume Design II  
4 credits  
Explores advanced design principles and processes in all areas of costume design. Students experience the complete process of designing costumes for a given project, including (a) creating and presenting the design concept; (b) developing appropriate paperwork for counting, building, and running costumes; and (c) budgeting specs and rendering final sketches. Students produce a portfolio of work and learn to communicate professionally with other members of the theatrical production team. Students are expected to provide appropriate materials as needed. Prerequisite: TH 248. (Semester varies)

TH 350  
Topics in Design Presentation  
4 credits  
Various topics provide design students with the opportunity to develop specific skills in the presentation of design concepts including, but not limited to, the areas of costume design, scenic design, lighting design, museum exhibition and installation, and/or design for film and television. Work focuses on design research, conceptualization, and methods of artistic presentation appropriate to the specific design area. Students may study model building, advanced rendering technique, drawing, computer graphics, collage, mixed media, and/or portfolio presentation. Students are expected to provide appropriate materials as needed. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 140 or TH 240. (Semester varies)

TH 372  
Topics in Theatre Studies  
4 credits  
Various topics in Theatre Studies offered. May be repeated for credit if topics differ with permission of the department. (Semester varies)

TH 375  
Arts Management II  
4 credits  
A detailed exploration of the theory and practice of arts management using current case studies from within the field. Exploration includes extensive readings, guest speakers, research, group discussions, and writing exercises. Prerequisite: TH 275. (Fall semester)

TH 376  
Production Management  
4 credits  
Explores professional production management in theatre, ranging from commercial and nonprofit regional theatre models to touring and special events management. Prerequisite: TH 277. (Semester varies)

TH 377  
Stage Management II  
4 credits  
Addresses the students’ needs for comprehensive intermediate instruction, primarily focusing on the position of the assistant stage manager and how he or she functions not only within the stage management team but also as a collaborator/facilitator on plays and musicals. Prerequisite: TH 277. (Spring semester)

TH 381  
Directing I: Fundamentals of Directing  
4 credits  
Major principles of play directing are studied. Through comprehensive script analysis, students become familiar with the structure of a play as a basis on which the various elements of theatre can be organized to achieve dramatic unity. Laboratory application of
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TH 382
Documentary Theatre
4 credits
Examines the history, theories, and styles of documentary theatre by studying scholarship and a range of documentary dramas throughout the world from its inception in various types of theatre to its modern form. Students also investigate a local community of their choosing and create a documentary theatre performance as a final project.

TH 388
Playwriting I
4 credits
Working from the reading and analysis of contemporary plays, from discussions of contemporary theatrical techniques, and from exercises through which the student writer gains access to personal material, the major focus of the semester is the writing and revision of several drafts of at least 1 one-act play suitable for production on stage. Pieces, scenes, and whole plays are read in class and active participation in the workshop process is a required component of the course.
Prerequisite: junior standing. (Semester varies)

TH 402
Living Art in Real Space
4 credits
Examines the development and language of multidisciplinary art from the 20th century to the present day, with reference to specific artists, trends, and movements. Lectures, slide and video presentations, museum visits, student research, reading, writing, and in-depth experiential processes address how different artistic disciplines inform one another and come together in visual art performance and installations. Culminates in final presentations of multidisciplinary work by student groups documenting and mapping sources, methods, and process of their collaborations.
Prerequisites: TH 215 and junior standing.

TH 404
U.S. Theatre and Performance
4 credits
Studies some of the major artistic innovations that helped shape U.S. theatre and the seminal plays, productions, and practitioners. Topics to be discussed include the Theatre of Chance, Absurdist Theatre, the Theatre of Cruelty, Musical Theatre, Actors and Epic Theatre, Performance Art, Intercultural Theatre, and Documentary Theatre. This course also focuses on current productions and presentations in Boston.
Prerequisite: TH 215.

TH 410
Principles of Dramaturgy
4 credits
Provides theoretical and critical background to the profession of dramaturgy. Explores the history of dramaturgy as well as different professional venues and the variety of tasks that dramaturges perform within a particular venue. Introduces students to the areas of dramatic criticism (theatre critics and scholars, translators, script analysts, and editors), literary office dramaturgy (new script analysis, season planning, literary management of the theatre, etc.), and production dramaturgy (working with the director, audience outreach, new play development, etc.).
Prerequisite: TH 215.

TH 411
Topics in Drama Studies
4 credits
Various offerings in dramatic literature, theatre history, and/or criticism including, but not limited to, modern American drama, contemporary European and American drama, contemporary women playwrights, gay and lesbian drama, Shakespeare and the Greeks, the history of acting, the history of the physical theatre, and performance studies. All courses are reading, research, and writing intensive. May be repeated for credit if topics differ with permission of the department.
Prerequisite: TH 215.

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TH 420
Stage Combat: Historical Weaponry
4 credits
Introduces three weapons commonly found in plays and films: broadsword (for example, from Richard III or The Lord of the Rings); quarterstaff (such as in Robin Hood or Crouching Tiger, Hidden Dragon); and rapier and dagger (think Romeo and Juliet or The Three Musketeers). Students explore the fundamentals of creating safe illusions of violence using footwork, distance, targeting, blocks, strikes, and simulated wounds and kills. Scene work focuses on classical material. This is an acting class using physical lines of dialogue; students bring all of their acting, voice, and movement skills to bear on this work. Prerequisite: TH 222. (Semester varies)

TH 421
Advanced Acting: Special Topics
4 credits
Intensive scene study and acting technique exploring specific issues of style, genre, or other defined topics. Topics offered may include, but are not limited to, Shakespeare, the Greeks, Stage Combat, Comedy, Auditions and Monologues, scene work from modern drama, Asian approaches to theatre and performance, Self-Scripting, Solo Performance, Advanced Voice/Dialects, Acting for the Camera, and Musical Theatre Performance. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 222. (Semester varies)

TH 422
Advanced Voice and Text
4 credits
Based on the Linklater Voice Method, this course roots the actor’s work in the experience of breath, voice, body, and language. It is an advanced re-exploration and deepening of the work from first-year Voice and Text. Students are guided through the Linklater Voice Progression with greater sophistication and hands-on experience. Rather than strive to get through a certain amount of work, this course is more about finding presence within the work and supporting each individual’s journey and growth. Questions explored include: Why do I want to free my voice? How can I approach text and not lose the connection to my breath and voice, especially when I am speaking words that are not my own? Additional sound and movement exercises, journaling and self-scripting, and group and individual work on found text are incorporated to provide the actor with many opportunities to communicate fully and open up all the channels for listening and responding. Prerequisite: TH 222. (Semester varies)

TH 423
Action Theater
4 credits
Action Theater™ is a training system in physical theater improvisation that integrates vocal, physical, and verbal skills while connecting to the agility of the imagination. Exercises isolate the components of action—time, space, shape, and energy—so they can be examined, experienced, and altered in order to expand the expressive range and palette. The work provides tools to examine one’s perceptive and responsive process, and address habits that limit one’s ability to remain embodied, engaged, and in the moment. Students apply these skills to structured solo and ensemble improvisational performance. Prerequisite: TH 222. (Semester varies)

TH 424
Advanced Acting for the Camera
4 credits
Prepares acting students for work on camera. Coursework includes: improvisation, monologues, and scene work. A portion of the course is devoted to the business of acting with special attention to film and television auditioning. Technical skills for film and television performance and an introduction to the elements of film production and emerging media are a component of the course. Part of the semester is devoted to working with a Visual and Media Arts undergraduate directing class. Prerequisite: TH 322. (Semester varies)
TH 425  
BFA Acting Studio III  
4 credits  
Continuation of the intensive studio training work of TH 325 and TH 326 for students in the BFA program in Acting. Scene study problems move toward issues of style, including a range of aesthetic and acting style issues. This studio course integrates experiences in voice, movement, stage combat (including unarmed and Elizabethan rapier), and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. May be repeated once for credit. Prerequisites: TH 325 and TH 326. Co-requisite: TH 426.

TH 426  
BFA Acting Studio IV  
4 credits  
Continuation of the intensive studio training work of TH 425 for students in the BFA program in Acting. Beyond continued scene work, significant attention is paid to audition technique and to a thorough orientation to the profession and the business of acting. This studio course integrates experiences in voice, movement, and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. May be repeated once for credit. Prerequisites: TH 325 and TH 326. Co-requisite: TH 425.

TH 427  
Musical Theatre Styles I  
4 credits  
An intensive investigation of pop-rock styles, both in pure pop repertoire and contemporary musical theatre repertoire, in solo work and scenes. The semester culminates in individual cabaret performances, created by the students themselves. Prerequisite: TH 328. Co-requisite: TH 329 or TH 429. (Fall semester)

TH 428  
Musical Theatre Styles II  
4 credits  
Senior-level BFA Musical Theatre majors continue the exploration of musical theatre genres and styles as they spend the semester working strictly on works by emerging composers. The composers are invited to visit and participate in classes, creating opportunities for networking and connecting with the artists who are creating new works of musical theatre. In addition, one class per week is devoted to preparations for the Senior Showcase, which is performed for students, families, and industry professionals during commencement weekend. Prerequisite: TH 427. Co-requisite: TH 329 or TH 429. (Spring semester)

TH 429  
Musical Theatre Dance Repertoire II  
2 credits  
Students are assigned to class by skill level, as determined by musical theatre and dance faculty. Students explore various styles of musical theatre dance and hone their audition and performance skills. May be repeated for credit. Prerequisite: BFA Musical Theatre majors only who have successfully completed a faculty review, audition, and TH 222. Co-requisite: TH 327, TH 328, TH 427, or TH 428.

TH 431  
Shakespeare Performance  
4 credits  
Explores Shakespeare's poetry through the body and voice as a way not only of avoiding intellectual pitfalls but also as a path to nurture and experience this poetry through embodied vibration, sensation, and image. Rhetorical structure and devices are explored as well in the manner, via the body rather than the brain. Prerequisite: TH 222.

TH 432  
The Michael Chekhov Technique  
4 credits  
This advanced acting course centers on the acting
technique of Michael Chekhov and employs his “psycho-physical” approach to the craft of acting. Working via movement and the body’s inherent capacity to experience space, direction, and image, students explore the actor’s impulse to transform. Psycho-physical exercises are employed to introduce students to the foundational work and, from this platform, discoveries are then applied to group and solo scripted work as well as scenes. Prerequisite: TH 222.

TH 440
Technical Theatre Laboratory
2 or 4 credits
Various workshops are structured to introduce students to a broad range of technical experience. The subject matter for these workshops may include:

- Properties design and construction
- Audio design for performing arts
- Advanced electrics
- Design and construction for film and television

Students are expected to provide appropriate materials as needed. Course may be repeated up to a total of 8 credits. Permission of instructor required.

TH 441
Topics in Technical Design
4 credits
Introduces the organization of the scene shop, tool maintenance and usage, construction techniques, technical drawing development, computer applications, rigging, and time and material budgeting. Students complete class projects and work on Emerson Stage productions. Students are expected to provide appropriate materials as needed. May be repeated for credit. Permission of instructor is required.

TH 443
Lighting Design III
4 credits
This advanced course encompasses esthetic, technical, and practical instruction in the development of the art and craft of lighting design as it applies to museums, exhibits, event design, and other non-traditional venues. Students learn the skills necessary to move a lighting design from client meetings to completion with a special focus on how that design will be represented in the many venues required in event planning. Additionally, students learn to analyze client needs and translate ideas into visual images to be presented at the event. Prerequisite: TH 342. (Semester varies)

TH 460
Drama as Education I
4 credits
Examines the philosophy behind the teaching of theatre and the use of drama as an educational tool in classroom, workshop, and production settings. Students learn to assess the learning needs of their students, develop appropriate educational goals, and design and implement teaching strategies. There are 40 hours of pre-practicum work, including observations of area theatre and drama classes from grades pre-K through 12. Course is open to any Performing Arts major and others with permission of instructor. It is required for BFA Theatre Education and BFA Theatre Education and Performance majors seeking initial licensure as a Teacher of Theatre. (Fall semester)

TH 461
Drama as Education II
4 credits
Students delve more deeply into the philosophy and practice of teaching through drama and theatre. Forty hours of pre-practicum work with students from grades pre-K through 12 is required. Prerequisite: TH 460. Course is required for BFA Theatre Education and BFA Theatre Education and Performance majors seeking initial licensure as a Teacher of Theatre. (Spring semester)

TH 463
Student Teaching Seminar
2 credits
Students concurrently enrolled in TH 465 Student Teaching Practicum also attend this weekly seminar to explore issues, resources, questions, problems,
and solutions to the teaching/learning challenges they are facing in their practicum experience. Topics pertinent to beginning teachers, including classroom management strategies and curriculum and lesson plan development, are explored. Students reflect on their teaching experiences and critically examine their current and future roles as classroom instructors. Students will understand the need for a community of teachers and gain a sense of confidence about their teaching skills. Prerequisites: TH 460 and permission of the Theatre Education program director. Co-requisite: TH 465.

TH 465
Student Teaching Practicum
2–10 credits
An 8- to 14-week practicum provides supervised student teaching activities at either the elementary, middle, or high school level. Students practice teaching in a school system, which 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 education program sequence. Prerequisites: TH 460 and permission of the Theatre Education program director. Co-requisite: TH 463.

TH 467
Special Topics in Theatre Education
4 credits
Examines such topics as theatre-in-education, puppetry, playwriting with and for youth, theatre education outreach, and the teaching of dance and movement. Subject matter varies each semester. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 460 or TH 461. (Semester varies)

TH 468
Multicultural Education
4 credits
Introduces students to a variety of perspectives and approaches to multicultural education. Includes an exploration of the range of issues involved in this complex topic, such as curricular and teaching issues, social and behavioral issues, bilingual education, testing systems, tacking, and unequal power dynamics. Also focuses on the ways in which drama and theatre can facilitate change in these areas. Prerequisite: TH 460. (Semester varies)

TH 469
Playmaking/Teaching/Playmaking
4 credits
Provides an intensive introduction and exploration of playmaking with young people, ages 8–21. The Offers a variety of approaches to developing original material with students and identifies strategies for integrating curriculum topics and playmaking, as well as social, personal, and societal exploration. The role of playmaking as a culturally relevant curriculum is addressed. Prerequisite: TH 460. (Semester varies)

TH 470
Design in Practice Topics
4 credits
In this advanced course of study, students develop the required practical skills necessary for the design and execution of a theatrical production design. Students further develop the ability to analyze a script, song, or score and translate the ideas therein into visual images. They learn to move a design from concept to completion under the actual “in theatre” conditions, while still maintaining a safe, constructive learning environment. They put into actual practice the equipment, methods, procedures, and skills necessary to implement a successful design. Students are expected to provide appropriate materials as needed. May be repeated for credit if topics differ with permission of the department. Prerequisites: permission of instructor and first-level design class depending on topic.

TH 471
The Business of Acting
4 credits
Shows students how to effectively and successfully transition from students of performing arts to
professional performing artists. Students learn the difference between talent and the ability to traverse the Los Angeles entertainment industry through the perspective of a working actor’s business needs. Prerequisite: junior standing. Offered in Los Angeles only.

**TH 475**  
**Topics in Arts Management**  
**4 credits**  
Various offerings in arts management including but not limited to commercial producing, financial management for nonprofits, fundraising, marketing and audience development for the performing arts, public policy in the performing arts, and contemporary issues in arts management. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 275.

**TH 476**  
**The Stage Manager in Rehearsal and Performance**  
**4 credits**  
Part One: In-depth exploration of the Actors’ Equity Association LORT agreement and practical application in the rehearsal process and performance. Part Two: Cue calling for dramatic productions and musicals. Prerequisite: TH 377.

**TH 477**  
**Stage Management III**  
**4 credits**  
Provides students with the additional tools, techniques, and information to build the bridge from practicing stage management in an educational environment to the professional theatre or MFA program through in-depth study of the Actor’s Equity Rules, creation of complex repertory rehearsal schedules of multiple productions, and hands-on training exercises of calling musical show cues with lighting, automation, and fly to music with cue lights. Prerequisite: TH 377. (Fall semester)

**TH 478**  
**Business of Design**  
**4 credits**  
This comprehensive course covers the organizational, business, legal, accounting, marketing, and job execution strategies necessary to succeed in the business side of the design arena. It approaches issues relevant to the requirements forming a business entity; admission to and interaction with professional trade unions and exploration of producing organizations; issues of insurance, bookkeeping, licenses, and/or permits; preparing a professional resume and portfolio; job strategies using online sources for entry-level work; entrepreneurial opportunities; and interaction with allied businesses and other topics.

**TH 479**  
**Topics in the Business of Theatre**  
**4 credits**  
Various topics related to the business of theatre for future working professionals are explored. Different sections approach issues relevant to specific career paths, i.e., acting, design, stage management, etc., such as: the finding of appropriate audition material, and audition and casting process in theatre, film, and television; the requirements for admission to professional trade unions, AEA, and exploration of service organizations; issues of titles, licenses, and/or permits; preparing a professional résumé and/or portfolio, job strategies using online sources for entry-level work; entrepreneurial opportunities and interaction with allied businesses and fundraising for nonprofit companies; and other topics as appropriate to individual sections. Prerequisites: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only and junior standing. (Semester varies)
TH 482
Directing II: Theory and Practice
4 credits
Extending the experiences of Directing I, this course emphasizes the application and unification of stage directing techniques and theories leading to a concept for production. Through selected scenes and projects for class presentation, students continue the exploration of materials and methods of communicating the dramatic content of a script to an audience. Prerequisite: TH 381.

TH 487
Stage Management IV
4 credits
In-depth exploration of Actors Equity Association agreements and practical application in the rehearsal process and performance. Cue calling theory and techniques for dramatic productions and musicals are also studied. Prerequisite: TH 477.

TH 488
Playwriting II
4 credits
Includes, but is not limited to, the study of dramaturgical elements in the work of contemporary and classic playwrights, as well as continued study of story development, structure, and the use of dialogue. Students present a variety of work in class, their own and the work of others, looking at plays from the perspective of the actor, director, designer and, most importantly, the audience. By the end of the semester, students complete the first draft of a newly conceived full-length play or the third draft of the one-act play begun in Playwriting I. Prerequisite: TH 388.

Courses at the 500 level may not be taken by any student who is not a senior at the time the course is offered.

TH 514
Theatre Studies Seminar
4 credits
Examines and explores various topics in theatre studies, including, but not limited to, the areas of theatre history, criticism, theory, aesthetics, performance studies, and dramatic literature. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 216. (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 accompany practical application and approaches to working in an ensemble, leading to a public showing of the group's work. May be repeated once for credit. Prerequisite: permission of instructor. (Semester varies)

TH 531
Contemporary Women Playwrights
4 credits
Students engage in an investigation and exploration of plays written by contemporary women from various cultures and backgrounds. The course poses the following questions: (1) Is there a woman's aesthetic in playwriting? (2) If so, what is it? (3) Do women playwrights approach structure, character, and style “differently?” (4) What is the nature of critical response to plays written by women? In addition to reading material, students also study a variety of critical responses to particular plays and to the work of women playwrights in general.

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  
Introduces the scope, purposes, and history of theatre experiences for children and adolescents. Topics include play reading and analysis, the examination of formal and participatory theatre, and theatre-in-education techniques. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only or permission of instructor. (Semester varies)

**TH 567**  
Playwriting for and with Youth  
4 credits  
Introduces a variety of schemes and stimuli to use in writing scripts for child or youth audiences or to use in helping young people write their own plays. Attention is given to freeing and stretching the imagination, issues of structure, and methods of play development, culminating in readings of new work. Class work includes writing, improvising, reading aloud, critiquing, and discussing work for and with youth. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only. (Semester varies)

**TH 579**  
10K and Under: Writing the Small Arts Grant  
4 credits  
Students 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 “boilerplate” data, and writing for specific constituencies and potential audiences. (Semester varies)

**TH 584**  
Directing the Musical  
4 credits  
Building on the experience of one directing class, students are instructed in the particular challenges of directing a musical theatre production: from coaching singing and acting performance to staging complex scenes that involve music and dance, from learning the skills needed to create a collaborative atmosphere to understanding the communication skills needed to work well with designers, technicians, stage managers, and all other personnel involved in the production of musical theatre. Prerequisites: Performing Arts majors who have completed one directing course and permission of instructor. (Fall semester)

**TH 589**  
Playwriting Workshop  
4 credits  
Provides students with the ability to experience exercises designed to generate ideas, develop playwriting technique, and explore the theatrical realization of text. Prerequisite: TH 388. (Semester varies)
School of the Arts

Department of Visual and Media Arts

Professors Cook, Cooper, Freeman, Gianvito, Gordon, Kingdon, Knight, Kotz Cornejo, Ramey, Roberts-Breslin, Schaefer, Shattuc, Shaw, Todd, and Wang; Associate Professors Archambault, Banks, Belkina, Bosmajian, Fields, Fry, Gaucher, Ildari, Knight (Chair), Lake, Macak, Methot, Sabal, Selig, Sheldon, and Stawarz; Assistant Professors Agui Carter, Basanese, Clarke, Fausak, Halperin, Karimzadeh, Lee, Lee, Lin, McCleave, Matthews, Navarro, Ramirez, Ryan, Turano, and Zaidan; The Lois and Henry Foster Chair in Contemporary Art Theory and Practice Ketner; Senior Distinguished Director-in-Residence Life; Senior Distinguished Producer-in-Residence Reisman; Senior Director-in-Residence Patton-Spruill; Senior Scholars-in-Residence Feil, Flynn, and Lane; Production Designer-in-Residence McCarry; Artist-in-Residence Saraceni.

The Department of Visual and Media Arts educates students to become informed, ethical, creative, and disciplined scholars and practitioners while learning to present ideas and tell stories. The department's faculty encourages broad-based learning built on a balance of theory and practice and is dedicated to including the perspectives of many cultures and nations. Students gain an understanding of the social, political, and cultural implications of the visual, media, and sound arts, so that they develop an appreciation of the principles that lead to reasoned and humane outcomes.

Programs

The Department of Visual and Media Arts offers a curriculum designed to provide students with a comprehensive education in various media arts, including screenwriting, film, TV, sound design, interactive new media, game design, and others. The department offers two tracks within its Bachelor of Arts (BA) curriculum: Media Arts Production and Media Studies, as well as a Bachelor of Fine Arts (BFA) degree in Media Arts Production.
Degree Requirements for Bachelor of Arts in Media Arts Production

Production Track
The undergraduate faculty of Visual and Media Arts is committed to the following learning objectives for the BA in Media Arts Production program.

Students will:
1. Demonstrate an understanding of the history, theory, and practice of visual and media arts.
2. Demonstrate technical proficiency in media arts production.
3. Create media arts with originality and aesthetic coherence.
4. Demonstrate their ability to research and analyze issues in media arts.
5. Learn to apply ethical principles in the production and analysis of media arts.

The following degree requirements pertain to the Production Track of the Bachelor of Arts degree. Forty-four credits in Visual and Media Arts plus 8 credits in upper-level Liberal Arts are required for a major under the BA degree. Students are encouraged to combine elements of study from diverse areas offered by the department in order to broaden their knowledge and adaptability, and to serve their artistic and intellectual interests as well as their career goals. Students should remain in contact with the department and their academic advisor for information pertaining to requirements and course offerings.

In addition to the Liberal Arts and major requirements, all students are required to complete at least two courses at the 300 or 400 level from the following Liberal Arts areas:

| HI | History |
| IN | Interdisciplinary Studies |
| LI | Literature |
| PH | Ethics or Philosophy |
| PL | Political Science |
| PS | Psychology |

| RL | Religion |
| SC | Science |
| SO | Sociology |
| TH | TH 313, 315 |
| VM | VM 315, 409, 410 |

I. Visual and Media Arts Foundations
12 Credits
The Visual and Media Arts Foundations offers the student a broad theoretical, historical, and practical introduction to the visual and media arts.

Required Courses

| VM 100 | History of Media Arts I |
| VM 101 | History of Media Arts II |
| VM 120 | Foundations in Visual and Media Arts Production |

Students are required to attend the Production Safety Workshop, VM 110, while enrolled in VM 120.

II. Introductory Courses
16 Credits
At the Introductory level, students explore one or more of the department’s main discipline areas.

Required Courses

| VM 200 | Media Criticism and Theory |

At least one of the following Introductory Writing and Concept Development courses:

| VM 202 | Critical Listening |
| VM 220 | Writing the Short Subject |
| VM 222 | Writing for Television |

At least one of the following Introductory Production courses:

| VM 204 | Topics in Media Arts: Practice |
| VM 230 | Introduction to Film Production |
| VM 231 | Intermediate Film Production |
| VM 241 | Introduction to Studio Television Production |
VM 242 Introduction to Documentary Production
VM 243 Introduction to Narrative Drama
VM 250 Introduction to Sound Principles and Audio Production
VM 251 Location Sound Recording
VM 260 Introduction to Interactive Media
VM 261 Computer Animation
VM 263 Drawing for Character Design
VM 265 Introduction to Photography
VM 270 Introduction to Game Design

- Animation and Motion Media
- Cinematography/Videography
- Directing Narrative Fiction
- Documentary Production
- Experimental Media Production
- Filmmaking
- Interactive Media and Games
- Photography
- Post-Production
- Producing
- Sound Design/Audio Post-Production
- Studio TV Production
- Writing for Film and Television

Students are required to complete at least one additional course from the Introductory Production or Writing and Concept Development areas.

III. Visual and Media Arts Electives
16 Credits

Required Courses
Students are required to complete at least two intermediate or advanced production courses numbered VM 320–381, 420–497, or 520.

Students are required to complete at least one visual and media studies seminar course from VM 402, 409, or 410.

In addition to the studies seminar, students are required to complete at least one additional advanced studies course numbered 300–315, 400–418, or 500.

The Visual and Media Arts faculty has developed possible plans of study to help students navigate the wide range of course options. The possible plans of study are optional and are meant only to serve as guides for students. A plan of study is a sequence of classes specifically designed to develop expertise in one of the areas listed below:

BA Production Capstone Project
During a student’s final semesters, the option of working on advanced production projects is available. Students can apply to register for VM 491 Capstone Project, which provides the opportunity for students to realize a one-semester production project, reel, or portfolio in their senior year. The capstone project is optional for the BA degree. Registration for VM 491 requires faculty committee approval. Students seeking to pursue a yearlong course of work on a thesis-level project and a more rigorous course of study may apply to the Bachelor of Fine Arts (BFA) program. More information about the BFA degree program is provided in the following section.

Media Studies Track
The undergraduate faculty of Visual and Media Arts is committed to the following learning objectives for the BA in Media Studies program.

Students will:

1. Demonstrate an understanding of the history, theory, and practice of media arts.
2. Demonstrate basic skills in media arts production.
3. Generate and conduct their own research in the history and theory of media arts.
4. Apply ethical principles in the research and analysis of media arts.
The Media Studies Track is designed for students whose focus is the scholarly study of the media arts, especially those students desiring preparation for careers in media criticism, publishing, industry research, or advanced studies in media arts or law.

I. Visual and Media Arts Foundations
12 Credits
The Visual and Media Arts Foundations offers the student a broad theoretical, historical, and practical introduction to the visual and media arts.

Required Courses
VM 100  History of Media Arts I
VM 101  History of Media Arts II
VM 120  Foundations in Visual and Media Arts Production

Students are required to attend the Production Safety Workshop, VM 110, while enrolled in VM 120.

II. Visual and Media Arts Theory and Practice
8 Credits

Required Courses
VM 200  Media Criticism and Theory
One 200-level production or writing and concept course

III. Visual and Media Studies
16 Credits Minimum

Required Courses
VM 402, 409, 410  Seminar in Visual and Media Arts Course

In addition to VM 402, students are required to complete at least three additional advanced visual and media studies courses numbered 300–315, 400–418, or 500.

IV. Visual and Media Arts Electives
8 Credits

Required Courses
Two Visual and Media Arts elective courses

Degree Requirements for Bachelor of Fine Arts in Media Arts Production

The undergraduate faculty of Visual and Media Arts is committed to the following learning objectives for the BFA in Media Arts Production program.

Students will:

1. Demonstrate an understanding of the history, theory, and practice of visual and media arts.
2. Demonstrate technical proficiency in media arts production.
3. Create media arts with originality and aesthetic depth.
4. Demonstrate their ability to research and analyze media arts.
5. Apply ethical principles in the production and analysis of media arts.
6. Create an advanced-level project in their own media specialization.

Students are encouraged to pursue a Bachelor of Fine Arts degree (BFA), which includes a yearlong, intensive capstone project in the student's chosen medium. The BFA encourages innovative exploration of voice, form, culture, and genre.

Application
Students are eligible to apply for entry to the BFA program in their junior year. Applications and information about the application process are available through the office of the BFA program director in the Visual and Media Arts Department. Students applying for the BFA should have a minimum grade point average of 3.0 and should maintain at least a 3.0 grade point average to continue. Admission to the BFA program is competitive.

Requirements
Thesis Project: Students admitted to the BFA program must complete their thesis project by the end of their last semester at the College on the Boston campus.
Courses
In addition to the requirements listed in the Bachelor of Arts Media Arts Production Track above, an additional 16 credits in media production courses are required for the BFA degree, including two consecutive semesters of VM 490 BFA Production Workshop to be taken during the student’s final two semesters on the Boston campus. All students must submit portfolios, transcripts, and project proposals by the designated deadline for BFA committee review for admission to VM 490. Admission is by committee approval only.

The remaining 16 credits of media production course requirements must include:

1. An advanced-level course in the student’s chosen field of production; and
2. An advanced-level production elective that supports development or completion of the final project.

Students should note that the BFA program leaves limited opportunity for electives. Students must consult the BFA program director for detailed information on the required and recommended elective coursework for the BFA degree.

Policies

1. At least 20 of the Visual and Media Arts degree credits, which count toward meeting the major requirement, must be taken at Emerson College.
2. Students are required to complete the Production Safety Workshop, VM 110, prior to enrolling in any 200-level production courses.
3. For students entering in Fall 2010 and after: During junior and senior years, students must take two courses in the liberal arts at the 300 level or above from courses approved by the department. These courses may not also be used to satisfy a Liberal Arts or major requirement.
4. No more than one course in which a student earns a D may be counted toward the major requirements.
5. Sophomores are limited to a maximum of 8 credits of major courses each semester.

6. Juniors and seniors are limited to a maximum of 12 credits of major courses each semester.

Transfer Policy

Any student in the College wishing to apply for transfer into the Visual and Media Arts Department must do so by the designated deadline, have a GPA of at least 3.5, and provide a two-page, double-spaced statement that clearly explains her or his motivation for the transfer request and interest in visual and media arts. Even if all requirements are met, acceptance into the VMA Department is subject to the approval of the department chair. Details regarding the application process and deadlines are available from the Academic Advising Center at advising@emerson.edu.

Double Major Policy

Because of the intense demands of the Visual and Media Arts curriculum, students who pursue a major in the Department of Visual and Media Arts may not double major.

Class Enrollment Policy

Any student enrolled in a course in the Department of Visual and Media Arts who does not attend class during the first four class hours, and who has not made prior arrangements with the instructor, may be dropped from the class at the instructor’s discretion, regardless of any prior registration of the student for the course in question. Students dropped from a class for this reason will be readmitted only with the approval of the course instructor and if there is still room for an additional student in the class.

Internships, Directed Studies, and Directed Projects

Although students may take more than one internship, no more than 4 credits of internship or 8 credits combined of internship, directed study, or directed projects may count toward the major in Visual and Media Arts.
Co-curricular Activities

A wealth of co-curricular activities (VM 337 and VM 340–349) are available to students interested in various facets of the visual and media arts. Options include two radio stations (WERS and WECB), a television station (the Emerson Channel), a record label (Emerson Records), a magazine of criticism (Latent Image), a screenwriting workshop (spec), and multiple production groups (Emerson Independent Video, Frames Per Second, Women in Motion, a chapter of the National Broadcasting Society, and the EVVYs).

Minor Programs

Art History Minor

The Art History minor offers students an opportunity to study the history, theory, and criticism of the visual arts in greater depth than encountered through Liberal Arts requirements alone. The curriculum comprises both Western and non-Western traditions. Some courses study by chronological time period, or specific geographic regions and/or cultures, while others are organized to investigate particular philosophical, sociocultural, or thematic undercurrents in the arts. The minor consists of 16 credits chosen from the following courses. No more than 4 credits may also count toward the Liberal Arts requirement.

Historical Surveys (choose at least two)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>VM 210</td>
<td>History of Western Art I: Renaissance and Baroque</td>
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<tr>
<td>VM 211</td>
<td>History of Western Art II: 18th- and 19th-Century Art</td>
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<tr>
<td>VM 212</td>
<td>History of Western Art III: Modern</td>
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<tr>
<td>VM 213</td>
<td>History of Western Art IV: Post-World War II</td>
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<tr>
<td>VM 214</td>
<td>History of Non-Western Art I: East Asian Arts</td>
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<tr>
<td>VM 215</td>
<td>History of Non-Western Art II: South Asian Arts</td>
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<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>VM 216</td>
<td>History of Non-Western Art III: Africa and African Diaspora Arts</td>
</tr>
<tr>
<td>VM 217</td>
<td>History of Non-Western Art IV: Arts of the Americas and the Pacific</td>
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</table>

Required Course

<table>
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<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>VM 409</td>
<td>Seminar in Western Art</td>
</tr>
<tr>
<td>VM 410</td>
<td>Seminar in Non-Western Art</td>
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</tbody>
</table>

Students must also successfully complete at least one other course in the Visual Arts (excluding studio arts or production courses). This may include the courses listed above or VM 105, VM 203, VM 205, VM 315, or any pre-approved Interdisciplinary Studies course offered through the Institute.

Comedy Writing and Performance Minor

Required Core Course

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<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>SA 102 or SA 103</td>
<td>The Evolution of Comedy I or II</td>
</tr>
</tbody>
</table>

Choose two to three courses from the following Writing courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>VM 222</td>
<td>Writing for Television</td>
</tr>
<tr>
<td>VM 322</td>
<td>Comedy Writing for Television</td>
</tr>
<tr>
<td>VM 329</td>
<td>Comedy Writing for Late Night</td>
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<tr>
<td>VM 423</td>
<td>Writing Television Pilots</td>
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<tr>
<td>VM 429</td>
<td>The Comedy Writers Room</td>
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</tbody>
</table>

Choose one to two courses from the following Performance courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>PA 125</td>
<td>Performing Improvisational Comedy</td>
</tr>
<tr>
<td>TH 121</td>
<td>Introduction to Acting</td>
</tr>
<tr>
<td>WR 315</td>
<td>Intermediate Creative Writing: Sketch Troupe*</td>
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<tr>
<td>WR 315</td>
<td>Intermediate Creative Writing: Stand-Up*</td>
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</tbody>
</table>

*WR 315 has a heavy performance component.
Photography Minor

The Photography minor offers students a unique blend of darkroom and digital approaches to photography. Students develop their artistic vision out of an informed inquiry into the histories, theories, and practices of photography and culture. The curriculum allows students to produce a body of work through a constructive dialogue that builds on the particular strengths of the student, the faculty, and the resources of the institution. The minor offers students both fundamental and specialized photography skills and opportunities for experimentation and innovation.

**Required Courses**

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>VM 203</td>
<td>History of Photography: 19th Century to the 1970s</td>
</tr>
<tr>
<td>Or</td>
<td>VM 205 History of Photography: 1970 to the Present</td>
</tr>
<tr>
<td>VM 265</td>
<td>Introduction to Photography</td>
</tr>
<tr>
<td>VM 365</td>
<td>Darkroom Photography</td>
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<tr>
<td>Or</td>
<td>VM 366 Digital Photography</td>
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</tbody>
</table>

In addition, students must successfully complete at least one course from the following:

<table>
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<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>VM 365</td>
<td>Darkroom Photography, if not used above</td>
</tr>
<tr>
<td>VM 366</td>
<td>Digital Photography, if not used above</td>
</tr>
<tr>
<td>VM 367</td>
<td>Advanced Digital Photography</td>
</tr>
<tr>
<td>VM 369</td>
<td>Documentary Photography</td>
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<tr>
<td>VM 492</td>
<td>Photo Practicum</td>
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Visual and Media Arts Courses

<table>
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<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>VM 100</td>
<td>History of Media Arts I</td>
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<tr>
<td>4 credits</td>
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</table>

This is the first of a two-semester course that explores the historical development of the media arts, including the film, broadcasting, and sound recording industries until 1965. Investigates the relationships between economics, industrial history, and social and political systems, and the styles and techniques of specific films and broadcast programs. Special attention is given to the diversity of styles of presentation in the media. Prerequisite: Visual and Media Arts majors only.

**VM 101**
History of Media Arts II
4 credits

This is the second of a two-semester course that explores the historical development of the media arts, focusing on the continuing development of the film, broadcasting, and sound recording industries after 1965, as well as the development of video and digital technologies. Investigates the relationships between economics, industrial history, and social and political systems, and the styles and techniques of specific films and videos, broadcast programs, and digital media products. Prerequisites: Visual and Media Arts majors only, VM 100.

**VM 105**
Introduction to Visual Arts
4 credits

Investigates the visual language of communication shared among all of the visual arts, emphasizing visual analysis, understanding of materials, the history of style and techniques, and the functions and meanings of art in its varied manifestations. Provides a foundation for subsequent studies in the visual and media arts. Fulfills the Aesthetic Perspective.

**VM 110**
Production Safety Workshop
0 credit

A one-time lecture that empowers students to safely navigate student productions and more fully understand production safety procedures. Course is offered Pass/Fail and a passing grade is required to advance to all 200-level production courses.
VM 120
Foundations in Visual and Media Arts Production
4 credits
A combination of lectures and hands-on workshops examines the relationships among photography, graphics, audio, film, video, and digital media within the context of cross-media concepts, theories, and applications. Traces the creative process from conception and writing through production and post-production. Students proceed through a series of exercises that lead to completion of a final project, establishing a foundation for advanced production coursework. Prerequisites: Visual and Media Arts majors only, VM 100 (can be co-requisite).

VM 140
Introduction to Video Production for Non-Majors
4 credits
This course is not open to Visual and Media Arts majors. Introduces students to single-camera video production. Students learn how to operate equipment as well as the principles underlying shooting, editing, and online distribution. Emphasis is placed on the traditional stages of preproduction, production, and postproduction, but students also examine how video is used in other environments (such as desktop and smartphone platforms). (Semester varies)

VM 200
Media Criticism and Theory
4 credits
Explores theoretical and critical approaches to the study of photography, film, television and video, audio, and digital culture. Theories and methods examine issues relating to production and authorship in the media arts, audience reception and effects, political ideology, ethics, aesthetics, cultural diversity, and schools of thought within the liberal arts. Extensive critical writing and reading in media criticism and theory. Prerequisites: VM 101 and VM 120.

VM 202
Critical Listening
4 credits
Provides a study of the psycho-acoustic perception and analysis of classical and contemporary use of sound in the media. Students identify and define acoustic variables, comparing past and present recordings in all media. Prerequisites: VM 101 and VM 120.

VM 203
History of Photography: 19th Century to the 1970s
4 credits
Surveys the aesthetic and technical development of photography from its invention to the present day, with emphasis on the 20th century. A critical analysis of the medium develops an understanding of the influence and appropriation of photography today. Fulfills the Aesthetic Perspective.

VM 204
Topics in Media Arts: Practice
4 credits
Explores various aspects of media arts practice. May be repeated for credit if topics differ. Prerequisites: VM 110, VM 101, and VM 120.

VM 205
History of Photography: 1970 to the Present
4 credits
From documentary and documents of performances to the highly constructed imagery utilized by contemporary artists, students explore diverse subjects, styles, and methods that cover portrait, object, city, memory, appropriation, landscape, and narrative. The course combines weekly slide talks with theory and criticism reading discussions, field trips to exhibitions, visiting artists, research papers, and a final production project and exhibition. Fulfills the Aesthetic Perspective.

VM 210
History of Western Art I: Renaissance and Baroque
4 credits
Explores Renaissance and Baroque art, beginning with Proto-Renaissance works in the 14th century, and
concluding with the Late Baroque in the later 17th/early 18th century. Students study major works and artists characterizing these movements, and the critical treatment they received over the centuries. Fulfills the Aesthetic Perspective. (Semester varies)

**VM 211**
**History of Western Art II: 18th- and 19th-Century Art**
4 credits
Investigates the evolution of the arts in the Western tradition through the 18th and 19th centuries. Major works, styles, and artists are examined within the context of contemporaneous sociocultural movements, such as the Enlightenment. Among the movements studied are: Neoclassicism, Romanticism, Realism, Art Nouveau, Impressionism, and Post-Impressionism. Fulfills the Aesthetic Perspective. (Semester varies)

**VM 212**
**History of Western Art III: Modern**
4 credits
Examines the major styles, works, and artists of the first half of the 20th century, prior to the advent of Abstract Expressionism. Examines a wide variety of European and American modern art, investigating critical and public reactions. Among the movements studied are: Fauvism, Expressionism, Cubism, Dada, Futurism, Surrealism, the Bauhaus, Constructivism, and De Stijl. Fulfills the Aesthetic Perspective. (Semester varies)

**VM 213**
**History of Western Art IV: Post-World War II**
4 credits
Chronological study of Western contemporary art after World War II, starting with Abstract Expressionism. Considers the major styles, works, and artists, investigating numerous forms of European and American contemporary art, and their attendant criticism, in a broad contextual framework. Among the movements studied are: Pop Art, Minimalism, New Realism, Postmodernism, Conceptualism, Neo-Expressionism, Graffiti, Photorealism, Earth Works, and Performance Art. Fulfills the Aesthetic Perspective. (Semester varies)

**VM 214**
**History of Non-Western Art I: East Asian Arts**
4 credits
Investigates arts of the East Asian region, particularly the areas of present-day China, Korea, and Japan. Artworks are contextualized within indigenous traditions such as Confucianism and Ch'an/Zen and examined from a diversity of critical perspectives. Considers issues of identity, religion, politics, and modernization, as well as contemporary artworks such as installation and performance. Fulfills the Aesthetic Perspective and Global Diversity requirements. (Semester varies)

**VM 215**
**History of Non-Western Art II: South Asian Arts**
4 credits
Introduces art and architecture of the South Asian region, ranging from the areas of present-day Afghanistan and Pakistan to India and Nepal. Examines visual culture of the Indus Valley Civilization and several major world religions: Buddhism, Hinduism, Jain, and Islam. Also considers issues of identity, empire, and post-colonial politics in art made under the Mughal rulers, during the British Raj, and in the present. Fulfills the Aesthetic Perspective and Global Diversity requirement. (Semester varies)

**VM 216**
**History of Non-Western Art III: Africa and African Diaspora Arts**
4 credits
Examines a diverse selection of art and architecture from regional kingdoms, cultures, and religions of Africa and the African Diaspora. Artworks are contextualized within critical, discursive frameworks of ritual, performance, trade, modernism, craft, and narrative. Considers the politics of colonial history and their impact on art collecting practices and museum display. Fulfills the Aesthetic Perspective and the Global Diversity requirement. (Semester varies)
VM 217  
**History of Non-Western Art IV: Arts of the Americas and the Pacific**  
4 credits  
Investigates arts of indigenous civilizations of the North, Central, and South Americas and the Pacific before and after the arrival of Europeans. Addresses the role of art in both indigenous and adapted European traditions, and from political, religious, and economic viewpoints. Considers issues of conquest, cultural hybridity, and contemporary artistic and museum practices. Fulfills the Aesthetic Perspective and the Global Diversity requirement. (Semester varies)

VM 220  
**Writing the Short Subject**  
4 credits  
Studies the writing of the short subject within the genres of fiction, nonfiction, and experimental concepts and scripts (including animation). Scripts range from 3 to 15 minutes and are suitable for production within the budget and time constraints of an Emerson College class. Students complete comprehensive revisions of their work. Prerequisite: sophomore standing.

VM 221  
**Writing the Feature Film**  
4 credits  
Examines the fundamentals of writing for narrative feature-length film. Investigates structure, character, conflict, scene writing, and dialogue, taking students from ideation through to the development of a detailed outline. Students write the first 25–30 pages of a screenplay. Prerequisites: sophomore standing.

VM 222  
**Writing for Television**  
4 credits  
Examines writing for television in a variety of formats, with a predominant emphasis on situation comedies and drama. The elements of each genre are analyzed, challenging students to find their own unique “voice,” and new and innovative ways to write stories within established formats. Also covered are reality television and children's television, story outlining, and script formatting. Each student writes a first-draft script of an existing sitcom or drama. Prerequisite: sophomore standing.

VM 230  
**Introduction to Film Production**  
4 credits  
Introduces the basics of non-synchronous 16mm filmmaking, including camera operation, principles of cinematography and lighting for black-and-white film, non-sync sound recording and transfers, and picture and sound editing. Prerequisites: VM 110, VM 101, and VM 120.

VM 231  
**Intermediate Film Production**  
4 credits  
Introduces the technical, conceptual, and procedural skills necessary to successfully complete a short double-system sync-sound 16mm film, including pre-production, production, and post-production procedures and techniques. Prerequisite: VM 230.

VM 241  
**Introduction to Studio TV Production**  
4 credits  
Introduces studio television practice. Students learn the principles of pre-production, production, and post-production for the studio as well as control room procedures. Students prepare their own multi-camera, live-on-tape studio productions. Prerequisites: VM 110, VM 101, and VM 120.

VM 242  
**Introduction to Documentary Production**  
4 credits  
A gateway course on single-camera field production for students who want to learn the art and technology of nonfiction storytelling. Through a series of workshops, screenings, and hands-on production projects, this course emphasizes content development, storytelling strategies, and production skills in the context of relevant ethical, aesthetic, and social issues.
Prerequisites: VM 110, VM 101, and VM 120, or JR 103 or JR 105.

VM 243
Introduction to Narrative Drama
4 credits
Introduces students to the personnel and techniques involved in the broad category of narrative fiction production. Emphasis is placed on organization and the translation of the script into a visual narrative. Students have the opportunity to hone their production skills on a variety of creative projects. The course also prepare students for advanced-level course work and BFAs in narrative fiction. Prerequisites: VM 110, VM 101, and VM 120.

VM 250
Introduction to Sound Principles and Audio Production
4 credits
Introduces audio physics, sound principles, and the theory and practice of audio recording and mixing. Emphasis is on concept development for sound production, signal routing and the mixer console, analog and digital audio recording, and editing techniques. Prerequisites: VM 110, VM 101, and VM 120 or PA 101.

VM 251
Location Sound Recording
4 credits
Intensive study in the theory and practice of field/location and studio audio recording for film, video, and television. Covers techniques in the use of field/studio recorders and mixers, microphones, boom poles, and shot blocking. Also covers tape-based and hard-disk digital recorders, and time-code synchronization management. Prerequisite: VM 250. (Semester varies)

VM 260
Introduction to Interactive Media
4 credits
Introduces the theory and practice of interactive media. Stresses the conceptual, aesthetic, and technical concerns of interactivity. Technologies covered are HTML, CSS, and Javascript. Additional topics include semantic web design and development, graphics and imaging, interface design, user experience, project management, and the mobile web. Emphasis is on making creative works. Prerequisites: VM 110, VM 101, and VM 120 or IN 206 or IN 216.

VM 261
Computer Animation
4 credits
The first course of a two-course sequence, introducing students to the fundamentals of three-dimensional modeling and animation, and preparing them for the second course, VM 363 Advanced Computer Animation. Students learn to model, texture objects, compose and light scenes, animate, and add dynamics, as well as render animations into movies and compositing audio, titles, and credits in post-production. Prerequisites: VM 110, VM 101, and VM 120.

VM 262
Drawing
4 credits
Introduces basic techniques in drawing, exploring the use of line and image in contemporary art. The language of drawing in contemporary art and architecture informs the practice of drawing.

VM 263
Drawing for Character Design
4 credits
Imparts key drawing skills required in pre-visualization, concept art creation, set design, storyboarding, 2D media production, and post-production. The main objective of the course is to develop the student ability to think spatially, whether in constructing a plan for a set or depicting a character in action. A separate section of the course is dedicated to the anatomy, locomotion, and communicative possibilities of the human form. The course prepares students for efficient and effective exploration and development of ideas in subsequent new media production courses. Prerequisites: VM 110, VM 101, and VM 120.
VM 265
Introduction to Photography
4 credits
Introduces the fundamentals of black-and-white photography by combining darkroom techniques with the latest digital processes. Essential comparisons between the two methods are explored by learning camera controls, film development to darkroom printing, digital capture to print workflow, and through the hybrid combination of these techniques. Critiques of student work develop an aesthetic and conceptual understanding of the creative process. Students must use cameras with manually adjustable speed and aperture.

VM 270
Introduction to Game Design
4 credits
Introduces students to game creating that explores the fundamental elements of games, emphasizing non-digital methodologies and rapid prototyping in a hands-on environment. Students engage with and make games as entertainment and communication tools, developing an understanding of play and how to induce it in others. Prerequisites: VM 110, VM 101, and VM 120.

VM 280
Global Media
4 credits
Explores key concepts in global media studies, providing exposure to the work of international media makers, media industry practices, national and regional media aesthetics, and a variety of cultures of makers and audiences. Focusing on one particular issue or medium and using it as a case study, the course develops and expands students' understanding of how contemporary global media help shape cultural, aesthetic, technological, and economic exchanges worldwide. Fulfills the Global Diversity requirement.

VM 301
Post-Colonial Cinema
4 credits
An examination of the historical, socioeconomic, and ideological context of film production, distribution, and exhibition of post-colonial cinemas that explores and challenges 20th century Hollywood and Western notions of identity, narrative, history, and oral traditions. Films viewed are from Africa, the Caribbean, South America, the United Kingdom, and the United States. Prerequisites: VM 200 and junior standing. Fulfills the Global Diversity requirement. (Semester varies)

VM 303
Studies in Digital Media and Culture
4 credits
Examines the dramatic shift in meaning and processes of contemporary communication by investigating the social, artistic, economic, and political implications of using digital ways of working. Topics include the Internet and the web, cyberspace and censorship, games, digital film and video, multimedia and interactivity, virtual reality, person-machine interfaces, and globalization considerations. Prerequisites: VM 200, IN 206, or IN 216 and junior standing.

VM 304
History of Documentary
4 credits
Examines the history and theory of documentary media production, with attention to the economic, technological, ethical, and aesthetic concerns of documentarians. Prerequisites: VM 200 and junior standing. (Fall semester)

VM 305
History of Experimental/Avant-Garde
4 credits
Examines the history and theory of experimental and avant-garde film, video, and other moving image practices and their connections to broader art and social movements. Through extensive reading and
viewing, students investigate avant-garde and experimental cinema form, style, and content as well as historical and contemporary filmmakers’ production methods and distribution networks in film communities and the art world. Prerequisites: VM 200 and junior standing. (Semester varies)

**VM 306**
**Topics in Film and Television Genres**
4 credits
Explores the practice of genre criticism in film and television through the examination of one or more film and television genres (e.g., the western, science fiction, or domestic melodrama and soap operas). Employing the principles of genre criticism, students investigate the historical development of a genre in film and television series. May be repeated for credit if topics differ. Prerequisites: VM 200 and junior standing. (Semester varies)

**VM 307**
**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, ethnocentrism, 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. Prerequisites: VM 200 and junior standing. Fulfills the U.S. Diversity requirement. (Semester varies)

**VM 308**
**Cinema and Social Change**
4 credits
Throughout cinema’s history, numerous filmmakers have sought to harness the power of the medium and to channel it in the service of political and social change. Have they made a difference, and by what measure and what strategy? Surveying fiction and documentary, commercial and independent cinema, features and shorts, this course aims to offer a wide-ranging examination of the ways directors around the world have employed their art and their craft in the pursuit of fostering social justice. Prerequisites: VM 200 and junior standing. (Semester varies)

**VM 309**
**Race: In and Out of Hollywood**
4 credits
Begins with the creation of the myth of the “Dark Continent” during 19th-century colonial expansion. Reinforced by the nascent social sciences, Darwinism, and missionaries, these “myths” laid the foundation for literary, media, cinema, and popular culture representations and distortions of Africa and the Africana Diaspora throughout the 20th century. Examines the evolution of the perceptions, representations, and racial stereotypes produced and perpetuated by Hollywood and the cinema produced by 20th-century African American filmmakers that challenge those depictions. The selected films and assigned readings are carefully selected to encourage critical thinking, debate, and spirited discussion. Fulfills the U.S. Diversity requirement. Prerequisites: VM 200 and junior standing. (Semester varies)

**VM 310**
**Introduction to Television Culture**
4 credits
Examines how TV makes a commodity of culture. Examines American TV as an institution and cultural producer. Involves the mapping of the intricacies of TV practice and American society’s role. What is the method of TV? If it is not simply mass production, what is it? Can TV be original? Where does it get its ideas? How does cultural history affect content? By combining the study of other international TV systems, genres, modes of delivery, and cultural theories, the course introduces students to the complex relationship of economics to culture and society in the making of television. Prerequisites: VM 200 and junior standing. (Semester varies)
VM 311
Latin American Cinema
4 credits
Looks at films from various Latin American countries, examining both popular and artistic traditions that have developed since the early 20th century. Best known for the innovative film movements of the 1960s, Latin American cinema has a history that goes back to the silent era and continues today in the hands of a new generation of filmmakers. This course focuses on some key moments in this history, while also exploring concepts such as colonialism and post-colonialism, cultural imperialism, Third World filmmaking, transnational cinema, and globalization. Prerequisites: VM 200 or IN 203 or PL 220 and junior standing. (Semester varies)

VM 312
Silent Hollywood
4 credits
From the late 1910s until the invention of sound in the late 1920s, the Hollywood film industry reached unprecedented commercial and artistic success. This course chronicles the development of the industry during this crucial ten-year period and examines the careers of many of its key filmmakers—among them, Charles Chaplin, Frank Borzage, Buster Keaton, and King Vidor. Films and filmmakers are studied in the context of the social, historical, and economic factors that gave rise to the Hollywood film industry. Students are expected to perform original, historical research and detailed film analyses. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 315
Topics in Art History
4 credits
Studies a selected topic in art history. Emphasizes critical analyses of artworks with respect to their aesthetic, historical, sociocultural, philosophical and/or political contexts. Image lectures, museum and/or gallery visits, reading, class discussion, and project activities may be utilized to engage students in the material. May be repeated for credit if topics differ. Prerequisites: one course from the following: VM 105, VM 210–217, and junior standing.

VM 321
Great Screenwriters
4 credits
Explores the work of great screenwriters of the past and present with the goal of helping students understand the work of past generations of writers and how that understanding can improve students’ writing today. The focus of this course changes from semester to semester. A semester could be spent examining the work of one screenwriter or a group of two or three. In addition to writing an analytical paper about an aspect of the work of the screenwriter(s) being studied, students complete an outline for a feature film and the first act of that feature. The features that students choose to write should show the influence of the screenwriters being studied. Prerequisites: VM 221 and junior standing. (Spring semester)

VM 322
Comedy Writing for Television
4 credits
Examines writing television comedy with an emphasis on sitcoms. Areas of study also include sketch writing and writing for late-night TV. Students learn how to write physical comedy, how to write for existing shows and characters, sitcom structure, format, and joke writing. Each student writes a script for an existing sitcom that is workshopped. Prerequisites: VM 222 and junior standing. (Semester varies)

VM 323
Writing Primetime Drama
4 credits
Examines writing for primetime television drama, including study of the history of television drama and the difference between plot-driven dramas and character-driven dramas, writing effective protagonists and antagonists, and writing for existing dramas and characters. Students write a script for an existing primetime television drama that is workshopped in class. Prerequisites: VM 222 and junior standing. (Semester varies)
VM 324  
Topics in Screenplay Genres  
4 credits  
Studies a given genre from the perspective of the screenwriter. Working in a specific genre, students write a treatment, an original outline for a feature film, and up to the first half of a script in the specific genre. Honing critical skills, students engage in analytical and aesthetic discourse about their own work, as well as material written by others. May be repeated for credit if topics differ. Prerequisites: VM 220 or VM 221 and junior standing. (Semester varies)

VM 325  
Writing the Adaptation  
4 credits  
Focuses on the process of analyzing material from another medium (e.g., novels, plays, comic books) and translating into a screenplay. Students write one original first act of a public domain property, as well as one analytical paper. Prerequisites: VM 220 or VM 221 and junior standing. (Semester varies)

VM 326  
Writing for Animation  
4 credits  
Students explore techniques and approaches unique to writing animation and examine a variety of animation formats, methods, and genres in order to understand the demands, opportunities, challenges, and styles of this storytelling form. Students write either an outline, treatment, and the first third to half of a screenplay, or a bible (including the pilot) for a television series. An additional option may include a web series project. Prerequisites: VM 220 or VM 221 and junior standing. (Semester varies)

VM 327  
Writing the Web Series  
4 credits  
The web series is a series of original film shorts involving the same characters in each episode or different characters linked by a common theme. Students learn about the recent explosion of web series programming primarily on the internet but also on smart phones and TV. Students are expected to write detailed series proposals and write their own web series with either 8 six- to seven-minute episodes or 15 three-to four-minute episodes. Prerequisites: VM 220, VM 221, or VM 222 and junior standing. (Semester varies)

VM 328  
Topics in Film Writing  
4 credits  
Special offerings in varying areas of film writing. Topics may include dialogue, great screenwriters, scene study, and rewriting. May be repeated for credit if topics differ. Prerequisites: VM 220, VM 221, or VM 222 and junior standing.

VM 329  
Topics in Television Writing  
4 credits  
Special offerings in varying areas of television writing. Topics may include webisodes, reality television, and comedy writing for late night. May be repeated for credit if topics differ. Prerequisites: VM 220, VM 221, or VM 222 and junior standing.

VM 331  
Topics in Visual and Media Arts: Practice  
4 credits  
Explores various aspects of media arts practice. May be repeated for credit if topics differ. Prerequisites: VM 110, VM 101, VM 120, and junior standing. (Semester varies)

VM 332  
Production Management  
4 credits  
Provides an in-depth study covering the responsibilities of the production management/line producer throughout the pre-production, physical production, and wrap process of a project. Focus is on the production manager or line producer’s key relationships with crew and staff both on set and in the production office. Introduces students to the industry-standard scheduling and budgeting programs as the tools to support a production. The material covered prepares students to manage their own projects as well as
provides the necessary tools for production experience in a broader/industry context. Prerequisites: VM 230 or VM 243 and junior standing. (Semester varies)

VM 333
Elements of Sitcom Production
4 credits
Students further develop their comedy production skills in the television studio and in the field in relation to sitcom production. Emphasis is placed on planning a show and coordinating a crew, as well as analyzing different styles of sitcom productions. Prerequisite: VM 241 or SA 200.

VM 335
Alternative Production Techniques
4 credits
Intermediate-level 16mm production workshop in the use of unorthodox, non-computer-driven methods and processes for developing and producing motion pictures. Provides an overview of historical methods of formal exploration of the basic materials of film as a projection medium, including camera-less filmmaking, direct animation, and loop projections, as well as alternative mechanical processes such as xerography, hand process, and alternative camera tools and techniques. Primary emphasis is on creative invention and exploration. Prerequisites: VM 204, VM 230, VM 240, VM 242, VM 243, VM 260, or VM 265 and junior standing. (Semester varies)

VM 337
The Emerson Channel
1 non-tuition credit
Television production experience through studio and field crew assignments, as well as experience in broadcast operations and promotions. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 340
Spec
1 non-tuition credit
Student screenwriting group offers weekly writing workshops for members and nonmembers, holds annual short script competition, and hosts guest speakers. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 341
Emerson Records
1 non-tuition credit
Student-operated record label involves hands-on experience in the various disciplines of the recording industry, including production, engineering, marketing, public relations, business management, and graphic design. Instructor awards credit at term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 342
Frames Per Second
1 non-tuition credit
Student-operated film group produces films, hosts speakers, and offers workshops and other activities. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 343
WERS (FM)/WECB (AM)
1 non-tuition credit
Specified assignments in the College radio stations. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.
VM 344
National Broadcasting Society/AERho
1 non-tuition credit
National organization bridging the gap between student and professional, supporting student work in all areas of television, radio, and film. AERho is the Honors Level of NBS, available to seniors with a high grade point average. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 345
Film Arts Society
1 non-tuition credit
Student publication Latent Image and the cinematreque Films from the Margin. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 346
Women in Motion
1 non-tuition credit
Student-operated film production group with an emphasis on activities and creative work related to women. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 347
Emerson Independent Video
1 non-tuition credit
Modeled on a professional television station, students learn all aspects of television production ranging from concept development to post-production. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 348
EVVYs
1 non-tuition credit
Preparation and staging of Emerson’s annual awards show in conjunction with other end-of-year events and presentations. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 349
Developed Images
1 non-tuition credit
Student-organized and -produced photography magazine. Work is submitted, reviewed, and selected by students for annual publication. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 350
Sound Design
4 credits
Introduces the art of inventing sounds and composing soundtracks for visual media such as film, video, computer animation, and websites. Focus is on audio post-production and the roles of the supervising sound editor and the sound designer. Post-production techniques include sound recording, sound editing, and sound mixing in stereo and surround sound. Prerequisites: VM 250 and junior standing.

VM 351
Audio for New Media
4 credits
Focuses on the creative possibilities of sound in a variety of digital media environments. Topics include MIDI
control, digital sound synthesis, data compression, and real-time control of sound within applications such as Flash, MAX/MSP/Jitters, and Csound. Prerequisites: VM 250 and junior standing. (Semester varies)

VM 352
Studio Recording
4 credits
Explores the principal tools of the professional audio production studio and how they can be used for creative productions. Includes instruction in multi-track recording and sound processing equipment. Prerequisites: VM 250 and junior standing.

VM 360
Film Animation
4 credits
Introduces film animation in which short animated exercises and individual sequences are located within a survey of animation as an art form and commercial product. Students employ a range of media, exploring and developing ideas and skills in producing 16mm animated sequences, culminating in a final project. Prerequisites: VM 230 or VM 261 and junior standing. (Semester varies)

VM 361
2D Character Animation
4 credits
Building upon the system of analytical drawing and the fundamentals of artistic anatomy covered in the prerequisite course, this class further develops a student aptitude for inventing, constructing, and animating creatures and characters in two-dimensional media. A special emphasis is placed on studying facial muscles and animating a variety of facial expressions. While conceptual coherence and craftsmanship of each project are of primary importance, the course also aims to raise student proficiency in such software packages as Illustrator, Photoshop, After Effects, and Maya. Students are expected to generate 2D imagery combining tactile and digital techniques, sequence media elements, and output screen-ready self-contained shorts. Prerequisites: VM 263 and junior standing.

VM 362
Motion Graphics
4 credits
Covers the practice and art of motion graphics and visual effects, including the design process, artistic concepts, and technologies. Production techniques range from title sequences for film, to compositing of real and virtual worlds and a myriad of digital time-based art forms. Students make a series of projects using post-production and compositing software. Prerequisites: VM 230, VM 240, VM 241, VM 242, VM 243, VM 250, VM 260, or VM 261 and junior standing.

VM 363
Advanced Computer Animation
4 credits
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. Continues to develop skills acquired in computer animation, including modeling, texturing objects, composing and lighting scenes, animating, dynamics, rendering, and post-production compositing. Prerequisites: VM 261 and junior standing. (Spring semester)

VM 364
3D Computer Gaming
4 credits
Provides students with the fundamentals of game design and theory. Students learn to create and import assets, develop objectives, script behaviors and action, and build game levels. Students complete the course with an original portfolio-ready single player game. Prerequisites: VM 261 and junior standing. (Semester varies)

VM 365
Darkroom Photography
4 credits
An intermediate-level course in black-and-white photography designed to explore a variety of “ways of seeing” as well as demonstrate techniques that further
enhance the photographic image. Assignments build on one another (tone, time, frame, point of view, scale, and sequence). Critical viewing and seeing as well as guest artists and gallery visits are encouraged as students begin to form their personal photographic vision. Prerequisite: VM 265.

VM 366
Digital Photography
4 credits
A hands-on production class created especially for the photography student who is interested in the digital darkroom. It is designed to give students a basic introduction to the elements of digital capture, manipulation, and output. The course addresses the digital tools within the context of the aesthetics of photography. Photoshop is used as another photographic tool. Prerequisite: VM 265. (Semester varies)

VM 367
Advanced Digital Photography
4 credits
Emphasizes the use of color in photographs and encourages students to find interesting connections between their subjects and the colors in their images. Students learn color-managed workflows using industry-standard equipment such as digital color calibrators and wide-format inkjet printers. Students also gain a deeper understanding of their photographic vision and learn to view color itself as a medium of expression. Prerequisite: VM 366. (Semester varies)

VM 369
Documentary Photography
4 credits
Provides the foundation for a considered photographic investigation of an issue—cultural, political, ideological, or personal. Assignments require students to discover narrative possibilities while creating strong individual images. The course's technical components are supplemented by considerations of the history of documentary photography. Prerequisites: VM 265 or JR 221 and junior standing. (Spring semester)

VM 370
The Business of Film
4 credits
Examines legal, administrative, and financial components that are integrated within the process of filmmaking. Key areas that are explored include the basics of business affairs (ownership and copyright, rights agreements); talent and key crew agreements; learning how to raise film financing; examining financial streams from a global perspective, from crowdfunding to foreign presales and equity; studying varying methods of distribution from customary models for theatrical film to online, VOD/hybrid distribution; and exploring current trends in marketing and publicity. Prerequisites: VM 230, VM 240, VM 241, VM 242, VM 243, VM 250, VM 260, or VM 261 and junior standing. 

VM 371
Alternative Media Production: Out of the Box
4 credits
Fosters an exploratory approach to making media projects by providing unorthodox conceptual frameworks in which students conceive and execute short projects using both conventional and unconventional acquisition devices in a variety of media. Students work individually or collaboratively throughout the course to develop ideas and acquire material for assignments. Prerequisites: VM 230, VM 231, VM 240, VM 241, VM 242, VM 243, VM 250, VM 251, VM 260, or VM 261 and junior standing. (Semester varies)

VM 372
Directing Image and Sound
4 credits
Examines a director's preparation in detail, with particular emphasis on forming creative approaches to the script, as well as image and sound design. Production and postproduction strategies are also addressed. Prerequisites: VM 204, VM 230, VM 240, VM 242, or VM 243 and junior standing. (Semester varies)
VM 373
Directing Actors for the Screen
4 credits
Develops skills in directing actors in dramatic performances for the screen. Students are taken step by step through the directing process with a particular emphasis on research and visualization, as they learn how to plan and direct narrative sequences. Classes are offered in conjunction with Acting for the Camera classes in Performing Arts. It is recommended that students complete VM 372 in advance of enrolling in this course. Prerequisites: VM 230, VM 240, VM 241, VM 242, or VM 243 and junior standing.

VM 375
Advanced Interactive Media
4 credits
Continues to explore interactive media, including consideration of conceptual, aesthetic, and technical concerns. Technologies covered include interactive web elements, databases, mobile development, and an introduction to programming. Emphasis is on making creative works. Prerequisites: VM 260 and junior standing.

VM 376
Editing for Film and Video
4 credits
Furthers understanding of and ability to work with medium- to long-format post-production processes through editing assignments in film and video, along with critical examination of completed motion pictures. Prerequisites: VM 230, VM 240, VM 241, VM 242, or VM 243 and junior standing.

VM 377
Documentary Production Workshop
4 credits
Develops skills necessary to produce documentary productions in video or film. Covers production processes from story development through all the production phases. Practical considerations of production are balanced with theoretical debates on the legal and ethical responsibilities of those who document others. Prerequisites: VM 230, VM 240, or VM 242 and junior standing. (Spring semester)

VM 378
Basic Cinematography and Videography
4 credits
Introduces basic elements of the aesthetics, technology, and craft of cinematography and videography. Students gain a working knowledge of 16mm and digital video cameras, as well as basic lighting design and equipment, with an emphasis on crew relations and organization. Includes a comprehensive exploration of the work of significant cinematographers. Prerequisites: VM 230, VM 240, VM 242, or VM 243 and junior standing.

VM 380
Media Copyright and Content
4 credits
Copyright is the legal foundation that gives value and property rights to any creative work. This includes music as well as books, films, television shows, choreographed work, architectural designs, plays, paintings, maps, photographs, video games, and computer software. Students look at the history, development, and purpose of copyright and other intellectual property law. They also explore the purpose and value of fair use and of the public domain, and alternative views of copyright such as the “Creative Commons.” Prerequisite: junior standing. (Semester varies)

VM 381
Production Design
4 credits
Introduces students to the work of the production designer, the creative individual responsible for the “look” of production. Topics include: developing and implementing the design concept, strategies for working on location or sound stage, and collaboration with the cinematographer, art director, and set decorator. The work of notable production designers will be considered. Class projects and actual production work combine theory with practice. Prerequisite: VM 230, VM 240, VM 242, VM 243, VM 260, VM 261, or VM 263. (Semester varies)
VM 385
Comedy Writing for Late Night
4 credits
Examines how to write comedy for late night television, with a heavy emphasis on joke writing, monologue writing, sketch writing, current events, and satire. In addition to working on individual assignments, students also learn how to write effectively as a team. The final project requires students to collectively create and write an innovative show designed for late night television. Prerequisites: VM 220, 221, or 222 and junior standing. (Semester varies)

VM 386
Writing Comedic Movies
4 credits
Combining lecture, workshop, and discussion, participants in this course learn the art of writing for comedy. Students study comedic screenwriting and understand the conventions of comedy, comic timing, and joke writing. Students also learn to identify the major comedic sub-genres, the recurring patterns of these sub-genres, and why they are effective. Comedic subgenres include, but are not limited to, satire, dark comedy, screwball, and spoof. Prerequisites: VM 221 and junior standing. (Semester varies)

VM 390
Virtual Reality Filmmaking
4 credits
Introduces the fundamentals of blocking, lighting, shooting, and post-production to create live action narrative for a virtual reality environment. Prerequisites: VM 240 and junior standing.

VM 400
Topics in Visual and Media Arts: Studies
4 credits
Explores various aspects of visual and media arts history, theory, and criticism. May be repeated for credit if topics differ. Prerequisites: VM 200 and junior standing.

VM 402
Seminar in Media Arts Topics
4 credits
Examines various topics in media arts in seminar format, with emphasis on students’ oral and written presentation of material. May be repeated for credit if topics differ. Prerequisites: VM 200 and junior standing.

VM 407
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. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 409
Seminar in Western Art
4 credits
Provides a study in a selected area of art and art history with emphasis on the development of analytical and theoretical approaches to the understanding of works of art. Presentation of independent research and participation in the evaluation of the research work of seminar members is expected. May be repeated for credit if topics differ. Prerequisites: one class from VM 210–VM 217 and junior standing.

VM 410
Seminar in Non-Western Art
4 credits
Provides a focused study on a particular culture or issue germane to history and/or criticism of non-Western art. Emphasizes a diversity of perspectives, paying careful attention to frame investigations within the artistic, sociocultural, political, philosophical, and spiritual contexts indigenous to the respective culture(s) being studied. Fulfills the Global Diversity requirement. May be repeated for credit if topics differ. Prerequisites: one class from VM 210–VM 217 and junior standing. (Semester varies)
VM 412
American Film Comedy
4 credits
A historical approach to the development of American film comedy explores theories of comedy and their value to the critical interpretation of comic films. Also considers the varying ways spectators are addressed, and the impact of performers and directors on various comedy styles. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 413
Postmodernism and the Media
4 credits
Investigates postmodern theory, beginning with historical analysis of modernism and the emergence of postmodernism, exploring approaches to and influences on postmodernist notions about history, power, and aesthetics; subjectivity and identity; and ethnicity, gender, and sexuality. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 417
Communication Ethics
4 credits
Provides a study of the philosophical roots and modern applications of moral reasoning in various communication media, including print, digital, television and video, photography, film, radio, speech, and telecommunications. Includes topics such as confidentiality, privacy, deception, free speech, obscenity, justice, equality, defamation of reputation, abuse of power, digital manipulation, fairness, truth in advertising, and conflict of interest. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 418
Transnational Asian Cinemas
4 credits
Asian "national" cinemas are examined and problematized in the contexts of media and economic globalization, including: the politics of transnational film practices; issues surrounding filmic representation and diasporic identities; the construction and negotiation of national, gender, and genre differences; local-regional-global dynamics; and questions of the post-colonial in Asian contexts. Fulfills the Global Diversity requirement. Prerequisites: VM 200 and junior standing. (Semester varies)

VM 420
Topics in Media Arts: Practice
4 credits
Explores various aspects of media arts practice. May be repeated for credit if topics differ. Prerequisites: junior standing and courses depending on course topic. (Semester varies)

VM 423
Writing Television Pilots
4 credits
Examines how to create a television series, including developing an original premise and writing convincing, multi-dimensional characters and intriguing, character-specific dialogue. Students write an entire television pilot script to be workshopped in class, along with a pilot package that includes a logline, series synopsis, and 13-week episode guide with character and story arcs. Prerequisites: VM 222 and junior standing. (Semester varies)

VM 424
Interactive Storytelling
4 credits
Explores recent developments in interactive digital narratives, performances, documentaries, ethnographic studies, games, and installations. Students produce one interactive project during the semester. Prerequisites: VM 220, VM 221, or VM 222 and junior standing. (Semester varies)

VM 428
Feature Writing Workshop
4 credits
Working from detailed outlines developed in VM 221 (previously VM 320) Writing the Feature Film, students complete a first draft of a feature-length screenplay. Students read each other’s work, write a critical analysis of
each segment, and engage in discussion of aesthetics, craft, and form. Prerequisites: VM 221 and junior standing.

**VM 429**  
**Comedy Writers’ Room**  
**4 credits**  
Emulates a Hollywood comedy writing room. Students collectively create and write an original pilot script for a TV comedy. Students write character sketches, a comprehensive story outline, the first draft of the script and all subsequent drafts, and participate in an extensive punch-up. Participants gain a keen understanding of how a Hollywood comedy writers’ room works, how to write under deadline, how to pitch jokes, and how to write comedy as a team. Prerequisites: VM 222 and junior standing. (Fall semester)

**VM 440**  
**Advanced Studio Production: Fiction**  
**4 credits**  
Provides the opportunity for specialized work in fiction television genres that include a studio component, such as drama series, soap operas, and situation comedies. Students create projects and produce, direct, light, and crew them. Prerequisites: VM 241 or VM 333 and junior standing. (Fall semester)

**VM 441**  
**Advanced Studio Production: Nonfiction**  
**4 credits**  
Provides the opportunity for specialized work in nonfiction multi-camera television genres, including talk shows, live performance, and public affairs programming. Emphasis is on designing, producing, directing, lighting, and studio crewing. Prerequisites: VM 241 and junior standing. (Spring semester)

**VM 442**  
**Studios and Independents: Navigating the Motion Picture Industry**  
**4 credits**  
Provides an in-depth examination of the mechanics of the contemporary motion picture industry and is ideally suited for seniors prior to graduation or prior to attending the LA program. Topics covered include: exploring the organizational structures and hierarchies of studios and production companies; examining how executive and staff positions function and what projects are acquired, developed, and distributed; understanding customary industry terminology and references; how to work with talent and literary agencies, management companies, and entertainment attorneys; and examining the role of guilds for above-the-line talent. The course also explores how opportunities within the industry are expanding and changing—particularly in the form of film finance and distribution—and helps prepare students for a landscape that is continually evolving. Prerequisite: VM 332 or VM 370.

**VM 445**  
**Advanced TV Production Workshop**  
**4 credits**  
Explores the technical skills and the conceptual framework of production activities such as camerawork, lighting, audio acquisition, and production design. Exercises offer opportunities to put theory into practice, as well as refine and extend practical skills. Prerequisites: VM 240, VM 242, or VM 243 and junior standing. (Semester varies)

**VM 450**  
**Advanced Sound Design**  
**4 credits**  
Advanced studies in audio post-production, with emphasis on expanding students’ conceptual framework and refining creative audio post-production skills in surround sound mixing and applications in film, video, and digital media. Prerequisites: VM 350 and junior standing. (Semester varies)

**VM 452**  
**Art of Noise**  
**4 credits**  
Explores the concept of the “avant-garde” not as a fading modernist construct, but as a creative tool in
contemporary sound art practice. Through examination and modeling of both familiar and obscure works, students cultivate novel strains in their creative voices. Investigates issues related to process (indeterminacy, defamiliarization, stochastic methods, and phase shift) as well as the social aspects of outsider art, subversion, and provocation. Prerequisites: VM 250 and junior standing. (Semester varies)

**VM 456**  
**Advanced Studio Recording**  
**4 credits**  
Explores the theoretical and technical applications of multi-effects 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. Prerequisite: VM 352. (Semester varies)

**VM 457**  
**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. Prerequisites: VM 101 and VM 120 and junior standing. (Fall semester)

**VM 464**  
**Programming for Digital Media**  
**4 credits**  
Intermediate- to advanced-level programming for digital media productions in their respective authoring languages. Prerequisites: VM 260 and junior standing. (Semester varies)

**VM 470**  
**Advanced New Media Projects**  
**4 credits**  
Provides an opportunity for VMA students working in computer animation, interactive media, motion graphics, digital photography, networked performance, audio, or other forms of new media to create advanced portfolio work. Projects, both collaborative and individual, are developed in the context of peer-based critique and analysis. The focus is on using new technologies for creative self-expression. Students complete the course with an original portfolio-ready project. May be repeated once for credit if projects differ. Projects must be proposed in the semester preceding the semester in which the work is to be produced (see section on BFA requirements above). Students may also apply to serve as non-BFA participants for a single semester and for 4 credits only. Prerequisite: Completion of one specialization-level production course and approval by the faculty BFA committee based on application.

**VM 471**  
**Topics in Documentary: Practice**  
**4 credits**  
Advanced documentary production workshops in varying areas of professional practice. Topics may include personal documentary, filmmaking and the environment, or social and community action; there may be future offerings proposed under this designation (subject to review of the curriculum committee)–for example, a course in Developing Cross-Platform Documentary. May be repeated for credit if topics differ. Prerequisites: VM 377 and junior standing. (Semester varies)

**VM 473**  
**Editing Comedy Productions**  
**4 credits**  
This advanced editing production course examines various principles, strategies, and techniques employed in the juxtaposing and sequencing of comedy footage. Students consider different comedy genres and modes with a focus both on the rhythms/timings of individual scenes and each scene's contribution to the piece's overall structure and intent. Prerequisite: VM 333 or VM 376.
VM 475  
Creative Producing for Film  
4 credits  
Emphasizes the role of the producer as a key creative force behind a film. Students explore the fundamental cornerstones of that role: identifying and nurturing material, acquiring business skills, developing the ability to form creative collaborations, and understanding financial and distribution opportunities. The course examines the ways in which a creative producer engages with a project from conception through completion with a focus on the development process. Students discuss original ideas; source material (books, stories); pitching; creating log lines; script coverage; the notes process; and assembling the creative team. Customary business affairs are covered, including chain-of-title and talent and option/purchase agreements as well as key concepts for financing, marketing, and distribution. Prerequisites: VM 332 or VM 370 and junior standing. (Semester varies)

VM 476  
Editing for Advanced Film and Video Projects  
4 credits  
This advanced-level post-production course is designed to assist in the editing and completion of students' advanced-level projects. Technical procedures as well as aesthetic and conceptual issues endemic to post-production are examined with an eye to their practical application to students' work on their projects. Prerequisites: VM 376 and junior standing. (Spring semester)

VM 477  
Producing for Television and Non-Broadcast Media  
4 credits  
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. Prerequisites: VM 240 and VM 241.

VM 478  
Advanced Cinematography and Videography  
4 credits  
Offers 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 BFA and BA Production Workshop. Prerequisite: VM 378. (Semester varies)

VM 481  
Advanced Production Design  
4 credits  
Places students in the role of production designer, the creative individual responsible for the “look” of a production, as well as the role of art director and set decorator. Students develop and draw design concepts based on scripts and implement them in class projects and in production. Designing Emerson productions is required. Drawing and drafting skills are most valuable in presenting ideas for weekly critique. Prerequisite: VM 381. (Semester varies)

VM 490  
BFA Production Workshop  
8 credits (4 per semester)  
Provides the means for students to produce portfolio work. BFA students are required to take two consecutive semesters of the workshop, 4 credits per semester. Work may be produced in teams, partnerships, or individually. Projects must be proposed in the semester preceding the semester in which the work is to be produced (see section on BFA requirements above). Students may also apply to serve as non-BFA participants for a single semester and for 4 credits only, serving as crew members or staff on another student’s project. Prerequisites: Completion of one specialization-level production course, and approval by the faculty BFA committee based on application.
VM 491  
BA Capstone Project  
4 credits  
Students are admitted by application to produce portfolio work as a Capstone Project. Applications must include a detailed description of the proposal for consideration by a faculty panel. The proposal can be for either a creative project based in any area of the program, including film, TV, animation, sound design, or digital art and games; or a significant research project in media studies. Provides an opportunity to produce a significant piece of creative or scholarly work.

VM 492  
Photo Practicum  
4 credits  
Designed to integrate, enrich, and solidify a student's photographic skills building on past productions. Emphasis is placed on developing a portfolio representative of a personal vision. Prerequisites: VM 365 and junior standing.

VM 497  
Directed Project  
2 to 4 credits  
Special learning opportunities designed for a student to work with a faculty member on a creative project not available through existing courses. The College cannot guarantee logistical support for such projects, and equipment and facilities may need to be procured at student's expense. No more than 8 credits of any combination of directed projects (VM 497), directed studies (VM 498), and internship (VM 499) may be counted toward the major. Prerequisites: 3.0 GPA, junior standing, and permission of instructor and department chair.

VM 498  
Directed Study  
2 to 4 credits  
Special learning opportunities designed for a student to work with a faculty member on a scholarly project not realizable through existing courses. No more than 8 credits of any combination of directed projects (VM 497), directed studies (VM 498), and internship (VM 499) may be counted toward the major. Prerequisites: VM 200, junior standing, and a 3.0 GPA. The supervising faculty member and the department chair must approve proposals prior to the examination period of the preceding semester.

VM 499  
Internship  
4 or 8 credits  
Students work in organizations such as a film and video production company, sound lab, broadcast station, or in educational or corporate media under the direct supervision of an approved full-time employee and an assigned faculty member. No more than 8 credits of any combination of directed projects (VM 497), directed studies (VM 498), and internship (VM 499) may be counted toward the major. No more than 4 credits of internship may be counted toward the major. Prerequisites: junior standing, completion of appropriate 200-level production course(s), a grade point average of 2.7 or above, and permission of instructor. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours over a 12-week period. Students must participate in the Internship Experience Workshop offered through Career Services prior to the start of the internship and should consult the Academic Calendar for registration deadlines. Students who wish to participate in an internship in the Los Angeles, California, area must be enrolled in the Emerson Los Angeles Program.
Professors Diercks, Donoghue, Koundoura (Chair), Medina, Painter, Reiken, Skoyles, Tobin, Trimbur, Walker, Walters, Whynott, and Yarbrough; Associate Professors Asim, Chang, Emblidge, Kamada, Marshall, McLarin, Whelan, and Yoshikawa; Assistant Professors Althoff, Beuttler, Denizet-Lewis, Lee, Seligmann, and Spry; Senior Distinguished Writer-in-Residence Flook; Distinguished Publisher-in-Residence Randolph; Distinguished Writers-in-Residence Glass and Treadway; Senior Publisher/Editor-in-Residence Weaver; Senior Publisher-in-Residence Lombardo; Senior Writers-in-Residence Brooks, Casson, Haines, Hoffman, Orem, and Papernick; Senior Electronic Publisher-in-Residence Rodzvilla; Senior Lecturers Himmer, Kovaleski Byrnes, Marko; Artist-in-Residence McMahan; Lecturer Shane.

The Department of Writing, Literature and Publishing is dedicated to developing the skills of students who are training to become poets, writers of fiction and nonfiction, planning to enter the publishing industry, or preparing to go on to graduate-level study. To that end, it offers courses and workshops in each of these areas taught by published authors and experts in the field. It also offers courses in literature, French, and Spanish, designed to produce graduates whose specializations are enriched by a broad, culturally inclusive, and interdisciplinary understanding of literature, a sense of history of their chosen genres, and what it means to write and communicate today in a global community. The department is also dedicated to providing courses in expository writing that develop basic skills in writing and critical thinking for all students at the College.

Programs

The programs of the Department of Writing, Literature and Publishing (WLP) are designed to prepare students for a wide range of professional careers and for personal creative development and fulfillment; they also have pre-professional value for those intending to pursue graduate education. Undergraduate students may pursue the BA degree
in Writing, Literature and Publishing; the BA with a Literature concentration; the BA with a Publishing concentration; or a BFA degree in Creative Writing.

The department's curriculum includes coursework in writing, literature, languages, and publishing. Writing courses expose students to a variety of forms, including fiction, poetry, nonfiction, screenwriting, and magazine writing. Literature courses cover a broad range of literature in English, U.S./American literatures, and world literatures. Language courses include studies in elementary French and Spanish. Publishing courses prepare students for careers in the world of commercial publishing, and include offerings in magazine design and production, desktop publishing, copyediting, literary editing, and book production and design. Internships in a thriving Boston publishing community provide valuable learning experiences in the field.

Students majoring in fields outside of the department may choose to minor in writing, literature, or publishing. They also may pursue a double major or design an independent major involving writing, literature, language, or publishing as one of their major subject areas.

Degree Requirements for Bachelor of Arts in Writing, Literature and Publishing

The undergraduate faculty of Writing, Literature and Publishing is committed to the following learning objectives for the BA in the Writing, Literature and Publishing program.

Students will:

1. Demonstrate knowledge of literary history and of literary forms.
2. Read, think, and write critically.
3. Demonstrate knowledge of research skills.
4. Display creative writing skills in one or more of the literary genres.

Students take courses in poetry, fiction, nonfiction, magazine writing, and publishing, in addition to courses in literature that ground them in the English-language tradition and introduce them to other traditions.

Required Courses

Students pursuing a Bachelor of Arts degree in Writing, Literature and Publishing complete 52 credit hours. No more than 4 credits of internship (PB 499) may be used toward the credits required for the BA degree.

<table>
<thead>
<tr>
<th>Credits</th>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>4</td>
<td>LI 120</td>
<td>Introduction to Literary Studies</td>
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<tr>
<td>4</td>
<td>LI 201</td>
<td>Literary Foundations</td>
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<tr>
<td>4</td>
<td>One course from the following: LI 202 U.S./American Literatures LI 203 Literatures in English</td>
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<tr>
<td>16</td>
<td>Four courses from any of the 300- or 400-level Literature courses</td>
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<tr>
<td>4</td>
<td>One course from any of the 400- or 500-level Literature courses</td>
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<tr>
<td>4</td>
<td>One course from the following: PB 207 Introduction to Magazine Writing WR 211-216 Introduction to Creative Writing</td>
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<tr>
<td>4</td>
<td>One course from the following: PB 307 Intermediate Magazine Writing WR 311-317 Intermediate Creative Writing</td>
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<tr>
<td>8</td>
<td>Two courses from the following: PB 302 Copyediting</td>
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</table>
**Degree Requirements for Bachelor of Arts in Writing, Literature and Publishing: Literature Concentration**

The undergraduate faculty of Writing, Literature and Publishing is committed to the following learning objectives for the BA in the Writing, Literature and Publishing program with a Literature concentration.

Students will:

1. Demonstrate knowledge of literary history and of literary forms.
2. Read, think, and write critically.
3. Demonstrate knowledge in research skills.
4. Apply their knowledge of literary and critical discourse through a culminating capstone project.

Students take courses in poetry, fiction, nonfiction, magazine writing, and publishing, in addition to courses in literature that ground them in the English-language tradition and introduce them to other traditions.

**Required Courses**

Students pursuing a Bachelor of Arts degree in Writing, Literature and Publishing with a Literature concentration complete 52 credit hours in the following:

<table>
<thead>
<tr>
<th>Credits</th>
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<tbody>
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<td>Five courses from any of the 300- or 400-level Literature courses</td>
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<td>One course from any of the 400- or 500-level Literature courses</td>
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<td>One course from the following:</td>
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<td>PB 207</td>
<td>Introduction to Magazine Writing</td>
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<td>WR 211</td>
<td>Introduction to Creative Writing: Fiction</td>
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<td>WR 212</td>
<td>Introduction to Creative Writing: Poetry</td>
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<td>WR 216</td>
<td>Introduction to Creative Writing: Nonfiction</td>
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<td>One course from the following:</td>
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<td>PB 307</td>
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<td>WR 311</td>
<td>Intermediate Creative Writing: Fiction</td>
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<td>WR 312</td>
<td>Intermediate Creative Writing: Poetry</td>
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<td>WR 313</td>
<td>Intermediate Creative Writing: Drama</td>
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<td>WR 315</td>
<td>Intermediate Creative Writing: Comedy</td>
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<td>WR 316</td>
<td>Intermediate Creative Writing: Nonfiction</td>
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<td>Course Code</td>
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<tr>
<td>WR 317</td>
<td>Topics in Creative Writing</td>
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**Degree Requirements for Bachelor of Arts in Writing, Literature and Publishing: Publishing Concentration**

The undergraduate faculty of Writing, Literature and Publishing is committed to the following learning objectives for the BA in the Writing, Literature and Publishing program with a Publishing concentration.

**Students will:**

1. Demonstrate knowledge of literary history and of literary forms.
2. Read, think, and write critically.
3. Demonstrate skills in writing, editing, design, production, and business as they relate to print and digital publishing environments.
4. Distinguish between global publishing models and understand their strengths and weaknesses in reaching diverse audiences.

Students take introductory and advanced publishing courses, in addition to courses in literature that ground them in the English-language tradition and introduce them to other traditions.

**Required Courses**

Students pursuing a Bachelor of Arts degree in Writing, Literature and Publishing with a Publishing concentration complete 52 credit hours. No more than 4 credits of internship (PB 499) may be used toward the credits required for the BA degree. Taken together, the two required 400-level courses serve as a capstone experience, giving students the opportunity to explore specific aspects of publishing in depth and prove their mastery of writing, editing, design, production, and/or business skills.

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
<th>Notes</th>
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<td></td>
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<td>LI 120 Introduction to Literary Studies</td>
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<td>LI 201 Literary Foundations</td>
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<td>One course from the following:</td>
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<td>LI 202 U.S./American Literatures</td>
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<td>LI 203 Literatures in English</td>
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<td>Two courses from any of the 300- or 400-level Literature courses</td>
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<td>Two course from the following:</td>
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<td>PB 203 Introduction to Electronic Publishing</td>
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<td>PB 204 Introduction to Book Publishing</td>
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<td>PB 207 Introduction to Magazine Writing</td>
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<td>Two courses from the following:</td>
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<td>PB 302 Copyediting</td>
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<td>PB 380 Magazine Publishing Overview</td>
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<td>PB 383 Book Publishing Overview</td>
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<td>PB 395 Applications for Print Publishing</td>
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<td>4</td>
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<td>8</td>
<td>Two courses in Publishing at the 400 level</td>
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<td>4</td>
<td>One course in Literature, Publishing, or Writing at the 200 level or above</td>
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</tbody>
</table>
Degree Requirements for Bachelor of Fine Arts in Creative Writing

The undergraduate faculty of Writing, Literature and Publishing is committed to the following learning objectives for the BFA in Creative Writing program.

Students will:

1. Demonstrate knowledge of literary history and of literary forms.
2. Read, think, and write critically.
3. Demonstrate knowledge of research skills.
4. Create a thesis in poetry, fiction, nonfiction, or drama.

Students take introductory, intermediate, and advanced workshops in the above genres, and in literature.

Required Courses

Students admitted to the Bachelor of Fine Arts program complete 56 credits in departmental offerings for the degree. In addition to workshops at the 200, 300, and 400 levels, BFA students interested in concentrating in a specific genre take a substantial number of literature and writing courses in that genre. Therefore, it is strongly advised that fiction students take LI 308 The Art of Fiction, as well as a choice of LI fiction-based courses. Nonfiction students should take LI 303 The Art of Nonfiction, as well as a choice of LI nonfiction-based courses such as those offered under LI 487 Topics in Nonfiction. Poetry students should take LI 307 The Art of Poetry, as well as a choice of poetry-based courses.

<table>
<thead>
<tr>
<th>Credits</th>
<th>Course</th>
<th>Description</th>
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<tbody>
<tr>
<td>4</td>
<td>LI 120</td>
<td>Introduction to Literary Studies</td>
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<tr>
<td>4</td>
<td>LI 201</td>
<td>Literary Foundations</td>
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<td>One course from the following:</td>
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<tr>
<td></td>
<td>LI 202</td>
<td>U.S./American Literatures</td>
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<td></td>
<td>LI 203</td>
<td>Literatures in English</td>
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<tr>
<td>8</td>
<td></td>
<td>Two courses from the following (not in the same genre):</td>
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<tr>
<td></td>
<td>PB 207</td>
<td>Introduction to Magazine Writing</td>
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<td></td>
<td>WR 211-216</td>
<td>Introduction to Creative Writing</td>
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<tr>
<td>8</td>
<td></td>
<td>Two courses from the following (one will be in the genre of the concentration):</td>
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<tr>
<td></td>
<td>PB 307</td>
<td>Intermediate Magazine Writing</td>
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<td></td>
<td>WR 311-317</td>
<td>Intermediate Creative Writing</td>
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<tr>
<td>4</td>
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<td>One course from the following (in the genre of the concentration):</td>
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<tr>
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<td>PB 401</td>
<td>Advanced Seminar Workshop in Column Writing</td>
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<td>WR 405-440</td>
<td>Advanced Writing</td>
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<tr>
<td>4</td>
<td></td>
<td>One course from the following (in the genre of the concentration):</td>
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<tr>
<td></td>
<td>LI 303</td>
<td>The Art of Nonfiction</td>
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<td>LI 307</td>
<td>The Art of Poetry</td>
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<tr>
<td></td>
<td>LI 308</td>
<td>The Art of Fiction</td>
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<tr>
<td>8</td>
<td></td>
<td>Two courses from any of the 300- or 400-level Literature courses</td>
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<tr>
<td>4</td>
<td></td>
<td>One course from any of the 400- or 500-level Literature courses</td>
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<tr>
<td>4</td>
<td></td>
<td>WR 490 Senior Creative Thesis</td>
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<tr>
<td>4</td>
<td></td>
<td>One course in Literature, Publishing, or Writing at the 200 level or above</td>
</tr>
</tbody>
</table>
Fifth-Year Combined BA/MA in Publishing and Writing

Students may apply for the fifth-year program at the beginning of the second semester of their junior year. Applications will be evaluated by the MA Graduate Program Director and faculty of the department. Students would be notified of acceptance by the end of the second semester of their junior year. The fifth-year MA would require students to take five graduate-level publishing courses, including the MA Project (PB 698), excluding PB 688 and PB 691. Consult the Graduate Catalogue for descriptions of graduate publishing classes.

Students must complete all requirements for the BA degree by the end of the senior year and are required to complete the following courses as part of their degree:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>PB 203</td>
<td>Introduction to Electronic Publishing</td>
</tr>
<tr>
<td>PB 302</td>
<td>Copyediting</td>
</tr>
<tr>
<td>PB 380</td>
<td>Magazine Publishing Overview</td>
</tr>
<tr>
<td>PB 383</td>
<td>Book Publishing Overview</td>
</tr>
<tr>
<td>PB 395</td>
<td>Applications for Print Publishing</td>
</tr>
</tbody>
</table>

Policies

Class Enrollment Policy

Any student enrolled in a course in the Writing, Literature and Publishing Department who does not attend class during the first four class hours, and who has not made prior arrangements with the instructor, may be dropped from the class, and that place may be taken by another student. This action takes place at the instructor's discretion regardless of prior registration of the student for the course in question. Students dropped from a class for this reason will be readmitted only with the approval of the course instructor.

Workshop Policy

An undergraduate may take no more than two writing workshops in one semester, and they must be in different genres.

Co-curricular Activities

The following co-curricular activities are available to students interested in Writing, Literature and Publishing.

Concrete

Concrete literary magazine is produced annually by the undergraduates of Emerson College. It is entirely student-run and features poetry, prose, and photography by Emerson College undergraduates.

Emerson Review

The Emerson Review is an annual undergraduate literary publication that features fiction, poetry, interviews, and photo essays. The Emerson Review staff is a dedicated and eclectic mix of students of all ages and majors who are devoted to putting together a publication of the highest quality.

Gauge

Since 2001, Gauge has been pushing the limits of the magazine format. Focused on innovative design and content, the award-winning glossy features photography, poetry, fiction, and nonfiction that are important and impactful to the Emerson community. Theme and design of the magazine change each semester.

Stork

Since 2010, Stork has been an annual fiction journal dedicated to demystifying the publishing process and improving student writing. Stork is founded on the idea of communication between editor and writer and provides an outlet for budding writers to take their work to the next level.
Minor Programs

All minors require four courses (16 credits) of related coursework, two of which must be taken at Emerson College. Where applicable, students may apply 4 credits from the Liberal Arts requirements toward a minor.

Fiction Minor

At least 16 credits, including both literature and writing courses, devoted to fiction. The literature courses must be numbered 300 or above; the writing courses must be numbered 200 or above. Selections may be made from, but are not limited to, the following:

- LI 308 The Art of Fiction
- LI 313 Novel into Film
- LI 323 The American Short Story
- LI 393 American Novel I
- WR 211 Introduction to Creative Writing (Fiction)
- WR 311 Intermediate Creative Writing (Fiction)
- WR 407 Advanced Seminar Workshop in Fiction

Students may also select from LI topics courses (different topics are offered each semester) when they explicitly focus on fiction.

Literature Minor

At least 16 credits in literature courses. No more than one course (4 credits) may be at the 200 level. The remaining 12 credits must be in courses numbered 300 or above. These courses should have a planned coherence; they may focus, for example, on a genre, tradition, area, or period.

Poetry Minor

At least 16 credits, including both literature and writing courses, devoted to poetry. The literature courses must be numbered 300 or above; the writing courses at 200 or above. Selections may be made from, but not limited to, the following:

- LI 305 Modern Poetry and After
- LI 307 The Art of Poetry
- LI 401 Topics in Poetry
- LI 413 The Forms of Poetry: Theory and Practice
- WR 212 Introduction to Creative Writing (Poetry)
- WR 312 Intermediate Creative Writing (Poetry)
- WR 405 Advanced Seminar Workshop in Poetry

Students may also select from LI topics courses (different topics are offered each semester) when they explicitly focus on poetry.

Publishing Minor

At least 16 credit hours in publishing courses with a planned coherence in an industry or medium (book, magazine, digital, etc.) or a skill (editing, designing, etc.). No more than one course may be at the 200 level. The remaining 12 credits must be in courses numbered 300 or above and cannot include PB 310, PB 498, or PB 499.

Writing Minor

At least 16 credit hours in a sequence of related writing courses approved by the department. This sequence includes four courses from the following:

- WR 211, 212, 216 Introduction to Creative Writing
- WR 311, 312, 313, 315, 316 Intermediate Creative Writing
- WR 405 Advanced Seminar Workshop in Poetry
- WR 407 Advanced Seminar Workshop in Fiction
- WR 415 Advanced Seminar Workshop in Nonfiction
WR 416  Advanced Topics in Writing

Literature Courses

LI 120
Introduction to Literary Studies
4 credits
Gives students intensive practice in literary analysis, critical writing, and related research. In discussing primary texts, considerable attention is given to elements of the different genres (e.g., narrative point of view, narrative structure, metrical and free verse), as well as to issues relevant across literary genres (e.g., form and content, voice, contexts, tone). Readings are chosen from the following genres: poetry, drama, and narrative modes. Readings also include selected literary theory and criticism. Pre- or co-requisite: WR 101.

LI 201
Literary Foundations
4 credits
Surveys foundational works of literature spanning a wide range of periods, genres, and regions in order to familiarize students with broad principles in literary and cultural history. Works studied may include ancient Greek and other premodern epic, lyric, and drama along with cognate and contrasting traditions. Prerequisites: WR 101 or HS 101, LI 120. Fulfills the Literary Perspective.

LI 202
U.S./American Literatures
4 credits
Introduces students to the literary history of the United States from the colonial period to the modern by surveying a wide range of texts, including canonical and non-canonical authors in several genres. The course examines questions such as: How is the narrative of Americanness constructed? How have authors employed the literary craft to explore the construction of the self in relation to transcendentalism, abolitionism, feminism, class consciousness, and national belonging? This course focuses on writers such as Whatley, Apress, Melville, Douglass, Whitman, Stowe, Rowlandson, Hurston, Steinbeck, and Paredes. Prerequisites: WR 121 or HS 101, LI 120, and sophomore standing. Fulfills the Literary Perspective.

LI 203
Literatures in English
4 credits
A historical overview of several genres of non-U.S. literatures written in English from Renaissance through the 21st century. This course focuses on writers such as More, Defoe, Bronte, Shakespeare, Brontë, Joyce, Achebe, Rhys, Coetzee, and Walcott. Prerequisites: WR 121 or HS 101, LI 120, and sophomore standing. Fulfills the Literary Perspective.

LI 204
Topics in Literature
4 credits
Courses focus on specific themes or topics, such as literature of the city, artists in literature, or coming of age. Topics differ each semester; all topics include literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). Fulfills the Literary Perspective. May be repeated for credit if topics differ.

LI 208
U.S. Multicultural Literatures
4 credits
Explores ways writers from disparate communities in the U.S. use various literary forms to articulate resistance, community, and citizenship. Literary texts from several genres are situated in their historical contexts and the writing strategies of each author are examined. Also includes essays, journalism, and films to learn how diverse cultural texts work to represent America. Fulfills the Literary Perspective and the U.S. Diversity requirement.

LI 209
Topics in U.S. Multicultural Literature
4 credits
Courses focus on literature produced by historically oppressed peoples in the United States and on specific themes or topics, such as slavery and freedom, American Indian multi-genre life-stories, or border identities. All
topics include the study of literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). Fulfills the Literary Perspective and the U.S. Diversity requirement. May be repeated for credit if topics differ.

LI 210
American Women Writers
4 credits
Examines fiction, poetry, and other genres by 19th- and 20th-century American women such as Jacobs, Dickinson, Chopin, Kingston, Welty, Rich, and Morrison. Fulfills the Literary Perspective and the U.S. Diversity requirement.

LI 211
Topics in Global Literature
4 credits
Courses focus on literature produced outside the United States in locations affected by imperial expansion. Specific themes or topics might include Literatures of the Asian Diaspora, Latin American Literature and Cinema, or Literature of Europe's Borders. All topics include literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). Fulfills the Literary Perspective and the Global Diversity requirement. May be repeated for credit if topics differ.

LI 212
Black Revolutionary Thought
4 credits
Traces the protest tradition and radical thinking in African American literature. Using landmark essays by W.E.B Du Bois and Alain Locke to frame the debate and then moving from David Walker to Malcolm X and beyond, this course engages questions about the development of the Jeremiadic tradition in African American literature, the role of the black artist in promoting social change, gendered differences in protest literature, and whether politics informs and elevates art or strangles it. Fulfills the Literary Perspective and the U.S. Diversity requirement.

LI 213
Latin American Literature and Cinema
4 credits
Considers how Latin American authors use poetry, drama, essay, and fiction to provide alternative versions of national foundations, revolutionary movements, and political repression. Students view literary writing in relationship to the languages of scientific inquiry, myth, history, anthropology, psychology, and journalism. Fulfills the Literary Perspective and the Global Diversity requirement.

LI 214
U.S. Latinx Literature
4 credits
Introduces students to literature produced in the United States by writers of Latin American descent whose writings explore the cultural and political dimensions of belonging to multiple, often competing, cultures at once. Students read poetry, essays, fiction, and drama by authors in the Chicano, Puerto Rican (Borinques), Cuban- and Dominican-American traditions as well as works by Latinx writers whose works cross the borders of these traditions and those whose works are affiliated with South American and Central American literary traditions. Fulfills the Literary Perspective and the U.S. Diversity requirement.

LI 215
Slavery and Freedom
4 credits
Looks at a wide-ranging survey of 19th-, 20th-, and 21st-century poems, plays, novels, and nonfiction narratives concerning the issue of American slavery and its aftermath. Explores slave narrative conventions across historical periods as well as themes such as identity, masking, the liberating power of literacy, and masculine and feminine definitions of freedom. Fulfills the Literary Perspective and the U.S. Diversity requirement.
LI 216
Literature of the Gothic
4 credits
Focuses on literary and aesthetic tradition known as the Gothic, following its various manifestations from 18th-century England up to present-day America. Students read novels, poetry, short stories, and plays. Students interested in postmodern expressions of the Gothic, from graphic novels to film, are invited to bring these to the table. Is Dracula really about the anxiety of empire? What is Frankenstein saying about social theory and the dangers of Romanticism? And finally, why does Gothic material retain its fascination in the 21st century, when so many aesthetic movements lie moldering in their graves? Fulfills the Literary Perspective.

LI 217
Literature, Culture, and the Environment
4 credits
Examines the literature, art, and culture of Native and non-Native America and consider how these two very different traditions have affected the environment. Initially, students focus on Native Creation stories and on Genesis in order to better understand the definition of “wilderness.” They then study the work of 17th-, 18th-, and 19th-century authors and artists who influenced and/or responded to how the environment should be managed. As students progress to the 20th and 21st centuries, they consider the work of artists, writers, and filmmakers who acknowledge and attempt to come to terms with a drastically changed and oftentimes degraded landscape in their work. Fulfills the Literary Perspective.

Prerequisites for Upper-Level LI Courses:
For 300-level LI courses: junior standing and at least one LI 200-level course. For WLP majors, this must include at least one of the following: LI 201, LI 202, LI 203.

For 400-level LI courses: for all students, junior standing and completion of at least one LI 200-level and one LI 300-level course. WLP majors must also have completed two of the following: LI 201, LI 202, LI 203, and one LI 300-level course.

LI 303
The Art of Nonfiction
4 credits
Examines a broad range of literary nonfiction works, present and past, paying particular attention to the craft within the nonfiction work but identifying relationships and similarities that literary nonfiction has with the novel and short story. Includes readings from such diverse forms as historical narrative, adventure travel and survival, memoir and the creative nonfiction essay, and other forms of factual writing artfully constructed. (Spring semester)

LI 304
Topics in Literature
4 credits
Courses focus on specific themes or topics, such as literature of the city, artists in literature, or coming of age. All topics include literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). May be repeated for credit if topics differ. (Semester varies)

LI 305
Modern Poetry and After
4 credits
Explores modern and postmodern traditions of poetry in the works of such 20th-century poets as Eliot, Stevens, Auden, Moore, Lowell, Bishop, Plath, Larkin, Rich, Ashbery, and, in translation, Neruda, Rilke, Herbert, Kazuk, and Tsvetaeva. (Spring semester)

LI 306
Literatures of Continental Europe
4 credits
Explores seminal works in the European literary tradition, with a particular focus on close reading, textual and rhetorical analysis, and aesthetic criticism. The course may include works by Montaigne, Rousseau, Flaubert, Hölderlin, Novalis, Heine, Flaubert, Dostoyevsky, Baudelaire, Rimbaud, Proust, Rilke, Kafka, Borges, Bachmann, and Bernhard. (Semester varies)
LI 307
The Art of Poetry
4 credits
Through reading and discussion of poems from different historical periods, students learn the technical aspects of poetry (such as meter, rhyme, and structure) and how poets use these techniques to create meanings and effects, giving students a critical vocabulary for reading and practicing poetry. For students who want to enhance their ability to discuss and write about poetry by learning the essentials of the poet’s art. (Fall semester)

LI 308
The Art of Fiction
4 credits
Explores a broad range of short stories and novels by American and international authors. Teaches students to look at fiction from the perspective of the writer’s craft, and emphasizes such elements as structure, narrative, characterization, dialogue, and the differences between shorter and longer forms. Students gain an appreciation of the fiction writer’s craft and an enhanced sense of the drama inherent in effective storytelling. (Fall semester)

LI 309
Topics in U.S. Multicultural Literature
4 credits
Courses focus on literature produced by historically oppressed peoples in the United States and on specific themes or topics, such as slavery and freedom, American Indian multi-genre life-stories, or border identities. All topics include the study of literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). Fulfills the U.S. Diversity requirement. May be repeated for credit if topics differ. (Semester varies)

LI 310
Advanced Topics in Latin American Literature
4 credits
Focuses on advanced topics in Latin American literature and may cover such topics as: Latin American Nonfiction, Cuba and the United States, Latin American Women Writers, and The “Boom” in Latin American literature. Students learn to analyze Latin American literatures in both the aesthetic and geopolitical contexts that produce them. Fulfills the Global Diversity requirement. May be repeated for credit if topics differ. (Semester varies)

LI 311
Topics in Global Literature
4 credits
Courses focus on literature produced outside the United States in locations affected by imperial expansion. Specific themes or topics might include Literatures of the Asian Diaspora, Latin American Literature and Cinema, or Literature of Europe’s Borders. All topics include literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). Fulfills the Global Diversity requirement. May be repeated for credit if topics differ. (Semester varies)

LI 313
Novel into Film
4 credits
Studies the adaptation of novels into films, and the narrative conventions that govern each medium. Texts include the works of such writers as Kesey, Burgess, Kundera, Walker, Nabokov, and Puig; films include the work of directors such as Kubrick, Forman, Spielberg, and Babenco. (Semester varies)

LI 323
The American Short Story
4 credits
Acquaints students with the changing thematic and stylistic concerns of the American short story and develops students’ critical writing and reading skills. May include authors such as Chopin, Poe, Parker, Hemingway, Faulkner, Stafford, Bambara, Paley, Ford, Oates, and Updike. (Spring semester)

LI 324
Latin American Short Fiction
4 credits
Examines works by highly influential figures of the 20th century. The authors whom this course considers absorb
the experimental writing techniques associated with the avant-garde literary movements of the early- to mid-20th century in addition to popular literary forms such as folklore, detective fiction, the fantastic, melodrama, new journalism, and magical realism. Fulfills the Global Diversity requirement. (Semester varies)

LI 339
British Novel I
4 credits
Engages in social and cultural analysis of the “rise” of the novel in England with representative works from the Restoration (1660) through the end of the 19th century. May include authors such as Behn, Defoe, Sterne, Richardson, Austen, Bronte, Shelley, Dickens, Eliot, and Hardy. (Fall semester)

LI 340
British Novel II
4 credits
Studies representative works of 20th-century British fiction. May cover Modernist authors from the first half of the century such as Forster, Joyce, Ford, Lawrence, Woolf, Waugh, O’Brien, Durrell, Greene, Beckett, Lessing, Murdoch, Golding, and Fowles as well as more contemporary writers from England, Scotland, Wales, and Ireland such as McEwan, Barnes, Amis, Crace, Kelman, and Carter. (Spring semester)

LI 361
Native American Literature
4 credits
Studies works in several genres, including consideration of how traditional myth, story, and ritual contribute to contemporary fiction and poetry, and how the literature reflects and responds to historical and contemporary conditions. May include such authors as Silko, Momaday, Ortiz, Harjo, and Erdrich. Fulfills the U.S. Diversity requirement. (Spring semester)

LI 362
Topics in U.S. Latinx Literature
4 credits
Topics includes courses that focus on important themes, specific genres, or periods in the field of U.S. Latinx literature, such as contemporary Latinx literature, Nuyorican poetry, U.S. Latinx short fiction, or queer Latinx literature. Fulfills the U.S. Diversity requirement. (Semester varies)

LI 371
Shakespearean Tragedy
4 credits
Carefully examines selected tragedies from Romeo and Juliet to Antony and Cleopatra, emphasizing the development of the tragic form. (Fall semester)

LI 372
Shakespearean Comedy
4 credits
Detailed study of selected comedies from A Midsummer Night’s Dream to The Winter’s Tale, emphasizing Shakespeare’s development of the comic form. (Spring semester)

LI 381
Global Literatures
4 credits
Surveys contemporary world literature written in English by writers from such places as India, Africa, the Caribbean, Australia, Canada, New Zealand, Pakistan, and Sri Lanka. Fulfills the Global Diversity requirement. (Semester varies)

LI 382
African American Literature
4 credits
Surveys African American literature (prose, poetry, and drama) from Olaudah Equiano through Toni Morrison and examines African American literature as part of the field of Diaspora studies. Also explores connections between African American and Caribbean American literatures conceived as literatures of the African Diaspora. Fulfills the U.S. Diversity requirement. (Fall semester)
LI 393
American Novel I
4 credits
Studies representative American novels written before the 20th century, including works by such authors as Cooper, Hawthorne, Melville, Stowe, Twain, Chopin, Wharton, and James. (Fall semester)

LI 394
American Novel II
4 credits
Studies representative works of 20th-century American fiction. May cover authors from the first half of the century such as Anderson, Cather, Faulkner, James, Hemingway, Dreiser, Wright, Ellison, and Bellow as well as more contemporary writers such as Roth, Coover, Nabokov, Morrison, DeLillo, Burroughs, Momaday, and Silko. (Spring semester)

LI 396
International Women Writers
4 credits
Explores works by contemporary international women writers within their social and political contexts. Readings include work by such writers as Nadine Gordimer, Jamaica Kincaid, Michelle Cliff, Mawal El Saadawi, Bessie Head, Luisa Valenzuela, and others. Fulfills the Global Diversity requirement. (Spring semester)

LI 401
Topics in Poetry
4 credits
Special offerings in the study of prominent and emerging poets and schools of poetry. Emphasis is on exploring the intersection between individual technique and aesthetic traditions, from the formal to the avant-garde to culturally and politically conscious expressions of the art. The course is principally concerned with poets writing in the English language, though important figures from other language traditions may be read in translation. May be repeated for credit if topics differ. (Semester varies)

LI 405
Reading and Writing the Environment
4 credits
Students read contemporary texts that may be informational and/or personal and address current environmental issues such as landscape sustainability, overpopulation, environmental justice and sociology, farming practices, climate change, environmental degradation, environmental health, energy sustainability, pollution, waste and recycling, resource depletion, and conservation. Students research, analyze, and respond to those texts with effective writing that may be argumentative, informational, exploratory, and/or narrative. Students gain a fuller understanding of the complexity of environmental studies as they also explore how best to engage others through both writing and verbal communication. Prerequisites: Junior standing and one 300–level Literature course or SC 320, SC 392, IN 326. (Semester varies)

LI 410
British Romanticism
4 credits
Introduces one of the most significant and revolutionary periods in British literature. Writers such as William Wordsworth, Mary Shelley, Samuel Taylor Coleridge, and William Blake dominated the literary landscape, and their poetry and prose captured this remarkable period of history. This course considers such writers as these in their historical and aesthetic context, and pays particular attention to the ways in which the legacies of the Romantics survive and inform even contemporary modes of literature. (Semester varies)

LI 411
Topics in European Literature
4 credits
Special offerings in European literature may include such topics as the Romantic Age, Russian Short Fiction, Absurd and Avant-Garde Theater, and the 19th-Century European Novel, or topics related to special interests and expertise of the faculty. May be repeated for credit if topics differ. (Semester varies)
LI 413  
The Forms of Poetry: Theory and Practice  
4 credits  
Students study forms of poetry as used by historical and contemporary poets, and then write original poems in those forms (such as the sonnet, villanelle, haiku, sestina, syllabic, and renga), and genre forms (such as Surrealist, Expressionist, Anti-poem, Open Field, and Language poetry). (Spring semester)

LI 414  
After the Disaster: Post-War European Literature  
4 credits  
Explores post-war European literary works that are marked by a profound sense of loss, disorientation, and pessimism, with a particular focus on the practices of close reading, textual analysis, and theoretically oriented criticism. Explores how the events of the war—most notably the Holocaust—affected the literature of Europe in their wake. Authors to be read include Primo Levi, Ruth Kluger, Marguerite Duras, Maurice Blanchot, Michel Houellebecq, and W.G. Sebald. (Semester varies)

LI 415  
Travel Literature  
4 credits  
Home and away, placement and displacement, location and dislocation are all themes that abound not only in contemporary literature in all its forms (fiction, nonfiction, poetry, drama) but also in contemporary literary and cultural criticism. This course explores the theme of travel in literature across its historical terrain in order to understand not only the evolution of its forms but also its role in the construction of identities, familiar and foreign. (Semester varies)

LI 421  
Topics in American Literature  
4 credits  
Special offerings in American literature that concentrate on the study of particular authors, genres, or themes, or on topics related to the special interests and expertise of the faculty. May be repeated for credit if topics differ. (Semester varies)

LI 423  
Topics in Global Literature  
4 credits  
Special offerings in global literature that include such topics as Latin American Short Fiction, Post-Colonial Literature, and the Hispanic Caribbean, or on topics related to the special interests and expertise of the faculty. Fulfills the Global Diversity requirement. May be repeated for credit if topics differ. (Semester varies)

LI 424  
Imagining the Caribbean  
4 credits  
When you think of the Caribbean, you may imagine: beaches, dancing, and leisure; pirates, curses, and hidden treasure; anti-slavery revolts and marooned communities; and labor movements and revolutions. It all depends on whose Caribbean you imagine. Making the Caribbean visible from local—as opposed to foreign—perspectives has been a pervasive concern of writers and artists from the anglophone, francophone, and hispanophone Caribbean in the last century. In this course, students examine the literary strategies used by writers to imagine the Caribbean and the literary, cultural, and political products of these strategies. Fulfills the Global Diversity requirement. (Semester varies)

LI 436  
Cultural Criticism  
4 credits  
Surveys the dominant theoretical approaches to the study of culture. The course traces their main arguments and helps students develop a sense of what it means to be a producer and a consumer of culture today. (Fall semester)

LI 481  
Topics in African American Literature  
4 credits  
Studies traditions of African American literature, such as Afrofuturism, the Harlem Renaissance, Black Arts Poets and Novelists, or Neo-slave Narratives. Courses may focus on Political Plays of the Sixties, The Blues as Poetry, Spirituals and Jazz as Literature, and include such authors
as Wright, Petry, Baraka, Himes, Butler, Ellison, and Hopkinson. Fulfills the U.S. Diversity requirement. May be repeated for credit if topics differ. (Spring semester)

LI 482
Topics in Fiction
4 credits
Special offerings in the novel, novella, and other modes of short fiction from various periods. May be repeated for credit if topics differ. (Semester varies)

LI 487
Topics in Nonfiction
4 credits
Special offerings in autobiography, biography, travel writing, nature writing, and other belles-lettres work from various periods. May be repeated for credit if topics differ. (Semester varies)

LI 490
Senior Literature Thesis
4 credits
Required of all Literature Concentration students in the major. During the final semester of their senior year, students produce an extended literary critical essay. Students work independently but consult regularly with an advisor to evaluate and revise the work-in-progress. The final manuscript measures and represents the students’ ability and their commitment to a serious critical project. Prerequisite: Senior Literature Concentration students only.

LI 498
Directed Study
2 or 4 credits
Students are provided an opportunity to conduct research and to write in an area not covered in the regular curriculum. Prerequisites: senior standing, completion of a course offered on the subject or equivalent. Directed studies or projects may not duplicate existing courses. Proposals must be approved by the supervising faculty member and the department chair prior to the end of the examination period of the preceding semester. Students may not count more than 12 credits of any combination of directed study, directed project, and internship courses toward the total graduation requirements. A 3.0 GPA is required.

LI 526
L.A. Stories
4 credits
Los Angeles has inspired writers and communicators like few other cities. This course explores a variety of narrative representations of Los Angeles across different media and genres and offers students a chance to create and workshop their own L.A. stories—be it in fiction, the essay, literary journalism, or its video equivalent. By reading or viewing and then discussing the works of Nathaniel West, Joan Didion, Roman Polanski, and many others, students develop not only a deeper knowledge of the city in which they now find themselves, but also learn about the creative processes and the themes and theses through which LA has come to be most widely understood. Offered by the Los Angeles Program only.

Publishing Courses

PB 203
Introduction to Electronic Publishing
4 credits
Explores various methods of digital publishing including e-books, digital magazines, and web site creation. The course is designed to provide students with a basic understanding of the planning, development, and management of digital content.

PB 204
Introduction to Book Publishing
4 credits
Introduces students to the history and foundations of book publishing and the role media companies have in our global culture. Topics include the methods of evaluating, editing, producing, distributing, and promoting content; the organization and management of publishers; and critical issues in publishing such as diversity, the hunt for new revenue streams, and intellectual property.
PB 207
Introduction to Magazine Writing
4 credits
Introduces writing for commercial markets. Students develop, research, and write nonfiction articles and learn where to market them. May be repeated once for credit and may be substituted for one 200-level WR (writing) workshop. Prerequisite: WR 101 or HS 101.

PB 302
Copyediting
4 credits
Practical course about 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. Prerequisite: WR 101 or HS 101.

PB 303
Web Development: Creating and Managing Content for the Web
4 credits
Focuses on the design and format of text and images for the computer and mobile phone screen. Students create sites using XHTML and CSS. Topics covered include: content evaluation, usability standards, design aesthetics, user experience, JavaScript, and hosting solutions. Prerequisite: PB 203.

PB 307
Intermediate Magazine Writing
4 credits
Requires students to research and write an article or magazine feature. Students learn terms, concepts, and techniques to improve both writing and critical thinking. Prerequisite: PB 207. May be repeated once for credit and may be substituted for one 300-level WR (writing) workshop.

PB 310
Publication Practicum
1 non-tuition credit
Students work on one of Emerson’s literary publications. May be repeated. Only 4 non-tuition credits may be used toward graduation.

PB 320
Publishing Management and Innovation
4 credits
Examines the skills needed to be a successful publishing manager in a changing industry. Covers new business models, new revenue streams, strategic planning, leadership, organization, personnel, and more. Also emphasizes identifying and exploring entrepreneurial opportunities. Addresses book, magazine, and electronic publishing. (Semester varies)

PB 380
Magazine Publishing Overview
4 credits
Provides an understanding of the magazine field from the perspective of writers and editors. Looks at the similarities and differences between general interest magazines and more focused magazines, and how magazines compete with each other and with other media for audiences and revenues. Topics include how magazines carve out niches, the relationship between the business and editorial departments, and the editorial operations of magazines. The course also looks at the history of the magazine industry. Prerequisite: junior or senior standing.

PB 383
Book Publishing Overview
4 credits
Examines the acquisition and editing of a manuscript, its progress into design and production, and the final strategies of promotion and distribution of a finished book. Prerequisite: junior or senior standing.

PB 395
Applications for Print Publishing
4 credits
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 are addressed, the primary focus is on software skills. Course assumes students have basic Macintosh skills.

PB 401
Column Writing
4 credits
This magazine publishing course covers the process of researching, writing, and revising magazine columns with an understanding of the importance of audience. Draws on both the published writing of seasoned columnists from a variety of genres as well as weekly columns written by students. Prerequisite: PB 307, PB 380, or WR 316. May be substituted for one 400-level WR (writing) workshop.

PB 402
Book Editing
4 credits
Book editing, or substantive editing, is a highly subjective, visceral skill informed by flexibility, judgment, life experience, grammatical grace, signposts, caution lights, road maps, respect for the author, and subtle diplomacy in the author/editor relationship, all directed toward helping the writer to the intended creative goal. In other words, book editing is an art, not a science. However, an exploration of the foundations of constructive shaping, development, organization, and line-editing may release the inner shepherd/wrangler in you. Prerequisite: PB 383.

PB 404
Creating e-Books for Modern e-Readers
4 credits
Focuses on the creation and design of complete texts in a variety of e-formats. Students produce complete texts using the extensible Markup Language (XML), .epub, and Kindle formats. The course covers the current trends and industry tools and walks students through the complete e-book creation process from design to releasing a finished product in the marketplace. Prerequisite: PB 203.

PB 410
Music Writing
4 credits
Covers writing about popular music: writing and workshopping concert and album reviews, musician or band profiles, and columns. Students read and discuss the work of professional music writers. Prerequisites: PB 307, PB 380, WR 316, or JR 321 and junior standing.

PB 411
Profile Writing
4 credits
Students learn how to write about other people—whether famous, ordinary, overlooked, or controversial. They read the work of the best magazine profile writers writing today, and many of those writers will speak to the class via Skype. Students write several profiles, including a long magazine-length final project. The profiles are workshopped in class. This course is designed for students interested in magazine writing, biography, journalism feature writing, and nonfiction writing that focuses on the lives of other people. Prerequisites: PB 307, PB 380, WR 316, JR 261/371, or JR 353/372 and junior standing.

PB 470
Topics in Community Publishing
4 credits
This project-based course enables students to collaborate with community partners on publishable projects. Students learn professional writing and publishing skills in an experiential setting as they research, design, and produce tangible publications for use in the local community. Through the process, students also gain knowledge of fast-paced working environments, professional relationships, deadlines, and project management. Prerequisites: 300-level course that will vary by topic and junior standing.

PB 481
Book Design and Production
4 credits
Covers book and book jacket design fundamentals: design, typography, image research and assignment,
and prepress and manufacturing. This is not a software instruction course. Prerequisite: PB 395 (may be taken concurrently) or permission of instructor. (Spring semester)

**PB 482**  
Magazine Design and Production  
4 credits  
Covers magazine design fundamentals: typography, image research and assignment, prepress and manufacturing, and traditional and computer-based tools and equipment. Each student produces a sample magazine through a workshop process of presentations and revisions. This is not a software instruction course. Prerequisite: PB 395 (may be taken concurrently) or permission of instructor. (Fall semester)

**PB 483**  
Magazine Editing  
4 credits  
Provides students with an understanding of the magazine editing process. Topics range from idea generation and story selection to the mechanics of editing, the editorial process, and the somewhat elusive topic of the role of the editor. Students address such issues as story focus, direction, topicality, structure, sense of audience, and voice, often through studying popular magazines with long and interesting histories. Prerequisite: PB 380. (Semester varies)

**PB 491**  
Topics in Publishing  
4 credits  
Special offerings in book, magazine, and electronic publishing. May be repeated for credit if topics differ. Prerequisites vary with topic.

**PB 498**  
Directed Study  
2 or 4 credits  
Provides an opportunity to conduct research and to write in an area not covered in the regular publishing curriculum. Prerequisites: senior standing and completion of a course offered on the subject or equivalent. Directed studies may not duplicate existing courses. Proposals must be approved by the supervising faculty member and the department chair prior to the end of the examination period of the preceding semester. Students may not count more than 12 credits of any combination of directed study, directed project, and internship courses toward the total graduation requirements. A 3.0 GPA is required.

**PB 499**  
Internship  
4 or 8 credits  
Internships involve work in publishing and other related areas. Students attend class meetings during the internship semester. Only juniors and seniors with a current 2.7 GPA are eligible. 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. Students must participate in the Internship Experience Workshop offered through Career Services prior to the start of the internship. Students who wish to participate in an internship in the Los Angeles, California, area must be enrolled in the Emerson Los Angeles Program. Course cannot be added after the regular registration period. Please consult the Academic Calendar for registration deadlines.

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**Writing Courses**

**WR 101**  
Introduction to College Writing  
4 credits  
Introduces college writing, focusing on cultural analysis that appears in academic work and in the public intellectual sphere. Emphasizes how writers work with texts (including images, film, music, and other media) to develop writing projects. Through four main writing projects that concentrate on drafting, peer review, and revision, students learn to be constructive readers of each other’s writing and to understand the rhetoric of intellectual inquiry.
WR 121
Research Writing
4 credits
Research-based writing course that explores how rhetorical situations call on writers to do research and how writers draw on various types of writing to present the results of their research. Through four main writing projects, students develop an understanding of the purposes and methods of research and a rhetorical awareness of how research-based writing tasks ask them to consider their relation to the issues they are researching and to their audiences. Prerequisite: WR 101.

WR 211–216
Introduction to Creative Writing
4 credits
These courses focus on the basic vocabulary, techniques, and traditions in the chosen genre. All courses include the discussion of published work. Students practice their writing craft through exercises and other assignments, many of which are shared with the class in an introductory workshop setting. May be repeated once for credit. Prerequisite: WR 101 or HS 101.

• WR 211 Introduction to Creative Writing: Fiction
• WR 212 Introduction to Creative Writing: Poetry
• WR 216 Introduction to Creative Writing: Nonfiction

WR 311–316
Intermediate Creative Writing
4 credits
Original essays, poems, plays, and short stories are written and presented in class for criticism and discussion. Students also read and discuss published work in the genre. May be repeated once for credit. Prerequisite: see below.

• WR 311 Intermediate Creative Writing: Fiction (prerequisite: WR 211)
• WR 312 Intermediate Creative Writing: Poetry (prerequisite: WR 212)
• WR 313 Intermediate Creative Writing: Drama (prerequisite: WR 211)
• WR 315 Intermediate Creative Writing: Comedy (prerequisite: WR 211 or VM 222)
• WR 316 Intermediate Creative Writing: Nonfiction (prerequisite: WR 216)

WR 317
Topics in Creative Writing
4 credits
Special offerings in various genres of writing such as Experimental Fiction, Lyric Poetry, Micro Essays, among others. May be repeated for credit if topics differ. Prerequisites: junior or senior standing and completion of a 200-level writing course in the genre being offered. (Semester varies)

WR 320
Travel Writing
4 credits
The best travel writing takes readers on a journey that is not only geographic, but also narrative. This intermediate course in literary travel writing introduces writers to key ways to transform their experiences in the world—be it a far-flung travel destination or one’s hometown—into compelling narratives in the form of short essay or memoir. In addition to short reading and writing assignments, students complete three polished travel essays: two to be workshopped and one to hand into the instructor on the last day of class. Prerequisite: WR 216. (Semester varies)

WR 402
Profile Writing
4 credits
Students learn how to write about other people—whether famous, ordinary, overlooked, or controversial. They read the work of the best magazine profile writers writing today, and many of those writers will speak to the class via Skype. Students write several profiles, including a long magazine-length final project. The profiles are workshopped in class. This course is designed for students interested in magazine writing, biography, journalism feature writing, and nonfiction writing that focuses on the lives of other people. Prerequisite: PB 207 or WR 216.
WR 405
Advanced Seminar Workshop in Poetry
4 credits
Advanced writing workshop in poetry with in-class discussion of original poems by students already seriously engaged in writing poetry. Pays special attention to getting published, and students are encouraged to submit their work to magazines. May be repeated once for credit. Prerequisites: WR 312 and junior standing.

WR 407
Advanced Seminar Workshop in Fiction
4 credits
Extensive fiction writing of short stories and/or novels coupled with in-class reading for criticism and the craft of fiction. May be repeated once for credit. Prerequisites: WR 311 and junior standing.

WR 408
Writing the Novella
4 credits
This workshop is designed to help students write novellas of at least 60 pages during the semester. There is also a significant reading component, as students discuss selected published novellas in the service of helping them plan and write their own drafts. The course is aimed at serious writing students wishing to explore a form that allows for more extended development of plot, theme, and character than in the traditional short story, without making the elaborate structural demands of a full-length novel. The fantasy genre is discouraged. Prerequisites: WR 311 and junior standing.

WR 415
Advanced Seminar Workshop in Nonfiction
4 credits
Advanced writing workshop in various nonfiction forms, such as memoir, travel writing, literary journalism, or other narrative nonfiction writing. Students will already have completed at least one nonfiction workshop, have a project in development, and be capable of discussing such techniques as characterization, point of view, and narrative structure as they appear in literary nonfiction forms. Prerequisites: WR 316 and junior standing.

WR 416
Advanced Topics in Writing
4 credits
Special offerings in various genres of writing like Comedy Writing, Travel Writing, Experimental Fiction, among others. May be repeated for credit if topics differ. Prerequisites: junior or senior standing and completion of a 300-level writing course in the genre being offered. (Semester varies)

WR 450
Community Writing: Theory and Practice
4 credits
Introduces community literacy theories and writing pedagogies with the practical aim of preparing students for work in community writing centers. Students read and explore writing center theory and tutoring pedagogy to gain practice-based knowledge for assessing student writing across multiple disciplines and knowledge levels, utilizing various tutoring strategies, and working with multilingual writers. In addition, the course examines the challenges and benefits involved in community writing projects, from both logistical and philosophical standpoints, by considering definitions of “community” and “literacy,” and exploring what is “exchanged” in these collaborative partnerships. Students participate in and reflect on weekly tutoring assignments at targeted community partners. Prerequisites: senior standing and completion of a 300-level writing course in the genre being offered. (Semester varies)

WR 490
Senior Creative Thesis (All Genres)
4 credits
Required of all BFA majors: During the final semester of his/her senior year, each student produces an extended literary work of fiction, poetry, or creative nonfiction. Students wishing to write in another genre must acquire instructor approval prior to registering for WR 490. Each student works independently but consults regularly with an advisor to evaluate and revise the work-in-progress. The final manuscript measures and represents the student’s abilities and his/her commitment to
a serious creative endeavor. Unless prior instructor approval is acquired, at the time students write their BFA thesis, they shall have previously taken, or be currently enrolled in, a WR 400-level class in the genre of their thesis. Senior BFA Writing majors only.

**WR 498**
**Directed Study**
2 or 4 credits
Provides an opportunity to conduct research and to write in an area not covered in the regular writing curriculum. Prerequisites: senior standing and completion of a course offered on the subject or equivalent. Directed studies may not duplicate existing courses. Proposals must be approved by the supervising faculty member and the department chair prior to the end of the examination period of the preceding semester. Students may not count more than 12 credits of any combination of directed study, directed project, and internship courses toward the total graduation requirements. A 3.0 GPA is required.

**World Language Courses:**
**French and Spanish**

The current Liberal Arts World Language Requirement is completion of a course at the elementary II level. Courses in American Sign Language also fulfill the language requirement.

**Elementary Language Courses:**
**French and Spanish**
Courses provide students with the basic structures needed for communication in the target language. They are designed to be interactive, creating everyday situations that call for a variety of skills. Students engage in class drills and intensive small group discussion. Grammar is presented through example and the emphasis is on both spoken and written practice.

**LF 101**
**Elementary French I**
4 credits
Stresses mastery of essential vocabulary and primary grammatical structures through a situational approach. Students perceive that language is “living” and they discover by the third week of the semester that they can already communicate in French. Class time is devoted to interactive practice. Conversational skills, pronunciation, and understanding are verified through regular oral exams. (Fall semester)

**LF 102**
**Elementary French II**
4 credits
A continuation of LF 101, this course also incorporates reading skills and exposes students to a wider range of cultural materials. Prerequisite: LF 101. (Spring semester)

**LF 201**
**Intermediate French I**
4 credits
A thorough review of elementary language skills is provided in the initial weeks of this course. Afterward, students are introduced to the subtle, idiomatic use of French. Selected readings in literature as well as films and/or videos make for active in-class discussion. (Semester varies)

**LF 202**
**Intermediate French II**
4 credits
In this continuation of LF 201, students practice advanced grammatical structures. At the same time, students subscribe to a foreign language newspaper, are assigned pre-recorded listening exercises, watch and review films, and analyze written and broadcast media. (Semester varies)
LS 101
Elementary Spanish I
4 credits
Stresses mastery of the essential vocabulary and primary grammatical structures through a situational approach. Students perceive that language is "living" and they discover by the third week of the semester that they can already communicate in Spanish. Class time is devoted to interactive practice. Conversational skills, pronunciation, and understanding are verified through regular oral exams. (Fall semester)

LS 102
Elementary Spanish II
4 credits
A continuation of LS 101, this course also incorporates reading skills and exposes students to a wider range of cultural materials. Prerequisite: LS 101. (Spring semester)

LS 201
Intermediate Spanish I
4 credits
A thorough review of elementary language skills is provided in the initial weeks of this course. Afterward, students are introduced to the subtle, idiomatic use of Spanish. Selected readings in literature as well as films and/or videos make for active in-class discussion. (Semester varies)

LS 202
Intermediate Spanish II
4 credits
In this continuation of LS 201, students practice advanced grammatical structures. At the same time, students subscribe to a foreign language newspaper, are assigned pre-recorded listening exercises, watch and review films, and analyze written and broadcast media. (Semester varies)

LS 205
Spanish in the Workplace
4 credits
Offers applied Spanish for the workplace to facilitate communication in professional environments where the primary spoken language is Spanish. Emphasis is on oral communication and career-specific vocabulary for media, entertainment, and business professions. Students should have a working knowledge of spoken and written Spanish. Offered at the Emerson Los Angeles Program only.
Mission

Emerson’s School of Communication (SOC) aspires to be the leader in communication by providing challenging academics and a hands-on approach that prepare students to change the world. The SOC values scholarship and real-world skills, preparing students to be innovative storytellers, creative and critical thinkers, writers, and communication practitioners in an increasingly global, diverse, and digital world.

At the School of Communication, we value a diverse and inclusive environment, ethical decision making, freedom of thought and expression, and equality as cornerstones of a democratic society. Our faculty members are teachers, scholars, and practitioners, and they bring academic and industry expertise to bear in guiding student learning and advancing the frontiers of knowledge. They are leaders in their fields, setting standards for excellence in communication scholarship and engagement.

The School of Communication is home to degree programs in the Business of Creative Enterprises, Communication Sciences and Disorders, Communication Studies, Journalism, Marketing Communication, Political Communication, and Sports Communication. Minors are available in a number of specialties, including Business Studies for Communication and the Arts, Entrepreneurial Studies, Hearing and Deafness, and Radio, as well as an Interdisciplinary Communication minor. In addition to the co-curricular opportunities available in the departments, the SOC offers students the opportunity to work alongside a faculty member conducting research (see below).
Minor Program

Interdisciplinary Minor (IDM)

The IDM allows students to build a distinctive minor in a well-defined area of study drawn from more than one department in the School of Communication. Courses counting toward a student’s major may not also count toward a minor. Students with at least sophomore standing and a cumulative GPA of 2.0 or higher may apply for an IDM. Students interested in creating an interdisciplinary communication minor should contact the Academic Advising Center at advising@emerson.edu.

Co-curricular Activity

SOC 320
Research Co-curricular
1 non-tuition credit

Students participate in ongoing faculty research within a supportive co-curricular structure. Students gain hands-on research experience by working on a faculty member’s current research project in close collaboration with that mentor. In addition to mentor-driven research, students participate in guided discussions with other mentees to foster a broader understanding of research designs, methodologies, data analysis, and presentation formats. May be repeated. Only 4 non-tuition credits may be used toward graduation.
Communication Sciences and Disorders

Associate Professors Bajaj, Grossman, Jagaroo, and Lasker (Chair); Assistant Professors Farquharson and Luyster; Senior Scholar-in-Residence Ruggiero; Scholar-in-Residence Wisman-Weil; Clinical Instructors Bellino, Castro-Casbon, Cohn Thau, Connors, Glufling-Tham, Rimshaw, and Rudel.

The Department of Communication Sciences and Disorders is committed to leadership and excellence in its education of Emerson students. The department encompasses the baccalaureate and master’s programs in Communication Disorders as well as the academic discipline of American Sign Language. Study in all these disciplines is designed to emphasize logical thinking, rational inquiry, ethical behavior, and the application of relevant technologies in the context of the highest standards of academic integrity. The department is dedicated to fostering among its students appreciation of and respect for the diversity of human cultures along with the relevance of this diversity to the department’s fields of study.

Programs

The purpose of the undergraduate degree program in Communication Disorders is to provide students with intensive academic preparation in the basic human communication processes. This preparation includes courses related to speech, language, and hearing in typical and atypical populations and the anatomical structures and scientific bases of speech production and American Sign Language. In addition, students will be guided to take appropriate courses in math, psychology, and the sciences, which satisfy both the Liberal Arts requirements of the College and the American Speech-Language-Hearing Association’s standards. The undergraduate degree program is designed to prepare students for eventual graduate study in speech-language pathology, audiology, or related areas; to prepare them for paraprofessional employment; and to help students make decisions concerning future graduate study in this and related fields. Undergraduate
students majoring in Communication Disorders become candidates for the Bachelor of Science degree.

The faculty of the undergraduate degree program in Communication Disorders is committed to the following learning objectives.

Students will:

1. Demonstrate basic clinical and research writing skills.
2. Demonstrate a foundational understanding of the scientific bases of communication and its disorders.
3. Apply scientific and theoretical knowledge to clinical processes.
4. Engage actively with peers and faculty to attain meaningful outcomes.
5. Practice critical thinking and rational inquiry in the study of communication disorders.
6. Demonstrate an understanding of the range of human diversity and its relationship to communication disorders.

The Department of Communication Sciences and Disorders operates the Robbins Speech, Language, and Hearing Center. Since 1953, the Robbins Center has provided evaluation and treatment for children and adults with communication problems, as well as education programs for family members and caregivers. A number of programs are run through the Robbins Center, including the Thayer Lindsley Family-Centered Program for deaf and/or hard-of-hearing young children, the Program for Acquired Communication Disorders, the Program for Speech Improvement, and the Program for Developmental Communication Disorders.

All Communication Disorders majors are given opportunities to obtain 25 hours of guided observations in the Robbins Center or elsewhere; volunteer opportunities in the Robbins Center are often available as well. Upper-level students may elect to take “Field Experience,” which is roughly equivalent to a clinical internship. This elective provides students with opportunities to interact directly with individuals with communicative impairments; also, it enables students to learn about the types of services provided in various agencies through contact with speech-language pathologists, audiologists, or other professionals working in the field.

Several majors in Communication Disorders partner with the department’s faculty to gain research exposure; such partnerships are enabled through volunteer activities, work study obligations, or through co-curricular credit. The department has an active chapter of the National Student Speech, Language, and Hearing Association on campus, and many Communication Disorders majors volunteer for service programs, such as Jumpstart or Best Buddies.

**Degree Requirements for Bachelor of Science in Communication Disorders**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>CD 162</td>
<td>American Sign Language I</td>
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<tr>
<td>CD 193</td>
<td>Introduction to Communication Disorders</td>
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<tr>
<td>CD 201</td>
<td>Language Acquisition</td>
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<tr>
<td>CD 233</td>
<td>Phonetics</td>
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<tr>
<td>CD 234</td>
<td>Speech and Hearing Anatomy and Physiology</td>
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<tr>
<td>CD 312</td>
<td>Survey of Speech Disorders</td>
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<td>CD 313</td>
<td>Survey of Language Disorders</td>
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<tr>
<td>CD 403</td>
<td>Speech Science</td>
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<tr>
<td>CD 467</td>
<td>Introductory Audiology</td>
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<tr>
<td>CD 468</td>
<td>Aural Rehabilitation</td>
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</table>

Students majoring in CD are also advised to take four courses to satisfy the academic requirements for their future certification by the American Speech-Language-Hearing Association, one each in statistics, biological sciences, physical sciences, and social/behavioral sciences.
Typical Sequence of Courses for the Undergraduate CD Major (This sequence may be modified to custom fit the needs of individual students)

**Freshman Year**
- CD 162  American Sign Language I
- CD 193  Introduction to Communication Disorders

**Sophomore Year**
- CD 201  Language Acquisition
- CD 233  Phonetics
- CD 234  Speech and Hearing Anatomy and Physiology

**Junior Year**
- CD 312  Survey of Speech Disorders
- CD 313  Survey of Language Disorders

**Senior Year**
- CD 403  Speech Science
- CD 467  Introductory Audiology
- CD 468  Aural Rehabilitation

**Total Credits: 40**

**Co-curricular Activity**

**CD 321**
**Talk About Communication**
1 non-tuition credit
Students attend a specified number of special CSD events (e.g., guest lecture, clinical case rounds, film screenings) that typically include faculty-student discussions on the topic at hand. Through these activities, students gain exposure to research, clinical practice, and community involvement that complements CSD coursework. To foster critical thinking, students produce written critiques of journal articles and reflections to catalog their experiences. CD 321 may be repeated. Only 4 non-tuition credits may be used toward graduation.

**Minor Program**
Students wanting to minor in Hearing and Deafness are required to complete 16 credits from the courses listed below. Up to 8 credits may apply to both the Liberal Arts perspective requirements and these minors.

**Hearing and Deafness Minor**

Four out of the following list of classes:
- CD 153  Disability and the Media
- CD 162  American Sign Language I
- CD 208  American Sign Language II
- CD 309  American Sign Language III
- CD 409  American Sign Language IV
- CD 467  Introductory Audiology
- CD 468  Aural Rehabilitation

Students majoring in Communication Disorders cannot use CD 162, CD 467, or CD 468 toward this minor.

**Communication Disorders Courses**

**CD 153**
**Disability and the Media**
4 credits
Studies how disability is portrayed in the media (film, television, theatre, literature, advertising, journalism, and social media) relative to the realities of society. Examines the issue of disability as a culture and how disability intersects with gender, sexuality, race/ethnicity, class, country of origin, work, sex, family, health, and healthcare. Fulfills the Social and Psychological Perspective and the U.S. Diversity requirement.
CD 162
American Sign Language I
4 credits
Introduces American Sign Language and American deaf culture. Students learn commonly used signs and basic rules of grammar. The course also explores information related to the deaf community, interaction between deaf and hearing people, and deaf education.

CD 193
Introduction to Communication Disorders
4 credits
Provides an overview of the variety of communication disorders affecting children and adults from clinical, education, social, and political perspectives. Students learn to use professional terminology to describe clinical sessions during in-class guided observations. Guest speakers include speech-language pathologists, audiologists, and professionals from related fields.

CD 201
Language Acquisition
4 credits
Explores the theoretical and practical aspects of the language learning process and its relation to other aspects of cognitive and social development. Includes discussion of the development of speech and language skills throughout the life span, from birth to adulthood. Fulfills the Social and Psychological Perspective.

CD 208
American Sign Language II
4 credits
Continues to expand on receptive and expressive skills in ASL with emphasis on developing use of classifiers and the role of spatial relationships. Prerequisite: CD 162. Fulfills the World Languages requirement.

CD 233
Phonetics
4 credits
Studies the various aspects of speech sounds and their production with a focus on articulatory, acoustic, and linguistic bases. Students learn to discriminate, analyze, and transcribe speech sounds 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. This course may be of special interest to students interested in acting, radio, and/or television broadcasting.

CD 234
Speech and Hearing Anatomy and Physiology
4 credits
Studies the structure 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.

CD 309
American Sign Language III
4 credits
A continuation of American Sign Language II. Students continue to expand different grammatical features of time signs and some different forms of inflecting verbs. In addition, students continue to develop conversational strategies in asking for clarification, agreeing, disagreeing, and hedging. Prerequisite: CD 208.

CD 312
Survey of Speech Disorders
4 credits
Provides students with a basic understanding of speech disorders including articulation and
phonology, voice, fluency, neurogenic disorders, and dysphagia. Issues related to assessment and intervention are addressed. Integration of information from the literature into class discussion and written assignments is expected. Students observe diagnostic and therapy sessions toward completion of the 25 hours required by the American Speech-Language-Hearing Association. They become familiar with clinical terminology and its use in written assignments.

CD 313
Survey of Language Disorders
4 credits
Provides students with a basic understanding of disorders of human communication associated with developmental and acquired language disorders in children and adults. Assessment and intervention are addressed. Students observe diagnostic and therapy sessions toward completion of the 25 hours required by the American Speech-Language-Hearing Association. This is a writing-intensive course in which students write a major term paper with revisions and learn to use the APA writing conventions.

CD 315
Autism
4 credits
Introduces students to autism spectrum disorder, exploring the strengths and weaknesses of individuals with this diagnosis, from first-person accounts, society’s perspective, and expert opinion. Students cover the ongoing debate over possible causes for this complex developmental disorder and discuss both historical treatment ideas, such as the Refrigerator Mother theory, and contemporary advances in diagnostic and treatment approaches. Students use case studies, videos, and research literature to better understand this social communication disorder. Prerequisite: Any 100- or 200-level CD, SC, or PS course.

CD 400
Clinical Foundations
4 credits
Introduces the clinical process and methodology that underlie observation, assessment, and treatment of communication disorders in children and adults. Students learn to plan and execute a therapy session with a selected client. Clinical writing skills are developed through a variety of written assignments such as treatment plans, data collection and analysis, and progress notes. Prerequisites: CD 312 and CD 313 (may be taken concurrently); juniors and seniors only. (Spring semester)

CD 403
Speech Science
4 credits
Explores physiological, acoustic, and cognitive processes involved in speech production and perception. Instrumentation is also covered so that students can infer acoustic properties of the voicing and resonance features of speech sounds displayed on sound spectrograms.

CD 409
American Sign Language IV
4 credits
A continuation of American Sign Language III. Students continue to expand knowledge and use of advanced grammatical features and further develop conversational abilities. Prerequisite: CD 309.

CD 467
Introductory Audiology
4 credits
Includes detailed anatomy of the ear with an overview of the physics of sound and current medical and audiologic management of hearing loss. Covers pure tone and speech audiometry, site-of-lesion testing, and audiogram interpretation.
CD 468
Aural Rehabilitation
4 credits
Examines theories underlying habilitation and rehabilitation procedures for deaf and hard-of-hearing children and adults. Covers the effects of hearing loss on an individual and family, education of children with hearing loss, use of sensory aids, and design of aural rehabilitation programs for various populations. Prerequisite: CD 467.

CD 497
Topics in Communication Disorders
4 credits
Focuses on topics in the field such as current theoretical perspectives, particular pathologies, clinical methodologies, or interdisciplinary issues between communication disorders and other fields.

CD 498
Directed Study
2 or 4 credits
Individual study in communication disorders. An honors section of this course is open to students with appropriate academic credentials and permission of advisor. Prerequisites: 3.0 GPA and permission of instructor and department chair.

CD 499
Field Experience
2 or 4 credits
Students spend a minimum of four hours per week (for 2 credits) interacting with speech-language pathologists, audiologists, or other professional staff engaged in clinical, educational, or research activities related to communication sciences and disorders. Field experience may include, but is not limited to, activities such as observing research labs and clinical settings, helping to collect and analyze data, assisting in clinical/educational sessions, and preparing materials. Students participate in online discussions and complete written assignments regarding their particular field experiences. Prerequisites: senior standing, minimum 3.0 GPA, professional reference addressing professional behavior/work ethic, and permission of field experience coordinator. May be repeated for no more than 8 credits total.

The Speech and Hearing Foundation of Massachusetts Lecturer

Supported by a generous endowment gift by the Speech and Hearing Foundation of Massachusetts, the Communication Sciences and Disorders faculty annually selects The Speech and Hearing Foundation of Massachusetts Lecturer. The lecturer is an outstanding faculty member from across the United States who has demonstrated a teaching and research interest that furthers knowledge in the field of speech and hearing disorders.

The lecturer delivers one public lecture to the Greater Boston community and visits a local education program for deaf and hard-of-hearing children to provide an in-service for its professional staff.
Professors Glenn, Reis, and West; Associate Professors Gallant, Payne (Chair), and Weiler; Assistant Professors Kimball, Raynauld, and Taylor; Senior Executive-in-Residence Edelstein, Senior Lecturers Heflin, May, Pierce Saulnier, and Thompson; Lecturer Eagan.

Communication Studies, founded in 1884 and the oldest department at Emerson College, engages students to be innovative storytellers, creative and critical thinkers, and communication practitioners in an increasingly global, diverse, and digital world. From their first day at Emerson, Communication Studies students are immersed in local, national, and global projects through intensive coursework, teamwork, internships, and co-curricular activities such as the Emerson College Polling Society; Forensics; and the Communication, Politics, and Law Association. As the most global department at Emerson, Communication Studies students work with their counterparts in Barcelona, Mexico, Canada, Thailand, Nepal, and Chile, with short- and long-term projects and intensive and immersive global programs, such as the Sports Communication and Global Public Relations Workshop in Barcelona, the Rosarito (Mexico) Public Diplomacy Workshop, Bangkok Intercultural Program, Emerson-Carlton (Canada) Global Engagement Workshop, and the Globe Com Project. Locally, in Boston, our students are change agents within the community, creating and managing collaborative civic engagement projects such as the Bird Street Civic Engagement Project, eLEEP, and various digital storytelling campaigns with city and state governments, NGOs, and nonprofits.

Communication Studies faculty members are engaged teacher-scholar-practitioners who bring a wealth of real-world experiences to the classroom. Our faculty challenge students to be innovative leaders and enhance career success with immersive class experiences like the Iowa Caucus and Wisconsin Primary Programs during presidential campaigns; Sports Communication Workshops with noted alumni; State Department Programs in public diplomacy; and nonprofit and advocacy campaigns.
at the local, state, and global levels. Our professors are mentors for students to explore and collaborate within politics, sports, public relations, public diplomacy, crisis communication, civic engagement, pre-law, and negotiation.

Communication Studies prepares graduates for leadership in all areas of strategic communication within our majors and minors. The principles and practices developed in Communication Studies—being a strategic and effective communicator, as well as an ethical and critical thinker—are cornerstones for life-long success.

Our alumni include local, national, and global leaders in politics and advocacy, public relations and public affairs, sports communication, public diplomacy, project management, crisis negotiation, and corporate and nonprofit communication.

Communication Studies at Emerson is ranked as one of the top 5 programs in the United States. Join a 136-year legacy of success and leadership at the first Department of Communication founded in the United States.

Programs

Degree Requirements for Bachelor of Science in Political Communication: Leadership, Politics, and Social Advocacy

The faculty of the undergraduate degree program in Political Communication is committed to the following learning objectives.

Students will:

1. Acquire basic knowledge of political theory and systems.
2. Acquire advanced advocacy and negotiation skills.
3. Achieve practical mastery of public opinion research methods.
4. Acquire practical knowledge of models of political advocacy and action.

The major in Political Communication prepares students for careers as a candidate, communication advisor/consultant, press secretary, campaign manager, speechwriter, advocate, social media strategist, and as a leader in strategic communication in the public, private, and nonprofit sectors.

Students in the Political Communication: Leadership, Politics, and Social Advocacy major complete 44 credits, including a core curriculum balanced in theory and the practice for leadership in a changing and complex mediated environment. There are three tracks in the Political Communication major: Electoral Politics, Diplomacy, and Issue Advocacy.

The core curriculum is taught by faculty members with national and international experience in politics, polling, crisis management, public relations, public diplomacy, conflict resolution, negotiation, and leadership, within a classical and contemporary rhetorical backdrop. In the study of strategies and techniques of effective campaigns, students learn how to conduct, interpret, and communicate public opinion research as well as plan and execute campaigns on the local and global stage utilizing the most appropriate media to reach a targeted public.

Political Communication alumni include candidates for public office at the local, state, and global levels; career diplomats; public diplomacy activists; public relations/public affairs CEOs; campaign consultants; pollsters; campaign managers; speechwriters; social media advocates; crisis managers; political advertising consultants; and leaders in advocacy work in the local grassroots and global community spheres.
Required Courses

Students in the Political Communication: Leadership, Politics, and Social Advocacy major complete 44 credits, including seven core courses and four related elective courses.

CC 220 Public Discourse in the United States
Or
CC 221 Global Political Communication
CC 263 Argument and Advocacy
CC 266 Conflict and Negotiation
CC 303 Politics, Advocacy, and Public Opinion Research
CC 304 Strategic Digital Communication
Or
CC 360 Social Media and Politics
CC 356 Crisis Communication
CC 475 Capstone in Leadership, Politics, and Social Advocacy

Students choose one of the following tracks and complete 8 credits in the track:

Electoral Politics
CC 310 Campaign Management
CC 330 Management and Communication
CC 357 Leadership

Diplomacy
CC 357 Leadership
CC 361 Public Diplomacy and Grass Roots Activism

Issue Advocacy
CC 344 Rhetoric of Social Movements

Two courses are to be selected from the electives below (if not already used above):

CC 203 Intercultural Communication
CC 220 Public Discourse in the United States
CC 221 Global Political Communication
CC 304 Strategic Digital Communication
CC 308 Online Content & Strategy
CC 310 Campaign Management
CC 330 Management and Communication
CC 344 Rhetoric of Social Movements
CC 357 Leadership
CC 360 Social Media and Politics
CC 361 Public Diplomacy and Grass Roots Activism
CC 415 Mediation, Facilitation, and Dialogue
CC 471 Advanced Topics in Leadership, Politics, and Social Advocacy
CC 498 Directed Study
CC 499 Internship
PH 303 Citizenship as Civic Engagement

Degree Requirements for the Bachelor of Science in Sports Communication

The faculty of the undergraduate degree program in Sports Communication is committed to the following learning objectives.

Students will:

1. Understand theoretical foundations and their practical application in the management, communication and business of sport.
2. Develop skills in leadership, management, problem solving, crisis communication, and interpersonal relationships.

3. Locate and employ resources and tools available for strategic decision making in the sports communication process.

4. Describe, discuss, and apply principles of strategic communication as related to sports in written, oral, presentational, and interpersonal modes of communication.

This major prepares students for careers in sports communication and provides an opportunity to critically examine the role of sport in society and how sport historically has been a bridge between cultures and communities at the local, national, and global levels.

Students complete 44 credits: six core courses, two track courses, and three related electives, including at least one course at the 400 level. There are four tracks in the Sports Communication major: Sports Management, Sports Public Relations, Sports Punditry and Production, and Sports Diplomacy.

**Required Courses**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 235</td>
<td>Sports Communication</td>
</tr>
<tr>
<td>CC 236</td>
<td>Sports Public Relations</td>
</tr>
<tr>
<td>CC 266</td>
<td>Conflict and Negotiation</td>
</tr>
<tr>
<td>CC 304</td>
<td>Strategic Digital Communication</td>
</tr>
<tr>
<td>Or</td>
<td></td>
</tr>
<tr>
<td>CC 308</td>
<td>Online Content and Strategy</td>
</tr>
<tr>
<td>CC 335</td>
<td>Sports as Soft Power</td>
</tr>
<tr>
<td>CC 336</td>
<td>Sports Management</td>
</tr>
</tbody>
</table>

Students choose one of the following tracks and complete 8 credits in the track:

**Sports Management**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 330</td>
<td>Management and Communication</td>
</tr>
<tr>
<td>CC 337</td>
<td>Topics in Sports Communication</td>
</tr>
<tr>
<td>CC 357</td>
<td>Leadership</td>
</tr>
</tbody>
</table>

**Sports Public Relations**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 263</td>
<td>Argumentation and Advocacy</td>
</tr>
<tr>
<td>CC 337</td>
<td>Topics in Sports Communication</td>
</tr>
<tr>
<td>CC 356</td>
<td>Crisis Communication</td>
</tr>
</tbody>
</table>

**Sports Punditry and Production**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 265</td>
<td>Professional Voice and Speech</td>
</tr>
<tr>
<td>CC 337</td>
<td>Topics in Sports Communication</td>
</tr>
<tr>
<td>CC 350</td>
<td>Media Broadcast Vocal Presentation</td>
</tr>
<tr>
<td>CC 360</td>
<td>Social Media and Politics</td>
</tr>
</tbody>
</table>

**Sports Diplomacy**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 203</td>
<td>Intercultural Communication</td>
</tr>
<tr>
<td>CC 337</td>
<td>Topics in Sports Communication</td>
</tr>
<tr>
<td>CC 361</td>
<td>Public Diplomacy and Grass Roots Activism</td>
</tr>
<tr>
<td>CC 330</td>
<td>Management and Communication</td>
</tr>
<tr>
<td>CC 335</td>
<td>Sports as Soft Power</td>
</tr>
<tr>
<td>CC 337</td>
<td>Topics in Sports Communication</td>
</tr>
<tr>
<td>CC 356</td>
<td>Crisis Communication</td>
</tr>
<tr>
<td>CC 350</td>
<td>Media Broadcast Vocal Presentation</td>
</tr>
</tbody>
</table>

Select 12 credits from the following (if not used above) and at least one course must be at the 400 level:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 330</td>
<td>Management and Communication</td>
</tr>
<tr>
<td>CC 335</td>
<td>Sports as Soft Power</td>
</tr>
<tr>
<td>CC 337</td>
<td>Topics in Sports Communication</td>
</tr>
<tr>
<td>CC 356</td>
<td>Crisis Communication</td>
</tr>
<tr>
<td>CC 350</td>
<td>Media Broadcast Vocal Presentation</td>
</tr>
</tbody>
</table>
Communication Studies 247

CC 357  Leadership
CC 360  Social Media and Politics
CC 361  Public Diplomacy and Grass Roots Activism
CC 415  Mediation, Facilitation, and Dialogue
CC 437  Advanced Topics in Sports Communication
CC 472  Advanced Topics in Communication Studies
CC 498  Directed Study in Communication
CC 499  Internship in Communication

Degree Requirements for Bachelor of Science in Communication Studies

The faculty of the undergraduate degree program in Communication Studies is committed to the following learning objectives.

Students will:

1. Demonstrate an understanding of the history of communication and its artifacts by analyzing social movements, issues, and perspectives.
2. Acquire skills in logic, reasoning, and argumentation.
3. Demonstrate information literacy through research skills in gathering and analyzing information.
4. Identify and synthesize the best forms of communication technology to apply to various communicative situations.
5. Demonstrate an understanding of global diversity and individuality.
7. Create and deliver professional oral presentations.

Students in the Communication Studies major develop broad-based communication skills and theoretical understanding to enhance their competitiveness in their chosen fields and career paths. Students graduate with refined abilities to approach communication challenges critically and analytically and to conduct and apply research for success in a contemporary, multicultural, globalized world.

Students in this major graduate with great flexibility in career choices and professional paths. Past Communication Studies majors have excelled in the following areas: public relations, talent management, crisis management, education, nonprofit leadership, fundraising, and civic engagement.

Required Courses

Students in Communication Studies complete 44 credits in the major, six core courses and five related elective courses, including at least one at the 400 level. In addition, all students are required to complete CC 264 Oral Presentation of Literature, which may be used to satisfy the Literary Perspective of the Liberal Arts requirements. Students are encouraged to work with departmental faculty to select courses relevant to their career goals.

Students may either design their own program of study around a common theme by using any CS Communication Studies course OR choose one of the three suggested tracks (Rhetoric and Argumentation, Culture and Performance, Negotiation and Dialogue).

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 203</td>
<td>Intercultural Communication</td>
</tr>
<tr>
<td>CC 263</td>
<td>Argument and Advocacy</td>
</tr>
<tr>
<td>CC 266</td>
<td>Conflict and Negotiation</td>
</tr>
<tr>
<td>CC 303</td>
<td>Politics, Advocacy, and Public Opinion Research</td>
</tr>
<tr>
<td>CC 305</td>
<td>Communication Research Methods</td>
</tr>
<tr>
<td>CC 304</td>
<td>Strategic Digital Communication</td>
</tr>
<tr>
<td>CC 308</td>
<td>Online Content and Strategy</td>
</tr>
<tr>
<td>CC 476</td>
<td>Capstone in Communication Studies</td>
</tr>
</tbody>
</table>

Communication Studies 247
Related electives: 20 credits in any CS Communication Studies courses, including at least one at the 400 level.

The following are suggested tracks within the Communication Studies major. Students are strongly encouraged to consult with Academic Advising or the Communication Studies department chair for information on additional/alternative ways to meet degree requirements.

Rhetoric and Argumentation: Students develop expertise in the contemporary and historical processes of persuasion and influence.

Select 20 credits from the following:

- CC 160 Interpersonal Communication Skills
- CC 260 Communication in Groups and Teams
- CC 262 Professional Communication
- CC 280 Communication Theory
- PH 300 Special Topics in Political Philosophy
- CC 344 Rhetoric of Social Movements
- CC 472 Advanced Topics in Communication Studies
- CC 498 Directed Study in Communication
- CC 499 Internship in Communication

Note: Although not required, studying abroad will be of particular value to students in this track.

Negotiation and Dialogue: Students acquire theoretical understanding and practical skills that help them manage difficult situations involving diverse stakeholders in personal and professional situations.

Select 20 credits from the following:

- CC 235 Sports Communication
- CC 330 Management and Communication
- CC 356 Crisis Communication
- CC 357 Leadership
- CC 415 Mediation, Facilitation, and Dialogue
- CC 472 Advanced Topics in Communication Studies
- CC 498 Directed Study in Communication
- CC 499 Internship in Communication

Signature Semesters and Global Communication Programs in the Department of Communication Studies

The CS Signature Semesters and Programs distinguish our majors and focus on experiential learning.

The Emerson Washington, DC, Semester may be taken in the junior or senior year. Leveraging Emerson’s alumni network and faculty contacts in the U.S. capital, internships match the student’s career goals in politics, sports, government, community service, public affairs, or public relations. Students register for 8 credits of internship and three other classes, including a political communication
practicum and an international relations course. All classes fulfill course requirements in the department.

The Presidential Campaign Semester is offered during the U.S. Presidential campaign. In the fall/spring/fall of the election year, students have opportunities for immersive experiences in the presidential campaigns in Iowa, New Hampshire, and other states.

The Civic Engagement Semester focuses on politics, public relations, and social advocacy and community building on the local, national, and global levels. Students register for 8 credits of internship and choose two 4-credit courses from our civic engagement and social advocacy options. Recommended courses include CC 250 Public Relations, CC 344 Rhetoric of Social Movements, CC 356 Crisis Communication, and CC 361 Public Diplomacy. CC 263 Argument and Advocacy and CC 266 Conflict and Negotiation are prerequisites. Students also may use this option for their last semester with CC 475 Capstone in Leadership, Politics, and Social Advocacy as one of the two courses.

The Barcelona Sports Communication and Global Public Relations Workshop is offered during the Spring Break of each academic year and provides students the opportunity to engage with working professionals in sports and public relations in Barcelona. This includes immersive workshops with BARCA in sports management, special events, and public affairs, as well as special meetings and dialogue with CEOs in global public affairs and Catalan government leaders in the one-week intensive experience hosted by the Blanquerna School of Communication and International Relations of Ramon LLull University in Barcelona.

The Rosarito (Baja California Mexico) Public Diplomacy Workshop is offered in summer school and winter intensive session and provides students the opportunity to engage in an on-going crisis communication/global public relations campaign with students, governmental and business leaders, and citizens in Rosarito, Baja Mexico, located 30 miles south of San Diego. Projects include organizing and implementing an annual film festival and public relations campaign, border and immigration issues, art, sports and gastrodiplomacy campaigns, among others.

Minor Programs

The Department of Communication Studies offers students the opportunity to pursue minors that are complementary to the major programs offered throughout the College. Students who minor in the department are responsible for completing all prerequisites. Further, the department does not allow a prerequisite to be waived or taken concurrently with the particular course requiring that prerequisite. All minors require a minimum of 16 credits. Students may count up to 8 credits from the Liberal Arts requirements toward a minor. Specific requirements are detailed below.

Health Communication Minor

The School of Communication offers students in any major in the College the opportunity to minor in Health Communication. Health Communication is one of the faster-growing areas in the economy, and these courses introduce students to concepts important for communication-based work in the health area. Sixteen credits are required for the minor. Four of these credits may also be used to fulfill Liberal Arts requirements. This minor is intended to particularly strengthen the curriculum for students who wish to pursue a career in health as it relates to marketing, public relations, any area of allied health, and other fields. To complete the minor, students must take the following courses:
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 211</td>
<td>Introduction to Health Communication</td>
</tr>
<tr>
<td>CC 255</td>
<td>Special Topics in Health Communication Or</td>
</tr>
<tr>
<td>CC 210</td>
<td>Culture, Diversity, and Health Communication</td>
</tr>
<tr>
<td>CC 420</td>
<td>Health Communication Campaigns</td>
</tr>
</tbody>
</table>

And one of the following 200-level courses:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 212</td>
<td>Cholera, Condoms, and Contraception: Public Health Then and Now</td>
</tr>
<tr>
<td>CC 213/IN 316</td>
<td>The War on Drugs</td>
</tr>
<tr>
<td>PS 201</td>
<td>Abnormal Psychology</td>
</tr>
<tr>
<td>SC 210</td>
<td>Human Health and Disease</td>
</tr>
<tr>
<td>SC 211</td>
<td>Food and Nutrition</td>
</tr>
<tr>
<td>SC 212</td>
<td>Evolution of Human Nature</td>
</tr>
<tr>
<td>SC 213</td>
<td>The Brain and Behavior</td>
</tr>
<tr>
<td>SC 214</td>
<td>Plagues and Pandemics</td>
</tr>
<tr>
<td>SC 215</td>
<td>Personal Genetics and Identity</td>
</tr>
<tr>
<td>SC 216</td>
<td>DNA and Society</td>
</tr>
<tr>
<td>SC 291</td>
<td>Topics in Human Biology and Health</td>
</tr>
</tbody>
</table>

### Leadership and Management Minor

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 330</td>
<td>Management and Communication</td>
</tr>
</tbody>
</table>

Plus any three of the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 203</td>
<td>Intercultural Communication</td>
</tr>
<tr>
<td>CC 260</td>
<td>Communication in Groups and Teams</td>
</tr>
<tr>
<td>CC 266</td>
<td>Conflict and Negotiation</td>
</tr>
<tr>
<td>CC 356</td>
<td>Crisis Communication</td>
</tr>
<tr>
<td>CC 357</td>
<td>Leadership (prerequisites are required in order to enroll in this course)</td>
</tr>
</tbody>
</table>

### Nonprofit Communication Minor

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 315</td>
<td>Introduction to Nonprofit Communication Management</td>
</tr>
<tr>
<td>CC 316</td>
<td>Nonprofit Fundraising Campaigns</td>
</tr>
</tbody>
</table>

Plus two of the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 203</td>
<td>Intercultural Communication</td>
</tr>
<tr>
<td>CC 210</td>
<td>Culture, Diversity, and Health Communication</td>
</tr>
<tr>
<td>CC 212</td>
<td>Cholera, Condoms, and Contraception: Public Health Then and Now</td>
</tr>
<tr>
<td>CC 263</td>
<td>Argument and Advocacy</td>
</tr>
<tr>
<td>CC 266</td>
<td>Conflict and Negotiation</td>
</tr>
<tr>
<td>CC 330</td>
<td>Management and Communication</td>
</tr>
<tr>
<td>CC 356</td>
<td>Crisis Communication</td>
</tr>
<tr>
<td>CC 357</td>
<td>Leadership</td>
</tr>
<tr>
<td>CC 361</td>
<td>Public Diplomacy and Grass Roots Activism</td>
</tr>
<tr>
<td>CC 415</td>
<td>Mediation, Facilitation, and Dialogue</td>
</tr>
<tr>
<td>PH 303</td>
<td>Citizenship ad Civic Engagement</td>
</tr>
<tr>
<td>TH 579</td>
<td>10K and Under: Writing the Small Arts Grant</td>
</tr>
</tbody>
</table>

### Political Communication Minor

This minor provides the student with an interdisciplinary background in communication, politics, and law.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 220</td>
<td>Public Discourse in the United States Or</td>
</tr>
<tr>
<td>CC 221</td>
<td>Global Political Communication</td>
</tr>
</tbody>
</table>
Plus three of the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 263</td>
<td>Argument and Advocacy</td>
</tr>
<tr>
<td>CC 266</td>
<td>Conflict and Negotiation</td>
</tr>
<tr>
<td>CC 310</td>
<td>Campaign Management</td>
</tr>
<tr>
<td>CC 344</td>
<td>Rhetoric of Social Movements (prerequisites are required in order to enroll in this course)</td>
</tr>
<tr>
<td>CC 361</td>
<td>Public Diplomacy and Grass Roots Activism</td>
</tr>
<tr>
<td>CC 471</td>
<td>Advanced Topics in Leadership, Politics, and Advocacy</td>
</tr>
<tr>
<td>PH 215</td>
<td>Political Philosophy</td>
</tr>
<tr>
<td>PH 303</td>
<td>Citizenship as Civic Engagement</td>
</tr>
</tbody>
</table>

Public Relations Minor

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 250</td>
<td>Introduction to Public Relations</td>
</tr>
<tr>
<td>CC 362</td>
<td>Guerilla PR</td>
</tr>
</tbody>
</table>

Plus two of the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 263</td>
<td>Argument and Advocacy</td>
</tr>
<tr>
<td>CC 266</td>
<td>Conflict and Negotiation</td>
</tr>
<tr>
<td>CC 303</td>
<td>Politics, Advocacy, and Public Opinion Research</td>
</tr>
<tr>
<td>CC 304</td>
<td>Strategic Digital Communication</td>
</tr>
<tr>
<td>CC 330</td>
<td>Management and Communication</td>
</tr>
<tr>
<td>CC 356</td>
<td>Crisis Communication</td>
</tr>
<tr>
<td>CC 357</td>
<td>Leadership</td>
</tr>
<tr>
<td>CC 361</td>
<td>Public Diplomacy and Grass Roots Activism</td>
</tr>
</tbody>
</table>

Radio Minor

This multidisciplinary minor is designed for students interested in production, business, and performance aspects of radio and audio news and entertainment. Students are required to complete the following 20 credits:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>CC 150</td>
<td>Radio Programming and Operations</td>
</tr>
<tr>
<td>MK 230</td>
<td>Marketing, Sales, and Promotion for Radio</td>
</tr>
<tr>
<td>JR 241</td>
<td>Radio Journalism</td>
</tr>
<tr>
<td>CC 350</td>
<td>Media Broadcast Vocal Presentation</td>
</tr>
<tr>
<td>MB 320</td>
<td>The Business of Broadcasting</td>
</tr>
</tbody>
</table>

Sports Communication Minor

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 235</td>
<td>Sports Communication</td>
</tr>
<tr>
<td>CC 336</td>
<td>Sports Management</td>
</tr>
</tbody>
</table>

Plus two of the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 236</td>
<td>Sports Public Relations</td>
</tr>
<tr>
<td>CC 304</td>
<td>Strategic Digital Communication</td>
</tr>
<tr>
<td>CC 308</td>
<td>Online Content and Strategy</td>
</tr>
<tr>
<td>CC 335</td>
<td>Sports As Soft Power</td>
</tr>
<tr>
<td>CC 337</td>
<td>Topics in Sports Communication</td>
</tr>
<tr>
<td>CC 356</td>
<td>Crisis Communication</td>
</tr>
<tr>
<td>CC 360</td>
<td>Social Media and Politics</td>
</tr>
<tr>
<td>CC 437</td>
<td>Advanced Topics in Sports Communication</td>
</tr>
</tbody>
</table>
Communication Courses

CC 100
Fundamentals of Speech Communication
4 credits
Introduces basic concepts, theories, and principles of oral communication applied to speaking situations. Develops competence in oral communication through performance and critical analysis of student skills in a variety of speaking formats. Audience analysis, content discovery, communication strategies, arrangement of ideas, use of evidence and reasoning to support claims, language and style, voice and other delivery skills and ethical considerations are covered. Fulfills the Liberal Arts Oral Communication requirement.

CC 150
Radio Programming and Operations
4 credits
An in-depth exploration into the art and science of programming terrestrial, Internet, and satellite radio entities in both the commercial and public sectors. Focuses on the evolution of broadcasting an audio product for entertainment and informational purposes. Examines the effects of cultural, governmental, technological, and market forces on the radio industry as a whole as well as on individual radio stations. (Fall semester)

CC 160
Interpersonal Communication Skills
4 credits
Introduces the practices and principles of interpersonal communication. Focuses on perception, creative/critical listening, nonverbal communication, emotions, power, and self-disclosure. Issues of ethics, technology, and culture are woven throughout class content and discussions. Stages of relationships are explored as well as the influence of communication within and between those stages. Numerous applications to a variety of situations, including those in the family, workplace, and romantic context are undertaken as students draw from their own experiences. (Semester varies)

CC 203
Intercultural Communication
4 credits
Using a multidisciplinary lens, students work together to openly and critically investigate the communication processes across different cultures and sub-cultures with an emphasis on intercultural perceptions, values, and social norms among different groups/global populations. Fulfills the Global Diversity requirement.

CC 210
Culture, Diversity, and Health Communication
4 credits
Provides an understanding of how diverse people and groups communicate about and negotiate issues of health and illness. It uses a socio-ecological approach to study various aspects of culture, health behaviors, and health dynamics. Course investigates processes for developing culturally competent health initiatives for diverse populations. Cross-listed with HC 210. (Semester varies)

CC 211
Introduction to Health Communication
4 credits
Introduces the study and application of principles and practices of health communication. This is a foundation for students in exploring what we know about our health due to the different components of communicating about health. Specifically, topics cover doctor-patient communication, the role of culture, social support, family health history, varied communication channels, technology, health campaigns, risk communication, and government policies. Case studies of health practices are used to illustrate these different topics. Cross-listed with HC 200.
CC 212
Cholera, Condoms, and Contraception: Public Health Then and Now
4 credits
What do seatbelts, sanitation, and sunblock have in common? They are just a few of the prevention interventions that have increased life expectancy worldwide. This course looks at U.S. history through the prism of a public health framework and reviews a number of major milestones in public health. Historical achievements such as vaccines, environmental health, and car safety as well as ethical dilemmas related to quarantine, medical testing, and eugenics are examined. Current hot topics are discussed weekly.

CC 213
The War on Drugs
4 credits
While the official “War on Drugs” in the United States was declared in 1971 by Richard Nixon, battles about alcohol and drug use were waged as early as the Colonial Era. This course covers the health effects, social impacts, and legal debates of various drugs including: alcohol, cocaine, opiates, amphetamines, club drugs, marijuana, and tobacco. Using documentaries, media reports, social science research, and original source material, students learn about the prohibition of alcohol in the 1920s, the so-called “crack epidemic” of the 1980s, and modern-day debates over marijuana decriminalization and legalization. Students are asked to evaluate and propose changes to current U.S. drug policy. There is also a service learning component to the course, where students partner with a local organization to work on needed communication initiatives related in some way to addiction, overdose, harm reduction, or substance use and abuse.

CC 220
Public Discourse in the United States
4 credits
Examines how Americans in the United States talk about important public issues including race, class, work, and foreigners. Applies theories of discourse to case studies of political communication. Fulfills the U.S. Diversity requirement.

CC 221
Global Political Communication
4 credits
Provides students with a critical understanding of the role of communication in national politics in non-Western contexts as well as the increasingly important role of mediated communication in contemporary international relations and public diplomacy.

CC 235
Sports Communication
4 credits
Sports is a major industry in the United States today, and this course introduces students to the wide-ranging field of sports communication. The course is a comprehensive survey and analysis of the best practices and techniques for effective public relations in the sports industry. Topics include how to define, develop, and deliver an effective campaign; the use of mass and social media platforms for brands, personalities, and teams; and the management and mitigation of crisis. Course pedagogies include case studies, simulations, presentations by professionals associated with the field, writing assignments, and role-playing exercises.

CC 236
Sports Public Relations
4 credits
Provides students with a practical, strategic, and technical understanding of sports communication and the roles that publicists, agents, and sports
marketers play in the industry. Discussion topics include various aspects of sports-focused public relations and mass media such as: media relations, social media, branding, media management, crisis communication, and sponsorships. Students explore the public's relationship with athletes, teams, and sports, as well as broadcast, Internet, and print news mediums as they relate to sports communication. Students can expect to explore topics through a mix of class lectures, assigned readings, written assignments, expert speakers, role-playing exercises, and a final project.

CC 250
Introduction to Public Relations
4 credits
Examines the history and evolution of public relations as a profession and assesses the ways in which its strategies and tactics have adapted to the changing media-scape. Students evaluate theoretical and practical approaches through academic research and case studies, and develop a public relations campaign.

CC 255
Special Topics in Health Communication
4 credits
Focuses on current topics in health communication such as those related to culture, diversity, and communication. May be repeated for credit if topics differ.

CC 260
Communication in Groups and Teams
4 credits
Integrates the theory and practice related to discussion and deliberation in small groups and teams. Emphasizes the norms, rules, roles, climate, and leadership patterns in both personal and professional lives. Discussions center upon the communication implications of being a member of a group/team and participating in group/team decision-making. Applications of gender and culture are woven throughout classroom discussions.

CC 262
Professional Communication
4 credits
Study and practice of the forms and genres of communication that are central to interaction in global professional environments, including briefings, presentations, interviews, and meetings. Emphasis is on skill development integrated with theory, criticism, and ethics.

CC 263
Argument and Advocacy
4 credits
Studies the art of advocacy. Students develop logical, organizational, and research skills that debate and other forms of oral and written advocacy require. They participate in debates about current political and legal controversies and learn how critical thinking skills are used as tools both for advocates and audiences.

CC 264
Oral Presentation of Literature
4 credits
Oral performance of literature (poetry, prose, and drama) is used as the art of understanding and communicating a text's meaning to an audience. Explores the aesthetic dimensions of literature and its performance. Students develop critical skills interpreting texts and evaluating performed literature. Fulfills the Literary Perspective.

CC 265
Professional Voice and Speech
4 credits
Trains voice to develop wide range of controls in pitch, volume, and quality to meet voice and speech needs of journalism, public speaking, and interpretation. International students are encouraged to enroll if interested in accent reduction.
CC 266
Conflict and Negotiation
4 credits
Studies conflict theory and principles and practices of dispute resolution. Includes everyday conflict, negotiation, mediation, arbitration, and alternative dispute resolution systems. Emphasizes interpersonal skills development.

CC 280
Communication Theory
4 credits
Investigates classical and contemporary theories of political communication with an emphasis on utility of theory in mass- and multi-mediated communication contexts. Discusses application of theory to these domains, including examination of how conceptions of the citizen, democracy, aesthetics, morality, and culture are established and maintained vis-à-vis different modes of communication. Prerequisite: CC 263 or CC 266.

CC 303
Politics, Advocacy, and Public Opinion Research
4 credits
Studies the research process from problem definition to survey design, sampling, data analysis, and interpretation of results. Students develop skills in reading and interpreting social scientific research and conducting forms of research pertinent to public and political communication needs. (Spring semester)

CC 304
Strategic Digital Communication
4 credits
Explores the central role of communication in creating and sustaining social communication online. Examines web-based technology and its use by people in building social networks and organizational structures. Analyzes the optimal use of information technology to create social presence and cohesion in multiple contexts. Individual and/or team projects are used to explore human communication and the intersection of information technologies. Prerequisite: One CC course at the 200 level and junior standing. (Semester varies)

CC 305
Communication Research Methods
4 credits
Teaches the use of social scientific methods of empirical research to investigate communication phenomena. Students learn how to become critical consumers of research and how to conduct empirical communication research. This course fuses basic research principles with theory and practice. Prerequisite: junior standing. (Semester varies)

CC 308
Online Content and Strategy
4 credits
Covers essential skills for successful strategic communication of online content development and management. Students gain knowledge of how all online communication formats—websites, mobile devices, and social media platforms—must have engaging content to inform and persuade audiences. They develop professional expertise in designing online messages that are heavily influenced by the algorithmic logic of search engines, social media platforms, and geo targeting technologies, as well as acquire skills in targeted audience analysis based on individual users’ online activity. They learn to integrate compelling persuasive content for public relations, advocacy, and promotional campaigns with online targeting techniques.

CC 310
Campaign Management
4 credits
Focuses primarily on electoral campaigns with attention to persuasive campaigns in general. Includes political advertising. Prerequisite: junior standing. (Semester varies)
CC 315
Introduction to Nonprofit Communication Management
4 credits
Nonprofits rely on a solid strategic plan for success in following their missions; board structure, branding, funding, effective communication, and a commitment to serve their constituencies must be deployed strategically. This course provides a foundation in nonprofit communication management and social media communication strategies.

CC 316
Nonprofit Fundraising Campaigns
4 credits
Nonprofits depend on donations for a steady stream of income to help serve their missions. This course provides students with an overall understanding of various options nonprofits have to raise funds. An emphasis is placed on developing fundraising strategies and the utilization of sound practices for maximum success to help build sustainability and service-learning partnering with local nonprofits.

CC 317
Topics in Nonprofit Communication Management
4 credits
Explores various aspects of nonprofits related to issues such as health, animal welfare, family, and homelessness. Topics in the area of nonprofit communication are announced prior to each semester. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

CC 321
Civic Engagement
1 non-tuition credit
Students can choose from a variety of opportunities to engage with diverse communities including mentoring middle and high school students in speech, debate, and communication campaigns and creating polling, communication, and social media campaigns and public diplomacy projects for local and global NGOs and nonprofit, corporate, and government organizations. May be repeated. Only 4 non-tuition credits may be used toward graduation. Prerequisite: CC 263.

CC 322
Competitive Debate
1 non-tuition credit
Research, practice, and participation in intercollegiate debate. May be repeated. Only 4 non-tuition credits may be used toward graduation. Prerequisite: CC 263.

CC 323
Discussion Facilitation: Emerson Talks
1 non-tuition credit
Training for participation in and co-facilitation of Emerson Talks. CC 323-01 (0 credits) involves training to lead workshops. CC 323-02 (1 credit) involves leading workshops and may be repeated once for a total of 2 credits. Only 4 non-tuition credits may be used toward graduation. Emerson Talks is a discussion-oriented program that explores diversity and inclusion on the Emerson campus. Recommended prerequisite or co-requisite: CC 266.

CC 330
Management and Communication
4 credits
Introduces fundamental principles of management in profit, nonprofit, and government settings. Special emphasis is placed on humanistic and systems approaches, communication skills and theory, and national and global trends. Sample topics include planning, organizing, staffing, decision making, and leading. Case method is applied. Prerequisite: sophomore standing.
CC 335  
Sports As Soft Power  
4 credits  
Examines sports as soft power (persuasion, influence, and attraction) in the attempt to bridge communities and cultures and on the local, national, and global stages. Case studies demonstrate the attraction and effectiveness of sports as a communication strategy utilized by local, national, and international governments and NGOs as part of a strategic communication plan, as well as its role in spontaneous grass roots movements. Critical to our studies is the appreciation that sport may challenge/reinforce social and cultural values at the local, national, and international levels. Complementing readings and discussions, the course includes guest lectures from individuals in the sports fields, thereby providing students a first-hand understanding of the challenges faced by those participating and working in this area.

CC 336  
Sports Management  
4 credits  
Provides an extensive overview of the management of professional, amateur, and recreational sports and the analytical skills necessary for sports managers to succeed in sports organizations. Aims to provide practical, hands-on experience in the sports industry by surveying the business models of the sports leagues, organizations, and business sectors (such as media, licensing, facilities, etc.). Emphasis is placed on how the application of analytics has altered the decision-making processes of sports organizations. Students examine marketing techniques and activities used to advertise and promote sports events and undertake a comprehensive survey and analysis of the state of digital media and marketing in sports today.

CC 337  
Topics in Sports Communication  
4 credits  
Special topics in sports communication. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

CC 344  
Rhetoric of Social Movements  
4 credits  
Focuses on the origins, member psychology, and success/failure of social movements in the U.S. and abroad. Surveys major theories of movements from sociology and political science. Fulfills the U.S. Diversity requirement. Prerequisites: CC 263 or CC 266 and junior standing. (Semester varies)

CC 350  
Media Broadcast Vocal Presentation  
4 credits  
Course is designed to complement CC 265 Professional Voice and Speech by focusing on voice training for broadcast media specifically, including microphone technique and practice and understanding of audio and video technology. Prerequisite: sophomore standing. (Semester varies)

CC 356  
Crisis Communication  
4 credits  
Details the importance of managing communication in crisis situations. Topics include definitions, types, classifications, phases, planning, publics, contingency events, time estimating, crisis teams, control centers, working with media, training, and follow-through. Crisis scenarios cover profit, nonprofit, and government organizations at the local, regional, national, and/or global level. Case examples are employed. Prerequisite: junior standing. (Semester varies)
CC 357
Leadership
4 credits
Analyzes theory and practice of effective ethical leadership in contemporary political and organizational settings; theories for organizing and motivating people; cross-cultural applications; and issues of diversity and communication skills for leadership. Prerequisites: CC 263 or CC 266 and junior standing.

CC 360
Social Media and Politics
4 credits
Offers an in-depth look at the role of social media in different aspects of the political process from a permanent campaigning perspective, including in the context of electoral contests, legislative and governing patterns, and party politics. On one hand, it explores how formal political players—candidates for elected office, elected officials, political parties, and governmental agencies—are adapting some of their information dispersion, mobilization, and organizing strategies to the distinct structural and functional properties of social media. On the other hand, it examines the evolution of the way in which and to what extent many players on the edges of the formal political arena are active politically as social media are becoming an increasingly central component of their political engagement toolkit. In sum, this course provides students with a broader understanding of how these two dynamics are fuelling the rise of a political engagement disconnect between political elites and the population at large, especially members of the millennial generation, internationally. Prerequisite: junior standing.

CC 361
Public Diplomacy and Grass Roots Activism
4 credits
Public diplomacy is a new paradigm in the field of international relations and the practice of diplomacy. This course is designed to provide students with the knowledge and skills necessary to understand the promise and constraints of public diplomacy in theory as well as practice. Prerequisite: junior standing.

CC 362
Guerilla PR
4 credits
Designed to give a strong understanding of guerilla PR, the essential communication strategic method to plan and execute public relations campaigns with no or little budget. Students learn to think entrepreneurially about communication strategy and tactics, and how to map out strategies that redefine communication battlefields in ways that place competing brands on equal footing or even outflank them. Students explore the latest trends, tools, technologies, strategies, tactics, and various media types critical to implementing and managing guerilla PR campaigns. Students often discuss and analyze guerilla campaigns, especially from the perspectives of brand communication, sports communication, political communication, and global communication.

CC 371
Topics in Politics, Leadership, and Social Advocacy
4 credits
Special topics in political communication. Prerequisites: sophomore standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

CC 372
Topics in Communication Studies
4 credits
Topics announced prior to each term in the areas of Communication Studies. Prerequisite: sophomore standing and courses depending on topic offered. May be repeated for credit if topics differ. (Semester varies)
CC 373
Topics in Public Relations
4 credits
Special topics in public relations. Prerequisites: sophomore standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

CC 415
Mediation, Facilitation, and Dialogue
4 credits
Considers theory and practice of various forms of third-party-guided dispute resolution. Students learn to mediate conflicts, facilitate discussions, and promote dialogue among parties in conflict. Emphasis is on developing skills in leading groups. Prerequisite: junior standing.

CC 420
Health Communication Campaigns
4 credits
“Just Say No.” “This is your brain on drugs.” “Live Strong.” “Race for the Cure.” Health campaigns have influenced our perception of issues related to health and health behaviors for decades. Students learn the process of health campaigns to obtain the skills to develop, implement, and evaluate their own health campaign for a community effort. The course also discusses the role of public health, perceptions of health, and the variety of communication channels available when creating these campaigns. Prerequisite: junior standing.

CC 421
Family Communication
4 credits
Examines the role of communication in various family types (e.g., single parent, multigenerational, GLBT, cohabiting marriages, etc.). Adopting a theory-practice framework, the course introduces students to several issues, themes, and challenges related to family life, including storytelling, rules, power, conflict, intimacy, self-disclosure, and violence.

Discussions related to culture, television, and technology are also woven throughout the course and students are asked to draw upon their own family communication experiences to understand and apply the information.

CC 437
Advanced Topics in Sports Communication
4 credits
Special topics in sports communication. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

CC 471
Advanced Topics in Leadership, Politics, and Social Advocacy
4 credits
Special topics in political communication. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

CC 472
Advanced Topics in Communication Studies
4 credits
Special topics in communication studies. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

CC 473
Advanced Topics in Public Relations
4 credits
Special topics in public relations. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)
CC 475
Capstone in Leadership, Politics, and Social Advocacy
4 credits
Advanced theory, research, and practice in political communication. Students develop and enhance portfolios of political communication materials, including development of two communication campaigns. Prerequisites: senior standing and completion of CC 303 or CC 305.

CC 476
Capstone in Communication Studies
4 credits
Advanced theory, research, and practice in communication studies. As a key feature of the course, students complete a senior thesis or project. Prerequisites: senior standing and completion of CC 303 or CC 305.

CC 498
Directed Study in Communication
2 or 4 credits
Individual academic projects are planned in collaboration with full-time faculty members to meet students’ interests not satisfied by existing courses. Students submit a proposal for study that includes learning objectives, evaluation methods, and bibliography before directed study is approved. All proposals must be approved in the semester preceding the semester in which a student wants to complete a directed study. Proposal cannot be a substitute for a course that is in the catalogue. Prerequisites: 3.0 GPA, junior standing, and permission of faculty member and department chair.

CC 499
Internship in Communication
4 or 8 credits
Up to 8 credits may count toward major requirements. Only juniors and seniors with a current GPA of 2.7 or above are eligible, and permission of the instructor is required. A 4-credit internship requires 16 hours a week and an 8-credit internship requires 32 hours a week for a 12-week period. Students must participate in an Internship Experience Workshop through Career Services the semester before the internship and consult the Academic Calendar for registration deadlines. Students wishing to participate in an internship in the Los Angeles, California, area must be enrolled in the Emerson Los Angeles Program.
Journalism 261
School of Communication
Department of Journalism

Professors Gup, Kolodzy (Chair), and Paraschos; Associate Professors Della-Giustina, House, Lanson, Leccese, Niwa, and Riley; Assistant Professors Brown and D’Ignazio; Senior Journalists-in-Residence Rodriguez and Struck; Executive-in-Residence Faleiros; and Distinguished Journalist-in-Residence Farrell.

Journalists work on behalf of their fellow citizens by helping them understand their world so that they can make wiser decisions. By providing information, journalists link people to their government, enable a vigorous debate of ideas, and diversify the public forum with as many voices as possible.

Journalism emerged alongside the birth of democracy, and it is ready to be a resource for citizens of the 21st century. Journalists are rigorous, resourceful, and open-minded researchers who know how to ask questions and find records. They are exceptional analysts and interpreters of information who use savvy street smarts and quantitative methods. They are also master storytellers who can explain complex issues in a way everyone can understand instantaneously. These qualities make journalists agile and versatile in tomorrow’s workplace.

Programs

The Department of Journalism develops young professionals into lifelong self-learners who will be able to detect disruptive technologies on the horizon and courageously adapt by leveraging their experience and learning new skills. The Emerson Journalism curriculum is centered around four principles: Discovery, Adapt, Illuminate, and Respect.

“Discovery” describes the way journalists approach their work with an open mind and clean slate. They are resourceful and inquisitive in their information gathering. Journalists weigh the validity of their sources as they seek to expand the public’s understanding of their world.
“Adapt” characterizes the need to continuously explore different ideas, approaches, and tools. Journalists need to be self-reflective of their successes and failures to learn from their mistakes. Adaptable journalists create, learn, adjust, and try again.

The principle of “Illumination” defines journalists and separates them from all other types of writers. Journalists expose, uncover, clarify, and contextualize issues, policies, and behaviors. Journalists illuminate when they ask questions that challenge the powerful to respond. They enliven the public conversation by bringing new ideas for consideration, and they broaden the forum by enabling voices that are often not heard.

The principle of “Respect” hopes to rebuild the relationship between journalists and the public. Journalists need the trust of the public to justify their purpose and the outcome of their work. Journalists must treat others respectfully to obtain information and tell accurate stories. Journalists must have self-respect to work honestly and faithfully serve the public interest. Gaining respect involves keeping promises, respecting confidentiality, and protecting privacy while in pursuit of the public interest. Respectful journalists act independently, portraying the truth as they see it.

The four principles are defined through the program’s Learning Objectives.

Students will be able to:

1. Apply knowledge of the ways of government and communities to produce journalism that uses public information and diverse community and government sources to examine culture and concerns.
2. Cultivate and utilize a diversity of people, information, and perspectives to provide insight into the journalism about communities and institutions.
3. Incorporate best practices and values of the profession to produce journalism that is independent, truthful, representative, accountable, and respectful of people as subjects and as audience.
4. Apply a variety of media to reporting and producing journalism that best serves the story and the audience. Write accurate and precise news stories synthesizing information using the most effective formats, style, and language.

The Emerson Journalism curriculum is designed to challenge emerging professionals with assignments that progressively increase in complexity. Emerson journalists are encouraged to connect what they have learned in other parts of the College to their journalism classwork and pursue story topics that interest them.

Degree Requirements for Bachelor of Science in Journalism

Students pursuing a major in Journalism complete 44 credits in the major.

Required Courses

**Journalism Essentials:** Students complete the following 12 credits:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 101</td>
<td>Discovering Journalism</td>
<td>4</td>
</tr>
<tr>
<td>JR 102</td>
<td>Foundations of Journalism</td>
<td>4</td>
</tr>
<tr>
<td>JR 103</td>
<td>The Digital Journalist</td>
<td>4</td>
</tr>
</tbody>
</table>

**Daily Journalism:** Students select 4 credits from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 202</td>
<td>Beat Reporting Across Media</td>
<td>4</td>
</tr>
<tr>
<td>JR 216</td>
<td>Advanced Audio-Video Journalism</td>
<td>4</td>
</tr>
<tr>
<td>Course Code</td>
<td>Course Title</td>
<td>Credits</td>
</tr>
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</tr>
<tr>
<td>JR 217</td>
<td>Public Affairs Reporting</td>
<td>4</td>
</tr>
<tr>
<td>JR 219</td>
<td>Topics in Daily Journalism</td>
<td>4</td>
</tr>
<tr>
<td>JR 221</td>
<td>Photojournalism</td>
<td>4</td>
</tr>
</tbody>
</table>

**Conceptual/Analytical Journalism:** Students select 4 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 250</td>
<td>Law for Journalists</td>
<td>2</td>
</tr>
<tr>
<td>JR 251</td>
<td>Ethics for Journalists</td>
<td>2</td>
</tr>
<tr>
<td>JR 260</td>
<td>Topics in Critical Issues in Journalism</td>
<td>4</td>
</tr>
</tbody>
</table>

**Conceptual/Examination Journalism:** Students select 4 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 300</td>
<td>History of the Alternative Press</td>
<td>4</td>
</tr>
<tr>
<td>JR 301</td>
<td>Cultural Criticism</td>
<td>4</td>
</tr>
<tr>
<td>JR 302</td>
<td>Covering Immigration</td>
<td>4</td>
</tr>
<tr>
<td>JR 303</td>
<td>Reporting Issues of Diversity</td>
<td>4</td>
</tr>
<tr>
<td>JR 310</td>
<td>Topics in Great Works of Journalism</td>
<td>4</td>
</tr>
</tbody>
</table>

**Advanced Reporting Skills:** Students select 4 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 320</td>
<td>Environmental Journalism</td>
<td>4</td>
</tr>
<tr>
<td>JR 321</td>
<td>Entertainment Journalism</td>
<td>4</td>
</tr>
<tr>
<td>JR 322</td>
<td>TV News Producing</td>
<td>4</td>
</tr>
<tr>
<td>JR 323</td>
<td>News Editing and Design</td>
<td>4</td>
</tr>
<tr>
<td>JR 324</td>
<td>Data Visualization</td>
<td>4</td>
</tr>
<tr>
<td>JR 325</td>
<td>Sports Reporting</td>
<td>4</td>
</tr>
<tr>
<td>JR 330</td>
<td>Topics in Advanced Reporting</td>
<td>4</td>
</tr>
</tbody>
</table>

**Profiles/In-Depth Journalism:** Students select 4 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 370</td>
<td>Interactive News</td>
<td>4</td>
</tr>
<tr>
<td>JR 371</td>
<td>Feature Writing</td>
<td>4</td>
</tr>
<tr>
<td>JR 372</td>
<td>Reporting and Writing</td>
<td>4</td>
</tr>
<tr>
<td>JR 373</td>
<td>ENG/IV News Reporting</td>
<td>4</td>
</tr>
<tr>
<td>JR 374</td>
<td>Literary Journalism</td>
<td>4</td>
</tr>
<tr>
<td>JR 380</td>
<td>Topics in Journalistic Profiles</td>
<td>4</td>
</tr>
</tbody>
</table>

**Enterprise Journalism:** Students select 4 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 470</td>
<td>Online Publishing</td>
<td>4</td>
</tr>
<tr>
<td>JR 471</td>
<td>Deep Reporting</td>
<td>4</td>
</tr>
<tr>
<td>JR 472</td>
<td>TV News Magazine and Documentary</td>
<td>4</td>
</tr>
<tr>
<td>JR 480</td>
<td>Topics in Enterprise Journalism</td>
<td>4</td>
</tr>
</tbody>
</table>

**Capstone:** Students select 4 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 491</td>
<td>Broadcast Journalism</td>
<td>4</td>
</tr>
<tr>
<td>JR 493</td>
<td>Backpack Journalism</td>
<td>4</td>
</tr>
<tr>
<td>JR 495</td>
<td>Multimedia Journalism</td>
<td>4</td>
</tr>
</tbody>
</table>

An additional 4 JR Journalism credits are required for the major. Only 4 credits of internship may be counted toward the major requirements.
Journalism Diversity Requirement: Students select 4 credits from the following; this requirement may be satisfied along with another Journalism requirement above:

<table>
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<tr>
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<tr>
<td>JR 300</td>
<td>History of the Alternative Press</td>
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<tr>
<td>JR 302</td>
<td>Covering Immigration</td>
</tr>
<tr>
<td>JR 303</td>
<td>Reporting Issues of Diversity</td>
</tr>
</tbody>
</table>

Suggested Sequence of Courses for Undergraduate Majors

**Freshman Year, 12 credits**

- JR 101 Discovering Journalism
- JR 102 Foundations of Journalism
- JR 103 The Digital Journalist

**Sophomore Year, 8 credits**

Course from the Daily Journalism options
Course from the Conceptual/Analytical Journalism options

**Junior Year, 12 credits**

Course from the Conceptual/Examination Journalism options
Course from the Advanced Reporting Skills options
Course from the Profiles/In-Depth Journalism options

**Senior Year, 12 credits**

Course from the Enterprise Journalism options
Course from the Capston options
Elective Journalism course

Policies

All incoming Journalism students will be tested to ensure they have the necessary foundational knowledge in grammar and government required for journalistic competence. If a student does not pass the test, he/she will be required to attend workshops and individual tutoring sessions. Students must pass the requirement before advancing in the Journalism curriculum.

**Technology Requirement**

The Journalism Department has started the CreativityKit laptop program to increase access to technology, raise academic challenge, and create a real-world experience for Emerson journalists.

All incoming Emerson journalists are required to participate in the CreativityKit Program and are highly encouraged to come to campus with an iOS device (iPhone, iPad, iPod Touch).

Co-curricular Activities

Students are encouraged to participate in campus and professional media through co-curricular activities and internships. Among those outlets available on the Emerson campus are the Berkeley Beacon and the news programs of WECB (AM), WERS (FM), WEBN, and Emerson Independent Video.

Minor Program

The Department of Journalism offers students majoring in other programs of the College the opportunity to pursue a minor in Journalism. The Journalism minor requires 20 credits in Journalism courses.

**Journalism Minor**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>JR 101</td>
<td>Discovering Journalism</td>
</tr>
<tr>
<td>JR 102</td>
<td>Foundations of Journalism</td>
</tr>
<tr>
<td>JR 103</td>
<td>The Digital Journalist</td>
</tr>
</tbody>
</table>

Select one course from the Daily Journalism options:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 202</td>
<td>Beat Reporting Across the Media</td>
</tr>
<tr>
<td>JR 216</td>
<td>Advanced Audio-Video Journalism</td>
</tr>
</tbody>
</table>
Select one Journalism course at the 300 and 400 level.

**Journalism Courses**

**JR 101**
Discovering Journalism  
4 credits
Explains how journalism has changed America and the world. Considers the role of journalism as a public service in a democratic society. Students read, view, and listen to the finest and most influential stories. They chart the news in U.S. history, from the American Revolution to today's digital revolution. Students analyze how print, broadcast, and online news have evolved and examine media from other parts of the world. They also explore ethical issues confronting the contemporary journalist and develop knowledge of the First Amendment principles.

**JR 102**
Foundations of Journalism  
4 credits
Students appraise and apply the fundamentals of reporting, writing, and producing news. They cover stories in the Greater Boston community and learn how to develop story ideas, define the focus, and identify and evaluate sources. Students also examine and implement reporting strategies for print, broadcast, and online news stories. They incorporate journalistic standards and practices in all newsgathering and news story presentation. Students write and organize basic news stories with skill, accuracy, and clarity and develop a disciplined use of form and style in news writing. Co-requisite: JR 101.

**JR 103**
The Digital Journalist  
4 credits
Covers the use of audio and visual media to tell news stories. Examines modern media, analyzes still and moving images, sound, and best web practices. Students learn how to use photography, videography, and audio to tell compelling stories. They develop and report multimedia stories in and around Boston. Image and sound manipulation and other ethical challenges in the digital age are discussed. Prerequisites: JR 101 and JR 102.

**JR 105**
Journalism for Non-Majors  
4 credits
Introduces students who are not Journalism majors to the professional precepts and values of journalism; the basic techniques of news-gathering; and the style and structure of presenting news in text, audio, and video. Students learn while doing and are assigned to report and produce news stories on a variety of platforms. Not open to Journalism majors.

**JR 202**
Beat Reporting Across Media  
4 credits
Students learn to cover a geographic or community beat, developing and producing stories in text, audio, and video about a community in Boston. Lectures emphasize the role and function of major institutions in public life, from courts to city hall to Congress; basic public records and research; interviewing; and story origination. Students are assigned to a beat and must develop stories in specific areas of civic life, from public safety to demographics change and its impact on community. Prerequisites: JR 103 and sophomore standing.
JR 216
Advanced Audio-Video Journalism
4 credits
Provides intense writing for visual and audio news. Students continue to develop news judgment as it relates to video and audio. They produce and write radio newscasts and reporter packages, as well as organize a video news brief and reporter packages. Students shoot, write, and edit video and audio voiceovers and soundbites for storytelling. Prerequisites: JR 103 and sophomore standing.

JR 217
Public Affairs Reporting
4 credits
Introduces the structure and functions of state, local, and federal government from a journalist’s perspective. Students report and write in-depth stories on proposed legislation, campaign finance, and current issues in government. Students also become familiar with and make use of public records and open meeting laws, learn advanced reporting skills through readings and class lectures, and review and critique each other’s stories. Prerequisites: JR 103 and sophomore standing. (Semester varies)

JR 219
Topics in Daily Journalism
4 credits
Develops and produces short works of journalism that may involve covering daily events, tracking a topic throughout the semester and working within a community unlike student’s own. May be repeated for credit if topics differ. Prerequisites: JR 103 and sophomore standing.

JR 221
Photojournalism
4 credits
Explores photography as a journalistic storytelling medium by teaching how to communicate news visually in a variety of situations. Develops skills such as shooting pictures on deadline, writing concise and compelling captions, and editing for impact. Through historical and contemporary examples, students learn about the power of photojournalism to document, inform, entertain, persuade, and provoke emotion. Examines the ethical and legal challenges of photojournalism. Prerequisites: JR 103 or JR 105 and sophomore standing. (Semester varies)

JR 241
Radio Journalism
4 credits
Students learn how to write, report, and produce radio news including international, national, and local news. They learn the process of developing story ideas and gathering and organizing information in a way acceptable for broadcast. Students learn how different types of news stories are reported on radio in short form, breaking news, long form, and podcasting. They identify newsmakers and develop further understanding of the broadcast news field. Professionalism, integrity, and accuracy are practiced at all times.

JR 250
Law for Journalists
2 credits
Examines the American legal system and its relationship to the press. Students gain an understanding of journalists’ rights and legal responsibilities and study case law that sets legal limits for journalists. Examines ethical decision-making in gray areas. Covers basic structure and processes of federal and state courts. Prerequisites: JR 103 and sophomore standing; co-requisite: JR 251.

JR 251
Ethics for Journalists
2 credits
Considers journalists’ ethical responsibilities, in relation to professional standards and legal limits. Examines ethical decision-making and current
ethic questions using case studies. Prerequisites: JR 103 and sophomore standing; co-requisite: JR 250.

**JR 260**
**Topics in Critical Issues in Journalism**
4 credits
Explains the journalist's role in helping citizens to preserve their rights and carry out their responsibilities. Articulates how journalists serve citizens by helping them understand the world they live in so that they can make informed decisions. May be repeated for credit if topics differ. Prerequisites: JR 103 and sophomore standing.

**JR 270**
**Civic Art and Design Studio**
4 credits
Civic art and design are practices that leverage storytelling and culture to generate social change, to serve the public good, and/or to imagine alternate collective futures. This course addresses the shifting sociopolitical role of the artist, designer, and storyteller in a world beset by crises, inequities, and global concerns. This course covers theories of civic art and design as well as methods for including diverse communities and audiences at various stages in the creation of a project. Students review numerous cases of civic art and conduct experiments in storytelling, data visualization, community art, performance, interactive documentary, and networked art in order to interrogate where, when, how, and why a civic storyteller takes action in the world. Throughout the course, students model a design research process that engages with a public data set and culminates in the completion of a public art and media installation. This is an introductory course to get acquainted with storytelling about important civic issues through data analysis and visualization.

**JR 300**
**History of the Alternative Press**
4 credits
This is a survey course on the history and role of the non-mainstream press in America. It examines the traditions and practices of the dissenting press in the past. It also considers the work and mediums of the alternative press in these times. The course reviews both the sector of the alternative press dedicated to serving underdog communities and the sector focused on conservative populist interests. The topics are studied through historical texts, articles, films, and other media. Finally, the course requires work on a common project on a public affairs issue. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)

**JR 301**
**Cultural Criticism**
4 credits
This course is devoted to the coverage, reporting, and analysis of entertainment fields: movies, books, television, music, and the industry itself as a business subject. What are the biggest entertainment business stories of the past year and why? What kind of coverage did these stories receive? What specifically marks the difference between in-depth cultural reportage and "celebrity journalism"? Best practices are read, discussed, and outlined. Students report and write in-depth critiques on specific films, books, and events, as well as report on larger business trends and practices. All assignments embrace multimedia storytelling modes: audio, visual, slideshows, print, and broadcast. Students pitch story ideas, spin out alternative angles on single stories, compose sturdy nut graphs, assess the current state of entertainment pages in a variety of outlets, and pitch their profiles as reporters with special knowledge in the entertainment fields. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)
JR 302
Covering Immigration
4 credits
This course is designed to help Journalism students understand the complexities of covering immigration as a beat. Students analyze coverage in the U.S. and gain a working knowledge of the many institutions involved in creating immigration policy as well as a fundamental understanding of immigration law. Students choose an immigrant or refugee community in the Boston area and produce a series of stories, culminating in a multimedia project about a particular challenge that group is facing. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)

JR 303
Reporting Issues of Diversity
4 credits
Develops the knowledge and critical thinking skills needed to function and thrive as a journalist in America's culturally diverse society. Analyzes media coverage of a wide spectrum of underrepresented groups and challenges personal and societal stereotypes. Students learn from guest speakers, readings, and videos about the realities of different groups as well as the job of journalists trying to cover them. Fulfills the U.S. Diversity requirement. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)

JR 310
Topics in Great Works of Journalism
4 credits
Read, listen, watch, and analyze exceptional, award-winning, and/or specialized work of professional journalists to develop knowledge and understanding of exemplars in the profession, their impact, and ways to apply lessons learned from such work to today's journalistic challenges. Examine and think about journalism's role in society and in communities. Topics might include The Best of Pulitzer Prizes, History of Photojournalism, Press and Propaganda, Press and the Presidency. May be repeated for credit if topics differ. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)

JR 320
Environmental Journalism
4 credits
Hands-on course in which students will be preparing multiple stories on environmental issues, learning the topic and the skills. It will be both a discussion course and a working course, embracing science and doing reporting. The course has a special focus on the story of the century: the climate change that will affect every aspect of our society. But it will examine a wide range of environmental topics, from local to national to global. Discussion will touch on the history of environmental reporting from Rachel Carson to the current fireworks between those who dispute global warming and journalists who report on it. Students will learn how to recognize and find good stories, how to approach environmental issues, how to deal with scientists, how to research, report, write and produce from the field. Multimedia reporting is expected. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)

JR 321
Entertainment Journalism
4 credits
Course is devoted to the coverage, reporting and analysis of entertainment fields: Fashion, Movies, Theatre, Books, and the industry itself as a business subject. What are the biggest entertainment business stories of the past year, and why? What kind of coverage did these stories receive? What specifically marks the difference between in-depth cultural reportage and "celebrity journalism"? Best practices are read, discussed, and outlined. Students
report and write in-depth critiques on specific films, books, and events, as well as report on larger business trends and practices. All assignments embrace multi-media storytelling modes: audio, visual, slideshows, print, and broadcast. Students pitch story ideas, spin out alternate angles on single stories, compose sturdy nut graphs, assess the current state of entertainment pages in a variety of outlets, and pitch their profiles as reporters with special knowledge in the entertainment fields. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)

JR 324
Data Visualization
4 credits
Introduces concepts, methods, and practices of data visualization and data storytelling for Journalism students. Data journalism is an emerging field of practice that ranges from the dazzling interactive graphics of the New York Times to the consistent, watchful reporting of sites like Homicide Watch. Students learn to adopt a “data-mindset” and reflect on how telling stories with data can help advance (and occasionally obscure) public understanding. Students learn how to find and create data sets for their stories, how to analyze data (including some basic scripting and coding), and how to present data in a variety of ways. Some experience with HTML is helpful but not required. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)

JR 325
Sports Reporting
4 credits
Provides real-world basis for sports coverage in print, broadcast, and online media. Students produce a range of stories in each media, learn the basics of sports beat reporting, learn the necessity of research and reporting for sports stories, deepen knowledge of sports as it appeals to media consumers, and learn how to compete for positions in the job market. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)

JR 330
Topics in Advanced Reporting
4 credits
Develop greater expertise or acquire new skills in a specific platform or field of study in gathering information and news and presenting it. May be repeated for credit if topics differ. Topics may include health and medical reporting, covering education, business journalism. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)
JR 346  
**The Berkeley Beacon Laboratory**  
1 non-tuition credit  
Students participate in workshops and post-production critique and evaluation of specified reporting and editing assignments on the College newspaper, *The Berkeley Beacon*. Credit is awarded at the end of the semester following an evaluation by the instructor. May be repeated up to 4 credits. Course is offered Pass/Fail. Does not count toward the Journalism major. Prerequisite: permission of instructor.

JR 347  
**WEBN**  
1 non-tuition credit  
Students participate in workshops and post-production critique and evaluation of reporter packages, newscasts, sportscasts, and special programs for WEBN, the weekly programming of the campus chapter of the Radio-Television Digital News Association. Credit is awarded at the end of the semester following an evaluation by the instructor. May be repeated up to 4 credits. Course is offered Pass/Fail. Does not count toward Journalism major. Prerequisite: permission of instructor.

JR 364  
**Topics in Specialized Reporting**  
4 credits  
Develops background knowledge, understanding, and expertise in a specialized area of journalism. Topics may include politics, blogs and the media, the media and the presidency, war reporting, the alternative press, and impact of Pulitzer stories. May be repeated for credit if topics differ. Prerequisite: JR 202. (Semester varies)

JR 365  
**Topics in Cultural Affairs**  
4 credits  
Develops background knowledge, understanding, and expertise in a specialized area of culture, arts, entertainment, or sports. Topics may include music journalism, food/fashion reporting, or performing arts reporting. May be repeated for credit if topics differ. Prerequisite: JR 202. (Semester varies)

JR 366  
**Topics in Science, Technology, and Health**  
4 credits  
Develops background knowledge, understanding, and expertise in a specialized area of science, health, or technology. Topics may include environmental journalism, science reporting, health, data visualization, and medical reporting, or reporting on new technologies. May be repeated for credit if topics differ. Prerequisite: JR 202. (Semester varies)

JR 368  
**Topics in Advanced Multimedia**  
4 credits  
Develops background knowledge, understanding, and expertise in a specialized area of advanced multimedia. Courses focus on producing journalism across media or the web. Topics may include investigative journalism, telling narrative or complex stories across platforms, computer-assisted reporting or multimedia editing, web design, and production. May be repeated for credit if topics differ. Prerequisite: JR 202. Students are encouraged to have completed JR 220 prior to enrolling in this class. (Semester varies)

JR 370  
**Interactive News**  
4 credits  
Introduces the history and theory of the news media on the Internet and web and to the reporting, writing, and designing of online news. In the first half of the semester, students analyze best practices
of online news publications and write their own blogs. In the second half, they report, write, and design a multimedia website. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)

**JR 371**
*Feature Writing*
*4 credits*
Students learn to research, organize, and write feature articles for newspapers, magazines, and online media. They develop techniques for finding and focusing stories, interviewing in-depth, improving observation, structure writing, and storytelling. Students understand the variety of feature writing approaches. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)

**JR 372**
*Reporting and Writing Complex Stories*
*4 credits*
Students move beyond straight news, inverted pyramid, and short features to understand longer features, narratives, analysis, profiles, investigative, and other forms of in-depth writing. They learn to look for ideas, how to organize reporting, and how to pursue the serious reporting needed for these stories, as well as how to structure a longer, complex story to produce exemplary, stand-out journalism. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)

**JR 373**
*ENG/TV News Reporting*
*4 credits*
Students work in the field to research, shoot, write, and edit video news stories. They develop reporting and interviewing skills, visual acuity, writing for the eye and ear, and general TV performance abilities.

Students also learn and utilize the technical aspects of video shooting and editing. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)

**JR 374**
*Literary Journalism*
*4 credits*
Students review, analyze, and produce well-told narrative journalism with advanced techniques that mirror those used in literature, novels, moviemaking, and theater. Students examine compelling narratives, disassembling them to see how their creators did it. They then use those methods to find and report stories using text, audio, and video, producing both short and longer polished narrative nonfiction stories. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)

**JR 380**
*Topics in Journalistic Profiles*
*4 credits*
Further develop one's journalistic skills by writing a profile or other in-depth story. Thoroughly research a person, institution, or company, using interviews and documents. Analyze one's reporting and write a narrative that seeks to explain the choices and motivations of the profile subject. May be repeated for credit if topics differ. Prerequisites: JR 202, 216, 217, 219, or 221 and junior standing. (Semester varies)

**JR 470**
*Online Publishing*
*4 credits*
Students create a series of multimedia stories for a personal portfolio of online journalistic work. They use advanced tools for creating interactive stories to produce immersive journalistic stories. Text, video, audio, and photos are used to produce journalistic stories that are difficult to tell in print or broadcast alone. Prerequisites: JR 300-level class and junior standing.
JR 471
Deep Reporting
4 credits
In this project-based course, students pitch, research, report, write, and revise a single long-form story or a series. Work might range from long-form narrative magazine articles or mini-documentaries to multiple-part series on a topic of public importance. Prerequisites: JR 300 level class and junior standing. (Semester varies)

JR 472
TV News Magazine and Documentary
4 credits
Takes a behind-the-scenes look at TV news magazines and documentaries with a focus on research, reporting, and production techniques. Explores how to put together longer-form stories from the initial pitch to the final product. Examines the importance of character development and dramatic storytelling. Covers effective management practices from controlling budgets to directing personnel. Prerequisites: JR 300-level class and junior standing. (Semester varies)

JR 480
Topics in Enterprise Journalism
4 credits
Find a newsworthy, novel story idea through background research, not events. Use the semester to develop a cohesive, journalistic narrative, individually or collaboratively, that blends multiple mediums and/or new forms of journalistic storytelling. May be repeated for credit if topics differ. Prerequisites: JR 300-level class and junior standing.

JR 485
Journalism Topics
4 credits
Develops 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. Course category is reserved for courses being introduced on a one-time or developmental basis. May be repeated for credit if topics differ. Prerequisites vary with topic. (Semester varies)

JR 491
Broadcast Journalism Capstone
4 credits
Refines and further develops 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. Prerequisites: Journalism majors only and senior standing.

JR 493
Backpack Journalism Capstone
4 credits
Students carry out a project from start to finish, learning skills of self-employment, multimedia, marketing, self-editing, and pitching stories. They learn the basics of budgets, taxes, benefit, and legal implications of freelance and sole-proprietor journalism. Students learn about the risks and benefits of practicing journalism without the shelter, and restrictions, of a newsroom. They discover how to juggle technology, reporting, and entrepreneurial skills. Prerequisites: Journalism majors only and senior standing. (Semester varies)

JR 495
Multimedia Journalism Capstone
4 credits
Students learn to refine and further develop multimedia reporting and producing skills at an advanced level with the goal of completing a professional portfolio that may culminate with the production of a reporting project that demonstrates depth and breadth of journalistic values and skills. Prerequisites: Journalism majors only and senior standing.
JR 497
Directed Project
2 or 4 credits
For unique circumstances, students participate in special learning opportunities designed for them to work closely with a faculty member on a creative project, work that the department chair certifies as 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. Directed projects are for extraordinary circumstances and require enlistment of a willing instructor. Prerequisites: satisfactory completion of the first skills courses in the journalism sequence, 3.0 GPA, and permission of instructor and department chair.

JR 498
Directed Study
2 or 4 credits
Students participate in special learning opportunities designed to work closely with a faculty member on a scholarly project. Prerequisites: 3.0 GPA and permission of instructor and department chair.

JR 499
Internship
4 or 8 credits
Students may apply only 4 internship credits toward the Journalism major. Internships, typically at a radio station, TV station, newspaper, magazine, or online news site, must be journalistic in nature and must be cleared in advance by the department's internship coordinator. Students are supervised by an approved full-time employee of the organization at which they work and by the internship coordinator. Students are required to keep a journal of their activities, to meet with the internship coordinator and other interns at least three times a semester, and to complete other tasks assigned by the department. Prerequisites: junior or senior standing, a grade point average of 2.7 or above, and completion of JR 202. 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. Students must participate in the Internship Experience Workshop offered through Career Services prior to the start of the internship and should consult the Academic Calendar for registration deadlines. Students who wish to participate in an internship in the Los Angeles, California, area must be enrolled in the Emerson Los Angeles Program. Students who wish to intern in Washington, DC, are encouraged to do so through the Washington internship program.
Professor Vogel; Associate Professors Lieb, Lowrie, Mihailidis, Raheem, Wrigley (Chair), and Youn; Assistant Professors Anaele, Dodoo, and Maiorescu; Senior Executives-in-Residence Anderson, Quintal, and Reeb; Executives-in-Residence McCormick, McGuirk, Mills, and Tucker.

Course offerings in the Department of Marketing Communication prepare students for careers in the fields of marketing, advertising, public relations, brand communications, digital media, sales, and promotion. The major is grounded in a curriculum that combines theory and practice with the guiding philosophy that marketing professionals must bring together a diverse variety of communication principles. The goal is to prepare professional communicators who are creative and strategic—who understand the power of communication to influence attitudes and behaviors, and who are able to design and manage strategic campaigns for diverse for-profit and nonprofit organizations and clients.

Along with classwork, students undertake extracurricular activities and internships that help them develop and apply their knowledge in the working world. Most courses take place at the Boston campus, but students can also do coursework and internships in global locations such as Los Angeles, Salzburg, The Netherlands, and China.

Programs

Degree Requirements for Bachelor of Science in Marketing Communications

The faculty of the undergraduate degree program in Marketing Communications is committed to the following learning objectives.

Students will:

1. Understand and discuss the fundamental connections between communication and society in contemporary culture.
2. Understand and explain the organizational structures of institutions and industries within the marketing communication landscape.

3. Collaborate effectively and respectfully in a team.

4. Write professionally, communicate effectively, and articulate original ideas in marketing communication.

5. Demonstrate competency in delivering written and oral presentations.

6. Develop and demonstrate creative and critical thinking skills to define and solve a marketing problem or identify and take advantage of a market opportunity.

7. Convert consumer insights into actionable decisions in order to develop marketing communication strategies and tactics.

8. Review academic literature, develop research questions, collect and analyze data, and make strategic recommendations.

9. Make evidence-based decisions to develop marketing strategies and tactics designed to meet an organization’s goals and objectives.

10. Create an integrated marketing communication campaign.

11. Apply marketing analytics to measure, analyze, and manage the performance of marketing communication initiatives.

12. Conduct research and write a research paper or report in the appropriate academic or professional style that draws upon relevant marketing and communication theory and practices.

13. Promote the understanding of diversity and inclusiveness among people in global society.

14. Apply the ethical principles that govern the marketing communication profession.

The Marketing Communications undergraduate major prepares students for careers and advanced study in the various fields of marketing communications, as noted above. The core courses emphasize consumer understanding, messages, media, and channels; and the organizational and strategic contexts of marketing communication.

Elective courses permit students to develop deeper understanding and skills in areas related to their particular interests.

**Required Courses**

Students in Marketing Communications complete 48 credits in the major. In addition, all students are required to complete MT 207 Statistics, which may be used to satisfy the Quantitative Reasoning Foundation of the Liberal Arts requirements. All students must demonstrate writing proficiency by passing MK 100 Writing Competency for Marketing Communication via an examination administered by the department during the freshman year.

| MK 120 | Communication, Media, and Society |
| MK 121 | Marketing and Marketing Communication |
| MK 220 | Understanding Consumers |
| MK 221 | Messages, Media, and Channels |
| MK 222 | Brands, Organizations, and Strategies |
| MK 480 | Capstone: The Integrated Marketing Communications Campaign |

Students complete an additional 12 credits from the following:

- At least one course in Methods and Insights

| MK 332 | Quantitative and Qualitative Research Methods |
| MK 333 | Ethnographic Methods and Cultural Analysis |
| MK 334 | Online Behavior and Web Analytics |
| MK 336 | Customer Analytics and Insight-Driven Marketing |
At least one course in Managing Marketing Communication
MK 342 Breakthrough Thinking and Marketing Communications
MK 343 Global Brand Strategies and Portfolio Management
MK 344 Marketing and Sales, Distribution and Service Relationships
MK 346 The Corporate Communications Function and Social Responsibility

At least one course in Campaign Practices
MK 351 Design and Layout
MK 352 Creative Concepts and Storytelling
MK 353 Visual Literacy
MK 354 Writing for PR
MK 355 Sales Promotion and Events Management
MK 356 Media Relations
MK 357 Media Planning and the Customer Journey
MK 358 Social Media: Connectivity, Interactivity, Buzz

An additional 12 credits in Marketing electives at the 300 or 400 levels—only 4 credits of internship may be counted toward the major requirements.

Degree Requirements for Bachelor of Arts in Business of Creative Enterprises

The faculty of the undergraduate degree program in Business of Creative Enterprises is committed to the following learning objectives.

Students will:

1. Acquire an understanding of the cultural, political, economic and regulatory context in which creative enterprises operate.
2. Develop and refine critical and creative thinking skills along with collaboration in the creative process.
3. Demonstrate an understanding of the aesthetic world and create their personal relationship to it.
4. Learn to appreciate and practice inclusiveness as valuable for the success of creative enterprises.
5. Recognize the role of vision and innovation in driving the creative economy.
6. Demonstrate knowledge of business principles and practices, markets, and organizational models in creative enterprises.
7. Demonstrate mastery of using data driven approaches to decision-making and problem solving.
8. Recognize and apply progressive ethical business practices within the creative enterprises.
9. Demonstrate effective and professional communication in business situations and lead with confidence.

The Business of Creative Enterprises major is developed for those students, driven by a passion for arts and communication, who are interested in leading and managing businesses in the creative economy. Distinct from traditional business majors, the Business of Creative Enterprises (BCE) major will prepare students to become future executives, managers, and innovators in new or existing creative enterprises in arts and entertainment, communication, media, and publishing sectors. The BCE major responds to a transforming global economy for students who wish to pursue study of and establish careers in one of the most dynamic professional opportunities now and in the near future.

Creative enterprises can be for-profit, nonprofit, innovative, and longtime established business entities. Higher education has historically addressed study in arts or sciences, creativity or business. Today, the intersection of arts, sciences, communication, creativity, and business with technology, advancing the accessibility of all information to a critical mass of people globally, creates the demand for merging business and creativity. This is a unique opportunity
for Emerson College to build on the solid and renowned educational foundations of the arts and communication.

While the BCE major will be housed in the Department of Marketing Communication within the School of Communication, its rationale and its curriculum connect widely across the College. The demand for a mix of creative, technical, and business talents is on the rise. As John Howkins, famed author of the first account of the creative economy says, “The creative economy is revitalizing manufacturing, services, retailing, and entertainment industries. It is changing where people want to live, work, and learn—where they think, invent, and produce.”

The BCE curriculum emphasizes critical and creative thinking, vision, progressive ethical business practices, inclusiveness, and civic engagement. To become leaders in the creative economy, students must understand creativity, culture, strategy, and business. The BCE major aims to provide students with an integration of knowledge and skills in those areas within the context of the creative enterprises, specifically focused on creative enterprises in visual and performing arts, the entertainment industries, media, communication, and publishing.

**Required Courses**

Students in Business of Creative Enterprises complete 52 credits in the major.

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<tr>
<th>Course</th>
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<tbody>
<tr>
<td>BC 110</td>
<td>Introduction to the Creative Economy</td>
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<tr>
<td>BC 111</td>
<td>Creative Collaboration Seminar</td>
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<tr>
<td>EC 204</td>
<td>Cultural Economics</td>
</tr>
<tr>
<td>BC 205</td>
<td>Business Fundamentals for the Creative Enterprise</td>
</tr>
<tr>
<td>BC 210</td>
<td>Developing an Aesthetic Sensibility Through Creative and Critical Thinking</td>
</tr>
</tbody>
</table>

**MB 200**  Principles of Business

**BC 310**  Marketing the Creative Enterprise

**BC 311**  Strategic Management and Analytical Decision Making

**MB 310**  Finance and Accounting

Senior Experience: Students take 8 credits from options including internships, seminars, workshops, and other curriculum choices still in development for the BCE major.

Students choose three courses, 12 credits, from the following Communication Enterprise options:

**Communication Enterprises:**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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</thead>
<tbody>
<tr>
<td>CC 266</td>
<td>Conflict and Negotiation</td>
</tr>
<tr>
<td>CC 330</td>
<td>Management and Communication</td>
</tr>
<tr>
<td>CC 357</td>
<td>Leadership</td>
</tr>
<tr>
<td>MK 346</td>
<td>The Corporate Communications Function and Social Responsibility</td>
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<tr>
<td>MK 355</td>
<td>Sales Promotion and Events Management</td>
</tr>
<tr>
<td>MB 300</td>
<td>Managing Business Operations</td>
</tr>
<tr>
<td>MB 400</td>
<td>Business Policy and Strategy</td>
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</tbody>
</table>

**Arts and Entertainment Enterprises:**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>PA 101</td>
<td>Languages of the Stage</td>
</tr>
<tr>
<td>TH 275</td>
<td>Arts Management I</td>
</tr>
<tr>
<td>TH 375</td>
<td>Arts Management II</td>
</tr>
<tr>
<td>TH 479</td>
<td>The Business of Acting</td>
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</tbody>
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**Media Enterprises:**

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<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>VM 140</td>
<td>Introduction to Video Production for Non-Majors</td>
</tr>
<tr>
<td>VM 260</td>
<td>Introduction to Interactive Media</td>
</tr>
<tr>
<td>VM 303</td>
<td>Studies in Digital Media and Culture</td>
</tr>
</tbody>
</table>
Minor Programs

The Department of Marketing Communication offers students the opportunity to pursue minors that are complementary to the major programs offered throughout the College. The Entrepreneurial Studies minor requires 20 credits, including two 8-credit courses that can only be taken at Emerson and must be taken in consecutive fall and spring semesters. The Business Studies for Communication and the Arts minor requires 20 credits, 12 of which must be taken at Emerson; students may count up to 4 credits from the Liberal Arts requirements toward this minor. Courses used toward the Entrepreneurial or Business Studies minor may not be applied toward the Marketing Communications major. Students not majoring in the department may pursue the Marketing Communications minor, which requires 20 credits, 16 of which must be taken at Emerson. All three minors, Marketing Communications, Entrepreneurial Studies, and Business Studies, are open to students across all disciplines at the College.

Business Studies for Communication and the Arts Minor

<table>
<thead>
<tr>
<th>Course</th>
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<tbody>
<tr>
<td>MB 200</td>
<td>Principles of Business</td>
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<tr>
<td>MB 300</td>
<td>Managing Business Operations</td>
</tr>
<tr>
<td>MB 310</td>
<td>Finance and Accounting</td>
</tr>
<tr>
<td>MB 400</td>
<td>Business Policy and Strategy</td>
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</tbody>
</table>

One course from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
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<tbody>
<tr>
<td>CC 203</td>
<td>Intercultural Communication</td>
</tr>
<tr>
<td>EC 203</td>
<td>Principles of Economics</td>
</tr>
<tr>
<td>EC 204</td>
<td>Cultural Economics</td>
</tr>
<tr>
<td>MB 320</td>
<td>The Business of Broadcasting</td>
</tr>
<tr>
<td>MB 371</td>
<td>Topics in Business Studies</td>
</tr>
<tr>
<td>MK 230</td>
<td>Marketing, Sales, and Promotion for Radio</td>
</tr>
</tbody>
</table>

Policies

All Marketing Communications students will take a writing competency assessment exam, MK 100, during their freshman year. If they do not achieve a passing grade, students will be required to attend coaching sessions at the Lacerte Family Writing and Academic Resource Center and demonstrate writing proficiency not later than their sophomore year and prior to registering for 300-level courses.

Co-curricular Activities

The Department of Marketing Communication is committed to providing professional-level experiences for its students by supporting participation in EmComm, a faculty–supervised and student–run integrated marketing communications organization that works with clients in the greater Boston area; PRSSA, the Public Relations Student Society of America; and AMACC, the American Marketing Association Collegiate Chapter. In addition, the department encourages student involvement with the Boston Advertising Club and the Massachusetts Innovation and Technology Exchange.
Entrepreneurial Studies Minor

MB 200  Principles of Business
MB 472  Entrepreneurship I (8 credits)
MB 473  Entrepreneurship II (8 credits)

Marketing Communications Minor

Students must demonstrate writing proficiency by passing MK 100 Writing Competency for Marketing Communication, administered by the department, prior to registering for 300-level courses.

MK 121  Marketing and Marketing Communication
MK 220  Understanding Consumers
MK 221  Messages, Media, and Channels
MK 222  Brands, Organizations, and Strategies

One course from the following:
MK 343  Global Brand Strategies and Portfolio Management
MK 346  The Corporate Communications Function and Social Responsibility
MK 354  Writing for PR
MK 355  Sales Promotion and Events Management
MK 357  Media Planning and the Customer Journey

Marketing Communications Courses

MK 120  Communication, Media, and Society
4 credits
Introduces communication theory and the fundamental relationships that exist between communication systems and society. Emphasis is placed on the social, political, and economic context in which marketing communication emerged and evolved, and the role it plays in maintaining, expanding, and articulating our way of life. Majors are required to complete this in the first year.

MK 121  Marketing and Marketing Communication
4 credits
Explores the key types and core functions of contemporary organizations and the multiple roles marketing plays among them. Marketing’s 4Ps and the “marketing mix” are examined in depth so as to understand the context in which marketing communication is practiced. Cases are introduced to acquaint students with the notion and essential elements of “strategy.”

MK 220  Understanding Consumers
4 credits
Examines people in the context of their role as contemporary consumers. Surveys theories of consumer decision-making and behavior and the dominant approaches used to understand consumers today. Emphasis is placed on the role and application of understanding consumers in marketing communications campaign strategy, planning, and management. Prerequisites: MK 121 and sophomore standing.

MK 221  Messages, Media, and Channels
4 credits
Provides a comprehensive overview of modern media and how they are utilized for messaging in marketing communications. Media are treated at the channel (newspaper, radio, TV, magazine, W-O-M, www, etc.) and practice area (PR, advertising, direct marketing, and digital marketing) levels. Attention is also devoted to how the various media aggregate audiences and finance themselves, as well as recent
changes in the ways they are purchased for use by marketing communicators. Prerequisites: MK 121 and sophomore standing.

MK 222
Brands, Organizations, and Strategies
4 credits
Establishes the notion of the brand and brand platform as the central organizing principle of contemporary marketing communications. Examines how the brand platform operates at the corporate and product, agency and campaign, and customer journey levels. Introduces the different types and dimensions of strategies used by the various players in marketing communications to link targets, media, and messages in service to the brand. Prerequisites: MK 121 and sophomore standing.

MK 230
Marketing, Sales, and Promotion for Radio
4 credits
Explores the concepts, strategies, and goals of marketing, sales, and promotion for radio, including the planning, coordination, and implementation of successful promotional campaigns. Students also become familiar with audience ratings and market research, identification of target markets, and the integration of promotional elements to promote radio stations and other audio media. (Spring semester)

MK 321
EmComm
1 non-tuition credit
EmComm is a student-run, nonprofit integrated marketing agency that offers local businesses professional services within the areas of public relations, marketing, advertising, and digital communications. During the semester, students work toward the achievement of their client’s communication goals while enriching their educational growth and professional portfolios. May be repeated. Only 4 non-tuition credits may be used toward graduation.

MK 332
Quantitative and Qualitative Research Methods
4 credits
Introduces the scientific method and the processes of primary quantitative and qualitative research in marketing communications. Marketing problems are identified, research objectives formulated, research design determined, questionnaires developed, sampling methods designed, data analyzed and interpreted. The various uses of research in targeting, positioning, product decision-making, messaging, and media utilization are demonstrated. Prerequisites: MK 100, MK 220, MK 221, MK 222, and MT 207. (Semester varies)

MK 333
Ethnographic Methods and Cultural Analysis
4 credits
Explores the tools and techniques of ethnography and their uses in defining and solving marketing research problems. Drawing from the traditions of participant observation in the fields of anthropology, sociology, psychology, and market research, the course applies ethnographic methods to the analysis of subcultures and behavioral minorities as well as transnational marketing communication. The focus throughout is on how to fathom the cultural differences that inform and impact consumer decision-making and marketing communication campaigns. Prerequisites: MK 100, MK 220, MK 221, MK 222, and MT 207. (Semester varies)

MK 334
Online Behavior and Web Analytics
4 credits
Introduces the proliferating services and tools available to capture, measure, and assess online behavior, information-gathering, decision-making, shopping patterns, and social groupings. Among
these, emphasis is placed on developing the skillful use of Google Analytics as it can be applied to optimize digital marketing communications efforts and initiatives. Prerequisites: MK 100, MK 220, MK 221, MK 222, and MT 207. (Semester varies)

**MK 336**
Customer Analytics and Insight-Driven Marketing
4 credits
Today, more than ever before, companies rely on analytics and insights to support the delivery of personalized, customer-centric marketing communications. This course introduces students to the most common types of customer analytic techniques utilized by medium and large enterprises. Particular emphasis is placed on the development and application of descriptive analytics and customer segmentation approaches. Students utilize the latest analytical software to perform a variety of data analyses and uncover actionable customer insights. They also use the analytic results to create insight-driven marketing strategies that are tailored to the needs of unique customer segments. Prerequisites: MK 100, MK 220, MK 221, MK 222, and MT 207. (Semester varies)

**MK 342**
Breakthrough Thinking and Marketing Communications
4 credits
Explores the nature of creative and critical thinking, as well as the increasing importance of creative problem solving in the context of organizations, product development, and marketing communications. Students practice critical thinking skills with written and visual communication materials. Creative thinking skills, methods, and processes are then used to think differently about original and innovative solutions to various organizational, product, and communication challenges. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

**MK 343**
Global Brand Strategies and Portfolio Management
4 credits
Examines how the notion of the brand can be taken to scale. Explores the uses of different types of brand architectures by different types of organizations as they grow and expand internationally. Considers the values of the brand to the conglomerate organization as it manages its portfolios of companies, products, and customer segments. Use is made of case analysis. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

**MK 344**
Marketing and Sales, Distribution and Service Relationships
4 credits
Analyzes and addresses how to advance the critical customer-facing relationships within an organization between marketing and the sales force, distribution networks, and customer service. Discusses the different types of arrangements that prevail among these functions in b-b and b-c organizations, and in large and small organizations. Special attention is devoted to customer service policies and to the provision of teleservices. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

**MK 346**
The Corporate Communications Function and Social Responsibility
4 credits
Focuses on the scope and tasks of the communications function in large organizations. These include the intersection with sales, establishing and maintaining the corporate identity, customer intelligence and advocacy, executive coaching, and constituency relations—carrying, or supporting, all the outward-facing activities of the
organization. Often, the chief communications officer also works to align the organization with broader social trends. The leading contemporary example of this is the Social Responsibility movement, which will be analyzed in detail. Prerequisites: MK 100, MK 220, MK 221, and MK 222.

MK 351
Design and Layout
4 credits
Explores the basics of design, from its history, influence, and important designers, to the use of typography, color, “white space,” shape and layout principles, to the fundamentals of Adobe Photoshop and InDesign. Concept sketching is required as part of the process of developing ideas and learning the principles of good design, working toward the goal of crafting and recognizing design products that are appealing, strategic, and meaningful. Prerequisites: MK 100, MK 220, MK 221, and MK 222.

MK 352
Creative Concepts and Storytelling
4 credits
Focuses on “the message” in marketing communications, as both the distinctive idea conveyed in a campaign and the many forms in which it is expressed. Advertising copywriting for broadcast and print is practiced, as is writing for blogs and long-form digital formats. Developing and growing stories, and provoking user-generated content to engage consumers across media platforms, is considered as well. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 353
Visual Literacy
4 credits
Explores the importance and meaning of visuals in business and marketing communications, from the choice of typeface and layout to the use of images, color, symbols, style, and art direction. The application of these and related elements in logos, print, broadcast, and digital media campaigns are considered. Also discusses the mechanisms companies use to maintain consistent visual identities in their persuasive messaging, and the resources available when they consider changing their visual portrayals. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 354
Writing for PR
4 credits
A survey and workshop that takes up the many forms of writing practiced in public relations. These include news releases and media kits, editorials and newsletters, brochures, white papers, stockholder and employee communications. The notions of voice and personality as well as consistency and style are emphasized. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 355
Sales Promotion and Events Management
4 credits
Addresses the uses, value, and mechanics of special offers and non-recurring events in commercial and nonprofit marketing communication. Covers trade promotions such as price and volume discounting, feature and coop advertising, and in-store displays as well as such consumer tactics as coupons, memberships, giveaways, and value-added offers. Also looks at trade shows and placed-based gatherings. Considers both business-to-business and business-to-consumer applications. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)
MK 356
Media Relations
4 credits
Exposes students to a broad range of media management concepts and practices including basic marketing and management communication documents, sources, interviews, crisis communication, ethics, international media relations, interactive media strategies, and analyses of current media-related issues. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 357
Media Planning and the Customer Journey
4 credits
Focuses on how channels are used in marketing communications to connect audiences with messages. The tools of media research and audience analysis are explained to inform construction of media plans, as are the skills of buying and negotiation that guide implementation of plans. Introduces the concept of “customer journeys”; it is coming to be used by the large media firms created by marketing services holding companies to guide the integrated media plans they provide. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 358
Social Media: Connectivity, Interactivity, Buzz
4 credits
Social media have captured the imagination of the millennial generation, marketers, Hollywood, and now Wall Street. This course focuses on the strategic uses of Facebook, Twitter, Instagram, and the Next New Thing. It also considers how the connectivity and interactivity social media represent alter traditional concepts such as “companies,” “customers,” “shopping, buying, and selling”; what effect this has had on the strategic marcomm landscape; and why revolutions in communication often turn out to be evolutionary instead. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 371
Topics in Marketing Communication
4 credits
Offers opportunities to examine cutting-edge issues in marketing communications. May be repeated for credit if topics differ. Prerequisites: MK 100, MK 220, MK 221, and MK 222. (Semester varies)

MK 380
Global Media Literacy
4 credits
Explores how digital media technologies are shaping civic engagement, activism, and innovation in a global media age. Students work with colleagues from 15 partner institutions to build digital stories, business plans, and content, which provides innovative insights into the role of media, technology, and activism in changing societies across borders, and cultural divides. The course develops a critical understanding of ideas around participatory technologies, collaborative media, social networks, mobile platforms and digital culture. Offered in Summer session only, in Salzburg, Austria.

Prerequisites for all 400-level courses include senior standing and completion of MK 100, one course from Methods and Insights (MK 332–335), one course from Managing Marketing Communication (MK 342–347), and one course from Campaign Practices (MK 352–359).

MK 410
Entertainment Public Relations
4 credits
This course is an examination, exploration, and study of entertainment public relations and the tools that exist—like the internet—that enhance the options for achieving successful PR campaigns. Through class discussions, assigned readings, and case studies, students learn how to incorporate the best of what we have learned from the past combined with the exciting technological advances and
opportunities now available for the dissemination of entertainment-related information. In a seminar format, guests representing all aspects of publicity including those involved in cutting-edge technology companies may present certain lectures.

MK 442
Sector Application: Healthcare Marketing
4 credits
Healthcare represents a challenging frontier for marketers: instead of manufacturers/sellers and buyers/payers, “solutions” are prescribed by doctors, provided by hospitals and pharmacies, paid for by insurance companies, to patients who often spend more to stay healthy than to get well. And the government has just changed the rules of the entire game! This course addresses how healthcare providers, payers, and consumers are, and are not, turning to marketing as they negotiate the changes in this vital sector. See prerequisites listed above. (Semester varies)

MK 443
Sector Application: Entertainment Marketing
4 credits
Contemporary entertainment industries present special circumstances and opportunities for marketers because they are organized around “properties” that provide differential returns on investment for various “media expressions” across orchestrated channels over extended periods of time. This course covers recent developments in major arenas such as movies, cable, games, theater, and sports, taking up issues that cut across all of them, including intellectual property, licensing, personal branding, and the life cycle of blockbusters. See prerequisites listed above. (Semester varies)

MK 452
Emerging Concepts and Options in Digital MarComm Campaigns
4 credits
Marketing increasingly relies on new technologies and concepts to generate excitement and competitive advantage for products and services. This course focuses on the strategic uses and development of concepts and prototypes for branded applications, experiences, and toolsets that can be delivered via new platforms, from smartphones to iPads, 3D to geo-locator devices. Students learn about human interface and navigation design, information architecture, and the roles of prototype development and project management. See prerequisites listed above. (Semester varies)

MK 453
Advanced Campaign Planning
4 credits
Concentrates on issues in bringing together advertising and public relations, direct and web marketing into an efficient, effective integrated campaign plan. Emphasizes the key roles of prospect analysis, creative messaging, channel orchestration, and customer and resource management in forming the strategy that drives the marketing communications plan. See prerequisites listed above. (Semester varies)

MK 471
Advanced Topics in Marketing Communication
4 credits
Offers opportunities to examine cutting-edge issues in marketing communications. May be repeated for credit if topics differ. See prerequisites listed above. Additional prerequisites may be required by topic. (Semester varies)
MK 480
Capstone: The Integrated Marketing Communications Campaign
4 credits
Provides a culminating, integrative experience for majors. Students are organized into teams and challenged to develop and execute a complete integrated marketing communications strategy and campaign plan for an existing client, organization, and/or brand. The work is presented both live and in writing, as it would be in a commercial context. The spring semester course is designed around the annual competition of the American Advertising Federation, in which a team of Emerson majors has traditionally played a significant role. See prerequisites listed above.

MK 498
Directed Study in Marketing Communication
2 or 4 credits
Individual academic project planned with a faculty member to meet a student’s discipline-specific interests beyond those covered by existing courses. Students must propose learning objectives, evaluation methods, a bibliography, and content before a directed study is approved. Proposals must be approved in the semester preceding the semester in which the student wants to complete a directed study. Directed study cannot be a substitute for a catalogue course. Prerequisites: GPA of 3.0 or above and permission of instructor and department chair.

MK 499
Internship in Marketing Communication
4 or 8 credits
Fieldwork in marketing communications. Students may only apply 4 credits toward the Marketing Communications major. A 4-credit internship requires 16 hours a week for 12 weeks; an 8-credit internship requires 32 hours a week for 12 weeks. Pre-internship participation is required in Career Services' Internship Experience Workshop. Enrollment in Emerson’s Los Angeles Program is required for Los Angeles internships. Prerequisites: completion of three 300-level Marketing courses, junior standing, GPA of 2.7 or above, and permission of instructor.

Business Studies Courses

MB 200
Principles of Business
4 credits
Analyzes information related to business trends, strategies, opportunities, and operations and critically assess alternatives. Through lecture, discussion, case videos, and in-class assignments, students consider external and internal factors driving contemporary business decisions. Topics include: pricing, supply and demand, the management of people, processes, resources, and organization; the globalization of business; the use of information systems to support business efforts; and basic concepts of marketing, sales, business ethics, law, accounting, and finance.

MB 300
Managing Business Operations
4 credits
Explores the operational structure of business theory, the practices of effective resource management, and the activities that produce or deliver the goods and services of a business: the management of personnel, materials, equipment, and informational resources that a business needs to produce and deliver its goods and services. Examines how businesses are organized, and how the various departments within a business, such as marketing, sales, production, finance, and human resources, work together. Prerequisite: MB 200.
(Semester varies)
**MB 310**  
**Finance and Accounting**  
4 credits  
Students become familiar with the language of accounting and learn to create, interpret, analyze, and evaluate financial statements (e.g., balance sheet, income statement, cash flow statement). Armed with this knowledge, students then use case studies and in-class exercises to analyze how managers use data presented on financial statements to make decisions about budgeting, cost allocation, and overall company performance. Prerequisite: MB 200. (Semester varies)

**MB 320**  
**The Business of Broadcasting**  
4 credits  
Examines radio from a business perspective and covers: the history of radio, networks, radio station operations, media buying, ratings, revenue streams, important legislation, and issues facing radio as an industry. Ownership regulations and the process of buying and selling radio stations are all examined. Suggested prerequisite: MB 200. (Semester varies)

**MB 371**  
**Topics in Business Studies**  
4 credits  
Various topics offer opportunities to examine contemporary business issues, trends, and events across the spectrum of business and entrepreneurial studies. May be repeated for credit if topics differ. Prerequisite: MB 200. (Semester varies)

**MB 400**  
**Business Policy and Strategy**  
4 credits  
Serves as the Business minor’s capstone course by introducing new levels of complexity to broad concepts learned in previous classes. Uses case studies, trade articles, and time-honored academic frameworks, as well as in-class lectures, group exercises, and discussions to challenge students to apply how legal frameworks, business and government regulations, organizational structures, diverse workforces, and customer and stakeholder expectations influence the way contemporary companies conduct business. Prerequisites: MB 300 and MB 310. (Semester varies)

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**Entrepreneurial Studies Courses**

**MB 472**  
**Entrepreneurship I**  
8 credits  
Introduces and immerses students in the process of creating and launching a new venture. Students learn the history and process of entrepreneurship as they explore creative problem solving, innovative thinking, and ethics. Relevant marketing and public relations strategies are presented in addition to basic financial, business, and human resource issues. Experts in the business world provide additional mentoring and practical knowledge. Prerequisites: MB 200 and sophomore standing. (Fall semester)

**MB 473**  
**Entrepreneurship II**  
8 credits  
Provides an advanced immersion in the process of creating and launching a new venture. Students learn about business planning, marketing research, sales and marketing, legal issues, negotiation practices, and business conduct and further develop public speaking and interpersonal communication skills relevant to starting and managing a business. Students prepare for the business competition at the annual E3 Exposition. Students have the opportunity to learn from experts in the business world. Prerequisite: MB 472. (Spring semester)
Business of Creative Enterprises Courses

**BC 110**
Introduction to the Creative Economy
4 credits
This immersive course examines the history of the creative economy, the sharing economy, contemporary creative enterprise models, and their impact on today's global economy. Core themes explored include authorship, production and labor, ethics, globalization, community, culture, politics, business practices, and innovation in arts and communication. The course also examines cultural diversity and the extent to which different cultures are currently represented in various aspects of the creative economy. Student work includes a series of short media presentations and papers on creative economy businesses, organizations, and individuals that produce and distribute goods and services in marketing, design, film and media, video game and software, music and performing arts, and publishing. Prerequisite: Business of Creative Enterprise majors only.

**BC 111**
Creative Collaboration Seminar
4 credits
Explores the theory and practice of creativity with respect to specific types of group collaboration and roles within creative enterprises such as marketing, film and media, music and performing arts, and publishing. Through readings, meetings with guest artists, and hands-on exercises, this practical course offers students skills and techniques to increase personal and group creativity. The course also examines cultural diversity and the extent to which different cultures are currently represented in various aspects of the creative economy. Students examine and practice various models of creative collaboration and work collaboratively throughout the semester to create a series of events, works, and projects to be presented in class and included in individual portfolios. Prerequisite: Business of Creative Enterprise majors only.

**BC 205**
Business Fundamentals for the Creative Enterprise
4 credits
Analyzes information related to business trends, strategies, opportunities, and operations in creative enterprises. Through lecture, discussion, case videos, and in-class assignments, students consider external and internal factors driving contemporary business decisions with a focus on arts and communication. Topics include: pricing; supply and demand; the management of people, processes, resources, and organization; the globalization of business; the use of information systems to support business efforts; and basic concepts of marketing, sales, business ethics, law, accounting, and finance. Prerequisites: BC 110 and BC 111.

**BC 210**
Developing an Aesthetic Sensibility Through Creative and Critical Thinking
4 credits
Explores the critical conversation of understanding the way in which creativity is tied to aesthetics in the business world. Through dialogue with artists; discussions on the nature and function of beauty in today's society curated from assigned readings; and self-directed aesthetic experiences, interpretive exercises, and a multimedia documentation of these experiences in a portfolio, students learn to bridge aesthetic and business world views. Prerequisites: BC 110 and BC 111.

**BC 310**
Marketing the Creative Enterprise
4 credits
Explores the core functions of creative enterprises and the role marketing plays among them.
Marketing’s 4Ps and the “marketing mix” are examined so as to understand the context in which marketing is implemented internally and externally. Emphasis is placed on understanding target audiences and channels in strategic marketing campaign messaging through lectures, case studies, and written papers. Prerequisites: BC 210 and junior standing.

BC 311
Strategic Management and Analytical Decision Making
4 credits
No business today makes solid decisions without the use of analytics in a well-defined strategy. Students learn to think about the intersection between meaningful patterns of data and strategic management to analyze risk, create plans of action, and support the goals of an organization. Through lectures, case studies, in-class exercises, papers, and exams, students study complex decision options and probable outcomes in various business scenarios. Prerequisites: BC 210 and junior standing.

BC 420
Capstone Topics in Business Enterprises
4 credits
Various topics offer opportunities to examine contemporary and historic issues, trends, and events across the spectrum of business of creative studies. May be repeated for credit if topics differ. Prerequisite: BC 310 and BC 311 and junior standing. (Semester varies)

BC 499
Internship
4 or 8 credits
A 4-credit internship requires 16 hours a week for 12 weeks; an 8-credit internship requires 32 hours a week for 12 weeks. Pre-internship participation is required in Career Services’ Internship Experience Workshop. Enrollment in Emerson’s Los Angeles Program is required for Los Angeles internships. Prerequisites: BC 310 and BC 311, junior standing, GPA of 2.7 or above, and permission of instructor.

Economics Courses

EC 203
Principles of Economics
4 credits
Introduces and focuses on the essential concepts and principles of microeconomics. Studies the allocation of resources under scarcity through decisions made by individual consumers, firms, and business. Students examine, understand, and prioritize decisions and behaviors that affect many resources, whether financial, environmental, or human. Fulfills the Social and Psychological Perspective.

EC 204
Cultural Economics
4 credits
Introduces the basic concepts and tools of microeconomics and their application in the context of arts, culture, and business. Through lectures, case studies, in-class work, and field study, students learn the economic influences that help determine how and what cultural goods and services get produced and consumed. Students also explore the economic rationale for government intervention in markets and, by extension, the application of microeconomics to the analysis of the effects of public policy on arts markets and the welfare of society in general.

EC 210
Topics in Economics
4 credits
Rotating topics examine one or more areas of economic thought. May be repeated for credit if topics differ.
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 (SMT).

Academic programs within the Department of Communication Sciences and Disorders and the Department of Performing Arts offer Massachusetts Department of Elementary and Secondary Education-approved programs leading to educator licensure. Through undergraduate study in the Department of Performing Arts, a student may qualify for an Initial License as a Teacher of Theatre (all levels, pre-K through grade 12).

Students in Communication Sciences and Disorders who seek initial licensure as a Specialist Teacher in Speech, Language, and Hearing Disorders (all levels, pre-K through grade 12) must complete a master's degree in Communication Disorders in a Massachusetts Department of Elementary and Secondary Education-Approved program. The Professional License requires the completion of the post-master's degree Clinical Fellowship (see the Graduate Catalogue for details).

Students are advised to 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.

Title II Disclosure

Section 207 of the Higher Education Act mandates that institutions preparing educators for work in schools must disclose the pass rates on state teacher tests for their students during the most recently completed academic year. In Massachusetts, this is the two-part Massachusetts Test for Educator Licensure comprising the Communication and Literacy Skills Test (CLST) and the Subject Matter Test (SMT). For the 2015–2016 academic year, Emerson students in programs that will prepare them for classroom teaching (Teacher of Theatre) had a total pass rate of 91 percent (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 individuals’ CLST scores, as these individuals are not preparing for classroom work.

General Procedures and Requirements for Licensure as a Teacher of Theatre

1. Students must apply for and be accepted into a major program to be considered a degree candidate. Ordinarily, a GPA of 2.7 is required for admission to and retention in Emerson’s educator preparation programs. Students should contact the educator preparation program director in the Department of Performing Arts as early as possible (or before the end of the sophomore year) regarding programs and requirements.

2. Ordinarily, a minimum of three semesters of residency is required prior to the student teaching practicum.

3. Students must fulfill the student teaching practicum through Emerson.

4. Students should contact the educator preparation program director in the Department of Performing Arts for guidance in selecting the appropriate education and psychology courses.

5. Teacher candidates must also pass the Massachusetts Tests for Educator Licensure (MTEL). These tests include the Communication and Literacy Skills Test and the Subject Matter Test (SMT). For information regarding testing times, locations, registration, and fees, consult the educator preparation program director in the Department of Performing Arts.

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 Subject Matter Test near the end of their studies, but prior to graduation.

Students who have successfully completed all their course and practicum requirements will be considered program completers and with the passing of both parts of the MTEL will be licensure eligible.

Education Courses

The following list of courses includes those offerings that are needed for students who will be licensed under the regulations governing educator preparation in the Commonwealth of Massachusetts. Students should seek the advice of the educator preparation program director in the Department of Performing Arts before enrolling in any of these courses.

TH 265
Foundations of Education
4 credits
Examines the basis of public education and the teaching process from a theoretical and
methodological viewpoint. Multiple perspectives are employed to investigate these issues, including, but not limited to, the philosophical, historical, sociological, psychological, economic, and political. Required course for initial licensure as a Teacher of Theatre. (Spring semester)

**TH 460**
**Drama as Education I**
4 credits
Examines the philosophy behind the teaching of theatre and the use of drama as an educational tool in classroom, workshop, and production settings. Students learn to assess the learning needs of their students, develop appropriate educational goals, and design and implement teaching strategies. There are 40 hours of pre-practicum work, including observations of area theatre and drama classes from grades pre-K through 12. Course is open to any Performing Arts major and others with permission of instructor. It is required for BFA Theatre Education and BFA Theatre Education and Performance majors seeking initial licensure as a Teacher of Theatre. (Fall semester)

**TH 461**
**Drama as Education II**
4 credits
Students delve more deeply into the philosophy and practice of teaching through drama and theatre. Forty hours of pre-practicum work with students from grades pre-K through 12 is required. Prerequisite: TH 460. Course is required for BFA Theatre Education and BFA Theatre Education and Performance majors seeking initial licensure as a Teacher of Theatre. (Spring semester)

**TH 463**
**Student Teaching Seminar**
2 credits
Students concurrently enrolled in TH 465 Student Teaching Practicum also attend this weekly seminar to explore issues, resources, questions, problems, and solutions to the teaching/learning challenges they are facing in their practicum experience. Topics pertinent to beginning teachers, including classroom management strategies and curriculum and lesson plan development, are explored. Students reflect on their teaching experiences and critically examine their current and future roles as classroom instructors. Students will understand the need for a community of teachers and gain a sense of confidence about their teaching skills. Prerequisites: TH 460 and permission of the Theatre Education program director. Co-requisite: TH 465.

**TH 465**
**Student Teaching Practicum**
2–10 credits
An 8- to 14-week practicum provides supervised student teaching activities at either the elementary, middle, or high school level. Students practice teaching in a school system, which 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 education program sequence. Prerequisites: TH 460 and permission of the Theatre Education program director. Co-requisite: TH 463.

**PS 202**
**Developmental Psychology**
4 credits
Explores the stage/age-related physical, cognitive, and psychosocial development of individuals. Topics include physical maturation and sensory-motor development; thinking, reasoning, and language processes; personality growth; social cognition; and interpersonal interaction. Attention is also given to the discussion of contemporary issues in developmental psychology. (Semester varies)
Faculty Emeriti

Jonathan Aaron, Professor Emeritus, Writing, Literature and Publishing (1988–2016); BA, University of Chicago; PhD, Yale University.

Mary Ellen Adams, Professor Emerita, Performing Arts (1969–2015); BS, Valparaiso University; MSSp, Emerson College.

Philip P. Amato, Professor Emeritus, Mathematics (1963–2007); BA, MA, Emerson College; PhD, Michigan State University.

John Anderson, Professor Emeritus, Communication Studies (1989–2016); BA, MA, Baylor University; PhD, The University of Texas at Austin.

Joan C. Brigham, Professor Emerita, Visual and Media Arts (1971–2002); AB, Pomona College; AM, Harvard University.

DeWitt P. Henry, Professor Emeritus, Writing, Literature and Publishing (1983–2016); AB, Amherst College; MA, PhD, Harvard University.

Robert L. Hilliard, Professor Emeritus, Visual and Media Arts (1985–2008); AB, University of Delaware; AM, MFA, Case Western Reserve University; PhD, Columbia University.

Daniel Kempler, Professor Emeritus, Communication Sciences and Disorders (2002–2016); BA, University of California, Berkeley; MA, PhD, University of California, Los Angeles.

Charles Klim, Professor Emeritus, Communication Disorders (1959–1992); BA, MA, Emerson College; PhD, University of Pittsburgh.

Carol Korty, Professor Emerita, Performing Arts (1981–1999); AB, Antioch College; MFA, Sarah Lawrence College.

Gerald W. Kroeger, Professor Emeritus, Mass Communication (1958–1981); BS, Mankato State College; MS, Ohio Wesleyan University; PhD, Florida State University.

Charlotte Holt Lindgren, Professor Emerita, Writing, Literature and Publishing (1960–1988); AB, AM, PhD, Boston University; AM, (Hon.), Emerson College.

Walter Littlefield, Professor Emeritus, Communication (1964–2002); BA, MA, Michigan State University.

David Luterman, Professor Emeritus, Communication Sciences and Disorders (1960–2000); BA, Brooklyn College; MS, DEd, Pennsylvania State University.

Flora M. González, Professor Emerita, Writing, Literature and Publishing (1986–2015); BA, California State University, Northridge; MA, Pennsylvania State University; PhD, Yale University.

David L. Maxwell, Professor Emeritus, Communication Sciences and Disorders (1966–2010); BS, MS, PhD, Southern Illinois University.

Robbie McCauley, Professor Emerita, Performing Arts (2000–2013); BA, Howard University; MA, New York University.


Leonidas A. Nickole, Professor Emeritus, Performing Arts (1953–2001); AB, AM, Emerson College; MA, Columbia University.

Melinda B. Robins, Professor Emerita, Journalism (1996–2017); BA, University of Bridgeport; MA, University of Wisconsin, Madison; PhD, University of Georgia.

Murray M. Schwartz, Professor Emeritus, Institute for Liberal Arts and Interdisciplinary Studies (1997–2015); BA, University of Rochester; MA, PhD, University of California, Berkeley.

Stephen Shipps, Associate Professor Emeritus, Visual and Media Arts (1971–2012); AB, Dartmouth College; EdD, Harvard University.

Vito N. Silvestri, Professor Emeritus, Communication Studies (1964–1995); BS, Indiana State College; MS in Sp., Emerson College; PhD, Indiana University.

Henry J. Stonie, Professor Emeritus, Social Science (1957–2002); AB, Northeastern University; BD, Andover Newton Theological School; MA, EdD, Boston University.

Edna M. Ward, Professor Emerita, Humanities and Social Sciences (1959–1991); BA, Emerson College; MEd, Tufts University; DEd, Boston College.
Full-Time Faculty

Debra Acquavella, Senior Stage and Production Manager-in-Residence, Performing Arts (2011); BFA, Adelphi University.

Maria Agui Carter, Assistant Professor, Visual and Media Arts (2015); AB, Harvard College.

Nancy Allen, Executive-in-Residence, Institute for Liberal Arts and Interdisciplinary Studies (2014); BS, Ithaca College; MPH, Tufts University.

Susanne Althoff, Assistant Professor, Writing, Literature and Publishing (2015); BA, Loyola University; MS, Columbia University.

Agaptus Anaele, Assistant Professor, Marketing Communication (2015); BA, University of Port Harcourt; MA, Ohio University; PhD, Purdue University.


Claire Andrade-Watkins, Professor, Institute for Liberal Arts and Interdisciplinary Studies (1982); BA, Simmons College; MA, PhD, Boston University. Sabbatical leave, Fall 2017.

Amy Ansell, Dean and Professor of Sociology, Communication Studies (2010); BA, University of Michigan; MA, MPhil, PhD, Cambridge University.

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

Jabari Asim, Associate Professor, Writing, Literature and Publishing (2010).

Elizabeth Baeten, Associate Professor of Philosophy, Institute for Liberal Arts and Interdisciplinary Studies (1990); BA, University of Wisconsin, Green Bay; PhD, State University of New York, Stony Brook.

Amit Bajaj, Associate Professor, Communication Sciences and Disorders (2001); MA, University of Delhi, India; PhD, Wichita State University.

Miranda Banks, Associate Professor, Visual and Media Arts (2008); BA, Stanford University; MA, PhD, University of California, Los Angeles.

Manny Basanese, Assistant Professor, Visual and Media Arts (2014); BS, Emerson College; MFA, University of California Los Angeles. Pre-tenure leave, Spring 2018.

Lindsay Beamish, Assistant Professor, Performing Arts (2015); BA, University of California, Santa Cruz; MFA, University of Wyoming; MFA, University of California, Davis.

Lindsey Beck, Assistant Professor of Psychology, Institute for Liberal Arts and Interdisciplinary Studies (2013); BA, Dartmouth College; MS, MPhil, PhD, Yale University.

Anya Belkina, Associate Professor, Visual and Media Arts (2007); BFA, Rhode Island School of Design; MFA, University of California, San Diego.

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

William Beuttler, Assistant Professor, Writing, Literature and Publishing (2006); BA, University of Illinois, Urbana-Champaign; MS, Columbia University.
Sam Binkley, Professor of Sociology, Institute for Liberal Arts and Interdisciplinary Studies (2003); BA, Empire State College; MA, City University of New York; MA, PhD, New School University.

Harlan Bosmajian, Associate Professor, Visual and Media Arts (2009); BA, Western Washington University; MA, New York University.

Bernard Brooks, Senior Writer-in-Residence, Writing, Literature and Publishing (2006); BA, Harvard University; MFA, University of Iowa.

Michael Brown, Assistant Professor of Political Science, Journalism (1970); BA, MA, Northeastern University; JD, Suffolk University School of Law.

Christine Casson, Senior Writer-in-Residence, Writing, Literature and Publishing (2004); BA, New York University; MA, University of Virginia; MFA, Warren Wilson College.

Claudia Castañeda, Senior Scholar-in-Residence, Institute for Liberal Arts and Interdisciplinary Studies (2006); BA, Wellesley College; PhD, University of California, Santa Cruz.

Yu-jin Chang, Associate Professor, Writing, Literature and Publishing (2007); BA, PhD, Yale University. Sabbatical leave, Fall 2017.

Ken Cheeseman, Senior Artist-in-Residence, Performing Arts (2003); Professional Training, University of Rhode Island; Professional Training, Trinity Repertory Conservatory.

Shaun Clarke, Assistant Professor, Visual and Media Arts (2016); BFA, New York University; MFA, Emerson College.

Robert Colby, Professor, Performing Arts (1977); BA, University of Michigan; MA, Eastern Michigan University; EdD, Harvard University.

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

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

Kaysha Corinealdi, Assistant Professor of Modern and Contemporary World History, Institute for Liberal Arts and Interdisciplinary Studies (2016); BA, Swarthmore College; MA, MPhil, PhD, Yale University.

Catherine D'Ignazio, Assistant Professor, Journalism (2014); BA, Tufts University; MFA, Maine College of Art; MS, Massachusetts Institute of Technology. Pre-tenure leave, Spring 2018.

Elizabeth Davis, Assistant Professor, Performing Arts (2017); BA, Brown University; AM, PhD, Harvard University.

Marsha Della-Giustina, Associate Professor, Journalism (1977); BA, Russell Sage College; MS, EdD, Boston University.

Benoit Denizet-Lewis, Assistant Professor, Writing, Literature and Publishing (2013); BS, Northwestern University.


Lisa Diercks, Professor, Writing, Literature and Publishing (2001); BA, Tufts University; MS, Boston University.

Naa Amponsah Dodoo, Assistant Professor, Marketing Communication (2017); BA, University of Ghana; MA, Marquette University; PhD, University of Florida.
William Donoghue, Professor, Writing, Literature and Publishing (1997); BA, University of Calgary; MA, McGill University; PhD, Stanford University. Fellow at Emerson Los Angeles, Fall 2017.

Kathleen Donohue, Associate Professor, Performing Arts (1986); BA, University of Texas; MFA, University of Iowa.


Owen Eagan, Lecturer, Communication Studies (2014); BA, Clark University; MA, Emerson College; MBA, Pepperdine University.

Cathryn Edelstein, Senior Executive-in-Residence, Communication Studies (2005); BS, Boston University; MA, New York University.

David Emblidge, Associate Professor, Writing, Literature and Publishing (2003); BA, St. Lawrence University; MA, University of Virginia; PhD, University of Minnesota.

Gustavo Faleiros, Executive-in-Residence, Journalism (2017); BA, Pontifical Catholic University, Brazil; MA, King’s College, University of London.

Kelly Farquharson, Assistant Professor, Communication Sciences and Disorders (2014); BA, University of Pittsburgh; MS, Pennsylvania State University; PhD, University of Nebraska. Pre-tenure leave, Spring 2018.

Edward Farrell, Distinguished Executive-in-Residence, Journalism (2017); BA, University of Miami.

Elizabeth Fausak, Assistant Professor, Visual and Media Arts (2014); BS, Texas A & M University; MM, New York University.

Ken Feil, Senior Scholar-in-Residence, Visual and Media Arts (1995); BS, MA, Emerson College; PhD, The University of Texas at Austin.

L. Marc Fields, Associate Professor, Visual and Media Arts (2006); AB, Princeton University; MFA, New York University. Sabbatical leave, Fall 2017.

Maria Flook, Senior Distinguished Writer-in-Residence, Writing, Literature and Publishing (2001); BA, Roger Williams College; MFA, University of Iowa.

Peter Flynn, Senior Scholar-in-Residence, Visual and Media Arts (1998); BA, Dublin City University; MA, University College, Dublin.

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

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

Linda Gallant, Associate Professor, Communication Studies (2007); BSJ, MA, Suffolk University; PhD, University of Nebraska, Lincoln.

Daniel Gaucher, Associate Professor, Visual and Media Arts (2005); BA, University of New Hampshire; MFA, Massachusetts College of Art.

Mneesha Gellman, Assistant Professor of Political Science, Institute for Liberal Arts and Interdisciplinary Studies (2014); BA, Bard College; MA, University of Queensland; PhD, Northwestern University. Pre-tenure leave, Spring 2018.

John Gianvito, Professor, Visual and Media Arts (2003); BFA, California Institute of the Arts; MS, Massachusetts Institute of Technology.
Nigel Gibson, Associate Professor, Institute for Liberal Arts and Interdisciplinary Studies (2006); MA, PhD, Columbia University.

Julia Glass, Distinguished Writer-in-Residence, Writing, Literature and Publishing (2016); BA, Yale College.

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

Sariva Goetz, Assistant Professor, Performing Arts (2017); BM, University of Arizona; MA, New York University.

Jonathan Goldberg, Senior Artist-in-Residence, Performing Arts (2010); BA, Brandeis University.

Eric Gordon, Professor, Visual and Media Arts (2004); BA, University of California, Santa Cruz; PhD, University of Southern California.

Nadine Grant, Artist-in-Residence, Performing Arts (2016); BA, Bethel University; MS, Niagara University; MFA, University of Kansas City.

Ruth Grossman, Associate Professor, Communication Sciences and Disorders (2009); BS, MS, PhD, Boston University.

Ted Gup, Professor, Journalism (2009); BA, Brandeis University; JD, Case Western Reserve University School of Law.

Lise Haines, Senior Writer-in-Residence, Writing, Literature and Publishing (2002); BA, Syracuse University; MFA, Bennington College.

Julia Halperin, Assistant Professor, Visual and Media Arts (2018); BA, Hunter College; MFA, The University of Texas at Austin.

Mary Harkins, Associate Professor, Performing Arts (1975); BA, St. Mary-of-the-Woods College; MA, Tufts University; PhD, Boston College.

Melissa Healey, Artist-in-Residence, Performing Arts (2013); BS, Skidmore College; MA, Lesley University.

Jeremy Heflin, Senior Lecturer, Communication Studies (2014); BA, University of New Hampshire; MA, University of Colorado.

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

Sarah Hickler, Associate Professor, Performing Arts (1999); BFA, Massachusetts College of Art; MFA, Boston University. Sabbatical leave, Fall 2017.

Steven Himmer, Senior Lecturer, Writing, Literature and Publishing (2008); BA, University of Massachusetts Amherst; MFA, Emerson College.

Richard Hoffman, Senior Writer-in-Residence, Writing, Literature and Publishing (2001); BA, Fordham University; MFA, Goddard College.

Jon Honea, Assistant Professor, Institute for Liberal Arts and Interdisciplinary Studies (2009); BA, University of Arkansas; MA, Portland State University; PhD, University of Washington. Pre-tenure leave, Spring 2018.

Roger House, Associate Professor of History, Journalism (2000); BA, Columbia University; MA, PhD, Boston University.

Hassan Ildari, Associate Professor, Visual and Media Arts (2009); BFA, University of Bridgeport; MFA, American Film Institute.
Vinoth Jagaroo, Associate Professor of Psychology, Communication Sciences and Disorders (2003); BA, MA, University of Natal, South Africa; PhD, Boston University.

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

Roy Kamada, Associate Professor, Writing, Literature and Publishing (2006); BA, University of Oregon; MFA, University of Virginia; PhD, University of California, Davis. Sabbatical leave, Spring 2018.

Bavand Karimzadeh, Assistant Professor, Visual and Media Arts (2015); BA, University of Texas; MFA, Southern Methodist University.

Joseph Ketner, Lois and Henry Foster Chair in Contemporary Art Theory and Practice, Distinguished Curator-in-Residence, Visual and Media Arts (2008); BA, MA, Indiana University.

Spencer Kimball, Assistant Professor, Communication Studies (2012); BA, MA, University of Hartford; MS, Suffolk University; JD, Massachusetts School of Law.


Tom Kingdon, Professor, Visual and Media Arts (1994); MA, University of Birmingham, England.

David Kishik, Assistant Professor of Philosophy, Institute for Liberal Arts and Interdisciplinary Studies (2013); BA, Haifa University; MA, PhD, New School of Social Research.

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

Cher Knight, Professor, Visual and Media Arts (2002); BA, Rutgers University; MA, New York University; MA, City University of New York; PhD, Temple University.

Janet Kolodzy, Chair and Professor, Journalism (1999); BSJ, MSJ, Northwestern University.

Cristina Kotz Cornejo, Professor, Visual and Media Arts (2001); BA, University of Southern California; MA, Antioch College; MFA, New York University.

Maria Koundoura, Chair and Professor, Writing, Literature and Publishing (1993); BA, MA, University of Melbourne; PhD, Stanford University.

Mary Kovaleski Byrnes, Senior Lecturer, Writing, Literature and Publishing (2011); BA, Mary Washington College; MFA, Emerson College.

Scott LaFeber, Associate Professor, Performing Arts (2005); BA, Colgate University; MFA, The University of Texas at Austin.

Diane Lake, Associate Professor, Visual and Media Arts (2006); BFA, Drake University; MA, University of Massachusetts Amherst. Fellow at Emerson Los Angeles, Spring 2018.

James Lane, Senior Scholar-in-Residence, Visual and Media Arts (1995); AB, Harvard University; MA, PhD University of California, Los Angeles. Fellow at Emerson Los Angeles.

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

Joanne Lasker, Chair and Associate Professor, Communication Sciences and Disorders (2012); BA, Wesleyan University; MA University of Massachusetts Amherst; PhD, University of Nebraska.
Mark Leccese, Associate Professor, Journalism (2003); BA, University of Massachusetts Amherst; MA, Boston College.

Adele Lee, Assistant Professor, Writing, Literature and Publishing (2016); BA, MA, PhD, Queen’s University Belfast.

De-nin Lee, Assistant Professor, Visual and Media Arts (2012); BA, University of California, Berkeley; MA, Williams College; PhD, Stanford University.

Edward Lee, Assistant Professor, Visual and Media Arts (2017); BA, Wesleyan University; MFA, American Film Institute Conservatory.

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

Theodore Reggie Life, Senior Distinguished Director-in-Residence, Visual and Media Arts (2011); BA, Tufts University; PGD, University of Ibadan, Nigeria; MFA, New York University.

Weiko Lin, Assistant Professor, Visual and Media Arts (2014); BA, MFA, University of California Los Angeles. Fellow at Emerson Los Angeles, Fall 2017. Pre-tenure leave, Spring 2018.

Gian Lombardo, Senior Publisher-in-Residence, Writing, Literature and Publishing (2001); BA, Trinity College; MA, Boston University.

Anthony Lowrie, Associate Professor, Marketing Communication (2012); DipM, Chartered Institute of Marketing; BA, MA, Trinity College; MBA, Oxford Brookes University; PhD, Judge Business School.

Rhiannon Luyster, Assistant Professor, Communication Sciences and Disorders (2012); BA, Wesleyan University; MEd, Boston College; PhD, University of Michigan.

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

Roxana Maiorescu, Assistant Professor, Marketing Communication (2013); BA, Babes Bolyai University; MA, Virginia Polytechnic Institute and State University; PhD, Purdue University.

Tamera Marko, Senior Lecturer, Writing, Literature and Publishing (2008); BS, Pepperdine University; MA, PhD, University of California, San Diego.


Craig Mathers, Associate Professor, Performing Arts (2007); BA, Bates College; MFA, Yale School of Drama. Sabbatical leave, Spring 2018.

Korbett Matthews, Assistant Professor, Visual and Media Arts (2014); BFA, Concordia University.

Heather May, Senior Lecturer, Communication Studies (2005); BA, University of Nebraska, Lincoln; MFA, Suffolk University.

Eileen McBride, Assistant Professor, Institute for Liberal Arts and Interdisciplinary Studies (2005); MS, Queen’s University, Belfast; PhD, City University, London.

Leslie McCleave, Assistant Professor, Visual and Media Arts (2017); BA, Boston College; MFA, New York University.

Brenna McCormick, Executive-in-Residence, Marketing Communication (2016); BA, Boston University; MA, Emerson College.

Mike McGuirk, Executive-in-Residence, Marketing Communication (2016); BA, University of Maine, Orono; MBA, Bentley University.

Kim McLarin, Associate Professor, Writing, Literature and Publishing (2003); AB, Duke University.

Matthew McMahan, Artist-in-Residence, Writing, Literature and Publishing (2017); BA, Olivet Nazarene University; MFA, Stony Brook University; PhD, Tufts University.

Pablo Medina, Professor, Writing, Literature and Publishing (2009); AB, MA, Georgetown University.

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

Paul Mihailidis, Associate Professor, Marketing Communication (2011); BA, University of Massachusetts; MPhil, Stirling University; PhD, University of Maryland. Huret Excellence leave, Fall 2017.

Amissa Miller, Assistant Professor, Performing Arts (2014); BA, Spelman College; MFA, Columbia University.

Walter Mills, Executive-in-Residence, Marketing Communication (2017); BA, Framingham State College; MBA, Babson College.

Cara Moyer-Duncan, Assistant Professor, Institute for Liberal Arts and Interdisciplinary Studies (2010); BA, University of California, Santa Barbara; MPS, Cornell University. Pre-tenure leave, Fall 2017.

Pablo Muchnik, Associate Professor of Philosophy, Institute for Liberal Arts and Interdisciplinary Studies (2010); BA, Universidad de Buenos Aires; MA, PhD, New School University.

Yasser Munif, Assistant Professor, Institute for Liberal Arts and Interdisciplinary Studies (2011); BS, MS, University of Balamand. Pre-tenure leave, Fall 2017.

Vinicius Navarro, Assistant Professor, Visual and Media Arts (2014); BA, Universidade Federal Da Paraiba; PhD, New York University. Pre-tenure leave, Spring 2018.

Bethany Nelson, Assistant Professor, Performing Arts (2010); BS, Emerson College; MEd, Harvard University; PhD, University of Warwick.

Russell Newman, Assistant Professor, Institute for Liberal Arts and Interdisciplinary Studies (2014); BS, Massachusetts Institute of Technology; MS, Suffolk University; PhD, University of Southern California. Pre-tenure leave, Fall 2017.

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

William Orem, Senior Writer-in-Residence, Writing, Literature and Publishing (2007); BA, Hampshire College; MFA, PhD, Indiana University.

Tylor Orme, Assistant Professor, Institute for Liberal Arts and Interdisciplinary Studies (2016); BA, Eastern Michigan University; MS, PhD, Suffolk University.
Wyatt Oswald, Associate Professor of Science, Institute for Liberal Arts and Interdisciplinary Studies (2006); BA, Dartmouth College; MS, PhD, University of Washington.

Pamela Painter, Professor, Writing, Literature and Publishing (1987); BA, Pennsylvania State University; MA, University of Illinois.

Jon Papernick, Senior Writer-in-Residence, Writing, Literature and Publishing (2007); BA, York University; MFA, Sarah Lawrence College.

Emmanuel Paraschos, Professor, Journalism (1998); BJ, MA, PhD, University of Missouri.

Robert Patton-Spruill, Senior Director-in-Residence, Visual and Media Arts (2007); BA, MS, Boston University.

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

Jane Pierce Saulnier, Senior Lecturer, Communication Studies (2012); BSSp, MA, Emerson College.

Scott Pinkney, Professor, Performing Arts (2004); BFA, Boston University.

Joshua Polster, Associate Professor, Performing Arts (2007); BS, MA, Ohio University; PhD, University of Washington. Sabbatical leave, Spring 2018.

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

Nejem Raheem, Associate Professor of Economics, Marketing Communication (2009); BA, Bennington College; MA, PhD, University of New Mexico. Huret Excellence leave, Spring 2018.

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

Camilo Ramirez, Assistant Professor, Visual and Media Arts (2013); AA, International Fine Arts College; AA, Miami-Dade College; BA, Florida International University; MFA, Massachusetts College of Art and Design.

Ladette Randolph, Director and Editor-in-Chief of Ploughshares and Distinguished Publisher-in-Residence (2009); BA, MA, PhD, University of Nebraska, Lincoln.

Vincent Raynauld, Assistant Professor, Communication Studies; BS, Universite de Montreal; MA, Universite Laval, PhD, Carleton University.

LuAnn Reeb, Senior Executive-in-Residence, Marketing Communication (2012); BA, University of Louisville; MBA, Suffolk University.

Frederick Reiken, Professor, Writing, Literature and Publishing (1999); BA, Princeton; MFA, University of California, Irvine.

Raul Reis, Dean and Professor, Communication Studies (2016); BS, Universidade Federal do Pará; MS, Kansas State University; PhD, University of Oregon.

Linda Reisman, Senior Distinguished Producer-in-Residence, Visual and Media Arts (2010); BFA, Antioch College; MFA, San Francisco Art Institute.
Tim Riley, Associate Professor, Journalism (2009); BM, Oberlin Conservatory; MM, Eastman School of Music.

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

Cindy Rodriguez, Senior Journalist-in-Residence, Journalism (2011); BA, The City College of New York; MS, Columbia University.

John Rodzvilla, Senior Electronic Publisher-in-Residence, Writing, Literature and Publishing (2009); BA, Skidmore College.

Magda Romanska, Associate Professor, Performing Arts (2006); BA, Stanford University; MA, PhD, Cornell University.

Alisa Ruggiero, Senior Scholar-in-Residence, Communication Sciences and Disorders (2009); BS, University of Massachusetts Amherst; MS, University of Wisconsin, Madison; PhD, University of Kansas.

Michael Ryan, Assistant Professor, Visual and Media Arts (2017); BA, Colby College; MFA, New York University.

Robert Sabal, Dean and Associate Professor, Visual and Media Arts (1997); BS, MFA, Northwestern University.

Mark Saraceni, Artist-in-Residence, Visual and Media Arts (2016); BS, Syracuse University.

Eiki Satake, Associate Professor of Mathematics, Institute for Liberal Arts and Interdisciplinary Studies (1988); BA, University of California; EdM, MS, EdD, Columbia University.

Eric Schaefer, Professor, Visual and Media Arts (1992); BA, Webster University; MA, PhD, The University of Texas at Austin. Sabbatical leave, Fall 2017–Spring 2018.

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

Katerina Seligmann, Assistant Professor, Writing, Literature and Publishing (2015); BA, Columbia University; MA, PhD, Brown University.

Stephen Shane, Lecturer, Writing, Literature and Publishing (2017); BA, Syracuse University; MFA, Emerson College.

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

Lauren R. Shaw, Professor, Visual and Media Arts (1972); BVA, Georgia State University; MFA, Rhode Island School of Design.

Maureen Shea, Professor, Performing Arts (1988); BA, Clark University; MA, University of Connecticut; PhD, The Ohio State University. Sabbatical leave, Spring 2018.

James L. Sheldon, Associate Professor of Visual and Media Arts (1996); BA, Cornell University; MS, Massachusetts Institute of Technology.

Diana Sherry, Assistant Professor, Institute for Liberal Arts and Interdisciplinary Studies (2012); BS, University of New Mexico; PhD, Harvard University.

Amelia Silberman, Senior Artist-in-Residence, Performing Arts (2002); BA, University of West Florida; MFA, Boston University.
John Skoyles, Professor, Writing, Literature and Publishing (1994); BA, Fairfield University; MA, MFA, University of Iowa.

Adam Spry, Assistant Professor, Writing, Literature and Publishing (2017); BA, Pacific Lutheran University; MA, PhD, Columbia University.

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Anthony Pinder, EdD; Assistant Vice President for International and Global Engagement
Michaele Whelan, PhD; Chief Academic Officer

**Academic Engagement and Community Action**

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Christina Harrington, MSEd; Senior Manager of Business Operations
Matthew Harrington, BA; Front of House Operations Coordinator
Garrett Herzig, BA; Lighting Supervisor
Lauren Hildebrand, Lighting and Projections Fellow
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Bill Curley, BA; Head Coach, Men’s Basketball
Lindsay Colbert, MS; Assistant Athletic Director
Matthew Colombini, BA; Head Coach, Men’s Lacrosse
Denise Domnarski; Assistant Coach, Women’s Basketball
Johnny Dunbar, BA; Fitness Specialist
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William Gould Jr., MS; Head Coach, Women’s Basketball
William Jennings; Assistant Men’s Lacrosse Coach
David Kraus; Assistant Men’s Lacrosse Coach
Christine McComb, BS; Assistant General Manager of Fitness Center
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Illona Yukhayev, MA; Instructional Technologist

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International Student Affairs

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Susannah Marcucci, MA; Coordinator

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Ryan Buzzell; Network Administrator

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Bryce Riner, BS; Network Administrator

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Jacob Wen, BA; Lab Support Services Analyst

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Allison Boudreau, MLIS; Inter-Library Loan Supervisor
Micha Broadnax, MLIS; Digital Archivist
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Lindsey Nichols, MFA, MLIS; Online Learning Librarian
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Petra Raposo, BA; Assistant Circulation Manager
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Janet Kolodzy, MSJ; Chair
Tim Riley, MM; Graduate Program Director for Journalism

Kasteel Well

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Sandra Donders; Housekeeping
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Sjaak Eickmans; Maintenance Assistant
Mientje Hagens; Part-Time Housekeeping
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Dojna Kreçu; Assistant to the Office of Student Affairs/Custodian
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Ivo Pauwels, Maintenance Assistant
René Pijls, BA; Office of Student Affairs
Huber Simons; Facility Manager
Renate Tavernier; Part-Time Housekeeping
Jeanette Taylor; Custodian/Housekeeping
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Jacqueline Holland, MA; Assistant Director of Academic Support

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Office of Marketing

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Liliana Ballesteros, MA; Production Coordinator/Layout Designer
Jason Beals, MA; Director of Web Services
Rhea B. Becker, MA; Associate Director and Digital Media Specialist
Charles Dunham, MFA; Director of Creative Services
Nancy Howell, MA; Senior Copy Editor
Jacqueline Martinez, BA; Web Coordinator
Maureen Mello, BA; Marketing Accounts Executive
Michael Novick; Web Developer
Derek Palmer; Photographer
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Sarah Teczar, BA; Assistant Director and Content Specialist
Morgan Viehman, BA; Assistant Director of Marketing
Charna Westervelt, MS; Editorial Director, Alumni Magazine
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Anthony Lowrie, PhD; Undergraduate Program Director
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Carlin Corrigan, MA; Manager of Media Services
Regina Clark, MA; Assistant Head of Media
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New Student and Transition Programs

Steven Martin, MM; Director

Off-Campus Student Services

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Parent and Family Programs

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Department of Performing Arts

Jason W. Allen-Forrest, BA, BS; Operations Manager
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Robert Bousquet, MA; Lieutenant
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Robert Call; Sergeant
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Harold Follins; Police Officer
Alex Francis; Police Dispatcher/RAD Instructor
Daniel Franzee; Police Dispatcher
Steven Giacoppo, BA; Detective
Terrence Jones; Police Dispatcher
Joshua McLain; Police Dispatcher
Robert Miller; Police Officer
Daniel Morse; Sergeant
Michael O’Connor, BA; Police Officer, CPR/First Aid Instructor
Walter Patterson; Police Officer
Arthur Prince; Police Officer
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Erik Tebeau; Police Officer, CPR/First Aid Instructor

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John Charles Ford, BA, Principal, John C. Ford Associates, New York, NY
Mary Sweig Wilson, PhD, MA ’65, President, Laureate Learning Systems Inc., Professor Emerita, University of Vermont, Hinesburg, VT

*as of May 2017
Accreditation

Emerson College is accredited by the New England Association of Schools and Colleges, Inc., a nongovernmental, nationally recognized organization whose affiliated institutions include elementary schools through collegiate institutions offering postgraduate 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 that 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: New England Association of Schools and Colleges, The Sanborn House, 15 High Street, Winchester, MA 01890; 617-729-6762.

Policy Against Nondiscrimination, Harassment, and Retaliation

Policy Statement:
All forms of unlawful discrimination, harassment, and retaliation are prohibited at Emerson College.

Reason for the Policy:
The purpose of this policy is to comply with all applicable laws surrounding policies related to discrimination, harassment, and retaliation.

Emerson’s Commitment to Nondiscrimination
Emerson College (“Emerson” or “the College”) is committed to fostering an environment of mutual respect among its students, staff, and faculty, as well as others who participate in the College’s programs and activities. As part of this commitment, Emerson seeks to protect the rights of all members of the College community and any other persons having dealings with the College, and prohibits discrimination and harassment on the basis of gender or sex (including pregnancy), gender identity
or expression, race, color, religion or religious creed, sexual orientation, national origin, ancestry, disability or handicap, age, genetics, marital status, veteran status and any other category protected by law ("protected characteristics").

Emerson expects that its students, faculty, staff, vendors, contractors, alumni, and guests will conduct themselves appropriately and refrain from behavior that violates this and other College policies. Accordingly, individuals who discriminate against or harass others in violation of this policy, regardless of whether such conduct rises to the level of unlawful discrimination or harassment, may be subject to disciplinary action up to, and including, immediate termination of employment, association with Emerson, or dismissal from Emerson.

**Individuals Covered Under this Policy**
This policy applies to all members of the Emerson College community, including students, employees, and Emerson-affiliated third parties.

For the purposes of this policy, employees include students, part-time and full-time faculty, and all members of Emerson's staff.

Emerson-affiliated third parties may include, but are not limited to, independent contractors, volunteers who perform work for the College, vendors, alumni, and guests or visitors of the College.

**Coordination of the Policy Against Discrimination, Harassment, and Retaliation and Sexual Misconduct Policy**
Emerson recognizes that discrimination or harassment prohibited by this policy can occur in conjunction with discrimination or harassment prohibited by the Sexual Misconduct Policy. Targeting individuals on the basis of any protected characteristics violates Emerson's community standards and College Policy. When misconduct relates solely to an individual's sex, gender identity, or gender expression (referred to collectively as "gender-related status"), the College may address such conduct pursuant to the processes described in the Sexual Misconduct Policy. When the College receives a report that a community member has engaged in misconduct related to a person's gender-related status and other protected characteristics, the College has discretion to decide under which policy or policies to address the report and will coordinate the investigation and resolution efforts.

**Reservation of Rights**
Emerson recognizes that reports of violations of this policy can occur in conjunction with reports of conduct which may constitute a violation of other College policies. When a member of the Emerson community is reported to have engaged in conduct violating this policy and others (excluding Sexual Misconduct), the College will ordinarily review the reported violations collectively pursuant to the Process for Resolving Reports of Conduct in Violation of This Policy, set forth below. The Chief Human Resources Officer ("CHRO"), or designee, will generally investigate the reported misconduct and reach conclusions concerning all policy violations. If the CHRO, or designee, concludes that there has been a violation(s) of this policy and any other College policies, the CHRO, or designee, will determine the responsive action for all misconduct. If the CHRO, or designee, concludes that there is insufficient evidence to support a violation of this Policy, but that there is sufficient evidence to support a violation of other policies, the CHRO, or designee, may determine the responsive action for the other misconduct, or may refer the other violations for resolution by other College administrators, as deemed appropriate by the CHRO, or designee, in his or her discretion and may consult with other College officials to make this determination.
**Definitions**

Discrimination is unfavorable, unfair, or inequitable treatment of a person or a “class” of people based on protected characteristic(s) such as gender or sex (including pregnancy), gender identity or expression, race, color, religion or religious creed, sexual orientation, national origin, ancestry, disability or handicap, age, genetics, marital status, veteran status, or any other category protected by law. Examples of discrimination may include, but are not limited to, denying an individual a job or a promotion, or denying a student the opportunity to participate in an educational activity because of his or her protected characteristic(s).

**Discriminatory harassment** is harassment based on an individual's protected characteristic(s). Discriminatory harassment is conduct that degrades or shows hostility toward an individual because of his or her protected characteristic(s) and which: (1) has the intent or effect of unreasonably interfering with the individual's employment or enrollment, or (2) has the purpose or effect of creating a hostile, intimidating or offensive working, living, or learning environment (“hostile environment”).

**Sexual harassment** is a form of sex discrimination, and includes harassing, or otherwise abusing, an individual based on the individual's sex, gender, or gender identity or expression. Sexual harassment violates both this policy and Emerson’s Sexual Misconduct Policy.

A person may be found to have engaged in sexual harassment if the person makes unwelcome sexual advances or requests for sexual favors, or engages in other verbal or physical conduct of a sexual nature where: (1) submission to such advances, requests, or conduct by an employee or student is made either explicitly or implicitly a term or condition of his or her employment or educational experience (“quid pro quo” harassment); or (2) such advances, requests, or conduct have the purpose or effect of unreasonably interfering with an employee or student’s professional or educational performance by creating an intimidating, hostile, humiliating, or sexually offensive work or educational environment (“hostile environment” harassment) or impacts participation in College-related programs or activities.

All persons, regardless of gender, can be perpetrators of, or subject to, of sexual harassment. Sexual harassment may involve conduct toward members of the same or opposite sex as the harasser. Whether unwelcome sexual conduct rises to the level of sexual harassment depends on the severity or pervasiveness of the conduct. Sexual harassment may include, but is not limited to, the following:

- Unwelcome physical touching of a sexual nature that include lewd, obscene, or sexually suggestive displays or sex-based or gender-based remarks;
- Unwelcome verbal comments of a sexual nature (lewd jokes; sexual inquiries or comments about individuals’ bodies; repeated requests for dates; or comments about one’s sexual activity, deficiencies, or prowess);
- Displaying or distributing sexually suggestive objects, pictures, cartoons, graffiti, drawings, media, or written materials;
- Physical contact, such as touching, hugging, kissing, patting, or pinching, that is uninvited and unwanted or unwelcome by the other person;
- Acts of sexual violence including rape, sexual assault, battery, and coercion; and/or
- Repeated unwelcome social invitations, sexual flirtations, advances, propositions, or unwanted requests for sexual favors.
Sexual harassment refers to behavior that is not welcome and can occur in a variety of situations, which share a common element: the unwelcome introduction of sexual activities or comments into the work or academic environment on the basis of sex. Harassing conduct need not be motivated by sexual desire in order to constitute unlawful sexual harassment.

Sexual harassment often involves relationships of unequal power. Such situations may contain elements of coercion, such as when compliance with requests for sexual favors becomes a condition for granting privileges or favorable treatment on the job or in the classroom. However, sexual harassment may also involve relationships among persons of equal authority or power, such as when repeated unwelcome advances or demeaning verbal comments by staff, faculty, student, or affiliate toward another staff, faculty, student, or affiliate unreasonably interferes with a person’s ability to perform his or her work or enjoy an academic environment free of harassment. Sexual harassment can also involve behavior directed to and/or by students of the College, as well as staff, faculty, and non-employees of the College.

Retaliation is taking a materially adverse action(s) against someone because the individual has in good faith reported a possible violation of this policy or participated in the College’s review or investigation of a reported violation of this policy. For example, terminating or expelling an individual because the individual has in good faith reported conduct in violation of this policy may constitute retaliation. **Retaliation is strictly prohibited by the College.**

**Examples of Conduct that Constitutes Discrimination or Harassment in Violation of this Policy**
Depending upon the circumstances and how they impact the workplace, educational programs, activities, or the academic environment, examples of discrimination or harassment in violation of this policy may include, but are not limited to, the following types of conduct:

- Making decisions about a person’s employment, compensation, or education based upon or motivated by the person’s protected characteristic(s);
- Verbal or physical abuse, offensive innuendo or derogatory words, epithets, or comments concerning, based on, or motivated by a person's protected characteristic(s);
- A display of objects, pictures, or other media that create a hostile working/learning environment based on or motivated by a person's protected characteristic(s); or
- Failure to provide religious or disability-related accommodations when required by applicable law.

**Consensual Relationships**
See the Policy for Consensual Relations: Staff at emerson.edu/policy/consensual-relations-staff and the Policy for Consensual Relations: Faculty at emerson.edu/policy/consensual-relations-faculty.

**Responsibilities of College Community Members**
Each member of the College community is personally responsible for adhering to this policy and may not discriminate against or harass anyone in the College community. College community members are also expected to cooperate in any investigation of alleged harassment or discrimination, if requested to do so by the College. Failure to cooperate in an investigation of a report of harassment or discrimination, including, but not limited to, failure to meet with College administrators concerning the report, may lead to corrective action, up to, and including, dismissal, termination of employment, association with Emerson, or dismissal from Emerson.
Any person who observes an incident that may constitute a violation of this policy or who otherwise becomes aware of such an incident is strongly encouraged to immediately notify one of the listed officers below. Individuals in supervisory capacities who observe an incident that may constitute a violation of this policy or who otherwise become aware of such an incident must immediately notify one of the listed officers below.

In the educational setting within the College, there exists latitude for a faculty member’s professional judgment in determining the appropriate content and presentation of academic material. Academic curriculum and pedagogical goals that serve legitimate and reasonable educational purposes may not, in and of themselves, constitute sexual harassment or other unlawful discrimination. However, those participating in the educational setting bear a responsibility to balance their professional academic responsibilities and academic freedoms with consideration of the reasonable sensitivities of other participants. Nothing contained in this policy shall be construed to limit the legitimate and reasonable academic responsibilities and academic freedoms of the College’s professional educators.

Report Process
Reporting an Incident of Discrimination or Harassment
If any member of the Emerson College community has witnessed or been subjected to discrimination or harassment prohibited by this policy, whether by a supervisor, a co-worker, faculty member, student, vendor, contractor, or any other person with whom the individual has come in contact at the College, the individual is strongly encouraged to (or, in the case of supervisors, must) report the incident promptly to any of the following persons:

- Chief Human Resources Officer ("CHRO"), ext. 8133
- Dean of Campus Life, ext. 8640
- VP, General Counsel, ext. 8908

Note: Emerson College Police should be immediately notified of harassment, stalking, threats, assault, or other acts of violence at 617-824-8555.

Any person who receives a report of harassment or discrimination from a student, faculty, staff, or other College community member, or who otherwise knows or has reason to believe that a student, faculty, staff, or other College community member has been subjected to harassment or discrimination, must report the information promptly.

The only exception to the reporting requirement is that persons designated by Emerson as “confidential” reporting options need not share information that they receive in confidence, except if they are required to do so under law, such as the obligation to report knowledge of child abuse or belief that a person poses an imminent and ongoing threat of harm to a person or persons. Information concerning the contact information for confidential resources and support options is available in the Sexual Misconduct Policy in Section V, Part C.

Except for employees designated as confidential resources (see Sexual Misconduct Policy, Resources, in Section V, Part C), all Emerson employees and Emerson-affiliated third parties are required to promptly inform the CHRO about incidents of sexual harassment reported to have been committed by Emerson community members. Similarly, except for employees designated as confidential resources (see Sexual Misconduct Policy, Resources, in Section V, Part C), all Emerson employees and Emerson-affiliated third parties must report to the CHRO any conduct of which they have direct knowledge, and which they in good faith believe constitutes sexual harassment in violation of this policy.
Timeliness in Reporting
The College encourages the prompt reporting of information concerning a possible violation of this policy so that timely and effective action can be taken. Prompt reporting of incidents of discrimination or harassment allows the College to investigate while the memories of the individuals involved are fresh. Early reporting and intervention is the most effective method for resolving reports of discrimination and harassment.

Corrective Action
If the College’s investigation concludes that a member of the Emerson community has engaged in misconduct constituting discrimination, harassment, or retaliation in violation of this policy, the College may take prompt corrective action to eliminate the misconduct and to put measures in place to prevent its recurrence and correct its effects, including, where appropriate, imposing discipline on the offender. Such disciplinary action may include but is not limited to the following:

For Employees and Emerson–Affiliated Third Parties: Reprimand, change in work assignment, loss of privileges, mandatory training or suspension and/or immediate termination, or end of contractual or business relationship with the College.

For Students: Censure, disciplinary probation, loss of privileges, educational assignment, counseling, deferred suspension, suspension and/or dismissal.

Confidentiality
All actions taken to investigate and resolve reports of violations of this policy shall be conducted with privacy to the extent possible without compromising the thoroughness and fairness of the investigation and in accordance with applicable law. To conduct a thorough investigation, the CHRO or designee may discuss the report with witnesses and other individuals involved in or affected by the report, and with persons necessary to assist in the investigation or to implement appropriate corrective actions, as appropriate in the discretion of the CHRO or designee. Therefore, the College cannot make promises of confidentiality.

Protection Against Retaliation
Retaliation against an individual for reporting discrimination or harassment or assisting in providing information relevant to a report of discrimination or harassment is strictly prohibited by Emerson and constitutes a violation of this policy. If the College concludes that any member of the College community has engaged in retaliation in violation of this policy, including, but not limited to, by intimidating, threatening, or taking adverse actions against someone for bringing forward a good faith complaint of discrimination or harassment, or attempting such actions, that individual will be subject to disciplinary action, including, but not limited to, censure/reprimand, change in work assignment, loss of privileges, disciplinary probation, mandatory training, deferred suspension or suspension, and/or dismissal/termination or end of contractual or business relationship with the College.

If the College concludes that a member of the College community has retaliated against someone for making a report of discrimination or harassment or for participating in the College’s investigation of such a report, that person may be subject to discipline by the College regardless of whether the College concludes that the reported discrimination or harassment occurred.

Any suspected retaliation should be reported immediately to the CHRO (ext. 8133), Dean of Campus Life (ext. 8640), or VP, General Counsel (ext. 8908). The College may investigate and determine appropriate measures to take in response to the report.
Sexual Misconduct Policy

Sexual assault, sexual harassment, dating violence, domestic violence, stalking, and all forms of discrimination relating to one's sex or gender identity (hereinafter referred to in this Policy as "prohibited conduct" or "sexual misconduct") violate the rights and dignity of those subjected to the prohibited conduct. When any member of our community engages in any form of sexual misconduct, that person exhibits a fundamental failure to act with integrity and to recognize and respect the intrinsic worth of another. Acts of sexual misconduct, as defined in section IV of this Policy, are contrary to the College's educational mission and values, are harmful to others, and will not be tolerated at Emerson College ("Emerson" or the "College").

All members of the Emerson community should be free from sexual misconduct in the classroom; the social, recreational, and residential environment; and the workplace. The College seeks to foster a climate free from sexual misconduct through a coordinated education and prevention program and the promulgation of clear and effective policies, as well as investigative and grievance procedures that are prompt, equitable, and accessible to all. In response to any report that a member of the Emerson community has engaged in sexual misconduct, Emerson will take all appropriate steps to eliminate the misconduct, prevent its recurrence, and address its effects.

To promote a culture where members of the College community respect themselves and one another, and to provide for the safety and security of our community, the College expects all community members to avoid engaging in any sexual misconduct, and to act to prevent others from engaging in such misconduct. Creating a safe campus environment is the responsibility of all members of the College community, both individually and collectively.

To encourage reporting of sexual misconduct, and to support individuals impacted by sexual misconduct, the College will actively educate the College community about available resources, respond to all reports promptly, provide interim measures to address safety and emotional well-being, and act in a manner that recognizes the dignity of the individuals involved.

To achieve equitable results, the College will carefully review and/or investigate all reports and complaints of sexual misconduct with an earnest intent to understand the perspective and experiences of each individual involved and provide for fair and impartial evaluation and resolution.

The entire policy can be found at emerson.edu/titleix.

The following person has been designated by Emerson to respond to inquiries regarding the Sexual Misconduct Policy:

Pamela White
Associate Vice President
Title IX and Clery Coordinator
120 Boylston Street
Boston, MA 02116-4624
titleix@emerson.edu
617-824-8999

State and Federal Agencies
In addition to or in lieu of filing an internal complaint with Emerson College, employees, students, or Emerson-affiliated third parties who believe that they have been subjected to unlawful discrimination, harassment, or retaliation may file a formal complaint with the government agencies...
that are identified below. Using the College’s report process does not prohibit an employee from filing a complaint with these agencies.

Massachusetts Commission Against Discrimination (MCAD)
One Ashburton Place, Room 601
Boston, MA 02108
617-994-6000
mass.gov/mcad/

California Department of Fair Employment and Housing (DFEH)
800-884-1684; TTY: 800-700-2320; videophone for hearing impaired: 916-226-5285
Contact.center@dfeh.ca.gov or dfeh.ca.gov

United States Equal Employment Opportunity Commission (EEOC)
John F. Kennedy Federal Building
Government Center Room 475
Boston, MA 02203-0506
800-669-4000
eeo.gov

Office for Civil Rights (OCR)
United States Department of Education
5 Post Office Square, 8th Floor
Boston, MA 02109-3921
617-289-0111
Email: OCR.Boston@ed.gov
Web: ed.gov/ocr

Office for Civil Rights (OCR)
United Stated Department of Education
50 Beale Street, Suite 7200
San Francisco, CA 94105-1813
415-486-5555
Email: ocr.sanfrancisco@ed.gov

Conclusion
Emerson strives to provide a campus environment free from discrimination and harassment. Any employee who has questions or concerns about this policy should speak with the chief human resource officer or the vice president and general counsel.

As part of its efforts to provide a campus that is free from discrimination or harassment, the College requires all employees to undergo mandatory nondiscrimination training at their time of hire and every two years thereafter.

Cross References to Related Policies:
Sexual Misconduct Policy
Policy for Consensual Relationships: Staff
Policy for Consensual Relationships: Faculty

Responsible Officer:
Maureen Murphy, Vice President, Administration and Finance

Key Offices to Contact Regarding the Policy and Its Implementation:
Office of Human Resources
Dean of Campus Life
VP, General Counsel

Links to Procedures or Forms:
emerson.edu/policy/discrimination-harassment-retaliation

Students’ Right to Privacy (FERPA)

The Family Educational Rights and Privacy Act of 1974 (FERPA) is a federal law governing access to student educational records. FERPA requires that, with certain exceptions set forth in the statute, the College must maintain the confidentiality of student educational records. In addition, FERPA requires the College to have a written institutional policy governing educational records and to make available to students the College’s statement of adopted procedures concerning the privacy of
students’ educational records. FERPA further requires that the College permit students access to their own educational records in accordance with law.

As of January 3, 2012, the U.S. Department of Education’s FERPA regulations expand the circumstances under which a student’s education records and personally identifiable information (PII) contained in such records—including the student’s Social Security Number, grades, or other private information—may be accessed without the student’s consent. First, the U.S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or state and local education authorities (“Federal and State Authorities”) may allow access to a student’s records and PII without that student’s consent to any third party designated by a federal or state authority to evaluate a federal–or state–supported education program. The evaluation may relate to any program that is “principally engaged in the provision of education,” such as early childhood education and job training, as well as any program that is administered by an education agency or institution. Second, federal and state authorities may allow access to a student’s education records and PII without that student’s consent to researchers performing certain types of studies, in certain cases even when we object to or do not request such research. Federal and state authorities must obtain certain use-restriction and data security promises from the entities that they authorize to receive students’ PII, but the authorities need not maintain direct control over such entities. In addition, in connection with Statewide Longitudinal Data Systems, state authorities may collect, compile, permanently retain, and share without students’ consent PII from education records, and they may track students’ participation in education and other programs by linking such PII to other personal information about students that they obtain from other federal or state data sources, including workforce development, unemployment insurance, child welfare, juvenile justice, military service, and migrant student records systems.

**FERPA Definition of Records**

FERPA defines education records as any information recorded in any way, including but not limited to, handwriting, print, computer media, video or audio tape, film, microfilm, and microfiche that contains information directly related to a student and that are maintained by Emerson College or a person acting for the College. A student is any individual who is or has been in attendance at the College. A student’s attendance commences upon the individual’s acceptance of admission and payment of the required deposit. The term “education record” does not include:

- Records of instructional, supervisory, and administrative personnel, and educational personnel ancillary thereto that are in the sole possession of the maker thereof and which are not accessible or revealed to any other person except a substitute;
- Records concerning a student who is 18 years of age or older that are created or maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional acting in a professional or paraprofessional capacity, or assisting in that capacity and in connection with the provision of treatment to the student, and are not available to anyone other than persons providing such treatment, provided, however, that such records can be personally reviewed by a physician or other appropriate professional of the student’s choice;
- Records of students as employees unless the employment results from the employee’s status as a student; and
- Alumni records (records that are created or received by the College after an individual is no longer a student and that are not directly related to the individual’s attendance as a student).
Access to Records

FERPA permits Emerson to disclose students’ educational records without their consent under a limited number of circumstances, including but not limited to, disclosing such records to College officials with legitimate educational interests, persons or organizations providing students financial aid, accrediting agencies carrying out their accrediting function, parents of a student who is their “dependent” for federal tax purposes, and persons in connection with a health or safety emergency. However, although the College “may” release educational records under such FERPA exceptions, the College’s decision to release information that is covered by a FERPA exception is discretionary with the College.

Emerson College will release FERPA-protected information when necessary to comply with a valid and binding judicial order or lawfully issued subpoena. However, unless Emerson is legally prohibited from providing a student with notice of the subpoena or order, the College will make a reasonable attempt to notify the student whose records were requested of the order or subpoena before producing FERPA records in response to a legal order or subpoena, so that the student may, if he or she objects to the production of records, seek to intervene in the legal matter and file his or her objection.

A “school official” is a person employed by the College in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health staff); a person or company with whom the College has contracted as its agent to provide a service instead of using College employees or officials (such as an attorney, auditor, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks. A school official has a “legitimate educational interest” if the official needs to review an education record in order to fulfill his or her professional responsibilities for the College.

As required by federal law, the College may also respond to requests for information under the Solomon Amendment, the USA Patriot Act, and the Violent Crime Control and Law Enforcement Act of 1994 by disclosing education records to parties authorized to collect such information under those laws.

Disclosure of Education Records with Student’s Consent

The College will disclose a student’s education records at a student’s request when the College receives a signed and dated written consent from the student that specifies (i) the records that may be disclosed; (ii) the purpose for which they may be disclosed; and (iii) the persons or classes of persons to whom they may be disclosed. The College will comply with requests only after using reasonable methods to identify and authenticate the identity of the student and the designated recipients of the education records.

Directory Information

FERPA defines “Directory Information” to include a student’s: Name, Local Address, Dates of Attendance, Degrees Earned, Dates of Degrees, Awards/Honors/Scholarships, Majors, Sports and Activities, Height and Weight of Members of Athletic Teams, Advisor, Minors, photographs and recorded images, and Computer User Name. The College retains the right to choose whether or not to release students’ directory information, and careful consideration is given to all requests in an effort to prevent such information from being released injudiciously. If a student would prefer that the College maintain his or her Directory Information as non-public information, a student may notify the Office of the Registrar.
in writing that he or she wishes for his or her Directory Information to remain private. Requests for non-disclosure will be honored by the institution until and unless the student submits a new written request to the Office of the Registrar revoking the earlier request that his or her Directory Information be treated as non-public information.

**Review Rights and Process**

Students have the right under FERPA to inspect and review information contained in their education records, to challenge the contents of their education records, to have a hearing if the outcome of the challenge is unsatisfactory, and to submit explanatory statements for inclusion in their files if they feel the decisions of the hearing panel are unacceptable. The College has designated to the Office of the Registrar the responsibility of coordinating the inspection and review procedures for student education records. Students wishing to review their education records must submit a written request to the Registrar listing the item or items of interest. Records covered by FERPA will be made available to the student for inspection within 45 days of the request. All documents will be reviewed in the presence of a designated official. Students may obtain copies of documents contained in the College education records unless a financial hold exists, the documents include non-public information concerning another person, or the student has waived his or her right to access. Copies will be provided at the student’s expense. If a College record contains both FERPA information about a student that he or she is entitled to review and also information he or she is not authorized to review, the College may redact the documents to the extent necessary to preserve the rights and privacy of other parties.

**Restricted Information**

As outlined by FERPA, a student may not inspect and review the following: financial information submitted by parent(s)/guardian(s); letters of recommendation to which the student has waived the rights of inspection and review; records upon which admission decisions were made; or education records containing information about more than one student, in which case the institution will permit access only to the part of the record which pertains to the inquiring student. The institution is not required to permit a student to inspect and review confidential letters and recommendations placed in the files prior to January 1, 1975, provided the letters were collected under established policies of confidentiality and were used only for the purposes for which they were collected.

**Challenge Procedures**

A student who believes that his or her education records contain information that is inaccurate or misleading or otherwise in violation of his or her privacy or other rights may discuss the problem informally with the Registrar. If the Registrar agrees that the records should be modified, appropriate adjustments to the records in dispute will be made. If the Registrar determines that the records should not be adjusted, the student will be so notified and will simultaneously be informed of the right to a formal hearing. A request for a formal hearing must be made in writing to the Registrar who, within a reasonable period of time after receiving such request, will inform the student of the date, place, and time of the hearing. The student may present evidence relevant to the issues related to the student’s request for modification and may be assisted or represented by a person of the student’s choice. A hearing panel will consist of the chief academic officer, the Registrar, two faculty members selected by the Faculty Assembly, and two student
members selected by the Student Government. No member of the hearing panel may have a direct interest in the outcome of the hearing.

Decisions of the hearing panel will be based solely on the evidence presented at the hearing, and will consist of written statements summarizing the evidence and stating the reasons for the decisions. The panel will provide copies of its determinations to all parties involved. Decisions of the panel are final and may not be appealed. If the panel decides in favor of the student’s request, the education records will be corrected or amended accordingly. If the panel decides in favor of the office whose records are disputed, the student may place with the education record statements addressing the disputed information in the records or statements setting forth any reasons for the student’s disagreement with the panel’s determinations. Such statements will be placed in the education record, maintained as a part of the student record, and released whenever the record in question is disclosed.

A student has the right to submit a written complaint to the Family Policy Compliance Office, U.S. Department of Education, Washington, DC 20202-4605, if the student believes that the College has violated the student’s right under the Family Education Rights and Privacy Act. Additionally, the Family Compliance Office (FPCO) may, on its own initiative, investigate a potential FERPA violation “when no complaint has been filed or a complaint has been withdrawn.” Investigative and Enforcement Provisions (34 C.F.R. 99.62-99.67)

Revisions, clarification, and changes to this policy may be made, at any time, in the discretion of the College and without prior notice.

Annual Notification

Students will be notified of their FERPA rights annually by publication in the Student Handbook, Academic Catalogue, and the Registrar website: emerson.edu/registrar.

Types, Locations, and Custodians of Education Records

Following is an illustrative, but not exclusive, list of the types of FERPA-protected records that the College maintains, along with their locations and custodians.

Admission Records
Office of Undergraduate Admission
120 Boylston Street, 5th Floor
Custodian: Vice President for Enrollment

Cumulative Academic Records
Office of the Registrar
216 Tremont Street, 2nd Floor
Custodian: Registrar

Health Records
Center for Health and Wellness
216 Tremont Street, 3rd Floor
Custodian: Director of the Center for Health and Wellness

Financial Aid Records
Financial Aid Office
216 Tremont Street, 4th Floor
Custodian: Director of Student Financial Aid

Financial Records
Student Accounts Office
216 Tremont Street, 4th Floor
Custodian: Director of Student Accounts

Placement Records
Career Services
216 Tremont Street, 6th Floor
Custodian: Director of Career Services
Policy, Practices, and Procedures Regarding Students with Disabilities

Emerson College is committed to providing access to its academic programs and College-sponsored activities to all qualified students with disabilities. While upholding this commitment, we maintain the high standards of achievement that are essential to the College’s programs and services. In advancing these dual aims, we ensure that the College’s policies, practices, and procedures conform to federal and state statutes and regulations. Our philosophy is that students are independent and self-determined and that students with disabilities—just like all students—have control over their lives here at Emerson and are ultimately responsible for making their own decisions.

Rights and Responsibilities of Students with Disabilities

Emerson students with disabilities (as defined under the ADA) have the right to the following:

- Access to the College’s programs, activities, and services
- Reasonable accommodations, academic adjustments, and/or auxiliary aids and services that they may need to have equal access to the College’s programs, activities, and services
- Appropriate confidentiality of information concerning their disability as required by federal and state law
- Reasonably accessible and available information concerning the College’s disability services

Emerson students with disabilities have the responsibility to do the following:

- Meet the College’s qualifications and maintain essential technical, academic, and institutional standards
- Inform the College’s Student Accessibility Services Office (SAS) if they require an accommodation to have equal access to any of the College’s programs, activities, or services

Governing Law

Emerson College fully complies with all applicable federal and state laws that concern the rights of qualified individuals with disabilities to attend Emerson College and fully participate in the College’s programs. For instance, two federal statutes govern the rights of individuals with disabilities and apply to students with disabilities attending Emerson College. Section 504 of the Rehabilitation Act of 1973 states that no “otherwise qualified person” with a disability may be excluded from, denied the benefits of, or be subjected to discrimination under any program or activity within an institution that receives federal financial aid. The Americans with Disabilities Act, as amended in 2009 (ADA) defines a person with a disability as any individual who (1) has a physical or mental impairment that substantially limits one or more major life activities, (2) has a record of such an impairment, or (3) is perceived by others as having such an impairment. The ADA applies to Emerson College, both as a place of public accommodation and as an employer. Taken together, Section 504 and the ADA require institutions of higher education to provide equal access to educational opportunities to otherwise qualified persons with disabilities.
• Provide the SAS with appropriate documentation indicating how their disability limits their participation in any of the College's programs, activities, and services
• Follow the SAS's procedures for requesting and obtaining reasonable accommodations, academic adjustments, and/or auxiliary aids and services

Rights and Responsibilities of the College
Emerson College has the right to do the following:

• Maintain the College's academic standards
• Enforce the College's Code of Conduct
• Request and receive appropriate documentation supporting students' requests for accommodation, academic adjustments, and/or auxiliary aids and services
• Defer action on a student's request for accommodation until the student provides appropriate documentation supporting the requested accommodation(s)
• Offer students the most cost-effective accommodations, academic adjustments, and/or auxiliary aids and services that are responsive to the student's particular needs
• Decline to provide an accommodation that would require a waiver or alteration of an essential element of a course or program, provided that the appropriate academic officer or department chair first identifies the course or program's essential elements and concludes that the requested accommodation is incompatible with the essential elements of the course or program
• Refuse to provide a requested accommodation, adjustment, and/or auxiliary aid and service, if providing the requested accommodation would impose an undue burden on the College

Emerson College has the responsibility to do the following:

• Provide information to students concerning the resources and services available for students with disabilities and provide that information in accessible formats upon request
• Ensure that the College's programs, activities, and services, when viewed in their entirety, are accessible to qualified students with disabilities in an integrated and appropriate setting
• Work with students who request accommodations to identify reasonable and effective accommodations for each student's needs within the context of a particular course, service, or program's essential elements
• Respond to all requests for accommodation in a timely manner
• Provide reasonable and appropriate accommodations, academic adjustments, and/or auxiliary aids for students with disabilities
• Maintain appropriate confidentiality of the student's documentation, records, and communications in accordance with federal and state law

Process for Students Making Accommodation Requests

Emerson's Student Accessibility Services Office offers services to qualified students with documented physical, medical, visual, hearing, learning, or psychiatric disabilities. The director of Student Accessibility Services is the College's primary contact person for all students with disabilities.

Although the College does not require Emerson students with disabilities to register with the SAS, students must contact the SAS if they choose to request an accommodation or if they would like to take advantage of the SAS's services. When making requests for accommodations, students should remember that it takes time for the College to arrange accommodations and that accommodations cannot be made retroactively. If a student's requests are not made in a timely manner, the College cannot guarantee that accommodations will be provided.
when needed. For example, the College requires sufficient time to arrange for accommodations such as sign language interpreters and texts in alternate formats. When requesting extended time for examinations, students should note that professors often need to know about the need for test accommodations early in the semester so alternate arrangements can be made in advance of any exams.

Students who request accommodations will be asked to provide the SAS with recent and sufficient documentation of their disability and the reason(s) their requested accommodation is necessary. A qualified professional must prepare the documentation. Specific guidelines for preparing and submitting appropriate documentation can be found at emerson.edu/student-accessibility-services. The College reserves the right to determine the adequacy of the documentation and may request additional assessments. SAS staff will engage in an interactive process with the student to gather information relevant to the request. The student's completed request, including interview notes and all information provided, may be reviewed by SAS staff and staff in Counseling and Psychological Services and/or the Center for Health and Wellness, in order to assess the reasonableness and feasibility of the request. Students will have an opportunity to meet with SAS staff to obtain the outcome of the review and discuss their accommodations, and they will be informed in writing of the decision, as well as of their right to appeal the decision. Policies, procedures, and responsibilities for the SAS and for the student will be clarified.

Location and Contact Information

The Student Accessibility Services Office is located at 216 Tremont Street on the fifth floor. The director for student accessibility services can be reached by email at sas@emerson.edu or by telephone at 617-824-8592. The mailing address is Student Accessibility Services Office, Emerson College, 120 Boylston Street, Boston, MA 02116. Additional information concerning the philosophy, policies, and procedures pertinent to disability services can be found at emerson.edu/student-accessibility-services. Students should contact the SAS with any and all questions or concerns.

Clery Disclosure

Each year, Emerson publishes a campus security report for each of its three campuses (Boston; Los Angeles; and Kasteel Well, Netherlands) in compliance with a federal law known as the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act, or “Clery Act.” The Clery Act requires institutions to publish an annual security report (“Clery Report”) that includes crime statistics for the prior three years, policy statements regarding safety and security measures, campus crime prevention program descriptions, and procedures to be followed by the College when sex offenses are reported to the College. The Clery Act also requires universities to keep an up-to-date crime log, in order to keep accurate crime statistics and to issue timely warnings in the event a crime or incident threatens the College community.

The Clery Reports for all of Emerson’s campuses are available online at emerson.edu/clery-report. Paper copies of these reports are available upon request from the College’s Police Department.
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Campus on the Common

**A** Tufte Performance and Production Center
10 Boylston Place
- Bobbi Brown and Steven Plofker
- Design Technology and Makeup Suite
- Costume Shop
- Design and Technology Studio
- Di Bona Family Television Studio
- Greene Theater
- Huret & Spector Gallery
- Performing Arts Department
- Semel Theater
- Vin and Cara Di Bona Control Room

**B** Piano Row Residence Hall and Max Mutchnick Campus Center
150 Boylston Street
- Athletics Department
- Bobbi Brown and Steven Plofker
- Professional Studies and Special Programs (Continuing Ed.)
- Spiritual Life
- Student Success

**C** 2 Boylston Place
- Residence Hall

**D** Dining Center
122-124 Boylston Street

**E** Walker Building
120 Boylston Street
- Communication Studies Department
- Community Standards and Student Conduct
- Diversity and Inclusion
- Housing and Residence Life
- Institute for Liberal Arts and Interdisciplinary Studies
- Intercultural Student Affairs
- International Student Affairs
- IT Help Desk
- Iwasaki Library
- Journalism Department
- Justin Lee and Bunny Lee Alshuler Lab
- Levy Marketing Suite
- Marketing Communication Department
- Off-Campus Student Services
- Parent and Family Programs
- Student Engagement
- VP and Dean for Campus Life

**F** 114 Boylston Street
- Bookstore
- Police Department

**G** Visitor Center
104 Boylston Street

**H** Colonial Building
100 Boylston Street
- Mail Services
- Residence Hall

**I** Little Building
80 Boylston Street
(Closed for renovation until 2019)

**J** Ansin Building
180 Tremont Street
- Academic Affairs
- Emerson Channel
- Graduate Studies
- Media Services Center
- President’s Office
- Violence Prevention and Response
- Visual and Media Arts Department
- WECB and WERS radio
- Writing, Literature and Publishing Department

**K** Paramount Center
555 Washington Street
- Bright Family Screening Room
- Jackie Liebergott Black Box Theatre
- Residence Hall
- Robert J. Orchard Stage
- Scene Shop/Soundstage

**L** 216 Tremont Street
- Advising Center
- Bill Bordy Theater and Auditorium
- Career Services
- Center for Health and Wellness
- Communication Sciences and Disorders Department
- Counseling and Psychological Services
- Financial Aid and Student Accounts
- Lacerte Family Writing and Academic Resource Center
- Registrar
- Robbins Speech, Language, and Hearing Center
- Student Accessibility Services

**M** Cutler Majestic Theatre
219 Tremont Street

**N** Transportation Building
8 Park Plaza
- Ploughshares
- Title IX Equity and Access

**O** 20 Park Plaza
- Financial Affairs
- Human Resources
- Information Technology

**P** Rotch Field
- Albany and Randolph Streets

**Q** 25 Avery Street
- Emerson Urban Arts: Media Art Gallery

**R** 19 Avery Street
- Equipment Distribution Center

**S** 52 Summer Street
- Cabaret
- Fitness Center

**T** 99 Summer Street
- Communications
- Institutional Advancement
- Marketing

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