Graduate Catalogue 2010–2011

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

School of Communication
Communication Disorders
Communication Management
Global Marketing Communication and Advertising
Health Communication
Integrated Marketing Communication
Journalism
Credits

Editors
Richard Zauft
Maria Figueroa
Eric Matthews

Production Coordinator
Liliana Ballesteros

Indexer
Terry Casey

Information in this bulletin is accurate as of July 2010, unless otherwise specified. The College reserves the right to change any provision and requirement in this catalogue at any time within the student’s term of residence. The College specifically reserves the right to change its tuition rates and other financial charges. The College also reserves the right to rearrange its courses and class hours, to drop courses for which registration falls below the required minimum enrollment, and to change teaching assignments.

For more information, contact:

Office of Graduate Admission
Emerson College
120 Boylston Street
Boston, MA 02116-4624
617-824-8610
diagnostic.center@emerson.edu
Dear Graduate Student,

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

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

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

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

Sincerely,

Jackie Liebergott
President
Dear Graduate Student,

Emerson College draws on the commitment of our experienced faculty and innovative programs to guide your development as professional communicators and artists. We offer 10 graduate programs taught by a faculty that includes scholars, experienced professionals, artists, and researchers. Whether you are studying marketing communication, publishing and writing, journalism, creative writing, theatre education, communication management, communication disorders, health communication, or media art, you are part of an exciting community of people that make a difference.

Graduate education at Emerson College is a forum for the exchange of ideas and an opportunity for creative discovery. Your challenge is to communicate effectively through critical, independent, and ethical thinking. Your responsibility is to apply your scholarship, practice, and knowledge in ways that will define you professionally and contribute meaningfully to the improvement of our society. I am confident that each of you is up to this challenge and responsibility. I welcome each of you to the Emerson community and wish you success in your endeavors.

Sincerely,

Richard Zauf
Dean of Graduate Studies

College Mission Statement

Emerson College educates students to assume positions of leadership in communication and the arts and to advance scholarship and creative work that brings innovation, depth, and diversity to these disciplines.

This mission is informed by core liberal arts values that seek to promote civic engagement, encourage ethical practices, foster respect for human diversity, and inspire students to create and communicate with clarity, integrity, and conviction.

Graduate Studies
Mission Statement

Graduate Studies offers graduate programs that educate individuals for thoughtful, productive leadership in the contemporary worlds of communication and performing arts and supports the scholarly and artistic endeavors of Emerson’s students and faculty. Graduate Studies recognizes the interdependence of theory and practice by combining rigorous intellectual inquiry with artistic, clinical, and professional practice in all graduate programs. Our goal is to prepare graduates who reflect critically on their work, understand the power of communication technologies, appreciate the diversity of human cultures, think globally, and practice the highest ethical standards in their professions.
# Table of Contents

## Emerson College

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>President’s Message</td>
</tr>
<tr>
<td>4</td>
<td>Dean’s Message</td>
</tr>
<tr>
<td>5</td>
<td>Table of Contents</td>
</tr>
<tr>
<td>6</td>
<td>Academic Calendar</td>
</tr>
<tr>
<td>9</td>
<td>The College</td>
</tr>
<tr>
<td>11</td>
<td>Admission</td>
</tr>
<tr>
<td>14</td>
<td>Degree Requirements and Standards</td>
</tr>
<tr>
<td>19</td>
<td>Registration</td>
</tr>
<tr>
<td>22</td>
<td>Expenses</td>
</tr>
<tr>
<td>25</td>
<td>Financial Assistance</td>
</tr>
<tr>
<td>28</td>
<td>Campus Life</td>
</tr>
<tr>
<td>33</td>
<td>Student Activities</td>
</tr>
<tr>
<td>36</td>
<td>Student Awards</td>
</tr>
<tr>
<td>37</td>
<td>Student Services</td>
</tr>
<tr>
<td>40</td>
<td>Campus Speakers</td>
</tr>
</tbody>
</table>

## School of Communication

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>43</td>
<td>Department of Communication Sciences and Disorders</td>
</tr>
<tr>
<td>43</td>
<td>Communication Disorders</td>
</tr>
<tr>
<td>54</td>
<td>Health Communication</td>
</tr>
<tr>
<td>59</td>
<td>Department of Communication Studies</td>
</tr>
<tr>
<td>59</td>
<td>Communication Management</td>
</tr>
<tr>
<td>68</td>
<td>Department of Journalism</td>
</tr>
<tr>
<td>77</td>
<td>Department of Marketing Communication</td>
</tr>
<tr>
<td>77</td>
<td>Global Marketing Communication and Advertising</td>
</tr>
<tr>
<td>81</td>
<td>Integrated Marketing Communication</td>
</tr>
</tbody>
</table>

## School of the Arts

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>89</td>
<td>Department of Performing Arts</td>
</tr>
<tr>
<td>89</td>
<td>Theatre Education</td>
</tr>
<tr>
<td>103</td>
<td>Department of Visual and Media Arts</td>
</tr>
<tr>
<td>103</td>
<td>Media Art</td>
</tr>
<tr>
<td>117</td>
<td>Department of Writing, Literature, and Publishing</td>
</tr>
<tr>
<td>117</td>
<td>Creative Writing</td>
</tr>
<tr>
<td>118</td>
<td>Publishing and Writing</td>
</tr>
</tbody>
</table>

## Emerson College

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>136</td>
<td>Educator Preparation and Licensure Programs</td>
</tr>
<tr>
<td>137</td>
<td>Professional Studies and Special Programs</td>
</tr>
<tr>
<td>138</td>
<td>External Programs</td>
</tr>
<tr>
<td>139</td>
<td>Administrative Staff</td>
</tr>
<tr>
<td>146</td>
<td>Board of Trustees</td>
</tr>
<tr>
<td>147</td>
<td>Board of Overseers</td>
</tr>
<tr>
<td>148</td>
<td>Frequently Telephoned Numbers</td>
</tr>
</tbody>
</table>

## Index

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>149</td>
<td>Index</td>
</tr>
</tbody>
</table>
## 2010–2011 Academic Calendar

### Fall Semester 2010

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 2</td>
<td>Tuition and fee payments due for Fall 2010</td>
</tr>
<tr>
<td>September 1</td>
<td>New International Graduate Student Orientation begins; Faculty Institute</td>
</tr>
<tr>
<td>September 2–3</td>
<td>New Graduate Student Orientation</td>
</tr>
<tr>
<td>September 3</td>
<td>Last day to withdraw from the College for Fall 2010 with a full refund; a withdrawal form must be filed by this date with the Office of Graduate Studies. Last day to register for an internship for Fall 2010</td>
</tr>
<tr>
<td>September 6</td>
<td>Labor Day observed (no classes held)</td>
</tr>
<tr>
<td>September 7</td>
<td>Classes begin at 8:00 am</td>
</tr>
<tr>
<td>September 14</td>
<td>Instructor permission required to add any course as of this date</td>
</tr>
<tr>
<td>September 20</td>
<td>Last day to register for Fall 2010 ($50 late fee assessed after this date). Only withdrawals from class with WP/WF permitted after this date through November 30, 2010 (no tuition refund). Last day for students graduating in December 2010 to file an Application to Graduate in the Student Service Center</td>
</tr>
<tr>
<td>October 11</td>
<td>Columbus Day observed (no classes held)</td>
</tr>
<tr>
<td>October 22</td>
<td>First 7-week session ends</td>
</tr>
<tr>
<td>October 25</td>
<td>Second 7-week session begins</td>
</tr>
<tr>
<td>November 1–5</td>
<td>Spring 2011 registration advising for currently enrolled graduate students</td>
</tr>
<tr>
<td>November 8</td>
<td>Spring 2011 registration for currently enrolled graduate students begins</td>
</tr>
<tr>
<td>November 11</td>
<td>Veterans Day observed (no classes held)</td>
</tr>
<tr>
<td>November 23</td>
<td>(Tuesday) Thursday class schedule observed; master’s theses/projects due to committee chairs for approval for December 2010 degree candidates. Classes end at 9:45 pm.</td>
</tr>
<tr>
<td>November 24–28</td>
<td>Thanksgiving Vacation (no classes held)</td>
</tr>
<tr>
<td>November 29</td>
<td>Classes resume at 8:00 am</td>
</tr>
<tr>
<td>November 30</td>
<td>Last day to withdraw from a course with a WP/WF for Fall 2010; must submit appropriate paperwork to the Student Service Center by 5:00 pm. Last day to withdraw from the College for Fall 2010; must file the appropriate paperwork by 5:00 pm.</td>
</tr>
<tr>
<td>December 3</td>
<td>Last day for currently enrolled matriculated students to register for at least one credit for Spring 2011 ($50 late fee assessed after this date)</td>
</tr>
<tr>
<td>December 4</td>
<td>(Saturday) Makeup day**</td>
</tr>
<tr>
<td>December 13</td>
<td>Last day of regular instruction; last day for graduate students to submit two copies of master’s theses/projects to Graduate Studies Office for December 2010 degree candidates</td>
</tr>
<tr>
<td>December 14–17</td>
<td>Final examinations</td>
</tr>
<tr>
<td>December 17</td>
<td>Last day of Fall 2010; last day to turn in Spring 2011 directed study proposals to department chairs</td>
</tr>
</tbody>
</table>
December 21  
Last day Incomplete grades from Spring 2010 and Summer 2010 can be changed; Incomplete grades not changed become I/F (Incomplete failing)

** Additional Saturdays may be used for makeup days at the College’s discretion.

**Spring Semester 2011**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 3</td>
<td>Tuition and fee payments due for Spring 2011</td>
</tr>
<tr>
<td>January 3–14</td>
<td>January 2011 Intersession</td>
</tr>
<tr>
<td>January 13</td>
<td>New Graduate Student Orientation and registration</td>
</tr>
<tr>
<td>January 14</td>
<td>Last day to withdraw from the College for Spring 2011 with a full refund; a withdrawal form must be filed by this date with the Graduate Studies Office. Last day to register for an internship for Spring 2011</td>
</tr>
<tr>
<td>January 17</td>
<td>Martin Luther King Jr. Day observed (no classes held)</td>
</tr>
<tr>
<td>January 18</td>
<td>Classes begin at 8:00 am</td>
</tr>
<tr>
<td>January 19</td>
<td>January Intersession grades due online by 12:00 noon, Eastern Time</td>
</tr>
<tr>
<td>January 25</td>
<td>Instructor permission required to add any course as of this date</td>
</tr>
<tr>
<td>January 31</td>
<td>Last day to add a course for Spring 2011 ($50 late fee assessed after this date). Only course withdrawals from class with WP/WF permitted after this date through April 13 (no tuition refund). Last day for students graduating in May 2011 graduate to file an Application to Graduate in the Student Service Center</td>
</tr>
<tr>
<td>February 21</td>
<td>Presidents’ Day observed (no classes held)</td>
</tr>
<tr>
<td>February 22</td>
<td>(Tuesday) Monday class schedule observed</td>
</tr>
<tr>
<td>March 4</td>
<td>Classes end at 9:45 pm; first 7-week session ends</td>
</tr>
<tr>
<td>March 5–13</td>
<td>Spring Break (no classes held)</td>
</tr>
<tr>
<td>March 14</td>
<td>Classes resume at 8:00 am; second 7-week session begins</td>
</tr>
<tr>
<td>March 14–18</td>
<td>Fall 2011 registration advising for currently enrolled graduate students</td>
</tr>
<tr>
<td>March 21</td>
<td>Fall 2011 registration for currently enrolled graduate students begins</td>
</tr>
<tr>
<td>April 8</td>
<td>Master’s theses/projects due to committee chairs for approval for May 2011 degree candidates</td>
</tr>
<tr>
<td>April 13</td>
<td>Last day to withdraw from a course with WP/WF for Spring 2011; must submit appropriate paperwork to the Student Service Center by 5:00 pm. Last day to withdraw from College for Spring 2011; must file the appropriate paperwork by 5:00 pm.</td>
</tr>
<tr>
<td>April 18</td>
<td>Patriot’s Day (no classes held)</td>
</tr>
<tr>
<td>April 20</td>
<td>(Wednesday) Monday class schedule observed</td>
</tr>
<tr>
<td>April 22</td>
<td>Last day for currently enrolled matriculated students to register for at least one credit for Fall 2011 ($50 late fee assessed after this date)</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
</tr>
<tr>
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<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>April 27</td>
<td>Last day of regular instruction; last day for graduate students to submit two copies of master’s theses/projects to Graduate Studies Office for May 2011 degree candidates; last day for Summer 2011 graduating students to register for summer classes in order to be reviewed to participate in the 2011 Commencement Ceremony; last day to file an Application to Graduate for students wishing to graduate in September 2011</td>
</tr>
<tr>
<td>April 28, 29</td>
<td>Reading/Makeup days</td>
</tr>
<tr>
<td>April 30</td>
<td>Final exam conflict day</td>
</tr>
<tr>
<td>May 2–5</td>
<td>Final examinations</td>
</tr>
<tr>
<td>May 5</td>
<td>Last day of Spring 2011</td>
</tr>
<tr>
<td>May 8</td>
<td>Final grades due online at 8:00 pm Eastern Time; last day Incomplete grades from Fall 2010 can be changed; Incomplete grades not changed will become I/F (Incomplete failing)</td>
</tr>
<tr>
<td>May 9–20</td>
<td>May Intersession</td>
</tr>
<tr>
<td>May 16</td>
<td>Commencement (no classes held)</td>
</tr>
</tbody>
</table>

**Summer Sessions 2011**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 20</td>
<td>Last day to register for a Summer 2011 Internship</td>
</tr>
<tr>
<td>May 23</td>
<td>Full Summer and Summer Session I courses begin; Memorial Day observed (no classes held)</td>
</tr>
<tr>
<td>May 30</td>
<td>Memorial Day observed (no classes held)</td>
</tr>
<tr>
<td>June 17</td>
<td>Last day to withdraw from a course with WP/WF for Summer Session I courses; course withdrawal form must be submitted to the Student Service Center by 5:00 pm.</td>
</tr>
<tr>
<td>July 1</td>
<td>Summer Session I courses end at 9:45 pm</td>
</tr>
<tr>
<td>July 4</td>
<td>Independence Day observed (no classes held)</td>
</tr>
<tr>
<td>July 5</td>
<td>Summer Session II courses begin; Full Summer courses continue</td>
</tr>
<tr>
<td>July 6</td>
<td>Summer Session I grades due online by 12:00 noon, Eastern Time</td>
</tr>
<tr>
<td>July 29</td>
<td>Last day to withdraw from a course with WP/WF for Summer Session II and Full Summer session courses; course withdrawal form must be submitted to the Student Service Center by 5:00 pm. Master’s theses/projects due to committee chairs for approval for September 2011 degree candidates</td>
</tr>
<tr>
<td>August 12</td>
<td>Summer Session II and Full Summer classes end at 9:45 pm; last day for graduate students to submit master’s theses/projects to Graduate Studies Office for September 2011 degree candidates</td>
</tr>
<tr>
<td>August 18</td>
<td>Grades for Full Summer and Summer Session II courses due online by 12:00 noon, Eastern Time</td>
</tr>
</tbody>
</table>

**Policy of Emerson College Pertaining to Religious Observance**

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

History

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

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 Tufe Performance and Production Center opened in the fall of 2003. Since then, Emerson has opened a campus center. In the spring of 2010, the College opened the multi-use Paramount Center, which includes a 590-seat live performance theater, performance development facilities, and the Bright Family Screening Room.

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 which has available the necessary resources to achieve its stated purposes through appropriate educational programs, is substantially doing so, and gives reasonable evidence that it will continue to do so in the foreseeable future. Institutional integrity is also addressed through accreditation.

Emerson College has been a pioneer in its chosen area of specialization. It was the first to establish a children’s theater program in 1919, and one of the first to grant degrees in Dramatic Arts, Speech Pathology, and Public Communication, including Broadcast Journalism. It founded New England’s first educational FM radio station and the first closed-circuit television studio with broadcast capability. In 1980, the College initiated a comprehensive, graduate-level program in Publishing and Writing—the first program in the nation specifically designed to meet the needs of the publishing industry.

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

Emerson’s primary focus has always been on teaching and research in the communication arts and sciences, which the College views as critically important human activities. From the time of its founding in 1880 by Charles Wesley Emerson, a gifted teacher, public speaker, and scholar, the College has built its reputation through the excellence of its programs in all areas of communication.

Originally known as the Monroe Conservatory of Oratory, the school’s name was changed in the mid-1890s to honor its founder. Under Dr. Emerson’s presidency (1880–1903), the institution prospered and expanded in the Back Bay area of Boston. Four-year courses were introduced and high academic standards established. Shortly after World War I, the College was authorized to grant the baccalaureate degree, Bachelor of Literary Interpretation. That authority has been expanded to include three additional undergraduate degrees, as well as three degrees at the master’s level and one doctorate. The College has long held accreditation as a private institution of higher education.

Emerson College
Accreditation by the New England Association is not partial but applies to the institution as a whole. As such, it is not a guarantee of the quality of every course or program offered, or the competence of individual graduates. Rather, it provides reasonable assurance about the quality of opportunities available to students who attend the institution.

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

Graduate Study at Emerson

The College provides students with the opportunity to learn theoretical and practical aspects of the fields of communication.

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

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

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

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

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

The Graduate Council

The members of the Graduate Council define the philosophy and goals of graduate study, establish general policies and procedures, determine admission and degree requirements, and review graduate programs. The Dean of Graduate Studies is responsible for the interpretation and application of requirements and regulations.

In each graduate program, a faculty member serves as a graduate program director. Graduate program directors advise students, maintain academic records, and represent their programs on the Graduate Council. Each department has a faculty committee that recommends students for admission to its graduate programs, reviews policies, reviews curriculum and specific degree requirements beyond those established by the Office of Graduate Studies, and administers comprehensive exams in programs in which they are required.

Students wishing permission to waive any requirement must file a petition with the graduate program director. The graduate program director, after appropriate consultation with the department chair and others, will make a recommendation to the Office of Graduate Studies.
Admission

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

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

1. Completed graduate application and nonrefundable application fee.

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

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

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

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

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

7. Applicants to the Creative Writing, Media Art, and Publishing and Writing programs must submit samples of creative work. Details and procedures are provided in the application.

8. Some programs may request a personal interview (or an audition) with the graduate faculty. In special cases, the program may substitute, at its own discretion, some comparable form of data for judgment, such as a telephone interview or letter exchange.

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

Emerson College follows a modified rolling admission process. Applications are reviewed as they become complete, and decisions are mailed on an ongoing basis. Most applicants will receive a decision six to eight weeks after the application deadline.

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

International Applicants

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

The Test of English as a Foreign Language (TOEFL) or the International English Language Testing System (IELTS)

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

Transcripts

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

Proof of Finances

The U.S. government requires that all international students provide proof of financial ability to pay full tuition and living expenses for one year. More detailed information is available on the Graduate Admission website.

Deferred Admission Status

Accepted students may request a deferral of their enrollment for up to one year. Requests for deferral should be made in writing to the Office of Graduate Admission. Not all requests for deferrals will be approved. Students who are approved for a deferral are required to pay the $200 nonrefundable tuition deposit to reserve their place in the class. If a student does not enroll during the one-year period, the application will be withdrawn and the student must reapply for admission. In these instances, new credentials will be necessary.

Wheaton/Emerson College Dual Degree Program

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

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

Statement of Nondiscrimination

Emerson College admits qualified students regardless of race, color, religious beliefs, national and ethnic origin, sex, sexual orientation, gender identity, age, or disability to all of the rights, privileges, programs, and activities generally accorded or made available to students at the College. Emerson College does not unlawfully discriminate on the basis of race, color, religious beliefs, national and ethnic origin, sex, sexual orientation, gender identity, age, disability, or any other category protected by law in the administration of its educational policies, admission policies, scholarship and loan programs, athletic programs, or other College-administered programs or activities. Individuals with questions or concerns about the College’s nondiscrimination policy may contact the Associate Vice President for Human Resources and Affirmative Action at Emerson College, 120 Boylston Street, Boston, MA 02116, 617-824-8580.

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

Statement of Policy, Practices, and Procedures Regarding Students with Disabilities

Emerson College is committed to providing equal access to its academic, social, cultural, and recreational programs and activities for all qualified students with disabilities. While upholding this commitment, Emerson College maintains the high standards of achievement that are essential to the integrity of the College’s programs and services. In advancing these dual aims, the College policies, practices, and procedures conform to federal and state statutes and regulations. The College’s 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. They are ultimately responsible for making their own decisions.

Emerson’s Disability Services Office (DSO) offers academic accommodations and related services to qualified students with documented physical, medical, visual, hearing, learning, and psychiatric disabilities. For information and details pertaining to documentation and accommodations, contact the Associate Director for Disability Services at 617-824-8592 or at dso@emerson.edu.

The philosophy, policies, and procedures of the Disability Services Office can be found at emerson.edu/disability-services.
Degree Requirements and Standards

Degree Requirements

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

The minimum degree requirements are as follows:

<table>
<thead>
<tr>
<th>Program</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication Disorders (MS)</td>
<td>54</td>
</tr>
<tr>
<td>Communication Management (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Creative Writing (MFA)</td>
<td>52</td>
</tr>
<tr>
<td>Global Marketing Communication and Advertising (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Health Communication (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Integrated Marketing (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Journalism (MA)</td>
<td>44</td>
</tr>
<tr>
<td>Media Art (MFA)</td>
<td>64</td>
</tr>
<tr>
<td>Publishing and Writing (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Theatre Education (MA)</td>
<td>40</td>
</tr>
</tbody>
</table>

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

Limitation of Time

Students must complete all degree requirements for a Master of Arts or a Master of Science degree within five years of their date of matriculation. Master of Fine Arts students in Creative Writing must complete the degree within seven years of matriculation.

Master of Fine Arts students in Media Art must complete the degree within three years of matriculation. Unless students apply for and are granted a leave of absence, they must remain enrolled during every term in which they expect to receive faculty support. Students must be registered for a minimum of 1 credit during the term in which they complete their degree requirements. Leaves do not stop the clock for the completion of degree.

Transfer Credits

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

Capstone Experience

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

Comprehensive Examinations

Some degree programs conduct final comprehensive examinations for their candidates. Comprehensive exams must be completed at least one week before the last day of classes for the semester in which they are taken. For specific requirements, the student should contact the appropriate program.
Master's Project
The master's project is an applied academic project that integrates theory and practice. The master's project often takes the form of a creative project, such as an audio or video documentary, a play production, or a multimedia production. The written sections of master's projects must consistently follow one of the MLA, APA, or Chicago style manuals (latest editions), as well as the latest version of the master's thesis/project guidelines, which is available from the Office of Graduate Studies. It is the student's responsibility to acquire these materials.

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

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

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

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

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

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

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

Degree Audit
Upon successful completion of degree requirements, the graduate program director will submit to the Dean of Graduate Studies a degree audit form certifying that the student is qualified to receive the appropriate graduate degree. The degree audit, signed by the graduate program director, verifies that the requirements for the degree are completed. The audit is signed by the Dean of Graduate Studies and
forwarded to the Registrar. Students are encouraged to monitor their degree progress by checking their degree audit.

**Graduation**

Degrees are awarded on September 1, December 30, and at Commencement in May. Degree candidates must apply for graduation at the Registrar’s Office prior to the semester in which they complete their degree requirements. Please consult the Academic Calendar for deadlines.

Students must be registered for a minimum of 1 credit in the semester in which they complete their degree requirements. Students scheduled to graduate in May must be registered during the spring semester; to graduate in September, students must be registered during Summer I or II; to graduate in December, students must be registered during the fall semester. If necessary, this may be done under the Continuing Student Status provision. Students who complete a master’s thesis or project must submit two copies of the approved thesis or project to the Office of Graduate Studies for binding no later than the last day of classes of the term in which they complete their degree requirements. No student may participate in Commencement exercises until all financial obligations to the College are met.

Students planning to complete their degree requirements by September 1 may participate in the College’s May Graduate Commencement ceremony, provided that the following requirements are met:

1. The student must submit an application to graduate by the date stated in the Academic Calendar.
2. The student must request their tickets online at eCommon.emerson.edu by the dates stated in Commencement mailings.
3. The student must register and pay for the final coursework by the last day of classes in the spring semester.

Students will be notified via email about the status of their request to participate in Commencement. Participation is allowed with the understanding that no graduate receives a diploma until degree completion. No student may participate in Commencement exercises until all financial obligations to the College are met.

**Standards of Work**

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

Some programs may require additional Standards of Work. Please check the appropriate program section of this catalogue under Degree Requirements.

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

Students may take no more than 12 credits in directed study and internship courses combined. Check with individual departments for any additional limits on credits.
Course Grades
Graduate students’ work is graded at the end of each semester. The College uses a system of letter grades and quality points to evaluate student performance.

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

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

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

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

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

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

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

Grievance Process: Students who feel that they have a policy grievance or issue should first contact their graduate program director or the Office of Graduate Studies. The process for pursuing a grievance is available in the Graduate Student Handbook. This is also available online at emerson.edu/graduate_studies.
Right to Privacy
The Family Educational Rights and Privacy Act (FERPA) affords students certain rights with respect to their education records. These rights are the following:

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

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

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

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

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

Registration information will be emailed to students’ Emerson email accounts prior to registration.

Course Load

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

Change of Address

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

Change of Status

Leave of Absence

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

Students who have either withdrawn or taken a leave of absence from the institution are not eligible to use the Library or other resources or to participate in student clubs and organizations or any other College-sponsored activity or program during their leave.

The College refund policy, as detailed in the Expenses and Financial Assistance section of this catalogue, is applicable to all withdrawals and leaves regardless of the reason.

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

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

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

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

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

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

Students who apply to be readmitted more than two years from the date of their last enrollment are subject to current admission standards. There is no guarantee of readmittance.

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

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

Auditing

Students may register to audit a course with written approval from the instructor on or after the first day of classes. Students auditing a course receive no letter grade or credit hours. The letters AUD (Audit) will be recorded on the transcript as the course grade. During the first two weeks of the term, a student registered for a course for credit may change to audit status, or vice versa. Thereafter, a change may not be made. The fee for auditing a course is $25 per credit for a graduate student who is also enrolled for at least 4 full-tuition credits. Departments may determine the courses that can be audited. If a student enrolls for fewer than the 4 full-tuition credits, the audit charge is $961 per credit.

Dropping and Adding Courses

Any schedule change made after a student has registered may be made online at eCommon.emerson.edu until the fifth day of classes. After the fifth day of class, students must have the instructor’s consent to add a class. Notice given to an instructor or the graduate program director does not constitute cancellation of course registration. Failure to drop a course by the drop deadline may result in a failing grade on the student’s permanent record. After the 10th day of classes, no course can be added except through the approval of the Student Accounts Office and, if applicable, the Financial Assistance Office. Such approved petitions are assessed a $50 late registration fee. Dropping a course after the 10th day of classes is not permitted except through a petition approved by the Dean of Graduate Studies. The deadline for completing drop/adds during a summer session is the end of the first week of classes. Please consult the Academic Calendar.

Repeating a Course

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

Grade Reports

Grades for the most recent semester are posted online at eCommon.emerson.edu. Students must use their Emerson email username and password in order to access the web portal.

Academic Transcripts

Students may request their transcripts online at emerson.edu/registrar. Seven business days should be allowed for processing official transcript requests. Transcripts will only be released for students who have no transcript holds. Transcripts may be withheld due to any unmet obligation to the College or due to a student loan default. Under no circumstances will telephone requests for transcripts be honored. There is no fee for the first 10 transcripts ordered per year. There will be a $1 charge for every transcript ordered after the initial 10 per year.
Expenses

Tuition and Fees

<table>
<thead>
<tr>
<th>Service</th>
<th>Cost</th>
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</thead>
<tbody>
<tr>
<td>Application (nonrefundable)</td>
<td></td>
</tr>
<tr>
<td>Domestic Students</td>
<td>$60</td>
</tr>
<tr>
<td>International Students</td>
<td>$75</td>
</tr>
<tr>
<td>Tuition Deposit</td>
<td>$200</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Tuition</th>
<th>$961 per credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>Course Audit</td>
<td>$25 per credit</td>
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</table>

for students enrolled for at least 4 full-tuition credits

<table>
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<tr>
<th>Registration</th>
<th>$30 per semester</th>
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</thead>
<tbody>
<tr>
<td>GSA*</td>
<td>$30 per semester</td>
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*Graduate Student Association

Service Fees

<table>
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<tr>
<th>Service</th>
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<tbody>
<tr>
<td>Late Registration</td>
<td>$50</td>
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</table>

Fee required of all continuing students who do not preregister on dates listed in the course schedules and Academic Calendar.

<table>
<thead>
<tr>
<th>Orientation</th>
<th>$70 one time only</th>
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<tbody>
<tr>
<td>International Student Fee</td>
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<tr>
<td>Commencement</td>
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<td>Health Services</td>
<td>$300 per year</td>
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<td>Health Insurance</td>
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</table>

Health Services and Health Insurance

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

The state law requires graduate students enrolled at least ¾ time (6 credits or more) to be covered by a qualified health insurance program. Graduate students enrolled for fewer than 6 credits must contact the Student Service Center if they wish to be enrolled. The College automatically provides a health insurance policy for all matriculating students. The premium for the 2010–2011 Graduate Student Health Insurance Plan is $1,390 for 12-month coverage, and the health services fee for the academic year is $300. The total package costs $1,690. The Emerson College health insurance policy is not available separately from the overall health services program. The health services fee enables students to access the College’s Counseling Center and the Center for Health and Wellness during the fall and spring terms.

The student health insurance premium may be waived annually by providing proof of enrollment in comparable coverage by another qualified health insurance program. Students must complete the waiver form online, at emerson.edu/billing, by the end of the second week of classes each year to be exempt from the Emerson College insurance.
program. The Student Health Insurance Plan will be considered in force unless proper proof of alternative insurance is provided as indicated. Premiums received are fully earned upon receipt and nonrefundable.

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

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

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

Insurance Regulations for Students Who Experience a Loss of Coverage Midyear
Massachusetts state law requires all students participating in at least 75 percent of the full-time credit level (6 or more credits) to be continuously enrolled in a qualifying health insurance plan. Students who waive the College-sponsored insurance program at the beginning of the year, and subsequently lose their alternative coverage, are obligated to seek immediate enrollment in either the College-sponsored plan or a qualifying alternate insurance plan. In either case, the student is responsible for notifying the Office of Accounts Management to enroll in the College-sponsored insurance plan or update his or her insurance waiver card with the pertinent information regarding his or her new qualifying alternate plan. There is a prorated premium available for the College-sponsored insurance plan when coverage begins after the start of the applicable policy year.

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

Billing and Payment
Graduate students pay the full semester’s costs as billed prior to the beginning of the semester (August 2, 2010 and January 3, 2011). Charges are based upon the number of credit hours for which students are enrolled. Each student is responsible for knowing and understanding fees and for meeting financial obligations on time. Account balances not paid on time are subject to a penalty assessment.

Students wishing to pay their accounts in monthly installments may do so by participating in an authorized tuition payment plan. TuitionPay is a program that allows students to spread payments for the academic year over 10 monthly installments. Students may also utilize this program to pay one semester at a time through a five-month fall or spring payment plan. TuitionPay requires a nonrefundable annual enrollment fee of $95. For further information, go online to tuitionpay.salliemae.com/emerson.

Credit Balances on Student Account
Credit balance refunds are available to students who have overpaid their accounts. Credit balance refunds are granted to enrolled students only when a credit balance exists. Please note that no refunds may be issued based on an anticipated credit balance (e.g., financial aid not yet disbursed). A credit balance must exist prior to the refund request.
Credit balance refunds will be processed by the Office of Accounts Management within two Fridays from the date on which the request is received. Checks may be obtained from the Student Service Center during regularly scheduled hours or mailed directly from the Accounts Payable Office.

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

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

When the withdrawal from the College is filed:

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

No tuition refund is made when College authorities require the withdrawal of a student or when a student withdraws from a course with a WP or WF grade. Fees are nonrefundable. Charges for the meal plan are refundable on a pro rata basis.

All students are eligible to receive full credit for their tuition and fees, excluding 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. Tuition charges on the student’s account will be adjusted by the same percentage used to adjust aid. Students who do not receive federal financial assistance are subject to the Emerson College Refund Policy as published in the Office of Accounts Management Policies and Procedures brochure.

Medical/Psychological Tuition Refund Insurance Plan
Elective insurance is available from the Dewar Tuition Refund Plan to augment the existing refund policy of the College. This insurance provides coverage for medical withdrawals/leaves of absence (LOAs) above and beyond the College refund schedule. The College policy provides for a declining percentage refund of tuition for withdrawals through the first five weeks of a given term (see Refund Policy), but does not provide for refund of fees. The Tuition Refund Plan will cover 100 percent of the insured term tuition and fees in the case of a medical withdrawal/ LOA, and 60 percent of the insured term tuition and fees in the case of a psychological withdrawal/ LOA, less any refund or credit due from the College. Applications must be submitted to the Dewar Tuition Refund Plan prior to the first day of classes. The premium is 0.9 percent of the total charges for the academic year. For further information, contact A.W.G. Dewar, Inc. at 617-774-1555.
Financial Assistance

Types of Graduate Need-Based Financial Assistance

Please note: International students are not eligible to receive federal financial assistance. They are encouraged to contact the Student Service Center regarding our available payment plan.

Federal Subsidized and Unsubsidized Stafford Loans
In most instances, a full-time student will be eligible to borrow up to $20,500 per academic year in Federal Stafford Loans. Student need will determine how much of the loan will accrue interest while the student is in school (unsubsidized portion), and how much of the loan will not accrue interest while the student is in school (subsidized portion). The combination of the subsidized and unsubsidized loans may not exceed the student’s cost of attendance minus any other financial assistance. Students who apply for Federal Stafford Loans must be matriculated (financial need has no bearing on admission to the College), degree-seeking candidates enrolled at least half-time (4 credits per term). Federal regulations specify that federal financial aid recipients must be U.S. citizens, U.S. nationals, or eligible noncitizens. Repayment of principle and interest begins six months after the student ceases to be enrolled on at least a half-time basis. For details on interest rates, loan fees, and repayment options, please visit our website at emerson.edu/finaid/loans.

The total debt a graduate student may have outstanding from all Direct Loans and FFEL Program Stafford Loans combined is $138,500 (no more than $65,500 may be in subsidized loans). This graduate debt limit includes all Direct and FFEL Program Stafford Loans received for undergraduate study.

Federal Work Study (FWS)
This is a need-based award of federally subsidized part-time employment administered by the College. Earnings are paid directly to the student in the form of a biweekly paycheck. The number of hours a student may work and the hourly wage is determined by the College and limited by availability of funds and calculated need. Students are permitted to work up to 20 hours per week while classes are in session and up to 40 hours per week during College break periods. The student is only compensated for actual hours worked. Graduate students must be enrolled in at least 4 credits to work through student employment programs. Availability of funds is not guaranteed, but if funding is offered, graduate students may request consideration for FWS. Awards will be made to students with need who request FWS in writing at the discretion of the Office of Student Financial Services.

Emerson Employment
This is an institutional employment program open to all part-time and full-time Emerson College students. The number of hours a student may work and the hourly wage is determined by the College and limited by availability of funds. Students are permitted to work up to 20 hours per week while classes are in session and up to 40 hours per week during College break periods. Graduate students must be enrolled in at least 4 credits to work through student employment programs. Emerson Employment opportunities are posted with the Office of Student Financial Services at emerson.edu/financial_services.

How to Apply for Graduate Need-Based Financial Assistance

For the current process, downloadable forms, and financial aid policies, visit the Student Financial Services website at emerson.edu/finaid.
Priority Application Deadlines for Graduate Federal Financial Assistance*

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<tr>
<th>Term</th>
<th>Incoming Students</th>
<th>Returning Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall Term</td>
<td>April 1</td>
<td>April 15</td>
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<tr>
<td>Spring Term</td>
<td>All Students</td>
<td>December 1</td>
</tr>
<tr>
<td>Summer Term</td>
<td>Returning Students</td>
<td>March 1</td>
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*Federal assistance is funds provided by the federal government in the form of loans and work programs. Deadlines for merit aid are different. Please contact the Office of Graduate Admission for more details.

Alternative Educational Loan Programs

If you have borrowed the maximum amount of Federal Stafford Loans ($20,500 per year), and you still have unmet need within your financial aid budget, you may be eligible to apply for a Graduate PLUS Loan or an alternative loan. Please contact the Office of Student Financial Services for interest rates and other important information, or go to the website at emerson.edu/finaid/loans.

Fellowships

Each year, approximately 20 percent of incoming graduate students in each program are awarded merit-based financial assistance from Emerson College. Merit-based awards are offered to applicants based upon their comprehensive academic credentials, including professional promise and past academic excellence. Merit-based awards are distributed as Fellowships.

Applicants seeking merit-based financial assistance should complete the application for admission as early as possible and before the priority merit aid deadlines outlined on the application for admission.

There is no separate application to be considered for merit aid and decisions are based on the materials submitted with the regular application for admission. Both domestic and international students are eligible for merit awards. Offers of merit aid cannot be deferred until a later semester. Returning students are not eligible for additional merit-based awards.

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

Intersession Courses

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

Scholarships

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

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

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

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

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

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

Cecil and Helen Rose Ethics in Communication Scholarship
Established in 1994 by Emerson alumna and Trustee Emerita Helen Rose, the Cecil and Helen Rose Ethics in Communication Scholarship is awarded to a graduate student who demonstrates a career interest that furthers the importance of ethics in effective and responsible communication. The one-year nonrenewable award is granted to an incoming graduate student in the School of Communication.

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

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

C. Marcia Cartz Wood Scholarship
Established in 2000 by a bequest from C. Marcia Cartz Wood ‘49, the award will be granted as tuition to a female graduate student (or students) based on high academic achievement and financial need. The student(s) will preferably be in the Department of Communication Sciences and Disorders.
Campus Life

The atmosphere at Emerson is relaxed, creative, and informal. The faculty, staff, and administration encourage and maintain open communication with students. Emerson emphasizes the professional and academic aspects of education. In addition to academic work and co-curricular activities, many students work off-campus in production companies, social service organizations, broadcasting stations, and business firms. As a major media market, Boston provides internship opportunities for students interested in all aspects of communication and the arts.

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

Max Mutchnick Campus Center

The Max Mutchnick Campus Center serves as a “home base” for off-campus students and is a gathering place for all students. Meeting spaces, lounges, and a café are available, and the Campus Center is used as a central place to study, socialize, or relax between classes. The Campus Center’s services and programs are designed to bring students, faculty, and staff together in order to increase communication and build a sense of community. Some of the services include rentable lockers, fax and copy services, and advertising space on digital displays throughout the Campus Center.

The Campus Center houses an information desk, where members of the Emerson community can reserve spaces within the Campus Center; the Commons Café; Student Lounge, Quiet Study Lounge, and Terrace areas; meeting and function rooms; the Cultural Center; Graduate Student Association (GSA) Office; student organization offices and mailboxes; piano practice rooms; and the Offices of the Dean of Students, Student Life, Student Activities, Multicultural Student Affairs, Off-Campus Student Services, and Gay, Lesbian, Bisexual, Transgender, and Queer/Questioning Student Life.

The Campus Center is located at 150 Boylston Street and can be reached by phone at 617-824-8680 or by email at campuscenter@emerson.edu. You may also find more information on the Campus Center website at emerson.edu/campus-center.

The Cabaret and Multipurpose Room

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

For additional information, see the Graduate Student Handbook.

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

Off-Campus Housing

As the College expects that all of its graduate students will reside off campus, students within this population are encouraged to seek out the assistance and support of the Office of Off-Campus Student Services (OCSS). As well as being a resource for Boston-area vacancy and sublet listings, OCSS provides numerous programs and services designed to meet the needs of Emerson’s off-campus population. One of the programs offered by the OCSS is the Massachusetts Bay Transit Authority (MBTA) discount pass program. In conjunction with the MBTA, Emerson offers a program in which subway, bus, and combo passes are available for purchase at a discount (currently 11 percent, but subject to change). The program is offered in semester blocks and must be purchased prior to the start of each semester.
Graduate students should contact OCSS for information about rental housing options, roommate searches, or local realtors who work with Emerson students. Many OCSS services are also available online at emerson.edu/ocss.

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

Meals

Graduate students are eligible to participate in the College’s commuter meal plan. Information regarding the plan and charges can be obtained from the Student Administrative Services Office.

Individual meals may also be purchased on a walk-in basis at any of the College’s dining facilities.

The Student Administrative Services Office is located at 80 Boylston Street and can be reached at 617-824-8655.

Center for Health and Wellness

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

The Center provides for the immediate health needs of students and offers both follow-up and educational services, including general medical care, GYN exams, emergency contraception, health counseling and education, routine lab work, pregnancy testing, and referrals to other health specialists when appropriate. Services are available by appointment. Confidentiality within the guidelines of professional ethics and legal principles is guaranteed to all students using the Center. The staff consists of nurse practitioners, a physician assistant, a nutritionist, and a consulting general medicine physician. The Center is open Monday through Friday during the academic year. Hours are posted on the FAQ webpage, emerson.edu/health_center/FAQ.cfm. The Center is closed on weekends, holidays, and school breaks. Emerson College is situated within two miles of five major hospital emergency rooms. Students should be familiar with the location of the nearest hospital to their neighborhood. When possible, non-urgent care should wait until the Center reopens to avoid unnecessary medical bills. Dental service is not available at the Center.

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

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

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

- Two doses of measles, mumps, and rubella vaccine(s). Generally, this is administered as a combination MMR vaccine given at least one month apart beginning at or after 12 months of age;
- A booster dose of Tetanus (DtaP/DTP/DT/Td/Tdap) within the last 10 years; and
- Three doses of hepatitis B vaccine. This series may take up to six months to complete. If you are not immunized, you should begin the series as soon as possible.
A current certificate of vaccination is not required when:

- The student provides written documentation that he or she meets the standards for medical or religious exemption set forth in M.G.L. c. 76, § 15C; or
- The student provides appropriate documentation, including a copy of a school immunization record indicating receipt of the required immunizations; or in the case of measles, mumps, rubella, and hepatitis B, the student presents laboratory evidence of immunity.

Please take note of these requirements and obtain your vaccinations well in advance of your planned enrollment date. If you do not meet these requirements by September 30 (fall enrollment) or February 15 (spring enrollment), a Health Hold will be placed on your registration and you will not be permitted to register for additional classes at Emerson College until the requirements are met.

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

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

Health Insurance

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

Insurance Regulations for Students Who Experience a Loss of Coverage Midyear

Students who waive the College-sponsored insurance program at the beginning of the applicable policy period, and then subsequently lose their alternative coverage, are obligated to seek immediate enrollment in either the College-sponsored plan or a qualifying alternate insurance plan. In either case, the student is responsible for notifying the Student Financial Services Office to either enroll in the College-sponsored insurance plan or to update his or her insurance waiver card with the pertinent information regarding his or her new qualifying alternate plan. There is a pro-rated premium available for the College-sponsored insurance plan when coverage begins after the start of the applicable policy period.

Wellness Education

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

The wellness education coordinator can be reached at 617-824-8666.

Counseling Center

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

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

Disability Services

Emerson College is committed to providing equal access to its academic, social, cultural, and recreational programs and activities for all qualified students with disabilities. While upholding this commitment, Emerson College maintains the high standards of achievement that are essential to the integrity of the College’s programs and services. In advancing these dual aims, the College policies, practices, and procedures conform to federal and state statutes and regulations. The College’s 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. They are ultimately responsible for making their own decisions.

Emerson’s Disability Services Office (DSO) offers academic accommodations and related services to qualified students with documented physical, medical, visual, hearing, learning, and psychiatric disabilities. For information and details pertaining to documentation and accommodations, contact the associate director for Disability Services at 617-824-8592 or at dso@emerson.edu.

The philosophy, policies, and procedures of the Disability Services Office can be found at emerson.edu/disability-services.

The Disability Services Office is located at 216 Tremont Street and can be reached at 617-824-8592.

Office of Multicultural Student Affairs

The Office of Multicultural Student Affairs is primarily responsible for cultivating involvement opportunities for students from historically underrepresented populations including, but not limited to, African American, Hispanic/Latino American, Asian American, Native American, and multiracial American communities. Such opportunities will maximize chances for successful academic and social transition, integration, and retention at the College. The staff members of the office are available to discuss academic, cultural, personal, and social concerns with students throughout their entire careers at Emerson.

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

Cultural Center

The Cultural Center was established to enhance the educational, cultural, and social needs of the campus community. It hosts a variety of formal and informal events for students, faculty, and staff. The offices for EBONI (Emerson’s Black Organization with Natural Interests); Amigos (Emerson’s Latino student organization); ASIA (Emerson’s Asian Students for Intercultural Awareness); and Speak Up! are housed here. The Cultural Center is available for use by student organizations recognized by Emerson College and academic and administrative departments. The Cultural Center is open Monday through Friday, 11:00 am to 6:00 pm, for the entire Emerson community. The facility can be reserved for special multicultural events, meetings, and educational purposes. Reservations are arranged through the Office of Multicultural Student Affairs.

The Cultural Center is located in the Campus Center.
Office of International Student Affairs

The Office of International Student Affairs offers an array of services, including consultation with students and scholars on immigration and visa matters, specialized programs and events to foster social and cultural adjustments, and personal advising and counseling on social and cultural issues.

In order for international visa students to maintain their lawful immigration status, they need to be enrolled full-time during the academic year.

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

Center for Spiritual Life

The Center for Spiritual Life is an interfaith community that supports the various faith-based communities and student groups on campus; fosters interdenominational and interfaith discussion and collaboration; and seeks to support students of all faiths and creeds, including atheists, agnostics, and others of secular and humanistic orientations.

The Center for Spiritual Life promotes discussion and exploration by people of all faiths, and fosters an ongoing dialogue regarding religion, spirituality, and ethics.

The Center is home to three long-standing student groups each advised by one of our three chaplains or campus ministers: Hillel, the Jewish student group; Newman Club, the Catholic student group; and Emerson Goodnews Fellowship, an interdenominational Christian group (known simply as EGNF). Our student groups, like our Center, are open to all regardless of current or past religious affiliations, and we welcome explorers and seekers.

The Center for Spiritual Life is located at 120 Boylston Street, on the second floor in Suite 203, and can be reached by phone at 617-824-8036 or by email at spiritual_life@emerson.edu.

Athletics and Recreation

The Department of Athletics coordinates the College’s varsity, club, intramural, and recreational sports programs. 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.

Emerson College is a Division III member of the National Collegiate Athletic Association (NCAA), the Eastern College Athletic Conference (ECAC), and the Great Northeast Athletic Conference (GNAC).

A student-athlete who is enrolled in a graduate or professional school of the college or university that he or she previously attended as an undergraduate student may participate in intercollegiate athletics, provided he or she has eligibility remaining and within the first 10 full-time semesters of collegiate enrollment for Division III. Students who attended Emerson as undergraduates should contact Athletics about services.

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 in the Lower Level of the Little Building (80 Boylston Street) and can be reached at 617-824-8692.
Student Activities

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

Graduate Student Association (GSA)
The Graduate Student Association is dedicated to advancing the goals, objectives, and interests of graduate students. The GSA serves as a liaison between graduate students and the College community, providing students with a base for social interaction, professional friendships, and contacts. The GSA sponsors several student organizations, including Communicators for Health, Communication Management Student Group, Emerson Media Graduates, the Graduate Reading Series, Graduate Students for GMCA, Graduate Students for Integrated Marketing Communication, Redivider, and Students for Publishing. In addition, the GSA works with the Office of Graduate Studies to organize and support Graduate Orientation and Graduate Commencement. The GSA also awards professional development grants and sponsors numerous social and professional events.

Communicators for Health (CFH)
CFH is a graduate student-run organization for the Health Communication program. Anyone is welcome. Its goal is to provide all students interested in the health communication field an opportunity for:

- Student interaction outside the classroom
- Networking opportunities with healthcare professionals
- Connections to GSA and graduate program faculty
- Speaker series to gain perspectives from different professionals
- Additional activities/events to become more knowledgeable about the different internship, academic, and career opportunities that may be available for health communication students

Because of the inner-city campus dynamic and graduate student off-campus lifestyle, Communicators for Health can provide fellow graduate students a vital connection to the Emerson community.

Communication Management Student Group
The Communication Management Student Group is a graduate student group whose mission is to serve the students in the Communication Management master’s degree program by fostering member leadership and development. The group supports students interested in communication management by providing professional development and networking opportunities through a variety of gatherings and activities.

Emerson Media Graduates (EMG)
The EMG Production Group was created to provide graduate students in the Media Art program the opportunity to gain extracurricular production experience and to encourage professional and personal contacts between graduates during their years at Emerson and beyond. Throughout the year, students work on self-directed studio and field production projects, which culminate in a screening during each semester. The group also invites guest speakers from the industry and supports other student initiatives in the Media Art program. Recent activities include an original sitcom, a local news magazine production, and music videos for local Boston artists.

Graduate Reading Series
The Graduate Reading Series is organized by a dedicated group of graduate students in the Writing, Literature and Publishing Department. They feature MFA and MA students from the department reading from their most recent works.
Graduate Students in Communication Sciences and Disorders
This organization was established to foster discussion of issues relating to the field of communication sciences and disorders. The group promotes awareness of issues relating to communication sciences and supports discussions and activities for new professionals in the field.

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

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

Redivider
Redivider (formerly Beacon Street Review) is Emerson’s graduate student-run, nationally acclaimed literary magazine. A journal of new literature, Redivider publishes work by new and established writers in all genres including poetry, fiction, creative nonfiction, and drama, along with reviews, interviews, and occasional recipes. Published twice yearly, new issues appear each winter and spring. Submissions are welcome year-round.

Students for Publishing
Emerson’s Students for Publishing is an organization that was founded with the mission to create learning and networking opportunities in publishing. While the group has as its core graduate students in the Publishing and Writing program, all students interested in publishing are encouraged to take part in the organization and its events.

Theatre Education Graduate Association (TEGA)
TEGA is a student organization devoted to assisting in the educational and professional development of all Theatre graduate students. Its purpose includes helping the Theatre Education graduate students by providing educational opportunities outside of classes, providing an environment for professional networking, representing the needs of Theatre Education graduate students to GSA, and providing an open forum for discussion and dialogue on topics concerning theater education.

Other General Campus Groups

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

Asian Students for Intercultural Awareness (ASIA)
Emerson’s Asian Students for Intercultural Awareness (ASIA) was officially recognized in Spring 1993. This organization was founded to provide awareness of the vast number of cultures present within the Asian community. ASIA is dedicated to being an active member in the varied social events of the Emerson community. ASIA also sponsors social and educational events and the end-of-the-year Leadership Banquet.
**Emerson’s Black Organization with Natural Interests (EBONI)**
Emerson’s Black Organization with Natural Interests (EBONI) is an organization dedicated to the political and cultural reawakening of students of African descent within the Emerson community. Students organize and sponsor programs such as Harambee, Kwanzaa, networking events, cultural retreats, Black History Month, and the end-of-the-year Leadership Banquet. They also maintain a resource library, and hold seminars and conferences designed to further the involvement and increase the influence of students of African descent at Emerson.

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

**Emerson Goodnews Fellowship (EGNF)**
Emerson Goodnews Fellowship is an ecumenical group, formed from many different church denominations, which meets for Bible study prayer and fellowship. EGNF seeks to build more community between Christians in the community. It also offers occasional services and community service projects, and helps connect Emersonians to local churches.

**Emerson International (EI)**
EI, the College’s international student organization, works with the director of International Student Affairs to provide support for Emerson’s international population as well as to increase cultural awareness within the College community. Composed of students with diverse backgrounds and interests, EI provides social and educational programs while serving as a resource for projects identified by the International Student Affairs Office.

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

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

Named Organization of the Year for 2000–2001, NSSLHA encourages professional interests among Emerson students in the study of normal and disordered human communication behavior. NSSLHA provides aid and assistance within the College as well as to local organizations in the areas of speech, hearing, language, and behavior disorders.

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

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

The Graduate Dean Awards
The Graduate Dean Awards are given to a graduating student in each program for significant scholarly or artistic achievement in his or her graduate program. Graduating students may submit work they produced for a capstone class, master’s project, or master’s thesis at Emerson. Awardees are selected by program faculty.

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

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

Evelyn Horowitz Video Poetry Prize
This award, available to both graduate and undergraduate students, is given to the student who creates the best original video based on a poem written by a contemporary poet. The award committee consists of the chairs of the departments of Communication Studies; Visual and Media Arts; and Writing, Literature, and Publishing.

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

Cecil and Helen Rose Ethics in Communication Award
Established in 1994 by Emerson alumna and Trustee Emerita Helen Rose, the Cecil and Helen Rose Ethics in Communication Award is a grant awarded annually to a graduate student who has written an outstanding research paper or creative project that highlights the important role of ethics in effective and responsible communication. The award is granted to a graduate student in the School of Communication.

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

Iwasaki Library

The Iwasaki Library provides access to information resources and services that support the mission of the College. The collection of approximately 200,000 print and media items supports graduate-level research in the School of Communication and the School of the Arts, with particular strength in communication sciences and disorders, theater, marketing, film, and journalism. Services include research assistance, individual and class instruction, interlibrary loan, reserve reading, and laptops for use in the Library. Bound copies of graduate projects and theses are available in the collection. Graduate students receive help with their research through appointments with reference librarians, consultations at the reference desk, and via email and chat.

As a member of Fenway Libraries Online (FLO), a network of academic and special libraries in the Boston/Cambridge area, the Library shares an online catalog with nine nearby libraries. Through membership in the Fenway Library Consortium (FLC), Emerson students may use the resources at 13 local libraries by borrowing materials directly (using a valid ID card), or by requesting that FLC materials be delivered to the Iwasaki Library.

The Library’s website (emerson.edu/library) is a gateway for graduate student research. Library databases can be accessed on- or off-campus with your ECnet account. In addition to the Library catalog, which includes the combined holdings of the Emerson College and FLO libraries, the website provides access to a wide range of electronic sources, including important academic databases and indexes, authoritative websites, research guides, and electronic journals, and ebooks. Through the website, students are able to locate citations and articles from Academic Search Premier, LexisNexis Academic, Proquest Central, JSTOR, and many other online resources. Students can request materials from other libraries through interlibrary loan.

Media Collection

The Library has a collection of approximately 10,000 DVDs, videotapes, films, CDs, and other media materials available at the Library’s Media Desk. The Library also has online access to a collection of 3,800 television documentaries and feature-length films from Films Media Group. Consult the Library’s website for the online catalog of the media collection.

Archives

The College Archives, which is available to both undergraduate and graduate students, houses materials on the history and development of the College (including photograph and video collections), Emerson publications, and special collections. The Archives also maintains the media portions of graduate theses. In addition to its collections, the Archives provides workshops and resources to help students learn about and incorporate primary sources into their research. Details about the Archives’ services, collections, policies, and procedures can be accessed through the Library website.

The Iwasaki Library is located on the third floor of 120 Boylston Street, with additional study space on the fourth, fifth, and sixth floors. It can be reached at 617-824-8668.

Details concerning Library hours, policies, and services are available on the Library’s website at emerson.edu/library and in the Library brochure.

Information Technology

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

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

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

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

The Office of Information Technology is located at 180 Tremont Street on the fourth floor. The IT Help Desk is located at 120 Boylston Street on the fourth floor, Room 404, and can be reached by phone at 617-824-8080 or by email at helpdesk@emerson.edu.

**Media Services Center**
The Media Services Center (MSC), located on the third floor of the Ansin Building at 180 Boylston Street, houses six individual computer/viewing suites, two Final Cut Pro editing suites, and a video studio. The video studio can be used to produce video recordings or as a space to hold a meeting that incorporates video conferencing.

Staff members are available to work one-on-one with students who need assistance integrating media into their course assignments. Students can make an appointment to use online tutorials on their own or work directly with staff members who will assist them in working with software to complete their assignments.

The MSC circulates video equipment for non-production classes, including digital camcorders, digital still cameras, and digital and analog audio recorders. The MSC also circulates laptop computers, data projectors, slide projectors, and overhead projectors.

The MSC provides, maintains, and delivers audiovisual equipment in many of the College’s classrooms and meeting spaces. Staff members are available to assist in setup and operation of this equipment. The MSC provides technical assistance for special events. Services include setting up and operating data projection systems, facilitating teleconferencing, and providing amplification for speakers.

Consult the website, emerson.edu/media-services, or call 617-824-8676 for more information about the Media Services Center.

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

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

Career Services is located at 216 Tremont Street on the sixth floor, and can be reached at 617-824-8586 or on the web at emerson.edu/career-services.

Writing and Academic Resource Center

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

The Writing and Academic Resource Center is located at 216 Tremont Street and can be reached at 617-824-7874 or on the web at emerson.edu/writing-center.

Office of Alumni Relations

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

Student Alumni Association

The Student Alumni Association encourages and facilitates connections between current students and alumni. The Association collaborates with the Office of Career Services and the Office of Graduate Studies to involve graduate students in appropriate campus programs, such as Alumni Weekend, and the New York Connection, which provides opportunities for upperclass students and graduate students to meet and network with alumni and friends of the College associated with a wide range of professions.
Campus Speakers

During the past several years, Emerson has been fortunate to have many exciting people visit our campus and present lectures, readings, and seminars. The following is a list of some of our lecturers:

P. Steven Ainsley, Boston Globe publisher
Edward Albee, Playwright
Maya Angelou, Poet, Activist
Kenn Apel, PhD, Professor and Chair, Communicative Disorders and Sciences, Wichita State University
Jeff Arch ’76, Screenwriter, Sleepless in Seattle
Rick Baker, Academy Award-winning make-up artist for films such as How the Grinch Stole Christmas, Men in Black, and The Nutty Professor
Martin (Marty) Baron, Editor
Ursula Bellugi, PhD, Director, Laboratory for Cognitive Neuroscience and Professor, The Salk Institute for Biological Studies
Kathie Berlin ’65, Director, Marketing and Production, MGM
Joseph Biden, U.S. Vice President
Michael Blowen, Columnist, The Boston Globe
Walter Bogdanich, Investigative Editor, The New York Times
Ian Bowles, MA, Secretary of Energy and Environmental Affairs, Massachusetts
Candace Bray, EdD, Consultant for Education and Learning Disabilities, Maine
David Brinkley, ABC’s This Week with David Brinkley
Bonnie Brinton, PhD, Dean of Graduate Studies and Professor of Audiology and Speech-Language Pathology, Brigham Young University
Tom Brokaw, Anchor, NBC Nightly News
Gwendolyn Brooks, Pulitzer Prize-winning Poet
David Burnett, Photojournalist
Joseph Leo Bwarie ’99, Starred as Frankie Valli in the touring production of the Broadway musical Jersey Boys
Joanne Carlisle, PhD, Professor of Education and Research Scientist, University of Michigan
Christopher Cerf, Emmy- and Grammy-winning Author, Composer, Humorist, and Technologist
Michael Chapman, Cinematographer
Jack Connors, Chairman, Hill, Holliday, Connors, Cosmopolos, Inc.

Jennifer Coolidge ’85, Actress in Legally Blonde, Best in Show, and American Pie
S. James Coppersmith, former President/General Manager, WCVB-TV
Stavros Cosmopoulos, Creative Director, Cosmopolos, Crowley & Daley
Jack S. Damico, PhD, Professor, Communication Sciences and Disorders, University of Louisiana at Lafayette
Lee Daniels, Nominated for a 2009 Oscar for best film director
Scott Davis, Executive Vice President, MTV Network
Morton Dubitsky Dean ’57, former ABC News Anchor
Vin Di Bona ’66, Producer, ABC-TV, MacGyver, America’s Funniest Home Videos, America’s Funniest People
Judith Downes, President/Executive Producer, September Films
Troy Duffy, Director of the film The Boondock Saints II
Edward Eskandarian, Chairman and CEO of Arnold Worldwide Partners
Martin Espada, Poet, Author, Rebellion Is the Circle of a Lover’s Hands
Sean Patrick Flanery, Star of the film The Boondock Saints II
Vicki S. Freimuth, Professor, Department of Speech Communication and the Grady School of Journalism, and Director of Center for Health and Risk Communication at the University of Georgia
Steve Friedman, Executive Producer, NBC News
Fred Friendly, Journalist, Ethicist, former President of CBS News
David Gergen, Commentator, Editor, Teacher, Advisor to Presidents
Ronald Gillam, PhD, Research Associate, Communication Science and Disorders, Jesse H. Jones Communication Center, The University of Texas at Austin
Carol Gilligan, Author, In a Different Voice
Danny Glover, Actor, Director, Producer
Whoopi Goldberg, Actor, Producer
Rebecca Newberger Goldstein, Author
Doris Kearns Goodwin, Memoirist and Political Biographer
Spalding Gray ’65, Performer and Novelist, Sex and Death to the Age 14
David Handschuh, Reporter, New York Daily News, Photojournalist
Kathryn Harrison, Author of the novels Envy, The Seal Wife, and Exposure and the memoir The Kiss
David Hays, Founding Artistic Director, The National Theatre of the Deaf
Karen Hein, MD, Director, HIV Adolescent Clinic, New York
Doug Herzog ’81, President, MTV Networks Entertainment Group
Tony Hoagland, Poet and Guest Editor of the Winter 2009–2010 issue of Ploughshares
Amy Holden-Jones, Screenwriter
Shane Hurlbut ’86, Director of Cinematography for Crazy/Beautiful, Terminator Salvation, Swing Vote, Semi-Pro, and We Are Marshall
Gwen Ifill, Moderator, Managing Editor of Washington Week, Senior Correspondent for the NewsHour with Jim Lehrer
Gish Jen, Author, Typical American and Mona in the Promised Land
Alex Jones, Director of the Shorenstein Center on the Press, Politics and Public Policy at Harvard University
James Earl Jones, Actor
Malalai Joya, Suspended Afghan Parliamentarian
Jonathan Katz, Creator of award-winning animated television show Dr. Katz, Professional Therapist
Wendy Kesselman, Playwright, Screenwriter, Children’s Book Author
Kay Koplovitz, CEO and President, USA Network
Stanley Kunitz, U.S. Poet Laureate
Stephen Kurkjian, Boston Globe editor and three-time Pulitzer Prize Winner
Paul La Camera, Vice President and General Manager, WCVB-TV
Don Law, Concert Promoter/Owner, Blackstone Entertainment and NEXT Ticketing
Sara Lawrence-Lightfoot, Sociologist, Author, Educator
Spike Lee, Director, Producer, Writer, Actor
Jay Leno ’73, Host of The Jay Leno Show
Jerry Lewis, Comedian, Muscular Dystrophy Association Spokesperson
John Lewis, Congressman
Thomas Lux ’70, Poet, Half Promised Land, The Drowned River, and Sunday
David Mamet, Playwright, Screenwriter, Director
Irma S. Mann ’67, President, Irma S. Mann Strategic Marketing
Sara Mann ’97, Backup Singer for Miley Cyrus
Karen Marinella ’84, News Anchor, WLVI-TV
Garry Marshall, Writer, Producer, Director, Actor
Joe Mathieu ’96, Host of SIRIUS XM Radio Show Press Pool with Joe Mathieu
Marlee Matlin, Actress
Rachel I. Mayberry, PhD, Director and Associate Professor, School of Communication Sciences and Disorders, Faculty of Medicine, McGill University
Brendan McCarthy ’04, Staff writer at The Times-Picayune and 2009 Pulitzer Prize finalist
Eileen McNamara, Pulitzer Prize-winning Columnist, The Boston Globe
Peter Meade ’70, Managing Director, Rasky Baerlein Strategic Communications
Arnon Milchan, Film Producer, JFK, Pretty Woman, Guilty by Suspicion
Harvey Skolnick Miller ’59, Screenwriter, Private Benjamin, Bad Medicine, The Odd Couple, and Taxi
Sue Miller, Writer
Chris Moore, Executive Producer and Co-Director of The People Speak
Walter Mosley, Author
David Mulligan, former Commissioner of Public Health, Massachusetts
Donald Murray, Pulitzer Prize winner, Author, A Writer Teaches Writing, Learning by Teaching, and Write to Learn, Read to Write
Giovanna Negretti ’95, Executive Director of ¿Oiste?
John O’Neal, Co-founder of the Free Southern Theater, founder and director of Junebug Productions
Chrystee Pharris ’98, Actress, Scrubs and Passions
Anna Hamilton Phelan MSSp ’65, Screenwriter, Amelia
Jayne Anne Philips, Author, Black Tickets, Fast Lanes, and Machine Dreams
Jorge Quiroga ’72, Reporter, WCVB-TV
Norman Reedus, Star of the film The Boondock Saints II
Judy Reilly, PhD, San Diego State University and Laboratoire Langage et Cognition, Université de Poitiers

Fernando M. Reimers, EdD, Ford Foundation Professor of International Education and Director of Global Education and of International Education Policy, Harvard University

Jason Reitman, Oscar-nominated Director for *Up in the Air*

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

Jack E. Robinson, President, Boston Chapter, NAACP

Scott Rosenberg, Screenwriter, *Con Air*

Howard Rosenman, Oscar-winning Producer of *Father of the Bride, A Stranger Among Us, Buffy the Vampire Slayer, and You Kill Me*

Mark Samels, Executive Producer, *American Experience*

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

Janet Scardino, President of Commercial for 19 Entertainment

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

Peter Schneider, Former President of Feature Animation for the Walt Disney Company’s Walt Disney Studios

Enrique Senior, Hollywood Studios and Major Media Companies Financier

Paula Shugart, President of the Miss Universe Organization

Matt Siegel, From *Matty in the Morning* on Kiss 108 FM (WXKS)

E. Denise Simmons, City of Cambridge Mayor

Hedrick Smith, Pulitzer Prize-winning Journalist, *The New York Times*

Joshua Sobol, Playwright

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

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

Regina Spektor, Musician

Lesley Stahl, CBS News Correspondent, *60 Minutes*

Ken Swope, Political Consultant

Evan Thomas, Assistant Managing Editor of *Newsweek*

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

Joe Trippi, Political Strategist

Tommy Tune, Actor, Choreographer

Frank B. Wilderson III, Award-winning Author of *Incognegro: A Memoir of Exile and Apartheid*

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

Henry Winkler ’67, Actor/Producer

Howard Zinn, Executive Producer and Co-Director of *The People Speak*
Communication Sciences and Disorders
Department of Communication Sciences and Disorders

The Department of Communication Sciences and Disorders offers the Master of Science degree in Communication Disorders and the Master of Arts degree in Health Communication.

Communication Disorders Master’s Program

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

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

Each student’s academic and clinical program is planned in accordance with the degree requirements of Emerson College and the academic and clinical requirements for the Certificate of Clinical Competence in Speech-Language Pathology of ASHA.

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

After successful completion of an initial practicum at Emerson, students are assigned to work in outside facilities. The more than 100 off-campus practicum sites include such institutions as the Children’s Hospital Boston, HealthSouth Braintree Hospital and Rehabilitation Center, Eunice Kennedy Shriver Center, Franciscan Children’s Hospital, New England Rehabilitation Hospital, Boston Veterans Administration Medical Center, and numerous public school systems and early intervention programs.

The Communication Disorders graduate program is accredited by the Council on Academic Accreditation (CAA) of the American Speech-Language-Hearing Association (ASHA). This program accreditation assures that students who graduate from the program are eligible for the Clinical Fellowship (CF) experience prior to their applying for the Certificate of Clinical Competence.

Admission Requirements

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

Students in Communication Disorders come from diverse educational backgrounds. The program accepts students who have an undergraduate degree in Communication Disorders, as well as those who do not. New graduate students without a background in speech-language pathology must have completed the following undergraduate preparatory courses (or their equivalent at another institution) before entering the graduate program. If taken at Emerson during the regular academic year, these preparatory courses include CD 193 Introduction to Communication Disorders, CD 233 Phonetics, CD 234 Speech and Hearing Anatomy and Physiology, CD 301 Language Acquisition, CD 403 Speech Science, and CD 467 Introductory Audiology. To facilitate the completion of this work, students may also complete comparable prerequisite work at Emerson during the summer prior to beginning graduate work. Students who need to complete the preparatory courses in part at other institutions or at Emerson during the summer and academic year are advised to contact the graduate program director for course selection guidance. All of the above undergraduate courses are 4 credits at Emerson, but 3-credit equivalents taken at other institutions are permissible. Please see the descriptions for CD 193, CD 233, CD 234, CD 301, CD 403, and CD 467 in the following course section.

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

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

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

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

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

Elective Courses
CD 699 Master’s Thesis
General Requirements

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

• Students must successfully complete at least 5 clinical practica while enrolled in the program. Students must also fulfill the ASHA requirement to accumulate at least 375 supervised hours during the graduate program. In addition, students must successfully complete 4 Clinical Methods courses (1 credit each). Clinical Methods courses (CD 601, CD 602, CD 603, and CD 604) are taken concurrently with CD 605 Clinical Practicum. Clinical Practicum (CD 605) placements and Clinical Methods courses are designed to parallel and support students’ development as clinicians.

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

• Successful completion of a comprehensive examination or a master’s thesis in communication disorders. This examination is administered twice per year.

• Compilation of a portfolio reflecting the integration of academic and clinical work.

Master’s Thesis

Students who wish to complete a master’s thesis must obtain the permission of the department. Students must successfully complete 3 credits of thesis work.

Communication Disorders Courses of Study

Clinical Methods courses (CD 600 [if needed], CD 601, CD 602, CD 603, and CD 604) must be taken in sequence.

CD 600

Intro to Clinical Methods
1 credit, non-tuition

This required course introduces clinical practice to graduate students from undergraduate fields other than communication disorders. Following the completion of prerequisite coursework and observation hours, students are taught assessment procedures, treatment strategies, and clinical writing skills. This course covers policies and procedures required for on-campus clinical performance with emphasis on preschool populations and must be passed before enrolling in CD 601. This credit does not count toward the 54 credits required for the degree. Performance is graded Pass or Fail. (Fall)

CD 601

Clinical Methods I
1 credit

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

CD 602

Clinical Methods II
1 credit

The focus of this course is assessment, intervention, documentation, and legislation related to work with school-aged children. This course must be passed prior to enrolling in CD 603. (Fall, Spring)
CD 603
Clinical Methods III
1 credit
Students will learn about issues pertinent to conducting effective assessment and treatment sessions with various communication disorders in an adult population. Additional topics include health care reimbursement and regulation, health literacy, role of the speech-language pathologist in adult settings, and the role of other team members in adult settings. This course must be passed before enrolling in CD 604. (Fall)

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

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

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

CD 623
Fluency Disorders
3 credits
This course explores the nature of stuttering from theoretical and empirical perspectives. Cluttering and neurogenic and psychogenic stuttering are also examined. Procedures for evaluating and treating/managing stuttering among children and adults are emphasized. (Fall)

CD 635
Speech Sound Disorders
3 credits
This course presents normative and theoretical perspectives on speech sound development and assessment and treatment of the disorders of articulation and phonology. General treatment strategies and specific treatment programs are emphasized. Research in evidence-based practice is highlighted. (Fall, Spring)

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

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

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

**CD 651**  
**Autism**  
**1 credit**  
This seminar provides a framework for determining appropriate speech and language assessment techniques, therapeutic objectives, and intervention strategies for children with autism and pervasive developmental disorders. It includes a review of current perspectives on differential diagnosis, etiology, and core challenges faced by this population of children at various developmental stages. The unique learning style characteristics of children with autism and pervasive developmental disorders is reviewed along with appropriate intervention/educational models and tenets of "recommended practice." (Winter or Spring Intersession as needed)

**CD 652**  
**Craniofacial Anomalies**  
**1 credit**  
This seminar covers subjects pertaining to failures in craniofacial growth and development. Speech-language disorders associated with cleft lip and palate, dental malocclusions, and neuromuscular dysfunctions of the head and face are reviewed. Current etiological, developmental, and habilitative problems are considered. The role of speech-language pathologists in diagnosis and treatment within interdisciplinary models of case management is emphasized. (Winter or Spring Intersession as needed)

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

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

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

**CD 677**  
**Voice Disorders**  
**3 credits**  
This course addresses the characteristics, etiology, evaluation, and clinical management of voice disorders and associated pathological conditions in both children and adults. Neuroanatomy and neurophysiology of voice and speech production are reviewed. (Fall, Spring)

**CD 680**  
**Neurologic Bases of Communication**  
**3 credits**  
This course outlines the anatomy and functional neurophysiology of human communication and provides an overview of neurodevelopment and its processes and disorders. Although the organization of the human nervous system will be presented, emphasis is placed on the relationship of this organization to the components of the various communicative, cognitive, linguistic, sensory, and motor processes that are central to human communication and to the treatment of its disorders. (Fall)
CD 681  
**Topics**  
3 credits  
Focus on topics in the field such as current theoretical perspectives, unique pathologies, or in-depth discussions of methodological issues.  
(Semester varies)

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

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

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

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

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

CD 692  
**Cognitive Communicative Disorders**  
3 credits  
Communication disorders consequent to dementing processes, closed head injury, and damage to the right cerebral hemisphere are covered. Pathology, assessment, differential diagnosis, and treatment are addressed with reference to the current literature.  
(Fall, Spring)
CD 698
Independent Study
1–3 credits
Independent work in communication disorders includes, but is not limited to, readings and a critical review of the literature in a particular area and a small data-based study or project resulting in a diagnostic protocol, treatment program, or videotape. An independent study is carried out with the permission and supervision of one faculty member. This independent project can substitute for one to three of the seminars. Prerequisite: permission of instructor.

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

Undergraduate Courses to Fulfill Program Requirements

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

CD 193
Introduction to Communication Disorders
4 credits
An introduction to the variety of communication disorders seen in children and adults. The roles of professional speech-language pathologists and audiologists are explored through presentations by guest speakers who describe their various work experiences in the field. Through viewing of videotaped diagnostic and treatment sessions, students begin to become familiar with clinical terminology procedures and writing. (Semester varies)

CD 233
Phonetics
4 credits
Study of 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. (Semester varies)

CD 234
Speech and Hearing Anatomy and Physiology
4 credits
Students study 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. (Semester varies)

CD 301
Language Acquisition
4 credits
Students explore the theoretical and practical aspects of the language learning process and its relation to other aspects of cognitive and social development. Includes discussion of the development of speech and language skills throughout the life span, from birth to adulthood. (Semester varies)
CD 403
Speech Science
4 credits
This course examines the physiological, acoustic, and perceptual processes involved in speech production and perception. Students get exposure to instrumentation for the display and acoustic analysis of speech sounds. Prerequisites: CD 233 and CD 234. (Semester varies)

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. The course covers pure tone and speech audiometry, site-of-lesion testing, and audiogram interpretation. (Semester varies)

Additional Departmental Information

Advising
The academic and clinical faculty members serve as advisors to students in the program.

Internships
Clinical placements in the Communication Disorders program are arranged by the director of clinical education.

Doctoral Program
The purpose of the Doctoral Program in Communication Disorders is to develop scholars, teachers, and researchers in the area of speech-language pathology. The program is not accepting new students at the time of publication. For more information, contact the department chair or Dean of Graduate Studies.

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

Communication Disorders Faculty

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

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

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

Teacher, lecturer, author, researcher, and specialist in adult neurogenic communicative disorders, Dr. Bartlett has authored or co-authored articles in Brain and Language, Aphasiology, and the Journal of Speech Language Pathology and Audiology, as well as several book chapters. More than 15 years of hospital and medical center clinical experience provide the impetus for her ongoing interests in speech, language, and communicative difficulties in adults with acquired brain damage.
Amit Bajaj, Associate Professor of Communication Sciences and Disorders (2001); BA, MA, University of Delhi, India; PhD, Wichita State University. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

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


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

Belinda Fusté-Herrmann, Assistant Professor of Communication Sciences and Disorders (2009); BA, Appalachian State University; MA, University of North Carolina at Greensboro; PhD, University of South Florida. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Dr. Fusté-Herrmann’s specialty areas include child language development and disorders, bilingualism, and literacy. Her clinical experience has been in school systems, Head Start, in a center for bilingual speech and language disorders; and she has served as an English as a Second Language teacher. She has published in *Learning Disabilities Research & Practice* and has presented at numerous conferences.

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

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

Ruth B. Grossman, Assistant Professor of Communication Sciences and Disorders (2009); BS, MS, PhD, Boston University. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Dr. Grossman’s areas of expertise include neuroimaging, cognitive neuroscience, autism, and acquired neurogenic communication disorders. She has published in the *Journal of Speech Language and Hearing Research, Journal of Child Psychology and Psychiatry, Research in Autism Spectrum Disorders, Journal of Nonverbal Behavior, and Sign Language Studies*, and has made many presentations at scholarly meetings. She was also the recipient of a postdoctoral training grant to investigate behavioral and brain imaging studies of verbal/nonverbal integration in autism.

Vinoth Jagaroo, Associate Professor of Communication Sciences and Disorders (2003); BA, MA, University of Natal, South Africa; PhD, Boston University.

Dr. Jagaroo is a cognitive neuroscientist with research interests in the areas of visuospatial function and spatial cognition—how the brain is involved in the processing and perception of space and higher order vision. Dr. Jagaroo is currently studying the application of information technology to neuropsychology, specifically in developing a computerized system to map large-scale visual fields.
Jacqueline Weis Liebergott, President of Emerson College and Professor of Communication Sciences and Disorders (1970); BA, University of Maryland; MS, PhD, University of Pittsburgh. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

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

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

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

Shelley Lipschultz, Clinical Instructor in Communication Sciences and Disorders (1982); BS, University of Maryland; MS, University of Wisconsin—Madison. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

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

Tracy McLaughlin-Volpe, Assistant Professor of Communication Sciences and Disorders (2007); BA, MA, Paedagogische Hochschule Heidelberg; PhD, State University of New York, Stony Brook.

Dr. McLaughlin-Volpe taught social psychology at the University of Vermont before joining Emerson College. She was a Postdoctoral Research Fellow for the Social Identity Consortium at the Graduate School and University Center of the City University of New York. Her primary research interests are ingroup processes, especially intergroup relations and prejudice; collective identity; compassionate love for individuals in other social groups; and interpersonal cognition.

Betsy C. Micucci, Clinical Instructor in Communication Sciences and Disorders and Director of Clinical Programs (1990); BA, George Washington University; MS, Emerson College. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Clinical supervisor, teacher, consultant, and early-intervention specialist, Ms. Micucci coordinates the early intervention curriculum that prepares students for early intervention certification. Prior to coming to Emerson College, Ms. Micucci was associate director and speech-language pathology department head at the Eunice Kennedy Shriver Center University Affiliated Program in Waltham, Massachusetts.

Alisa R. Morgan, Faculty-in-Residence in Communication Sciences and Disorders (2009); BS, University of Massachusetts; MS, University of Wisconsin; PhD, University of Kansas. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Dr. Morgan’s area of expertise is neurological processes as they relate to communication. Her postdoctoral fellowship in acquired neurogenic speech and language disorders was divided between clinical and research responsibilities. She has published in the journals Brain and Language, Aphasiology, and Neurology, and has presented scholarly papers on areas ranging from an auditory Stroop effect to clinical language intervention protocols for aphasia at conferences such as the American Speech-Language-Hearing Association and the Clinical Aphasiology Conference.
Wyatt Oswald, Assistant Professor of Communication Sciences and Disorders (2006); BA, Dartmouth College; MS, PhD, University of Washington.

A native of Salt Lake City, Utah, Wyatt Oswald is an ecologist with teaching and research interests spanning the earth and environmental sciences. His research focuses on the response of ecosystems to climate change, which he approaches by analyzing lake-sediment cores to reconstruct past environmental changes. Oswald’s teaching includes courses on ecology, climate change, and natural disasters. Prior to joining the Emerson faculty, Oswald was a researcher at the Harvard Forest, Harvard University’s center for research and education in forest ecology and conservation, located in central Massachusetts. Currently, Oswald maintains his affiliation with the Harvard Forest as a research fellow. He has worked on sedimentary records from northern Alaska, the Pacific Northwest, the Intermountain West, and New England. This research has appeared in journals such as Ecology, Journal of Quaternary Science, and The Holocene. Oswald serves as an associate editor for the earth-science journal Quaternary Research. At Emerson, Oswald was the 2010 recipient of the Helaine and Stanley Miller Award for Outstanding Teaching.

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

Audiologist, lecturer, and researcher in the application of stem cell technology to the treatment of hearing loss, Dr. Parker has published in the Journal of Neuroscience Research, Audiology and Neuro-Otology, Experimental Neurology, and Drug Discovery Today. He also holds the position of associate research scientist in the Department of Otology and Laryngology at Harvard Medical School, Children’s Hospital, Laboratory of Cellular and Molecular Hearing Research.

Marie-Kay Rimshaw, Clinical Instructor in Communication Sciences and Disorders (1998); BS, MS, University of Wisconsin—Stevens Point. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

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

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

Clinical supervisor, teacher, and consultant in speech-language disorders, Ms. Thau was the former coordinator of student training and the rehabilitation coordinator at the Kennedy Memorial Hospital (now Franciscan Children's Hospital) in Boston.

Amy Vashlishan Murray, Assistant Professor of Communication Sciences and Disorders (2009); BA, College of the Holy Cross; PhD, Harvard University.

Dr. Vashlishan is a molecular biologist with research and teaching interests at the intersection of genetics, neurobiology, and public understanding of science. Her current laboratory work utilizes genetic approaches to explore how neurons can adjust their activity in response to changes in the environment, leading to alterations in behavior. A member of the National Association and Science Writers and the American Association for the Advancement of Sciences, she also maintains a scholarly focus on the communication and impact of science. She has worked in exhibit development at the Boston Museum of Science and was a former director of the nonprofit public science education program and seminar series Science in the News at Harvard Medical School.
Health Communication Master’s Program

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

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

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

The following are the Student Learning Outcomes (SLOs) for the Health Communication program:

- Students will be prepared to promote health and enhance the quality of life of individuals and communities.
- Students will have the skill to develop, deliver, and evaluate health communication and disease prevention strategies and campaigns.
- Students will have a commitment to the highest ethical standards in communicating about health.
- Students will have the skills useful to working effectively as a health communication practitioner.

Admission Requirements

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

Degree Requirements

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

Required Courses

<table>
<thead>
<tr>
<th>Emerson College-Tufts University Core</th>
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<tbody>
<tr>
<td>HC 601</td>
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<tr>
<td>4 credits</td>
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<td>HC 602</td>
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<tr>
<td>4 credits</td>
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<tr>
<td>HCTU 1</td>
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<td>4 credits</td>
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<tr>
<td>HCTU 2</td>
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<td>4 credits</td>
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</table>

54 Communication Sciences and Disorders
(HCTU courses are offered through Tufts University School of Medicine. Students will register for them through Emerson College.)

**Research and Capstone Requirement**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>HC 603</td>
<td>Research Methods</td>
<td>4</td>
</tr>
<tr>
<td>HC 610</td>
<td>Applied Learning Experience</td>
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The Applied Learning Experience (HC 610) is the capstone course of the program, providing students with an opportunity to practice and display the knowledge and skills acquired throughout their studies in the completion of a real-world health communication project.

**Elective Courses**

Beyond the required courses (24 credits total), students may choose to organize elective courses in order to specialize in areas such as Social Marketing, Health Writing, and Healthcare Organizations. The content areas and course options listed below are examples of elective specializations, but electives can be combined for other areas of specialty as well. A student should consult with the graduate program director to choose electives that are consistent with the student’s career goals.

**Social Marketing**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>MK 617</td>
<td>Consumer Behavior</td>
<td>4</td>
</tr>
<tr>
<td>MK 627</td>
<td>Interactive and e-Communication</td>
<td>4</td>
</tr>
<tr>
<td>MK 630</td>
<td>Advertising, Sales Promotion, and Publicity Management</td>
<td>4</td>
</tr>
<tr>
<td>HC 604</td>
<td>Social Marketing</td>
<td>4</td>
</tr>
<tr>
<td>HC 690</td>
<td>Internship in Health Communication</td>
<td>2–4</td>
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</tbody>
</table>

**Healthcare Organizations**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>CC 604</td>
<td>Strategic Planning and the Managerial Process</td>
<td>4</td>
</tr>
<tr>
<td>CC 626</td>
<td>Crisis Communication</td>
<td>4</td>
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**Health Writing**

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<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>JR 611</td>
<td>TV News Producing</td>
<td>4</td>
</tr>
<tr>
<td>JR 613</td>
<td>ENG/TV News Reporting</td>
<td>4</td>
</tr>
<tr>
<td>MK 621</td>
<td>Writing for Marketing Communication</td>
<td>4</td>
</tr>
<tr>
<td>HC 690</td>
<td>Internship in Health Communication</td>
<td>2–4</td>
</tr>
</tbody>
</table>

**Tufts University**

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

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>HCTU</td>
<td>Provider-Patient Interaction</td>
<td>4</td>
</tr>
<tr>
<td>HCTU</td>
<td>Introduction to Public Health</td>
<td>4</td>
</tr>
<tr>
<td>HCTU</td>
<td>Ethical Issues in Health Communication</td>
<td>4</td>
</tr>
<tr>
<td>HCTU</td>
<td>Health Behavior and Health Communication</td>
<td>4</td>
</tr>
<tr>
<td>HCTU</td>
<td>Public Health and Health Care Delivery Systems</td>
<td>4</td>
</tr>
<tr>
<td>HCTU</td>
<td>Technology in Health Communication</td>
<td>2</td>
</tr>
</tbody>
</table>

**Health Communication Courses of Study**

**HC 601**

**Applications of Communication Theory for Health Communication**

4 credits

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

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

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

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

**HC 605**  
**Special Topics in Health Communication**  
4 credits  
Occasionally courses will be offered that capitalize on trends in health communication or which address topics not covered in other courses in the program. This course may be repeated when topics vary. (Semester varies)

**HC 610**  
**Applied Learning Experience**  
4 credits  
A capstone experience for students completing the Health Communication program. Students conduct research and develop and implement a communication plan to address the needs of a health-related organization in the Boston area. Projects may include the creation of training modules for health professionals, patient education, health information dissemination, policy advocacy, and the like. Students produce a final report. Prerequisites: HC 601, HC 602, HC 603, HCTU 1, HCTU 2. One of the five prerequisites can be taken concurrently with the ALE. (Spring)

**HC 630**  
**Social Marketing Institute**  
4 credits  
Intensive one-week learning experience that brings together academics and professionals from a variety of disciplines to study how to use marketing principles and creative arts to influence change. Combines theory and practice. Participants work in teams on a project with a real-life client. (Summer)
HC 690
Internship in Health Communication
2–4 credits
This internship requires students to secure positions in organizations where they will be gaining experience in health communication. Students must meet with site supervisors and internship coordinators throughout their internships and complete reports regarding their experiences during and at the completion of their internships. All students must participate in a mandatory internship orientation the semester before the internship. This is through the Career Services Office. (To be arranged)

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

Additional Departmental Information

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

Internships
Graduate students may participate in internship opportunities offered in Boston and other international and national locations. During these internships, students receive expert guidance in applying the skills, techniques, and theory learned in the classroom. Graduate students have served as interns at organizations such as Beth Israel Deaconess Medical Center, Dana Farber Cancer Institute, and the Massachusetts Department of Public Health. Students may take a maximum of 4 credits of internships. Students may also complete internships for which they do not receive credit.

Health Communication Faculty

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

Dr. Edgar’s professional career has been devoted to conducting quantitative and qualitative health communication research on topics as diverse as HIV/AIDS, physical activity for adolescents, childhood and adult immunization, diabetes, epilepsy, peptic ulcers, and antibiotic resistance. Prior to working at Emerson, Dr. Edgar was a senior study director with Westat, a social science research firm in Rockville, Maryland. Dr. Edgar has also taught health communication and research methods at the University of Maryland, the University of Wisconsin, and George Washington University. Dr. Edgar has published widely in professional journals such as the Journal of Health Communication, Health Education Research, and Health Communication; and he has contributed to edited volumes such as The Handbook of Health Communication. He also co-edited the book AIDS: A Communication Perspective. Dr. Edgar currently serves on the editorial boards of Health Communication and the Journal of Health Communication.
Julie Volkman, Assistant Professor of Communication Sciences and Disorders (2009); BA, The Pennsylvania State University; MA, Michigan State University; PhD, The Pennsylvania State University.

Dr. Volkman has spent her career applying and researching health communication efforts, focusing on an ecological view of health message design for issues such as breast cancer, GIS mapping for cancer control, and osteoporosis. Currently, her research focuses on the use of narrative evidence in health messages to promote osteoporosis prevention behaviors for young women ages 18–25, and the role of narratives in cancer survivorship. In addition to her research interests, she has worked on media relations for medical device companies with Schwartz Communications, Inc., and health communication efforts with the National Cancer Institute and the U.S. Department of Health and Human Services. She has published in Health Communication, Journal of Health Communication, Journal of Health Psychology, and Social Science & Medicine, and she has presented her research at the regional, national, and international levels. Dr. Volkman currently serves on the editorial board for Communication Research Reports.
Communication Management Master’s Program

The Department of Communication Studies offers the Master of Arts degree in Communication Management. This program prepares students for roles as leaders and change agents in the public and private sectors. Students learn to use communication to achieve organizational goals in business, government, and nonprofit arenas.

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

With close mentoring by a faculty of accomplished academics and experienced practitioners, students learn how to manage the communication functions of an organization through human resource specialties and public relations and stakeholder communication.

The following are the Student Learning Outcomes (SLOs) for the Communication Management program:

• Students will learn expertise in identifying, analyzing, and communicating with an organization’s internal and external stakeholders.
• Students will learn strategic stakeholder communication for internal and external publics, web-based communication strategies, public affairs, communication theory, research methods, strategic planning, and project management.
• Students will create and implement communication campaigns based on an understanding of the changing global technological and media landscape.
• Students will create ethical, effective, and efficient communication strategies to affect stakeholder behavior.
• Students will gain abilities necessary to create and disseminate communication messages and campaigns utilizing both traditional and new media in a rapidly changing technological environment.
• Students will be prepared for leadership positions in both public and private sectors, including director of corporate communication, employee communication, or public affairs in the business sector.

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

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

Core Classes

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>CC 602</td>
<td>Communication Theory</td>
<td>4</td>
</tr>
<tr>
<td>CC 645</td>
<td>Research Methods</td>
<td>4</td>
</tr>
<tr>
<td>CC 692</td>
<td>Capstone Course in Communication Management</td>
<td>4</td>
</tr>
<tr>
<td>CC 699</td>
<td>Master’s Thesis*</td>
<td>4</td>
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</tbody>
</table>

*CC 699 Master’s Thesis must be repeated once for a total of 8 credits. Students cannot enroll in more than 4 credits of CC 699 in one semester. Students must get permission from the department before enrolling for the second 4 credits.
Students may choose one of two concentrations in the program.

**Concentration 1: Human Resources and Employee Communication**

The relationship between human resources and employee communication is vital to every organization operating in today's fast-paced global business environment. Human resource professionals specializing in employee communication are charged with creating strategic plans for workforce communication and engagement both within targeted work groups and across entire organizations. Employee communication professionals assess organizational and employee needs to develop messaging, create communication plans, and determine the appropriate information delivery format to foster employee understanding, commitment, and productivity across the organization. Students choose electives to gain deeper assessment and application of negotiation and group process, global communication, emerging communication technologies, and strategic planning.

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<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>CC 638</td>
<td>Human Resources</td>
<td>4</td>
</tr>
<tr>
<td>CC 688</td>
<td>Learning and Development</td>
<td>4</td>
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</tbody>
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**Concentration 2: Public Relations and Stakeholder Communication**

An emphasis in public relations and stakeholder communication is a holistic approach to creating comprehensive public relations plans for private and public sector organizations. Managing identity and reputation in public communication takes a depth of knowledge in constructing meaningful messages for diverse audiences. Students learn to align and target messages across critical stakeholder groups while engaging in relationship-building with a number of different traditional and Internet-based media as well as varied types of communities. Students analyze the best uses of communication channels (community meetings, press conferences, websites, social media platforms, online videos) for managing how publics perceive and interact with organizations. Students choose electives to learn deeper application of crisis communication, public affairs, and web-based communication strategies.

<table>
<thead>
<tr>
<th>Course</th>
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<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>CC 648</td>
<td>Stakeholder Relations and Communication</td>
<td>4</td>
</tr>
<tr>
<td>CC 651</td>
<td>Persuasion</td>
<td>4</td>
</tr>
</tbody>
</table>

**Elective Courses**

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

<table>
<thead>
<tr>
<th>Course</th>
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<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>CC 604</td>
<td>Strategic Planning and the Managerial Process</td>
<td>4</td>
</tr>
<tr>
<td>CC 608</td>
<td>Public Affairs</td>
<td>4</td>
</tr>
<tr>
<td>CC 626</td>
<td>Crisis Communication</td>
<td>4</td>
</tr>
<tr>
<td>CC 628</td>
<td>Entrepreneurship and Creative Problem Solving</td>
<td>4</td>
</tr>
<tr>
<td>CC 636</td>
<td>Negotiation and Group Process</td>
<td>4</td>
</tr>
<tr>
<td>CC 640</td>
<td>Web-Based Communication Strategies</td>
<td>4</td>
</tr>
<tr>
<td>CC 643</td>
<td>Global Communication</td>
<td>4</td>
</tr>
<tr>
<td>CC 652</td>
<td>Emerging Communication Technologies</td>
<td>4</td>
</tr>
<tr>
<td>CC 653</td>
<td>The Conversant Manager</td>
<td>4</td>
</tr>
<tr>
<td>CC 655</td>
<td>Project Management and Communication</td>
<td>4</td>
</tr>
<tr>
<td>CC 690</td>
<td>Internship in Communication Management</td>
<td>2–4</td>
</tr>
<tr>
<td>CC 694</td>
<td>Seminar Topics in Human Resources and Employee Communication</td>
<td>4</td>
</tr>
<tr>
<td>CC 695</td>
<td>Seminar Topics in Communication Management</td>
<td>4</td>
</tr>
<tr>
<td>CC 696</td>
<td>Seminar Topics in Public Relations and Stakeholder Communication</td>
<td>4</td>
</tr>
<tr>
<td>CC 697</td>
<td>Directed Study</td>
<td>2–4</td>
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</tbody>
</table>
Capstone
Students in the department complete a major communication project to fulfill the capstone requirement for the program. Most students in the program are expected to take the Capstone Course to fulfill this requirement.

Master’s Thesis
The master’s thesis option is recommended for students planning to pursue doctoral studies. The candidate and the graduate faculty members comprising the candidate’s thesis committee jointly manage the thesis. The candidate, along with his/her graduate advisor or the graduate program director, determines a thesis advisor in the student’s area of research. A formal prospectus must be submitted and approved by the thesis committee before the candidate may enroll for thesis credit. The thesis is optional for Master of Arts candidates and may substitute for the Capstone Course among the courses required for graduation with department approval. Students must complete 8 credits of CC 699 Master’s Thesis to fulfill the thesis requirement. Students cannot enroll in more than 4 credits of CC 699 in one semester. Students must get permission from the department before enrolling for the second 4 credits.

Communication Management Courses of Study

CC 602
Communication Theory
4 credits
A critical examination of the historical roots, significant paradigms, and current thinking/application of communication theory. Survey of the development field, emphasizing the theory-research connection. Additional topics include theory building, theory evaluation, and the assumptions and tensions in the communication field. (Fall)

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

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

CC 626
Crisis Communication
4 credits
Students learn about the development of organizational and marketing communication strategies in crisis situations. Using case studies and fieldwork, students focus on the importance of internal communication and media relations during a crisis. Students also investigate preventive strategies that organizations should employ to avoid crises. (Semester varies)
CC 628
Entrepreneurship and Creative Problem Solving
4 credits
Entrepreneurship is the process of creating value by bringing together a unique package of resources to exploit an opportunity. Students learn about the concepts and characteristics of entrepreneurship. Students will investigate the key dimensions of entrepreneurial attitudes and behaviors that include: innovativeness, risk-taking, and proactiveness. Case studies are utilized to help students employ concepts from the course and develop their own creative and critical thinking, as well as problem-solving skills. (Semester varies)

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

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

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

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

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

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

CC 651
Persuasion
4 credits
This course examines how communicators in businesses, nonprofits, and government employ principles and techniques of persuasion to serve organizational goals. We will use persuasion theory, both classical and modern, to illuminate how strategic messages, both within organizations and to external stakeholders, are planned, composed, delivered, and evaluated. We will survey different forms and contexts of strategic communication and illustrate them with case studies. (Spring)

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

CC 653
The Conversant Manager
4 credits
This course aims to integrate a theoretical and practical understanding of how interpersonal communication functions in the business context. Specifically, the course will examine the role of communication and its relationship to a variety of key managerial and leadership experiences. Among the topics to be explored are creative and critical listening, emotional competency, cultural identity, perception, conflict and power, self-awareness, persuasion, and rumor, among others. Attention will be paid to the how theory informs practice and how practice leads to managerial effectiveness. (Semester varies)

CC 655
Project Management and Communication
4 credits
The purpose of this course is to develop skills in understanding, applying, and assessing the process known as project management in a variety of environments. This will be accomplished by introducing and applying the following: systems theory and its philosophical underpinnings; project management theories, methods, vocabularies, and skills; organizational communication theories; team building theory, application, and trends; and global workplace implications and trends. (Semester varies)

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

(Semester varies)

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

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

**CC 694**  
**Seminar Topics in Human Resources and Employee Communication**  
4 credits  
Students have the opportunity to enroll in special topics courses that are offered by the Department of Communication Studies when contemporary ideas or new research findings in the area of human resources and employee communication emerge in the field of communication. This course number represents a new course offering that, if successful, will become a permanent course in the course roster. (Semester varies)

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

**CC 696**  
**Seminar Topics in Public Relations and Stakeholder Communication**  
4 credits  
Students have the opportunity to enroll in special topics courses that are offered by the Department of Communication Studies when contemporary ideas or new research findings in the area of public relations and stakeholder communication emerge in the field of communication. This course number represents a new course offering that, if successful, will become a permanent course in the course roster. (Semester varies)

**CC 697**  
**Directed Study**  
2–4 credits  
Students interested in completing independent projects in their areas of study can do so under this option. Students must collaborate with a full-time faculty member in the Department of Communication Studies on their study proposals. These proposals must identify learning objectives, learning outcomes, a justification for taking the directed study, design of instruction, and a bibliography. Proposals must be submitted by the end of the semester preceding the semester in which the students want to complete directed studies. Directed studies cannot be used to fulfill a course
requirement that is offered by the Department of Communication Studies. Students must secure the commitment of a full-time faculty member and his/her signature along with the approvals and signatures of the graduate program director and chair of the department. (Semester varies)

**CC 699**  
**Master’s Thesis**  
**4 credits**

Students must identify full-time faculty members in the Department of Communication Studies to serve on their thesis committees. The committee and the graduate program director must approve a research prospectus before a student may enroll for thesis credit. Students must complete 8 credits to fulfill the thesis requirement. Students cannot enroll in more than 4 credits of CC 699 in one semester. Students must get permission from the department before enrolling for the second 4 credits. (Fall, Spring)

**Additional Departmental Information**

**Advising**

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

**Internships**

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

**Communication Management Faculty**

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

Dr. West is the co-author of four books in multiple editions (*Perspectives on Family Communication*), *Introducing Communication Theory*, *Understanding Interpersonal Communication*, and *Gender and Communication*) and more than 30 articles and book chapters exploring classroom communication and personal relationships. Dr. West is also the co-editor of *The Family Communication Sourcebook*. Dr. West has received a number of awards and honors, including Outstanding Alumni Awards from both Illinois State University and Ohio University. He is currently the vice president of the National Communication Association (NCA). He has also served as president of the Eastern Communication Association and director of the NCA’s Educational Policies Board. He sits on the Executive Council of the National Communication Association, and serves on eight journal editorial boards in communication studies. His current research explores the intersection of sexual identity and family relationships.

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

Dr. Gallant investigates how web-based information and communication technologies can best facilitate human communication to advance social computing and media for personal use as well as internal and external corporate communication. She has publications in *Personal and Ubiquitous Computing*, *e-Service Journal*, *Qualitative Research Reports in Communication*, *DOXA Communication*, *First Monday*, *Management Communication Quarterly*, and *Academic Exchange Quarterly*.
Angela Cooke-Jackson, Visiting Assistant Professor (2009); BA, Cedarville University; MS, University of Dayton; MPH, University of Kentucky; PhD, University of Kentucky

Angela Cooke-Jackson’s research and teaching interests focus on the links between interpersonal relationships, culture, and health among underserved and disparate populations. She has served on a number of research grants and worked as a health communication contractor for the Department of Health in Albuquerque, NM. Her recent co-authored article (Journal of Mass Media Ethics, 2008) and book chapter focuses on Appalachian culture, reality television, and hillbilly stereotypes in entertainment media. She has presented at regional, national, and international conferences such as Kentucky Rural Health Association, Eastern Communication Association, National Communication Association, and Media Ethics Colloquium at the University of Hawaii.

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

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

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

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

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

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

Pablo Muchnik, Associate Professor of Communication Studies (2010); BA, Universidad de Buenos Aires; MA, PhD, New School University.

Educated in Argentina, Dr. Muchnik received his PhD from the New School for Social Research (2002), and his BA from the Universidad de Buenos Aires. He later studied in Germany specializing in Kant, modern philosophy, and political philosophy. He is the author of Kant’s Theory of Evil: An Essay on The Dangers of Self-Love and the Apriority of History (Lexington Books, 2009), editor of the first two volumes of Rethinking Kant (Cambridge Scholar Publishers, vol. I, 2008; vol. II, forthcoming), and co-editor of Kant’s Anatomy of Evil (Cambridge University Press, forthcoming). He is the recipient of various national and international scholarships and awards, is currently vice-president of the North American Kant Society, directs the book series Kantian Questions (Cambridge Scholar Publishers), and founded the Symposium on Living Philosophers at Siena.
Michael Weiler, Associate Professor of Communication Studies (1989); BS, University of Utah; MA, PhD, University of Pittsburgh.

Dr. Weiler, formerly a member of the faculty at the University of Massachusetts Amherst, the University of Pittsburgh, and Baylor University, is an expert in argument, rhetoric, and political communication. His research has appeared in the *Journal of the American Forensic Association* and the *Quarterly Journal of Speech*, and he has co-authored a collection of essays on the rhetoric of Ronald Reagan.
Journalism Master’s Program

The Department of Journalism offers the Master of Arts degree in Journalism. This program prepares students to be thoughtful, ethical, and informed news professionals. The program focuses on the professional skills needed to practice quality journalism in the increasingly cross-media environment of news, and on the critical skills needed to assess the news profession. It includes both classroom training and opportunities for field experiences through internships and applied projects. The curriculum provides students with theoretical and applied foundations in the areas of writing, reporting, editing, and research in journalism, and is enhanced by courses in law and ethics, new media, and the business aspects of journalism.

Journalism is a field that emphasizes the importance of keeping current. The curriculum and individual courses are constantly updated to incorporate emerging technologies and best practices to ensure that our graduates are well prepared to assume their place in the profession.

Specifically, the program is increasingly focused on convergence journalism, and storytelling across platforms—text, online, broadcast, and sound. After completing a cross-media course in their first semester, students enroll in courses that enable them to acquire a “key competency”—a professional foundation in print, multimedia, or broadcast. Through elective offerings, they can also develop further skills in either producing the news for other media or in building expertise in specialized areas of journalistic interest such as public affairs reporting, business reporting, and cultural affairs reporting. Hands-on work in the classroom is complemented by internships in the field and applied projects, and is grounded in and informed by courses that explore the history and theory of journalism.

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

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

Students may be eligible to attend a workshop early in the semester to familiarize themselves with the basic concepts and practices of journalism.

The following are the Student Learning Outcomes (SLOs) for the Journalism program:

- Students will acquire and demonstrate fundamental reporting skills, including researching and interviewing.
- Students will be able to effectively write and produce news stories in all media forms.

Admission Requirements
Applicants must meet the College’s admission standards, including GRE scores, official transcripts, three letters of recommendation, an essay, and a professional résumé.

Degree Requirements
The Master of Arts degree in Journalism requires the completion of 44 credit hours, including a 4-credit culminating course or 4 credit hours for a master’s thesis. Students must be in good academic standing to graduate (see Standards of Work in the Registration section of the catalogue). Students must complete 20 credits in Core Requirements and 8 credits in Key Competencies.
Core Requirements *

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

Students must complete JR 601 to enroll in JR 606.

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

Key Competencies

Broadcast Journalism

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

Print and Multimedia Journalism

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

Elective Courses

Students can choose a mix of elective courses for a total of 12 credits from three areas. Conceptual electives provide an analytical and/or theoretical perspective on the news media. Cross-media electives require that students successfully complete JR 600. In some (but not all) of these classes, students can prepare assignments for more than one medium. Advanced electives require students to complete additional prerequisites before they can enroll.

Courses from other departments may also be selected with the approval of the graduate program director in Journalism.

Conceptual Electives

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 555</td>
<td>Reporting Issues of Cultural Diversity</td>
<td>4</td>
</tr>
<tr>
<td>JR 570</td>
<td>Global Journalism</td>
<td>4</td>
</tr>
<tr>
<td>JR 571</td>
<td>Newsroom Management</td>
<td>4</td>
</tr>
<tr>
<td>JR 574</td>
<td>The Press and Propaganda</td>
<td>4</td>
</tr>
<tr>
<td>JR 694</td>
<td>Journalism Topics</td>
<td>4</td>
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</tbody>
</table>

Cross-Media Electives

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

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>JR 595</td>
<td>Multimedia Journalism Practicum</td>
<td>4</td>
</tr>
<tr>
<td>JR 608</td>
<td>Interactive News</td>
<td>4</td>
</tr>
<tr>
<td>JR 610</td>
<td>Advanced Print/Multimedia Reporting</td>
<td>4</td>
</tr>
<tr>
<td>JR 611</td>
<td>TV News Producing</td>
<td>4</td>
</tr>
<tr>
<td>JR 613</td>
<td>ENG/TV News Reporting</td>
<td>4</td>
</tr>
<tr>
<td>JR 640</td>
<td>News Editing and Page Design</td>
<td>4</td>
</tr>
<tr>
<td>JR 660</td>
<td>Feature Writing</td>
<td>4</td>
</tr>
<tr>
<td>JR 664</td>
<td>Specialized Reporting</td>
<td>4</td>
</tr>
<tr>
<td>JR 690</td>
<td>Internship</td>
<td>2–4</td>
</tr>
<tr>
<td>JR 695</td>
<td>Directed Project</td>
<td>4</td>
</tr>
</tbody>
</table>
**Electives**  
(Note prerequisites before registering.)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>JR 561</td>
<td>TV News Magazine and Documentary</td>
<td>4</td>
</tr>
<tr>
<td>JR 562</td>
<td>The Magazine</td>
<td>4</td>
</tr>
<tr>
<td>JR 585</td>
<td>Journalism Topics</td>
<td>4</td>
</tr>
<tr>
<td>JR 590</td>
<td>Online Publishing</td>
<td>4</td>
</tr>
<tr>
<td>JR 591</td>
<td>Broadcast Journalism</td>
<td>4</td>
</tr>
<tr>
<td>JR 592</td>
<td>Public Affairs Reporting</td>
<td>4</td>
</tr>
</tbody>
</table>

**Cross-Media Capstone**

Students are strongly encouraged to enroll in the portfolio-based capstone course as their culminating experience of their master’s program at Emerson.

**Master’s Thesis**

Students who wish instead to complete a research study may enroll in the master’s thesis with the submission of a research proposal and approval of the graduate program director.

**Journalism Courses of Study**

**JR 600**  
**Writing, Reporting Across the Media**  
8 credits

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

**JR 601**  
**News and Society**  
4 credits

Focus on the history and principles of journalism. Trace the roots of journalism back to Gutenberg, the colonies, industrialization, and follow the history of journalism up to today’s new media. View critically the political, economic, social, legal, and ethical dimensions of the mass news media, and develop the context from which to view the profession, its standards, and its practices. (Fall)

**JR 604**  
**Journalism Law and Ethics**  
4 credits

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

**JR 606**  
**News Theory and Research Methods**  
4 credits

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

**JR 608**  
**Interactive News**  
4 credits

Understand and learn reporting, writing, and producing online news. Explore, evaluate, and analyze “best practices” of online news publications, online technologies, and their use in digital storytelling and delivery of breaking news. Configure and maintain a blog to critique news sites. Learn to work in a team or individual environment to produce basic multimedia stories. Prerequisite: JR 600. (Spring)
JR 610
Advanced Print/Multimedia Reporting
4 credits
Cover a geographic beat in the city of Boston, developing, reporting, and writing stories for community newspapers and Emerson's Journalism Students' Online News Service. Class time is spent critiquing student work, discussing reporting and writing techniques, and reporting and writing stories in the city on deadline. Prerequisite: JR 600 or permission of instructor. (Spring)

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

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

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

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

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

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

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

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

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

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

Joint Undergraduate/Graduate Courses

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

JR 561  
TV News Magazine and Documentary  
4 credits  
Take a behind-the-scenes look at TV news magazines and documentaries with a focus on research, reporting, and production techniques. Explore how to put together longer-form stories from the initial pitch to the final product. Examine the importance of character development and dramatic storytelling. Understand effective management practices from controlling budgets to directing personnel. (Semester varies)

JR 562  
The Magazine  
4 credits  
Learn about the magazine as a journalistic form. Originate, research, and write articles, and attempt to market them to professional outlets. Critique the magazine industry, from analyzing editorial decisions to understanding the importance of niche and audience. (Semester varies)

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

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

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

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

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

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

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

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

**Additional Departmental Information**

**Advising**
The graduate program director serves as advisor to students in the program. The graduate advisor helps students plan their courses of study based on specific program requirements.
Internships
Students should contact the Office of Career Services for information.

Journalism Faculty

Theodore Gup, Chair and Professor of Journalism (2009); BA, Brandeis University; JD, Case Western Reserve University School of Law.

Theodore Gup has been a staff writer for the Washington Post and Time Magazine and has written for GQ, Sports Illustrated, The New York Times, National Geographic, Smithsonian, Newsweek, the online magazines Slate and Salon, NPR radio, and other venues. He is the author of The Book of Honor: Covert Lives and Classified Deaths at the CIA (Doubleday), Nation of Secrets (Doubleday), and the forthcoming Mr. B. Virdot's Gift: Secret Letters from the Great Depression (Penguin). He has been a Fulbright Scholar to China, a Guggenheim Fellow, a fellow of the Shorenstein Center for Harvard, and recipient of a MacArthur Foundation Grant. Before joining Emerson, he taught at Georgetown, John Hopkins, and Case Western Reserve University.

Emmanuel (Manny) Paraschos, Graduate Program Director and Professor of Journalism (1988); BJ, MA, PhD, University of Missouri, Columbia.

Dr. Paraschos was formerly the dean of the European Institute for International Communication in Maastricht, The Netherlands, and chairperson of the journalism department at the University of Arkansas, Little Rock. He served as a Fulbright professor in Scandinavia where he taught at the Norwegian Institute of Journalism, and at universities in Sweden, Denmark, and Norway. He has been published in, among others, Journalism Quarterly, Journal of Communication, College Press Review, and Journalism Educator. His most recent book is Media Law and Regulation in the European Union and his most recent book chapter is “Religion and Freedom of Expression Law in the European Union,” from Religion, Law and Freedom: A Global Perspective. Since 1994, he has served as co-publisher of Media Ethics magazine. In 1995, he won Emerson’s Irma Mann Stearns Distinguished Faculty Award.

Marsha Della-Giustina, Associate Professor of Journalism (1977); BA, Russell Sage College; MS, EdD, Boston University.

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

Janet Kolodzy, Associate Professor of Journalism (1998); BSJ, MSJ, Northwestern University.

Ms. Kolodzy has been a reporter, writer, and producer, including positions as senior writer/editor at CNN International, senior producer at CNN World Report, and assistant state editor at the Cleveland Plain Dealer. She was 1 of 12 journalists to receive a Michigan Journalism Fellowship in 1990–1991 to study at the University of Michigan, where she concentrated on Eastern European history, politics, and culture. Ms. Kolodzy spent the summer of 1999 working for CNN Interactive. Her primary areas of interest are international news and the impact of convergence on journalism.

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

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

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

Mr. Leccese spent almost 30 years covering politics and government as a wire service reporter; a daily newspaper reporter; the editor-in-chief of The Tab Newspapers, the largest-circulation weekly newspapers in New England; a correspondent for The Boston Globe; and the State House bureau chief for a large chain of Massachusetts newspapers. He has also been a magazine writer and editor, a literary critic, and a writer and editor at bizjournals.com. He recently served as the associate editor for the Boston Business Journal. His freelance work has appeared in The Columbia Journalism Review, The Quill, Boston Magazine, America, The Boston Phoenix, z奥巴马.com, beansprout.net, and boston.com. His primary area of interest is the effect of the Internet on the public discourse about politics and public policy.

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

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

Tim Riley, Journalist-in-Residence (2009); BA, Oberlin College; MA, Eastman School of Music, University of Rochester.

Mr. Riley is an NPR music critic and author, who has written books on the Beatles, Bob Dylan, Madonna, and rock gender. Trained as a classical pianist, he remains among the few critics who writes about both “high” and “low” culture and their overlapping concerns. His first book was Tell Me Why: A Beatles Commentary (Knopf/Vintage 1988). Riley gave a keynote address at BEATLES 2000, the first international academic conference on the band in Finland. He gives lively multimedia campus lectures on “Censorship in the Arts” and “Rock History.” His current projects include the music metaportal the Riley Rock Index.com, the Norton Rock Reader, and a major new biography of John Lennon, which W.W. Norton will publish in 2010.

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

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

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

Doug Struck, Lecturer, Journalist-in-Residence (2009); BA, Pennsylvania State University; postgrad fellowship at the George Washington University Elliott School of International Affairs and Nieman Journalism Fellowship at Harvard University.

Struck was a foreign and national reporter for The Washington Post and Baltimore Sun. He was a bureau chief in the Middle East, Asia, and Toronto. He has reported from six continents and the United States. Struck reported from Iraq often, covering both Gulf Wars, and helped cover conflicts in Afghanistan, the West Bank, Lebanon, East Timor, the southern Philippines, and Sudan. From Canada, he specialized in global warming issues. He was a Nieman Fellow at Harvard University in 2003–2004, a Pulitzer Prize finalist in 2002, and a fellow in Asian Studies at George Washington University in 1998–1999. He worked at the Harvard Center for the Environment in 2008 and taught journalism at Boston University in 2008 and 2009.
The Department of Marketing Communication offers the Master of Arts degree in Global Marketing Communication and Advertising, and the Master of Arts degree in Integrated Marketing Communication. In each of these programs, theory and research are combined with practical applications to enhance student learning and better prepare graduates for their chosen profession.

Global Marketing Communication and Advertising Master’s Program

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

GMCA is a full-time, structured cohort experience that prepares students to meet the marketing communication needs of a growing global community and economy. Students in this one-year program complete their coursework together, and then finish the program individually with a 200-hour internship that includes regularly scheduled contact with the faculty advisor.

The following are the Student Learning Outcomes (SLOs) for the Global Marketing Communication and Advertising program:

- Students will learn to effectively integrate the disciplines of communication, marketing management, and consumer behavior by focusing on the skills and knowledge necessary for building, executing, evaluating, and managing integrated marketing communication strategies and relationships with external audiences in a global environment.
- Students will develop marketing professional skills that will advance their careers on the client or agency side by assisting companies in responding to and fulfilling the needs of consumers in particular local cultures, while simultaneously establishing a worldwide presence and building a brand that transcends national barriers.

Admission Requirements

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

Degree Requirements

Master of Arts degree programs in the Department of Marketing Communication require successful completion of 40 credits.

Required Courses

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<tr>
<td>GM 601</td>
<td>4 credits</td>
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<td>GM 604</td>
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<td>GM 620</td>
<td>4 credits</td>
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<tr>
<td>GM 636</td>
<td>4 credits</td>
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</table>
Global Marketing Communication and Advertising Courses of Study

**Spring**

**GM 603**
Global Multicultural Consumer Behavior
4 credits

**GM 605**
Financial and Strategic Context of Global Market Planning
4 credits

**GM 606**
Global Marketing Communication Planning
4 credits

**Additionally, one of the following four courses must be chosen:**

**GM 612**
Global Public Relations
4 credits

or

**GM 614**
Global Advertising
4 credits

or

**GM 630**
Interactive and e-Communication in Global Environments
4 credits

or

**CC 640**
Web-Based Communication Strategies
4 credits

**May Intersession**

**GM 668**
Global Marketing Communication Capstone
4 credits

**Summer**

**GM 690**
200-hour Internship (Summer)
4 credits

or

**GM 694**
International Seminar/Practicum (when offered)
4 credits

**Capstone**
See GM 668 above.
application of information technology to decision-making in a global business context. Prerequisite: GMCA students only. (Fall)

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

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

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

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

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

**GM 630**  
**Interactive and e-Communication in Global Environments**  
4 credits  
Students learn how organizations use the Internet and other interactive technologies to communicate with consumers and the public in global environments, and to examine the differences between traditional media vehicles and the Internet within the context of strategic communication. Students explore how communication has changed given media and delivery system convergence as
well as market democratization. Ethical and legal parameters of technology-based communication are also covered. (Spring)

GM 636
Creative Thinking and Problem Solving in a Global Environment
4 credits
The abundance of choices available to consumers for products and services, coupled with messages about them, necessitates that companies differentiate themselves creatively in global markets. Creativity and innovation are becoming cornerstones of business—qualities managers seek in employees and skills graduates must have to excel. This course explores the nature of creativity, creative thinking, and problem solving in a global environment. Interactive exercises, case analyses, discussions, and projects foster and enhance creativity. Prerequisite: GMCA students only. (Fall)

GM 668
Global Marketing Communication Capstone
4 credits
This intensive course integrates material from other GMCA courses and provides students an opportunity to experience the planning environment for global marketing communication decisions. Students design and present a global marketing communication plan for an organization serving as the class client. The project requires students to demonstrate their mastery of marketing communication disciplines studied during the fall and spring semesters. Client issues are cast in a global context. Special attention is given to promoting effective strategies for working within a team environment to execute the assignment. Prerequisite: GMCA students only. (May intersession)

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

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

The Integrated Marketing Communication (IMC) program prepares students for careers in marketing. Students customize their program by selecting elective courses based upon their interests and experiences. Graduates of the IMC program have pursued careers in advertising account management, account planning, public relations, marketing research, brand management, and interactive marketing. They have worked with such companies as Arnold Worldwide, the AMP Agency, Bose, Communispace, Digitas, Deutsch, Ogilvy, IBM, Lexis Nexis, New Balance, Puma, and Smash. Most students complete the program in 16 to 20 months, attending class at night, over three or four semesters.

Organizations use integrated marketing communication plans to present a unified message to the target audience. Advertising, public relations, promotion, direct marketing, and other low- and high-technology tools are integrated to effectively listen to and communicate with the target audience. Successful IMC plans are built on a holistic view of the target consumer, with an understanding of how they think, make decisions, and act.

Students conduct research and analyze data to identify marketing problems and opportunities. They learn how to develop IMC plans that connect to measurable business objectives. Students collaborate to create persuasive presentations that demonstrate how recommended plans will achieve desired results. During the Capstone experience, student teams work directly with a client, managing the relationship while developing plans to solve the client’s marketing problem.

The following are the Student Learning Outcomes (SLOs) for the Integrated Marketing Communication program:

• Research and Actionable Insights: Students will prepare and implement a research plan, analyze information, and develop conclusions.
• Market Analysis and Problem Definition: Students will apply marketing frameworks and use procedures to analyze information and diagnose marketing problems.
• Connect Marketing Plans to Business Objectives: Students will recommend solutions and develop integrated marketing communication plans to achieve clearly stated objectives. Students will estimate the results of recommended plans and evaluate them using financial and communication metrics.
• Written and Oral Communication Skills: Students will create clear and succinct analytical papers, and deliver persuasive oral presentations. Students will collaborate with colleagues, and manage client relationships to reach mutual objectives.

Admission Requirements

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

Degree Requirements

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

Required Courses

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

MK 610 Marketing Management must be taken first, and must be completed before taking MK 618 Marketing Communications: Achieving Success Through Integration. Students must complete at least 28 credits before taking MK 668 Capstone.

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

MK 612  Direct/Database Marketing 4 credits
MK 620  Public Relations Management 4 credits
MK 621  Writing for Marketing Communication 4 credits
MK 627  Interactive and e-Communication 4 credits
MK 630  Advertising, Sales Promotion, and Publicity Management 4 credits
MK 636  Creative Thinking and Problem Solving 4 credits
MK 639  Strategic Brand Management 4 credits
MK 648  Media Management Strategies 4 credits
MK 649  Measuring and Communicating Investments in Marketing 4 credits
MK 653  Web Page Development and Management 4 credits
MK 695  Special Studies in Marketing Communication 4 credits
GM 612  Global Public Relations (Spring) (limited number of seats available to IMC students) 4 credits
GM 614  Global Advertising (Spring) (limited number of seats available to IMC students) 4 credits

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

Integrated Marketing Communication Courses of Study

MK 604  Introduction to Research Methods 4 credits
This course is organized around the research process in which students learn how to formulate a research question, define a research problem, generate a research design, establish data collection methods, define a sampling frame, determine data analyses, interpret data appropriately, and prepare a research report. Topics in both qualitative and quantitative research methods are included. Students will gain an understanding of the importance of research in the development of communication strategies. (Fall, Spring)
MK 610
Marketing Management
4 credits
An introduction to the marketing management process of making decisions about products, brands, price, distribution channels, and communications plans to deliver value to consumers. Marketing concepts include research methods, consumer behavior, business marketing, customer analysis, competitive strategy, market segmentation and targeting, and product development. Students use analyses to justify managerial recommendations. Integration is emphasized—developing marketing strategies that are consistent from conception through execution. Case studies from a variety of industries are used in class. (Fall, Spring)

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

MK 617
Consumer Behavior
4 credits
Students investigate comprehensive multidisciplinary, theoretical views of consumer behavior, and apply them to marketing communication contexts. Integrated marketing communication plans require sophisticated consumer behavior analyses that facilitate segmentation, targeting, and positioning efforts. Students learn about the determinants of consumer behavior through the application of theories from disciplines such as communication, marketing, cultural anthropology, economics, sociology, and psychology. Case studies, exercises, and research help students to understand the complexity of consumer behavior given intrapersonal, interpersonal, and situational influences. (Fall, Spring)

MK 618
Marketing Communications: Achieving Success Through Integration
4 credits
Integrated marketing communication (IMC) is a cross-functional process for creating profitable relationships with customers and publics by strategically controlling all messages sent to groups and encouraging dialogue. Students learn to integrate marketing communication elements (e.g., advertising, public relations, publicity, sales promotion, event marketing, direct marketing, e-communication, and selling) to advance an organization’s success and brand equity. Case studies and exercises help students learn how to develop effective IMC plans. Prerequisite: MK 610. (Fall, Spring)

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

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

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

**MK 630**
Advertising, Sales Promotion, and Publicity Management
4 credits
Students explore the roles of advertising, sales promotion, and publicity in IMC. Students learn to develop, manage, and evaluate advertising campaigns. In addition, students investigate how to use sales promotion to bring about behavioral change in the contexts of consumer and trade promotion. Further, students learn how to generate and manage publicity. Students evaluate the legal and ethical issues surrounding these marketing communication efforts. (Fall)

**MK 636**
Creative Thinking and Problem Solving
4 credits
Consumers have an abundance of product and service options, so companies must use creativity to develop differentiated and relevant communications plans. Creativity and innovation are cornerstones of business and qualities that managers expect from their employees. This course explores the nature of creativity, creative thinking, and problem solving. Interactive exercises, case analyses, discussions, and projects foster and enhance creativity. Prerequisite: Completion of three required courses. (Semester varies)

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

**MK 648**
Media Management Strategies
4 credits
This course offers an introduction to strategic decision making in advertising media planning. It is designed to provide an understanding of the challenges involved in making media decisions and executing media plans. Students are introduced to media planning tools and study the impact of changing media trends. (Spring)

**MK 649**
Measuring and Communicating Investments in Marketing
4 credits
An important function of the IMC manager is to optimize investments across different aspects of the marketing and communication mix. This class reviews fundamental tools of analysis used by managers, such as budgeting, forecasting demand, market and segmentation analysis, return-on-investment valuations, media expenditure planning, expense auditing, and evaluation of marketing communication efforts. The class uses exercises, cases, and readings to provide students with exposure to the concepts and practice in applying them. Prerequisite: Completion of three required courses. (Spring)
MK 653
Web Page Development and Management
4 credits
This course presents the website as an important venue for communicating with various publics and organizations, and as an integrated part of a strategic communication plan. Topics such as principles of web design, evaluation of website effectiveness, tracking user perceptions, and consolidating web page information into overall database management are covered. Topics are organized around website development, maintenance, and assessment. (Semester varies)

MK 668
Capstone in Integrated Marketing Communication
4 credits
Students develop an IMC plan for an organization as the culminating experience in the IMC program. Students demonstrate their knowledge and work in teams to solve an organization’s marketing communication problem or help the organization pursue an opportunity through the implementation of an IMC strategy. Students must demonstrate competencies in market research, market analysis, strategy development, communications and media planning, and IMC program development and evaluation. Prerequisites: MK 604, MK 610, MK 617, MK 618. Students must complete at least 28 credits before registering for MK 668 Capstone. (Fall, Spring)

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

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

MK 697
Directed Study
2–4 credits
Students work on an independent research project supervised by a full-time faculty member. Students will be expected to give an oral presentation of their written research paper to faculty and students at the end of the semester. Directed studies may not fulfill a course requirement and require a proposal that identifies learning objectives and outcomes, justifies the study, describes the design of instruction, and presents a bibliography. Proposals are submitted by the end of the semester preceding the semester in which the study is completed. Students must secure signatures of the faculty supervisor, graduate program director, and department chair. (To be arranged)

MK 699
Master’s Thesis
4 credits
Some students, especially those interested in pursuing doctoral studies, elect to complete a thesis as part of their requirements. The thesis committee consists of a chair (primary thesis advisor) who is a member of the Department of Marketing Communication and two readers, one of whom is also a full-time member of the department. The committee approves a research prospectus before a student enrolls for thesis credit. Information regarding guidelines and criteria may be obtained from the department chair. (Fall, Spring)
Additional Departmental Information

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

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

Marketing Communication Faculty

Donald Hurwitz, Interim Chair of Marketing Communication (2010); BA, Sarah Lawrence College; PhD, University of Illinois.

Dr. Hurwitz has a broad background across industries in brand and promotional advertising, database marketing, internet professional services, integrated communications planning, and implementation and assessment across all major media and marketing channels. He has served in many senior leadership marketing and finance positions since 1984. His clients include McDonald’s, New Balance, Kentucky Fried Chicken, JFK Library and Museum, the Boston Globe, the Museum of Fine Arts, MCI, Zipcar, and General Motors, to mention a few. He’s taught courses in advertising, production, communication technologies, and mass media studies at Boston College and the University of Illinois. Dr. Hurwitz has a PhD in communication research from the University of Illinois.

Thomas Vogel, Graduate Program Director for the Global Marketing Communication and Advertising Program and Associate Professor of Marketing Communication (2002); BS, University of Applied Sciences Stuttgart; BFA, MFA, Academy of Fine Arts, Stuttgart, Germany.

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

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

Ms. Waters is a specialist in market analysis, forecasting, technical sales and sales management, personnel recruitment/development, and customer relations, whose career has spanned both the academic and professional worlds. Before coming to Emerson, she served on the faculty of Boston College’s Carroll School of Management, where she taught undergraduate and graduate courses in marketing, applied marketing management, and product planning and strategy, as well as professional selling and sales management. Complementing her academic work is 12 years of experience in the corporate world with IBM where she held positions in sales and marketing.

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

Dr. Lieb’s expertise combines executive experience in marketing and business development with scholarship in public communications. Her career has brought her from the interactive side of Newbury Comics to writing case studies for the Harvard Business School. She has served as the vice president for business development for Digital Media on Demand, Swap It, and Atomic Pop as well as consultant for America Online and UPS. She has been a freelance writer for *Billboard*, *Rolling Stone*, *The Boston Phoenix*, and *The Boston Globe*. Her research explores the branding of popular female celebrities and informs issues related to body image, gender, and aging.

**Mariko Morimoto**, Assistant Professor of Marketing Communication (2010); BA, The American University; MS, Boston University; PhD, Michigan State University.

Dr. Morimoto’s research interests are consumer information searches, international and cross-cultural advertising, integrated marketing, and race, gender, and stereotypes in mass media. She has published in the *Journal of Information Technology* and the *Proceedings of the American Academy of Advertising*. She has presented at numerous conferences. Prior to joining Emerson, Dr. Morimoto was an assistant professor of advertising at the University of Georgia.

**Nejem Raheem**, Assistant Professor of Marketing Communication (2009); BA, Bennington College; MA, PhD, University of New Mexico.

Dr. Raheem brings 10 years of experience as an environmental economist to Emerson. His expertise is in teaching and economic analysis of natural resource and environmental issues, with a focus on ecosystem services and traditional or indigenous economies. He has recently worked as a senior lecturer in economics at Kinship Conservation Fellows, and senior economist at the Center for Sustainable Economy and Global Conservation Assistance. He is currently working on several ecosystem service valuation projects in California and Labrador, Canada. He has presented his work at international research and conservation NGOs, and U.S. conferences including IUCN, SCB, WRSA, and Auburn University’s Urban-Rural Interfaces conference. Dr. Raheem’s published work includes articles in peer-reviewed journals and newsletter contributions on the topic of economics and biodiversity in the *Society for Conservation Biology*.

**Seounmi Han Youn**, Associate Professor of Marketing Communication (2003); BS, MA, Korea University; PhD, University of Minnesota, Minneapolis.

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

**Executives-in-Residence**


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

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

Dr. Baehr is a communication professional, scholar, entrepreneur, and corporate leader whose more than 25 year career is highlighted by a series of successes in new media and technology venture evolution, communication curriculum development, and pedagogy. He has extensive knowledge of mass media, the Internet new media industries, marketing strategies and tactics, communication technologies and trends, broadcasting operations and management, audience research methods, distance education, and computer-mediated communication.

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

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

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

Mr. Rowean brings 25 years of professional experience in advertising and marketing to his teaching of integrated marketing communication. A former account executive for Cronin/Wallwork Curry, Arnold Worldwide, and Campbell Ewald (Detroit), he also directed marketing for Dunkin’ Donuts and Bread & Circus/Whole Foods Supermarkets. He has brand experience with Ocean Spray, Kimberly-Clark, Reebok, Timex, and Steinway Pianos. Rowean has been a guest lecturer at Boston University, New York University, and Boston College.
The Department of Performing Arts offers the Master of Arts degree in Theatre Education. This program is for students who wish to pursue careers and opportunities that lie at the intersection of the fields of theater and education. As such, this program provides professional training in both theater and education and in the uses of theater and drama as vehicles of education in a multitude of settings. The program also serves as preparation for doctoral work in theater, education, or related fields. The graduate program is designed with two course streams, the Theatre Educator stream and the Theatre Community stream, each of which includes foundational and core courses, with additional work in areas of special interest to students, in order to support a broad range of individual career goals.

The Theatre Educator stream is primarily for those students who plan to teach theater and drama to children, adolescents, or adults within schools, theaters, or similar institutional settings (many of whom earn initial licensure in Massachusetts as a teacher of theatre, all levels). Theatre and Community, the second stream, is for students primarily interested in the uses of theater in a variety of community settings. This stream’s curriculum focuses on theater practices and points of view that provide for cultural exchanges and social change. Opportunities to work with diverse peoples in both classes and in communities, including professional and grassroots artists in the field, are also offered. Either stream can be appropriate for students who wish to continue their graduate studies, pursue a doctorate in the field of theater, and teach at the college level.

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

The Theatre Education program is reviewed and accredited by the Massachusetts Department of Elementary and Secondary Education. For students in the licensure track, permission to proceed to the student teaching practicum is required and based upon the successful completion of coursework and field experiences. A portfolio review for these same students is required at the end of their student teaching practicum. These students must also pass the Massachusetts Tests for Educator Licensure in order to receive their initial license.

Admission Requirements
Admission is by application and, when possible, interview. Requirements include a bachelor’s degree from an accredited college or university with a major in theater or an allied area such as education, literature, mass communication, or fine arts. Applicants must submit the results of the Graduate Record Examination (GRE).

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

The comprehensive examination may be taken after the student has completed 28 credit hours of graduate work. The examination is administered by a committee of two graduate faculty members who have expertise in the specialty area.
**Stream 1: Theatre Educator**

The Theatre Educator stream is primarily for those students who plan to teach theater and drama to children, adolescents, or adults within schools, theaters, or similar institutional settings (many of whom earn initial licensure in Massachusetts as a teacher of theatre, all levels).

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

| Foundations       |  |
|-------------------|  |
| TH 660            | Drama as Education I 4 credits |
| TH 612            | 20th-Century Dramatic Theory 4 credits |
| TH 625            | Performance: Theatre and Community 4 credits |
| TH 661            | Drama as Education II (required for licensure) 4 credits |

| Core              |  |
|-------------------|  |
| Students must take one 4-credit course from any three of the five following areas for a total of 12 credits: |  |

| Acting            |  |
|-------------------|  |
| TH 521            | Ensemble Workshop Topics 4 credits |
| TH 621            | Special Topics in Acting 4 credits |
| TH 622            | Principles of Acting 4 credits |
| TH 625            | Performance: Theatre and Community 4 credits |
| TH 627            | Playing the Self 4 credits |
| TH 628            | Playing the Other 4 credits |

| Directing         |  |
|-------------------|  |
| TH 521            | Ensemble Workshop Topics 4 credits |
| TH 584            | Directing the Musical 4 credits |
| TH 680            | Directing: Theory and Practice 4 credits |
| TH 681            | Special Topics in Directing 4 credits |

| Playwriting/Devising |  |
|----------------------|  |
| TH 521               | Ensemble Workshop Topics 4 credits |
| TH 567               | Playwriting for and with Youth 4 credits |
| TH 589               | Playwriting Workshop 4 credits |
| TH 662               | Playmaking 4 credits |

| Dramatic Literature/Theatre History |  |
|------------------------------------|  |
| TH 562               | Theatre for Young Audiences 4 credits |
| TH 611               | Seminar in Dramatic Literature 4 credits |
| TH 612               | 20th-Century Dramatic Theory 4 credits |
| TH 614               | Theatre Studies Seminar 4 credits |

| Theatre Design/Technology |  |
|----------------------------|  |
| TH 540                     | Puppetry 4 credits |
| TH 640                     | Special Topics in Design and Technical Theatre 4 credits |
| TH 650                     | Design in Production 4 credits |

In addition, students must complete a master’s thesis or project (4 credits) or comprehensive exams (0 credits).
Stream 2: Theatre and Community
Theatre and Community, the second stream, is for students primarily interested in the uses of theater in a variety of community settings. This stream's curriculum focuses on theater practices and points of view that provide for cultural exchanges and social change. Opportunities to work with diverse peoples in both classes and in communities, including professional and grassroots artists in the field, are also offered.

**Foundations**

<table>
<thead>
<tr>
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<tbody>
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**One course from the following:**

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<tr>
<td>TH 660</td>
<td>Drama as Education I</td>
<td>4 credits</td>
</tr>
<tr>
<td>TH 668</td>
<td>Practicum: Multicultural Education</td>
<td>4 credits</td>
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<tr>
<td>TH 669</td>
<td>Contemporary Issues in Education</td>
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**Core**

Students must take one 4-credit course from any three of the five following areas for a total of 12 credits:

**Acting**

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<td>Ensemble Workshop Topics</td>
<td>4 credits</td>
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<tr>
<td>TH 621</td>
<td>Special Topics in Acting</td>
<td>4 credits</td>
</tr>
<tr>
<td>TH 622</td>
<td>Principles of Acting</td>
<td>4 credits</td>
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<tr>
<td>TH 627</td>
<td>Playing the Self</td>
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<td>TH 628</td>
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**Directing**

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<td>TH 521</td>
<td>Ensemble Workshop Topics</td>
<td>4 credits</td>
</tr>
<tr>
<td>TH 584</td>
<td>Directing the Musical</td>
<td>4 credits</td>
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<tr>
<td>TH 680</td>
<td>Directing: Theory and Practice</td>
<td>4 credits</td>
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<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>TH 681</td>
<td>Special Topics in Directing</td>
<td>4 credits</td>
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**Playwriting/Devising**

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>TH 521</td>
<td>Ensemble Workshop Topics</td>
<td>4 credits</td>
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<tr>
<td>TH 567</td>
<td>Playwriting for and with Youth</td>
<td>4 credits</td>
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<tr>
<td>TH 589</td>
<td>Playwriting Workshop</td>
<td>4 credits</td>
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<tr>
<td>TH 662</td>
<td>Playmaking</td>
<td>4 credits</td>
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**Dramatic Literature/Theatre History**

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>TH 562</td>
<td>Theatre for Young Audiences</td>
<td>4 credits</td>
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<tr>
<td>TH 611</td>
<td>Seminar in Dramatic Literature</td>
<td>4 credits</td>
</tr>
<tr>
<td>TH 612</td>
<td>20th-Century Dramatic Theory</td>
<td>4 credits</td>
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<tr>
<td>TH 614</td>
<td>Theatre Studies Seminar</td>
<td>4 credits</td>
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**Theatre Design/Technology**

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>TH 540</td>
<td>Puppetry</td>
<td>4 credits</td>
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<tr>
<td>TH 640</td>
<td>Special Topics in Design and Technical Theatre</td>
<td>4 credits</td>
</tr>
<tr>
<td>TH 650</td>
<td>Design in Production</td>
<td>4 credits</td>
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In addition, students must complete a master’s thesis or project (4 credits) or comprehensive exams (0 credits).

Students with no previous coursework or practical experience in a particular area will be guided by their advisor to select a course in an area that carries no prerequisites. Acting classes explore dimensions of actor training with particular resonance for theater education.

**Master’s Thesis or Master’s Project**

In lieu of 4 credits of coursework, a student may, with permission, elect to complete a master’s thesis or master’s project. Performing Arts faculty must approve a thesis or project proposal before

Performing Arts
the student can begin work. The student must defend the thesis or project in an oral examination administered by the thesis or project committee. A student who successfully completes the thesis or project is exempt from the written comprehensive examination.

Theatre Education
Courses of Study

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

TH 612
20th-Century Dramatic Theory
4 credits
The course introduces students to 20th-century dramatic theory from both academic and performance-based perspectives. It focuses on the fundamental issues raised by contemporary criticism, such as Modernism, Post-Modernism, Materialism, Psychoanalysis, Deconstruction, Feminism, Queer Theory, and Post-Colonial theory; and the ways in which contemporary theory challenges notions of race, gender, and sexuality. We will analyze the notions of identity and post-identity and how they subsequently developed. We will see how theory can illuminate our understanding of dramatic texts (characters, concepts, and milieu), how it influenced the 20th-century drama, and how it developed in response to and in the context of drama. Although we will begin with the early 20th-century texts, our primary focus will be on the post-WWII period (1950s and after). (Fall)

TH 621
Special Topics in Acting
4 credits
This involves intensive explorations of specific topics. (Semester varies)

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

TH 625
Performance: Theatre and Community
4 credits
This course examines the relationships between theater and culture, where culture is understood as a process of knowing the other, of looking and listening, of creating and maintaining connection in a community. An examination of theoretical texts in economics, history, sociology, cultural studies, politics, and performance provides a foundation for exploring and experiencing various techniques of making theater in community. (Fall)

TH 627
Playing the Self
4 credits
This is an acting course. In it, students will generate and develop personal stories and discover the most theatrical way to tell them. By developing personal material, students will learn how to make choices from content and characterization to style and presentation. Through improvisations, students will learn to do what actors do best, act. This process is spontaneous and in the moment, and discoveries are made not in the head but on one’s feet. (Semester varies)
TH 628
Playing the Other
4 credits
This is an acting studio course, where students will explore social, cultural, political, and aesthetic questions of playing characters of different racial, ethnic, gender, ability, sexual and other human identities, in acting work. Questions of appropriation, authenticity, and artistic license will be considered. The actor’s dramaturgy wherein one studies the bigger social and political contexts of characters will also be considered. (Semester varies)

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

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

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

TH 661
Drama as Education II
4 credits
Students explore the principles of educational drama and the teaching of drama and speech. A survey of various educational resources available to drama and speech teachers is included. The role of drama and speech within the wider context of the arts in education is discussed. This course is required for students seeking the Initial License in Massachusetts as a Teacher of Theatre (pre-K through grade 12). Prerequisite: TH 660. (Spring)

TH 662
Playmaking
4 credits
This course is designed to provide an intensive introduction and exploration of playmaking with young people, ages 8–21. The course 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. (Summer)

TH 665
Student Teaching Practicum
4 credits
This 8- to 14-week practicum provides supervised teaching activities at either the elementary, middle, or high school level. Students practice teaching in a school system that permits them to interact with students and teachers in their area of concentration. Working closely with the on-site supervising practitioner, students develop instructional units and must be engaged in 300 hours of teaching. The practicum is open only to students who have completed their program sequence. Requirements and prerequisites may be obtained from the Theatre Education program director. (Fall, Spring)
TH 667
Special Topics in Theatre Education
4 credits
This course examines such topics as theater-in-education, puppetry, playwriting with and for youth, theater education outreach, and the teaching of dance and movement. Subject matter varies each semester. This course may be repeated for credit. (Semester varies)

TH 668
Practicum: Multicultural Education
4–8 credits
This course introduces students to a variety of perspectives and approaches to solving the "problem" of multicultural education. The course 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, tracking, and cultural and ethnic power dynamics. The course also focuses on the ways in which drama and theater can facilitate change in these areas. (Summer)

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

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

TH 672
Production Projects
2–4 credits
Students may enroll, with permission, in these designated production projects as performers or directors, designers or technicians, managers, or education specialists/directors. Assigned advisors supervise production projects. (Spring)

TH 680
Directing: Theory and Practice
4 credits
The directorial process is examined, beginning with textual analysis of dramatic action, and covering such areas as ground plans, pictorial composition, movement, and stage action. The relationship of the director and other theater artists is also studied. Student work includes selected scenes and projects prepared for class presentation. (Fall, Spring)

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

TH 690
Internship
2–4 credits
Students work in professional theatrical or education settings under the direct supervision of an approved full-time employee and an assigned faculty member. All students must participate in a mandatory internship orientation through the Career Services Office the semester before the internship. Prerequisites: department permission prior to the beginning of the internship and completion of approved work. (Fall, Spring)
TH 697
Directed Study
1–4 credits
Individually selected research or creative projects are conducted on or off campus under faculty supervision. This course may be taken more than once for credit, but not more than twice in the same subject area, and for no more than a total of 12 credits. Prerequisites: permission of instructor and approval of the graduate program director. (Fall, Spring)

TH 698
Master’s Project
4 credits
Students prepare and present a graduate project related to educational theater. The project is to be conducted independently but with the supervision of the project supervisor and the approval of the student's project committee. The performance is recorded as Pass or Fail at the completion of the project. Prerequisite: department permission. (Fall, Spring)

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

Joint Undergraduate/Graduate Courses

TH 521
Ensemble Workshop Topics
4 credits
Students create a workshop production focused on a collective approach to theatrical collaboration. Research and in-depth study of the chosen source material accompanies practical application and approaches to working in an ensemble, leading to a public showing of the work of the group. Prerequisite: permission of instructor. (Semester varies)

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

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

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

TH 579
10K and Under: Writing the Small Arts Grant
4 credits
Students will design grant proposals with a focus on community-based projects, learning grant writing, skill building, and developing relationships with local arts funders and community artists successful at grant writing and community-based collaborations. Skills include research, budget preparation,
developing “boiler-plate” data, and writing for specific constituencies and potential audiences. (Semester varies)

**TH 584 Directing the Musical**
*4 credits*

The exploration of the conceptual and structural material pertinent to the musical play form with emphasis on developing skills in the staging of the materials through the coordination of music, lyrics, and dialogue. Each student will be required to stage scenes from musicals for class demonstration. Selected students will be assigned to stage mini-musicals for public presentation. Prerequisite: permission of instructor. (Fall)

**TH 589 Playwriting Workshop**
*4 credits*

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

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**Additional Departmental Information**

**Advising**

The graduate program director serves as advisor to students in the program. The graduate advisor helps students plan their courses of study based on specific program requirements.

**Internships**

Students work in professional theatrical or education settings under the direct supervision of an approved full-time employee and an assigned faculty member. All students must participate in a mandatory internship orientation through the Career Services Office the semester before the internship.

**Production Opportunities**

The department’s major performance spaces include the newly renovated Paramount Center, which houses a 590-seat art deco theater, a 125-seat black box theater, a state-of-the-art screening room, a scene shop, rehearsal studios, practice rooms, and a residence hall; the Cutler Majestic Theatre, a 1,200-seat proscenium house located in the heart of Boston’s Theatre District; and the Tufte Performance and Production Center, which encompasses the Semel and Greene Theaters, a makeup studio, and costume design labs.

The Semel Theater is a 218-seat thrust, and the Greene Theater is a 108-seat end-stage theater. Emerson Stage, the department’s production unit, presents many student-created events annually in a variety of theatrical genres and events directed by faculty, professional guest artists, and students. Through productions at the Paramount Center, Majestic, and Tufte Center, students are exposed to a wide range of performance and production opportunities.

During the academic year, eight major productions are fully mounted at the Paramount, Majestic, and Tufte Center. Additional workshop projects offer student actors, directors, dramaturgs, designers, and choreographers the chance to create their own work. In April, the Emerson Playwrights Festival is mounted through the generosity of Emerson alumnus Rod Parker ’52. It includes workshop productions and staged readings of new work written by students and directed by faculty and guest professionals.

**Performing Arts Faculty**

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

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

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

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

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

Ms. Adams teaches in the design/technology area with a specialty in makeup, crafts, and puppetry. She received her training in makeup for theater from Jack Stein, and for film, television, and special effects with Vincent Kehoe at the Research Council of Makeup Artists. Her professional work includes design responsibilities at major Boston television stations, and historical productions for Sudbury Militia and Minuteman National Park in Lexington, Massachusetts. She continues to serve as a consultant to local educational, community, and regional theater companies. She has also conducted workshops for the Puppeteers of New England and New England Theatre Conference. At the College, she has designed and executed costumes, specialty headgear, makeup, and puppets for department productions.

Kathleen Donohue, Associate Professor of Performing Arts (1986); BA, The University of Texas at Austin; Advanced Training Program at The Goodman School of the Chicago Art Institute; MFA, University of Iowa; Member of Actors’ Equity Association.

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

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

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

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

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

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

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

Christina Marín, Assistant Professor of Performing Arts (2010); BS, Northwestern University; PhD, Arizona State University.

Christina served as assistant professor of educational theatre at New York University from 2005 to 2010, where she taught courses in Applied Theatre and Theatre of the Oppressed. Christina’s primary research interests examine the intersection of theater as pedagogy and human rights education, as well as the use of Theatre of the Oppressed techniques as arts-based qualitative research methodologies. She has presented at the annual conferences of the American Alliance for Theatre and Education, the American Educational Research Association, the American Society for Theatre Research, the Association for Theatre in Higher Education, the United States Hispanic Leadership Institute, and Pedagogy and Theatre of the Oppressed. She has also conducted workshops in Colombia, Ecuador, South Africa, Ireland, Singapore, and Mexico. Her professional theater directing experiences include the award-winning productions of José Casas’ play 14, and Rubén Amavizca’s Las Mujeres de Juárez for Teatro Bravo in Phoenix, Arizona.

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

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

Robert Orchard, Executive Director, Office of the Arts; Stephen G. Langley Chair in Theatre Management and Production (2009), Department of Performing Arts; BA Middlebury College; MFA, Yale University.

Robert J. Orchard is Emerson College’s first executive director for the Office of the Arts. For more than 35 years, Orchard has been one of the most successful
and respected managing directors in the American theatre, first at Yale Repertory Theatre and then at
the American Repertory Theater. Before 1979, he
was managing director of the Yale Repertory Theatre
and School of Drama, where he also served as
associate professor and co-chairman of the theatre
administration program. During his 30 years at
the A.R.T., Orchard served as founding managing
director and subsequently as executive director of
the A.R.T. and the Institute for Advanced Theatre
Training and director of the Loeb Drama Center at
Harvard University. At the A.R.T. he produced more
than 200 works, including new plays by Nobel prize
winners Dario Fo and Derek Walcott; composer Philip
Glass; and playwrights Susan Sontag, Anna Deavere
Smith, Steve Martin, and Sam Shepard; among
others. He has also worked with many of the world’s
most respected directors, and has overseen tours of
A.R.T. productions to major festivals in Edinburgh,
Avignon, Belgrade, Paris, Madrid, Jerusalem, Venice,
São Paulo, Tokyo, Taipei, Singapore, Moscow, and
Hong Kong, among others. Under his leadership,
A.R.T. has performed in 81 U.S. cities in 22 states,
and worldwide in 21 cities in 16 countries on
four continents. A.R.T. has also garnered many of
the nation’s most distinguished awards under his
leadership, including a Pulitzer Prize and a Tony
Award. In May 2003 it was named one of the top
three theatres in the country by Time magazine. In
2000, Orchard received the Elliot Norton Award for
Sustained Excellence.

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

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

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

Dr. Romanska is an interdisciplinary scholar,
dramaturge, and director who crosses the bridge
between theory and practice in the world of
theater. A former member of the editorial board
of Theater Magazine, Palimpsest: Yale Literary
and Arts Magazine, and the Yale Journal of Law
and Humanities, Dr. Romanska also served on the
board of Diacritics, a leading journal of theory and
criticism. Her recent articles have been in The Drama
Review, Slavic and Eastern European Performance,
Performance Research: A Journal of the Performing
Arts, and Women’s Studies: An Interdisciplinary
Journal. Her two book chapters are forthcoming
from the Cambridge Scholars Press, and her other
contributions include the Encyclopedia of Modern
Drama (Columbia University Press, 2007), Theater
Magazine (published by the Yale School of Drama),
and 2B: An International Journal of Ideas. She is
currently completing her book project NecroOphelia:
Death, Femininity and the Making of Modern
Aesthetics. An exchange scholar at the Yale School of
Drama (2001–2002), Dr. Romanska is also the
recipient of a Mellon Foundation Fellowship (2006)
and is a speaker with the New York Council for
the Humanities.

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

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

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

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

Artists-in-Residence and Production Experts

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

Prior to joining Emerson as production manager of Emerson Stage and co-head of the BFA Stage/Production Management program, Ms. Acquavella had been a production stage manager on Broadway, off-Broadway, and regionally for many years. On Broadway, she was production stage manager for the year-long run of the Tony Award-winning Metamorphoses; stage manager of Master Harold… and the boys, starring Danny Glover; and Jane Eyre, The Musical, directed by John Caird. Off-Broadway credits include Falsettos at Playwrights Horizons, directed by Lonnie Price; The Thing About Men at The Promenade Theatre; and Metamorphoses at Second Stage. Regionally, Ms. Acquavella spent 15 seasons as production stage manager of Actors Theatre of Louisville, stage managing close to 200 productions. These include dozens of premieres of new works in the Humana Festival of New American Plays, representing playwrights Tony Kushner, David Henry Hwang, Suzan-Lori Parks, Lee Blessing, Jane Martin, and Naomi Iizuka, among many others. Ms. Acquavella comes to Emerson after four seasons as resident stage manager of Baltimore’s Centerstage and following her third summer season at Contemporary American Theatre Festival, a new play festival performed in rotating repertory, in Shepherdstown, West Virginia.

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

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

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

Ms. Broome-Silberman is a vocal and dialect coach and has more than 20 years’ experience performing leading roles in opera, operetta, musical theater, and plays throughout New England, Georgia, Florida, and Canada. In Boston, she has performed with Longwood Opera, Janus Opera, and Boston Lyric Opera. Amelia is a certified Linklater voice teacher.

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

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

**Julie Hennrikus**, General Manager/Director of Marketing of Emerson Stage (2004); BS, Boston University; Graduate Certificate, Radcliffe.

Ms. Hennrikus began her arts management career in small commercial theaters in Boston—as a box office assistant and house manager for *Little Shop of Horrors* and *Ian McKellen Acting Shakespeare* at the Charles Playhouse, company manager of *A. . .My Name Is Alice* at the Next Move Theater, and box office manager and company manager of *Nunsense* at the Charles Playhouse. She worked in several exhibition box offices at the Museum of Fine Arts (including Renoir, Mummies and Magic, and Helga). In 1990, she oversaw the box office set up and operations for Mapplethorpe: The Perfect Moment at the ICA. In 1991, she was hired by Harvard University to create a box office for Sanders Theatre, a 1,166-seat concert hall in Memorial Hall. After a renovation of Memorial Hall, she was promoted to program manager, scheduling Sanders Theatre, Annenberg Hall, Lowell Hall, and 16 other spaces. She continues to oversee the box office operations, which has been renamed the Harvard Box Office, and tickets most student events on campus.


Ted Hewlett is a trained expert in theatrical combat, including hand combat, broadsword, sword and shield, rapier and dagger, small sword, quarterstaff and pole arms, bull whip, and basic equestrian skills. He has served as fight director for plays, operas, and television productions in New York City, Los Angeles, Boston, and Cleveland. His director credits include *Stone Monkey Banished*, *Macbeth*, *Richard III*, *Tartuffe*, *Dragonwings*, and *The Pirates of Penzance*, among many others. Mr. Hewlett’s performance credits include *Hook*, Tri-Star Pictures; *Mathis der Maler*, New York City Opera; *Army of Darkness*, Universal Pictures; and *Shogun*, the original Broadway production in New York City.
**Rafael Jaen**, Resident Costume Designer of Performing Arts and Costume Shop Supervisor (1991); Technical, Universidad Central De Venezuela; BFA, New York University; MA, Emerson College.

Mr. Jaen teaches costume design and the history of fashion and decor. He has designed costumes in projects produced in the United States, Spain, Scotland, and Venezuela. Recently he has chaired portfolio development workshops at the USITT Annual Conference and Stage Expo and was a guest speaker at the MIT Theater Design Symposium. He is a member of the United States Institute for Theater Technology (USITT), where he is chair of costume portfolio reviews. He is also a member of the United Scenic Artists (USA) Chapter 829.

**Bethany Nelson**, Theatre Educator-in-Residence (2010), Clinical Educator (1996); BS, Emerson College; MEd, Harvard University Graduate School of Education; ABD, University of Warwick.

Bethany Nelson teaches in the areas of theater education, playmaking, and multicultural education. She has taught drama and theater K–12 in urban, suburban, and rural settings, and theater education at undergraduate and graduate levels. Her research interests are focused on using Applied Drama and Theatre for meeting best practice in multicultural education with at-risk urban youth. Her research on the effects of in-role drama, process drama, and playmaking are published in *Youth Theatre Journal; Drama Australia Journal; Drama Research*, an international journal of drama-in-education; and *Research in Drama Education: the Journal of Applied Theatre*. She regularly presents workshops and papers at national and international conferences and is a contributor to *Key Concepts in Theatre/ Drama Education*, edited by Schifra Schonmann, an international textbook on the state of the field (in press).


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

**Technical Staff**


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

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

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

Media Art Master of Fine Arts Program

The Department of Visual and Media Arts offers the Master of Fine Arts degree in Media Art. This program provides students with the opportunity to develop as creative professionals and media artists, working with image and sound to entertain, inform, persuade, and challenge, using both traditional and emergent media forms. Students develop an understanding of the disciplines of film, video, audio, and interactive media production, bringing this understanding to bear on works of media art. Students study the history, theory, and critical discourse that provide the foundation of their work, so as to understand the context of their creative output and be able to evaluate its effectiveness. Students have the opportunity to acquire specialized skills, demanded by the collaborative nature of much production work. Cultivating the creative voice of each student is the primary focus of the program.

The MFA in Media Art is a terminal degree for students who wish to pursue careers as media production professionals and artists, and/or who want to teach at the college or university level. Students are able to explore a variety of media production genres—narrative fiction, documentary, experimental—with a degree program that provides foundational knowledge in the use of media technologies, criticism and theory, and in media business, while offering a set of courses of advanced training and mentorship in their specific area of interest.

The following are the Student Learning Outcomes (SLOs) for the Media Art program:

- Students will develop a body of media artwork that demonstrates originality and intellectual and/or emotional sophistication.
- Work will demonstrate a level of technical expertise appropriate for their level of experience.
- Students will demonstrate, though the work or their articulation of its context, an understanding of the theoretical and historical context in which their work exists.
- Students will demonstrate, though the work or their articulation of its context, an understanding and willingness to embrace the convergent reality of the media art field.

MFA portfolio reviews (first and second years) and master’s thesis projects will be evaluated according to the rubric developed from the outcomes.

Admission Requirements

Admission to the MFA program is selective. A committee of departmental faculty will make all admissions decisions. The ideal candidate will have a proven track record of high-quality creative work and a strong academic record, though not necessarily in media production. The candidate needs to show evidence of high motivation and the ability to work independently.

The following are required for admission:

- Portfolio of media or other creative work (e.g., films, videos, interactive works, music performance and/or composition, painting, sculpture, photography, theater design, screenplays, or other substantive creative writing samples or scholarly work). Additional material may be requested.
- A baccalaureate degree or equivalent for international students. Transcript required.
- An undergraduate GPA of 3.0 or higher.
- TOEFL scores of at least 80, for those students whose first language is not English.
- A statement of creative and professional goals.
- At least three letters of recommendation. Letters should refer to creative and academic abilities and be from individuals whose expertise qualifies them to recommend to a terminal degree program.
- A personal interview, in person or by telephone, at the discretion of the graduate program director.

Degree Requirements

The Master of Fine Arts in Media Art requires the successful completion of 64 credit hours, including 8 credit hours for completion of the MFA project. Students must matriculate full-time (three courses per semester for the first five semesters), and are expected to complete the degree requirements within three years.
Only one 500-level course will count toward the degree. For all courses counting toward the degree, students must earn a grade of B or better in all required courses and a grade of B– or better in all other courses counting toward the degree.

**Required Courses**

VM 651  Studies in Narrative and Media History
VM 652  Theories of Integrated Media
VM 613  Foundations of Image and Sound Production
VM 605  Graduate Writing the Short Subject
VM 606  Writing for Interactive Media
VM 600  Business of Modern Media
VM 640  MFA Production Workshop (12 credits)
VM 698  MFA Project 8 credits

In addition, students are required to attend the MFA Colloquium regularly each semester.

**MFA Thesis Project**

An MFA thesis project is required for graduation. Students will earn 8 credits of MFA thesis project, typically 4 credits during the fifth semester and 4 credits during their sixth or final semester.

Each student will present a project proposal to be reviewed and approved by the student’s thesis project committee. The project proposal must be approved by the end of the fourth semester.

Each student will choose a thesis project committee in consultation with the graduate program director. A thesis committee will be composed of at least three faculty (one serving as chair and primary advisor to the project). The student will be expected to consult regularly with the committee throughout the project’s production.

Upon completing the thesis project, the student will participate in a faculty review (analogous to a dissertation defense). This review will determine if the student’s work meets the standards originally set forth in the student’s approved project proposal, and if not, what actions need to be taken to complete the project as proposed.

Upon final completion of the thesis project, a public screening of MFA works for the year will be held, with a question and answer session. The public screening will be the last requirement for the MFA and will serve as a celebration of the students’ achievements.

**Media Art Courses of Study**

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

VM 604  Topics in Media Production 4 credits
Special offerings in the area of media studies and production. (Semester varies)

VM 605  Graduate Writing the Short Subject 4 credits
This course will introduce the three genres of short form—nonfiction, experimental, and fiction. Students will learn the differences and components of each genre and will acquire an understanding of the art, craft, and discipline of each process from a writer’s point of view. Emphasis is on developing the writer’s individual personal vision. (Fall)
VM 606
Writing for Interactive Media
4 credits
Writing for Interactive Media will explore the fundamentals of writing for the interactive screen. The course will examine narrative, non-text, web, and multi-user game contexts as the student works from the ideation phase through completed works made ready for production. (Spring)

VM 611
Principles of Sound Production
4 credits
Principles of Sound Production is a graduate-level introductory course in audio physics, sound principles, and the theory and practice of audio recording and mixing. Emphasis is also placed on concept development within sound production concurrent to the study of signal routing and the mixer console, analog and digital audio recording and editing techniques. (Fall)

VM 612
Graduate Sound Design
4 credits
Graduate Sound Design is a graduate-level introductory course on the art of the sound designer and the processes and theories applied to composing and editing sound tracks for visual media such as film, video, computer animation, and websites. Areas of focus are in audio postproduction techniques and in the roles of the supervising sound editor and the sound designer. Postproduction techniques include dialog correction and automated dialog replacement (ADR), Foley session recording, sound effects acquisition and editing, and the mixing and localization theories and practices for stereo and surround-sound. The theoretical focus of the course is on the voice in film and visual media, as speech, as song, and everything that remains afterward with an ongoing theoretic investigation into the relationship between sound and image. Prerequisite: VM 611 Principles of Sound Production. (Semester varies)

VM 613
Foundations of Image and Sound Production
4 credits
This course is an introduction to the aesthetics and practice of image and sound production. Topics include visual composition, preproduction skills, lighting, basic directing, camera operation, lens theory, and editing. Students will be creating projects using digital still photography and video. Waivers possible with the permission of the graduate program director. (Fall)

VM 614
Graduate Studio Production
4 credits
This course is an introduction to the fundamentals of studio video production. Students produce, direct, and work crew for productions. Lectures, production analyses, and critiques of work are included. Prerequisite: VM 613 or Waiver. (Semester varies)

VM 615
Introduction to Film Production
4 credits
This project-based course is an introduction to camera, light, and sound equipment used in film production. The course is designed to give students an overview of the basic building blocks of motion-picture filmmaking, from the characteristics of emulsion to conceptual continuity. We will be engrossed in the mechanics of filmcraft on all levels: technical, practical, aesthetic, poetic, etc. Photographic principles and mechanical image acquisition are explored at length with technical and aesthetic assessment of projects. Prerequisite: VM 613 Foundations of Image and Sound or Waiver. (Semester varies)

VM 618
Interactive Media
4 credits
This course provides an introduction to the theory and practice of interactive media production. This course will stress the conceptual, aesthetic, and technical concerns of interactive digital media, emphasizing creativity and familiarity with the material. Areas include introductions to web-
based interaction, user input, animation, design and development, as well as project management, interface design, and user experience. Students will produce creative works based on instruction in the technical aspects of the material. Prerequisite: VM 613 Foundations of Image and Sound or Waiver from the graduate program director. (Semester varies)

**VM 619**
**Advanced Interactive Media Production**
4 credits
This course is a continued exploration of interactive media, which will include consideration of conceptual, aesthetic, and technical concerns. Technologies covered comprise the main elements of computer- and network-based interactivity, databases, and web-based user input, as well as the inclusion of dynamic content. The emphasis will be on the creation of meaningful work using the materials. Prerequisite: VM 618 Interactive Media. (Semester varies)

**VM 621**
**Graduate Documentary Production**
4 credits
This course is an introduction to the practice of documentary video production. There will be an emphasis on documentary strategies, research, budgeting, production, and postproduction. Students will produce a documentary short. Prerequisite: VM 613 or Waiver. See the graduate program director. (Spring)

**VM 623**
**Advanced Documentary Production**
4 credits
This course affords student documentarians the opportunity to examine in depth a broad array of “voices” or approaches to the documentary while developing their own voice through the production of a 20–25 minute project. In addition to the training on documentary production, students will have the opportunity to develop substantive research and fundraising skills and deepen their understanding of the historical, social, and aesthetic framework within which documentary work is created. Prerequisite: VM 621. (Fall)

**VM 624**
**Graduate Directing Actors for the Screen**
4 credits
This is a workshop-style class that focuses on the director-actor interaction. John Cassavetes said that acting is the essential discipline for moviemakers and in this intensive course students learn the language of acting and the techniques of directing actors in dramatic productions. Prerequisite: VM 613 Foundations of Image and Sound Production or Waiver from the graduate program director. (Semester varies)

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

**VM 626**
**Computer Animation II**
4 credits
This is the second course in the two-course computer animation sequence, introducing students to advanced three-dimensional modeling and animation techniques and preparing them for independent computer animation production work. Students will continue to develop their skills in concept development, storyboarding, modeling, texturing objects, compositing and lighting scenes,
Visual and Media Arts

animating, dynamics, rendering and postproduction compositing. In addition to these production skills, students will continue to develop their conceptual understanding as well as their critical and creative thinking about the practice of computer animation. Prerequisite: VM 625 Computer Animation I or permission of instructor. (Semester varies)

VM 627
Advanced Directing Fiction Narrative
4 credits
Skills learned in previous courses and Graduate Directing Actors for the Screen will be applied to the production of a single project of approximately 27 minutes in length. Emphasis will be on writing, preproduction, and design, with students concentrating on the discrete roles of screenwriter, producer, director, designer, D.P., editor, etc. Students will be expected to produce industry standard budgets, hold professional style auditions, create a comprehensive shooting schedule, and rigorously plan and execute all aspects of rehearsal, shooting, and postproduction. Work produced in this class should be of festival standard or suitable to be used as a pitch to a television company. Prerequisite: VM 624 Graduate Directing Actors for the Screen. (Semester varies)

VM 628
Experimental Media Production
4 credits
This is a project-based course for students who are interested in experimental analog and digital media. Along with project assignments open to a wide range of processes in various media, we will examine ways that audiovisual media can be used to question mainstream genres, either through the invention of new forms or by subverting and hybridizing those forms. We will also look at how alternative venues and audiences shift the meaning and orientation of production. Technical topics will include innovative uses of film, video, audio, and software, for example, direct animation or contact recording. Other topics will include: the medium as metaphor, alternative representations of politicized subject matters, ordering systems other than the narrative, non-camera-based visual production, installation art and media as object, media’s use of performance and anti-performance, image appropriation, the macro and the miniature within the frame, the long take, repetition and feedback loops, and other generative strategies for media makers. Prerequisite: VM 613 Foundations of Image and Sound or Waiver from the graduate program director. (Semester varies)

VM 640
MFA Production Workshop
4 credits
This class will be an intensive workshop for second-year MFA students to concentrate on the main body of their artistic output. Students will present their own work and critique the work of others, as well as work on their current projects. Centered on the self-directed production schedule and the collaborative nature of critique in an MFA program, this course will prepare students to become lifelong artists. Course to be repeated three times during matriculation. Prerequisites: second-year standing in program and completion of one second-level production course. (Fall, Spring)

VM 651
Studies in Narrative and Media History
4 credits
This course offers a historical survey of media art from the perspective of narrative studies. The course will expose students to a wide array of narrative structures historically evident in media art, including conventional and unconventional fictional narrative forms, as well as varying types of narrative evident in documentary and experimental media works. In addition, students will be introduced to the role of visual images in media narratives, as well as the impact of digital technologies on narrative forms. Students will be expected to develop an understanding of the role of narrative structure in effecting emotion and in communicating ideas. (Fall)
VM 652
Theories of Integrated Media
4 credits
Media are no longer discreet forms of expression. Digital technology has created an integrated environment where even analog media are most often produced and/or viewed in a digital context or with digital tools. This course is an intensive introduction to theories of producing and consuming film, video, photography, and sound, both in isolation and couched within digital technologies. Students will be given a background in traditional approaches to media criticism and encouraged to question how the new digital context has altered those approaches and changed the conditions under which the creative expression and consumption of media takes place. (Spring)

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

VM 664
Studies in Documentary History and Theory
4 credits
A historical investigation of the theories and practice of documentary representation in film, television, video, and new media. Prerequisite: VM 651. (Spring)

VM 690
Internship
2–4 credits
Participation in a professional organization such as a broadcast station, advertising agency, production or syndication company, industrial video company, or others. Participation is supervised by both the professional site supervisor and a member of the faculty. In addition to the work at the internship site, graduate students will be required to complete a research project individually designed by the internship coordinator. The graduate program director and the department internship coordinator must approve the internship before the student begins. A maximum of 4 credits can be applied toward the 64-credit graduation requirement. All students must participate in a mandatory internship orientation the semester before the internship. This is through the Career Services Office. (Fall, Spring, Summer)

VM 697
Directed Study
1–4 credits
Credits awarded to be determined in consultation with faculty advisor, the department chair, and the graduate program director. (Fall, Spring)

VM 698
MFA Project
8 credits
Individual media project produced over two semesters of 4 credits each for a total of 8 credits counted toward the degree. Projects will be directed by a committee of two faculty members. Students must have a proposal approved by the thesis committee in order to register. Projects are evaluated Pass or Fail. (Fall/Spring)

Joint Undergraduate/Graduate Courses
VM 500
Topics in Visual and Media Art: Studies
4 credits
Topics will explore various aspects of visual and media art history, theory, and criticism. Course may be repeated for credit if topics vary. (Semester varies)

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

VM 520
Topics in Visual and Media Art: Practice
4 credits
Topics will explore various aspects of visual and media art practice. Course may be repeated for credit if topics vary. Prerequisite: varies with course topic. (Semester varies)

Additional Departmental Information

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

Internships
Students may pursue internships in Boston usually in the fifth semester. Internships must be approved by the department internship coordinator and the graduate program director. A maximum of 4 credits of internship may count toward the MFA.

Transfer Credits
Students who have completed relevant graduate work at another institution may transfer up to 8 credits, subject to approval of the graduate program director and the Office of Graduate Studies. Graduate credits earned as part of a completed graduate degree program from another institution may not be transferred.

Teaching Opportunities
A limited number of teaching opportunities in introductory undergraduate courses are available to students in their third year of the program. Any teaching assignments are made only with the approval of the associate chair of Visual and Media Arts and the graduate program director. No teaching assignments are guaranteed for students in the MFA program.

Portfolio Review
At the end of the first and second years of the program, each student will participate in a formal portfolio review by the graduate program director and a committee of at least three additional department faculty who teach in the MFA program, as well as outside professionals. Any interested students and faculty may attend and participate. Students will present completed works and/or works in progress. Following the portfolio review, the student will craft a response to the review, noting strengths and weaknesses in his/her own work. In consultation with the graduate program director, the student will plan the coming year’s coursework in a manner that addresses any weaknesses noted.

Possible Courses of Study
Students will be able to specialize in:

- Directing fiction narrative
- Documentary
- Interactive media
- Computer animation
- Experimental media
- Sound design

Taking courses in multiple areas is possible and encouraged.

Visual and Media Arts Faculty

Jonathan Wacks, Chair and Professor of Visual and Media Arts (2010); BA, Essex University; MFA, UCLA School of Theater, Film, and Television.

Professor Wacks has served as a college lecturer and professor, with positions at the University of Cape Town in South Africa, and the College of Santa Fe, where he was chair of the moving image arts department. Most recently, he was head of the film department at the Vancouver Film School. Professor Wacks work has been screened at festivals, including Sundance, Berlin, Tokyo, Florence, London,
Leeds, Montreal, and many others. In 1989, his film *Powwow Highway* won the Filmmakers Trophy at Sundance, the Best First Feature at the Independent Spirit Awards, and Best Picture and Best Director at the American Indian Film Festival. As a director, his credits include Fox's *21 Jump Street* starring Johnny Depp, ABC dramas *Sirens* and *Going to Extremes*, Orion Pictures' *Mystery Date* starring Ethan Hawke, *Ed and His Dead Mother* starring Steve Buscemi and Ned Beatty, Warner Brothers' *Powwow Highway*, and the anti-apartheid documentary *Crossroads/South Africa*, for which he won a student Academy Award. As a producer, he is best known for the cult hit *Repo Man*, with Emilio Estevez and Harry Dean Stanton. From 2000 to 2005, he co-developed the Girls Film School, a summer intensive program for a diverse group of female high school students from the western states. In 2003, he co-chaired an international conference honoring the 50th anniversary of the seminal political film *Salt of the Earth*, which highlighted issues related to women and the struggle for economic justice, labor history, and political filmmaking. Guests included Amy Goodman, Dolores Huerta, Howard Zinn, and Peter Coyote. Professor Wacks is also a member of the Directors Guild of America.

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

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

**Claire Andrade-Watkins**, Associate Professor of Visual and Media Arts (1982); BA, Simmons College; MA, PhD, Boston University. (Sabbatical leave for Fall 2010 and Spring 2011)

Dr. Andrade-Watkins, a historian and filmmaker, has published extensively on French- and Portuguese-speaking African cinema in leading academic journals and film publications including *Framework, Research in African Literatures, International Journal of African History, Journal of Visual Anthropology*, and the *Independent*. She is co-editor of *Blackframes: Critical Perspectives on Black Independent Cinema*. She was a 1995–1996 Fulbright Scholar in Cape Verde, where she conducted research on indigenous cinema in Cape Verde. With a 1997 grant from the American Philosophical Society, she researched colonial cinema in Lisbon. She recently completed an award-winning “documemoire,” *Some Kind of Funny Porto Rican*, about the Cape Verdean community in Providence, Rhode Island. Other documentaries she produced include *The Spirit of Cape Verde*, a half-hour documentary celebrating the bonds between New England, Cape Verde, and President Aristides Periera’s historical first visit to the United States in 1983. She was an associate producer on *Odyssey*, a national PBS anthropology and archaeology documentary series, and assistant to the producer on *Sankofa*, an internationally acclaimed feature film on slavery by filmmaker Haile Gerima.

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

Professor Archambault is a sound designer, sound art and music composer, and a performer of electronic music. Among others, his credits include sound design for the award-winning CD-ROM *Exotic Japan*, the BBC film *Dear Nelson*, and contributing composer for the PBS series *Our Stories* and *Made-in-Maine*. He also composed the music for the global art exhibit C.O.D. He has also taught at The School of the Art Institute of Chicago and the Savannah College of Art & Design.
Miranda Banks, Assistant Professor of Visual and Media Arts (2008); BA, Stanford University; MA, PhD, University of California, Los Angeles.

Dr. Banks’s primary area of research is the American film and television industries, with a specific focus on creative and craft guilds and unions. Her current book project is a history of the Writers Guild of America. Dr. Banks worked in programming at the American Cinematheque, and has curated film series for the Hammer Museum in Los Angeles. She is co-editor of Production Studies: Cultural Studies of Media Industries (Routledge, 2009) and has written for Television & New Media, Popular Communication, Flow, and The Journal of Popular Film and Television, as well as for the anthologies Teen Television and Garb: A Reader on Fashion and Culture. Before arriving at Emerson, she was a visiting assistant professor at both USC’s School of Cinematic Arts and UCLA’s Department of Film, Television & Digital Media.

Anya Belkina, Assistant Professor of Visual and Media Arts (2007); BFA, Rhode Island School of Design; MFA, University of California, San Diego. (Pre-Tenure leave for Fall 2010)

Ms. Belkina is a designer, painter, animator, and new media artist. Belkina began her studies of drawing, painting, and design at the Moscow Art Institute in the Memory of Year 1905. In the United States, she worked as a designer for companies such as NTN Communications, Compton’s New Media, Pacific Data Products, Litel Instruments, and the Chicago Tribune. She was on the faculty of Duke University, where she taught drawing, design, and virtual modeling. Belkina’s paintings are held in private and corporate collections throughout the United States. Her work in the area of new media has been presented nationally and abroad. Her animated short Nasuh won the North Carolina Filmmaker Award and the Honorable Mention Award from the 56th Columbus International Film and Video Festival. Her experimental animation Crowded with Voices premiered at the Computer Animation & Special Effects Festival of the 11th International Conference of Information Visualization, was included in SIGGRAPH 2007 Art Gallery Program “Global Eyes,” and received the Honorable Mention Award from the Accolade International Film Festival.

Harlan Bosmajian, Assistant Professor of Visual and Media Arts (2009); BA, Western Washington University; MFA, New York University.

Professor Bosmajian has been the director of photography on more than 30 feature films including La Ciudad, Lovely and Amazing starring Catherine Keener, Winter Solstice with Anthony LaPaglia and Allison Janney, Ira and Abbey starring Jennifer Westfeldt and Jason Alexander, and Starting Out in the Evening starring Frank Langella, Lauren Ambrose, and Lili Taylor. Harlan also shot the TV series Strangers with Candy, and most recently worked as the second unit DP on the TV series Mad Men. He has taught classes in cinematography and filmmaking in Los Angeles and NYC.

Jay Cocks, Jane and Terry Semel Chair in Screenwriting for the Fall 2010 semester.

An Academy Award-nominated screenwriter, Jay Cocks’s work includes Martin Scorsese’s The Last Temptation of Christ, The Age of Innocence, Gangs of New York, and Kathryn Bigelow’s Strange Days. Uncredited, Cocks has also collaborated with James Cameron on the screenplay for Titanic and with Brian De Palma on Mission Impossible. He has been a movie and pop music critic for Time magazine for more than two decades. His writings have also appeared in the New York Times, Rolling Stone, and Vanity Fair. At Emerson, Cocks will teach an intensive weekly seminar in which students will screen and discuss a classic film.

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

Professor Cook has worked as a writer/producer for all four television networks and PBS. Her writing credits include Charles in Charge and Full House. Her producing credits include Entertainment Tonight, America’s Most Wanted, NBC Nightly News, The Today Show, and the Emmy-nominated children’s show Zoom. Ms. Cook’s screenplay Zachary’s Truth was optioned by Universal Studios.
Thomas Cooper, Professor of Visual and Media Arts (1983); BA, Harvard University; MA, PhD, University of Toronto.

Dr. Cooper is the author or co-author of five published books, more than 100 articles and reviews, and is co-publisher of Media Ethics magazine. He served as an assistant to Marshall McLuhan, co-produced some of the first audio-spacebridges between the United States, Soviet Union, and other countries, and has received many fellowships, awards, and grants. He was a founder and founding director of the Association for Responsible Communication.

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

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

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

Professor Freeman uses digital technologies to produce exhibitions made up of projected virtual reality environments that lead the user from global satellite perspectives to virtual reality scenes on the ground. His work has been exhibited internationally including at Ciber@rt Bilbao, Spain; the Video and Digital Arts International Festival, Girona, Spain; the Contemporary Art Center in Atlanta; the Nickle Arts Museum in Calgary, Canada; the Centro de la Imagen in Mexico City; the Photographers Gallery in London; the Center for Experimental and Perceptual Art (CEPA) in Buffalo; Mobius in Boston; the Ambrosino Gallery in Miami; and the Friends of Photography’s Ansel Adams Center in San Francisco. In 1992, he was awarded an Individual Artist Fellowship from the National Endowment for the Arts. His work has been published in Leonardo, the Journal of Visual Culture, Exposure, Artforum, Ten-8, Z Magazine, Afterimage, Photo Metro, New Art Examiner, Time, Harper’s, and Der Spiegel.

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

Dr. Fry’s expertise is in mass communication theory, research methods, and media management. He served as television and film head of the Department of Speech Communication at Wichita State University, and has taught at West Virginia University, Ohio State University, and Bowling Green State University. Dr. Fry has published in the Journal of Communication Inquiry, Communication Yearbook, Critical Studies in Mass Communication, Newspaper Research Journal, and Mass Communication Yearbook.

Daniel Gaucher, Assistant Professor of Visual and Media Arts (2005); BA, University of New Hampshire; MFA, Massachusetts College of Art.

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

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

Professor Gianvito is a filmmaker, curator, and critic. He has directed three feature films, including the

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

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

**Hassan Ildari**, Assistant Professor of Visual and Media Arts (2009); BFA, Bridgeport University; Directing Fellowship, The American Film Institute.

With eight feature screenplays to his credit, writer/director Hassan Ildari, a graduate of the American Film Institute Directing Fellowship Program, has directed the feature films *Face of the Enemy*, winner of the Critics Award at the Florence International Film Festival; and *Sharkskin*, currently in post-production. His screenplay *Confessor* is in development at Belladonna Productions (Funny Games, Transamerica), and his screenplay *The Seamstress* has Academy Award winners Mercedes Ruehl and Olympia Dukakis and Emmy Award winner Peter Coyote attached to play the lead roles. His latest screenplay, *D-Girl*, portrays the life of an unemployed movie executive. He has worked at Columbia Pictures and Walt Disney Studios, and ran the production company of Academy Award winning director Arthur Hiller from 1991 to 2000. He has written, produced, and directed reality and nonfiction television for NBC/Bravo, PBS, A&E/The History Channel, Discovery, and TLC.

**Sarah Kernochan**, Jane and Terry Semel Chair in Screenwriting of Visual and Media Arts (2009).

Sarah Kernochan is a documentarian, film director, screenwriter, and producer. After graduating from Rosemary Hall (now Choate Rosemary Hall), where she was a classmate of Glenn Close, and in 1968 from Sarah Lawrence College, she worked as a ghostwriter for *The Village Voice*. After quitting that job, she became interested in documentary filmmaking and soon gained national prominence in the United States as co-director and co-producer of the 1972 film *Marjoe* (about evangelist Marjoe Gortner), which won an Academy Award for Documentary Feature. During the next two years, she released two albums on RCA Records as a singer-songwriter, *House of Pain* and *Beat Around the Bush*. In 1977, Kernochan’s novel *Dry Hustle* was published. Kernochan’s first screen credit as a screenwriter came with the 1986 film *9½ Weeks*. By the time she was brought in to work on the 1993 film *Sommersby*, she had become known for a particular style of writing in Hollywood that require female characters be very real and have all the dimensions of male characters. Since then, she has been primarily a screenwriter. She wrote *Dancers* (1987); wrote *Impromptu* (1991), the debut film directed by her husband James Lapine; co-wrote the screenplay for *Sommersby* (1993); wrote and directed *The Hairy Bird* (1998); wrote the story for *What Lies Beneath* (2000); and directed *Thoth* (2002). Her second documentary, *Thoth*, also won an Academy Award in 2002 for Best Documentary Short Subject. Kernochan is married to director James Lapine. The couple’s daughter is food writer Phoebe Lapine.

**Tom Kingdon**, Associate Professor of Visual and Media Arts (1994); MA, University of Birmingham, England.

Mr. Kingdon has been a producer and a director. His credits include *Masterpiece Theatre* and BBC TV’s *EastEnders*, in addition to *Beowulf* (2006), and several other network drama series, children’s programs, and corporate programs. His book on directing narrative fiction, *Total Directing*, was published in 2004.
Brooke Knight, Associate Professor of Visual and Media Arts (2002); BA, Davidson College; MFA, California Institute of the Arts.

Professor Knight’s interactive artwork is currently centered around surveillance, webcams, and remote control, and the relationship between text and landscape. His work has been shown in more than 40 exhibitions and festivals in more than 10 countries. He has also taught at the University of Maine and West Texas A&M University.

Cristina Kotz Cornejo, Associate Professor of Visual and Media Arts (2001); BA, University of Southern California; MA, Antioch College; MFA, New York University.

Raised in Buenos Aires, Argentina, and the United States, Cristina A. Kotz Cornejo is an independent filmmaker who recently finished a feature-length film titled 3 Américas. The script was twice a semifinalist for the 2004/2005 Sundance Screenwriter’s Lab and was in the official script competition at the 2003 International Festival of New Latin American Cinema in Havana, Cuba. She is the recipient of a 2004 Moving Image Fund Grant from the LEF Foundation and was invited to attend the Sundance Institute’s 2004 Independent Producer’s Conference. Her latest short film La Guerra Que No Fue/The War That Never Was (2004) was completed in the summer of 2004 and is currently screening nationally and internationally. Her personal documentary My Argentine Family/Mi Familia Argentina (2003) premiered at the 2003 Rhode Island International Film Festival and her digital short Ocean Waves (2002), which has screened at various U.S. festivals, received the Award of Merit from the University Film and Video Association. In 2000, she was awarded a grant from the Partnership for a Drug-Free America to direct Ernesto (2000), which premiered at the Palm Springs International Short Film Festival. Her short film The Appointment (1999), developed under the advisement of Spike Lee and Nancy Savoca, was awarded a Warner Brothers Pictures Production Award and is distributed by Urban Entertainment.

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

Professor Lake, who previously taught screenwriting for UCLA’s acclaimed Writer’s Program, has been a working screenwriter since 1993, when she sold her first story idea. Since then, she has been commissioned to write screenplays for Columbia, Disney, Miramax, and Paramount, as well as numerous independent producers. Projects currently in active development include Distance, the story of the French Impressionist painter Berthe Morisot, under option by Blue Collar Films; Chandler, a film noir set in 1930s Los Angeles, being packaged by Roth/Arnold Productions; and A Thousand Cranes, an epic love story set against the backdrop of the bombing of Hiroshima in WWII, being packaged by Digital Domain Studios. Professor Lake is credited for the screenplay for Frida, which opened the Venice Film Festival in 2002, and was named one of the 10 best films of the year by numerous top 10 lists, including The National Board of Review and the American Film Institute. Frida was also nominated for six Academy Awards in 2003.

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

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

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

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

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

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

Robert Sabal, Associate Professor of Visual and Media Arts (1997); BS, MFA, Northwestern University.

Professor Sabal is a film and video producer whose works include narrative drama, documentary, abstract experimental, instructional, and commercials. His films and videos have won awards at numerous festivals and have been funded through regional, state, and local grants. He previously taught at the University of Arizona and the University of Texas.

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

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

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

Dr. Selig has taught at the University of Vermont, Rosary College, Northwestern University, and the University of Texas. He has published articles on American cinema topics, including articles on melodrama, Jerry Lewis, and war films in Screen, Wide Angle, Jump Cut, The Velvet Light Trap, and other publications. He is a former editor of the Journal of Film and Video.

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

Dr. Shattuc has taught at the University of Vermont and the University of Wisconsin–Madison, and was a fellow at Bonn Universität, Bonn, Germany. Professor Shattuc is the author of Television, Tabloids, Tears: Fassbinder and Popular Culture and The Talking Cure: Television Talk Shows and Women, and is the co-editor of Hop on Pop: The Politics and Pleasures of Popular Cultures.
James Sheldon, Associate Professor of Visual and Media Arts (1996); MS, Massachusetts Institute of Technology.

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

Jean Stawarz, Associate Professor of Visual and Media Arts (1999); BS, Boston University; MFA, Goddard College.

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

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

An experimental filmmaker, sound and visual artist, Robert Todd continually produces short works that resist categorization. In the past 10 years, he has produced more than 25 short-to-medium format films that have been exhibited internationally at a wide variety of venues and festivals, including the Media City Festival, San Francisco International Film Festival, Rotterdam International Film Festival, New York Film Festival, Entre Vue-Belfort International Festival, Black Maria Film Festival, Nouveau Cinema in Montreal, Cinematheque Ontario, the Harvard Film Archive, Pacific Film Archive, the Paris Biennial, Slamdance Film Festival, and others. His films have won numerous festival prizes, grants, and artist’s awards. He has taught film production at Boston College, the School of the Museum of Fine Arts in Boston, Art Institute of Boston, University of Massachusetts, and the Boston Film and Video Foundation. He has also worked as editor, sound designer/editor, post-supervisor, or music producer on various award-winning broadcast and theatrically released media programs.

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

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

**Creative Writing Master of Fine Arts Program**

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

The following is the Student Learning Outcome (SLO) for the Creative Writing program:

- Students will develop and revise their creative writing, improve their critical thinking skills, and gain intimacy with the literature of their chosen genre as they work toward creating a body of original work of publishable quality in poetry, fiction, or literary nonfiction.

**Admission Requirements**

Students must hold a bachelor’s degree from an accredited institution and, generally, have attained a 3.0 grade point average or better. In addition, they must submit three letters of recommendation and the Graduate Record Examination (GRE) general test scores. Applicants for admission to the MFA in Creative Writing may have majored in a field other than undergraduate writing or English.

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

**Degree Requirements**

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

MFA students must complete at least 16 credits (four courses) of their required 20 credits of workshops in the genre of the thesis. Students are admitted into the program in a particular genre: poetry, nonfiction, and fiction. Students may explore other genres by using their remaining 4-credit required workshop and elective credits. Students are expected to complete the degree requirements within seven years.

**Required Courses**

Students may take genre workshops more than once.

Poetry students are required to take 16 credits in any of the following workshops:

- WR 605 Poetry Workshop 4 credits
- WR 610 Form in Poetry 4 credits

Nonfiction students are required to take 16 credits in any of the following workshops:

- WR 613 Nonfiction Workshop 4 credits
- WR 655 Writing the Nonfiction Book 4 credits
- PB 687 Column Writing 4 credits
- PB 676 Magazine Writing 4 credits
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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tr>
<td>WR 515</td>
<td>Topics in Nonfiction</td>
<td>4</td>
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<td>(summer offering)</td>
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Fiction students are required to take 16 credits in any of the following workshops:

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<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>WR 606</td>
<td>Fiction Workshop</td>
<td>4</td>
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<tr>
<td>WR 607</td>
<td>Advanced Fiction Workshop</td>
<td>4</td>
</tr>
<tr>
<td>WR 652</td>
<td>Novel Workshop</td>
<td>4</td>
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<tr>
<td>WR 629</td>
<td>Playwriting Workshop</td>
<td>4</td>
</tr>
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<td>WR 640</td>
<td>Screenwriting Workshop</td>
<td>4</td>
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**MFA Thesis**

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

**Publishing and Writing Master of Arts Program**

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

The following are the Student Learning Outcomes (SLOs) for the Publishing and Writing program:

- Students will develop and demonstrate publishing skills in writing, editing, production, marketing, sales, and distribution as they relate to publishing documents in print and digital environments.
- Students will demonstrate critical thinking skills and knowledge about publishing history, business models, professional ethics, and new technologies.

**Admission Requirements**

Students must hold a bachelor’s degree from an accredited institution and, generally, have attained a 3.0 grade point average or better. In addition, they must submit three letters of recommendation and the Graduate Record Examination (GRE) general test scores. Applicants for admission to the MA in Publishing and Writing program may have majored in a field other than undergraduate writing or English.

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

The MA in Publishing and Writing requires 40 credit hours: 20 credits of Publishing (PB) courses (including the two required overviews, PB 680 and PB 683, and the option to do a 4-credit master’s project), 8 credits of Literature (LI) courses, and 8 credits of department electives. For students with an undergraduate major in English literature, the requirement for additional study in literature is waived, though the overall 40 credit hour requirement remains.

Required Courses

- PB 680  Magazine Publishing Overview  4 credits
- PB 683  Book Publishing Overview  4 credits

MA Project or Course Option

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

Creative Writing and Publishing and Writing Courses of Study

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

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

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

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

WR 610  Form in Poetry  4 credits
Workshop explores how poems are shaped by attention to metrical lineation and rhythm, stanza structure, and the forms of poetry, such as the sonnet, sestina, villanelle, renga, ballade, ghazal, etc. Students are expected to write original poems in forms as well as develop their practical knowledge of prosody. (Semester varies)
WR 613  
Nonfiction Workshop  
4 credits  
Stresses the writing of many forms of nonfiction, such as informal essays, autobiography, profiles, travel writing, or literary journalism, coupled with reading assignments of relevant texts. (Fall, Spring)

WR 629  
Playwriting Workshop  
4 credits  
Detailed exploration of the playwright’s craft for the medium of the stage. Each student writes a major dramatic work and submits a draft for critique and discussion. (Fall)

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

WR 652  
Novel Workshop  
4 credits  
A workshop in structuring and writing the opening chapters of a novel. Course explores story premise, stylistic approach, point-of-view, and other structural parameters, as well as revision. (Fall, Spring)

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

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

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

PB 676  
Magazine Writing  
4 credits  
Magazine publishing course gives students experience in developing magazine feature stories. Students brainstorm, report, and write their own magazine-style stories, with emphasis on the shaping and editing stage. They also read and discuss published work by professionals. Class is conducted as a writing workshop in a style that mimics a magazine atmosphere. This course may count for 1 workshop credit for nonfiction students. Prerequisite: PB 680 or permission of instructor. (Fall)

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

PB 678  
Magazine Editing  
4 credits  
Course about the magazine editing process. Covers topics ranging from focus, direction, topicality, structure, sense of audience, and voice, and explores the practical application of editing skills as well as historic examples of editors and their magazines. Prerequisite: PB 680 or permission of instructor. (Spring)
PB 679
The Editor/Writer Relationship
4 credits
Course examines the magazine writing and editing process, and covers topics ranging from idea generation and story selection to the mechanics of editing and how the editorial process works. Prerequisite: PB 680 or permission of instructor. (Fall)

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

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

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

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

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

PB 685
Book Editing
4 credits
Course considers book editing skills, tasks, and responsibilities from initial review and acquisition of a book manuscript through project development. Course emphasizes trade book editing, but also considers editorial work at scholarly and professional presses. Prerequisite: PB 683 or permission of instructor. (Fall, Spring)

PB 686
Book Design and Production
4 credits
Course covers book and book jacket design fundamentals: design, typography, image research and assignment, and prepress and manufacturing. Students design a book through a workshop process of presentations and revisions. Course assumes students have necessary computer skills. (Spring)

PB 687
Column Writing
4 credits
Magazine publishing course explores the process of researching, writing, and revising magazine columns, and examines the importance of audience. This course may count for one workshop requirement for nonfiction students. (Fall, Spring)

PB 688
Copyediting
4 credits
Practical course covers the process of editing and preparing manuscripts for publication. Together with hands-on assignments, the course considers the relation of editor to author, the nature of copyediting in various publishing environments, and other topics. (Fall, Spring)
PB 689
Book Publicity
4 credits
Book publishing course familiarizes students with trade book promotion to the media. Course begins with an overview of book publicity and then covers the publicity process, the type of freelance help available, crafting press material, the author/publicist dynamic, how to secure and promote bookstore events, the art of the interview, and the art of the pitch. All assignments and classroom activities are based on real-world publishing tasks so that students leave the class thoroughly prepared to promote their book or someone else’s. Prerequisite: PB 683 or permission of instructor. (Spring)

PB 690
Internship
4–8 credits
Internships involve work in writing and publishing. Internships in other areas should be undertaken through the appropriate department. Students are expected to attend class meetings during the internship semester and may not register for another course whose meeting time coincides with that of the internship course. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours a week over a 12-week period. No more than 8 credits of internship and no more than 12 credits of any combination of internship, directed project, and directed study may be applied to the total graduation requirements. Course cannot be added after the regular registration period; please consult the Academic Calendar for registration deadlines. (Fall, Spring)

PB 691
Applications for Print Publishing
4 credits
In this course, students master the page layout and image creation software used in the print publishing industry. Some design issues will be addressed, but the primary focus is on software skills. Course assumes the student has basic Macintosh skills. (Fall, Spring)

PB 692
Electronic Publishing Overview
4 credits
Introduction to electronic and new media publishing formats, including but not limited to the web, online publishing, CD-ROM, and DVD. Course assumes the student has basic computer skills. (Fall, Spring)

PB 694
Topics in Writing and Publishing
4 credits
Topics may include offerings in genre nonfiction writing, review and criticism, literary editing, alternative publishing, online editing and writing, business and legal issues, among others. Some topics may require a prerequisite or permission of instructor. (Fall, Spring)

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

PB 698
MA Project
4 credits
Individual project to be completed within the college semester or semesters designated by the project advisor. To register for a project, students must write a two-page prospectus in the semester preceding its completion that must be approved by the project committee chair. Students need consent of the graduate program director to register for the course. Performance is recorded as Pass or Fail. (Fall, Spring)

Literature Courses

LI 612
Topics in Poetry
4 credits
Intensive study of poetry, which may focus on an individual poet, a small group of poets, or a school of poetry, and/or may be defined by a single form,
theme, region, or period. Topics have included Bishop and Lowell, American Narrative Poetry, Dickinson and Whitman, modern and contemporary Eastern European Poets, and Visionary Poetry. (Semester varies)

LI 615
Topics in Multiple Genres and Hybrid Forms
4 credits
Special offerings in topics that range over two or more genres, and/or focus on combining generic forms. Topics have included the Harlem Renaissance, Native American Literature, Writing on War in the 20th Century, Literature and Violence, the Writer in the Archive, and Hybrid Forms in Literature. (Semester varies)

LI 616
Topics in Drama
4 credits
Various offerings in drama including such areas as Contemporary European Theatre, Contemporary British Drama, Contemporary American Drama, World Drama, Women’s Drama, The Absurd and the Avant-Garde, and Drama Criticism. (Semester varies)

LI 617
Poetry and Poetics
4 credits
Historical survey that looks at influential writings by poets on the art of poetry. Course considers how their ideas and arguments have helped shape key aesthetic movements in English and American poetry. Additional writings by important critics and philosophers may supplement the course texts. (Semester varies)

LI 625
Topics in Fiction
4 credits
Course focusing on fictional narrative. Depending on the instructor, the class may examine texts defined by geography, chronology, culture, and genre. Possible topics of discussion include such issues as craft, theory, mechanics, form, aesthetics, literary movements, and themes. Topics have included Latin American Short Fiction, Diaspora Novelists Between History and Memory, Alienation and the Modern European Novel, Salman Rushdie, Toni Morrison, and Novel into Film. (Semester varies)

LI 636
Literary Theory and Criticism
4 credits
Survey of the dominant theoretical and critical approaches to the study of literature. Working with the genealogical model, the course traces the main arguments found in these approaches and develops a sense of what it means to consume and produce literature today. (Semester varies)

LI 637
Construction of Taste
4 credits
Course explores the problem of aesthetic judgment and the relation between aesthetics, ethics, and politics. Through a series of readings across periods (from the 18th century to today) and across disciplines (from philosophy to film, to fiction, to poetry, to art), the course examines what it means to be a member of an aesthetic community, as well as how such communities shape aesthetic values and impact political responsibilities. Course will look at how taste constructs us as we construct it. (Semester varies)

LI 638
Theory of the Novel
4 credits
Study of the novel from a theoretical and philosophical perspective. Course might look at a particular aspect of the art of the novel, a subgenre (romance, gothic, etc.), historical period (ancient, Modernist, etc.), national tradition, or at the relationship of the novel at a particular time to movements like existentialism, postmodernism, or changes in contemporary language philosophy. Course examines primary works of literature together with theoretical texts on narrative art. (Semester varies)
LI 650
Seminar in the Novel
4 credits
Course examines particular narrative strategies in storytelling. Students examine such practices as multiple points of view, chronology, indirect discourse, focalization, etc., as well as historical and cultural contexts. Reading might include works by Nabokov, Proust, Woolf, Faulkner, Sterne, Bernhard, Bowles, among others. (Semester varies)

LI 651
Seminar in Poetry
4 credits
Analytical and critical study of a variety of poets and/or schools of poetry, modern and contemporary, that explores their approaches to craft, form, and theme, as well as their aesthetic, cultural, and historical assumptions for and about the art. (Semester varies)

LI 652
Seminar in Short Fiction
4 credits
Analytical and critical study of a variety of recent American short stories, mostly modern and contemporary, exploring their approaches to form, theme, and technique. (Semester varies)

LI 653
Seminar in Nonfiction
4 credits
Course focusing on the nonfiction narrative, including memoir, personal essay, biography, travel writing, nature writing, and other nonfiction writing from various periods, with particular attention paid to issues of craft and structure, as well as historical and cultural contexts. (Semester varies)

LI 687
Topics in Nonfiction
4 credits
Special offerings in autobiography, biography, travel writing, nature writing, hybrid forms, and other nonfiction writing from various periods. Recent topics include the Twentieth Century in the First Person, Latin American Women’s Autobiography, and The Literary Essay. (Semester varies)

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

Joint Undergraduate/Graduate Courses

WR 515
Topics in Nonfiction
4 credits
Various topics, approaches, and styles of life studies—the art of portraying fact and the art of portraying self—are explored in reading, practiced in writing, and addressed in group discussions and private conferences. Each student will produce a 30-page portfolio of nonfiction. Offered in Summer Sessions only.

Additional Departmental Information

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

Internships
Numerous internships are available through Emerson in Boston and around the country. During the internships, students receive professional training in books, magazines, journals, and literary agencies. Emerson students in Boston have worked with Beacon Press; Candlewick Press; Ploughshares; Houghton Mifflin; Little, Brown; Da Capo Press; the Museum of Fine Arts Publications; The Atlantic Monthly; Fast Company; Natural Health; and Boston Magazine; among others. Students may take up to 8 internship credits.
Teaching Appointments
Students interested in teaching at the college level are encouraged to enroll in WR 600 Teaching College Composition. Students who have completed the course and who want to be considered for part-time faculty positions are then interviewed by the director of the First-Year Writing Program and other faculty. Successful completion of WR 600 does not guarantee a teaching appointment, but the course is a prerequisite for teaching composition at Emerson.

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

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

Writing, Literature and Publishing Faculty

Steve Yarbrough, Acting Chair and Professor of Writing, Literature and Publishing (2009); BA, MA, University of Mississippi; MFA, University of Arkansas.

Steve Yarbrough is the author of eight books. His newest novel, Safe from the Neighbors, was published by Knopf in 2010. His 2006 novel The End of California (Knopf) was a finalist for the Mississippi Institute of Arts and Letters Award for fiction and is slated for publication in Polish. His novel Prisoners of War (Knopf, 2004) was a finalist for the 2005 PEN/Faulkner Award, and his 1999 novel The Oxygen Man (McMurray & Beck) won the California Book Award, the Mississippi Institute of Arts and Letters Award for Fiction, and the Mississippi Authors Award. His work has appeared in Best American Short Stories, Best American Mystery Stories, and the Pushcart Prize Anthology, and has been published in Ireland, the UK, the Netherlands, Japan, and Poland.

Frederick Reiken, Graduate Program Director (MFA Program) and Associate Professor of Writing, Literature and Publishing (1999); BA, Princeton University; MFA, University of California at Irvine.

Frederick Reiken has published three novels: The Odd Sea, The Lost Legends of New Jersey, and most recently, Day for Night. The Odd Sea won the Hackney Literary award for a first novel, was a finalist for the Barnes & Noble Discover Award, and was selected as one of the best first novels of the year by Booklist and Library Journal. The Lost Legends of New Jersey was a New York Times “Notable Book” and was cited on “Best Books” lists for both The Los Angeles Times and The Christian Science Monitor. Reiken’s short stories have appeared in various publications, including The New Yorker. New stories have recently appeared in the Western Humanities Review and Glimmer Train. He has also been a frequent contributor of essays on the craft of writing to The Writer’s Chronicle, and his personal essay “Horizon House” was published in the anthology Living on the Edge of the World: New Jersey Writers Take on the Garden State. He has appeared on radio shows including NPR’s Weekend All Things Considered with Scott Simon, The Kathy and Judy Show (Chicago), and The Book Show with Gretchen Grezina (Albany). He has worked as a reporter, columnist, and nature writer for the Daily Hampshire Gazette.

Jeffrey Seglin, Graduate Program Director (MA Program) and Associate Professor of Writing, Literature and Publishing (1999); BA, Bethany College; MTS, Harvard University.

Mr. Seglin has extensive experience in magazine and book publishing. He is the author of The Right Thing: Conscience, Profit, and Personal Responsibility in Today’s Business; The Good, The Bad, and Your Business: Choosing Right When Ethical Dilemmas Pull You Apart; and other books. He has written for Fortune, salon.com, and Inc. magazine (where he was an executive editor), and many other
Jonathan Aaron, Associate Professor of Writing, Literature and Publishing (1988); BA, University of Chicago; PhD, Yale University.

Dr. Aaron is the author of three books of poems, Second Sight, Corridor, and Journey to the Lost City. He has received grants from the National Endowment for the Arts and the Massachusetts Artists Foundation. Aaron has published poetry and criticism in Paris Review, Partisan Review, The London Review of Books, and others.

Jabari Asim, Associate Professor of Writing, Literature and Publishing (2010).

Jabari Asim was born and raised in St. Louis, Missouri. He is the author of four books for adults and six books for children. His most recent works are What Obama Means . . . For Our Culture, Our Politics, Our Future (William Morrow, 2009) and A Taste of Honey: Stories (Broadway, 2010). His poetry, drama, and prose have been widely published in various periodicals and anthologies. He was an editor for 11 years at the Washington Post, where he also wrote a syndicated column on politics, popular culture, and social issues. The editor-in-chief of The Crisis, the NAACP’s flagship journal of politics, culture, and ideas, he received a 2009 Guggenheim fellowship in Creative Arts. Most recently, he has taught at the University of Illinois at Urbana-Champaign, where he was scholar-in-residence. He is perhaps best known for having appeared twice on The Colbert Report.

Ben Brooks, Writer-in-Residence (2007); BA (cum laude), Harvard College; MFA, University of Iowa.

Ben Brooks is the author of the novel The Icebox (Amelia Press) and more than 75 published short stories. His stories have won an O. Henry Prize and a Nelson Algren Award, and have been published in such journals as Sewanee Review, Chicago Review, Virginia Quarterly Review, StoryQuarterly, American Short Fiction, Notre Dame Review, Epoch, Mississippi Review, Confrontation, Denver Quarterly, Writers’ Forum, The Long Story, Other Voices, The Florida Review, and elsewhere. In addition, he is the author of numerous published essays on art, history, building design, and travel. He has received awards and fellowships for his fiction from the Fine Arts Work Center in Provincetown, the Massachusetts Artists Foundation, the Arizona Commission on the Arts, the Ingram Merrill Foundation, and elsewhere.

Christine Casson, Scholar/Writer-in-Residence (2004); BA, New York University; MA, University of Virginia; MFA, The Program for Writers at Warren Wilson College.

Christine Casson is the author of After the First World, a book of poems (Star Cloud Press, 2008). She was recently named “Poet of the Month” at PoetryNet.org. Her work has appeared in Agenda (England), Stand (England), The Dalhousie Review, Natural Bridge, Slant, South Dakota Review, and Alabama Literary Review, among others, and in the anthologies Fashioned Pleasures (Parallel Press, 2005), Never Before (Four Way Books, 2005), and Conversation Pieces (Everyman’s Library, 2007).
Ms. Casson is currently writing a book that explores the relationship between trauma and memory, and is at work on a study of the poetic sequence titled Sequence and Time Signature: A Study in Poetic Orchestration.

**Yu-Jin Chang**, Assistant Professor of Writing, Literature and Publishing (2007); BA, PhD, Yale University.

Dr. Chang is a specialist in European comparative literature and philosophy and has recently completed a study of Walter Benjamin and Maurice Blanchot titled Disaster and Hope, which examines the closely related aesthetic conceptions of time and history by these two writers, arguably the most influential literary theorists of the last century, down to their philosophical origins in, respectively, Leibniz’s monadology and Nietzsche’s doctrine of eternal return. A former professor of French and German, Dr. Chang has also studied Korean and classical Chinese.

**Lisa Diercks**, Associate Professor of Writing, Literature and Publishing (2001); BA, Tufts University; MS, Boston University.

Ms. Diercks is a publishing industry veteran, working primarily in book design. She began her career at Houghton Mifflin Trade and later established her own design studio. Her publishing clients have included The Atlantic Monthly; Beacon Press; Boston Common Press; Candlewick Press; Carnegie Museum of Art; Charlesbridge; Da Capo; HarperCollins; Houghton Mifflin; Little, Brown; the Museum of Fine Arts; and Ten Speed Press. She began teaching as an adjunct in 1996, joining the full-time faculty in 2001. Both she and her students have received multiple awards for design work. She serves on the advisory board for Kahani, a multi-award-winning magazine for children from the South Asian community in the United States.

**William Donoghue**, Associate Professor of Writing, Literature and Publishing (1997); BA, University of Calgary; MA, McGill University; PhD, Stanford University.

Dr. Donoghue is a specialist in the history and theory of the novel. His book, Enlightenment Fiction in England, France and America examines the relationship of the novel to aesthetics and philosophy. He reviews books for The Scriblerian, has published articles on literary theory, 17th-century poetry, Ben Johnson and the Marquis de Sade, and is currently writing a new book on the poetics of space in Mannerist art and literature. His courses cover the British, American, and French novel; narratology; literary theory; and European Modernism. He has published a translation of French poetry, Lead Blues; made a film, Amateurs; and published short fiction in TriQuarterly, Grain, and other journals in the United States and Canada.

**David Emblidge**, Associate Professor of Writing, Literature and Publishing (2003); BA, St. Lawrence University; MA, University of Virginia; PhD, University of Minnesota.

Dr. Emblidge has more than two decades of experience as a book editor and publisher. He has edited Beneath the Metropolis: The Secret Lives of Cities; My Day: The Best of Eleanor Roosevelt’s Acclaimed Newspaper Columns, 1936–1962; The Appalachian Trail Reader; The Providence and Rhode Island Cookbook; and many other books. He authored Exploring the Appalachian Trail: Hikes in Southern New England and book packaged the four other volumes in this series. He co-authored Writer’s Resource: The Watson-Guptill Guide to Workshops, Conferences, Artists’ Colonies and Academic Programs. He serves as associate editor of The International Journal of the Book. His articles and essays have appeared in Southwest Review, The New Republic, Saturday Review, The New York Times, and The Boston Globe. For The World Book Encyclopedia, he wrote the article on book publishing. Among his awards are a First Union Fellowship, a Fulbright Teaching Fellowship, a National Endowment for the Humanities Fellowship, and a grant from the Massachusetts Foundation for the Humanities and Public Policy. Prior to joining the Emerson faculty, he was editor-in-chief at The Mountaineers Books in Seattle.
Robin Riley Fast, Associate Professor of Writing, Literature and Publishing (1989); AB, University of California at Berkeley; MA, Hunter College; PhD, University of Minnesota.

Dr. Fast’s interests include 19th-century American Indian literatures, poetry, women writers, and 19th-century American literature. Her most recent book is The Heart as a Drum: Continuance and Resistance in American Indian Poetry; she has also co-edited Teaching Dickinson’s Poetry. She has published many journal articles and book chapters, including work on the poetry of Emily Dickinson, Walt Whitman, Luci Tapahonso, Simon J. Ortiz, Mary Oliver, Elizabeth Bishop, and Carter Revard; nonfiction by John Edgar Wideman; and Thomas King’s novel Green Grass, Running Water.

Maria Flook, Distinguished Writer-in-Residence (2001); BA, Roger Williams College; MFA, University of Iowa.


Flora González, Professor of Writing, Literature and Publishing (1996); BA, California State University, Northridge; MA, Pennsylvania State University; PhD, Yale University.

Dr. González’s teaching interests include Latin American fiction and nonfiction, the literatures of the Caribbean, and feminist writing. She has published widely on the topic of the Latin American novel since the 1960s, including her book Jose Donoso’s House of Fiction: A Dramatic Construction of Time and Place (Wayne State University Press, 1995) (Chile). She co-edited and translated In the Vortex of the Cyclone: Selected Poems by Excilia Saldana (University Press of Florida, 2002) (Cuba). She has published nonfiction in The Americas Review, The Michigan Quarterly Review, and had work anthologized in RE-Membering Cuba (University of Texas Press, 2002). From 1997 to 1998, she was a Fellow at the W.E.B. DuBois Institute at Harvard University and is presently an affiliate of the David Rockefeller Center of Latin American Studies at Harvard. Professor González has taught at Dartmouth College, Middlebury College, and The University of Chicago. She is a member of the greater Boston Latino Consortium and her latest book is Guarding Cultural Memory: Afro-Cuban Women in Literature and the Arts. She is currently at work on a memoir entitled On the Other Side of the Glass.

Lise Haines, Writer-in-Residence (2002); BA, Syracuse University; MFA, Bennington College.

Lise Haines is the author of the novels In My Sister’s Country (Putnam, 2002 and 2003), Small Acts of Sex and Electricity (Unbridled Books, September 2006), and, most recently, The Girl in the Arena (Bloomsbury, 2009). Her short stories and essays have appeared in journals including Ploughshares, Agni, Crosscurrents, Third Rail, and Post Road. She was a finalist for the 2003 Paterson Fiction Prize and the PEN Nelson Algren Fiction Award. Her teaching credits include Harvard University, UCLA, UCSB, and Stonecoast. Ms. Haines grew up in Chicago, lived in California for many years, and now resides in Massachusetts.

DeWitt Henry, Professor of Writing, Literature and Publishing (1983); BA, Amherst College; AM, PhD, Harvard University.

Dr. Henry is the author of Safe Suicide, a memoir in linked essays, and of The Marriage of Anna Maye Potts (winner of the inaugural Peter Taylor Prize for the Novel), and editor of Breaking into Print, Sorrow’s Company: Writers on Loss and Grief,
Fathering Daughters: Reflections by Men (with James Alan McPherson), Other Sides of Silence: New Fiction from Ploughshares, and The Ploughshares Reader: New Fiction for the ‘80s (winner of the Editor’s Book Award). The founding editor of Ploughshares, and for the first 20 years its executive director (for which he won a Massachusetts Commonwealth Award in 1992), he returned as interim director/editor-in-chief in 2007 for 15 months.

Steven Himmer, Lecturer (2005); BA, University of Massachusetts Amherst; MFA, Emerson College.

Steve Himmer has published fiction or has stories forthcoming in Night Train, Pindelbyboz, Reed Magazine, Temenos, and Weber: The Contemporary West, among other journals, and in anthologies including Brevity & Echo, What Happened to Us These Last Couple Years?, A Field Guide to Surreal Botany, and Dogs: Wet and Dry. His chapbook Well Fed Wolves is forthcoming from So New Books, and another chapbook titled No One’s West was a finalist in the 2008 Black River Chapbook Competition. In 2005, he held a fellowship at the Writers’ Room of Boston. Steve has also published critical essays in Into the Blogosphere: Rhetoric, Community, and Culture of Weblogs; Journal of Ecocriticism; and elsewhere.

Richard Hoffman, Writer-in-Residence (2001); BA, Fordham University, MFA, Goddard College.

Richard Hoffman is the author of Half the House: A Memoir, and the poetry collections Without Paradise and Gold Star Road, winner of the Barrow Street Press Poetry Prize. His work, both verse and prose, has appeared in Agni, Ascent, Harvard Review, Hudson Review, Poetry, Witness, and other magazines. He has been awarded several fellowships and prizes, including two Massachusetts Cultural Council Fellowships in fiction, The Literary Review’s Charles Angoff Prize for the essay, and a Boston Foundation Brother Thomas Fellowship Award.

Roy Kamada, Assistant Professor of Writing, Literature, and Publishing (2006); BA, University of Oregon; MFA, University of Virginia; PhD, University of California, Davis.

Dr. Roy Kamada’s work has appeared in The Diasporic Imagination: Identifying Asian-American Representations in America and Ecological Poetry: A Critical Introduction. He is currently working on a project tentatively titled Postcolonial Romanticisms: Landscape and the Possibilities of Inheritance. Dr. Kamada is a specialist in British and multiethnic American literatures, and his interests include poetry, contemporary poetics, and post-colonial and diasporic studies. He has received grants from the James Irvine Foundation, Poets and Writers, the Vermont Studio Center, and Bread Loaf. He has received the Celeste Turner Wright award from the Academy of American Poets and has received the David Noel Miller Fellowship at UC Davis and a Henry Hoyns Fellowship at the University of Virginia.

Maria Koundoura, Associate Professor of Writing, Literature and Publishing (1993); BA, MA, University of Melbourne, Australia; PhD, Stanford University.

Dr. Koundoura is a specialist in British and post-colonial literature and literary and cultural theory. She is the author of The Greek Idea: The Formation of National and Transnational Identities (I.B. Tauris, 2007). Among her publications are articles and book chapters on nationalism, multiculturalism, and globality (in Multicultural States, Routledge and Hop on Pop, Duke); current critiques of the discourse on modernity (in Culture Agonistes, Peter Lang, and Journal x); the intersections of Philhellenism and Orientalism (The Eighteenth Century, Colby Quarterly, Anglo-American Philhellenisms); women’s travel writing (Women Writing Greece, Rodopi); and transnationalism and the discourse on rights (Oxford). She was the project officer of the inaugural Antipodes Festival, an arts festival funded by the Ministry of Culture of Greece and the Victorian Ministry for the Arts, Australia. Her translations of Greek poet Yiorgos Chouliaras have appeared in Ploughshares, Harvard Review, and Translation. Currently she is at work on a book, Desire Lines: Metaphors of the Global City, and editing a collection of essays on taste.


Gian Lombardo, Publisher-in-Residence (2001); BA, Trinity College; MA, Boston University.

Gian Lombardo has more than 25 years of experience in a wide range of publishing environments—trade, association, literary, and consumer magazines as well as professional, literary, and textbook publishing. As a freelance consultant, he provides expertise in editing, design, production, and project management. His clients have included Reed Business Information, *Ploughshares*, *Agni*, Bedford/St. Martin’s, Boston Society of Civil Engineers, and *Transitions Abroad*. He serves as contributing editor for *Sentence*, a literary journal, and *slope.org*, an online literary journal. Lombardo also directs Quale Press, which publishes both literary and technology-oriented works. In addition to his diverse publishing background, Lombardo is the author of *Between Islands*, a collection of poems and verse translations (Dolphin-Moon Press, 1984); and three collections of prose poetry—*Standing Room*, *Sky Open Again* (Dolphin-Moon Press, 1989 and 1997) and *Of All the Corners to Forget* (Meeting Eyes Bindery, 2004).

Tamera Marko, Assistant Director of First-Year Writing Program and Lecturer (2008); BS, Pepperdine University; MA, PhD, University of California, San Diego.

Dr. Marko specializes in multilingual, multimedia community literacy projects in the Americas (Spanish, Portuguese, Maya, Quechua, English). She channels her work as a historian of Latin America and her 14 years of teaching writing to combine genres of new media, composition, and traditional historical memory. Marko’s several academic and media publications and translations explore relationships between youth movements and nation-building projects in post-abolition and peace process contexts. Her work has also debuted in film festivals, theaters, and cafés in the U.S. and abroad. While a Faculty Fellow at Duke University, Marko co-founded DukeEngage Colombia, which she still directs. Her poetry, in a publication-ready collection titled *Coming to Consciousness: In Brazil my name is a fruit*, explores the power and pitfalls of white privilege, gender, and interracial relations. Before academia, she worked as a journalist covering human rights in Africa, Asia, Latin America, and the United States.

Megan Marshall, Assistant Professor of Writing, Literature and Publishing (2007); AB, Harvard-Radcliffe.

Megan Marshall is the author of *The Peabody Sisters*, a landmark biography of three women who made American intellectual history. *The Peabody Sisters* was a finalist for the Pulitzer Prize for Biography; the recipient of the Francis Parkman Prize from the Society of American Historians; the Mark Lynton History Prize, awarded by the Anthony Lukas Prize Project; and the Massachusetts Book Award in nonfiction. She has been a fellow of the Radcliffe Institute for Advanced Study, Harvard University, as well as the recipient of fellowships from the Guggenheim Foundation and the National Endowment for the Humanities. She has written for *The New Yorker*, *The Atlantic*, *Slate*, *The New York Times Book Review*, and *The London Review of Books*.

Gail Mazur, Distinguished Writer-in-Residence (1996); BA, Smith College; MA, Lesley College (now Lesley University).

Ms. Mazur is the author of five books of poetry, *Nightfire* (David Godine, 1978); *The Pose of Happiness* (David Godine, 1986); *The Common* (University of Chicago, 1995); *They Can’t Take That Away from Me* (Chicago, 2001), which was a finalist for the National Book Award in 2001; and *Zeppo’s*

Kim McLarin, Assistant Professor of Writing, Literature and Publishing (2010); BA, Duke University.


Pablo Medina, Professor of Writing, Literature and Publishing (2009); AB, MA, Georgetown University.

Pablo Medina was born in Havana, Cuba, and then moved to New York City. He is the author of 11 books of poetry and prose, most recently The Cigar Roller: A Novel (Grove, 2005) and Points of Balance/ Puntos de apoyo, a bilingual collection of poems (Four Way, 2005), as well as a new English version of García Lorca’s Poet in New York (Grove, 2008), with Mark Statman. His poetry and prose have been widely published in periodicals and anthologies in the United States and abroad and he has received several awards, among them fellowships and grants from The Rockefeller Foundation, the National Endowment for the Arts, the Lila Wallace-Reader’s Digest Fund, the Cintas Foundation, and the state councils of New Jersey and Pennsylvania. Medina was on the board of the Association of Writers and Writing Programs from 2002 to 2007, serving as board president in 2005–2006.

William Orem, Writer-in-Residence (2007); BA, Hampshire College; MFA, PhD, Indiana University.

Dr. Orem writes in multiple genres. His first collection of stories, Zombi, You My Love, won the Great Lakes Colleges Association New Writers Award, previously given to Sherman Alexie, Alice Munro, Louise Erdrich, and Richard Ford. Other stories and poems of his have appeared in more than 100 publications, including The Princeton Arts Review, Alaska Quarterly Review, Sou’Wester, and The New Formalist, and he has been nominated for the Pushcart Prize in both genres. His full-length play The Seabirds won the Manduzmar New Plays contest at Alleyway Theatre in Buffalo and had its world premiere in 2007. At the same time his 10-minute play Suspension was a finalist for the Heideman Award at Actors Theatre of Louisville. Another 10-minute play, Cabman, appeared in the Boston Theatre Marathon in the summer of 2008. Alongside his creative writing, William also works as a popular science journalist. His work may be heard on the NPR-affiliate broadcast A Moment of Science, and he writes a weekly blog for the Foundational Questions Institute, an MIT-based organization that funds research into mind-bending physics and cosmology.

Pamela Painter, Professor of Writing, Literature and Publishing (1997); BA, Pennsylvania State University; MA, University of Illinois.

Professor Painter’s first collection of stories, Getting to Know the Weather, won the Great Lakes Colleges Association New Writers Award. Her second collection of stories is titled The Long and Short of It. Painter is also the co-author, with Anne Bernays, of the widely-used textbook WHAT IF? Fiction Exercises for Fiction Writers. Her work has appeared in numerous literary journals and magazines, including The Atlantic Monthly, Harper’s, Kenyon Review, North American Review, Ploughshares, and Epoch, and in numerous anthologies, including Sudden Fiction, Flash Fiction, Flash Fiction Forward, and Microfiction, among others. She is the winner of three Pushcart Prizes and Agni’s John Cheever Award for Fiction, is a founding editor of StoryQuarterly, and has received grants from the Massachusetts’ Artists Foundation.
and the National Endowment for the Arts. Her stories have been produced by Word Theatre, Wellfleet Harbor Actors Theatre, Stage Turner, and “Reading in His Wake” was recorded for Love Hurts, by W. W. Norton.

Jon Papernick, Writer-in-Residence (2007); BA, York University; MFA, Sarah Lawrence College.

Jon Papernick is the author of the short story collections The Ascent of Eli Israel (Arcade Publishing) and There Is No Other (Exile Editions), and a novel, Who by Fire, Who by Blood (Exile Editions). His fiction has appeared in Confrontation, The Reading Room, Night Train Magazine, Exile Quarterly, Nerve.com, and the anthologies Lost Tribe: Jewish Fiction from the Edge (Harper) and Scribblers on the Roof (Persea). He is currently at work on his second novel.

Elizabeth Parfitt, Lecturer (2007); BA, Pennsylvania State University; MFA, Emerson College.

Elizabeth Parfitt writes nonfiction and fiction with interests in personal identity, education, and popular culture. She has written for publications including Boston Magazine, The Chronicle of Higher Education online, Research/Penn State, and The Writing Lab Newsletter. She is also a forum member contributor for the professional women’s network Damsels in Success.

Ladette Randolph, Director and Editor-in-Chief of Ploughshares and Distinguished Publisher-in-Residence (2009); BA, MA, PhD, University of Nebraska–Lincoln.

Ladette Randolph is the director/editor-in-chief of Ploughshares magazine. She is the author of the novel A Sandhills Ballad and the award-winning short story collection This Is Not the Tropics, as well as the editor of two anthologies: The Big Empty and A Different Plain. Before joining the staff at Emerson, she was executive editor and associate director at University of Nebraska Press, and prior to that served as managing editor of Prairie Schooner magazine. She has been the recipient of a Pushcart Prize, Rona Jaffe grant, a Norcroft fellowship, a Virginia Faulkner award, and has been reprinted in Best New American Voices.

John Rodzvilla, Electronic-Publisher-in-Residence (2009); BA, Skidmore College; MS, Simmons College.

John Rodzvilla has worked in editorial, production, subsidiary rights, and operations for the past decade. While at the Perseus Books Group, he helped to negotiate e-book licenses with Amazon, Google, Microsoft, and Sony and developed a print-on-demand program for backlist titles. He has worked with a variety of technology writers and edited the first collection of weblog writings, We've Got Blog, in 2002. He lectures on the role of new technology in library science and academic scholarship.

Murray Schwartz, Professor of Writing, Literature and Publishing (2000); BA, University of Rochester; MA, PhD, University of California, Berkeley.

Dr. Schwartz is a specialist in Shakespeare whose interests include literary theory, psychoanalysis, and Holocaust studies. He co-edited Representing Shakespeare: New Psychoanalytic Essays. Other major publications include Memory and Desire: Aging, Literature, Psychoanalysis (with Kathleen Woodward); A Thematic Introduction to Shakespeare; Erik Erikson; Where Is Literature?; and Know Thyself: Delphi Seminars (with Norman Holland); as well as many essays on Shakespeare, theoretical and applied psychoanalysis, and poets such as Sylvia Plath. His essays on Shakespearean Romance appeared in Psyart, an online journal he co-edits with Holland. Dr. Schwartz is currently at work on a psychoanalytic study of the Holocaust, an essay on theories of trauma, and the completion of a biography (with Peggy Schwartz) of the African American dancer and anthropologist Pearl Primus.

John Skoyles, Professor of Writing, Literature and Publishing (1994); BA, Fairfield University; MA, MFA, University of Iowa.

Professor Skoyles is the author of four books of poems: A Little Faith, Permanent Change, Definition of the Soul, and The Situation. He has also published a book of personal essays, Generous Strangers, and a memoir, Secret Frequencies: A New York Education. He has been awarded two individual fellowships from the National Endowment for the Arts, as well as
grants from the New York State and North Carolina Arts Councils. He currently serves as the poetry editor of *Ploughshares*.

**Tracy L. Strauss**, Lecturer (2006); BA, State University of New York at Geneseo; MFA, Boston University.

Ms. Strauss was the 2005 Recipient of the Somerville Arts Council Literary Fellowship Award for poetry and the 2003 Recipient of the International Radio and Television Society (IRTS) Foundation Faculty Award. Her poems have appeared in *Solas Literary Journal*, *Lyrical Somerville*, and *Spoonful*, and she has written obituaries and on-air promotions for American Movie Classics. Her writing has also appeared in *The Hopkins Quarterly*, *The Writing Center Journal*, *Through Smoked Glass*, *Equal Opportunity Magazine*, and *The Chronicle of Higher Education*. She has written a book of poems and is currently writing a memoir.

**Daniel Tobin**, Professor of Writing, Literature and Publishing (2002); BA, Iona College; MTS, Harvard University; MFA, Warren Wilson College; PhD, University of Virginia.

Dr. Tobin, a 2009 John Simon Guggenheim Foundation Award recipient, is the author of *The Narrows* (poetry), *Double Life* (poetry), *Where the World Is Made* (poetry), *Second Things* (poetry), and *Passage to the Center: Imagination and the Sacred in the Poetry of Seamus Heaney*, and three edited works, *The Book of Irish American Poetry from the Eighteenth Century to the Present*, *The Selected Poems of Lola Ridge*, and *Poet’s Play: Essays on the Practice and the Art* (with Pimone Triplet). He has received “The Discovery/The Nation” Award, the Robert Penn Warren Award, the Robert Frost Fellowship, the Katherine Bakeless Nason Prize, and a fellowship from the National Endowment for the Arts, among other prizes for his poetry.

**Jessica Treadway**, Associate Professor of Writing, Literature and Publishing (1998); BA, State University of New York at Albany; MA, Boston University.

Ms. Treadway is the author of the novel *And Give You Peace*, published by Graywolf Press in 2001. Her collection *Absent Without Leave and Other Stories* won the John C. Zacharis First Book Award in 1993. She is the 2009 winner of the Flannery O’Connor Award for Short Fiction for her manuscript *Please Come Back to Me*. A former fellow at Radcliffe’s Bunting Institute and recipient of a grant from the National Endowment for the Arts, she also reviews fiction for *The Boston Globe* and *The Chicago Tribune*.

**John Trimbur**, Director of First-Year Writing Program and Professor of Writing, Literature and Publishing (2007); BA, Stanford University; MA, PhD, State University of New York at Buffalo.

Dr. Trimbur is a specialist in rhetoric and writing studies, with interests in cultural studies of literacy and the politics of language in the United States and South Africa. He has published widely on writing theory and has won a number of awards, including the Richard Braddock Award for Outstanding Article (2003) for “English Only and U.S. College Composition,” the James L. Kinneavy Award (2001) for “Agency and the Death of the Author: A Partial Defense of Modernism,” and the College Composition and Communication Outstanding Book Award (1993) for *The Politics of Writing Instruction: Postsecondary*. He has also published three textbooks, *The Call to Write* (5th ed. 2011), *Reading Culture* (7th ed. 2010), and *A Short Guide to Writing About Chemistry* (2nd ed. 2000), and edited the collection *Popular Literacy: Studies in Cultural Practices and Poetics* (2001).

**Jerald Walker**, Associate Professor of Writing, Literature and Publishing (2010); BA, MFA, PhD, University of Iowa.

Dr. Walker’s teaching interests include African American literature, memoir, essay, and nonfiction writing. His nonfiction has appeared in numerous periodicals and anthologies, including *Best American

Wendy W. Walters, Associate Professor of Writing, Literature and Publishing (1999); BA, Brown University; MA, University of Pennsylvania; PhD, University of California, San Diego.

Dr. Wendy W. Walters specializes in African American literature, in the larger context of diaspora studies. She is the author of At Home in Diaspora: Black International Writing. In 2001–2002, she was a non-resident fellow at the W.E.B. Du Bois Institute for Afro-American Research at Harvard University. She has published articles in the journals African American Review, Novel, Critical Arts, and MELUS (Multi-Ethnic Literatures of the U.S.). She has published chapters in the books Borders, Exiles, Diasporas and Diasporic Africa: A Reader, as well as entries in the Oxford Companion to African-American Literature, Black Writers, and The Critical Response to Chester Himes.

Daniel Weaver, Publisher/Editor-in-Residence (2007); BA, Earlham College.

Dan Weaver has been the editor-in-chief of Nation Books in New York City, Faber & Faber, Inc. in Boston, senior editor at Viking Penguin and McGraw-Hill in New York City, run several book clubs, and taught at Hofstra University. He has edited and published Gore Vidal, Vincent Bugliosi, Arthur Danto, John Sayles, Phyllis Chesler, Garry Marshall, Julian Barnes, Carolyn See, Norman Lewis, Richard Powers, Fannie Flagg, T. Coraghessan Boyle, Roy Blount Jr., Peter DeVries, Alan Lelchuk, and Jonathan Schell, among others.

Douglas Whynott, Associate Professor of Writing, Literature and Publishing (2000); BA, MFA, University of Massachusetts Amherst.

Douglas Whynott teaches courses in nonfiction writing. He is the author of Following the Bloom—Across America with the Migratory Beekeepers; Giant Bluefin; A Unit of Water, A Unit of Time; and A Country Practice. Among his magazine work, Mr. Whynott has written for The New York Times Book Review, Outside, Islands, Discover, and Smithsonian. He has had a number of articles published in the San Diego Reader, The Boston Globe Magazine, Reader’s Digest, and New England Monthly. An essay about studying music with blues and jazz pianist Sammy Price was published in The Massachusetts Review. His essay on the structures of nonfiction books was published in Writer’s Chronicle.

Mako Yoshikawa, Assistant Professor of Writing, Literature and Publishing (2005); BA, Columbia University; MA, Oxford University; PhD, University of Michigan.

Dr. Yoshikawa is the author of two novels. One Hundred and One Ways, a national bestseller, was published by Bantam in 1999 and has been translated into six languages. Her second novel, Once Removed, was published by Bantam in 2003. Among her awards for writing are fellowships from the Bunting Institute of Harvard University, the Massachusetts Cultural Council, and the MacDowell Colony. Active as a scholar as well as a novelist, Yoshikawa has also published articles on incest and race in American literature.
Adjunct Writing, Literature and Publishing Faculty

In a long-standing tradition, Emerson brings poets, writers, and publishing professionals of distinction to teach at the college as adjunct faculty. Leslie Brokaw is the former editor of Inc. Online, and a frequent contributor to Boston Magazine and other publications; Karen English is associate editorial director at The Pohly Company; Fred Francis is the managing editor of Da Capo Press, and has worked in trade publishing for 10 years; Melissa Gruntkosky has worked in the marketing and design departments at several Boston area publishers including Little, Brown; Houghton Mifflin; and most recently Candlewick Press; Joseph Hurka is the author of the novel Before and the memoir Fields of Light, and winner of the Pushcart Editors’ Book Award; Beth Ineson has held positions in book publishing sales, marketing, and publicity for more than 15 years and currently works in sales management at Houghton Mifflin Company; Christopher Keane is the author of eight novels, numerous screenplays, and two books on screenwriting, most recently Keane on Screen; James McCormack has more than 20 years of business experience in publishing, start-up, and Internet companies and was formerly the vice president of production, operations and technology at Boston Common Press, publisher of Cook’s Illustrated and America’s Test Kitchen; Rebecca Saraceno is a freelance book designer who also specializes in magazine design and letterpress printing; and Lissa Warren is senior director of publicity at Da Capo Press and the author of The Savvy Author’s Guide to Book Publicity.

Past Writers-, Poets-, and Publishers-in-Residence and Adjunct Faculty Include:

David Barber, author of the collection of poems The Spirit Level; Sven Birkerts, author of several books of criticism, including The Gutenberg Elegies: The Fate of Reading in an Electronic Age; Doug Bolin, online and new media designer and producer; Michael E. Buller, former editorial director at The Pohly Company; James Carroll, author of eight novels and the 1996 National Book Award Winner in Nonfiction for An American Requiem; Stephen Dobyns, author of 34 books, which include 11 books of poetry, novels, a collection of short fiction, and a collection of essays on poetry; Douglas Eisenhart, author of Publishing in the Information Age; Judith Grossman, author of the short story collection How Aliens Think; Lisa Jahn-Clough, author of four picture books for children, Alicia Has a Bad Day, My Happy Birthday Book, ABC Yummy, and 123 Yippee; Juris Jurjevics, founder and editor-in-chief of Soho Press and the former editor-in-chief of Dial Press; Don Lee, author of the story collection Yellow and a Pushcart Prize-recipient; Ralph Lombreglia, author of two collections of short fiction and many award-winning short stories; Myra McLaree, author of Water from the Well; Kyoko Mori, novelist and nonfiction writer, and author of Shizuko’s Daughter, Fallout, The Dream of Water, One Bird, Polite Lies, and True Arrow; Matthew Nash, an artist and publisher of the journal Big RED & Shiny, as well as a contributing editor to Contemporary Magazine; Pete Nelson, author of Left for Dead and many other books, stories, and articles; George Packer, author of Central Square, The Half Man, and The Village of Waiting; Peg Monaghan-Pashall, freelance editor and former senior development editor at Houghton Mifflin; Martha Rhodes, author of Perfect Disappearance (New Issues Poetry & Prose), and founder of Four Way Books; Erik Rickstad, author of the novel Reap; Elizabeth Searle, author of My Body to You and A Four-Sided Bed; Thea Singer, veteran magazine writer and editor whose work has appeared in the Washington Post magazine, O the Oprah Magazine, More Magazine, Inc. magazine, Natural Health, The Boston Globe, Frontline.org, and The Nation; Michael Stephens, author of Where the Sky Ends, The Brooklyn Book of the Dead, Green Dreams: Essays Under the Influence of the Irish, and Lost in Seoul; and Christopher Tilghman, author of two collections of short fiction, In a Father’s Place and The Way People Run, and the novel Mason’s Retreat.
Educator Preparation and Licensure Programs

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 Department of Elementary and Secondary 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) (Teacher of Theatre). Students in Communication Sciences and Disorders also must pass the CLST, but must pass the ASHA national examination in lieu of the Subject Matter Test.

The Department of Performing Arts offers Massachusetts Department of Elementary and Secondary Education-approved programs leading to the Initial License and the Professional License as a Teacher of Theatre (all levels).

Students in the Department of Communication Sciences and Disorders who seek the Initial License as a Specialist Teacher in Speech, Language, and Hearing Disorders (all levels) must complete the master’s degree in Communication Disorders. The Professional License requires the completion of the post-master’s degree Clinical Fellowship.

**General Procedures and Requirements for Educator Licensure**

Students must apply for and be accepted into an approved program to be considered a candidate for licensure. Students should contact their program advisor and the Educator Preparation Program Director in their proposed area of licensure as early as possible for information regarding requirements and appropriate coursework and field placements.

A minimum of two semesters of enrollment at Emerson is required prior to student teaching, except in the Department of Communication Sciences and Disorders where a minimum of one term is required. Theatre Education students must fulfill the student teaching practicum through Emerson. Students in the Department of Communication Sciences and Disorders who seek the Initial License as a Specialist Teacher in Speech, Language, and Hearing Disorders (all levels) must complete all graduate clinical practica through Emerson.

The Theatre Education faculty offers review sessions for the MTEL exams once each semester. Attendance at one of the review sessions prior to taking the exams is mandatory.

It is recommended that students take the CLST early in their program and take the Theatre SMT near the end of their studies, but prior to graduation.

Students who have successfully completed all their course and practicum requirements and who have passed both parts of the MTEL will be considered program completers and be licensure eligible.

**Associate Professor Cynthia Bartlett**
Institutional Coordinator for Educator Preparation;
Title II Coordinator

**Director of Clinical Education Sandra Cohn Thau**
Program Director, Department of Communication Sciences and Disorders

**Associate Professor Robert Colby**
Program Director, Department of Performing Arts
## 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 Massachusetts Test for Educator Licensure comprising the Communication and Literacy Skills Test (CLST) and the Subject Matter Test (SMT). For the 2008–2009 academic year, Emerson students in programs that will prepare them for classroom teaching (Teacher of Theatre) had a total pass rate of 100 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 latter individuals’ CLST scores, as they are not preparing for classroom work.

## Summer Sessions

The Department of Professional Studies and Special Programs (PSSP) at Emerson College offers a diverse and constantly evolving selection of continuing education courses, workshops, and certificate programs. The department provides a breadth of opportunities for individuals looking to advance their careers, train to enter a new field, earn new skills, or explore their passions.

All credit courses that count toward a graduate degree offered in the summer are scheduled and offered through PSSP in cooperation with the graduate program. PSSP offers summer graduate-level classes in two accelerated, six-week sessions. Matriculated graduate students may use summer classes to fulfill their degree requirements or accelerate their program of study completion with the approval of their graduate program director.

The Department of Professional Studies and Special Programs also offers graduate-level certificate programs in Entertainment Law, Web Development, and Short Film. Participation in and completion of graduate-level certificate programs in Visual and Media Arts are separate from admission to degree programs at Emerson College.
External Programs

Los Angeles Center

Qualified graduate students may enroll for one semester of study at the Emerson College Los Angeles Center. The Los Angeles Center is a residential program with a full semester of internship opportunities and coursework during the fall and spring semesters, as well as a shortened summer session. All graduate students (except those in the Global Marketing Communication and Advertising program) who wish to participate in an internship in the Los Angeles area must be enrolled in the Emerson Los Angeles program.

The internship course may be taken for 4 or 8 credits, depending on department requirements, and requires completion of both academic assignments and a specific number of hours at the internship site. Internships focus on a large variety of fields related specifically to the Hollywood entertainment industry. With more than 1,000 internship sites in film, television, radio, new media, music, management, publicity, marketing, and public relations, the L.A. program offers a broad range of opportunities within this arena. Student interns integrate theory and practice in an atmosphere of “experiential learning” with the goals of self-knowledge, personal growth, and career development. Interning with industry professionals such as film and television producers, studio executives, film editors, casting directors, talent managers, camera technicians, publicity directors, and others will provide students with an understanding of the industry beyond the classroom.

Courses are taught by Los Angeles Center faculty who, as well as holding academic credentials, are professionals working in the industry, including producers, directors, screenwriters, advertising and public relations executives, actors, entertainment marketing professionals, and more. Course offerings vary from semester to semester. Completely furnished student housing (optional for graduate students) is located a short distance from the center at the Oakwood Apartment Complex near Universal Studios, Warner Brothers, and NBC.

To study at the Los Angeles Center, graduate students must meet requirements determined by their individual departments. Students must consult with their graduate program director to ensure that degree requirements will be met. Students may attend for one semester only. Costs are comparable to a semester at the Boston campus (not including transportation and travel expenses). The Emerson College student who participates in the Los Angeles Center program is fully registered in the College and eligible for financial assistance. Students must be registered full-time (8 to 12 credits). The online application process begins early fall, and the application deadline for the following year is October 15 (for Summer and Fall 2011, and Spring 2012). More information may be found online at emerson.edu/la. The International Study and External Programs Office is located at 80 Boylston Street, Suite 121, and can be reached by phone at 617-824-8567 or by email at la@emerson.edu.

Prague Summer Film Program

This rewarding and unique summer program is offered in Prague, the capital city of the Czech Republic. Students study on the campus of the Academy of Performing Arts for Film and Television (FAMU), one of the top film schools on the European Continent. Prague, one of the finest cities in Europe, is rich in history, culture, and beauty; and its attractions and landmarks are the classroom for students’ learning and experiences.

This program may offer graduate students up to 8 credits of graduate coursework. Students are evaluated by FAMU and Emerson College faculty as they are given an intensive experience in production, scripting, and editing at the Academy. Special tours are planned throughout the program, including a weekend trip to the Karlovy Vary International Film Festival. Students will also meet with Czech film industry professionals, such as directors and cinematographers, to discuss their work.

Graduate students must be in good academic standing with a GPA of 3.0 or better. Students’ media studies or production background will be considered as well as their academic standing. More information may be found online at emerson.edu/prague-summer-film-program. The International Study and External Programs Office is located at 80 Boylston Street, Suite 121, and can be reached by phone at 617-824-8567 or by email at prague@emerson.edu.
# Administrative Staff*

## President’s Office

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Department</th>
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</thead>
<tbody>
<tr>
<td>Jacqueline W. Liebergott</td>
<td>PhD; President</td>
</tr>
<tr>
<td>Margaret Melanson</td>
<td>AS; Executive Assistant</td>
</tr>
<tr>
<td>David Rosen</td>
<td>MS; Special Assistant to the President</td>
</tr>
<tr>
<td>Anne M. Shaughnessy</td>
<td>BA; Director of the President/Executive Assistant, Board</td>
</tr>
</tbody>
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## Academic Affairs

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Department</th>
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<tbody>
<tr>
<td>Linda Moore</td>
<td>PhD; Vice President</td>
</tr>
<tr>
<td>Richard Zauf</td>
<td>MFA; Associate Vice President and Dean of Graduate Studies</td>
</tr>
<tr>
<td>Jill Davidson</td>
<td>MA; Senior Administrative Associate</td>
</tr>
<tr>
<td>Anne Doyle</td>
<td>MA; Executive Director, Academic Administration</td>
</tr>
<tr>
<td>Matthew Finn</td>
<td>BS; Coordinator, Faculty Services</td>
</tr>
<tr>
<td>Erika Williams</td>
<td>PhD; Special Assistant</td>
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## Graduate Studies

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<th>Name</th>
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<tbody>
<tr>
<td>Richard Zauf</td>
<td>MFA; Associate Vice President and Dean of Graduate Studies</td>
</tr>
<tr>
<td>Maria Figueroa</td>
<td>MA; Administrative Associate</td>
</tr>
<tr>
<td>Eric Matthews</td>
<td>BA; Administrative Assistant</td>
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## Administration and Finance

<table>
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<tr>
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<tbody>
<tr>
<td>David Ellis</td>
<td>PhD; Vice President</td>
</tr>
<tr>
<td>John Donohoe</td>
<td>MSF; Associate Vice President, Finance</td>
</tr>
<tr>
<td>Anthony Ferullo</td>
<td>CPA; Associate Vice President, Business</td>
</tr>
<tr>
<td>Antonietta Francis</td>
<td>Senior Administrative Associate</td>
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## Alumni Relations

<table>
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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Barbara Rutberg</td>
<td>MEd; Associate Vice President/Director of Alumni Relations</td>
</tr>
<tr>
<td>Mary Ann Cicala</td>
<td>MA; Associate Director</td>
</tr>
<tr>
<td>Stephanie Morrison</td>
<td>BA; Assistant Director</td>
</tr>
<tr>
<td>Jaimee Rizzo</td>
<td>BA; Events Coordinator</td>
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## Athletics

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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Kristin Parnell</td>
<td>MEd, MA; Director</td>
</tr>
<tr>
<td>Jessica Adams</td>
<td>MA; Assistant Director</td>
</tr>
<tr>
<td>Michael Blanchard</td>
<td>BA; Head Coach, Lacrosse</td>
</tr>
<tr>
<td>Nicole Bottino</td>
<td>BS; Assistant Athletic Trainer</td>
</tr>
<tr>
<td>Roger Crosley</td>
<td>MS; NCAA Compliance Coordinator</td>
</tr>
<tr>
<td>William Gould Jr.</td>
<td>MS; Head Coach, Women’s Basketball</td>
</tr>
<tr>
<td>Craig Letourneau</td>
<td>BA; Head Coach, Volleyball</td>
</tr>
<tr>
<td>Elise Mayers</td>
<td>BS; Assistant Athletic Trainer</td>
</tr>
<tr>
<td>Christine McComb</td>
<td>BS; Assistant Manager, Fitness Center</td>
</tr>
<tr>
<td>Philip McElroy Jr.</td>
<td>Head Coach, Softball</td>
</tr>
<tr>
<td>Will Myrick</td>
<td>BS; Fitness Specialist</td>
</tr>
<tr>
<td>Stanford Nance</td>
<td>BA; Associate Director/Recruiting</td>
</tr>
<tr>
<td>Amanda Nicholes</td>
<td>MA; Head Athletic Trainer</td>
</tr>
<tr>
<td>Shannon Roberts</td>
<td>BA; Athletic Facilities Operations and Equipment Manager</td>
</tr>
<tr>
<td>Henry Smith</td>
<td>Head Coach, Men’s Basketball</td>
</tr>
<tr>
<td>Ronald Smithers</td>
<td>BS; Manager, Fitness Center</td>
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## Business Services

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<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Andrew J. Mahoney</td>
<td>BS, BA; Director</td>
</tr>
<tr>
<td>Karen Dickinson</td>
<td>MEd; Assistant Director</td>
</tr>
<tr>
<td>Thomas Doyle</td>
<td>BS; Assistant Director</td>
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## Career Services

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<tbody>
<tr>
<td>Carol Spector</td>
<td>MEd; Director</td>
</tr>
<tr>
<td>Matthew Cardin</td>
<td>MS; Associate Director</td>
</tr>
<tr>
<td>Geraldine Garvin</td>
<td>MEd; Assistant Director, School of Communication</td>
</tr>
<tr>
<td>Kenneth Mattsson</td>
<td>MS; Assistant Director, Graduate Students and Alumni</td>
</tr>
<tr>
<td>Matthew Small</td>
<td>MEd; Assistant Director, School of the Arts</td>
</tr>
<tr>
<td>Anna Umbrecht</td>
<td>MS; Assistant Director/Internship Coordinator</td>
</tr>
</tbody>
</table>

## Center for Health and Wellness

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mary Jane Powers</td>
<td>MSN, APRN-C; Director</td>
</tr>
<tr>
<td>Elaine Arnold</td>
<td>MSN, APRN-C; Nurse Practitioner</td>
</tr>
<tr>
<td>Deborah Engler</td>
<td>MSW; Wellness Education Coordinator</td>
</tr>
</tbody>
</table>

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*Note: The asterisk (*) indicates that this section is a part of a larger document, possibly a directory or organizational chart, and may not be complete or up-to-date.
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*as of 03/30/10
Index

A
Academically withdrawn, 16
Academic calendar, 6–8
Academic transcripts, 21
Accreditation, 9–10
Address, change of, 19
Administrative staff, 139–145
Admission, 11–13
Deferred admission status, 12
International applicants, 12
Materials required for application, 11
Statement of nondiscrimination, 13
Statement of policy, practices, and procedures regarding students with disabilities, 13
Wheaton/Emerson College Dual Degree Program, 12–13
Alumni
Office of Alumni Relations, 39
Student Alumni Association, 39
AMIGOS, 34
Asian Students for Intercultural Awareness (ASIA), 34
Athletics and fitness, 32
Auditing course, 21
Awards
Graduate Dean Awards, 36
President’s Award, 36
Scholarships, 26–27
Student awards, 36
B
Billing and payment, 23–24
Board of Overseers, 147
Board of Trustees, 146
C
Cabaret, 28
Calendar, academic, 6–8
Campus Center, 28
Campus life, 28–32
Athletics and fitness, 32
Campus Center, 28
Campus speakers, 40–42
Center for Health and Wellness, 22–23, 29–30
Center for Spiritual Life, 32
Change of address, 19
Change of degree program, 20
Change of status, 19–20
Change of degree program, 20
Continuing student status, 20
Failure to maintain continuous enrollment, 20
Leave of absence, 19–20
Withdrawals, 20
Commencements, 16
Communication Disorders. See Communication Sciences and Disorders, Department of
Communication Management. See Communication Studies, Department of
Communication Management Student Group, 33
Communication Sciences and Disorders, Department of, 43–58
Admission requirements, 43–44
Communication Disorders, 43–53
Courses of study, 45–50
Degree requirements, 44
Faculty, 50–53
General requirements, 45
Health Communication, 54–57
Master’s program overview, 43
Minimum degree requirements for, 14
Thesis, 45
Communication Studies, Department of, 59–67
Admission requirements, 59
Advising, 65
Capstone, 61
Courses of study, 61–65
Degree requirements, 59–60
Disability Services, 31
Health insurance, 22–23, 30
Housing, 28–29
Meal plans, 29
Office of International Student Affairs, 32
Office of Multicultural Student Affairs, 31
Student activities, 33–35
Student awards, 36
Student services, 37–39
Wellness education, 30
Campus speakers, 40–42
Capstone experience, 14
Career Services, 38–39
Center for Health and Wellness, 22–23, 29–30
Center for Spiritual Life, 32
Change of address, 19
Change of degree program, 20
Change of status, 19–20
Change of degree program, 20
Continuing student status, 20
Failure to maintain continuous enrollment, 20
Leave of absence, 19–20
Withdrawals, 20
Commencements, 16
Communication Disorders. See Communication Sciences and Disorders, Department of
Communication Management. See Communication Studies, Department of
Communication Management Student Group, 33
Communication Sciences and Disorders, Department of, 43–58
Admission requirements, 43–44
Communication Disorders, 43–53
Courses of study, 45–50
Degree requirements, 44
Faculty, 50–53
General requirements, 45
Health Communication, 54–57
Master’s program overview, 43
Minimum degree requirements for, 14
Thesis, 45
Communication Studies, Department of, 59–67
Admission requirements, 59
Advising, 65
Capstone, 61
Courses of study, 61–65
Degree requirements, 59–60
Disability Services, 31
Health insurance, 22–23, 30
Housing, 28–29
Meal plans, 29
Office of International Student Affairs, 32
Office of Multicultural Student Affairs, 31
Student activities, 33–35
Student awards, 36
Student services, 37–39
Wellness education, 30
Campus speakers, 40–42
Capstone experience, 14
Career Services, 38–39
Center for Health and Wellness, 22–23, 29–30
Center for Spiritual Life, 32
Change of address, 19
Change of degree program, 20
Change of status, 19–20
Change of degree program, 20
Continuing student status, 20
Failure to maintain continuous enrollment, 20
Leave of absence, 19–20
Withdrawals, 20
Commencements, 16
Communication Disorders. See Communication Sciences and Disorders, Department of
Communication Management. See Communication Studies, Department of
Communication Management Student Group, 33
Communication Sciences and Disorders, Department of, 43–58
Admission requirements, 43–44
Communication Disorders, 43–53
Courses of study, 45–50
Degree requirements, 44
Faculty, 50–53
General requirements, 45
Health Communication, 54–57
Master’s program overview, 43
Minimum degree requirements for, 14
Thesis, 45
Communication Studies, Department of, 59–67
Admission requirements, 59
Advising, 65
Capstone, 61
Courses of study, 61–65
Degree requirements, 59–60
Disability Services, 31
Health insurance, 22–23, 30
Housing, 28–29
Meal plans, 29
Office of International Student Affairs, 32
Office of Multicultural Student Affairs, 31
Student activities, 33–35
Student awards, 36
Student services, 37–39
Wellness education, 30
Campus speakers, 40–42
Capstone experience, 14
Career Services, 38–39
Center for Health and Wellness, 22–23, 29–30
Center for Spiritual Life, 32
Change of address, 19
Change of degree program, 20
Change of status, 19–20
Change of degree program, 20
Continuing student status, 20
Failure to maintain continuous enrollment, 20
Leave of absence, 19–20
Withdrawals, 20
Commencements, 16
Communication Disorders. See Communication Sciences and Disorders, Department of
Communication Management. See Communication Studies, Department of
Communication Management Student Group, 33
Communication Sciences and Disorders, Department of, 43–58
Admission requirements, 43–44
Communication Disorders, 43–53
Courses of study, 45–50
Degree requirements, 44
Faculty, 50–53
General requirements, 45
Health Communication, 54–57
Master’s program overview, 43
Minimum degree requirements for, 14
Thesis, 45
Communication Studies, Department of, 59–67
Admission requirements, 59
Advising, 65
Capstone, 61
Courses of study, 61–65
Degree requirements, 59–60
<table>
<thead>
<tr>
<th>Internships, 65–67</th>
</tr>
</thead>
<tbody>
<tr>
<td>Master's degree, 65</td>
</tr>
<tr>
<td>Master's program overview, 59</td>
</tr>
<tr>
<td>Minimum degree requirements for, 14</td>
</tr>
<tr>
<td>Required courses, 59–60</td>
</tr>
</tbody>
</table>

**Communicators for Health, 33**

**Comprehensive examinations, 14**

**Continuing student status, 20**

**Counseling Center, 22, 30–31**

**Courses**

- Auditing, 21
- Course load, 19
- Course numbering system, 21
- Course withdrawal, 17
- Dropping and adding courses, 21
- Registration for, 19–21
- Repeating, 21

**Course withdrawal, 17**

**Creative Writing. See Writing, Literature and Publishing, Department of**

**Credits, transfer, 14**

**Cultural Center, 31**

**D**

- Dean’s message, 4
- Deferred admission status, 12
- Deferred grade, 17
- Degree audit, 15–16
- Degree requirements and standards, 14–16
- Dewar Tuition Refund Plan, 24
- Directory information, 18
- Disability Services, 13, 31
- Dropping and adding courses, 21
- Dual Degree Program, 12–13

**E**

- Educator Preparation and Licensure Program, 136–137
- Emerson College
  - Academic calendar, 6–8
  - Accreditation, 9–10
  - Campus life, 28–32
  - Graduate study at, 10
  - History of, 9
  - Mission statement, 4

**President’s message, 3**

**Emerson College Fitness Center, 32**

**Emerson Communication (EmComm), 35**

**Emerson employment, 25**

**Emerson Goodnews Fellowship, 35**

**Emerson International, 35**

**Emerson’s Black Organization with Natural Interests (EBONI), 35**

**EMG Production Group, 33**

**Expenses, 22–24**

- Billing and payment, 23–24
- Health services and health insurance, 22–23
- Refund policy, 23–24
- Tuition and fees, 22
- TuitionPay monthly payment plan, 23

**External programs, 138**

**F**

- Failure to maintain continuous enrollment, 20
- Federal Stafford Loans, 25
- Federal Work Study, 25
- Fees, 22
- Fellowships, 26

**Financial assistance, 25–27**

- Alternative educational loan program, 26
- Fellowships, 26
- How to apply for need-based, 25
- Merit-based awards, 26–27
- Need-based aid, 25
- Priority application deadlines for federal financial assistance, 26
- Scholarships, 26–27
- TuitionPay monthly payment plan, 23

**Fitness Center, 32**

**G**

- Global Marketing Communication and Advertising. See Marketing Communication, Department of
- GMAT, 11

**Good standing, 16**

**Grades**

- Academically withdrawn, 16
- Academic transcripts, 21
- Course withdrawal, 17
- Deferred, 17
good standing, 16
grade dispute, 17
grade reports, 21
incomplete, 17
letter grades, 17
pass/fail, 17
Graduate Council, 10
Graduate Dean Award, 36
Graduate Reading Series, 33
Graduate Student Association
fees, 22
overview of, 33
Graduate Students for Global Marketing Communication and Advertising, 34
Graduate Students for Integrated Marketing Communication, 34
Graduate Students in Communication Science and Disorders, 34
Graduate Studies
mission statement, 4
overview of graduate study, 10
Graduation, 16
GRE, 11
Grievance process, 17

H
Health Communication. See Communication Sciences and Disorders, Department of
Health services and health insurance, 22–23, 29–30
Hillel, 35
Housing, 28–29

I
IELTS, 12
Immunization requirements, 22, 29–30
Incomplete, 17
Information technology, 37–38
Insurance
health insurance, 22–23, 29–30
Tuition and Fees Refund Insurance, 19–20, 24
Integrated Marketing Communication. See Marketing Communication, Department of
International Student Affairs, Office of, 32
International students
admission process for, 12
health insurance, 23
International Student Affairs, Office of, 32
Internships, 39. See also specific programs
IT Help Desk, 38
Iwasaki Library, 37

J
Journalism, Department of, 68–76
admission requirements, 68
advising, 73
courses of study, 70–73
degree requirements, 68–70
faculty, 74–76
master’s program overview, 68
minimum degree requirements for, 14

L
Leave of absence, 19–20
Library, Iwasaki, 37
Los Angeles Center, 138

M
Marketing Communication, Department of, 77–88
admission requirements, 77, 81
advising, 86
courses of study, 78, 80, 82–85
degree requirements, 77, 81
faculty, 86–88
Global Marketing Communication and Advertising, 77–80
Integrated Marketing Communication, 81–82
internships, 86
master’s program overview, 77, 81
master’s thesis, 82
minimum degree requirements for, 14
Wheaton/Emerson College Dual Degree Program, 12–13

Master’s degree
academically withdrawn, 16
capstone experience, 14
change of degree program, 20
comprehensive examinations, 14
course grades, 17
degree audit, 15–16
directory information, 18
good standing, 16
grade dispute, 17
graduation, 16
grievance process, 17
master’s project, 15
master’s thesis requirements, 15
minimum degree requirements for, 14
publication of thesis, 15
right to privacy, 18
transfer credits, 14

Master’s project
Publishing and Writing, 119
requirements of, 15
Theatre Education, 91–92

Master’s thesis
Communication Management, 65
Marketing Communication, 82
publication of thesis, 15
requirements of, 15
Theatre Education, 91–92

Max Mutchnick Campus Center, 28
Meal plans, 29
Media Art. See Visual and Media Arts,
Department of
Media Services Center, 38
Medical/Psychological Tuition Refund Insurance
Plan, 20, 24
Merit-based awards, 26–27
MFA thesis
Creative Writing, 118
MFA thesis project
Visual and Media Arts, 104

Mission statement
of Emerson College, 4
of Graduate Studies, 4

Multicultural Student Affairs, Office of, 31
Multipurpose Room, 28

N
National Student Speech, Language, and Hearing
Association (NSSLHA), 35
Networking, 39
New England Association of Schools and
Colleges, 9–10
Newman Club, 35
Nondiscrimination policies, 13

O
Off-campus housing, 28–29

P
Pass/fail grade, 17
Performing Arts, Department of, 89–102
admission requirements, 89
advising, 96
courses of study, 92–96
degree requirements, 89
faculty, 96–102
internships, 96
master’s program overview, 89
master’s thesis or project, 91–92
minimum degree requirements for, 14
production opportunities, 96
Prague Summer Film Program, 138
President’s Award, 36
Privacy, right to, 18
Professional Studies and Special Programs, 137
Publishing and Writing. See Writing, Literature
and Publishing, Department of

R
Redivider, 34
Refund policy, 19, 23–24
Registration, 19–21
academic transcripts, 21
auditing, 21
change of address, 19
change of degree program, 20
change of status, 19–20
continuing student status, 20
course load, 19
course numbering system, 21
dropping and adding courses, 21
failure to maintain continuous enrollment, 20
grade reports, 21
immunization requirements, 22, 29–30
leave of absence, 19–20
repeating a course, 21
timing for, 19
withdrawals, 20
Religious observance policy, 8
Repeating a course, 21
Right to privacy, 18
S
Scholarships, 26–27
School of Communication
Communication Sciences and Disorders, 43–58
Communication Studies, 59–67
Journalism, 68–76
Marketing Communication, 77–88
School of the Arts
Performing Arts, 89–102
Visual and Media Arts, 103–116
Writing, Literature and Publishing, 117–135
Speakers, 40–42
Speak Up!, 35
Standards of work, 16–18
academically withdrawn, 16
course grades, 17
course withdrawal, 17
defered, 17
good standing, 16
grade dispute, 17
grievance process, 17
incomplete, 17
Student Activities, 33–35
Student Alumni Association, 39
Student awards, 36
Student services, 37–39
Career Services, 38–39
information technology, 37–38
IT Help Desk, 38
Library, Iwasaki, 37
Media Services Center, 38
Office of Alumni Relations, 39
Student Alumni Association, 39
Writing and Academic Resource Center (WARC), 39
Students for Publishing, 34
T
telephone numbers, frequently used, 148
Theatre Education. See Performing Arts, Department of
Theatre Education Graduate Association (TEGA), 34
Title II disclosure, 137
TOEFL, 12
Transcripts, 21
Transfer credits, 14
Tuition and fees, 22
billing and payment, 23–24
refund policy, 23–24
Tuition and Fees Refund Insurance, 19, 24
TuitionPay, 23
V
Visual and Media Arts, Department of, 103–116
admission requirements, 103
courses of study, 104–109
degree requirements, 103–104
faculty, 109–116
internships, 109
master’s program overview, 103
MFA thesis project, 104
minimum degree requirements for, 14
portfolio review, 109
teaching opportunities, 109
W
Wellness education, 30
Wheaton/Emerson College Dual Degree Program, 12–13
Withdrawals
academically withdrawn, 16
course withdrawal, 17
from program, 20
tuition refund, 24
Work study, 25
Writing and Academic Resource Center (WARC), 39
Writing, Literature and Publishing, Department of, 117–135
admission requirements, 117, 118
class enrollment policy, 125
courses of study, 119–124
Creative Writing, 117–118
degree requirements, 117, 119
faculty, 125–135
internships, 124
MA project or course option, 119
master’s program overview, 117, 118
MFA thesis, 118
Publishing and Writing, 118–119
teaching appointments, 125