Creative Writing
Film and Media Art
Popular Fiction Writing and Publishing
Publishing and Writing
Theatre Education
Writing for Film and Television

Civic Media: Art and Practice
Communication Disorders
Communication Management
Integrated Marketing Communication
Journalism
Graduate Catalogue
2017-2018
Credits

Editors
Jan Roberts-Breslin
Maria Figueroa
Eric Matthews
Mary Garhart

Production Coordinator
Liliana Ballesteros

Indexer
Terry Casey
President’s Message

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

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

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

Sincerely,

M. Lee Pelton
President
Greetings.

Graduate study at Emerson College is an opportunity to prepare yourself for a career in communication or the arts within a community of scholars, artists, professionals, and like-minded peers. Our dedicated and accomplished faculty will guide your development and encourage you to expand your thinking. As a member of our diverse graduate student body, you will have the opportunity to meet and work with others from around the world who share your passion and commitment. Whether you are studying marketing communication, publishing and writing, journalism, creative writing, theatre education, communication management, communication disorders, writing for film and television, film and media art, or civic media, you are part of an exciting community of people that make a difference.

My goal for you is that you grow in your ability to communicate effectively through critical, independent, and ethical thinking and that you apply your knowledge and practice in ways that will define you professionally and contribute meaningfully to society. I am confident that each of you is up to this task. I welcome you to the Emerson community and wish you success in your endeavors.

Sincerely yours,

Jan Roberts-Breslin
Dean of Graduate and Professional Studies
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The College

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.

Institutional Learning Outcomes

Emerson College graduates are socially responsible citizens, clear communicators, creative thinkers, and informed inquirers.

History of the College

Founded in 1880 by Charles Wesley Emerson, noted preacher, orator, and teacher, Emerson College has grown into a comprehensive college enrolling nearly 4,000 undergraduate and graduate students from 49 states and 60 countries. The original concentration on oratory has evolved into specialization in the fields of communication studies; marketing communication; communication sciences and disorders; journalism; performing arts; visual and media arts; and writing, literature and publishing.

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

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

Today, Emerson continues this tradition of innovation in communication and the arts. For example, in 1980, the College initiated a comprehensive graduate-level program in professional writing and publishing—the first such program in the nation specifically designed to meet the expressed needs of the publishing industry. The College is organized into two schools and an institute: a School of the Arts, a School of Communication, and an Institute for Liberal Arts and Interdisciplinary Studies.

Concurrent with programmatic evolutions and academic reorganizations, Emerson has continued to upgrade the technology and the facilities necessary to support the curriculum. Emerson’s radio and television stations both offer webcasts in addition to traditional broadcasts, and the state-of-the-art Tufte Performance and Production Center opened in Fall 2003. Since then, Emerson has opened two new residence halls and a campus center. In Spring 2010, the College opened the multi-use Paramount Center, which includes a 596-seat live performance theater, performance development facilities, the Bright Family Screening Room, and a residence hall.
In March 2014, Emerson College Los Angeles celebrated the opening of its new facility in Hollywood. Designed by award-winning architect Thom Mayne, the sustainable 10-story structure can house up to 217 students and includes wired classrooms, an open-air screening and live-performance space, a Dolby Surround 7.1 audio post-production suite, a 4K screening room, computer labs, mixing suites, and a planned green screen motion capture stage.

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

Emerson’s Commitment to Diversity and Inclusion

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

Graduate Studies Mission Statement

The mission of graduate education at Emerson College is to prepare communicators and artists to be future leaders in their fields. By providing opportunities for research and professional development, graduates will reflect critically on their work, utilize and understand the power of communication technologies, appreciate the diversity of human cultures, think globally, and practice the highest ethical standards in their professions.

Graduate Study

Emerson’s graduate programs are designed to help students develop the professional, research, and artistic skills necessary for leadership in the communication and arts fields. 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. The graduate programs at Emerson College are committed to the discovery of new ideas and knowledge so graduates will realize intellectual and creative fulfillment, personal enrichment, and their 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 professional careers. To assist working professionals and lifelong learners, Emerson offers part-time enrollment in several of its graduate degree programs and some online and hybrid options. Full-time enrollment is required in the Communication Disorders, Journalism, Film and Media Art, Writing for Film and Television, Popular Fiction Writing and Publishing, and Civic Media: Art and Practice programs.

Office of Graduate Studies

In service to the College’s graduate programs, the Office of Graduate Studies provides administrative oversight to the graduate programs. It organizes orientation; publishes policies, requirements, rules, and procedures; reviews and recommends curricular and program changes; approves individual program requirement exceptions; approves master’s theses and projects; coordinates student activities and events with the Graduate Student Association (GSA); helps support graduate student research and professional development opportunities and activities; and helps organize graduate commencement.

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 make recommendations for program development to the Faculty Assembly, the dean of graduate and professional studies, and Office of Academic Affairs. The Graduate Council is responsible for the interpretation and application of requirements and regulations. The Graduate Council is made up of the graduate program directors and representatives from the offices of Graduate Admission and the Registrar. The dean of graduate and professional studies is responsible for the interpretation and application of requirements and regulations.
Graduate Program Directors

In each graduate program, a faculty member serves as a graduate program director (GPD). Graduate program directors advise students and represent their programs on the Graduate Council. Each program has a faculty committee that recommends students for admission to its graduate programs, reviews policies, and reviews curriculum and specific degree requirements beyond those established by the Office of Graduate Studies. Graduate program directors coordinate admission, merit award, and student employment decisions with other campus offices; administer comprehensive exams in programs in which they are required; and consult with program faculty, their department chair, and the Office of Graduate Studies regarding any student requests for changes in their program requirements or timetable.
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 (if required by program) are all critical factors in the decision. For applicants to the Creative Writing, Film and Media Art, Popular Fiction Writing and Publishing, and Publishing and Writing programs, creative submissions are also key factors in the decision process. Only the Office of Graduate Admission makes offers of admission. Correspondence from faculty or other staff at the College is not a binding offer 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. The most up-to-date 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 (if applicable). 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, Film and Media Art, Popular Fiction Writing and Publishing, 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 or Skype interview.
Complete applications to the graduate programs at Emerson College must be submitted electronically on or before the deadlines indicated on the Office of Graduate Admission website. Applicants are responsible for ensuring that their applications are complete. Application fees are nonrefundable, and supporting materials will not be returned.

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. For international students for whom English is not their first language, pre-college preparations courses and non-credit skills courses during the program of study may be required. This is to test, determine, and improve student proficiency in writing, speaking, and reading skills. The Office of Internationalization and Global Engagement will contact incoming students about the course requirements and schedules. 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.

ESL: TOEFL or IELTS

The TOEFL or IELTS may be required for domestic applicants who studied and earned their post-secondary undergraduate degree at an institution outside the United States where the mode of instruction was not in English.

Transcripts

Transcripts from international institutions must receive a course-by-course evaluation and GPA calculation by an approved evaluating service listed on the Graduate Admission website. These are private organizations that charge a fee for their services. Individuals seeking an international transcript evaluation must follow the procedures outlined by the organization providing the evaluation and request that the evaluation be sent directly from the organization to the Office of Graduate Admission.

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 Office of Graduate Admission website.
Deferred Admission Status

Requests for deferred admission will be considered only after an offer of admission has been accepted and the nonrefundable enrollment deposit has been paid. Deposited 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 have been approved to defer will be required to reconfirm their enrollment and pay an additional tuition deposit fee by February 1 for the Fall semester or by December 1 for the Spring semester. Students who do not enroll during the one-year period will be withdrawn and will need to reapply for admission. In these instances, new credentials will be necessary.
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 credit requirements for each program are as follows:

<table>
<thead>
<tr>
<th>Program</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Civic Media: Art and Practice (MA)</td>
<td>32</td>
</tr>
<tr>
<td>Communication Disorders (MS)</td>
<td>54</td>
</tr>
<tr>
<td>Communication Management (MA)</td>
<td>36</td>
</tr>
<tr>
<td>Journalism (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Integrated Marketing (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Theatre Education (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Film and Media Art (MFA)</td>
<td>64</td>
</tr>
<tr>
<td>Writing for Film and Television (Low Residency MFA)</td>
<td>40</td>
</tr>
<tr>
<td>Creative Writing (MFA)</td>
<td>48</td>
</tr>
<tr>
<td>Popular Fiction Writing and Publishing (Online MFA)</td>
<td>36</td>
</tr>
<tr>
<td>Publishing and Writing (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 all other graduate programs within five years of their date 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 and professional studies at Emerson College, a student may be permitted to transfer up to 8 credits of comparable graduate coursework from a regionally accredited 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. A capstone course 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 a film, screenplay, or 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.

Master's projects must be submitted and approved according to the deadlines established by their program and the Academic Calendar. One electronic copy of the approved written component project must be submitted to Canvas no later than the date specified in the Academic Calendar. The Master's Thesis/Project Approval Page must be signed and dated by all committee members, including the thesis chair, the graduate program director, and the dean of graduate and professional studies. Final approval of the project rests with the dean of graduate and professional 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. Work on the thesis is supervised by a thesis chair and thesis committee. Theses must 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. Students must follow program guidelines for thesis work.

Theses must be submitted and approved according to the deadlines established by their program and the Academic Calendar. One electronic copy of the approved thesis must be submitted to Canvas no later than the date specified in the Academic Calendar. The Master's Thesis/Project Approval Page must be signed and dated by all committee members, including the thesis chair, the graduate program director, and the dean of graduate and professional studies. Final approval of the thesis rests with the dean of graduate and professional 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.

Graduation
Degrees are awarded on August 30, 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 August, students must be registered during Summer 1 or 2; 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 the approved thesis or project to the Office of Graduate Studies 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 August 30 may participate in the College’s preceding 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 indicate his or her intent to participate in commencement online at eCommon.emerson.edu by the dates stated in the Academic Calendar.
3. The student must register and pay for the final summer 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 cumulative 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, irrespective of the number of course credits involved, or of the overall GPA. 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 at the 500- or 600-level or above. Many programs only accept 600-level courses. Limits to the number of 500-level courses that may be applied to a student’s degree vary by program. Please consult the degree requirements for individual programs for more information.

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 in which:

\[ \begin{align*}
A &= 4.0, & A– &= 3.7, & B+ &= 3.3, & B &= 3.0, & B– &= 2.7, \\
C+ &= 2.3, & C &= 2.0, & C– &= 1.7, & D &= 1.0, & F &= 0.
\end{align*} \]

Pass/Fail: A P (Passing) grade is used for thesis and project credit and certain designated and approved 600-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 grade is not changed by the end of 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 Add/Drop period) students may not drop a course, except through a petition approved by the dean of graduate and professional studies; however, they may withdraw from a course. Students who wish to withdraw from a course must obtain a Course Withdrawal Form online at emerson.edu/registrar and bring it to the course instructor. The course instructor must sign the form and assign either a WP or WF grade. The student must return the form to the Registrar 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. The grade WF means the student was failing the course at the time of withdrawal. A grade of WP or WF does not affect the student’s grade point average. No refund is given to students who withdraw from a course.

Academic Warnings: Students who fail to remain in good academic standing (please see Standards of Work) will receive an academic warning letter via email from the Office of Graduate Studies at the end of the term notifying them of their changed academic standing, what they must do to return to good academic standing, and the consequences if they do not.
Grade Dispute or Grievance Process

Initial Process
A student can initiate an academic grievance when a dispute arises between the student and an instructor over a grade or some other academic requirement in a course. Before a student initiates an academic grievance, he or she should follow the initial process to resolve the dispute, as follows.

Note: Students should begin at Step 1 for grade disputes. All other grievances should begin at Step 2.

1. The student should schedule an appointment with the faculty member concerned and discuss the problem as soon as possible after the occurrence of the alleged incident or dispute. If this does not resolve the situation, move to Step 2.

2. The student should consult their graduate program director. If this does not result in a satisfactory resolution, move to Step 3.

3. The student may appeal to the department chair.

4. If a student is not comfortable meeting with the faculty member, GPD, or chair, they can meet with the dean of graduate and professional studies, who will attempt to resolve the dispute.

Formal Process
Students who feel their grievance has not been resolved through this initial process may request a formal hearing by the Graduate Grievance Committee through the formal process. This must be done within 10 days after the initial process has concluded.

1. The student must file a written statement explaining the alleged grievance with the Graduate Grievance Committee chair. Copies of this statement will be distributed to all involved in the hearing. The student must submit all documentation he or she has regarding the claim with the Graduate Grievance Committee chair within seven days of submitting the written statement.

2. The Graduate Grievance Committee will meet in a timely fashion and examine all relevant material. The committee reserves the right to contact or solicit information from any person whom it feels would be helpful to understanding or resolving the grievance. The committee’s findings will be submitted to the student, faculty members, and other involved parties.

Graduate Grievance Committee
Grievance procedures are intended to support a fair hearing of any student with an unresolved academic grievance issue. When convened to hear a student academic grievance, the Graduate Grievance Committee will consist of four members: the dean of graduate and professional studies, who chairs the committee; a department chair from a non-involved academic department, who is appointed by the chief academic officer of the College; a faculty member who is also appointed by the chief academic officer; and the Registrar.

Students who believe they have been unfairly and/or improperly treated or have any other complaints regarding academic matters should report their issues to the Office of Graduate Studies, which will attempt to resolve the issue or begin the formal grievance process. Students must first follow the initial process for academic grievance.

Community Standards Violations
Any person with a good faith reason to believe an Emerson student has violated the Student Code may initiate a report by submitting the following information, in writing, to the Office of Community Standards and Student Conduct (OCSSC) or the Emerson College Police Department (ECPD):
1. Name(s) of the student(s) reported to have violated the College’s Community Standards
2. Clear explanation of the nature of the incident
3. The names and contact information of any witnesses

An individual may submit a report directly to the OCSSC by filling out an incident report on the OCSSC website at emerson.edu/student-conduct or contacting the OCSSC directly. An individual wishing to submit a report to ECPD must contact the ECPD.

When reporting an incident, the reporting party is not required to provide their name or contact information; however, it is recommended in the event that clarifying information is needed by the OCSSC or ECPD. The failure of a reporting party to produce their name and contact information may impair the ability of the College to process the report. Should the reporting party provide their name and contact information, the information will be handled in compliance with the Federal Educational Rights and Privacy Act (FERPA).

The Student Code applies on and off campus, including at all College study away locations and online, to all students (including graduate students) beginning at the time of application until the actual awarding of a degree or when a student withdraws or is dismissed from the College. This includes during College break periods, student leaves of absence, and periods of suspension.

*A graduate student reported to have violated any of Emerson College’s Community Standards may be referred to the Student Conduct Process as outlined in the Code of Community Standards. Emerson's Student Code can be found at emerson.edu/student-conduct.
Registration

Newly admitted students who have been accepted for the fall semester and have paid a tuition deposit will be advised and registered by email or by telephone through their graduate program director (GPD). Students who do not register with their GPD prior to September will register during Fall Orientation. Students admitted for the spring semester will also register with their GPD prior to the beginning of the spring semester.

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. The following chart displays status as it relates to credits.

<table>
<thead>
<tr>
<th>Time</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full-Time Status</td>
<td>8 or more credits</td>
</tr>
<tr>
<td>3/4-Time Status</td>
<td>6–7.99 credits</td>
</tr>
<tr>
<td>1/2-Time Status</td>
<td>4–5.99 credits</td>
</tr>
<tr>
<td>Less than 1/2</td>
<td>1–3.99 credits</td>
</tr>
</tbody>
</table>

With the exception of students in the Communication Disorders program, 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 local and permanent mailing addresses for each student. It is important that students update their addresses 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

Only students in good academic standing and good standing with the College may apply for a leave of absence. In order to apply for a leave, students need to go the Office of Student Success (150 Boylston Street, 2nd Floor). Leaves of absence are granted up to one year and are renewable up to 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 and professional 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 an extension of the limitation of time for degree completion (see Limitation of Time section).

Students taking a leave of absence must officially drop all courses for which they are currently registered.

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 “Tuition Insurance Plan” listed in the Expenses section.

Withdrawals
A student who wishes to terminate his or her degree program must complete the Emerson College Request for a Leave of Absence or Withdrawal: Graduate Student Form and submit to the Office of Student Success (150 Boylston Street, 2nd Floor). Withdrawal becomes effective as of the date the completed form is signed by all designated parties.

Continuing Student Status
Unless granted a leave of absence by the dean of graduate and professional 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 and professional 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 Status credits 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 and professional 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 general petition form and supporting materials to the dean of graduate and professional studies. The general petition form must be first endorsed by both graduate program directors of the respective degree programs. Some programs may not permit transfer.
Some programs may require a formal admission process. The dean of graduate and professional studies will make the final decision after consultation with the graduate program directors of the degree programs concerned.

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 $30 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 $1,251 per credit.

Adding and Dropping Courses

Any schedule change made after students have registered may be made online at eCommon.emerson.edu until the fifth day of classes. After the fifth day of classes, 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 Office of Financial Aid. 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 and professional 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 to access the web portal.

Academic Transcripts

Students may request their transcripts online at emerson.edu/registrar. Three to five 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.
### Expenses

### Tuition and Fees

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</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>$400</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>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition</td>
<td>$1,251 per credit</td>
</tr>
<tr>
<td>Course Audit</td>
<td>$30 per credit</td>
</tr>
<tr>
<td>for students enrolled for at least 4 full-tuition credits</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Student Services Fee (Campus-Based Programs)</td>
<td>$312 per semester (full-time); $116 per semester (half-time)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Student Services Fee (Online/Low-Residency Programs)</td>
<td>$30 per semester</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>International Student Orientation and Administrative Fee</td>
<td>$148 (one-time fee for new students)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Health Insurance</td>
<td>$2,694 (annual policy) $1,574 Spring Premium (for students entering in Spring only)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Late Registration</td>
<td>$50</td>
</tr>
</tbody>
</table>

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

### Graduate Student Services Fee

The Graduate Student Services Fee is a consolidation of campus-required fees that support several College services including Student Services, the Graduate Student Association, and Health Services. All campus-based graduate students at Emerson College pay the comprehensive fee.

### Student Services

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

### Graduate Student Association Fee

The Graduate Student Association Fee is charged to each on-campus student to support research activities, professional opportunities, and graduate student organization activities.

### Health Services Fee

The Health Services Fee enables students to access the College’s Counseling and Psychological Services and the Center for Health and Wellness during the fall and spring terms. This portion of the Student Services Fee may be waived when students waive the Health Insurance. The 2017–2018 amount for the Health Services portion of the Student Services Fee is $194.

### Health Services and Health Insurance

All students enrolled for 6 credits or more and attending any on-campus classes are required to submit medical history information, a TB risk assessment questionnaire, and immunizations. Information must be submitted online through a secure online student health (OSH) portal. Access to the OSH will be provided on the accepted student webpage and the Center for Health and Wellness website in early June 2017. Massachusetts state
law mandates that all college students have certain immunizations valid and current as a condition of enrollment. Students who do not meet compliance with the entrance health requirements will not be allowed to attend classes.

Detailed information on requirements and acceptable dosing intervals are provided on the Entrance Health Form. The form is available for download from emerson.edu/admission/graduate-admission/accepted-students.

**Emerson College Pre-Entrance Health Requirements Policy**

For immunizations requiring multiple doses of vaccines, dates must be current and up to date. The Center for Health and Wellness (CHW) will provide an extension to the due date for the next dose in the series.

A guide to the immunization requirements including acceptable documentation of eligibility for medical or religious exemption can be found below. All students must meet compliance with Emerson College health requirements and Commonwealth of Massachusetts immunizations as a condition of enrollment. Students who fail to demonstrate compliance with all pre-entrance health requirements will not be allowed to begin classes.

The information below is due to the CHW no sooner than June 1 and no later than July 15 for fall enrollment and no sooner than October 15 or later than January 4 for spring enrollment. A Health Hold will remain on a student’s record until full compliance is met. Students must:

1. Provide certification of immunization as specified by the Commonwealth of Massachusetts regulation (105 CMR 220.600);

2. Complete/submit the online medical history; and

3. Complete/submit the online TB risk assessment questionnaire. If responses indicate TB risk, a TB skin test or blood test will be required.

The following Emerson students are subject to the pre-entrance health requirements policy:

1. Full-time undergraduate and graduate students
2. Part-time undergraduate and graduate students enrolled in the Communication Sciences and Disorders program
3. Any full- or part-time student on a student or other visa

**Exemptions**

The Commonwealth of Massachusetts allows for the following exemptions to the immunization regulation:

1. Students with a medical condition preventing immunization must have their clinician complete the medical exemption form.
2. Students with a religious belief that conflicts with immunization must complete the Religious Exemption Form.

Please note: In situations when one or more cases of a vaccine-preventable or any other communicable disease are present in a school, all students without evidence of immunity including those with medical or religious exemptions are subject to exclusion as described in the Reportable Diseases and Isolation and Quarantine Requirements (105 CMR 300.000). The exemption form can be found at emerson.edu/center-health-wellness/immunizations. For questions, call the Center for Health and Wellness at 617-824-8666.
To be eligible to receive care at the Center for Health and Wellness and Emerson Counseling and Psychological Services (ECAPS), students must pay the comprehensive Graduate Student Services Fee. This fee helps to cover the cost of maintaining ECAPS and the Center for Health and Wellness facilities, services, and programs. A description of the services provided by the CHW and ECAPS can be found on their respective websites: emerson.edu/health-center and emerson.edu/counseling-center.

**Insurance**

Massachusetts law also requires all graduate students enrolled at least ¾ time (6 credits or more) and attending any on-campus classes to be covered by a qualified health insurance program. Graduate students enrolled for fewer than 6 credits must contact the Office of Student Accounts if they wish to be enrolled. The College automatically provides a health insurance policy for all matriculating students. The premium for the 2017–2018 Graduate Student Health Insurance Plan is $2,694 for 12-month coverage, and the Health Services Fee for the academic year is included in the comprehensive Graduate Student Services Fee. The Emerson College health insurance policy is not available separately from the overall health services program. The Health Services Fee enables students to access ECAPS 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. In order to be considered comparable, the insurance program must provide for the following:

1. The health benefit plan provides the student, throughout the school year, with reasonably comprehensive coverage of health services, including preventive care, emergency services, surgical services, hospitalization benefits, ambulatory patient services, and mental health services; and
2. The services covered under the health benefit plan are reasonably accessible to the student in the area where he or she attends school.

Please check with your insurance provider for any specific restrictions or requirements that it may impose for you as a covered student.

The Office of Student Accounts sends all eligible students information on the College insurance program and premium fee prior to the tuition payment date. Students are automatically enrolled in the College-sponsored plan. Those who meet the insurance waiver criteria must submit an insurance waiver form annually to the Office of Student Accounts by the waiver due date. Those students without a waiver will be enrolled in the College insurance program and billed for the annual premium.

Students enrolled in the College’s health insurance program are expected to be familiar with the plan benefits and requirements for coverage. Enrolled students are required to first obtain a referral from the CHW to obtain care from an outside clinician/specialist in order for care to be covered under the provisions of the policy. This requirement is waived in the following circumstances:

1. Medical emergency
2. To access mental health care
3. When the CHW is closed during summer, winter, and spring semester breaks. (Continuing care after the break does require a referral.)
The student health insurance policy is designed to offer protection against unexpected and potentially heavy expenses for accidents or illnesses. Information and fees for the Health Service Program and insurance is sent from the Office of Student Accounts with the tuition statement. It can also be downloaded from the Aetna Student Health website at aetnastudenthealth.com. Please refer to this document for specific coverage requirements and benefits.

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 Student Accounts 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 service 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 1, 2017, and December 15, 2017). 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 and cancellation of registration.

The Office of Student Accounts generates electronic tuition statements once a semester for the fall and spring semesters. Payment for the summer term is due at the time of enrollment. Electronic statements are not created for this term. Statements can be viewed through TouchNet by logging in as a student through eCommon, or as an Authorized User. Email notifications will be sent to students and their Authorized Users each time a new tuition statement has been uploaded.

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

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

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

Student accounts are payable to the College prior to the beginning of each semester, as billed. Students wishing to pay their accounts in monthly installments may do so by participating in the Higher One Payment Plan. All monthly payment plan arrangements must be made directly between the student and Higher One. Arrangements must be completed prior to the payment deadline. Visit emerson.edu/billing/payments-refunds/special-billing-arrangements for more information or to enroll. Full year plans begin on July 1 and conclude on April 1.

Credit Balances on Student Accounts

Credit balance refunds are available to students who have overpaid their accounts. To request a credit balance refund, log onto eCommon.emerson.edu. Credit balance refunds are granted to enrolled students only when a credit balance exists. Please note that no refunds may be issued based on an anticipated credit balance (e.g., financial aid not yet disbursed). A credit balance must exist prior to the refund request. The Office of Student Accounts will process credit balance refunds within two Fridays from the date on which the request is received. Financial aid will not be disbursed until enrollment can be verified (after Add/Drop) each semester.

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 Office of Student Accounts for pickup. Automatic refund checks do not have to be requested as they are automatically generated. This process occurs 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

Tuition refunds to students who have officially taken a leave of absence or have withdrawn from the College are made as follows:

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

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.

Withdrawal and Leave of Absence for Students Receiving Title IV Federal Assistance

All students are eligible to receive full credit of their tuition and fees, excluding nonrefundable deposits, if they withdraw or take a leave of absence before the first day of classes. Students receiving federal financial aid funds who withdraw or take a leave of absence 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. Other institutional fees charged to the student’s account are nonrefundable.
Collection Policy

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

Note: All delinquent accounts are subject to credit bureau reporting.

Graduation Policy

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

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

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

Loan Exit Counseling

If a student has participated in a federal student loan program (Federal Perkins Loan and Federal Direct Loan), mandatory exit counseling requirements must be completed before the last day of the semester. Borrowers required to participate will receive notice in the spring prior to their graduation.

Tuition Insurance Plan

Elective insurance is available from the Dewar Tuition Refund Plan to enhance the existing refund policy of the College. This insurance provides coverage for withdrawals or leaves of absence not covered by the College policy due to date of the withdrawal or the nature of the charges. This plan would provide 80 percent protection for withdrawals as a result of injury, sickness, or mental health concerns. Applications must be submitted prior to the first day of classes. More information is available at tuitionrefundplan.com.
Financial Assistance

Types of Graduate Need–Based Financial Assistance

Please note: International students are not eligible to receive federal financial assistance. They are encouraged to contact the Office of Student Accounts regarding our available payment plan or visit emerson.edu/financial-aid/international-student/alternative-loans to view possible alternative loan options.

Summer Financial Assistance
Graduate students interested in summer financial assistance should contact the Office of Financial Aid at 617-824-8655 or email finaid@emerson.edu. Eligible graduate students can apply for any type of aid that is available during the regular academic year. However, incoming graduate students for the fall semester are not eligible for summer aid for prerequisite coursework.

Federal Direct Unsubsidized Loan
Interest accumulates on the Direct Unsubsidized Loan. Borrowers have the option of having that interest accumulate while enrolled or paying the interest in quarterly payments while in school. In most instances, a full-time student will be eligible to borrow up to $20,500 per academic year through a Federal Direct Unsubsidized Loan. The annual award must not exceed the student’s cost of attendance minus any other financial assistance received. Students who apply for a Federal Direct Unsubsidized Loan must be matriculated (financial need has no bearing on admission to the College), degree-seeking students enrolled at least half time (4 credits per term). Federal regulations specify that federal financial aid recipients must be U.S. citizens, U.S. nationals, or eligible non-citizens. Repayment of principal 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/financial-aid/graduate-student.

The total debt a graduate student may have outstanding from all Direct Loans and FFEL Program Stafford Loans combined is $138,500. This graduate debt limit includes all Direct and FFEL Program Stafford Loans received for undergraduate study.

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 on eCommon. emerson.edu.

How to Apply for Graduate Need–Based Financial Assistance
For the current process, downloadable forms, and financial aid policies, visit the Office of Financial Aid website at emerson.edu/financial-aid/graduate-student.

Students intending to apply for financial aid should do so no later than one month prior to the start of term. Applications will still be processed after that time, but financial aid eligibility and corresponding aid may not be determined by the billing due date. Therefore, it is important to complete the process as soon as possible to ensure that financial aid is considered as an anticipated payment.

Fall Term
Start Date September 6, 2017
Preferred FAFSA Deadline August 6, 2017
Spring Term
Start Date January 16, 2018
Preferred FAFSA Deadline December 16, 2017

Summer Term
Start Date May 21, 2018
Preferred FAFSA Deadline April 21, 2018

*Federal assistance funds are provided by the federal government in the form of loans. Deadlines for fellowships are different. Please contact the Office of Graduate Admission for more details.

Satisfactory Academic Progress
To be eligible for financial aid, all students must satisfy Satisfactory Academic Progress (SAP), which is required by federal law. SAP measures a student’s completion of coursework toward a degree. Emerson College evaluates SAP at the end of each semester, including summer, for each student. Students who do not meet all SAP criteria may lose their eligibility to receive all types of financial aid (e.g., federal, state, private, institutional and other aid). Students will be notified of the decision by email.

Maximum Time Frame Criteria
Completion of undergraduate or graduate programs cannot exceed 150 percent of the published length of the program measured in credit hours attempted as determined by the student’s program requirements.

Pace Measure of Academic Progress Criteria
• Students must complete 75 percent of overall attempted; see table below.
• This percentage includes all credit hours attempted regardless of whether or not financial aid was received.
• This pace measurement is calculated by dividing the cumulative number of hours that the student has successfully completed by the cumulative number of hours that the student has attempted.

<table>
<thead>
<tr>
<th>Total Credit Hours Attempted</th>
<th>Minimum Cumulative Pace</th>
<th>Minimum Semester and Cumulative GPA</th>
</tr>
</thead>
<tbody>
<tr>
<td>0 or higher</td>
<td>75%</td>
<td>3.00</td>
</tr>
</tbody>
</table>

Note: Graduate programs will cause SAP failure if one to two individual course grades fall below a B-.

Grade Point Average Criteria
• All undergraduate and graduate students must maintain a minimum Grade Point Average (GPA).
• The student’s cumulative GPA for financial aid eligibility must be calculated on all grades received.
• In addition, any student who completes two consecutive semesters with a semester GPA below 2.0, regardless of cumulative GPA, may lose financial assistance eligibility.

All students, regardless of their enrollment status (i.e., full or part time), must meet the following minimum academic standards to remain eligible for financial aid.

Warning Period
Students who fail to meet SAP criteria will be placed on financial aid warning for one academic semester. Students remain eligible for financial aid during
the warning term. If SAP criteria are not satisfied at the end of the warning semester, the student will be ineligible for financial aid. Students on warning should meet with an academic counselor to create an academic plan if they choose to pursue an appeal.

**Ineligible for Financial Aid Period**

Students who fail to meet SAP criteria after the warning period are ineligible for financial aid. If the student does not have an approved appeal, the student is no longer eligible for financial aid. Students may continue to take courses without financial aid to reestablish SAP standards; however, a payment plan must be established for the tuition and applicable fees associate with the course(s). Once students meet Emerson’s minimum SAP standards, they may regain financial aid eligibility. Students who are interested in reestablishing aid eligibility should meet with an academic counselor to determine what they would need to do to meet Emerson’s minimum SAP standards.

**Appeal Process**

If extenuating circumstances impacted successful adherence to SAP criteria, the student may pursue an appeal. The appeal will require the student to indicate why they did not make SAP and what has changed in the student’s situation that will allow the student to demonstrate SAP by the next semester. Circumstances and required documentation are illustrated below. The appeal process begins with the student meeting with the dean of graduate and professional studies and then with their graduate program director to determine an academic plan. The proposed plan must be submitted to the director of enrollment support services in the Office of Financial Aid. Appeals must include complete documentation and are reviewed during the warning period; incomplete appeals will be denied. Appeal decisions are final. Students will be notified of the decision both verbally and in writing. This notification will take place after final grades are reviewed for the warning period.

The following is a list of appealable circumstances and associated documentation to support the appeal process. If the particular circumstance is not listed and the student would like to apply, it is up to the appeal committee’s professional judgment to consider the appeal.

<table>
<thead>
<tr>
<th>Circumstance</th>
<th>Required Documentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>The student’s own mental or physical illness or injury or condition</td>
<td>Provide documentation (e.g., a physician’s statement; police report; or documentation from a third-party professional, such as a hospital bill)</td>
</tr>
<tr>
<td>Death of a family member or significant person in the student’s life</td>
<td>Provide a copy of a death certificate</td>
</tr>
<tr>
<td>Illness, accident, or injury of a significant person in the student’s life</td>
<td>Provide documentation (e.g., a physician’s statement; police report; or documentation from a third-party professional, such as a hospital bill) related to the individual for whom the student provided care or support</td>
</tr>
<tr>
<td>The student’s own divorce or separation or the divorce or separation of the student’s parent(s)</td>
<td>Provide an attorney’s letter on a law firm’s letterhead, petition for dissolution or copy of divorce decree</td>
</tr>
<tr>
<td>Natural disaster</td>
<td>Provide a written statement and/or supporting documentation</td>
</tr>
<tr>
<td>Military deployment</td>
<td>Provide active duty service orders</td>
</tr>
</tbody>
</table>
Probationary Period
If an appeal is approved, the student will be placed on a Financial Aid Probation, which is a status assigned by Emerson College to a student who fails to make SAP and who has successfully appealed and has had eligibility for financial aid reinstated. To continue receiving financial aid, the student will need to satisfy both the academic plan as outlined in their appeal and the SAP criteria.

Grad PLUS Loan
The Grad PLUS Loan is a federal loan that is offered to graduate students who have the need for additional funding beyond their financial aid award. This loan program serves the function of a private loan, and it also has the benefits of a federal loan program, such as deferment, forbearance, consolidation, and death and disability cancellation. The student must have approved credit and will need to complete a master promissory note (MPN) and online entrance interview to receive the loan funds.

Students must apply for the annual loan maximum eligibility under the Federal Direct Unsubsidized Loan Program before applying for a Grad PLUS Loan and eligibility may be limited due to cost of attendance, financial aid received, and other factors. For details on interest rates, loan fees, and repayment options, please visit our website at emerson.edu/financial-aid/graduate-student.

Personal problems other than the student’s own mental or physical illness or injury or condition with the student’s spouse, family, roommate, or other significant person in the student’s life

Provide a written statement from an attorney, professional advisor, or other individual describing the circumstances

Alternative Educational Loan Programs
Alternative, private loans also assist students in need of financial resources. Please visit emerson.edu/financial-aid/graduate-student/types-aid/graduate-loans/alternative-loans to view a list of available loan options. Emerson does not refer or recommend alternative loan lenders to students and/or parents. While we understand that you may have questions, we believe you have the right and ability to seek the education loan provider of your choice. It is recommended that students utilize their full Unsubsidized Direct Loan eligibility before using alternative or private loans. Please contact the Office of Financial Aid if you have any questions or concerns.

Institutional Fellowships
Each year, Emerson College awards fellowships to a limited number of applicants who have demonstrated past successes, professional promise, and are deemed exceptional candidates for their program of study.

Applicants seeking fellowships or financial assistance should complete the application for admission as early as possible and before the priority fellowship deadlines outlined on the application for admission. There is no separate application to be considered for fellowships. Decisions are based on the materials submitted with the regular application for admission. Both domestic and international students are eligible for fellowships. Fellowship offers cannot be deferred until a later semester. Continuing students are not eligible for additional fellowship awards and fellowships are only awarded at time of entry into Emerson College.
Students receiving fellowship awards must maintain satisfactory academic progress each semester. Award recipients should be aware that being awarded a fellowship or any outside aid could affect federal loan eligibility. Recipients must contact the Office of Graduate Admission if they have concerns about meeting eligibility requirements. Renewal requirements must be met in order to retain fellowships beyond initial award term. Fellowships will not be awarded for a value that is higher than the cost of tuition. Please refer to the initial fellowship award letter for specific requirements.

**Scholarships**

Please note that you do not have to apply for each scholarship individually. They are awarded to students who match criteria.

**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. The grant program is currently funded through the generosity of the Rowe Foundation.

**Naomi Stroh Janover Scholarship**

The award was established in 1992 and funded by an endowment from the estate of Mrs. Naomi Stroh Janover for graduate students in Communication Disorders who wish to work with young deaf and hard-of-hearing children. Each year, two incoming graduate students receive partial funding for their fall and spring semesters and are selected based upon the strength of their academic records. Also, two returning graduate students receive partial funding for their summer, fall, and spring semesters and are selected based upon their strong clinical and academic performance during their first year of graduate school. All students receiving this award must provide clinical services to the deaf and hard-of-hearing children and their families served by the Thayer Lindsley Program.

**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 a Master of Arts from Emerson in 2001. The $1,000 scholarship is 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 is 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 in political 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 is 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 gathering place for all students and a place to host events, meetings, and other functions. 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 collaboration 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 meeting and function spaces within the Campus Center. The following spaces are also located within the Campus Center: the Commons 150 Café, Student Lounge, Quiet Study Lounge, the Cultural Center, the Reflection Room, the Terrace, piano practice rooms, the Center for Spiritual Life, the Office of Student Success, and undergraduate student organization offices and mailboxes.

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. The Cabaret is located at 52 Summer Street. 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 or online through SpaceBook (events.emerson.edu/reserve). Other community members may request these spaces after priority bookings have been completed.

Off-Campus Student Services

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. OCSS can be reached at ocss@emerson.edu and 617-824-7863. Additionally, there are several helpful resources on the OCSS website (emerson.edu/ocss), including a database filled with available housing options and other students looking for roommates.

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 Office of Business Services. Commuter meal plans are only good for the academic year they were purchased. Unused meals and Board Bucks do not carry over to the next academic year.

Individual meals may also be purchased on a walk-in basis at any of the College’s dining facilities. The Spring 2017 at-the-door rates were:

- Breakfast: $6.67
- Lunch: $10.30
- Dinner: $14.04

Center for Health and Wellness

The Center for Health and Wellness (CHW) provides primary care and episodic illness/injury treatment for eligible graduate students. Graduate students who are enrolled in the College-sponsored insurance program and/or those who elect to pay the Health Fee are eligible for on-campus services.

The CHW offers both follow-up and educational services, including general medical care, GYN exams, immunizations, emergency contraception, STD screening/testing, nutrition consultation, 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 CHW. Staff include nurse practitioners, a registered dietitian, a health and wellness educator and a consulting general medicine physician.

All graduate students enrolled in the College insurance program will be assessed the health fee. Please review the insurance benefit and waiver information at universityhealthplans.com/emerson. You will be automatically enrolled in the College’s insurance program unless an annual waiver is submitted by the waiver deadline.

The CHW is open Monday through Friday during the academic year. 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 criteria below are required to submit medical history, a TB risk assessment questionnaire, and immunization verification. Information on accessing the secure online student health portal (OSH) will be available in early June 2017.

- All full-time students
- All part-time students in Communication Sciences and Disorders
- All students attending on a student or other visa regardless of number of credits
The following immunizations are required to be eligible to begin classes (July 15 deadline for fall enrollment and January 4 deadline for spring enrollment):

- 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;
- Tdap, combined tetanus, diphtheria, and pertussis: one dose 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. Details for dosing intervals are listed on the health form.
- Varicella (Chickenpox) Two doses; if given before age 13 at least three months apart. If given after age 13, two doses at least 30 days apart, or verification by documented laboratory test of immunity to varicella. If born in the United States before 1980, verification/immunization is not required except for Communication Disorder majors.

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. There is a section on the Entrance Health Form for the clinician to document the reason for the medical exemption. Students who have not been immunized due to their religious belief may request a copy of the religious exemption form from the Center for Health and Wellness. In the event of an outbreak of a communicable infection, students with medical or religious exemptions will be excluded from participating in campus activities, internships, or other College functions until the local board of health determines the end of the quarantine period. (105CMR300.000), 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, varicella, and hepatitis B, the student presents laboratory evidence of immunity. Documentation must be provided in English.

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 July 15 (fall enrollment) or January 4 (spring enrollment), a Health Hold will be placed on your registration and you will not be permitted to attend classes or register for additional classes at Emerson College until the requirements are met.

The information and access to the online student health portal (OSH) will be available in early June at emerson.edu/admission/graduate-admission/accepted-students/enrollment-checklist. You will need to create a separate username and password and have your Emerson ID to access the secure portal.

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. Students will be automatically enrolled in the College-sponsored program unless they provide insurance information and submit an insurance waiver annually. Information on plan benefits and waiver requirements can be found at universityhealthplans.com/emerson.

Because Massachusetts state law requires any student participating in at least 75 percent of the full-time curriculum to have continuous medical insurance, Emerson is responsible for ensuring its students have continuous medical coverage.
If a student waives insurance at the beginning of an academic year, then loses coverage, he or she must notify University Health Plans at info@univhealthplans.com or 800-437-6448 to purchase health insurance through Emerson. Prorated plans are available.

Wellness Education

The Center for Health and Wellness coordinates programming on topics such as alcohol, marijuana, 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.

Graduate students with an interest in health advocacy may apply to be a member of the Student Health Advisory Board.

Counseling and Psychological Services

Emerson Counseling and Psychological Services (ECAPS) is an excellent place for Emerson students to begin looking for help with personal concerns, family problems, or other psychological issues. ECAPS serves as a resource to help students develop tools to succeed academically and socially and to assist with mental health concerns.

Counseling provides the following services:
• short-term counseling and psychotherapy
• support and therapy groups
• Urgent Care hours: Monday–Friday, 2:00–3:30 pm
• crisis intervention
• psychiatric consultation for students in therapy at ECAPS
• provides referrals to outside agencies, private psychotherapists, and psychiatrists.
• After-hours crisis line: Graduate students can call 617-824-8595 and select to talk to a live therapist when ECAPS is closed evenings and weekends.

ECAPS’s facilities and services are available to all graduate students who choose to pay the health services fee. It 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. 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.

ECAPS is located at 216 Tremont Street, on the second floor, and is open from 8:45 am to 5:00 pm on weekdays. Call for an appointment at 617-824-8595. For more information, visit the website at emerson.edu/counseling-center.

Student Accessibility Services

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

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

Office of Intercultural Student Affairs

The Office of Intercultural Student Affairs (ICSA) supports the holistic development of African, Latinx, Asian, Native American, Multiracial, New American, and LGBTQ+ students. ICSA staff members are available to discuss academic, cultural, personal, and social concerns with students as they transition and integrate into the community and throughout their entire careers at Emerson. ICSA advises many cultural organizations and supports all organizations whose missions focus on topics in close alignment with the mission of the department. Additionally, the department presents a variety of equity- and justice-focused events and discussions throughout the academic year.

Cultural Center

The Cultural Center was established to enhance the educational, cultural, and social needs of the campus community. It hosts a variety of formal and informal events for students, faculty, and staff. The Cultural Center is open Monday through Friday, 11:00 am to 5:00 pm as a drop-in lounge for the entire Emerson community. After 5:00 pm, the space is reserved exclusively for cultural organizations’ weekly meetings. Student organizations whose mission align with the work of the Cultural Center and Intercultural Student Affairs may request to use the Cultural Center for their weekly meetings. Approval is contingent upon availability. The facility can also be reserved for special intercultural events and meetings. Reservations can be requested online via Spacebook. Approval is contingent upon availability.

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.

Center for Spiritual Life

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

• Supporting the role of religion and spirituality within the context of higher education and the Emerson community;
• Offering opportunities for religious and spiritual practice, learning, dialogue, service, and holiday observance;
• Programming across departments and disciplines to foster religious literacy and connection on campus;
• Providing one-on-one spiritual counseling to help Emerson community members cope, make meaning, and thrive amid struggle and loss, spiritual exploration, and life milestones;
• Bearing witness to injustice and oppression, and modeling good stewardship of the earth; and
• Advocating for the needs of underrepresented groups.
We encourage people of all faiths, as well as secularists, humanists, and atheists, to take part in CSL events. Established groups include the Jewish group Hillel, the Catholic Newman Club, and the ecumenical Emerson Christian Fellowship, with groups and events also emerging around mindfulness meditation, Buddhism, interfaith dialogue, and social justice.

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

**Athletics and Recreation**
The Department of Athletics coordinates the College’s varsity, 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 New England Women’s and Men’s Athletic Conference (NEWMAC).

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.

**Division of Diversity and Inclusion**
The Division of Diversity and Inclusion leads Inclusive Excellence initiatives at Emerson College. Its primary goal is to ensure that all members of the Emerson Community thrive. The division provides resources and support to students, faculty, and staff using Inclusive Excellence as the foundation for all other institutional goals at Emerson. The division believes institutional excellence is inextricably linked to Inclusive Excellence. The division includes the Elma Lewis Center for Civic Engagement, Learning, and Research; the Office of Academic Engagement and Community Action; the Office of Violence Prevention and Response; and the Office of Title IX Equity and Access.
The Division of Diversity and Inclusion works closely and collaboratively with a range of offices on campus. Emerson community members are invited and encouraged to attend one of its many events, or visit staff at 120 Boylston Street, 10th floor. Please explore our blog The Luminary or listen to our Common Ground Podcasts at commonground.emerson.edu. For more information about events, workshops, and publications, please visit emerson.edu/diversity or facebook.com/ecdiversity.

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

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

**Violence Prevention and Response**
Violence Prevention and Response (VPR) works with Emerson domestic and international undergraduate and graduate students, faculty, and staff, as well as community partners, to offer education, outreach, and awareness about power-based interpersonal violence.

VPR also offers free and confidential advocacy, support, and counseling for anyone who has been impacted by power-based interpersonal violence, including:
- sexual assault and harassment
- stalking and threats
- abusive relationship and bullying

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

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

Students can call, stop by, or schedule a time to talk, ask questions, get information about their rights and options, and consult about concerns for themselves, friends, or family members. Our support is confidential and free. To learn more, visit emerson.edu/vpr.

**Get Involved**
Each and every one of us can play a role in shaping the campus and community culture that we all want to be a part of, so there are a number of ways for students to get involved with Violence Prevention and Response.

Students receive information during Orientation and throughout the year via student organization sessions and academic connections.

Students can also join the VPR listserv and social media sites, participate in violence prevention workshops, become peer educators, and volunteer with VPR and community-based programs.
Invite Us In
VPR is always excited to work with:
• students on a class paper, project, or capstone
• student organizations (e.g., meetings, events)

Join us to shape a safe, equitable, just, and inclusive community in which all Emersonians thrive academically, professionally, and socially.

617-824-8857
Ansins 303-304, 180 Tremont Street
vpr@emerson.edu
emerson.edu/vpr
facebook.com/ec.violencepreventionresponse
twitter.com/ECVPR

Title IX at Emerson

Emerson strives to foster a community that supports the College’s educational mission of inclusive excellence in learning, teaching, student development, and engagement. This mission includes a commitment to the safety and wellbeing of all members of the Emerson community. Emerson recognizes that sexual assault, abusive relationships, and stalking undermine the ability of members our community to thrive. We are committed to the ongoing development and utilization of emerging best practices in violence prevention and response. Emerson employs a full-time Title IX coordinator who oversees complaints of gender discrimination and sexual misconduct.

Contact Information:
Office of Title IX Equity and Access
617-824-8999
titleix@emerson.edu
emerson.edu/titleix
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 opportunities for social interaction and professional contacts. The GSA sponsors and helps support the professional programming and social activities of the approved graduate student organizations (GSOs). The GSA also provides support for individual graduate student research and professional development projects and activities such as travel, conference attendance, site research, and other research expenses. The GSA works with the Office of Graduate Studies to engage students in committee participation and help organize Graduate Orientation and Graduate Commencement.

**Graduate Student Organizations**

**Civic Media: Art and Practice Consortium**
The purpose of Civic Media: Art and Practice Consortium is to provide Emerson graduate students with a base for professional interaction and social connection; to encourage and promote the values of the Civic Media: Art and Practice Program (CMAP) (see below); to provide effective channels for supporting civic engagement in the local Boston community; to connect Emerson graduate students with projects and learning experiences of the Emerson Engagement Lab; to sponsor educational lectures featuring scholars and professionals in the areas of civic media, visual media art, civic engagement, and game design; to encourage and promote professional development through the sponsorship of grants; and to recognize outstanding CMAP graduate students. Civic Media: Art and Practice Consortium membership will expose members to speakers, activities, and events dealing with government, international aid organizations and community-based organizations, preparing them for a variety of roles as creative leaders, makers, and thinkers.

**CommGrads**
CommGrads provides Communication Management graduate students with a base for social and professional interaction. The group encourages and promotes Communication Management graduate student activities, provides effective channels for expression concerning all aspects of department and College life, sponsors educational lectures featuring scholars and professionals in the Communication Management field, encourages and promotes professional development through the sponsorship of grants, and recognizes outstanding Emerson Communication Management graduate students.

**CSD Connections**
The purpose of CSD Connections is to provide Communication Sciences and Disorders graduate students with a base for social and professional interaction, to encourage and promote CSD graduate student activities, to provide effective channels for expression concerning all aspects of department and college life, to sponsor educational lectures featuring scholars and professionals in the CSD field, to encourage and promote professional development through the sponsorship of grants, and to recognize outstanding Emerson CSD graduate students.

**Graduate Reading Series**
The Graduate Reading Series provides a platform for all graduate students at Emerson College to share their work in a public forum. We provide a location, food, beverages, and an environment in which anyone can be comfortable reading any kind of writing. Especially for writing-focused graduate
students, opportunities to read their work in a public setting are absolutely necessary. This GSO provides graduate students with experience in public speaking, feedback on their work, and the chance to meet and form lasting connections with other students interested in writing.

**Graduate Students for Integrated Marketing Communication**

Graduate Students for Integrated Marketing Communication (GSIMC) exists to promote the idea of integrated marketing communication and its purpose in business environments through career-focused events and discussions. GSIMC also works to help graduate students of the Integrated Marketing Communication program to make connections with the marketing communication world and professionals in fields such as marketing, advertising, media, and public relations. In the past, it has brought in guests for discussions from organizations such as the American Marketing Association, the Massachusetts Interactive Media Council, Collective Next, and Ms. Mannersmith. This organization’s goal is to help nurture future pioneers and leaders of integrated marketing communication.

**Graduate Students for Journalism**

The purpose of Graduate Students for Journalism is to provide Journalism graduate students with a base for social and professional interaction, to encourage and promote Journalism graduate student activities, to provide effective channels for expression concerning all aspects of department and college life, to sponsor educational lectures featuring scholars and professionals in the Journalism field, to encourage and promote professional development through the sponsorship of grants, and to recognize outstanding Emerson Journalism graduate students.

**Graduate Students for Publishing**

The mission of Graduate Students for Publishing is to create networking opportunities and professional relationships centered within the publishing industry. Their creative learning projects will incorporate career advancement strategies, interactive opportunities, and bridge the gap between various student groups at Emerson interested in publishing. The purpose of this organization is to provide graduate students interested in publishing with a base for social and professional interaction; to encourage and promote Writing, Literature and Publishing (WLP) graduate student activities; to provide effective channels for expression; to sponsor educational lectures featuring scholars and professionals in the WLP field; and to encourage and promote professional development.

**International Graduate Student Organization**

The International Graduate Student Organization (IGSO) is dedicated to enhancing the campus experience for international graduate students and serving their specific needs. The IGSO provides a base for social interaction and networking opportunities such as festivals, food fests, workshops, and meetings. Bridging the gap between international and domestic students, and promoting conversation between these two communities, are also major goals of the IGSO.

**MFA Production Collaborative (Film and Media Art)**

The purpose of the MFA Production Collaborative is to provide Visual and Media Arts (VMA) graduate students with a base for social and professional interaction, to encourage and promote VMA graduate student activities, to provide effective channels for expression concerning all aspects of department and college life, to sponsor educational lectures featuring scholars and professionals in the VMA field or any other field that will provide the VMA graduate student a strong professional background, to encourage and promote professional development through the sponsorship of grants, and to recognize outstanding Emerson VMA graduate students.
New England Graduate Media Symposium (NEGMS) Committee
The purpose of the NEGMS Committee is to organize a yearly event, New England Graduate Media Symposium, hosted by the Visual and Media Arts Department. The purpose of this symposium is to create an occasion for graduate students to formally present media-based work to each other, faculty members, and professional colleagues. The symposium intends to foster the spirit and practice of exchange, collaboration, and intellectual community among members of the area's various graduate programs and to function as a springboard for future projects.

Redivider
Redivider 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.

Theatre Education Graduate Association
The Theatre Education Graduate Association (TEGA) is dedicated to providing networking and professional development events for its graduate students, as well as building a strong theater education graduate community. Annual events include a cabaret, guest speakers, theater game swaps, workshops, a TEGA production, and an end-of-the-year celebration.

Other General Campus Groups

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

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

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

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

**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 Christian Fellowship**  
Emerson Christian Fellowship (ECF) is an ecumenical group, formed from many different church denominations, which meets for Bible study prayer and fellowship. ECF 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 Jewish life at Emerson. Hillel helps students foster a sense of Jewish identity through Shabbat dinners, holiday celebrations, cultural discussions, and participation in guest lecture events and off-campus activities. There is a unique role for you at Emerson College Hillel.

**National Student Speech, Language, and Hearing Association (NSSLHA)**  
All Emerson students are welcome 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 through social, educational, spiritual, and service-oriented events. Students come together for debate, prayer, and fun! The Newman Club sponsors a monthly Catholic Mass on campus as well as monthly outings to off-campus Mass.

**Student Health Advisory Board (SHAB)**  
The Student Health Advisory Board (SHAB) is composed of both undergraduate and graduate student representatives. Members serve as an active voice and liaison between the student body and Emerson College’s Center for Health and Wellness (CHW), Emerson Counseling and Psychological Services (ECAPS), and Student Accessibility Services (SAS). Representatives’ role includes: campus-wide advocacy and awareness-raising on health and wellness issues, bringing concerns and trends to the attention of the SHAB and other community members for discussion, and responding to issues presented by SHAB staff and other community members.
Student Awards

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.

Dean of Graduate Studies Award
The Dean of Graduate Studies Award is given to an individual or group of graduate students in recognition of an outstanding scholarly or creative project or service to the graduate programs.

The Graduate Program Awards
The Graduate Program Awards are given to a graduating student in each of the graduate programs for significant scholarly or artistic achievement in his or her program. Criteria are set and awardees are selected and recognized by their program faculty.

Graduate Student Association (GSA) Awards
The GSA Awards are given to individual graduate students in the fall and spring terms in recognition and support of significant research accomplishments or ongoing research projects. These might include individual or group project research and professional development projects, and activities such as travel, conference attendance, site research, and other research expenses.

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 and commitment to writing plays for the stage.

The Robbins Center Award for Clinical Excellence
The award is presented to a graduating master’s student in the speech-language pathology program who has consistently demonstrated outstanding clinical performance.

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 awarded annually to a graduate student in the School of Communication who has a demonstrated interest in political communication.

The Betsy Carpenter Playwriting Award
The Betsy Carpenter Playwriting Award competition, with a cash award of a minimum of $1,000, is open to Emerson students. 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.
Student Services

Iwasaki Library

The Iwasaki Library supports teaching, learning, research, and creative work at Emerson College by facilitating access to resources; providing a welcoming, flexible learning environment; and creating opportunities for discovery and connection. With approximately 140,000 books, 100,000 e-books, 20,000 media items, 381 serial subscriptions, and access to 59,727 electronic journals, the collections supports graduate-level research in the School of Communication and the School of the Arts. The library retains bound copies of Emerson graduate theses and their media components. The College Archives houses materials on the history and development of the College (including photograph and video collections), Emerson publications, and special collections.

Many collections and services are available to graduate students 24 hours a day via the library’s website at emerson.edu/library. The website provides access to the library catalog, more than 100 databases, full-text journal articles, and research guides. The library offers a variety of study spaces ranging from armchairs to carrels to tables and small group study rooms. Computers include 6 library-use laptops, 3 iPads, 23 walk-up PC stations, a workstation with adaptive technology, two scanners, and a classroom with 20 dual-boot Macs. Ten media viewing rooms are equipped with wall-mounted LCD panel displays that can be used for collaborative work.

Library staff answer questions in person, by phone, email, instant message, and text message. Graduate students who are working on a thesis, creative work, or research-intensive project can meet with librarians for in-depth help. Research assistance is also available at the library’s reference desk. Throughout the year, librarians conduct course-integrated instruction sessions in several graduate courses.

As a member of Fenway Libraries Online (FLO), the library shares an online catalog with—and has access to the materials of—Emmanuel College, Lesley University, Massachusetts College of Art and Design, Massachusetts College of Pharmacy and Allied Health Sciences, Museum of Fine Arts and the Museum School, New England College of Optometry, New England Conservatory of Music, Wentworth Institute of Technology, and Wheelock College. Emerson students, faculty, and staff also have access to materials from Simmons College, Suffolk University, and the University of Massachusetts Boston through FLO.

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

Information Technology

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

Our Boston campus features lab and classroom spaces with more than 500 computer workstations providing a variety of software to support students’ academic needs and creative pursuits. Industry-standard applications are available, including Autodesk Maya, Adobe Creative Cloud, Avid Media Composer, Final Cut Pro X, and Unity Pro. Students are provided with network storage space for real-time and collaborative work editing. Specialty labs offer large-format photo printing, 3D printing, color-calibrated monitors, graphics tablets, and film and photo scanners.
Each student’s Emerson account includes access to an email account, online storage, lab workstations, and wireless and wired Internet. Academic resources include Google Apps for Education, Canvas for online course management, Box for secure cloud storage of data, and a video hosting service. Emerson students receive free access to lynda.com, an online training library with thousands of video tutorials and practice files. Emerson IT also offers software workshops on topics such as desktop publishing, photo editing, illustration, social media marketing, and web design.

Media Services, located on the fourth floor of the Ansin Building, circulates video equipment for non-production classes, including digital camcorders, tripods, and audio recorders. Students enrolled in specific Visual and Media Arts or Writing, Literature and Publishing courses can borrow iPads and other types of e-readers from Media Services. Media Services also circulates laptop computers and audiovisual presentation equipment. Other services include classroom and event audiovisual support, and facilitating videoconferencing.

The IT Help Desk, located on the fourth floor of the Walker Building, offers assistance to all students, faculty, and staff with any technology-related questions. During the academic year, the Help Desk and labs are open seven days a week and most nights until 10:00 pm. Students can also visit the IT website it.emerson.edu to access step-by-step guides or submit a help request online.

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 assisting with internships (credit bearing or not) during their academic program and 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
- Assistance with internship search including options for academic credit
- Job search preparation, including networking and mentoring opportunities with alumni and other industry professionals and mock interviews
- Online job and internship listings, internship fairs, and much more

emersonNEXT

emersonNEXT is a professional development program that prepares Emerson graduate students for the “next” step of their career paths through skill and career preparation workshops, guest speakers, and networking opportunities. The program, which is a joint effort of Career Services, the Office of Graduate Studies, and Alumni Relations, coordinates opportunities that allow students to explore their potential beyond the classroom and see how their Emerson education can translate into the workforce and field of their choice.
English Language Learning Initiatives

All Emerson English Language Learning (ELL) initiatives are dedicated to helping students whose native language is not English and would benefit from further academic English language support. The purpose of these initiatives is to advance academic communication as well as the personal and professional development of Emerson’s international and non-native English language speakers’ community. Through assessments, referrals, and self-advocacy from the student, these initiatives provide students with the resources to enhance the skills they currently have to further their success at Emerson. Academic support and coursework are designed to help students gain knowledge, increase confidence, and acclimate to the United States and the U.S. system of higher education.

Emerson ELL programing offers free English language courses, housed within the School of Communication, in speaking, writing, professional communication, public speaking, and how to communicate effectively with administrators, professors, and fellow students. These courses are designed for graduate students, with undergraduate students having the option to participate, and focus on preparing students for academic success, a deeper understanding of American culture, and professional careers beyond Emerson College. All courses are taught by professional ELL instructors with years of teaching experience.

Internationalization and Global Engagement

The Office of Internationalization and Global Engagement (IGE) is charged with utilizing Emerson's collective talent, energy, and human and financial resources to support compelling transformation and change in international education across disciplines and around the world. IGE plays a central role in helping students to realize their leadership potential with the full understanding of this country’s role in international affairs and national civic improvements.

In this regard, IGE provides leadership in comprehensive internationalization and assists the College in realizing its goal of being the world’s leading institution of higher education in arts and communication.

To support this intent, the following six initiatives frame the work of IGE:
1. Develop deep and strategic global partnerships
2. Provide students with unique and excellent global learning experiences
3. Internationalize the curriculum
4. Recruit and support international students and short-term summer program participants
5. Provide Emerson faculty with international and development opportunities.
6. Fully utilize the Boston, Los Angeles, and the Netherlands campuses to support internationalization and global engagement.

Dr. Anthony Pinder in IGE also acts as the institutional representative in several fellowships available for graduate students, such as the Fulbright Program, Point Scholarship, Marshall Scholarship, Rhodes Scholarship, and others.
Lacerte Family Writing and Academic Resource Center

The Lacerte Family Writing and Academic Resource Center (WARC) offers a variety of academic support services to all Emerson students. The Center provides individualized consultations on all phases of the writing process. In addition, the Center offers support in study strategies, including time management. For international students who are non-native English speakers, appointments focused on language and grammar development are also available. Professional academic support specialists are on staff to assist students with specific needs and requests. The WARC's goal is to help students develop strategies and skills necessary for academic success.

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 experiences of alumni, parents, and friends through a variety of events and activities such as a visiting artists series, master classes, and forums. Our student group, the Student Alumni Association (SAA), is one organization with more than one mission. SAA works to educate students on the importance of Emerson tradition and charity. The three goals of the organization, philanthropy, networking, and education, aim to prepare students to serve as future alumni leaders, volunteers, and Emerson advocates. Additionally, Alumni Relations works closely with Graduate Studies and the Office of Career Services to connect students with alumni for mentoring and networking opportunities. Emerson alumni and students engage through the emersonNEXT programs. The Office of Alumni Relations communicates news about the College, events, and its alumni through a tri-quarterly magazine, an online community, social media, and e-communications.

Office of Research and Creative Scholarship

The Office of Research and Creative Scholarship (ORCS) works to advance the College’s mission by assisting faculty, staff, and students with bringing in external funding (grants) to support their scholarly efforts and creative work. ORCS also manages the application process and management of numerous internal funding initiatives. With regard to graduate students, the office assists students with identifying and applying for grant-funded research assistantships and fellowships.
Policy Statements

The following is a partial list and description of selected policies relevant to graduate study. For up-to-date and additional College policies, visit emerson.edu/policy.

Accreditation

Emerson College is accredited by the New England Association of Schools and Colleges, Inc., a nongovernmental, nationally recognized organization whose affiliated institutions include elementary schools through collegiate institutions offering postgraduate instruction. Accreditation of an institution by the New England Association indicates that it meets or exceeds criteria for the assessment of institutional quality periodically applied through a peer group review process. An accredited school or college is one that has available the necessary resources to achieve its stated purposes through appropriate educational programs, is substantially doing so, and gives reasonable evidence that it will continue to do so in the foreseeable future. Institutional integrity is also addressed through accreditation. Accreditation by the New England Association is not partial but applies to the institution as a whole. As such, it is not a guarantee of the quality of every course or program offered, or the competence of individual graduates. Rather, it provides reasonable assurance about the quality of opportunities available to students who attend the institution. Inquiries regarding the status of an institution's accreditation by the New England Association should be directed to the administrative staff of the school or college. Individuals may also contact the Association: New England Association of Schools and Colleges, The Sanborn House, 15 High Street, Winchester, MA, 01890; 617-729-6762.

Notice Regarding the Contents of this Catalogue

Emerson College attempts to ensure that the material published in this catalogue is accurate at the time of publication. However, the information contained in this catalogue does not constitute a contract between the College and its students. Emerson College reserves the right to correct or change any provision or requirement in this catalogue at any time. The College specifically reserves the right to change its tuition rates and other financial charges. The College also specifically reserves the right to rearrange its courses and class hours, to drop courses for which registration falls below the required minimum enrollment, and to change teaching assignments.

For further information, contact:
Office of Graduate Studies
Emerson College
120 Boylston Street
Boston, MA 02116-4624
617-824-8612
emerson.edu
GradStudies@emerson.edu

Policy Against Discrimination, Harassment, and Retaliation

Policy Statement:
All forms of unlawful discrimination, harassment, and retaliation are prohibited at Emerson College.

Reason for the Policy:
The purpose of this policy is to comply with all applicable laws surrounding policies related to discrimination, harassment, and retaliation.

Statements of Elaboration of Policy, if any.
Emerson College Policy Against Discrimination, Harassment, and Retaliation

Emerson's Commitment to Nondiscrimination
Emerson College ("Emerson" or "the College") is committed to fostering an environment of mutual respect among its students, staff, and faculty, as well as others who participate in the College's programs and activities. As part of this commitment, Emerson seeks to protect the rights of all members of the College community and any other persons having dealings with the College, and prohibits discrimination and harassment on the basis of gender or sex (including pregnancy), gender identity or expression, race, color, religion or religious creed, sexual orientation, national origin, ancestry, disability or handicap, age, genetics, marital status, veteran status, and any other category protected by law ("protected characteristics").

Emerson expects that its students, faculty, staff, vendors, contractors, alumni, and guests will conduct themselves appropriately and refrain from behavior that violates this and other College policies. Accordingly, individuals who discriminate against or harass others in violation of this policy, regardless of whether such conduct rises to the level of unlawful discrimination or harassment, may be subject to disciplinary action up to, and including, immediate termination of employment, association with Emerson, or dismissal from Emerson.

Individuals Covered Under This Policy
This policy applies to all members of the Emerson College community, including students, employees, and Emerson–affiliated third parties.

For the purposes of this policy, employees include students, part-time and full-time faculty, and all members of Emerson's staff.

Emerson–affiliated third parties may include, but are not limited to, independent contractors, volunteers who perform work for the College, vendors, alumni, and guests or visitors of the College.

Coordination of the Policy Against Discrimination, Harassment, and Retaliation and Sexual Misconduct Policy
Emerson recognizes that discrimination or harassment prohibited by this policy can occur in conjunction with discrimination or harassment prohibited by the Sexual Misconduct Policy. Targeting individuals on the basis of any protected characteristics violates Emerson's community standards and College Policy. When misconduct relates solely to an individual's sex, gender identity, or gender expression (referred to collectively as "gender-related status"), the College may address such conduct pursuant to the processes described in the Sexual Misconduct Policy. When the College receives a report that a community member has engaged in misconduct related to a person's gender-related status and other protected characteristics, the College has discretion to decide under which policy or policies to address the report and will coordinate the investigation and resolution efforts.

Reservation of Rights
Emerson recognizes that reports of violations of this policy can occur in conjunction with reports of conduct which may constitute a violation of other College policies. When a member of the Emerson community is reported to have engaged in conduct violating this policy and others (excluding Sexual Misconduct), the College will ordinarily review the reported violations collectively pursuant to the Process for Resolving Reports of Conduct in Violation of This Policy, set forth below. The Chief Human Resources Officer ("CHRO"), or designee, will generally investigate the reported misconduct and reach conclusions concerning all policy violations. If the CHRO, or designee, concludes that
there has been a violation(s) of this policy and any other College policies, the CHRO, or designee, will determine the responsive action for all misconduct. If the CHRO, or designee, concludes that there is insufficient evidence to support a violation of this Policy, but that there is sufficient evidence to support a violation of other policies, the CHRO, or designee, may determine the responsive action for the other misconduct, or may refer the other violations for resolution by other College administrators, as deemed appropriate by the CHRO, or designee, in his or her discretion and may consult with other College officials to make this determination.

**Definitions**

Discrimination is unfavorable, unfair, or inequitable treatment of a person or a “class” of people based on protected characteristic(s) such as gender or sex (including pregnancy), gender identity or expression, race, color, religion or religious creed, sexual orientation, national origin, ancestry, disability or handicap, age, genetics, marital status, veteran status, or any other category protected by law. Examples of discrimination may include, but are not limited to, denying an individual a job or a promotion, or denying a student the opportunity to participate in an educational activity because of his or her protected characteristic(s).

**Discriminatory harassment** is harassment based on an individual's protected characteristic(s). Discriminatory harassment is conduct that degrades or shows hostility toward an individual because of his or her protected characteristic(s) and which: (1) has the intent or effect of unreasonably interfering with the individual's employment or enrollment, or (2) has the purpose or effect of creating a hostile, intimidating or offensive working, living, or learning environment ("hostile environment").

**Sexual harassment** is a form of sex discrimination, and includes harassing, or otherwise abusing, an individual based on the individual's sex, gender, or gender identity or expression. Sexual harassment violates both this policy and Emerson's Sexual Misconduct Policy.

A person may be found to have engaged in sexual harassment if the person makes unwelcome sexual advances or requests for sexual favors, or engages in other verbal or physical conduct of a sexual nature where: (1) submission to such advances, requests, or conduct by an employee or student is made either explicitly or implicitly a term or condition of his or her employment or educational experience ("quid pro quo” harassment); or (2) such advances, requests, or conduct have the purpose or effect of unreasonably interfering with an employee or student's professional or educational performance by creating an intimidating, hostile, humiliating, or sexually offensive work or educational environment ("hostile environment” harassment) or impacts participation in College-related programs or activities.

All persons, regardless of gender, can be perpetrators of, or subject to, sexual harassment. Sexual harassment may involve conduct toward members of the same or opposite sex as the harasser. Whether unwelcome sexual conduct rises to the level of sexual harassment depends on the severity or pervasiveness of the conduct. Sexual harassment may include, but is not limited to, the following:

- Unwelcome physical touching of a sexual nature that include lewd, obscene, or sexually suggestive displays or sex-based or gender-based remarks;
- Unwelcome verbal comments of a sexual nature (lewd jokes; sexual inquiries or comments about individuals' bodies; repeated requests for dates; or comments about one's sexual activity, deficiencies, or prowess);
• Displaying or distributing sexually suggestive objects, pictures, cartoons, graffiti, drawings, media, or written materials;

• Physical contact, such as touching, hugging, kissing, patting, or pinching, that is uninvited and unwanted or unwelcome by the other person;

• Acts of sexual violence including rape, sexual assault, battery, and coercion; and/or

• Repeated unwelcome social invitations, sexual flirtations, advances, propositions, or unwanted requests for sexual favors.

Sexual harassment refers to behavior that is not welcome and can occur in a variety of situations, which share a common element: the unwelcome introduction of sexual activities or comments into the work or academic environment on the basis of sex. Harassing conduct need not be motivated by sexual desire in order to constitute unlawful sexual harassment.

Sexual harassment often involves relationships of unequal power. Such situations may contain elements of coercion, such as when compliance with requests for sexual favors becomes a condition for granting privileges or favorable treatment on the job or in the classroom. However, sexual harassment may also involve relationships among persons of equal authority or power, such as when repeated unwelcome advances or demeaning verbal comments by staff, faculty, student, or affiliate toward another staff, faculty, student, or affiliate unreasonably interferes with a person’s ability to perform his or her work or enjoy an academic environment free of harassment. Sexual harassment can also involve behavior directed to and/or by students of the College, as well as staff, faculty, and non-employees of the College.

Retaliation is taking a materially adverse action(s) against someone because the individual has in good faith reported a possible violation of this policy or participated in the College's review or investigation of a reported violation of this policy. For example, terminating or expelling an individual because the individual has in good faith reported conduct in violation of this policy may constitute retaliation. Retaliation is strictly prohibited by the College.

Examples of Conduct that Constitutes Discrimination or Harassment in Violation of this Policy
Depending upon the circumstances and how they impact the workplace, educational programs, activities, or the academic environment, examples of discrimination or harassment in violation of this policy may include, but are not limited to, the following types of conduct:

• Making decisions about a person’s employment, compensation, or education based upon or motivated by the person’s protected characteristic(s);

• Verbal or physical abuse, offensive innuendo or derogatory words, epithets, or comments concerning, based on, or motivated by a person’s protected characteristic(s);

• A display of objects, pictures, or other media that creates a hostile working/learning environment based on or motivated by a person’s protected characteristic(s); or

• Failure to provide religious or disability-related accommodations when required by applicable law.

Consensual Relationships
See the Policy for Consensual Relations: Staff at emerson.edu/policy/consensual-relations-staff and the Policy for Consensual Relations: Faculty at emerson.edu/policy/consensual-relations-faculty.
Responsibilities of College Community Members
Each member of the College community is personally responsible for adhering to this policy and may not discriminate against or harass anyone in the College community. College community members are also expected to cooperate in any investigation of alleged harassment or discrimination, if requested to do so by the College. Failure to cooperate in an investigation of a report of harassment or discrimination, including, but not limited to, failure to meet with College administrators concerning the report, may lead to corrective action, up to, and including, dismissal, termination of employment, association with Emerson, or dismissal from Emerson.

Any person who observes an incident that may constitute a violation of this policy or who otherwise becomes aware of such an incident is strongly encouraged to immediately notify one of the listed officers below. Individuals in supervisory capacities who observe an incident that may constitute a violation of this policy or who otherwise become aware of such an incident must immediately notify one of the listed officers below.

In the educational setting within the College, there exists latitude for a faculty member's professional judgment in determining the appropriate content and presentation of academic material. Academic curriculum and pedagogical goals that serve legitimate and reasonable educational purposes may not, in and of themselves, constitute sexual harassment or other unlawful discrimination. However, those participating in the educational setting bear a responsibility to balance their professional academic responsibilities and academic freedoms with consideration of the reasonable sensitivities of other participants. Nothing contained in this policy shall be construed to limit the legitimate and reasonable academic responsibilities and academic freedoms of the College's professional educators.

Report Process

Reporting an Incident of Discrimination or Harassment
If any member of the Emerson College community has witnessed or been subjected to discrimination or harassment prohibited by this policy, whether by a supervisor, a co-worker, faculty member, student, vendor, contractor, or any other person with whom the individual has come in contact at the College, the individual is strongly encouraged to (or, in the case of supervisors, must) report the incident promptly to any of the following persons:

- Chief Human Resources Officer ("CHRO"), ext. 8133
- Dean of Campus Life, ext. 8640
- VP, General Counsel, ext. 8908

Note: Emerson College Police should be immediately notified of harassment, stalking, threats, assault, or other acts of violence at 617-824-8555.

Any person who receives a report of harassment or discrimination from a student, faculty, staff, or other College community member, or who otherwise knows or has reason to believe that a student, faculty, staff, or other College community member has been subjected to harassment or discrimination, must report the information promptly.

The only exception to the reporting requirement is that persons designated by Emerson as "confidential" reporting options need not share information that they receive in confidence, except if they are required to do so under law, such as the obligation to report knowledge of child abuse or belief that a person poses an imminent and ongoing threat of harm to a person or persons. Information
concerning the contact information for confidential resources and support options is available in the Sexual Misconduct Policy in Section V, Part C.

Except for employees designated as confidential resources (see Sexual Misconduct Policy, Resources, in Section V, Part C), all Emerson employees and Emerson–affiliated third parties are required to promptly inform the CHRO about incidents of sexual harassment reported to have been committed by Emerson community members. Similarly, except for employees designated as confidential resources (see Sexual Misconduct Policy, Resources, in Section V, Part C), all Emerson employees and Emerson–affiliated third parties must report to the CHRO any conduct of which they have direct knowledge, and which they in good faith believe constitutes sexual harassment in violation of this policy.

**Timeliness in Reporting**
The College encourages the prompt reporting of information concerning a possible violation of this policy so that timely and effective action can be taken. Prompt reporting of incidents of discrimination or harassment allows the College to investigate while the memories of the individuals involved are fresh. Early reporting and intervention is the most effective method for resolving reports of discrimination and harassment.

**Corrective Action**
If the College's investigation concludes that a member of the Emerson community has engaged in misconduct constituting discrimination, harassment, or retaliation in violation of this policy, the College may take prompt corrective action to eliminate the misconduct and to put measures in place to prevent its recurrence and correct its effects, including, where appropriate, imposing discipline on the offender. Such disciplinary action may include but is not limited to the following:

**For Employees and Emerson-Affiliated Third Parties**
Reprimand, change in work assignment, loss of privileges, mandatory training or suspension and/or immediate termination, or end of contractual or business relationship with the College.

**For Students**
Censure, disciplinary probation, loss of privileges, educational assignment, counseling, deferred suspension, suspension and/or dismissal.

**Confidentiality**
All actions taken to investigate and resolve reports of violations of this policy shall be conducted with privacy to the extent possible without compromising the thoroughness and fairness of the investigation and in accordance with applicable law. To conduct a thorough investigation, the CHRO or designee may discuss the report with witnesses and other individuals involved in or affected by the report, and with persons necessary to assist in the investigation or to implement appropriate corrective actions, as appropriate in the discretion of the CHRO or designee. Therefore, the College cannot make promises of confidentiality.

**Protection Against Retaliation**
Retaliation against an individual for reporting discrimination or harassment or assisting in providing information relevant to a report of discrimination or harassment is strictly prohibited by Emerson and constitutes a violation of this policy. If the College concludes that any member of the College community has engaged in retaliation in violation of this policy, including, but not limited to, by intimidating, threatening, or taking adverse actions against someone for bringing forward a good faith complaint of discrimination or harassment, or attempting such actions, that individual will be subject to disciplinary action, including, but not limited to, censure/reprimand, change in work assignment, loss of privileges, disciplinary probation,
mandatory training, deferred suspension or suspension, and/or dismissal/termination or end of contractual or business relationship with the College. If the College concludes that a member of the College community has retaliated against someone for making a report of discrimination or harassment or for participating in the College’s investigation of such a report, that person may be subject to discipline by the College regardless of whether the College concludes that the reported discrimination or harassment occurred.

Any suspected retaliation should be reported immediately to the CHRO (ext. 8133), Dean of Campus Life (ext. 8640), or VP, General Counsel (ext. 8908). The College may investigate and determine appropriate measures to take in response to the report.

Sexual Misconduct Policy

Sexual assault, sexual harassment, dating violence, domestic violence, stalking, and all forms of discrimination relating to one’s sex or gender identity (hereinafter referred to in this Policy as “prohibited conduct” or “sexual misconduct”) violate the rights and dignity of those subjected to the prohibited conduct. When any member of our community engages in any form of sexual misconduct, that person exhibits a fundamental failure to act with integrity and to recognize and respect the intrinsic worth of another. Acts of sexual misconduct, as defined in section IV of this Policy, are contrary to the College’s educational mission and values, are harmful to others, and will not be tolerated at Emerson College (“Emerson” or the College”).

All members of the Emerson community should be free from sexual misconduct in the classroom; the social, recreational, and residential environment; and the workplace. The College seeks to foster a climate free from sexual misconduct through a coordinated education and prevention program and the promulgation of clear and effective policies, as well as investigative and grievance procedures that are prompt, equitable, and accessible to all. In response to any report that a member of the Emerson community has engaged in sexual misconduct, Emerson will take all appropriate steps to eliminate the misconduct, prevent its recurrence, and address its effects.

To promote a culture where members of the College community respect themselves and one another, and to provide for the safety and security of our community, the College expects all community members to avoid engaging in any sexual misconduct and to act to prevent others from engaging in such misconduct. Creating a safe campus environment is the responsibility of all members of the College community, both individually and collectively.

To encourage reporting of sexual misconduct, and to support individuals impacted by sexual misconduct, the College will actively educate its community about available resources, respond to all reports promptly, provide interim measures to address safety and emotional well-being, and act in a manner that recognizes the dignity of the individuals involved.

To achieve equitable results, the College will carefully review and/or investigate all reports and complaints of sexual misconduct with an earnest intent to understand the perspective and experiences of each individual involved, and provide for fair and impartial evaluation and resolution.
The entire policy can be found at emerson.edu/titleix. The following person has been designated by Emerson to respond to inquiries regarding the Sexual Misconduct Policy:

Pamela White
Associate Vice President
Title IX and Clery Coordinator
120 Boylston Street
Boston, MA 02116-4624
titleix@emerson.edu
617-824-8999

State and Federal Agencies
In addition to or in lieu of filing an internal complaint with Emerson College, employees, students, or Emerson-affiliated third parties who believe that they have been subjected to unlawful discrimination, harassment, or retaliation may file a formal complaint with the government agencies that are identified below. Using the College's report process does not prohibit an employee from filing a complaint with these agencies.

Massachusetts Commission Against Discrimination (MCAD)
One Ashburton Place, Room 601
Boston, MA 02108
617-994-6000
mass.gov/mcad/

California Department of Fair Employment and Housing (DFEH)
800-884-1684; TTY: 800-700-2320; videophone for hearing impaired: 916-226-5285
Contact.center@dfeh.ca.gov or dfeh.ca.gov

United States Equal Employment Opportunity Commission (EEOC)
John F. Kennedy Federal Building
Government Center Room 475
Boston, MA 02203-0506
800-669-4000
eeo.gov

Office for Civil Rights (OCR)
United States Department of Education
5 Post Office Square, 8th Floor
Boston, MA 02109-3921
617-289-0111
Email: OCR.Boston@ed.gov
Web: ed.gov/ocr

Conclusion
Emerson strives to provide a campus environment free from discrimination and harassment. Any employee who has questions or concerns about this policy should speak with the chief human resource officer or the vice president and general counsel.

As part of its efforts to provide a campus that is free from discrimination or harassment, the College requires all employees to undergo mandatory nondiscrimination training at their time of hire and every two years thereafter.

Cross References to Related Policies:
Sexual Misconduct Policy
Policy for Consensual Relationships: Staff
Policy for Consensual Relationships: Faculty

Responsible Officer:
Maureen Murphy, Vice President, Administration and Finance

Key Offices to Contact Regarding the Policy and Its Implementation:
Office of Human Resources
Dean of Campus Life
VP, General Counsel
Students’ Right to Privacy (FERPA)

The Family Educational Rights and Privacy Act of 1974 (FERPA) is a federal law governing access to student educational records. FERPA requires that, with certain exceptions set forth in the statute, the College must maintain the confidentiality of student educational records. In addition, FERPA requires the College to have a written institutional policy governing educational records and to make available to students the College’s statement of adopted procedures concerning the privacy of students’ educational records. FERPA further requires that the College permit students access to their own educational records in accordance with law.

As of January 3, 2012, the U.S. Department of Education’s FERPA regulations expand the circumstances under which a student’s education records and personally identifiable information (PII) contained in such records—including the student’s Social Security Number, grades, or other private information—may be accessed without the student’s consent. First, the U.S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or state and local education authorities (“Federal and State Authorities”) may allow access to a student’s records and PII without that student’s consent to any third party designated by a federal or state authority to evaluate a federal- or state–supported education program. The evaluation may relate to any program that is “principally engaged in the provision of education,” such as early childhood education and job training, as well as any program that is administered by an education agency or institution. Second, federal and state authorities may allow access to a student’s education records and PII without that student’s consent to researchers performing certain types of studies, in certain cases even when we object to or do not request such research. Federal and state authorities must obtain certain use-restriction and data security promises from the entities that they authorize to receive students’ PII, but the authorities need not maintain direct control over such entities. In addition, in connection with Statewide Longitudinal Data Systems, state authorities may collect, compile, permanently retain, and share without students’ consent PII from education records, and they may track students’ participation in education and other programs by linking such PII to other personal information about students that they obtain from other federal or state data sources, including workforce development, unemployment insurance, child welfare, juvenile justice, military service, and migrant student records systems.

FERPA Definition of Records

FERPA defines education records as any information recorded in any way, including, but not limited to, handwriting, print, computer media, video or audio tape, film, microfilm, and microfiche that contains information directly related to a student and that are maintained by Emerson College or a person acting for the College. A student is any individual who is or has been in attendance at the College. A student’s attendance commences upon the individual’s acceptance of admission and payment of the required deposit. The term “education record” does not include:

- Records of instructional, supervisory, and administrative personnel, and educational personnel ancillary thereto that are in the sole possession of the maker thereof and that are not accessible or revealed to any other person except a substitute;
- Records concerning a student who is 18 years of age or older that are created or maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional acting in a professional or paraprofessional capacity, or

Links to Procedures or Forms:
emerson.edu/policy/discrimination-harassment-retaliation
assisting in that capacity and in connection with the provision of treatment to the student, and are not available to anyone other than persons providing such treatment, provided, however, that such records can be personally reviewed by a physician or other appropriate professional of the student’s choice;

• Records of students as employees unless the employment results from the employee’s status as a student; and

• Alumni records (records that are created or received by the College after an individual is no longer a student and that are not directly related to the individual’s attendance as a student).

Access to Records
FERPA permits Emerson to disclose students’ educational records without their consent under a limited number of circumstances, including, but not limited to, disclosing such records to College officials with legitimate educational interests, persons or organizations providing students financial aid, accrediting agencies carrying out their accrediting function, parents of a student who is their “dependent” for federal tax purposes, and persons in connection with a health or safety emergency. However, although the College “may” release educational records under such FERPA exceptions, the College’s decision to release information that is covered by a FERPA exception is discretionary with the College.

Emerson College will release FERPA-protected information when necessary to comply with a valid and binding judicial order or lawfully issued subpoena. However, unless Emerson is legally prohibited from providing a student with notice of the subpoena or order, the College will make a reasonable attempt to notify the student whose records were requested of the order or subpoena before producing FERPA records in response to a legal order or subpoena, so that the student may, if he or she objects to the production of records, seek to intervene in the legal matter and file his or her objection.

A “school official” is a person employed by the College in an administrative, supervisory, academic or research, or support staff position (including law enforcement unit personnel and health staff); a person or company with whom the College has contracted as its agent to provide a service instead of using College employees or officials (such as an attorney, auditor, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee, such as a disciplinary or grievance committee, or assisting another school official in performing his or her tasks. A school official has a “legitimate educational interest” if the official needs to review an education record in order to fulfill his or her professional responsibilities for the College.

As required by federal law, the College may also respond to requests for information under the Solomon Amendment, the USA Patriot Act, and the Violent Crime Control and Law Enforcement Act of 1994 by disclosing education records to parties authorized to collect such information under those laws.

Disclosure of Education Records with Student’s Consent
The College will disclose a student’s education records at a student’s request when the College receives a signed and dated written consent from the student that specifies (i) the records that may be disclosed; (ii) the purpose for which they may be disclosed; and (iii) the persons or classes of persons to whom they may be disclosed. The College will comply with requests only after using reasonable methods to identify and authenticate the identity of the student and the designated recipients of the education records.
Directory Information
FERPA defines “Directory Information” to include a student’s: Name, Local Address, Dates of Attendance, Degrees Earned, Dates of Degrees, Awards/Honors/Scholarships, Majors, Sports and Activities, Height and Weight of Members of Athletic Teams, Advisor, Minors, photographs and recorded images, and Computer User Name. The College retains the right to choose whether or not to release students’ directory information, and careful consideration is given to all requests in an effort to prevent such information from being released injudiciously. If a student would prefer that the College maintain his or her Directory Information as non-public information, a student may notify the Office of the Registrar in writing that he or she wishes for his or her Directory Information to remain private. Requests for non-disclosure will be honored by the institution until and unless the student submits a new written request to the Office of the Registrar revoking the earlier request that his or her Directory Information be treated as non-public information.

Review Rights and Process
Students have the right under FERPA to inspect and review information contained in their education records, to challenge the contents of their education records, to have a hearing if the outcome of the challenge is unsatisfactory, and to submit explanatory statements for inclusion in their files if they feel the decisions of the hearing panel are unacceptable. The College has designated to the Office of the Registrar the responsibility of coordinating the inspection and review procedures for student education records. Students wishing to review their education records must submit a written request to the Registrar listing the item or items of interest. Records covered by FERPA will be made available to the student for inspection within 45 days of the request. All documents will be reviewed in the presence of a designated official. Students may obtain copies of documents contained in the College education records unless a financial hold exists, the documents include non-public information concerning another person, or the student has waived his or her right to access. Copies will be provided at the student’s expense. If a College record contains both FERPA information about a student that he or she is entitled to review and also information he or she is not authorized to review, the College may redact the documents to the extent necessary to preserve the rights and privacy of other parties.

Restricted Information
As outlined by FERPA, a student may not inspect and review the following: financial information submitted by parent(s)/guardian(s); letters of recommendation to which the student has waived the rights of inspection and review; records upon which admission decisions were made; or education records containing information about more than one student, in which case the institution will permit access only to the part of the record that pertains to the inquiring student. The institution is not required to permit a student to inspect and review confidential letters and recommendations placed in the files prior to January 1, 1975, provided the letters were collected under established policies of confidentiality and were used only for the purposes for which they were collected.

Challenge Procedures
A student who believes that his or her education records contain information that is inaccurate or misleading or otherwise in violation of his or her privacy or other rights may discuss the problem informally with the Registrar. If the Registrar agrees that the records should be modified, appropriate adjustments to the records in dispute will be made. If the Registrar determines that the records should not be adjusted, the student will be so notified and will simultaneously be informed of the right to a formal hearing. A request for a formal hearing must be made in writing to the Registrar who,
within a reasonable period of time after receiving such request, will inform the student of the date, place, and time of the hearing. The student may present evidence relevant to the issues related to the student’s request for modification and may be assisted or represented by a person of the student’s choice. A hearing panel will consist of the chief academic officer, the Registrar, two faculty members selected by the Faculty Assembly, and two student members selected by the Student Government. No member of the hearing panel may have a direct interest in the outcome of the hearing.

Decisions of the hearing panel will be based solely on the evidence presented at the hearing, and will consist of written statements summarizing the evidence and stating the reasons for the decisions. The panel will provide copies of its determinations to all parties involved. Decisions of the panel are final and may not be appealed. If the panel decides in favor of the student’s request, the education records will be corrected or amended accordingly. If the panel decides in favor of the office whose records are disputed, the student may place with the education record statements addressing the disputed information in the records or statements setting forth any reasons for the student’s disagreement with the panel’s determinations. Such statements will be placed in the education record, maintained as a part of the student record, and released whenever the record in question is disclosed.

A student has the right to submit a written complaint to the Family Policy Compliance Office, U.S. Department of Education, Washington, DC 20202-4605, if the student believes that the College has violated the student’s right under the Family Education Rights and Privacy Act. Additionally, the Family Compliance Office (FPCO) may, on its own initiative, investigate a potential FERPA violation “when no complaint has been filed or a complaint has been withdrawn.” Investigative and Enforcement Provisions (34 C.F.R. 99.62-99.67)

Revisions, clarification, and changes to this policy may be made, at any time, in the discretion of the College and without prior notice.

**Annual Notification**

Students will be notified of their FERPA rights annually by publication in the Graduate Student Handbook, Graduate Catalogue, and the Registrar website: emerson.edu/registrar.

**Types, Locations, and Custodians of Education Records**

Following is an illustrative, but not exclusive, list of the types of FERPA-protected records that the College maintains, their locations, and their custodians.

**Admission Records**
Office of Graduate Admission
120 Boylston Street, 5th Floor
Custodian: Vice President for Enrollment

**Cumulative Academic Records**
Office of the Registrar
216 Tremont Street, 2nd Floor
Custodian: Registrar

**Health Records**
Center for Health and Wellness
216 Tremont Street, 3rd Floor
Custodian: Director of the Center for Health and Wellness

**Financial Aid Records**
Financial Aid Office
216 Tremont Street, 4th Floor
Custodian: Director of Financial Aid

**Financial Records**
Student Accounts Office
216 Tremont Street, 4th Floor
Custodian: Director of Student Accounts
Placement Records
Career Services
216 Tremont Street, 6th Floor
Custodian: Director of Career Services

Progress Records or Advising Records
Individual Graduate Program Director Offices
Custodian: Graduate Program Directors

Disciplinary Records
Office of the Vice President and Dean of
Campus Life
Walker Building
120 Boylston Street, 4th Floor
Custodian: Dean of Campus Life

Policy, Practices, and
Procedures Regarding Students
with Disabilities

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

Governing Law
Emerson College fully complies with all applicable
federal and state laws that concern the rights of
qualified individuals with disabilities to attend
Emerson College and fully participate in the
College's programs. For instance, two federal
statutes govern the rights of individuals with
disabilities and apply to students with disabilities
attending Emerson College. Section 504 of the
Rehabilitation Act of 1973 states that no "otherwise
qualified person" with a disability may be excluded
from, denied the benefits of, or be subjected to
discrimination under any program or activity within
an institution that receives federal financial aid.
The Americans with Disabilities Act, as amended
in 2009 (ADA), defines a person with a disability
as any individual who (1) has a physical or mental
impairment that substantially limits one or more
major life activities, (2) has a record of such an
impairment, or (3) is perceived by others as having
such an impairment. The ADA applies to Emerson
College, both as a place of public accommodation
and as an employer. Taken together, Section 504 and
the ADA require institutions of higher education to
provide equal access to educational opportunities to
otherwise qualified persons with disabilities.

Rights and Responsibilities of Students
with Disabilities
Emerson students with disabilities (as defined under
the ADA) have the right to the following:

• Access to the College's programs, activities, and
  services
• Reasonable accommodations, academic adjustments,
  and/or auxiliary aids and services that they may need
to have access to the College's programs, activities,
  and services
• Appropriate confidentiality of information concerning
  their disability as required by federal and state law
• Reasonably accessible and available information
  concerning the College's disability services

Emerson students with disabilities have the
responsibility to do the following:

• Meet the College's qualifications and maintain
  essential technical, academic, and institutional
  standards
• Inform the College’s Student Accessibility Services Office (SAS) if they require an accommodation to have access to any of the College’s programs, activities, or services
• Provide the SAS with appropriate documentation indicating how their disability limits their participation in any of the College's programs, activities, and services
• Follow the SAS’s procedures for requesting and obtaining reasonable accommodations, academic adjustments, and/or auxiliary aids and services

Rights and Responsibilities of the College

Emerson College has the right to do the following:

• Maintain the College’s academic standards
• Enforce the College’s Code of Conduct
• Request and receive appropriate documentation supporting students’ requests for accommodation, academic adjustments, and/or auxiliary aids and services
• Defer action on a student’s request for accommodation until the student provides appropriate documentation supporting the requested accommodation(s)
• Offer students the most cost-effective accommodations, academic adjustments, and/or auxiliary aids and services that are responsive to their particular needs
• Decline to provide an accommodation that would require a waiver or alteration of an essential element of a course or program, provided that the appropriate academic officer or department chair first identifies the course or program’s essential elements and concludes that the requested accommodation is incompatible with the essential elements of the course or program
• Refuse to provide a requested accommodation, adjustment, and/or auxiliary aid and service, if providing the requested accommodation would impose an undue burden on the College

Emerson College has the responsibility to do the following:

• Provide information to students concerning the resources and services available for students with disabilities and provide that information in accessible formats upon request
• Ensure that the College’s programs, activities, and services, when viewed in their entirety, are accessible to qualified students with disabilities in an integrated and appropriate setting
• Work with students who request accommodations to identify reasonable and effective accommodations for each student’s needs within the context of a particular course, service, or program’s essential elements
• Respond to all requests for accommodation in a timely manner
• Provide reasonable and appropriate accommodations, academic adjustments, and/or auxiliary aids for students with disabilities
• Maintain appropriate confidentiality of the student’s documentation, records, and communications in accordance with federal and state law

Process for Students Making Accommodation Requests

Emerson’s Student Accessibility Services Office offers services to qualified students with documented physical, medical, visual, hearing, learning, or psychiatric disabilities. The director of student accessibility services is the College’s primary contact person for all students with disabilities.

Although the College does not require Emerson students with disabilities to register with the SAS, students must contact the SAS if they choose to request an accommodation or if they would like to take advantage of the SAS’s services. When making requests for accommodations, students should remember that it takes time for the College to arrange accommodations, and that accommodations
cannot be made retroactively. If a student’s requests are not made in a timely manner, the College cannot guarantee that accommodations will be provided when needed. For example, the College requires sufficient time to arrange for accommodations such as sign language interpreters and texts in alternate formats. When requesting extended time for examinations, students should note that professors often need to know about the need for test accommodations early in the semester so alternate arrangements can be made in advance of any exams.

Students who request accommodations will be asked to provide the SAS with recent and sufficient documentation of their disability and the reason(s) their requested accommodation is necessary. A qualified professional must prepare the documentation. Specific guidelines for preparing and submitting appropriate documentation can be found at emerson.edu/student-accessibility-services. The College reserves the right to determine the adequacy of the documentation and may request additional assessments. SAS staff will engage in an interactive process with the student to gather information relevant to the request. The student’s completed request, including interview notes and all information provided, may be reviewed by SAS staff and staff in Counseling and Psychological Services and/or the Center for Health and Wellness, in order to assess the reasonableness and feasibility of the request. Students will have an opportunity to meet with SAS staff to obtain the outcome of the review and discuss their accommodations, and they will be informed in writing of the decision, as well as of their right to appeal the decision. Policies, procedures, and responsibilities for the SAS and for the student will be clarified.

**Location and Contact Information**

The Student Accessibility Services Office is located at 216 Tremont Street on the fifth floor. The director of student accessibility services can be reached by email at sas@emerson.edu or by telephone at 617-824-8592. The mailing address is Student Accessibility Services Office, Emerson College, 120 Boylston Street, Boston, MA 02116. Additional information concerning the philosophy, policies, and procedures pertinent to disability services can be found at emerson.edu/student-accessibility-services. Students should contact the SAS with any and all questions or concerns.

**Clery Disclosure**

Each year, Emerson publishes a campus security report for each of its three campuses (Boston; Los Angeles; and Kasteel Well, Netherlands) in compliance with a federal law known as the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act, or “Clery Act.” The Clery Act requires institutions to publish an annual security report (“Clery Report”) that includes crime statistics for the prior three years, policy statements regarding safety and security measures, campus crime prevention program descriptions, and procedures to be followed by the College when sex offenses are reported to the College. The Clery Act also requires universities to keep an up-to-date crime log, in order to keep accurate crime statistics and to issue timely warnings in the event a crime or incident threatens the College community.

The Clery Reports for all of Emerson’s campuses are available online at emerson.edu/clery-report. Paper copies of these reports are available upon request from the College’s Police Department.
School of Communication

Civic Media: Art and Practice
Master of Arts Degree

The master’s program in Civic Media: Art and Practice (CMAP) is a 32-credit, 12-month intensive, cohort-based residential program. It is a cross-department, cross-school, interdisciplinary program.

CMAP incorporates media production, applied research, and project-based inquiry. Students will be required to take 12 credits in the fall, 12 in the spring, and 8 in the summer. The program is designed as a competency-based curriculum with two anchor classes—a seminar and studio practicum—that will ground students in applied research, community partnerships, art and design production, and theoretical connections to project-based work.

Following are the Student Learning Outcomes (SLOs) for the CMAP program:

- Through blog posts and scholarly papers, students will articulate a sophisticated understanding of contemporary issues in media, art and design, communication, and technology that impact civic life, including Internet infrastructure, data and algorithms, media distribution, privacy, and online participation and collaboration.
- Students will use a variety of participatory design and research approaches and methodologies, including human-centered design and participatory action research to co-produce creative works.
- Students will employ the appropriate strategies to effectively communicate and work with at-risk and underserved communities and groups.
- Students address, in classes and projects, the major scholarly debates regarding the interplay of new technologies, art, and civic and political life.
- Students will discuss, write about, and design projects around the global scope of civic media and be able to situate local problems within a global context.

Admission Requirements

Applicants must have a bachelor’s degree from an accredited college or university. Factors considered in the application review process include experience in working in applied media, communication, nonprofits, corporate, or similar fields. Interests in innovation, community engagement, capacity building, and social impact are preferred.

Degree Requirements

Students must complete a minimum of 32 graduate credits in order to obtain a Master of Arts. When a student earns a grade of below B– in any course, this course must be repeated and a grade of B– or above must be achieved. Students must successfully complete courses in civic media theory and methods and a yearlong design studio, in addition to three electives and a master’s thesis. Students will successfully complete a master’s thesis that includes both written and produced components.

Fall Required Courses (12 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>VM 655</td>
<td>Topics in Media Studies: Civic Media Theory I</td>
<td>4 credits</td>
</tr>
<tr>
<td>CM 620</td>
<td>Civic Media Design Studio</td>
<td>4 credits</td>
</tr>
<tr>
<td>CM 622</td>
<td>Civic Media Methods</td>
<td>4 credits</td>
</tr>
</tbody>
</table>

Spring Required Courses (12 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>CM 621</td>
<td>Civic Media Design Studio II</td>
<td>4 credits</td>
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</tbody>
</table>

And two electives to be selected from Elective Courses available for Spring 2018.

Summer Required Courses (8 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>CM 699</td>
<td>Master’s Thesis</td>
<td>4 credits</td>
</tr>
</tbody>
</table>
Choose one of the following:

CM 640  Salzburg Academy on Media and Global Change
4 credits
or

CM 625  Civic Media Design Studio III
4 credits
or

A 4-credit graduate-level elective course offered from Emerson College in Summer Session 1 or 2

Elective Courses
Students are required to complete 8–12 credits of electives chosen from Communication Management, Journalism, Integrated Marketing Communication, Theatre Education, or Film and Media Art. Offerings alternate between fall and spring and are approved by the CMAP faculty. Note: Prerequisite courses may apply. See program sections for possible courses and descriptions.

Civic Media: Art and Practice Courses of Study

VM 655  Topics in Media Studies
4 credits
The core seminar course is required in the fall semester and introduces students to such core theoretical principles of civic medias as critical media studies, public and political art, theories of democracy, social movements, and governance. In addition to understanding the primary theoretical debates, students learn methodological approaches such as participatory action research, grounded theory, design research, ethnography, content analysis, and social network analysis. (Fall, Spring)

CM 620 and CM 621  Civic Media Design Studio
4 credits each
This two-class sequence introduces concepts, methods, and practices of civic media. The studio provides opportunity for students to make media in expressive or design modalities, and to develop skills in working with partners. The studio provides a guided space in which to critically evaluate case studies in civic media and develop production, project management, and evaluation skills. Students hone collaborative development and production skills that correspond with their project. (Fall, Spring)

CM 622  Civic Media Methods
4 credits
This core course is required in the fall semester and explores the methods that inform civic media research and practice. The course uses action research as our frame of inquiry and specifically looks at participatory research methodologies and qualitative methods, including focus groups, ethnography, observation, narrative inquiry, systems analysis, cultural artifacts, in-depth interviews, and more. Students learn how to design a qualitative research study (including process and outcomes evaluations), how to write funding proposals, and how to build participatory research processes into an intervention. Students investigate civic media research case studies and examine how to best understand their value and impact. Students complete a series of assignments and write a final paper on qualitative research, including understanding how to pick the appropriate methods for the thesis evaluation. (Fall)

CM 625  Civic Media Design Studio III
4 credits
Offered for those continuing to build and scale their thesis and will function as a hands-on practicum to scope and finalize students' prototypes for their master's thesis. (Summer)
CM 630  
Topics in Civic Media  
4 credits  
This special topics course builds from the yearlong theory course to hone in on specific topics and concepts that students select as deep dives.  
(Summer)

CM 640  
Salzburg Academy on Media and Global Change  
4 credits  
The Salzburg Academy gathers a truly dynamic global cohort of 75 fellow university students from 15 partner institutions and 30 nationalities around the world to build digital stories, business plans, and content that helps provide innovative insights into the role of media, technology, and activism in changing societies across borders, across cultures, and across divides. Specifically, the course examines how distinctive global media shape views of politics, culture, and society within nations, across regions, and internationally. CMAP students participate in the capacity of teaching fellows.  
(Summer)

CM 697  
Directed Study  
4 credits  
Students interested in completing independent projects in their areas of study can do so through this option. Students must collaborate with a full-time faculty member in the Civic Media: Art and Practice (CMAP) program 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 CMAP program. Students must secure the commitment of a full-time faculty member and their signature along with the approvals and signatures of the graduate program director and School dean.  
(Semester varies)

CM 699  
Master’s Thesis  
4 credits  
The CMAP master’s thesis includes both written and production components. Successful theses include a literature review and theoretical justification, creative portfolio, the design of a creative work or program scaled for implementation, and evaluation of initial sketch or intervention, as well as a plan to continue work with the partner. By the end of the program, each student thesis is in the form of a creative work or program situated within a theoretical context and an executable research and evaluation plan. Final theses are in the form of design books to be reviewed by a faculty chair and small review committee, which is intended to be part of the responsibility of the Engagement Lab Fellows. An external reviewer for final thesis may also be included, which would bring in practitioners or scholars from the Boston community, incentivized by small honoraria.  
(Summer)

Civic Media: Art and Practice  
Faculty

Paul Mihailidis, Graduate Program Director for Civic Media: Art and Practice and Associate Professor of Marketing Communication (2011); BA, University of Massachusetts; MPhil, Stirling University; PhD, University of Maryland.  

Associate Professor Mihailidis teaches media literacy, civic media, and community activism. He is founding program director of the MA in Civic Media: Art and Practice and a principal investigator and faculty director of the Engagement Lab at Emerson College. Associate Professor Mihailidis also directs the
Salzburg Academy on Media and Global Change. His research focuses on the nexus of media, education, and civic voices. His newest books, Civic Agency (Routledge, 2018); Civic Media: Technology, Design, Practice (2016, MIT Press, with Eric Gordon); and Media Literacy and the Emerging Citizen (Peter Lang, 2014), outlines effective practices for participatory citizenship and engagement in digital culture. Under his direction, the Salzburg Academy on Media and Global Change, a global media literacy incubator program, annually gathers 75 students and a dozen faculty to build networks for media innovation, civic voices, and global change. He has authored numerous books and papers exploring civic media, and traveled around the world speaking about media and engagement in digital culture. He co-edits the Journal of Media Literacy Education and sits on the advisory board for iCivics. He earned a PhD from the Phillip Merrill College of Journalism at the University of Maryland, College Park.

Catherine D'Ignazio, Assistant Professor of Journalism (2014); BA, California State University, Santa Cruz; PhD, University of Southern California's School of Cinema-Television.

Assistant Professor D'Ignazio is a researcher, artist, and software developer who investigates how data visualization, technology, and new forms of storytelling can be used for civic engagement. She has conducted research on geographic bias in the news media, developed custom software to geolocate news articles, and designed an application, “Terra Incognita,” to promote global news discovery. She is currently working with the Public Laboratory for Technology and Science to create an open-source water sensing toolkit for journalists. Her art and design projects have won awards from the Tanne Foundation, Turbulence.org, the LEF Foundation, and Dream It, Code It, Win It. In 2009, she was a finalist for the Foster Prize at the ICA Boston. Her work has been exhibited at the Eyebeam Center for Art & Technology, Museo d’Antiochia of Medellin, and the Venice Biennial. D’Ignazio is currently a research affiliate at the MIT Center for Civic Media.

Lina Maria Giraldo, Affiliated Faculty, School of Communication (2016); BFA, Massachusetts College of Art & Design; MPS, Interactive Technologies, New York University.

Lina Maria Giraldo is a Colombia-born, Boston-based artist. She creates screen-based, computer-generated work using video, photography, physical computing, and data. Her work incorporates contemporary languages such as video games, advertising, repetition, and massiveness. Crucial for the development of her pieces is the community’s role and the information it generates. This is why for more than 15 years her work has been focused on creating messages where she depicts the fragility of our environment, community equality, and immigration concerns, exploring the questions of being Latino in the U.S. She truly believes in the power of contemporary art through digital storytelling in public spaces.

Eric Gordon, Professor of Visual and Media Arts (2004); BA, California State University, Santa Cruz; PhD, University of Southern California's School of Cinema-Television.

Professor Gordon is a scholar of civic media and a media designer. His research focuses on the cultural politics of civic technologies, both within organizations and the communities with which they partner. He is a designer of award-winning games for civic engagement and democratic participation. He is the founding director of the Engagement Lab. He is also a faculty associate at the Berkman Center for Internet and Society at Harvard University. He has made games and served as an expert advisor for the UN Development Program, the International Red Cross/Red Crescent, and the World Bank, as well as municipal governments throughout the
Gabriel Mugar, Affiliated Faculty, School of Communication (2017); BA, Boston University; MA, New York University; PhD, Syracuse University.

Gabriel Mugar is an affiliate faculty and associate researcher at the Engagement Lab. Mugar’s research explores how participatory media platforms create and manage opportunities for volunteer contributions and how volunteers negotiate, resist, and repurpose such opportunities. His work at the lab involves conducting a national study on civic media practice in three major cities as well as coordinating and researching a mobile augmented reality initiative in Boston. His research draws on the fields of new media studies, computer support cooperative work, and science and technology studies. Prior to the Engagement Lab, Gabriel worked at the Syracuse University School of Information Studies conducting research on learning and motivation of volunteers at the citizen science website Zooniverse.org. He is the founder of the Transformative Culture Project, a Boston based nonprofit that works with classrooms and communities to create new opportunities for artists to build economic and social power through their art.

Miranda Banks, Associate Professor of Visual and Media Arts (2008); BA, Stanford University; MA, PhD, University of California, Los Angeles.

Associate Professor 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. She 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.

P. Carl, Distinguished Artist-in-Residence, Department of Performing Arts (2015); MA, University of Notre Dame; PhD, University of Minnesota.

P. Carl is the director and co-founder of HowlRound, a think tank and knowledge commons actively making community among theatermakers worldwide through online resource sharing and in-person gatherings. Carl is also the co-artistic director of ArtsEmerson at Emerson College, where he develops, dramaturgs, and presents an eclectic array of theater from diverse artists from around the globe. Operating from the core belief that theater is for everyone, Carl seeks to use the power of live performance in concert with opportunities for international dialogue and activism to foster personal and political transformation through the shared experience of art. Carl is a frequent writer and speaker on the evolution of theater practice and theory. He is the former producing artistic director of the Playwrights’ Center in Minneapolis, the former director of artistic development at Steppenwolf Theatre in Chicago, and holds a PhD in comparative studies in discourse and society from the University of Minnesota.

Russell Newman, Assistant Professor, Institute for Liberal Arts and Interdisciplinary Studies (2014); BS, Massachusetts Institute of Technology; MS, Suffolk University; PhD, University of Southern California.

Assistant Professor Newman’s work explores the intersections of the political economy of media, neoliberalism, the epistemological foundations of media policymaking, and activism surrounding communications policy. He is currently writing a book on the network neutrality debates in the United States in relation to these elements. He teaches classes on the political economy of global communication, the sales effort, civic media, and new forms of surveillance. Previously, he served as research and campaign director for the national nonprofit advocacy group Free Press. There, he focused on state and federal media and telecommunications policy, working with community groups across the country to add their voice to the shaping of new regulation. With Robert McChesney and Ben Scott, he co-edited *The Future of Media: Resistance and Reform in the 21st Century* (Seven Stories Press, 2005), named as one of Working Assets’ Recommended Reads for July 2005. He worked as a Telecommunications Fellow for Senator Richard Durbin of Illinois in 2007. He spent several years as a freelance multimedia designer and as a production designer for a number of independent films; he was also active in noncommercial radio in Boston for nearly a decade.

Vincent Raynauld, Assistant Professor of Communication Studies (2014); BS, Université de Montréal; MA, Université Laval; PhD, Carleton University.

Assistant Professor Raynauld has served as a research fellow in the Engagement Lab at Emerson College since August 2014; as an academic advisor for the nonprofit research organization Samara in Toronto, Canada, since July 2011; and as a research associate in the Recherche en Communication Politique (GRCP) based in Laval University (Quebec City, Canada) since October 2007. He has also been a member of the Digital Democracy Network, which is based in at the University of Paris Est Créteil (France), since November 2014. His areas of research interest and publication include political communication, social media, research methods, e-politics, and journalism. He has presented his work in many international conferences and has published in...
several national and international academic journals, including the *Journal of Information Technology & Politics* and *Politiques Et Sociétés*, as well as in edited books.

**Paul Turano**, Assistant Professor of Visual and Media Arts (2012); BA, Hampshire College; MFA, Massachusetts College of Art.

Assistant Professor Turano is a visual artist who works across media formats and platforms. His award-winning work incorporates lyrical observational strategies and meditations on personal space, as well as subjective reportage of marginal media events and long-form essay films. He has exhibited nationally and abroad at museums, micro-cinemas, alternative venues, and at festivals throughout North America, Europe, Asia, and Australia, including the Black Maria, Athens International, Hartford International, Chicago International, and the New England Film and Video festivals, Globians Documentary Festival and International Directors Lounge in Berlin, the Sydney Underground Film festival, the Australian International Experimental Film Festival, Antimatter, and T.I.E (The International Experimental Cinema Exposition), among others. His works have been screened in Boston at the Institute of Contemporary Art, the Harvard Film Archive, Mobius, Mass Art Film Society, and the Museum of Fine Arts. He is the recipient of a Media Fellowship from the Massachusetts Cultural Council and a Moving Image Fund Grant from the LEF Foundation and has taught previously at Hampshire College, Massachusetts College of Art, Harvard University, and the School of the Museum of Fine Arts.

**Sarah Zaidan**, Assistant Professor of Visual and Media Arts (2014); BFA, Savannah College of Art and Design; MA, PhD, Kingston University, London.

Assistant Professor Zaidan is an illustrator, game designer, and researcher whose work explores how identity, gender, and society are shaped by mass media, particularly video games and comic books. She is Kingston University London’s first recipient of a PhD by practice in superhero art and history with research findings presented in the form of an award-winning video game, *The Adventures of MetaMan: The Male Superhero as a Representation of Modern Western Masculinity* (1940–2010). She is one of the creators and illustrators of the feminist superhero comic series *My So-Called Secret Identity*, in collaboration with Batman scholar Will Brooker.
School of Communication

Communication Disorders
Master of Science Degree

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 language pathology.

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 needed to engage competently and ethically in the professional workplace. Coursework explores speech, language, social-communication 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 the American Speech-Language-Hearing Association (ASHA).

The Department of Communication Sciences and Disorders is located in a technologically equipped academic and clinical facility. Emerson’s location in Boston and proximity to public transportation 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. On-campus clinical experiences take place in the Robbins Speech, Language, and Hearing Center and its specialty programs, including the Thayer Lindsley Family-Centered Program for Deaf and Hard of Hearing 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 evaluations and in designing and implementing intervention programs.

After successful completion of an initial practicum within the Robbins Speech, Language, and Hearing Center, students may be assigned to a clinical experience in an external facility. More than 100 off–campus practicum sites include public and private schools, early intervention programs, private practices, acute care, rehabilitation, and skilled nursing facilities.

The Communication Disorders graduate program is accredited by the Council on Academic Accreditation (CAA) of ASHA. Accreditation ensures 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.

Following are the Student Learning Outcomes (SLOs) for the Communication Disorders program:

• Students will understand the theories underlying typical and atypical speech, language, cognition, and swallowing processes.
• Students will demonstrate clinical skills to assess, diagnose, and treat communication and swallowing disorders across the lifespan within the context of family-centered practice.
• Students will integrate theoretical knowledge with clinical experience and critically evaluate research literature in their clinical practice in order to problem solve clinical cases.
• Students will demonstrate the ability to collaborate with peers and colleagues.

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. Highly qualified candidates will be invited to interview with the faculty (either in person or via Skype) in late February.

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 must have completed the following undergraduate preparatory courses (or their equivalent at another institution) before entering the graduate program with a grade of B or better. 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. Summer coursework includes CD 234 Speech and Hearing Anatomy and Physiology, CD 301 Language Acquisition, CD 405 Speech and Language Disorders Across the Life Span, CD 406 Understanding Speech Sounds, and CD 467 Introductory Audiology.

In addition to the program prerequisite coursework, ASHA requires the following college-level general education courses: one biological science, one physics or chemistry, one statistics, and one behavioral/social sciences course. If these were not completed during an undergraduate program, they must be completed within the first year of graduate school. None of these courses (prerequisite or general education) may be counted toward the 54 credits required for the master’s degree.

Degree Requirements
Students must complete a minimum of 54 graduate credits in order to complete the Master of Science in Communication Disorders. The majority of these credits are accumulated during 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 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 C+ or below in any course, this course must be repeated and a grade of B– or above must be achieved. A student with a GPA below 3.0 is placed on academic probation and has one semester to raise the GPA to 3.0 or better.
Clinical hours are earned each semester within a clinical placement and a student is graded for each clinical experience. A student who earns a B– (although it is a passing grade) in CD 605 Clinical Practicum will not qualify for a more advanced and/or external clinical experience until a grade of B or above is earned. In addition, students whose overall GPA falls below 3.0 may lose their eligibility for an external placement.

Students must successfully complete at least five semesters of clinical practicum while enrolled in the program. Students must also fulfill the ASHA requirement to accumulate a minimum of 375 supervised clinical hours during the graduate program. Clinical Practicum (CD 605) placements and Clinical Methods courses are designed to parallel and support students’ development as clinicians.

Students must successfully complete three 1-credit seminars. The graduate curriculum includes these seminars in order to ensure that students have the opportunity to study areas of interest in greater depth. 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 these three 1-credit seminars outside the regular fall and spring semesters and summer sessions.

Students must successfully complete a comprehensive examination or a master’s thesis. Students who elect to complete a master’s thesis are not required to take the comprehensive examination. The comprehensive examination is administered twice a year, in January and in May. If students fail any portion of the comprehensive examination at the regular administration time, they take a “rewrite” exam scheduled for five weeks after the original administration date. Students who are unable to complete a comprehensive examination at the expected time due to illness or unforeseen circumstances are required to take the exam at the next administration date. In some cases, this may delay graduation, resulting in a fee for students to enroll as a Continuing Student. Specific comprehensive exam rules and procedures that apply to the administration of the exam are discussed with all students prior to the exam date, are included in the Guide to the Communication Disorders Master’s Program, and are available on the program’s WordPress site. Students who fail to pass either of the Comprehensive Exam questions (after Oral meeting and Remediation assignments) will be offered the opportunity to retake the exam two times (the original writing plus two additional times). Students are permitted to take Comprehensive Exams a maximum of three times within the five-year graduate degree time limit. Students must successfully pass all components of the comprehensive exam within the five-year graduate degree time limit.

Students must successfully complete 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.

**Required Courses**

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<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Credits</th>
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<tbody>
<tr>
<td>CD 600</td>
<td>Intro to Clinical Methods</td>
<td>1 credit (non-tuition)</td>
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<tr>
<td>CD 601</td>
<td>Clinical Methods I</td>
<td>1 credit</td>
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<td>CD 602</td>
<td>Clinical Methods II</td>
<td>1 credit</td>
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<td>CD 603</td>
<td>Clinical Methods III</td>
<td>1 credit</td>
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<td>CD 604</td>
<td>Clinical Methods IV</td>
<td>1 credit</td>
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<tr>
<td>CD 605</td>
<td>Clinical Practicum</td>
<td>1 credit (Five semesters)</td>
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CD 609 Research Methods and Measurements 3 credits
CD 623 Fluency Disorders 3 credits
CD 635 Speech Sound Disorders 3 credits
CD 641 Dysphagia 3 credits
CD 642 Autism: Social Communication Development and Disorder 3 credits
CD 645 Language and Literacy Disabilities 3 credits
CD 650 Motor Speech Disorders 3 credits
CD 677 Voice Disorders 3 credits
CD 680 Neurologic Bases of Communication 3 credits
CD 684 Augmentative and Alternative Communication 3 credits
CD 686 Preschool Language Disorders 3 credits
CD 689 Audiology in Speech-Language Pathology 3 credits
CD 690 Aphasia 3 credits
CD 692 Cognitive Communication Disorders 3 credits

Elective Courses
CD 699 Master's Thesis 3 credits

Master's Thesis
Students who wish to complete a master's thesis must maintain a 3.7 GPA in their first year of the program and obtain approval of a thesis proposal by their thesis committee. If approved, students must successfully complete 3 credits of thesis work.

Communication Disorders Courses of Study

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

CD 600 Intro to Clinical Methods
1 credit, non-tuition
Required for graduate students from undergraduate fields other than communication disorders and provides an introduction to clinical practice. Through class discussion, required observation of clinical work, and community screenings, students begin to understand the dynamic interactions between clients and clinicians.

CD 601 Clinical Methods I
1 credit
Following the completion of observation hours, students learn beginning assessment procedures, treatment strategies, and clinical writing skills. The course covers policies and procedures pertinent to general clinical performance with a focus on infant, toddler, and preschool assessment and treatment experiences. This course must be passed prior to enrolling in CD 602. (Fall, Spring)
CD 602
Clinical Methods II
1 credit
Students learn assessment, intervention, and documentation for communication disorders often seen in the school-aged population (grades kindergarten through high school). Pertinent public policies related to work within a school setting are integrated into course material. This course must be passed prior to enrolling in CD 603. (Fall, Spring)

CD 603
Clinical Methods III
1 credit
Students learn about assessment, intervention, and documentation with various communication disorders associated with adults and aging. Additional topics include health care reimbursement, public policy, health literacy, and the role of other team members in adult settings. (Fall, Spring)

CD 604
Clinical Methods IV
1 credit
Focuses on the transition from graduate school to professional practice. Topics include prevention of communication disorders across the lifespan, resume writing, interviewing skills, supervision, career settings, and professional issues. (Spring)

CD 605
Clinical Practicum
1 credit
As students progress through the program, they are 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 Methods and Measurements
3 credits
Teaches students how to use various pieces of research (potentially complex or even contradictory) to guide evidence-based clinical practice. Students learn how to formulate relevant clinical research questions, what prior research is appropriate to answer those questions, and how to find and interpret the relevant literature. Finally, students become proficient in identifying applications and limitations of that literature for clinical decision-making. An emphasis is placed on critical thinking, synthesis of information, and clear written and oral expression. (Spring)

CD 623
Fluency Disorders
3 credits
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. (Semester varies)

CD 635
Speech Sound Disorders
3 credits
Presents normative and theoretical perspectives on speech sound development as well as 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. (Semester varies)

CD 641
Dysphagia
3 credits
Presents a survey of swallowing and swallowing disorders that occur from infancy through adulthood and old age. Feeding and swallowing mechanisms and processes are addressed as well as an overview of assessment procedures and management options. (Semester varies)
CD 642
Autism: Social Communication Development and Disorder
3 credits
Introduces students to the development of social communication skills in children, as well as the presentation, diagnosis, and treatment of autism spectrum disorder. Covers theories of social communication development, and the timing of related milestones in childhood and adolescence. The impact of social communication deficits on language, cognition, and peer relationships across the lifespan are discussed. Finally, the course reviews empirically supported treatments for autism and related disorders. (Semester varies)

CD 645
Language and Literacy Disabilities
3 credits
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 development and their disorders are reviewed. (Semester varies)

CD 650
Motor Speech Disorders
3 credits
Students learn the etiology, assessment, differential 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. (Semester varies)

CD 652
Craniofacial Anomalies
1 credit
This seminar reviews failures in craniofacial growth and development and the subsequent associated speech and language disorders. Communication and speech issues related to cleft lip and palate, dental malocclusions, and neuromuscular dysfunctions of the head and face are included. The role of speech-language pathologists in diagnosis and treatment within interdisciplinary models of case management is emphasized. (Intersession)

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. Exploration of strategies for assessing and working with the family system are also included. (Intersession)

CD 654
Early Intervention
1 credit
This seminar provides information regarding early intervention context. Emphasis is placed on understanding this population, the service delivery system, its consumers, and their special needs. The speech-language pathologist’s role in providing direct assessment, treatment, and advocacy for children and their families is integrated into each topic area. (Intersession)

CD 659
Special Topic Seminars
1 credit
A range of current topics in the field are selected and scheduled. (Intersession)
CD 670  
**Advanced Dysphagia**  
1 credit  
Explores critical thinking skills in special populations with swallowing disorders through problem solving, evidence-based review, case study analyses, review, and presentation. Learners perform feeding and swallowing analyses, use evidence-based tools, develop and document a plan of care, and present their findings to colleagues in the class. Prerequisite: CD 641.

CD 671  
**Practicing Speech-Language Pathology in Medical Settings**  
1 credit  
There are multiple topics critical to SLP practice in medical settings that are not typically covered elsewhere in the graduate curriculum. Without classroom exposure to current health care issues and related-discipline information (GI, ENT, pulmonary, laboratory), new graduates can find themselves at a disadvantage. The purpose of this course is to introduce students to these issues in order to better prepare them for future clinical work in these environments. Recommended prior coursework is an Aphasia and/or Dysphagia course.

CD 672  
**Progressive Neurodegenerative Disorders**  
1 credit  
This seminar offers an overview of specialized intervention provided by speech-language pathologists for adults with progressive neurological disorders, a population increasingly receiving complex medical multidisciplinary rehabilitation services across the lifespan post diagnosis. Topics include identifying, recognizing, and classifying various progressive neurodegenerative disorders, including disorders of the central nervous system (e.g., MS, PD, ALS, dementia), genetic/metabolic disorders (e.g., Huntington’s, MD), and neoplastic/neurotoxic disorders. Participants learn how speech-language pathologists participate within interdisciplinary medical teams and how SLPs intervene with clients in domains of communication, cognition, and swallowing.

CD 673  
**Practical Approaches to Fluency Treatment**  
1 credit  
This seminar provides an overview of integrated fluency therapy with an emphasis on experiential exercises to practice procedures involved in the evaluation and treatment of children and adults who stutter. The seminar involves lectures, class discussions, use of videotaped speech samples, experiential exercises to practice the skills involved in evaluation and treatment of stuttering, and a brief review of counseling strategies and resources for people who stutter, their families, and clinicians.

CD 677  
**Voice Disorders**  
3 credits  
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  
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 is 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
Focuses on topics in the field such as current theoretical perspectives, unique pathologies, or in-depth discussions of methodological issues.
(Semester varies)

CD 684
Augmentative and Alternative Communication
3 credits
Provides an overview of augmentative and alternative communication systems (AAC) and the process of selecting and implementing these systems for children and adults. The first section of the course concerns the basic processes of AAC: messages, symbols, alternative access, assessment, and intervention planning. The second section describes issues related to people with developmental disabilities who require AAC services. The third section focuses on AAC for people with acquired communication disabilities.
(Semester varies)

CD 686
Preschool Language Disorders
3 credits
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.
(Semester varies)

CD 689
Audiology in Speech-Language Pathology
3 credits
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.
(Semester varies)

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. Students 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/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
Introduces 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 are introduced to clinical terminology, treatment procedures, and clinical writing. (Semester varies)

CD 233
Phonetics
4 credits
Reviews 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 work and other applications are discussed, and 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 illustrate dysfunction of these normal processes as substrates for human communication. (Semester varies)

CD 301
Language Acquisition
4 credits
Explores the theoretical and practical aspects of the language learning process and its relation to cognitive and social development. Students study the development of speech and language skills throughout the life span, from birth to adulthood. (Semester varies)
CD 403
Speech Science
4 credits
Examines the physiological, acoustic, and perceptual processes involved in speech production and perception. Students are exposed to instrumentation for acoustic analysis of speech sounds.
(Semester varies)

CD 467
Introductory Audiology
4 credits
Focuses on the anatomy of the ear with an overview of the physics of sound and current medical and audiologic management of hearing loss. Also includes instruction on pure tone and speech audiometry, site-of-lesion testing, and audiogram interpretation. (Semester varies)

Additional Program Information

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

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

Course Withdrawal Policy and Procedure
A graduate student may withdraw one time from CD 605 Clinical Practicum for any reason, provided that he or she first discusses the situation with the clinical supervisor(s), the director of clinical education, and the graduate program director. Official withdrawal paperwork must be signed by the instructor of record for CD 605 (the director of clinical education) and submitted to the Registrar.

If a student who has already withdrawn one time from CD 605 Clinical Practicum wishes to withdraw from CD 605 a subsequent time, he or she must submit a written petition to the Clinical Review Board (consisting of the graduate program director, director of clinical programs, and director of clinical education) stating his or her reasons for seeking to withdraw.

In exercising its discretion to grant or deny such petitions, the Board will consider both whether the student has shown a compelling reason for withdrawal that he or she could not have foreseen prior to the start of the semester as well as the impact that the student’s withdrawal might have upon clients.

The Board will not deem a student’s desire to avoid receiving a failing grade to be a compelling reason for his or her withdrawal. Accordingly, absent extraordinary circumstances, the Board will deny petitions from students who are not earning a grade of B– or better at the time they petition to withdraw from clinic.

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 this publication. For more information, contact the department chair or dean of graduate and professional studies.

Licenses and Certifications
See the Educator Preparation and Licensure Programs section in the back of this catalogue for information regarding licensure to work in the public schools in Massachusetts.
Communication Disorders
Faculty

**Joanne Lasker**, Chair and Associate Professor of Communication Sciences and Disorders (2012); BA, Wesleyan University; MA, University of Massachusetts Amherst; PhD, University of Nebraska.

Associate Professor Lasker’s teaching and research focus on augmentative and alternative communication (AAC), specifically for adults living with acquired neurogenic disorders. She has published numerous papers and chapters related to assessment and treatment of adults with acquired communication disorders who may benefit from augmentative and alternative communication techniques, in particular people living with aphasia. Her work has been published in several refereed journals, including *Augmentative and Alternative Communication, Journal of Medical Speech-Language Pathology*, and *Clinical Aphasiology*. In collaboration with Dr. Kathryn L. Garrett, she created an online assessment tool titled the Multimodal Communication Screening Test for People with Aphasia (MCST-A), designed for people with aphasia who may be suitable for AAC intervention. She has received funding to systematically investigate a treatment technique combining speech-generating devices and speech practice for adults with apraxia of speech.

Lasker participated as a member of the Medicare Implementation Team panel: a group of professionals who advocated successfully for Medicare funding of AAC speech-generating devices for adults with acquired communication disorders. In addition, she served for three years on the Steering Committee for the Division on AAC as part of the American Speech-Language-Hearing Association. In 2009, she and Dr. Garrett won the ASHA Leader Outstanding Contribution Award for Speech-Language Pathology, American Speech-Language-Hearing Association.

**Sandra Cohn Thau**, Graduate Program Director, 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, Director Thau was the former coordinator of student training and the rehabilitation coordinator at the Kennedy Memorial Hospital (now Franciscan Children’s Hospital) in Boston.

**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 clinician, Associate Professor Bajaj’s areas of expertise are fluency disorders and speech science. His research interests include examining the psycholinguistic bases of stuttering, stuttering identification, and applications of qualitative methodologies in stuttering research. Dr. Bajaj has published in the area of stuttering in the *Journal of Fluency Disorders* and *Clinical Linguistics & Phonetics* and on epistemological beliefs in the *Journal of Education Psychology*. He has presented his research at national and international conferences.

**Carey Bellino**, Clinical Instructor in Communication Sciences and Disorders (2014); BS and MA, University of Massachusetts Amherst. CCC in Speech-Language Pathology, American Speech-Language Hearing Association.

Clinical Instructor Bellino supervises graduate student clinicians working with pediatric and adult clients within the Robbins Speech, Language, and Hearing Center. Additionally, she practices as a per diem speech-language pathologist at Spaulding Rehabilitation Hospital and previously practiced
at the Ivy Street School, a substantially separate school for adolescents with brain injuries and autism spectrum disorders. Areas of special interest include traumatic brain injury, adolescent transition, social communication skills, family-centered practice, multilingualism, and supervision.

**Jena Castro-Casbon**, Clinical Instructor (2009); BA, Loyola University; MA, Emerson College.

Clinical Instructor Castro-Casbon is a certified and licensed speech-language pathologist, mentor, lecturer, and alum of the CSD graduate program (’05). Her role as a clinical instructor is to supervise graduate student clinicians who work within the Robbins Speech, Language, and Hearing Center. Additionally, Castro-Casbon serves as the events and social media coordinator for the CSD Department. Her areas of special interest include working with children and adults with aphasia, dysarthria, apraxia, autism, dysphagia, and cognitive impairments. Prior to working at Emerson College, she worked in nearly every type of medical setting including: outpatient rehabilitation, inpatient rehabilitation, acute care, skilled nursing, and in her own private practice. Finally, she has served as a consultant for several television projects, including *MTV’s True Life: I Have a Traumatic Brain Injury* and ESPN’s e:60 “Ryan’s Hope” as well as author Lisa Genova’s second novel, *Left Neglected*.

**Lynn M. Conners**, Interim Director of Clinical Programs, Clinical Instructor in Communication Sciences and Disorders (2000); BA, University of Connecticut; MS, Emerson College. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

A Certified Early Intervention Specialist (CEIS), experienced clinician, and supervisor, Clinical Instructor 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.

**Kelly Farquharson**, Assistant Professor, Communication Sciences and Disorders (2014); BA, University of Pittsburgh; MS, Pennsylvania State University; PhD, University of Nebraska-Lincoln.

Assistant Professor Farquharson is a speech-language pathologist, assistant professor, and director of the Children’s Literacy and Speech Sound (CLaSS) lab. She studies the cognitive, linguistic, orthographic, and environmental factors that influence how children with speech and language disorders acquire literacy skills. One line of work has examined how working memory, language, and orthography may influence children’s abilities to learn new words, read, and achieve age-appropriate speech production. A related line of work has examined how speech therapy-level variables, such as SLPs’ stress, therapy quality, and IEP goals may affect the outcomes seen in children with speech and language impairments. As a former school-based SLP, she is interested in determining how these lines of work can be used to create better assessments and treatments for SLPs to use in serving this population of children. Her research is published in the *American Journal of Speech Language Pathology*, *Journal of Speech, Language, and Hearing Research*, *Journal of Communication Disorders*, *Frontiers in Educational Psychology*, *Seminars in Speech and Language*, *Evidence-Based Practice Briefs*, and *Perspectives in School-Based Issues*.

She has been an active ASHA member since she was an undergraduate student and has served many leadership roles at the state and national level. Currently, she is a member of the ASHA Convention Planning Committee in the area of Speech Sound Disorders, the vice president of education and planning for the Massachusetts Speech, Language, and Hearing Association, and is an ad hoc reviewer for several journals. Dr. Farquharson offers graduate courses on preschool language disorders, speech sound disorders, and literacy disorders. Her research activities are open to Emerson students who want to
become engaged in clinical research exploring the literacy trajectories for children who have speech and language disorders.

Laura Glufling-Tham, Coordinator of External Clinical Placements, 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, Clinical Instructor 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, Associate Professor of Communication Sciences and Disorders (2009); BS, MS, PhD, Boston University. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Associate Professor Grossman’s area of expertise is social communication of children with autism spectrum disorder, specifically the quality of facial and vocal expressions and how they are perceived by others during face-to-face conversation. She has published in several peer-reviewed journals, including the Journal of Speech Language and Hearing Research, Journal of Child Psychology and Psychiatry, Autism Research, and Journal of Nonverbal Behavior. She is director of the FACE Lab at Emerson College, which is funded by the National Institutes of Health. Grossman teaches graduate classes in neuroanatomy and an undergraduate class on autism. She is always eager to partner with students in research.

Rhiannon Luyster, Assistant Professor of Communication Sciences and Disorders (2012); BA, Wesleyan University; MEd, Boston College; PhD, University of Michigan.

Assistant Professor Luyster is a developmental psychologist who studies social communication and language in young children with autism spectrum disorder (ASD). She uses experimental and standardized behavioral measures as well as exploratory methods such as infra-red eye tracking. Her research has focused on diagnostic assessment, language, and nonverbal communication in toddlers with ASD, and patterns of early development. She has published her work in several peer-reviewed journals, including Developmental Psychology, Journal of Child Language, Journal of Speech, Language and Hearing Research, and Journal of Autism and Developmental Disorders. She offers an undergraduate course on language acquisition and also leads graduate courses on autism spectrum disorder and research methods. Her research activities are open to students interested in learning more about clinical research with young children and toddlers with ASD.

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

A speech pathologist, clinical supervisor, and consultant, Clinical Instructor Rimshaw developed and leads the Accent Modification Program in the Robbins Center. Prior to joining the Emerson community, she served in the development of state standards of practice, managed clinical and support programs, as well as provided instruction and supervision for graduate students and clinical fellows in the Midwest. Most recently, she was manager of the HealthSouth-Braintree Rehab Network Learning Center in Chestnut Hill, Massachusetts. Rimshaw
provides private consultation in accent learning and is also a health and wellness coach, certified by the Institute for Integrative Nutrition, NY.


Teacher and consultant, Clinical Instructor Rudel supervises graduate student clinicians participating in the Parent-Infant Program and in the Parent Support Group of the Thayer Lindsley Family-Centered Program for young children who are deaf and hard of hearing and their families. She also supervises graduate student clinicians participating in the Group Language Therapy Program and those who work within the Robbins Speech, Language, and Hearing Center. Areas of special interest include language acquisition, early intervention, children who are deaf or hard of hearing, autism spectrum disorders, and family-centered treatment approaches.

Alisa R. Ruggiero, Senior Faculty-in-Residence in Communication Sciences and Disorders (2009); BS, University of Massachusetts Amherst; MS, University of Wisconsin–Madison; PhD, University of Kansas–Lawrence; Post-doctoral Fellowship, Harold Goodglass Aphasia Research Center, Boston.

Senior Faculty-in-Residence Ruggiero is a speech-language pathologist whose doctoral and post-doctoral training (with Dr. Nancy Helm-Estabrooks) led to her expertise in the area of neurological processes as they relate to communication and communication disorders. At the Aphasia Research Center, she was an integral part of developing the Boston Assessment for Severe Aphasia (BASA) as well as developing a treatment program based on using sequential drawings for communication for people with severe aphasia. Dr. Ruggiero has published in journals including Brain and Language, Aphasiology, and Neurology, and has presented scholarly papers at national conferences on areas ranging from an auditory Stroop effect to clinical language intervention protocols for aphasia. She is an experienced clinician and has worked most extensively in the areas of aphasia in adults and language impairment in young children. While she enjoys all aspects of her field—clinical, academic, and research—she is currently focused on teaching both graduate courses in neurogenic communication disorders and a variety of undergraduate courses, including anatomy and physiology.

Lisa Wisman Weil, Scholar-in-Residence, Communication Sciences and Disorders (2017); BA, MA, Case Western Reserve University; PhD, Purdue University. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

As a language scientist and speech-language pathologist, Scholar-in-Residence Wisman Weil’s research, teaching, and clinical interests focus on child language development and developmental language disorders. She studies grammatical development in children, including those with developmental language disorders. She recently completed postdoctoral training focused on the language and literacy abilities of school-age children with autism spectrum disorder, specific language impairment, and dyslexia at the Center for Autism Research Excellence at Boston University and the McGovern Institute for Brain Research at MIT. She has published in peer-reviewed journals, including Journal of Child Language, Biological Psychiatry: Cognitive Neuroscience and Neuroimaging, and Language Speech and Hearing Services in Schools. She offers undergraduate courses in language acquisition and introduction to communication disorders, as well as graduate coursework in language and literacy disorders and autism spectrum disorders. She aims to teach students to think critically about theory and research to yield best practice in the field of speech-language pathology.
School of Communication

Communication Management
Master of Arts Degree

The Department of Communication Studies offers the Master of Arts degree in Communication Management. The program is designed to provide students with the cutting-edge knowledge, theory, and skills necessary to design and execute strategic communication plans in contemporary society, where web-based communication, especially social media, is critical to all local and global organizations. The management of communication with an emphasis on web-based communication is essential for business, governmental, nonprofit, political, and advocacy organizations.

In addition to honing speaking, writing, listening, and negotiating skills, students will develop expertise in adapting and utilizing social media platforms and their web analytics, as well as mobile applications, to provide competitive advantages for future employers or clients.

The program includes two concentrations: Public Relations and Political Communication. The Political Communication concentration is designed for practicing professionals in the local, national, and international field of politics, advocacy, public affairs, and public diplomacy. The Public Relations concentration is intended for professionals who manage communication within organizational settings and must be able to bring a coherent message to a complex combination of internal and external publics. Both concentrations are aimed at those who desire to be leaders in crafting, producing, and delivering effective communication messaging to specific targeted publics in various types of businesses, organizations, advocacy and electoral campaigns as well as various corporate and NGO efforts.

Based on Emerson’s tradition of excellence in oral and written communication, this program will provide students with the necessary tools to assess the needs of a particular audience, design a message with the appropriate appeals and cultural understanding to be effective in persuading a targeted audience, and the ability to decide which communication channel(s) should be used to achieve the strategic communication campaign objective.

With close mentoring from a faculty of accomplished academics and experienced practitioners, students will learn how to manage the communication functions of an organization through public relations and stakeholder communication strategies and planning.

Admission Requirements
Students in the Communication Management program come from diverse educational and professional backgrounds. The admission committee considers previous academic records, 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.

Advanced Standing
Students with appropriate professional experience can apply to the graduate program director to be awarded Advanced Standing in the program, equivalent to up to 8 credits toward the Communication Management degree. A portfolio submitted by the accepted student will be evaluated by departmental graduate faculty on the basis of communication, management, and knowledge skills. Each skills area is divided into smaller units for criteria assessment. Students should consult the graduate program director for portfolio guidelines. Portfolios must be submitted within the first 30 days of a student’s first semester in the program; however,
submission before the start of classes is strongly encouraged. If advanced standing is awarded, the student needs to complete a petition to have any appropriate required courses waived. The form is available on the Graduate Studies website.

**Degree Requirements**
The Master of Arts degree program in Communication Management (CM) requires successful completion of 36 credits.

**Core Requirements**
- CC 645 Public Opinion Research and Practice 4 credits
- CC 652 Emerging Communication Technologies 4 credits
- CC 692 Capstone Course 4 credits or CC 699 Master’s Thesis* 4 credits

*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: Public Relations**
An emphasis in public relations 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.

Following are the Student Learning Outcomes (SLOs) for Concentration 1:

- Students will learn to align and target messages across critical stakeholder groups.
- Students will engage in relationship building with a number of different traditional and Internet-based media, as well as varied types of communities.
- Students will analyze and use the best uses of communication channels (community meetings, press conferences, websites, social media platforms, online videos, mobile apps) for managing how publics perceive and interact with organizations.

Concentration 1 Core Courses
- CC 648 Public Relations 4 credits
- CC 647 Organizational Communication 4 credits

**Concentration 2: Political Communication**
The emphasis in political communication is on campaign leadership in strategic messaging through internal and external strategic communication, with a special emphasis on polling and focus group and survey research in formulating and delivering political narratives utilizing traditional and emerging social media. The courses explore the importance of campaign strategies and tactics as these pertain to specific publics.

Following are the Student Learning Outcomes (SLOs) for Concentration 2:

- Students will lead communication campaigns, both electoral and advocacy based on local, national, and global contexts.
- Students will analyze relationships between publics and communication strategies for traditional communication channels and Internet-based media such as social media platforms and mobile apps.
• Students will use the best communication channels (community meetings, press conferences, websites, social media platforms, online videos, mobile apps) for engaging publics.

• Students will engage in communication planning to drive change for public diplomacy, public advocacy, political communication, human rights, health campaigns, and environmental activism.

Concentration 2 Core Courses
CC 608 Public Affairs
4 credits
CC 609 Political Communication
4 credits

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

<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>
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<tr>
<td>CC 621</td>
<td>Speech Writing and Online Content Development</td>
<td>4</td>
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<tr>
<td>CC 623</td>
<td>Public Diplomacy</td>
<td>4</td>
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<td>CC 624</td>
<td>Campaign Management</td>
<td>4</td>
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<td>CC 626</td>
<td>Crisis Communication</td>
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<td>CC 628</td>
<td>Entrepreneurship and Creative Problem Solving</td>
<td>4</td>
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<td>CC 630</td>
<td>Sports Communication</td>
<td>4</td>
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<td>Sports Management</td>
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<td>CC 636</td>
<td>Negotiation and Group Process</td>
<td>4</td>
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<td>CC 640</td>
<td>User Experience Design</td>
<td>4</td>
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<td>CC 643</td>
<td>Global Communication</td>
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<tr>
<td>CC 651</td>
<td>Persuasion and Propaganda</td>
<td>4</td>
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<tr>
<td>CC 655</td>
<td>Project Management and Communication</td>
<td>4</td>
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<td>CC 690</td>
<td>Internship in Communication Management</td>
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<td>CC 695</td>
<td>Seminar Topics in Communication Management</td>
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<tr>
<td>CC 697</td>
<td>Directed Study</td>
<td>2–4</td>
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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 composing the candidate’s thesis committee jointly manage the thesis. The candidate, along with his or 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 be substituted 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 604**
**Strategic Planning and the Managerial Process**
**4 credits**
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 the reputation of individuals and organizations. New media developments, diverse and global stakeholder groups, and the 24/7 media environment are addressed. Students design and produce at least one original communication campaign for a client in the private or public sector. (Spring)

**CC 609**
**Political Communication**
**4 credits**
Political Communication explores fundamental theories, such as agenda setting, framing, and branding. The balancing of ethical implications confronting many political communication situations is discussed through case studies. Practical communication strategy is evaluated, looking at how the media works in general, including the news (hard and soft), entertainment programs, and advertising, in order to shape political perceptions, change attitudes, and effect behavior. Students are introduced to the latest in grassroots activism and mobilization efforts including mobile and online communication techniques to better shape civic life, elections, and policy decisions. (Fall)

**CC 621**
**Speech Writing and Online Content Development**
**4 credits**
Persuasive online content, whether in written, visual, and oral communication formats, can motivate audiences and communities to take action. As active audiences and community members, people engage in social advocacy, form opinions, consume products, and motivate others to participate in collective action. Understanding the role of creating effective speeches and web-based content for persuasive and strategic communication requires knowledge and proficiency in speech writing, presentation skills, audience analysis, as well as matching audiences, writing styles, and digital storytelling to the most suitable social media platforms. (Semester varies)

**CC 623**
**Public Diplomacy**
**4 credits**
Public diplomacy is an instrument used by states and non-state actors to understand others’ cultures, attitudes, and behavior; build and manage relationships; and influence thoughts and actions to advance their interests and values. Drawing on the experiences of diplomats—both state and public, and a growing academic literature, this seminar-style course covers how public diplomacy’s changing actors, techniques, and practice affect the issues, methods, and mediated environments of diplomacy in the 21st century. Case studies highlight the strengths and challenges of this type of soft power influence. (Semester varies)
CC 624  
Campaign Management  
4 credits  
Provides individuals with practical skills for participation in local, state, federal, and global campaigns. Students learn the phases of an advocacy effort including how to test the political waters, the nominating process, primary elections, general elections, and constituents’ services for governing. Aspects of the campaign process that are addressed are fundraising, ballot access (signature gathering), measuring public opinion, opposition research, district analysis, media relations, development of message strategy for voter or targeted public persuasion, identification, and mobilization along with “get out the vote” efforts. Lectures and campaign simulations are used to develop and refine students’ ability to coordinate a successful political campaign. This course has general application for students in public relations, public diplomacy, and health communication who have an interest in internal and external campaign management dynamics. (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 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 630  
Sports Communication  
4 credits  
Presents an overview of the sports communication mosaic focusing on the following areas: public relations, advertising marketing, management, coaching, sports punditry, group and team dynamics, crisis management, media relations, sports advocacy, celebrity and spectacle in sport, as well as sports as soft power in public diplomacy at the local, national, and global level. Complementing our readings and case studies in the aforementioned areas, the course includes guest lectures from leaders in the emerging sports communication fields, thereby providing students a first-hand understanding of the challenges faced by those participating and working in this area.

CC 631  
Sports Management  
4 credits  
Provides analysis of real-world behavior and infrastructure of the sports management hierarchy via leadership style and communication. Through case studies focusing on sports and entertainment, students discuss, define, and create models that allow for thoughtful discussion and insightful
learning that takes lessons from the past in an effort to better understand and prepare for the future in an industry that changes rapidly with time and technology. Emphasis is placed on how the application of analytics has altered the decision-making processes of sports organizations. Students examine marketing techniques and activities used to advertise and promote sports events and undertake a comprehensive survey and analysis of the state of digital media and marketing in sports today.

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

**CC 640**  
User Experience Design  
4 credits  
Investigates the development and strategic management of web-based information using a user-centered design approach. Students learn to produce information design structures for websites and mobile devices that maximize user experience. Key audience segments are explored using methods such as audience analysis and persona development. The course examines the internal workings of information architecture to develop recognizable patterns that improve interaction design and ultimately online 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  
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 are used. (Semester varies)

**CC 645**  
Public Opinion Research and Practice  
4 credits  
Students engage in applied research for public relations and political communication. 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. (Spring)

**CC 647**  
Organizational Communication  
4 credits  
Course is designed to present a survey of organizational communication theories along with knowledge and skills necessary for effective applications. Students gain the ability to recognize, access, and when necessary, improve communication within an organization. Special emphasis is given
to both the individual as a communicator and the entire organization as a communicating entity. (Spring)

**CC 648**  
**Public Relations**  
**4 credits**  
Addresses in-depth the development of stakeholder relations and communication in the public, private, and nonprofit sectors. Topics covered include 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 are used. Students produce and present at least one communication campaign to affect behavior in diverse stakeholder groups. (Fall)

**CC 651**  
**Persuasion and Propaganda**  
**4 credits**  
Examines how communicators in businesses, nonprofits, and government employ principles and techniques of persuasion to serve organizational goals. Uses persuasion theory, both classical and modern, to illuminate how strategic messages, both within organizations and to external stakeholders, are planned, composed, delivered, and evaluated. Surveys different forms and contexts of strategic communication and illustrates them with case studies. Includes analyses of historical and contemporary uses of propaganda and their ethical and practical implications. (Semester varies)

**CC 652**  
**Emerging Communication Technologies**  
**4 credits**  
Surveys the political and social trends of the effects and uses of web-based communication, especially social media, in the shaping and reshaping of institutions. Students develop knowledge and skills in assessing and developing communication strategies for how to best reach multiple stakeholders and audiences with an emphasis on online communication. Through readings, exercises, and projects such as social media audits, students engage in strategic communication planning to best develop every aspect of an institution’s communication management—from the narrowest internal communication to the broadest public communication campaigns. (Fall)

**CC 655**  
**Project Management and Communication**  
**4 credits**  
Develops skills in understanding, applying, and assessing the process known as project management in a variety of environments. This is 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 690**  
**Internship in Communication Management**  
**2–4 credits**  
Requires students to secure positions in organizations where they will gain 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 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 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 the department chair. (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 committee. 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)

Language Learning Courses

The Department of Communication Studies offers all international graduate students the opportunity to take free 2-credit, non-tuition classes to develop their academic and professional communication skills. These courses focus on preparing students for academic success, a deeper understanding of American culture, and professional careers beyond Emerson College. These classes do not apply toward any major or degree. Students must contact the ELL coordinator to register for ELL courses. The courses below are offered in the fall and spring semesters.
CC 610  
ELL Seminar in Pronunciation, Basic Public Speaking, and American Culture  
2 non-tuition credits  
Students develop, learn, and practice correct American English pronunciation skills while learning basic presentation techniques and American culture. (Fall/Spring)

CC 611  
ELL Dialogues on Global Issues  
2 non-tuition credits  
Develops confidence in public speaking through leading class dialogues on current events, conducting a speech, and working in groups to create broadcast news stories. The class will offer practical and theoretical approaches to evaluate and improve English language use. (Fall/Spring)

CC 612  
Academic Writing for International Students  
2 non-tuition credits  
Covers the structure, organization, and goals of academic English written assignments. Through two main writing projects, students will concentrate on creating outlines, drafting, use and citation of sources, peer review, and revision. (Fall/Spring)

CC 613  
ELL Seminar in Leadership and Business English  
2 non-tuition credits  
Students learn and practice advanced business and academic language skills most commonly used in the U.S. Emphasis is on improving presentation and discussion facilitation skills. (Fall/Spring)

CC 615  
Exploration of American Culture and Academics  
4 non-tuition credits  
Integrates necessary key academic skills applied in an existing graduate course and introduces students to American and Boston culture: skills focus includes academic reading, writing, and speaking. Reading comprehension breaks down the structure and organization of assigned texts, unpacks vocabulary associated with the reading, and offers reading comprehension strategies. The writing/speaking section focuses on building a comprehension of the critical analysis essay form, content, and organizational strategy, with a speaking component to get students used to engaging in and leading class discussions. Cultural and academic topics will be used to build these skills.

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 theories they have 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

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

Associate Professor 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. He is on the editorial boards of the Quarterly Journal of Speech, the Journal of Health Communication, and the Southern Speech Journal. He was the guest editor of the 1989, 1993, and 1997 special editions on political campaigns for the American Behavioral Scientist.

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

Associate Professor Gallant investigates how web-based information and communication technologies can best facilitate human communication. Dr. Gallant investigates how social media, user experience design, online content development, and online storytelling impact strategic communication. She has publications in Journal of Computer-Mediated Communication, Personal and Ubiquitous Computing, Communication Reports, e-Service Journal, Qualitative Research Reports in Communication, DOXA Communication, First Monday, Management Communication Quarterly, Academic Exchange Quarterly, Journal of Participatory Medicine, and tripleC: Communication, Capitalism & Critique.

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.

Professor 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.

Spencer Kimball, Assistant Professor of Communication Studies (2012); BA, MA, University of Hartford; MS, Suffolk University; JD, Massachusetts School of Law.

Assistant Professor Kimball teaches Political and Sports Communication courses in both the undergraduate and graduate programs. He is the director of the Washington Program and the advisor for the Emerson Pre-Law Society and the Emerson College Polling Society. He is a member of the American Association for Public Opinion Research (AAPOR), American Association of Political Consultants (AAPC), and is certified in Human Subject research by the Collaborative Institutional Training Initiative (CITI). Kimball is a national pundit quoted in a variety of publications including the Wall Street Journal, Boston Globe, Huffington Post, Washington Post, Fox News, the National Journal, and National Public Radio (NPR). He is currently writing a textbook, Survey Says..., on how to conduct public opinion polling. He has been published in the American Behavioral Scientist (ABS) and the International Association of Business Disciplines.
Kimball is also a small business owner, serving as the founder and president of Kimball Political Consulting, LLC. KPC provides survey research and message strategy and organization for political and corporate clients around the world.

Vincent Raynauld, Assistant Professor of Communication Studies (2014); BS, Université de Montréal; MA, Université Laval; PhD, Carleton University.

Assistant Professor Raynauld has also served as a research fellow in the Engagement Lab at Emerson College since August 2014; as an academic advisor for the nonprofit research organization Samara in Toronto, Canada, since July 2011; and as a research associate in the Recherche en Communication Politique (GRCP) based in Laval University (Quebec City, Canada) since October 2007. He has also been a member of the Digital Democracy Network, which is based in at the University of Paris Est Créteil (France), since November 2014. His areas of research interest and publication include political communication, social media, research methods, e-politics, and journalism. He has presented his work in many international conferences and has published in several national and international academic journals, including the *Journal of Information Technology & Politics* and *Politiques Et Sociétés*, as well as in edited books.

Raul Reis, Dean of the School of Communication and Professor of Communication Studies (2016); BA, Universidade Federal do Para, Belém, Brazil; MS, Kansas State University; PhD, University of Oregon.

Prior to Emerson, Professor Reis served as dean of the School of Journalism and Mass Communication (SJMC) at Florida International University (FIU) in Miami, Florida, from 2011 to 2016. Reis has published extensively in academic journals and books on topics such as the impact of mass media on traditional communities; Latin American and Brazilian media; higher education; and science, health, and environmental communication. His academic articles have appeared in the *Journal of Broadcasting & Electronic Media*, *Journalism & Mass Communication Educator, Journal of Mass Media Ethics, Science Communication, World Communication Journal*, *Environmental Communication*, and the *Journal of Intercultural Communication*, among others. He has co-authored a book titled *Mass Communication: Producers and Consumers* (2010), and another *Broadcasting & Electronic Media, Journalism & Mass Communication Educator, Journal of Mass Media Ethics, Science Communication, World Communication Journal, Environmental Communication*, and the *Journal of Intercultural Communication*, among others. He has co-authored a book titled *Mass Communication: Producers and Consumers* (2010), and another called *Writing and Reporting for Digital Media* (2015). Professor Reis has contributed chapters to six edited academic books, and his research has been reprinted in specialized encyclopedias.

Reis is a native of Belém, a city in the Amazon region of Brazil. Prior to entering academia, he worked for many years as a newspaper, television, and magazine reporter and editor for Brazilian and U.S. news organizations. As a journalist, he covered politics, sports, city news, and science and the environment, among other topics.

Mary Anne Taylor, Assistant Professor of Communication Studies (2016); BA, The University of Alabama; MP.Aff., The LBJ School of Public Affairs; PhD, The University of Texas at Austin.

Assistant Professor Taylor joins Emerson College with a research interest in sports and political rhetoric, and how emerging technologies impact public life. Her work can be found published in the *Women and Language* journal and several edited collections and
invited essays, ranging from an essay on exploring false feminism in steampunk rhetoric to gendered journalism in the *New York Times*. She has also presented her work at national, international, and regional conferences on the rhetoric of gender, race, and sexuality in sports and politics. Dr. Taylor joins Emerson College from the McCombs School of Business at the University of Texas at Austin. In addition to teaching strategic communication in the Department of Management, she also worked with the Texas MBA + Leadership Program and Executive Education center on career management, job placement, interviewing, digital storytelling, and networking. Finally, Dr. Taylor also consults with local city government officials and city managers on media messaging, persuasion, advocacy, and strategic communication.

**Michael Weiler**, Associate Professor of Communication Studies (1989); BS, University of Utah; MA, PhD, University of Pittsburgh.

Associate Professor 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.

**Richard West**, Professor of Communication Studies (2008); BA, MA, Illinois State University; PhD, Ohio University.

Professor 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. He is also the co-editor of *The Family Communication Sourcebook*. West has received a number of awards and honors, including Outstanding Alumni Awards from both Illinois State University and Ohio University. He is a past 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.
Emerson College’s graduate Journalism program educates professionals who can find and tell the truth, enable the voices of citizens, and serve as a watchdog of those in power. We believe that good journalism can be a catalyst for civic engagement by broadening access to a forum of ideas. To do this, journalists must be adaptable in a changing media environment while staying rooted to the profession’s core values and practices: gathering information, making sense of it, and telling compelling stories that are accurate and fair.

The program is designed to give its graduates the skillsets, journalistic foundations, and values to practice their craft inside and outside the newsroom. Students develop an innovator’s mindset, learning to tell multimedia stories about people and communities struggling for their voices to be heard. As they practice their craft, students produce and publish their work—on professional websites and news outlets; for student outlets on radio, television, and the web; and as part of class projects. Ours is an experiential program that values telling stories for diverse audiences. All students graduate with a portfolio that highlights what they’ve learned.

The department’s core curriculum teaches students to:

- Identify and cover undercovered communities. These will be selected by the students themselves as they learn their craft. One student might choose to cover an emerging immigrant group. A second might explore the culture of aging bikers and their machines. A third might look at the growing community of families with gay, lesbian, or transgender parents.

- Listen to the cultural critiques of community members to gain an understanding of what it means to represent people fairly and fully.

- Build a reputation for reporting and storytelling using social media.

- Examine new vehicles for news, from the Kaiser Health News network, which partners with NPR, to non-governmental organizations and think tanks that today are increasingly producing independent journalism.

- Apply their skills in emerging story forms and at the new digital news outlets through expanded internship opportunities.

- Methodically build on new skills over 13 months to produce crisp, concise, and compelling news reports across the media to researching, pitching, and producing longer-form journalism.

Journalism is a field that emphasizes the importance of keeping current. An evolving curriculum offers courses in emerging areas of journalism such as data visualization, which turns mountains of data into accessible graphics-dominant stories. Students complete their studies by participating in a rigorous, portfolio-based capstone course in which they produce a body of work of professional quality. An internship provides the professional experience that employers demand.

Emerson journalism remains grounded in the foundations of history, law, ethics, and research that inform all intelligent, contextual news. The program also emphasizes how new technologies have changed and expanded the capabilities and expectations of journalism. While students may graduate with a passion for television or radio news or web producing or long-form storytelling, they also graduate with the skills and dexterity to adapt as media continue to change.
The following are the Student Learning Outcomes (SLOs) for the Journalism program:

- Students will develop a commitment to journalism that serves and empowers the public, helping audiences understand the connections among local, national, and global issues.
- Students will understand the role of journalism in a democratic society, from its historical foundations to the revolutionary changes in the media today.
- Students will be able to find, assess, and analyze information.
- Students will be able to tell stories with precision, clarity, and fairness.
- Students will become fluent in a variety of technologies used in journalism.
- Students will be able to interact respectfully with a variety of communities that are diverse in their racial, cultural, linguistic, and economic makeup.

Admission Requirements
Applicants must meet the College's admission standards, including TOEFL scores if applicable, official transcripts, three letters of recommendation, an essay, a professional résumé, and examples of written/published work.

Degree Requirements
The Master of Arts degree in Journalism is an accelerated 13-month program. It requires the completion of 40 credit hours, including a 4-credit capstone class and an internship. Students must be in good academic standing to graduate (see “Standards of Work” in the Registration section of the catalogue).

Program Requirements

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<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>JR 602</td>
<td>Critical Perspectives</td>
<td>4</td>
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<tr>
<td>JR 607*</td>
<td>Reporting and Writing</td>
<td>4</td>
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<tr>
<td>JR 609</td>
<td>Visual Storytelling and Reporting</td>
<td>4</td>
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<tr>
<td>JR 612</td>
<td>Advanced Multimedia Reporting</td>
<td>4</td>
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<tr>
<td>JR 623</td>
<td>Data Visualization</td>
<td>4</td>
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<tr>
<td>JR 628</td>
<td>Law and Public Policy for Journalists</td>
<td>4</td>
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<tr>
<td>JR 632</td>
<td>Long-Form Multimedia Storytelling</td>
<td>4</td>
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<tr>
<td>JR 637</td>
<td>Editing and Web Producing</td>
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<tr>
<td>JR 688</td>
<td>Capstone</td>
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<tr>
<td>JR 690</td>
<td>Internship</td>
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* Students with an undergraduate degree in Journalism may be eligible to waive JR 607 Reporting and Writing if the degree was earned within the last five years with a GPA of 3.0 or higher in the major. Students who believe they are eligible for this waiver should discuss it with the graduate program director.

Journalism Courses of Study

**JR 602**
**Critical Perspectives**
4 credits
Reflects on the shifting state of journalism and its ethical challenges. Historical examples show how journalists have facilitated and contributed to civic life and change. Students explore how journalists have helped build a more just society and reflect on how they might reinvent and reinvigorate journalism's role in society. (Online, 6 weeks beginning in Summer)
JR 607  
Reporting and Writing  
4 credits  
Teaches students how to think and act like a journalist, developing the mindset, skillset, and toolset. Students practice reporting and writing skills to cover and produce stories in all media. They cultivate fundamental research and interviewing skills so that their stories are focused, adequately sourced, accurate, and thorough. Students learn to report stories quickly and ethically. (Online, 6 weeks beginning in Summer)

JR 609  
Visual Storytelling and Reporting  
4 credits  
Students develop an ability to tell stories in a visual language by studying and producing multimedia stories. They start by identifying a story focus and capturing it in a photograph. They then progress to slideshows, audio, video, and interactive works. This course discusses the rights and responsibilities of visual journalists and the emerging philosophies transforming digital media. Students build their social media audience and create an e-portfolio that is developed throughout the master’s program. (Spring)

JR 612  
Advanced Multimedia Reporting  
4 credits  
Students cover communities bound by geography or common interest. Emphasis is on gaining a deeper understanding of groups largely neglected by traditional media. Students report and produce stories about issues, concerns, and events important to the communities. They build relationships and gather or analyze data about their communities. A panel of community members will give feedback on the students’ journalism. (Spring)

JR 623  
Data Visualization  
4 credits  
Students organize information from existing databases and their own data collection to create graphics that help citizens explore their community, nation, and world with new depth. Using graphics software and basic programming code, students create both static and animated graphics that show proportions, visualize relationships, or display trends over time. (Spring)

JR 628  
Law and Public Policy for Journalists  
4 credits  
Enables students to find, investigate, and navigate through government and research documents, court decisions and documents, and laws and regulations. Students examine the historic reasoning and debate relating to today’s laws and regulations. They develop an understanding of the impact of law and public policy in society and within specific communities to inform their journalism. (Fall)

JR 632  
Long-Form Multimedia Storytelling  
4 credits  
Students learn how to plan, report, draft, and revise long-form journalism that allows text or visuals/video to serve as the dominant or primary medium in a web-based/multimedia presentation. It emphasizes establishing focus, planning, researching, reporting and sourcing, collecting project assets, and organizing and presenting those story elements to craft a professional-level piece or series of pieces. This course is the foundation for the capstone experience and for other depth reporting classes. (Fall)
JR 637
Editing and Web Producing
4 credits
Students learn to use language with precision and economy in journalism. A variety of stories are edited for accuracy, grammar, style, organization, fairness, and legal issues. Students work as web producers, editing copy, writing headlines and summaries, and editing photos and writing captions. (Fall)

JR 688
Capstone
4 credits
The capstone experience provides master's degree students with the opportunity to demonstrate: (1) reporting, writing, and multimedia producing skills developed throughout the program; and (2) the ability to practice journalism that enables a vibrant discussion of ideas and encourages civic engagement. (Summer)

JR 690
Internship
4 credits
Students gain hands-on field experience at a broadcast station, newspaper, magazine, online publication, or other media company. Students are required to have completed JR 607 and JR 609 before doing an internship. In addition to the internship site work, students may be expected to write papers and journals relating to the internship, participate in class meetings and discussions, put together a portfolio of their professional-quality internship work, and/or other relevant assignments. All students must participate in a mandatory internship orientation through the Career Services Office the semester before the internship. (Summer)

JR 695
Directed Project
4 credits
Students participate in special learning opportunities designed to allow them 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
Students 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 the graduate program director. (Fall, Spring)

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

Janet Kolodzy, Chair and Professor of Journalism (1999); BSJ, MSJ, Northwestern University.

Professor 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. Kolodzy has focused her teaching and research on convergence and multimedia journalism. She is the author of two texts: Practicing Convergence Journalism (Routledge, 2012) and Convergence Journalism: Writing and Reporting Across the News Media (Rowman and Littlefield, 2016). She is the co-founder of the Emerson College High School Summer Institute in Journalism. In 2014, she was a Mellon Foundation Scholar-in-Residence at Rhodes University in South Africa.

Tim Riley, Graduate Program Director and Associate Professor of Journalism (2009); BA/BM, Oberlin College/Conservatory; MM, Eastman School of Music, University of Rochester.

Associate Professor Riley has contributed to the NPR programs Morning Edition and On Point for more than 25 years. As a music critic and author, he has written books on the Beatles, Bob Dylan, Madonna, and rock and gender. Trained as a classical pianist, he remains among the few critics who write about both “high” and “low” culture and their overlapping concerns. His first book, Tell Me Why: A Beatles Commentary (Knopf, 1988) still finds favor in pop culture classes around the world. He gives lively multimedia campus lectures on “Censorship in the Arts” and “Rock History.” His biography of John Lennon was published by Hyperion in 2011, and he recently finished What Goes On, a Beatles textbook for Oxford University Press. For Emerson College, Riley oversees the department’s social media channels on Facebook and Twitter, @ecjrn.

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

Associate Professor 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.

Catherine D'Ignazio, Assistant Professor of Journalism (2014); BA, Tufts University; MFA, Maine College of Art; MS Massachusetts Institute of Technology.

Assistant Professor D'Ignazio is a researcher, artist, and software developer who investigates how data visualization, technology, and new forms of storytelling can be used for civic engagement. She has conducted research on geographic bias in the news media; developed custom software to geolocate news articles; and designed an application, “Terra Incognita,” to promote global news discovery. She is currently working with the Public Laboratory for Technology and Science to create an open-source water sensing toolkit for journalists. Her art and design projects have won awards from the Tanne Foundation; Turbulence.org; the LEF Foundation; and Dream It, Code It, Win It. In 2009, she was a finalist for the Foster Prize at the ICA Boston. Her work has been exhibited at the Eyebeam Center for Art & Technology, Museo d’Antiochia of Medellín, and the Venice Biennial. She is currently a Civic Media: Art and Practice faculty member and a research affiliate at the MIT Center for Civic Media.
Theodore Gup, Professor of Journalism (2009); BA, Brandeis University; JD, Case Western Reserve University School of Law.

Professor 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 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, Johns Hopkins, and Case Western Reserve University.

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

A blogger and writing coach, Associate Professor Lanson joined the faculty at Emerson in 1999 after four years on the faculty at Syracuse University. He 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 author of Writing for Others, Writing for Ourselves (2011) and co-author of two textbooks: Writing and Reporting the News (3rd edition, 2007) and News in a New Century: Reporting in an Age of Converging Media (1999). He has been a newspaper columnist and has coached editors and reporters at newspapers ranging from the Christian Science Monitor to the Boston Globe. He currently blogs for the Huffington Post. Among his honors is a National Teaching Award from the Poynter Institute for Media Studies. His areas of interest include journalism ethics and the writing process. He is the co-author, with Mark Leccese, of The Elements of Blogging: Expanding the Conversation of Journalism (Taylor & Francis, 2015).

Mark Leccese, Associate Professor of Journalism (2003); BA, University of Massachusetts Amherst; MA, Boston College.

Associate Professor Leccese spent 30 years covering politics and government as a wire service reporter, a daily newspaper reporter, the editor-in-chief of the largest-circulation weekly newspapers in New England, the State House bureau chief for a large chain of Massachusetts newspapers, the founding editor of Beacon Hill: The Weekly Newspaper of Massachusetts Politics and Government, and a correspondent for the Boston Globe. He has also been a magazine writer and editor, a literary critic, and associate editor of the Boston Business Journal. His freelance work has appeared in The Columbia Journalism Review, The Quill, Boston Magazine, America, The Boston Phoenix, and Commonwealth. From 2010 to 2014, he wrote a media criticism blog called “Gatekeeper” for Boston.com, the website of the Boston Globe. Leccese’s scholarship on political blogs has been published in the academic journals Journalism & Mass Communication Quarterly and Online Journal of Communication and Media Technologies. He is co-author, with Jerry Lanson, of The Elements of Blogging: Expanding the Conversation of Journalism (Taylor & Francis, 2015).

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

Associate Professor 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, he 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...
Emmanuel (Manny) Paraschos, Professor of Journalism (1988); BJ, MA, PhD, University of Missouri, Columbia.

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

Cindy Rodríguez, Senior Journalist-in-Residence (2011); BA, City College of New York; MS, Columbia University.

Senior Journalist-in-Residence Rodríguez is an award-winning journalist and columnist whose career spans 20+ years. She has covered race relations and cultural affairs for The Detroit News, wrote about social and political issues as a columnist and blogger for The Denver Post, covered immigration and demographics for the Boston Globe, and was youth editor for The Syracuse Newspapers. She has written for the New York Times, the Village Voice, Working Mother, Nieman Reports, and Latina Magazine, among other publications. She has taught journalism at Fordham College, New York University, Hunter College (CUNY), Metropolitan State College of Denver, Boston University, Northeastern University, and ran the S.I. Newhouse Minority High School Journalism Program in Syracuse, NY, for three years. In 2011, she received an International Reporting Fellowship from the Ford Foundation and the International Center for Journalists, which allowed her to travel to Israel for a reporting project. In 2015, she received a Whiting Foundation grant to do research in Cuba.

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

Senior Journalist-in-Residence 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. Struck continues to report on environmental issues.
Integrated Marketing Communication
Master of Arts Degree

The Integrated Marketing Communication (IMC) program prepares students for careers in marketing with a balanced curriculum of required foundation courses and elective courses that allow students to customize their program. Graduates of the IMC program have pursued careers in advertising account management, account planning, public relations, marketing research, brand management, and interactive or digital marketing. They have worked with organizations such as Arnold Worldwide, the AMP Agency, Bose, Communispace, Dana-Farber Cancer Institute, Digitas, Deutsch, Ogilvy, IBM, Lexis Nexis, New Balance, Google, Puma, Leo Burnett, Lippincott, and Horizon Media. Most students complete the program in two years, attending class at night, over four semesters.

Organizations develop integrated marketing communication (IMC) plans to present a unified message to 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 as the centerpiece of strategic IMC development and engagement with the target audience based on credible research methods.

IMC 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 marketing plans will achieve desired results. During the IMC Capstone experience, student teams work directly with a client, managing the relationship while developing an IMC plan to solve the client's marketing problem or create a new client opportunity. Students typically take the Capstone course in their final semester.

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. Students will also develop professional presentation skills applicable in real-world scenarios.

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**

The Master of Arts degree in Integrated Marketing Communication requires the successful completion of 40 credits. Students complete four core courses, five electives, and one Capstone project. 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>
</tr>
<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>
<tr>
<td>MK 618</td>
<td>Marketing Communication Integration Strategies</td>
<td>4</td>
</tr>
<tr>
<td>MK 668</td>
<td>Capstone in Integrated Marketing Communication</td>
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</tbody>
</table>

MK 610 Marketing Management must be taken first, and must be completed before taking MK 618 Marketing Communication Integration Strategies. Students must complete at least 28 credits before taking MK 668 Capstone.

**Elective Courses**

IMC students complete 20 credits of elective courses. At least three required courses (except MK 668) must be completed before electives are taken unless the graduate program director approves an exception.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>MK 603</td>
<td>Consumer Behavior from a Behavioral Economics Perspective</td>
<td>4</td>
</tr>
<tr>
<td>MK 612</td>
<td>Direct/Database Marketing</td>
<td>4</td>
</tr>
<tr>
<td>MK 620</td>
<td>Public Relations Management</td>
<td>4</td>
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<tr>
<td>MK 621</td>
<td>Writing for Marketing Communication</td>
<td>4</td>
</tr>
<tr>
<td>MK 627</td>
<td>Integrated Communication Strategy in Digital Culture</td>
<td>4</td>
</tr>
<tr>
<td>MK 630</td>
<td>Advertising, Sales Promotion, and Publicity Management</td>
<td>4</td>
</tr>
<tr>
<td>MK 636</td>
<td>Creative Thinking and Problem Solving</td>
<td>4</td>
</tr>
<tr>
<td>MK 639</td>
<td>Strategic Brand Management</td>
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</tr>
<tr>
<td>MK 648</td>
<td>Media Management Strategies</td>
<td>4</td>
</tr>
<tr>
<td>MK 649</td>
<td>Measuring and Communicating Investments in Marketing</td>
<td>4</td>
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<tr>
<td>MK 651</td>
<td>Descriptive and Predictive Customer Analytics</td>
<td>4</td>
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<tr>
<td>MK 653</td>
<td>Web Page Development and Management</td>
<td>4</td>
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<tr>
<td>MK 655</td>
<td>Special Studies in Marketing Communication</td>
<td>4</td>
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<tr>
<td>MK 690</td>
<td>Internship</td>
<td>2–4</td>
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<tr>
<td>MK 697</td>
<td>Directed Study</td>
<td>2–4</td>
</tr>
<tr>
<td>MK 699</td>
<td>Master's Thesis</td>
<td>4</td>
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</tbody>
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Students may also choose up to 8 credits from the following group. Note: courses from other graduate programs at Emerson may be substituted (approval from the IMC and the other graduate program director is required).
**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 603**  
*Consumer Behavior from a Behavioral Economics Perspective*  
*4 credits*  
This is a course on the synthesis of economics, psychology, and evolution, which calls itself behavioral economics. This area is gaining ground in marketing as well as in government policy and environmental protection, to mention a few areas. Behavioral economics has a more empirical, realistic, and nuanced view of human behavior than conventional or “neoclassical” microeconomics and takes a different perspective on behavior from the marketing view. (Semester varies)

**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 gain an understanding of the importance of research in the development of communication strategies. (Fall, Spring)

**MK 610**  
*Marketing Management*  
*4 credits*  
Introduces the marketing management process of making decisions about products, brands, price, distribution channels, and communication 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*  
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 Communication Integration Strategies**  
**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**  
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**  
**Integrated Communication Strategy in Digital Culture**  
**4 credits**  
Students learn how organizations use the Internet to communicate with consumers and the public, and to examine the differences between traditional media and digital media within the context of strategic marketing communication. Explores the dynamic ways that digital communication influences human behavior and the impact of new mobile and digital media platforms on consumption, participation, marketing strategy, and audience engagement. (Fall)
MK 630  
Advertising, Sales Promotion, and Publicity Management  
4 credits  
Explores the roles of advertising, sales promotion, and publicity in IMC. Students learn to develop, manage, and evaluate advertising campaigns. In addition, they investigate how to use sales promotion to bring about behavioral change in the contexts of consumer and trade promotion. Further, they 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. (Fall)

MK 639  
Strategic Brand Management  
4 credits  
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  
Offers an introduction to strategic decision making in advertising media planning. Provides 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 course reviews fundamental tools of analysis used by managers, such as budgeting, forecasting demand, market and segmentation analysis, return-on-investment valuations, media expenditure planning, and evaluation of marketing communication efforts. Exercises, cases, and readings are used to provide students with exposure to the concepts and practice in applying them. (Spring)

MK 651  
Descriptive and Predictive Customer Analytics  
4 credits  
Successfully communicating and interacting with customers in today's omni-channel environment requires insights that highlight the current and future needs of customers. This course explores the use of descriptive and predictive analytic solutions that enable the development of timely and highly relevant marketing communications across the customer lifecycle. Students utilize SAS analytical software to conduct a variety of descriptive and
predictive analyses on a broad set of customer data sources. They also develop customer segmentation schemas and predictive behavior models and learn how to apply these analytical tools to improve marketing performance as well as the customer experience. (Fall, Spring)

**MK 653**
**Web Page Development and Management**
**4 credits**
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. (Spring)

**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 690**
**Internship in Integrated Marketing Communication**
**2-4 credits**
Graduate students may participate in internships offered in Boston and other international and national locations. The 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 at the Office of Career Services the semester before the internship. Students may take a maximum of 4 credits of internships. (Fall, Spring)

**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. 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 are 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)

Program Timing and Planning

Our program is flexible in both content and program format, offering our students the option of completing the program in either an accelerated one-year format, traditional full-time two-year format, or taking classes part-time. Our classes are offered in the evening, allowing working professionals to participate in our program and leaving time for students to participate in internship and networking opportunities.

Sample Curriculum Maps

Accelerated One-Year Format
12-month option – 40 credits

Fall: 12 credits
MK 604 Introduction to Research Methods
MK 610 Marketing Management
MK 617 Consumer Behavior

Spring: 16 credits
MK 618 Marketing Communication Integration Strategies
Three Electives from list (one of which could be an internship)

Summer: 12 credits
First Summer Session:
MK 668 Capstone
One Elective from list

Second Summer Session:
One Elective from list

Full-Time Two-Year Format
Sample two-year option – 40 credits*

Fall: 8 credits
MK 604 Introduction to Research Methods
MK 610 Marketing Management

Spring: 8 credits
MK 617 Consumer Behavior
MK 618 Marketing Communication Planning

Summer: 4 credits
One Elective from list

Fall: 8 credits
Two Electives from list (one of which could be an internship)

Spring: 8 credits
Two Electives from list

Summer: 4 credits
MK 668 Capstone

* Students can propose other configurations, with the approval of the graduate program director.

The part-time three- to four-year format extends the time for degree completion with similar course sequencing but extended program completion.
Customized Curriculum
You will work with your graduate program director to tailor your coursework to suit your desired learning outcomes. Build on the knowledge gained from your core classes by choosing from a wide range of electives courses including digital marketing, global marketing strategies, managing the creative process, customer analytics, strategic brand management, and more.

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

Brenda Wrigley, Chair and Associate Professor of Marketing Communication (2013); BJ, University of Missouri; MS, PhD, Syracuse University.

Associate Professor Wrigley has 21 years of professional experience in broadcast journalism, broadcast sales and sales management, and corporate communications management. She has 20 years of university teaching experience and holds a Certificate in University Teaching, as well as an APR (Accreditation in Public Relations) from the Public Relations Society of America. She has been widely published in journals, books, and reference books about public relations. Her primary research areas are gender and diversity in the communications industry.


Senior Executive-in-Residence Anderson brings extensive, high-level experience to his teaching, having worked with such organizations as Welch, Currier, Curry, Anderson and Hill, Holliday, Connors, and Cosmopolos. 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.
Agaptus Anaele, Assistant Professor of Marketing Communication (2015); BA, University of Port Harcourt, Nigeria; MA, Ohio University; PhD, Purdue University.

Assistant Professor Anaele’s teaching and research interests are in digital media and strategic health communication campaigns, engagement and social change, and technology and peacebuilding. His published work has appeared in the *Journal of Communication and the Journal of unication* in addition to book chapters and presentations in national and international conferences. He has been project manager and research assistant on large grants, including Heart Health Indiana under the umbrella of Communities and Universities Addressing Health Disparities, a locally driven heart health initiative in two Indiana counties; and the Purdue Peace Project, an initiative that seeks to reduce the likelihood of violence in Africa. At Emerson, Dr. Anaele teaches graduate and undergraduate courses in digital culture, advertising, and e-commerce. He has considerable experience in print journalism in three leading English national dailies in Nigeria, and has received several awards for outstanding media coverage of health issues in Nigeria. His outstanding journalism credentials earned him the prestigious Ford Foundation International Fellowship in 2007.

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

Associate Professor 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 a 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.

Anthony Lowrie, Associate Professor of Marketing Communication (2012); DipM, Chartered Institute of Marketing; BA, MA, Trinity College, Dublin; MBA, Oxford Brookes University, Oxford; PhD, Judge Business School, University of Cambridge.

Before taking a post as professor of marketing at Minnesota State University, Associate Professor Lowrie was an Economic and Social Research Council research fellow at the Judge Business School, where he had undertaken a PhD in the subject of marketing higher education. He has published on branding higher education, the promotion of relevance in higher education, accreditation of business schools, and the influence of professor characteristics on student satisfaction and dissatisfaction. He is co-editor of the *Journal of Marketing for Higher Education* and founding chair of the American Marketing Association special interest group on Marketing for Higher Education. He delivered a keynote address at the International Conference on Higher Education Marketing in Cyprus in 2012. He is also a visiting reader at the University of Surrey, Guildford, England.

Roxana Maiorescu, Assistant Professor of Marketing Communication (2013); BA, Babes Bolyai University; MA, Virginia Polytechnic Institute; PhD, Purdue University.

Assistant Professor Maiorescu specializes in global public relations. Her works revolves around organizational culture, leadership, and crisis communication and appeared/is under review in journals such as *Public Relations Review, Journal of Public Relations Research,* and *International Journal of Advertising* as well as in books published by Oxford University Press, Routledge, and Sage.
Brenna McCormick, Executive-in-Residence (2016); BA, Boston University; MA, Emerson College.

Executive-in-Residence McCormick is a brand strategist and entrepreneur who specializes in creativity and creative thinking. She brings 10 years of digital agency and consulting experience to her teaching of creative enterprises, creative thinking and problem solving, and capstone. In her last position, she was director of expeditions and strategy at Terra Incognita Ventures // mediaman Innovation Lab, a business division of mediaman USA. Her agency and consulting experience includes such clients as: Sperry Top-Sider, Cisco Systems Inc., EMD Serono, Pioneer Investments, Procter & Gamble, Keds, Jones New York: L.e.i.; PVH: Calvin Klein, IZOD; and Reebok. McCormick’s career started in the luxury stationery industry, where she established a love of all things tactile and tangible when weaving together ideas, strategy, and storytelling. Previously an affiliated faculty member since 2009, McCormick believes in applying academic best practices to real-world industry challenges.

Mike McGuirk, Executive-in-Residence (2016); BA, University of Maine; MBA, Bentley University.

Executive-in-Residence McGuirk teaches courses that help students bridge the gap between the art and science of marketing. He brings 25+ years of experience helping Fortune 1000 clients identify customer insights that lead to highly successful data-driven sales, marketing, and customer experience programs. Consistently recognized by clients and colleagues for his analytic thought leadership across a broad set of industries, he has led analytic consulting engagements at companies such as: General Motors, Harley Davidson, Dunkin Donuts, CVS Pharmacy, British Petroleum, McDonalds, OnStar, Extended Stay Hotels, Volvo, Cigna Insurance, Microsoft, and many not-for-profit organizations. He has deep expertise in descriptive, predictive, and prescriptive analytic techniques. He also has a proven track record of building and leading successful analytic consulting practices across multiple firms. He was most recently a Partner at iKnowtion and has led analytic consulting teams at Epsilon and multiple start-ups. He is passionate about analytics and evangelizing the adoption of analytic principles at progressive, customer-centric organizations.

Paul Mihailidis, Graduate Program Director for the Civic Media: Art and Practice Program and Associate Professor of Marketing Communication (2011); BA, University of Massachusetts; MPhil, Stirling University; PhD, University of Maryland.

Associate Professor Mihailidis teaches media literacy, civic media, and community activism. He is founding program director of the MA in Civic Media: Art and Practice and a principal investigator and faculty director of the Engagement Lab at Emerson College. Associate Professor Mihailidis also directs the Salzburg Academy on Media and Global Change. His research focuses on the nexus of media, education, and civic voices. His newest books, Civic Agency (Routledge, 2018); Civic Media: Technology, Design, Practice (2016, MIT Press, with Eric Gordon); and Media Literacy and the Emerging Citizen (Peter Lang, 2014), outlines effective practices for participatory citizenship and engagement in digital culture. Under his direction, the Salzburg Academy on Media and Global Change, a global media literacy incubator program, annually gathers 75 students and a dozen faculty to build networks for media innovation, civic voices, and global change. He has authored numerous books and papers exploring civic media, and traveled around the world speaking about media and engagement in digital culture. He co-edits the Journal of Media Literacy Education and sits on the advisory board for iCivics. He earned a PhD from the Phillip Merrill College of Journalism at the University of Maryland, College Park.
Walter Mills, Executive-in-Residence (2017); BA, Framingham State University; MBA, Babson College.

Executive-in-Residence Mills is a specialist in developing integrated marketing communications solutions for global brands. He has crafted marketing strategies and communications programs for hundreds of new product introductions and repositionings in a variety of categories from financial services, technology, and healthcare to major consumer brands. His experience includes work with clients like: AIG, Dell EMC, New Balance, Subaru, Charles Schwab, Olympus, Titleist, Intuit, Blue Cross Blue Shield, and Agilent Technologies. He has led global campaigns in North America, EMEA, the Pacific Rim, and Latin America. He brings this experience along with his interest in the effects of media disruption on current marketing convention to his teaching. Prior to joining Emerson, he was a marketing consultant and senior executive with more than 30 years of experience at firms such as Partners & Simons, Wieden & Kennedy, and Arnold Worldwide.

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

Senior Executive-in-Residence 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, and Blink-182.

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

Associate Professor Raheem brings 15 years of experience as a teaching and practicing environmental economist to Emerson. His expertise is in economic analysis of natural resource and environmental issues, focusing on ecosystem services, traditional irrigation, and traditional or indigenous economies. In addition to teaching at Emerson, he taught economics to mid-career conservation professionals at Kinship Conservation Fellows and undergraduates at the University of New Mexico. He is currently researching the ecological and cultural values of traditional irrigation systems in New Mexico. He has researched and written reports for clients addressing marine and terrestrial ecosystem conservation and novel approaches to conservation using economic approaches. In addition to regular presentations at U.S. conferences, he recently presented his research at a conference on irrigation, landscape, and culture in Valencia, Spain. He has published in peer-reviewed journals such as *WIREs-water*, the *International Journal of the Commons, Marine Policy*, and the *Social Science Journal*.

Lu Ann Reeb, Associate Chair, Program Director, Business Studies and Entrepreneurship, and Senior Executive-in-Residence (2012); BA, University of Louisville; MBA, Suffolk University.

Twice an Emmy Award–winning television executive producer, Senior Executive-in-Residence Reeb’s expertise lies at the intersection of entrepreneurship, media, and marketing. She is founder of two online media marketing companies in metro Boston: Boston Media Group, LLC and Legal Talk Network, LLC, creating online media marketing strategies to reach target audiences for clients such as Accenture,
PwC, LexisNexis, PerkinElmer, and EMC. Prior to her experience developing marketing/PR strategies for corporations, Reeb's career as a television journalist spanned 20 years as a reporter, producer, news director, and WBZ-TV News executive producer in Boston. She produced documentaries and major market television news programs, receiving Associated Press awards and community advocacy awards in four television markets. Reeb teaches entrepreneurship, marketing management, and capstone and has led new curriculum development across disciplines and experiential learning initiatives.

**Thomas Vogel**, Professor of Marketing Communication (2002); BS, University of Applied Sciences for the Printing and Media Industries, Stuttgart; BFA, MFA, Academy of Fine Arts, Stuttgart.

Professor Vogel is a specialist in creativity and creative thinking and digital marketing communication. His research explores the nature of creativity, creative thinking, and advertising creativity. His creative work focuses on the strategic design and usability aspects of digital media, developing highly valuable user experiences and relationships. He is the author of *Breakthrough Thinking – A Guide to Creative Thinking and Idea Generation* (HOW Books), and a founding partner of mediaman, a digital marketing communication agency headquartered in Germany, with offices in Boston and Shanghai. Prior to joining Emerson, he was 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 combines 30 years of professional experience in international advertising and digital marketing communication with more than 20 years of university teaching.

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

Associate Professor Youn pursues a productive line of research focusing on interactive advertising effectiveness, consumer profiles for strategic segmentation in marketing communication, and adolescents’ online socialization, specifically privacy concerns. Her work has been presented at national and international conferences, as well as featured in peer-reviewed academic journals such as *Communication Research; Journal of Advertising Research; Journal of Broadcasting & Electronic Media; Psychology & Marketing; Journal of Computer-Mediated Communication; Journal of Consumer Affairs; CyberPsychology & Behavior; and International Journal of Advertising*. She is currently on the editorial review boards of the *Journal of Advertising*, *International Journal of Advertising*, and *Journal of Interactive Advertising*. She received the Outstanding Reviewer Award from the *Journal of Advertising* in 2009. Her instruction is enhanced by her industry experience with the DongSeo marketing research firm in Seoul, Korea.
Theatre Education
Master of Arts Degree

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 theatre and education. As such, this program provides professional training in both theatre and education and in the uses of theatre and drama as vehicles of education in a multitude of settings. The program also serves as preparation for doctoral work in theatre, education, or related fields. The graduate program is designed with two course streams, the Theatre Educator stream and the Theatre and 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 theatre and drama to children, adolescents, or adults within schools, theatres, 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 theatre in a variety of community settings. This stream’s curriculum focuses on theatre 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 theatre, 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 experience. 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.

Following are the Student Learning Outcomes (SLOs) for the Theatre Education program:

- Students will access learning needs, develop appropriate educational goals and objectives, and design and implement drama/theatre teaching strategies based on understandings of the theoretical and historical foundations of drama/theatre education and the practices of applied drama and theatre.
- Students will create theatre in and with a variety of communities based on understandings of the relationships between theatre and culture as informed by economics, history, sociology, cultural studies, politics, and performance theory.
- Students will develop their individual potentials and interests in performance, production, theatre education, applied theatre, and related fields as demonstrated by portfolios, theses, or capstone projects.
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 theatre or an allied area such as education, literature, mass communication, or fine arts. Applicants may submit the results of the Graduate Record Examination (GRE) as an optional component of their application.

Degree Requirements
The Master of Arts degree requires the successful completion of 40 credit hours, including 20 credits of foundation and core course requirements. In addition, students must complete either a comprehensive examination in the area of their concentration of study, a master’s thesis, or a capstone 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 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 theatre and drama to children, adolescents, or adults within schools, theatres, 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:

Foundation Requirements
- TH 660 Drama as Education I
  4 credits
- One course from the following:
  - TH 625 Performance: Theatre and Community
    4 credits
  - TH 661 Drama as Education II
    4 credits (required for licensure)

Core Requirements
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

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### Dramatic Literature/Theatre History

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<td>TH 611</td>
<td>Seminar in Dramatic Literature</td>
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<td>TH 540</td>
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<td>TH 640</td>
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### Master’s Thesis or Capstone Project or Comprehensive Exam

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<tr>
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<td>Master’s Thesis</td>
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Or

successful completion of a comprehensive examination in an area in their concentration of study. This requirement may be fulfilled via a portfolio review undertaken as a part of TH 663 Student Teaching Seminar.

0 credits

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### Stream 2: Theatre and Community

Theatre and Community, the second stream, is for students primarily interested in the uses of theatre in a variety of community settings. This stream’s curriculum focuses on theatre 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.

### Foundation Requirements

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<td>Practicum: Multicultural Education</td>
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<td>TH 669</td>
<td>Contemporary Issues in Education</td>
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### Core Requirements

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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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 theatre education.

### Master's Thesis or Capstone Project

In lieu of 4 credits of coursework, a student may, with permission, elect to complete a master's thesis or capstone project. Performing Arts faculty must approve a thesis or capstone proposal before the student can begin work. The student must defend the thesis or capstone in an oral examination administered by the thesis or capstone committee. A student who successfully completes the thesis or project is exempt from the written comprehensive examination.

### Theatre Education Courses of Study

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Selected periods and topics in dramatic literature are discussed; subject matter varies each semester. (Semester varies)
TH 612
20th-Century Dramatic Theory
4 credits
Introduces students to 20th-century dramatic theory from both academic and performance-based perspectives. 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. Analyzes the notions of identity and post-identity and how they subsequently developed. Looks at how theory can illuminate our understanding of dramatic texts (characters, concepts, and milieus), how it influenced the 20th-century drama, and how it developed in response to and in the context of drama. Although students begin with the early 20th-century texts, the primary focus is on the post-WWII period (1950s and after). (Fall)

TH 614
Theatre Studies Seminar
4 credits
Examination and exploration of various topics in theatre studies, including but not limited to the areas of theatre history, criticism, theory, aesthetics, performance studies, and dramatic literature. Can be repeated if topics differ. (Semester varies)

TH 621
Special Topics in Acting
4 credits
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 are honed, and attention is given to movement and voice as a part of the acting process. Also explores how and when to use these techniques, particularly with adolescent actors. (Semester varies)

TH 623
Shakespeare Workshop
4 credits
This intensive workshop will focus on the context, textual analysis and performance of Shakespeare with attention to methods of working with poetic text. Students will be introduced to the Linklater voice technique, learn methods of close textual analysis, how to scan verse and what poetic figures of speech in the language tell actors about choices in performance.

TH 625
Performance: Theatre and Community
4 credits
Examines the relationships between theatre 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 theatre in community. (Fall)
TH 627
Playing the Self
4 credits
This is an acting course. In it, students generate and develop personal stories and discover the most theatrical way to tell them. By developing personal material, students learn how to make choices from content and characterization to style and presentation. Through improvisations, students 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 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 are considered. The actor’s dramaturgy wherein one studies the bigger social and political contexts of characters is also considered. (Semester varies)

TH 640
Special Topics in Design and Technical Theatre
2 or 4 credits
Students are placed in undergraduate design or technical theatre 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 theatre, 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 theatre. Students are expected to supply appropriate materials. (Semester varies)

TH 660
Drama as Education I
4 credits
Students examine the philosophical foundations of theatre, speech, and the use of drama as an educational tool. They 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 663
Student Teaching Seminar
2 credits
Students concurrently enrolled in TH 665 Student Teaching Practicum also attend this weekly seminar to explore issues, resources, questions, problems, and solutions to the teaching/learning challenges they are facing in their practicum experience. Topics pertinent to beginning teachers, including classroom management strategies and curriculum and lesson plan development are explored. Students reflect on their teaching experiences and critically examine their current and future roles as classroom instructors. Students will understand the need for a community of teachers and gain a sense of confidence about their teaching skills. Prerequisite: permission of the Theatre Education program director. Co-requisite: TH 665. (Semester varies)

TH 665
Student Teaching Practicum
2 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. Co-requisite: TH 663. (Semester varies)

TH 667
Special Topics in Theatre Education
4 credits
Examines such topics as theatre-in-education, puppetry, playwriting with and for youth, theatre education outreach, and the teaching of dance and movement. Subject matter varies each semester. May be repeated for credit. (Semester varies)

TH 668
Practicum: Multicultural Education
4–8 credits
Introduces students to a variety of perspectives and approaches to solving the “problem” of multicultural education. Includes an exploration of the range of issues involved in this complex topic, such as curricular and teaching issues, social and behavioral issues, bilingual education, testing systems, tracking, and cultural and ethnic power dynamics. Also focuses on the ways in which drama and theatre 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 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 theatre 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
Focuses on project work in directing supplemented by readings and discussion. Consideration is 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 696
Theatre Education Capstone Project
4 credits
Students prepare and present a graduate project related to educational theater. The project is to be completed independently but under the supervision of the project supervisor. The performance is recorded as Pass/Fail at the completion of the project. Prerequisite: departmental permission.

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 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/Fail at the completion of the thesis. Prerequisite: departmental permission. (Fall, Spring)

Performing Arts 125
Joint Undergraduate/Graduate Courses

TH 514
Theatre Studies Seminar
4 credits
Examination and exploration of various topics in theatre studies, including but not limited to the areas of theatre history, criticism, theory, aesthetics, performance studies, and dramatic literature. May be repeated for credit if topics differ. (Semester varies)

TH 521
Ensemble Workshop Topics
4 credits
Students create a workshop production focused on a collective approach to theatrical collaboration. Research and in-depth study of the chosen source material accompanies practical application and approaches to working in an ensemble, leading to a public showing of the work of the group. Prerequisite: permission of 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 theatre experiences for children and adolescents. Topics include play reading and analysis, the examination of formal and participatory theatre, and theatre-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 is given to freeing and stretching the imagination, issues of structure, and methods of play development, culminating in readings of new work. Classwork includes 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 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
Building on the experience of one directing class, students are instructed in the particular challenges of directing a musical theatre production: from coaching singing and acting performance to staging complex scenes that involve music and dance, from
learning the skills needed to create a collaborative atmosphere to understanding the communication skills needed to work well with designers, technicians, stage managers, and all other personnel involved in the production of musical theatre. Prerequisites: Performing Arts majors who have completed one directing course and permission of instructor. (Fall)

TH 589
Playwriting Workshop
4 credits
Provides students with the ability to experience exercises designed to generate ideas, develop playwriting technique, and explore the theatrical realization of text. (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 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 theatre, a 125-seat black box theatre, 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 theatre. Emerson Stage, the department’s production unit, presents many student-created events annually in a variety of theatrical genres and events directed by faculty, professional guest artists, and students. Through productions at the Paramount Center, Majestic, and Tufte Performance and Production 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 ’51. 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 Professor of Performing Arts (2000); BA, Brown University.

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

**Robert Colby**, Graduate Program Director, Program Director of Teacher Education, and 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.

Professor Colby teaches in the areas of theatre education and theatre 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 theatre education with the Lin Wright Special Recognition Award given by the American Alliance for Theatre and Education.

**Lizzy Cooper Davis**, Assistant Professor of Applied Theater (2017); BA, Brown University; MA, New York University; AM, Harvard University; PhD, Harvard University.

Assistant Professor Davis is an artist and scholar interested in how the arts can facilitate community conversation, resistance, and change. Particularly focused on black freedom movements and trained as an anthropologist, she has conducted research in Cuba, Brazil, and New Orleans, and her current project examines the cultural workers of the civil rights era. She has studied with Augusto and Julian Boal and used their methods in schools, community centers, and prisons; was the facilitation trainer for Anna Deavere Smith's *Notes from the Field: Doing Time in Education* at the American Repertory Theater; and works as a consultant on black cultural history and arts- and values-based organizing with the Urban Bush Women. She has performed nationally as an actor in such theaters as Second Stage, The Public Theater, The Long Wharf, Berkeley Rep, and The American Repertory Theater, with such directors as Liesl Tommy, Anne Bogart, and Mary Zimmerman. She has also worked in television, film, and radio.

She co-edited *Enacting Pleasure: Artists and Scholars Respond to Carol Gilligan’s Map of Love* (2010) and her work on the freedom songs of the civil rights movement was published in the roots music journal *No Depression*.

**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.

Associate Professor Donohue is a member of Actors’ Equity and has worked professionally in both television and theatre. 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. She 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.
Mary Harkins, Associate Professor of Performing Arts (1975); BA, St. Mary-of-the-Woods College; MA, Tufts University; PhD, Boston College.

Associate Professor Harkins is head of the Theatre Design/Technology program and her field is costumes. Before coming to Emerson, she held faculty and professional staff positions at Moorhead State University, Tufts University, and Cornell University, where she designed and taught classes in fashion history, design, and pattern construction. After coming to Emerson, she designed for several local professional theaters, including Boston Shakespeare Company, Boston Lyric Opera, and Opera Company of Boston as well as Equity Library Theatre in New York. She has also designed for such regional institutions as Middlebury College, Salem State University, and Bates College. She was a member of United Scenic Artists local 829 from 1982 to 1992, at which point she resigned to continue her work in administration. Her current scholarly focus is on the impact of culture on clothes that is featured in two classes: American Clothes in the 20th Century and History of Fashion and Décor. Her most recent project was assisting in the creation of a joint educational venture with Bobbi Brown Cosmetics, the Bobbi Brown Program in Makeup Artistry at Emerson College.

Sarah Hickler, Associate Professor of Performing Arts (1999); BFA in Design, Massachusetts College of Art; MFA, Boston University.

Associate Professor Hickler creates movement/theatre 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.

Melissa Baroni Healey, Senior Artist-in-Residence in Performing Arts (2010); BS, Skidmore College; MA, Lesley University.

Senior Artist-in-Residence Baroni Healey is an actress and Designated Linklater Voice teacher in the Boston area. She performs regularly on many local stages including New Repertory Theatre, Gloucester Stage Company, and Stoneham Theatre. She is a member of the Actor’s Equity Association as well as the Voice and Speech Trainer’s Association.

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

Associate Professor 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 also been featured at 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. His exhibit designs have been installed in The Museum of Science of 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. He 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.
Joseph Keener, Artist-in-Residence in Performing Arts (2014); BFA, Florida State University; MFA, University of Connecticut.

Artist-in-residence Keener is a working scenic designer and scenic artist. He has worked as a scenic artist for more than 20 years, on projects ranging from theater productions and theme parks, to television and feature films. His broad knowledge base includes a wide variety of painting techniques, tools, and application methods; from theatrical drops and murals to decorative faux finishing, industrial and fine art. Examples of his painting work have been seen by guests at theme parks in Japan, Belgium, Texas, New Jersey, and Florida, including work for Sea World, Walt Disney World's Animal Kingdom, Universal Studios, and Universal Studios’ Islands of Adventure. As a scenic artist for the theater, he has painted scenery for notable scenic designers including Hugh Landwehr, Loy Arcenas, Marjorie Kellogg, and Tony Straiges. He has been the charge scenic artist for the Connecticut Repertory Theater and assistant scenic artist at The Cleveland Playhouse.

As a member of IATSE, he has painted on the Warner Brothers television series One Tree Hill and Fox Television’s Sleepy Hollow. He has worked as a scenic painter on feature films, including Jeepers Creepers (2001); The Strangers (2008); Iron Man 3 (2013); and Masterminds (2016), starring Kristen Wiig, Owen Wilson, and Zach Galifianakis.

Scott LaFeber, Associate Professor of Performing Arts and Head of Musical Theatre (2005); BA, Colgate University; MFA, University of Texas, Austin.

Associate Professor LaFeber has acted on Broadway (Corpse! and The Golden Age), off-Broadway (including Ensemble Studio Theatre and Circle-in-the-Square), in London, regionally, on television (including two years on daytime's Search for Tomorrow), in feature and industrial films, and for narrative/character voice-overs (including an Emmy Award-winning segment for PBS). He has directed across the country, including productions in New York and The North Carolina Theatre, where he directed three-time Tony Award-nominee Terrence Mann in Sweeney Todd and Peter Pan. LaFeber has a long association with the Williamstown Theatre Festival in Massachusetts as an actor, cabaret performer, and stage manager. In addition to performing in cabarets in New York, including at The Savoy, he has also stage managed in New York (including on Broadway, The Manhattan Theatre Club, and Circle-in-the-Square Downtown) and for many LORT productions regionally.

Craig Mathers, Associate Professor of Performing Arts (2007); BA, Bates College; MFA, Yale School of Drama.

Associate Professor Mathers studied acting with Sanford Meisner at the Neighborhood Playhouse and is a graduate of Yale Drama School where he studied acting under Earle Gister. He has also trained at Shakespeare and Company in its month-long intensive and text workshops. He has taught acting, both contemporary and classical, at The American Academy of Dramatic Arts and at NYU’s CAP 21. He is a designated Linklater teacher and a faculty member of MICHA (The Michael Chekhov Association).

Bethany Nelson, Assistant Professor of Performing Arts (2010), Clinical Educator (1996); BS, Emerson College; MEd, Harvard University Graduate School of Education; PhD, University of Warwick.

Assistant Professor Nelson teaches in the areas of theatre education, playmaking, and multicultural education. She has taught drama and theatre K-12 in urban, suburban, and rural settings, and theatre 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.
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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 (2011), edited by Schifra Schonmann, an international textbook on the state of the field.

Scott Pinkney, Professor of Performing Arts (2004); BFA, Boston University; MA, Emerson College.

Professor Pinkney has created the lighting for more than 400 productions in a career spanning more than 40 years. He has been teaching Lighting Design and The Business of Design at Emerson College since 2004. Prior to joining the Emerson faculty full time in 2004, he had served as a visiting professor and guest artist since 1992. Professor Pinkney was represented on Broadway by Harvey Fierstein's Tony Award-winning Torch Song Trilogy and The Glines One Act Festival. Off-Broadway credits include the 2013 original production of Mark St. Germain's Becoming Dr. Ruth, Mark Medoff's The Majestic Kid, the original production of Ken Ludwig's Divine Fire, the U.S. premiere of Cole Porter's Nymph Errant, and the world premiere of Morris West's The World Is Made of Glass. His regional credits include Don Juan for the Denver Center (Denver Drama Critic's Circle Award), Living Room in Africa for Gloucester Stage, My Fair Lady for TheatreVirginia (Phoebe Award), Becoming Dr. Ruth for the Parker Playhouse in Fort Lauderdale, Secret Garden for the Olney Theatre in Maryland, andLarry Gatlin's Texas Flyer for Theatre Under The Stars in Houston.

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

Associate Professor Polster teaches theatre 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. He 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, he 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, Associate Professor of Performing Arts (2006); BA, Stanford University; MA, PhD, Cornell University.

Associate Professor Romanska is an interdisciplinary scholar, dramaturge, and director who crosses the bridge between theory and practice in the world of theatre. A former member of the editorial board of Theatre Magazine, Palimpsest: Yale Literary and Arts Magazine, and the Yale Journal of Law and Humanities, she 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), *Theatre Magazine* (published by the Yale School of Drama), and *2B: An International Journal of Ideas*. She is currently completing her book project *NecRolphelia: Death, Femininity and the Making of Modern Aesthetics*. An exchange scholar at the Yale School of Drama (2001–2002), she 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.

Professor Shea teaches in the areas of directing, dramatic literature, and theatre 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 Theatre 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.

**Artists-in-Residence and Production Experts**

**Debra Acquavella**, Senior Artist-in-Residence, 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, Debra 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, she 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. She 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.

**Amelia Broome Silberman**, Senior Artist-in-Residence (2002); BA, University of West Florida; MFA, Boston University.

Amelia Broome Silberman is a certified Linklater voice teacher with more than 20 years’ experience teaching voice, speech, and musical theatre. She has served as dialect coach for the Lyric Stage, Speakeasy Stage Company, Merrimack Repertory Theatre, Commonwealth Shakespeare Company,
and the Huntington Theatre Company. Selected performance credits: NextDoor Theatre: *A Little Night Music as Desiree* (Spring 2016); Lyric Stage Company: *Sweeney Todd* as Mrs. Lovett; *Rich Girl as Eve, Kiss Me Kate as Lilli Vanessi/Kate*; Gloucester Stage Company: *Spring Awakening as Adult Female* (2014 IRNE nomination), *My Old Lady as Chloe*; New Rep Theatre: *Master Class as Maria Callas*; Next Door Theatre: *Steel Magnolias as M’Lynn*; SpeakEasy Stage Company: *Next Fall as Arlene, Adding Machine: A Musical as Mrs. Zero, The Light in the Piazza as Margaret Johnson- (2009 IRNE award best actress)*, *Jerry Springer at the Opera as Zandra/Irene/Mary*; Foothills Theatre: *Tea at Five as Katharine Hepburn* (IRNE nomination best solo performance); Film: *Edge of Darkness* with Mel Gibson. She is a member of AEA, MTEA (Music Theater Educators Alliance), and VASTA.

**David Colfer**, General Manager for the Department of Performing Arts and Emerson Stage (2011); BS, Boston University.

David Colfer previously served as the managing director of the Brandeis Theater Company; the managing director of the Stuart Street Playhouse, which he developed and established in Boston’s Theatre District; and managed the Colonial Theatre, overseeing its restoration in time for its 100th anniversary. He has served in management roles for the Cape Playhouse, the Wilbur Theatre, and the long-running musical *I Love You, You’re Perfect, Now Change* and in marketing roles at Commonwealth Shakespeare Company and the Celebrity Series. He co-produced performances of Gerald Dickens in his great-great grandfather’s work *A Christmas Carol* and the rarely performed musical *Tell Me on a Sunday* with Kathy St. George, directed by Paula Plum. A native of Pennsylvania, he holds degrees in management and communication from Boston University, and is a member of the Association of Theatrical Press Agents and Managers. He is the most recent past-president of the board of StageSource and has served on the board of Double Edge Theatre in Ashfield, MA. He served on the Boston Host Committee for the 2012 TCG Conference, spearheading the Student Connection initiative, a first-time effort to engage students in the national theatre movement.

**Diane DiCroce**, Artist-in-Residence (2016); BA, Pennsylvania State University; MM, Boston Conservatory.

Diane DiCroce is a musical theatre educator, actor, and director. She has taught musical theatre, acting, and voice at Pace University in New York City and at the University of Central Florida (MFA Musical Theatre Program) and has conducted master classes in musical theatre at New England Conservatory, Savannah College of Art and Design, Russell Sage College, and CW Post University (Long Island, NY). She has performed on Broadway (*Les Miserables*), national and international tours (*Les Miserables, 42nd Street, My Fair Lady*) and in many regional and summer stock productions across the USA. She has worked as a director at Seaside Music Theatre, SummerStock (University of Findlay) and the Weathervane Theatre. She is a member of Actors’ Equity Association.

**Jonathan Goldberg**, Senior Artist-in-Residence (2010); BA, Brandeis University.

Jonathan Goldberg is a Boston-based professional musical director, vocal coach, and accompanist who has been teaching in the Emerson BFA Musical Theatre program since 2004. In addition, he is the musical director for the mainstage musicals presented by Emerson Stage, which have included *Merrily We Roll Along, Carousel, Starting Here Starting Now, Two Gentlemen of Verona, Standardized Testing, Café Variations, She Loves Me, Man of La Mancha, Nine, Into the Woods, Illyria, Little Women, City of Angels, Bat Boy, and Assassins*. He
is also musical director for the yearly BFA Musical Theatre Showcase, which is presented in Boston at the end of the spring term and in New York during the fall.

Goldberg also works often at the Lyric Stage Company of Boston, where his productions include *Sweeney Todd*, *Working*, *On the Town*, *The Mikado*, *Big River*, *The 25th Annual Putnam County Spelling Bee*, *Kiss Me Kate*, *Grey Gardens*, *Follies*, *Man of La Mancha*, *Adrift in Macao*, *See What I Wanna See*, *1776*, *Urinetown*, *A Little Night Music*, *The Spitfire Grill*, *Side Show*, *Sunday in the Park with George*, *No Way to Treat a Lady*, *The World Goes 'Round*, *She Loves Me*, and *Assassins*. He also played keyboards for the Lyric's very successful run of *Avenue Q* in 2012. His most recent productions at Boston’s Wheelock Family Theatre include *Oliver*, *The Wizard of Oz*, *The Secret Garden* (by Jane Staab and Susan Kosoff), *Honk*, *Seussical*, and *Peter Pan*.

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

Ted Hewlett is a teacher, actor, and fight director. In New York City, he has performed in *Shogun* (original Broadway cast), and at Pan Asian Rep, Mettawee River Co., Lincoln Center Institute, and HERE. Regional theatre performance credits include *Shakespeare & Co.*, *Syracuse Stage*, *Kennedy Center*, *Elm Shakespeare Co.*, and *Birmingham Theatre*. He has choreographed violence Off-Broadway for *Bill W.* and *Dr. Bob*, as well as at the *Shakespeare Theatre*, *Berkshire Theatre Festival*, *Westchester Broadway Theatre*, and *Fulton Opera House*. Local selected credits include *The Huntington Theatre*, *SITI Company/ArtsEmerson*, *A.R.T.*, *Actors’ Shakespeare Project*, *New Repertory Theatre*, *SpeakEasy Stage*, *Boston Ballet*, *Boston Lyric Opera*, *Merrimack Rep*, and *North Shore Music Theatre*. Film and TV credits include *Hook*, *Army of Darkness*, and *Brush Up Your Shakespeare*. Hewlett earned his MFA in acting from Brandeis University.

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### Technical Staff


Keith 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.

Ron 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. He is a member of USITT.
The Department of Visual and Media Arts offers the Master of Fine Arts degree in Film and 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 and multimedia production, bringing this understanding to bear on works of film and 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 vision of each student is the primary focus of the program.

The MFA in Film and 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, web-based interactive—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.

Following are the Student Learning Outcomes (SLOs) for the Film and 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, through the work or their articulation of its context, an understanding of the theoretical and historical context in which their work exists.
- Students will demonstrate, through 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 are required in the first and second years and will be evaluated by the faculty according to the rubric developed from the outcomes.

Admission Requirements

Admission to the MFA program is selective. A committee of departmental faculty members 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, theatre 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 90, for those students whose first language is not English.
- A statement describing the applicant’s creative process and the expected trajectory of her or his artistic work.
• 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.

After reviewing the admissions dossier, the graduate program director may allow advanced standing for students with BFAs, previous MAs, significant professional experience, and/or accomplished portfolio work.

**Degree Requirements**
The Master of Fine Arts in Film and Media Art requires the successful completion of 64 credit hours, including 8 credit hours for completion of the MFA thesis project. Students must matriculate full time. The expected schedule is 12 credits per semester for the first four semesters and 8 credits in the fifth and sixth semesters. Students are expected to complete the degree requirements within three years. Students may not extend their matriculation in the MFA program past five years.

The MFA Colloquium meets three times each semester and all matriculating MFA students are required to attend.

**Required Courses**

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<td>VM 613</td>
<td>Foundations of Image and Sound Production</td>
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<td>VM 641</td>
<td>Introduction to Theory</td>
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<tr>
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(Must take twice for 8 credits)

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(May take for an additional 4 credits as an elective)

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<td>VM 640</td>
<td>MFA Production Workshop</td>
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(A Production Elective in Film and Media Art)
In addition, students are required to attend the MFA Colloquium regularly each semester. All students in their first and second years must present their work for portfolio reviews that typically take place at the end of the spring semester.

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

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

Each student will choose an MFA thesis project committee in consultation with the graduate program director. An MFA thesis project committee will be composed of three faculty members (one serving as chair and primary advisor to the thesis project). The student must consult regularly with the committee throughout the thesis project's production.

Upon completing the MFA thesis project, the student will participate in a review by their faculty committee (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 MFA thesis project proposal, and if not, what actions need to be taken to complete the MFA thesis project as proposed.

Upon final completion of the MFA 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 thesis project and will serve as a celebration of the students’ achievements.

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**Film and Media Art Courses of Study**

**VM 600**
**Business of Modern Media**
4 credits
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)

**VM 602**
**Media Production Ethics and Cultural Diversity**
4 credits
Ethical and diversity issues, including deception, privacy, pornography, racism, discrimination, defamation of character, sexism, stereotyping, piracy, censorship, obscenity, ethnocentricity, confidentiality, fairness, and hate speech are investigated as they apply to the production process of film, video, new media, audio, and photography. (Semester varies)

**VM 604**
**Topics in Media Production**
4 credits
Special offerings in the area of production. (Semester varies)
VM 605
Graduate Writing the Short Subject
4 credits
Introduces the three genres of short form—nonfiction, experimental, and fiction. Students learn the differences and components of each genre and 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
Explores the fundamentals of writing for the interactive screen. Examines 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 607
Fiction Film Directing
4 credits
Provides an overview of the role of the fiction film director from script development through post-production. Examines each phase of the director’s process with emphasis on the methodologies necessary to realize the dramatic possibilities of a cinematic story. Students create several short exercises and analyze the works of master directors. Prerequisite: VM 613 Foundations of Image and Sound Production or waiver from the graduate program director. (Fall)

VM 610
Media Pedagogy
4 credits
Explores approaches to teaching and learning in college level media production courses. Reviews key components of academia and an academic career: types of institutions, rank, tenure, teaching, service, scholarship, professional organizations, and compensation. Students analyze and design media production courses and investigate components of effective lecture, discussion, demonstration, and critique sessions as well as investigate ethical issues related to teaching. Each student leads a class session and produces a statement of his/her teaching philosophy. (Semester varies)

VM 611
Principles of Sound Production
4 credits
An 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
An 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 or permission of instructor. (Semester varies)
VM 613
Foundations of Image and Sound Production
4 credits
Introduces 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 create projects using digital still photography and video. Waivers possible for students with extensive previous production experience with the permission of the graduate program director. (Fall)

VM 618
Interactive Media
4 credits
Provides an introduction to the theory and practice of interactive media production. Stresses 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 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 621
Graduate Documentary Production
4 credits
Introduces the practice of documentary video production. Emphasizes documentary strategies, research, budgeting, production, and postproduction. Students produce a documentary short. Prerequisite: VM 613 Foundations of Image and Sound Production or Waiver from the graduate program director. (Spring)

VM 623
Advanced Documentary Production
4 credits
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 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 Graduate Documentary Production or permission of instructor. (Semester varies)

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. (Spring)

VM 625
Computer Animation
4 credits
Introduces students to the fundamentals of three-dimensional modeling. 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 develop their conceptual understanding as well as their critical and creative thinking about the practice of computer animation. (Semester varies)
VM 627
Advanced Directing Fiction Narrative
4 credits
Skills learned in previous courses and Graduate Directing Actors for the Screen are applied to the production of a single project of approximately 27 minutes in length. Emphasis is on writing, preproduction, and design, with students concentrating on the discrete roles of screenwriter, producer, director, designer, D.P., editor, etc. Students are 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, students 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. Students also look at how alternative venues and audiences shift the meaning and orientation of production. Technical topics include innovative uses of film, video, audio, and software, for example, direct animation or contact recording. Other topics 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 629
Motion Graphics
4 credits
This is an intermediate course in the practice and art of motion graphics and visual effects. The design process, artistic concepts, and technologies involved in the creation of motion graphics range from title sequences for film to compositing of real and virtual worlds and a myriad of digital time-based art forms. Students make a series of projects using post-production and compositing software. (Semester varies)

VM 631
Graduate Cinematography
4 credits
Introduces the art of cinematography on both an aesthetic and technical level. Students learn how to shoot on both film and digital formats. They also learn fundamental lighting skills using an array of professional lighting units. Emphasizes the learning of creative techniques for visualizing narrative scripts and exploring the emotional subtext of the cinematic image. Prerequisite: VM 613 Foundations of Image and Sound Production or Waiver from the graduate program director. (Fall, Spring)

VM 632
Advanced Editing
4 credits
Provides a framework for advanced digital editing skills such as large-scale media management, off-beat and innovative cutting techniques, emerging individual editing styles, and cutting long-form
projects. Prerequisite: VM 613 Foundations of Image and Sound Production or Waiver from the graduate program director. (Semester varies)

**VM 637**  
**Space, Place, Image, Sound**  
4 credits  
Examines the development of image-and-sound-based installation art from the late 20th century through the contemporary period. Multimedia installation—expressed in site-specific public works, artist films, single and multichannel video, sculpture and performance, and new media and interactive forms—has become a vital art form in the 21st century. Students produce multimedia installed works of their own design and are introduced to the unique properties and parameters of the form. The culmination of the course is a collaborative multi-site presentation of the work created in class, staged as a 21st-century “Happening.” Prerequisite: VM 613 Foundations of Image and Sound Production or Waiver from the graduate program director. (Spring)

**VM 640**  
**MFA Production Workshop**  
4 credits  
This is an intensive workshop for second-year MFA students to concentrate on the main body of their artistic output. Students 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 prepares students to become lifelong artists. Course to be repeated two times during matriculation, with a third semester optional. Prerequisites: second-year standing in program and completion of one second-level production course. (Fall, Spring)

**VM 641**  
**Introduction to Theory**  
4 credits  
Explores theoretical and critical approaches to the study of photography, film, television and video, audio, and digital culture. Theories and methods examine issues relating to production and authorship in the media arts, audience reception and effects, political ideology, ethics, aesthetics, cultural diversity, and schools of thought within the liberal arts. Extensive critical writing and reading in media criticism and theory. (Fall, Spring)

**VM 651**  
**Studies in Narrative and Media History**  
4 credits  
Offers a historical survey of media art from the perspective of narrative studies. Exposes 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 are introduced to the role of visual images in media narratives, as well as the impact of digital technologies on narrative forms. Students are expected to develop an understanding of the role of narrative structure in effecting emotion and in communicating ideas. (Semester varies)

**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 are 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. Prerequisite: VM 641 Introduction to Theory or Waiver from the graduate program director. (Semester varies)

**VM 655**
**Topics in Media Studies**
4 credits
Special offerings in the area of media studies. Fulfills the Studies Elective requirement. Prerequisite: VM 641 Introduction to Theory. (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 641 Introduction to Theory or Waiver from the graduate program director. (Semester varies)

**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 are 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, Summer)

**VM 698**
**MFA Thesis Project**
8 credits
Individual media project produced over two semesters of 4 credits each for a total of 8 credits counted toward the degree. Thesis projects will be supervised by a committee of at least three faculty members. Students must have a proposal approved by the MFA thesis project committee in order to register. The completed MFA project must be presented to the student’s MFA committee for a formal thesis project defense. Projects are evaluated Pass/Fail. (Fall, Spring, Summer)

**Joint Undergraduate/Graduate Courses**

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

**VM 520**
**Topics in Visual and Media Art: Practice**
4 credits
Topics 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 after the first 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. Participation in the Los Angeles internship is possible with careful course planning.

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 undergraduate courses are available to students of the program. Any teaching assignments are subject to the approval of the chair of Visual and Media Arts. No teaching assignments are guaranteed for students while in the MFA program, but MFA graduates may be hired to teach after graduating.

For research and teaching assistantships, MFA students should apply through Emerson Student Employment. Assistantships are assigned by the graduate program director on a per-semester basis.

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 additional department faculty members. Any interested students and faculty members may attend and participate. Students will present completed works and/or works in progress.

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

- Directing fiction narrative
- Documentary
- Interactive media
- Computer animation
- Experimental media
- Sound design
- Installations and site-based media

Taking courses in multiple areas is possible and encouraged.
Writing for Film and Television Master of Fine Arts Degree

The Department of Visual and Media Arts offers the low-residency Master of Fine Arts degree in Writing for Film and Television, designed to bring together a community of students for focused, rigorous, on-campus residencies; intensive online courses; and workshops engaged in writing for the screen. The program provides a personalized course of study for each student, emphasizing practice in film and television writing as well as innovative writing for other emergent forms of media.

Each semester begins with an on-campus residency followed by online and independent study. Residencies will alternate between the Emerson College campus in Boston and Emerson Los Angeles.

During the residencies, students will take classes, seminars, and workshops in writing for film and television, accompanied by visits to working studios and television stations (pending availability), staged readings, and screenings. Each residency will feature the Semel Chair, a guest writer who will conduct master classes or workshops and a presentation of his or her work.

In the first year, students will be paired with the graduate program director for advising. For the second year, students will choose a thesis chair with whom they will work for the duration of the degree program. Together, they will create a highly individualized program of study. Throughout the program, students will be assigned to peer groups where they will read each other’s work and offer critiques of that work. All writing will be constructively assessed in a safe, nurturing atmosphere by the advisor and the students in the peer advising groups.

Following are the Student Learning Outcomes (SLOs) for the Writing for Film and Television program:

- Students will develop the ability to write across the platforms of film and television (short and long form).
- Student will engage in creative risk-taking, expanding one's artistic potential and pushing beyond formula.
- Students will hone critical skills, participating in intelligent, multifaceted, aesthetic discourse about their own work, as well as material written by others in the group.
- Students will explore ethical awareness for the artist in today's society.
- Students will navigate the changing face of the film and television industry.

Admission Requirements

Admission to the MFA program is selective. A committee of departmental faculty members will make all admission decisions. The ideal candidate will have a high–quality writing sample and a strong academic record, though not necessarily in writing for media. The candidate needs to show evidence of high motivation and the ability to work both independently and collaboratively.

The following are required for admission:

- Portfolio of writing samples comprising screenwriting; additional material may be requested.
- A baccalaureate degree or equivalent for international students; a transcript is required.
- An undergraduate GPA of 3.0 or higher
- TOEFL scores of at least 90 for those students whose first language is not English
- A statement describing the applicant’s creative process and the expected trajectory of their artistic work
• 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.

**Degree Requirements**
The Master of Fine Arts in Writing for Film and Television requires the successful completion of 40 credit hours, 8 of which will be composed of the four residencies; 28 credits for self-study, online courses, and peer workshops; and a 4-credit MFA Thesis Project. Students must matriculate full time and attend all four residencies. Students will complete the degree requirements within two years. Any extensions past two years must be petitioned to the graduate program director. Students may not extend their matriculation in the MFA program past five years.

**Program Overview**

**Year One**
Residency I: Focus on introduction to story, story genres, and writing short scripts. Semester requirements include: critical theory paper, three short screenplays, readings, screenings, and online advisor and peer group meetings.

Residency II: Focus on writing series television. Semester requirements include: one spec script for an existing television show or an original pilot readings, screenings, and online advisor and peer group meetings.

**Year Two**
Residency III: Focus on long-form writing (features, cable movies, mini-series). Semester requirements include: first draft of a feature screenplay, writing exercises, readings, screenings, and online advisor and peer group meetings.

Residency IV: Focus on the business aspects of screenwriting. Semester requirements include: television pilot or second feature script, writing exercises, treatments, loglines, readings, screenings, and online advisor and peer group meetings.

**Required Courses**

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<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>SW 611</td>
<td>Residency I: Storytelling and Writing Short Scripts (Boston)</td>
<td>2 credits</td>
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<tr>
<td>SW 612</td>
<td>Residency II: Series Television Writing (Los Angeles)</td>
<td>2 credits</td>
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<tr>
<td>SW 613</td>
<td>Residency III: Long-Form Writing (Boston)</td>
<td>2 credits</td>
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<tr>
<td>SW 614</td>
<td>Residency IV: The Business of Screenwriting (Los Angeles)</td>
<td>2 credits</td>
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<tr>
<td>SW 621</td>
<td>Film and Television Genres</td>
<td>4 credits</td>
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<tr>
<td>SW 622</td>
<td>The Showrunner</td>
<td>4 credits</td>
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<tr>
<td>SW 623</td>
<td>Movie Globalization and Multiculturalism</td>
<td>4 credits</td>
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<tr>
<td>SW 624</td>
<td>Writers in Development</td>
<td>4 credits</td>
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<tr>
<td>SW 631</td>
<td>Writing for Short-Form Media</td>
<td>4 credits</td>
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<tr>
<td>SW 632</td>
<td>Writing Series Television</td>
<td>4 credits</td>
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<tr>
<td>SW 633</td>
<td>Feature Film Screenwriting</td>
<td>4 credits</td>
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<tr>
<td>SW 698</td>
<td>MFA Thesis Project (with Workshop component)</td>
<td>4 credits</td>
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Writing for Film and Television Courses of Study

Residency Requirement
(One residency is required per semester)

SW 611
Residency I: Storytelling and Writing Short Scripts (Boston)
2 credits
The initial residency comprises an orientation and welcome, master classes, seminars, intensive workshops, one-on-one advisory meetings, screenings, and lectures on various craft, history, and theory topics related to creating story and writing short scripts and webisodes. During the residency, students meet with online faculty and their advisors to form the work plan for the semester following the residency.

SW 612
Residency II: Series Television Writing (Los Angeles)
2 credits
Areas of study for the second residency include drama and comedy writing, scripting for existing shows, and children’s and reality television. The residency consists of master classes, workshops, screenings, and lectures on various craft, history, and theory topics related to writing television series. During the residency, students meet with online faculty and advisors to form the work plan for the semester. The residency in Los Angeles also offers site visits pending availability to various television industry studios and show sets.

SW 613
Residency III: Long-Form Writing (Boston)
2 credits
Features, cable movies, and miniseries are the focus of the third residency, with emphasis on story progression and sustainability. The residency consists of master classes, workshops, screenings, and lectures on various craft, history, and theory topics related to writing long-form. During the residency, students meet with online faculty and advisors to form the work plan for the semester.

SW 614
Residency IV: The Business of Screenwriting (Los Angeles)
2 credits
The final residency focuses on the business side of screenwriting, including rewriting and script coverage. The residency comprises master classes, workshops, screenings, lectures, and advising group workshops, screenings, and lectures on various craft, history, and theory topics related to writing long-form. During the residency, students meet with online faculty and advisors to form the work plan for the semester. Students may have the opportunity to take group trips to industry sites.

Writing Workshop Requirement
(One workshop is required per semester)

SW 631
Writing Workshop I – Writing for Short-Form Media
4 credits
The short script is an art form of its own, often dominating film and video festivals. Short scripts also often present in-roads to a career in television or film. In this dynamic workshop course, students progress through writing a series of short scripts of varying lengths and following the parameters laid out by the instructor. This workshop emphasizes the role of story and the narrative and visual world with minimal dialogue. Students explore aesthetic theory as discussed in the online course modules. Pacing, tension, and timelines are also explored. This course has three components: independent writing and reading, asynchronous and synchronous group workshops, and individual meetings with the workshop instructor.
SW 632
Writing Workshop II – Writing Series Television
4 credits
With the quantity of TV programming exploding over multiple platforms—network stations, cable stations, and streaming video services—the demand for TV content has never been higher. In this workshop, students learn the advantages (and disadvantages) of writing both original TV pilots and spec scripts for existing TV shows—and decide which to pursue and complete from outline to final draft. They learn how to best position themselves in this expanding but still extremely competitive market. Students discuss and revise their pilot and/or spec script outlines developed in Residency II. Each student completes two drafts of a script with the final draft worthy of submitting to script competitions, national TV writing workshops, and a growing number of TV festivals. This workshop has three components: independent writing and reading, advisory meetings, and asynchronous and synchronous group workshops with peer critiques.

SW 633
Writing Workshop III – Feature Film
Screenwriting
4 credits
The advent of online video streaming production companies, along with the regeneration of cable movies and miniseries, have opened up exciting new avenues for long-form writing. Working from step outlines developed in Residency III, students write the first draft of a feature-length screenplay. They are also responsible for writing critical analyses of each other’s work and engaging in discussion of genre, aesthetics, craft, and form. Students are expected to understand potential markets and venues for their work. This workshop has three components: independent writing and reading, asynchronous and synchronous group workshops and peer critiques, and advisory meetings.

SW 698
MFA Thesis Project
4 credits
A feature-length screenplay or television pilot equivalent for 4 credits counted toward the degree and taken during the final semester. Thesis projects will be supervised by a committee of one faculty member as chairperson and the GPD as second committee member. There is a required workshop component of the thesis project process. Students must have a proposal approved by the MFA thesis project committee in order to register. Projects are evaluated Pass/Fail.

Online Topics Classes
(Online topics class may include the following:)

SW 621
Film and Television Genres
4 credits
There are many ways to study media history. This course looks at this history through the lens of genre. Through the analysis of narrative types, this course sheds light on the complex development of visual and audio storytelling as it is constituted in the studio system. Special attention is paid to the evolution of genres from classical, to modern, to anti-genre. Students are also introduced to the concept of genre hybrids in the post-modern media world. The institutions of the motion picture industry vs. the television industry is also considered in the context of genre development. Genres under critical study for this class may include horror, westerns, sci-fi, melodrama, romantic comedy, film noir, and comedy.

SW 622
The Showrunner
4 credits
Television is a collaborative medium, but it still needs that all-important, singular, creative voice as a guiding force. For the television writer, achieving the status of showrunner is the ultimate
accomplishment. This course examines the crucial and powerful role that television showrunners play in shaping programming. With an equal emphasis on comedy and drama, students look at the history of this all-important job with an analysis of legends like Norman Lear and Steven Bochco right up to the present with powerhouses like Shonda Rimes and Chuck Lorre. Students gain knowledge about how these luminaries molded their shows and their tremendous impact on the medium and on society.

**SW 623**
**Movie Globalization and TV Multiculturalism**
**4 credits**
In today's climate of American film and television, consideration for production takes into account diversity content on the domestic front and global market. In relation to television, the course examines how diversity in front and behind the camera has impacted the content of which networks and new media platforms create original programming. In relation to film, the course studies how major and independent studios take into serious consideration booming foreign markets such as China, Russia, and Latin America. As significant creative efforts are steering toward fostering true creatively viable film co-productions rather than strictly financial co-productions or assisted productions, students capture current trends of American studios and production companies making local movies in foreign territories as well as English language co-productions for the global market.

**SW 624**
**Writers in Development**
**4 credits**
Closely examines our ability as writers to effectively communicate and describe our own writing within industry standards, as well as to evaluate work by other writers. Students create log lines and premise paragraphs for projects, examine screenplays and write script coverage, and engage in the "notes process" akin to what would transpire between producers and writers, and directors and writers.

**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.

**Portfolio Review**
Students' writing portfolios will be reviewed semester by semester by the faculty advisor. During the final semester of the two-year program, students will submit their final portfolio of creative work.

**Possible Courses of Study**
Students will specialize in writing for film and television including feature screenplays, episodic television and pilots, cable and streaming movies, miniseries, and webisodes.

**Visual and Media Arts Faculty**

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

**L. Marc Fields,** Graduate Program Director for Film and Media Art (Spring 2018) and Associate Professor of Visual and Media Arts (2006); AB, Princeton University; MFA, New York University. On leave Fall 2017.

Associate Professor Fields is a writer/producer/director of arts and cultural documentaries and the winner of five regional Emmys for his work.
on PBS. Most recently, PBS Arts aired *Give Me the Banjo*, a history of America’s quintessential musical instrument from its African roots to the present, featuring Pete Seeger, Earl Scruggs, Bela Fleck, and narrated by Steve Martin. Fields wrote the scripts for two episodes of the six-part PBS series *Broadway: The American Musical* (national prime time Emmy for Outstanding Cultural Program). 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/theatre history *From the Bowery to Broadway: Lew Fields and the Roots of American Popular Theatre* (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.

Jean Stawarz, Graduate Program Director for Writing for Film and Television and Associate Professor of Visual and Media Arts (1999); BS, Boston University; MFA, Goddard College.

Associate 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.

Paul Turano, Graduate Program Director for Film and Media Art (Fall 2017) and Assistant Professor of Visual and Media Arts (2012); BA Hampshire College, MFA Massachusetts College of Art.

Assistant Professor Turano is a visual artist who works across media formats and platforms. His award-winning work incorporates lyrical observational strategies and meditations on personal space, as well as subjective reportage of marginal media events and long-form essay films. He has exhibited nationally and abroad at museums, micro-cinemas, alternative venues, and at festivals throughout North America, Europe, Asia, and Australia, including the Black Maria, Athens International, Hartford International, Chicago International, and the New England Film and Video festivals, Globians Documentary Festival and International Directors Lounge in Berlin, the Sydney Underground Film festival, the Australian International Experimental Film Festival, Antimatter, and T.I.E – The International Experimental Cinema Exposition, among others. His works have been screened in Boston at the Institute of Contemporary Art, the Harvard Film Archive, Mobius, Mass Art Film Society, and the Museum of Fine Arts. He is the recipient of a Media Fellowship from the Massachusetts Cultural Council and a Moving Image Fund Grant from the LEF Foundation and has taught previously at Hampshire College, Massachusetts College of Art, Harvard University, and the School of the Museum of Fine Arts.

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

Associate 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
Miranda Banks, Associate Professor of Visual and Media Arts (2008); BA, Stanford University; MA, PhD, University of California, Los Angeles.

Associate Professor 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. She 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.

Manny Basanese, Assistant Professor of Visual and Media Arts (2014); BS, Emerson College; MFA, UCLA.

Assistant Professor Basanese has been a working television writer/producer and member of the WGA since 1987. His credits include Wizards of Waverly Place, The Wayans Bros., Family Matters, and The Tracey Ullman Show, among many others. He served as co-executive producer on The Steve Harvey Show and has written for Warner Brothers, Fox, ABC, CBS, and Nickelodeon. He has also sold pilots to E! Network, Sony Television, the Disney Channel, and Paramount. In addition to the BS in Communications he received from Emerson College, Basanese returned earned an MFA in screenwriting from UCLA in 2011. Prior to coming to Emerson, he taught a variety of TV writing classes in the UCLA Extension Program and has three times served as head of sitcom writing in the UCLA Arts Camp.

Anya Belkina, Associate Professor of Visual and Media Arts (2007); BFA, Rhode Island School of Design; MFA, University of California, San Diego.

Associate Professor 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. Her 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, Associate Professor of Visual and Media Arts (2009); BA, Western Washington University; MA, New York University.

Associate 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 starring 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. He 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.
Martie Cook, 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*. Her 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.

Professor Cooper is the author or co-author of seven published books about media ethics and criticism including *Media Fast/Fast Media*, *Television and Ethics: A Bibliography*, *Communications Ethics and Global Change*, and *An Ethics Trajectory*. The publisher of *Media Ethics*, an independent academic and professional magazine (both online and in print), Cooper has written more than a hundred articles and reviews. A playwright with a doctorate in drama and communication, Cooper also attended Canada’s Royal Conservatory of Music, and his musical compositions have been performed in multiple locations. He has received numerous fellowships, awards, and grants, and is a speechwriter for the former CEO of Puma, Inc. Cooper was founding director of the Association for Responsible Communication, which was nominated for the Nobel Peace Prize in 1988. He has taught at Harvard University (his alma mater), the University of Hawaii, University of Maryland, Temple University, and at Emerson for almost three decades.

Cristina Kotz Cornejo, Professor and Associate Chair (Fall only) 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, Professor 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.

Elizabeth Fausak, Assistant Professor of Visual and Media Arts (2014); BS, Texas A&M University; MM, New York University.

Assistant Professor Fausak is a post-production audio mixer and sound designer, working in television and independent film. She has mixed shows for ABC, NBC, PBS, Discovery, Food Network, MTV, History, Cartoon Network, HBO, and Comedy Central, as well as mixing films featured at Cannes, Tribeca, and
Sundance film festivals, among others. Her work on the feature film Muscle Shoals earned a 2014 Golden Reel nomination by the Motion Picture Sound Editors for Best Sound Editing.

**John Craig Freeman**, 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. Associate Professor 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. He has published in the Journal of Communication Inquiry, Communication Yearbook, Critical Studies in Mass Communication, Newspaper Research Journal, and Mass Communication Yearbook.

**Daniel Gaucher**, Associate Professor of Visual and Media Arts (2005); BA, University of New Hampshire; MFA, Massachusetts College of Art. Associate 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**, Professor of Visual and Media Arts (2003); 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 award-winning The Mad Songs of Fernanda Hussein (2001), and edited the book Andrei Tarkovsky: Interviews (University Press of Mississippi, 2006).

**Eric Gordon**, Professor of Visual and Media Arts (2004); BA, California State University, Santa Cruz; PhD, University of Southern California’s School of Cinema-Television. Professor 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**, Associate Professor of Visual and Media Arts (2009); BFA, Bridgeport University.

With eight feature screenplays to his credit, writer/director and Associate Professor 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.

**Tom Kingdon**, Assistant Dean of the School of the Arts and Professor of Visual and Media Arts (1994); MA, University of Birmingham, England.

Professor 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.

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

Associate 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. She 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.

**De-nin Lee**, Assistant Professor of Visual and Media Arts (2012); BA, University of California, Berkeley; MA, Williams College; PhD, Stanford University.

Assistant Professor Lee is an art historian and specializes in the history of art in China. Her book, *The Night Banquet: A Chinese Scroll in Time* (University of Washington Press, 2010), examines the long cultural life of a Chinese handscroll painting from legends of its tenth-century origins in imperial visual desire and surveillance to textual interventions made by viewers through the centuries, which reveal painting as a technology for performing cultural identity. Her current research examines how women as viewers and colophon writers participated in the culture of Chinese painting. She has contributed to anthologies and museum catalogues, including *The Five Dynasties and Ten Kingdoms*
(Chinese University, 2010); *A Companion to Asian Art and Architecture* (Blackwell, 2011); and *China's Imperial Modern: The Painter's Craft* (University of Alberta, 2012). Her work has also been published in *Word & Image, Journal of the American Oriental Society,* and *Journal of Song-Yuan Studies.* She has been the recipient of a NEH summer stipend and Fulbright Grant. Before coming to Emerson, she taught at Bowdoin College and Deep Springs College.

**Theodore R. Life Jr.,** Distinguished Director-in-Residence (2011); BA, Tufts University; PGD, University of Ibadan; MFA, New York University. Distinguished Director-in-Residence Life Jr. received a double BA in drama and sociology from Tufts University and studied cinema studies at Harvard University. He later traveled to Ibadan, Nigeria, and earned a post-graduate diploma in theater arts. He received his MFA from New York University before starting a career in film. His first ethnographic documentaries on West Africa and the Caribbean have won international praise. His work has been exhibited at the prestigious Montreal Film Festival, the Leicester Film Festival, the Ninth Festival of New Cinema in Brussels and the Festival of New Cinema in Caracas, Venezuela and the Toronto Super 8 Film Festival. Starting his career in features, he worked on the epic *Ragtime* and later *Trading Places,* starring Eddie Murphy. He later produced and directed *Reunion,* starring Academy Award winner Denzel Washington. He also directed the widely acclaimed AIDS awareness film, *Seriously Fresh,* starring NY Undercover’s Malik Yoba.

In television, he produced and directed *Sweet Auburn* for America’s Black Forum. He also served as director and production executive for *The Cosby Show* and director of *A Different World.* Awarded a NEA Creative Artist Fellowship, he traveled to Japan and made *Struggle and Success: The African American Experience in Japan.* The program chronicles the lives of African Americans who have chosen to make Japan their home. Broadcast twice in Japan and on its satellite channel in England, it has also been seen on PBS nationwide. He has produced two additional documentaries on Japanese/American culture. Currently in development is *Cocktail Party,* adapted from the Akutagawa Prize winning novel of the same title. He spent five years researching this latest film via a Fulbright Journalist fellowship and two Japan Foundation fellowships. *Cocktail Party* details the complicated relationship between the U.S. military stationed in Okinawa and the local residents.

**Weiko Lin,** Assistant Professor of Visual and Media Arts (2014); BA, MFA, University of California, Los Angeles.

Recipient of a Samuel Goldwyn Writing Award and a finalist for the AMPAS Nicholl Fellowship, Assistant Professor Lin has written projects for The Mark Gordon Company, Reason Pictures, and Madhouse Entertainment. Currently, Lin is writing a comedy remake for Ivanhoe Pictures. Last fall, he produced and wrote the original story for the Chinese romance film *100 Days,* directed by primetime Emmy winner Henry Chan. As a producer, he is prepping a Chinese language thriller, *Retroactive,* for 2015 production. In television, Lin was the head writer for the 2014 Huading Global Film Awards produced by Don Mischer Productions. Prior to Emerson, he taught screenwriting at Northwestern University, UCLA, and Taipei National University of the Arts as a Fulbright Senior Specialist.

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

Associate 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*. He was also chosen as a Disney Fellow and wrote a produced sitcom pilot for Disney and CBS, as well as several TV movies for CBS, FOX, and Lifetime. He served as a staff writer for other TV dramas and the daytime serial *General Hospital*. Jim is also a playwright—his plays have been seen at The Long Wharf Theatre 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. On Leave (Fall)

Associate 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.

**Vinicius Navarro**, Assistant Professor of Visual and Media Arts (2014); BA, Universidade Federal Da Paraiba; MA, PhD, New York University.

Assistant Professor Navarro is a film and media scholar whose interests span the fields of Latin American cinema, documentary, and digital culture. He is the co-editor of *New Documentaries in Latin America* (Palgrave Macmillan, 2014) and co-author of *Crafting Truth: Documentary Form and Meaning* (Rutgers University Press, 2011). Dr. Navarro has also written on experimental media and on global television formats. His work has appeared in *Cinema Journal* and *Rethinking History: The Journal of Theory and Practice*. Before coming to Emerson, Navarro taught at the Georgia Institute of Technology, the City University of New York, and the Methodist University of São Paulo (Brazil). He currently serves on the advisory board of the journal *Film Studies*.

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

Professor 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 received 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*.

**Linda Reisman**, Senior Distinguished Producer-in-Residence (2010); BFA, Antioch College; MFA, San Francisco Art Institute.

Senior Distinguished Producer-in-Residence Reisman is an independent film producer who has also served as an executive and university professor. For several years, she was the head of production for Francis Coppola's American Zoetrope and supervised development, production, and completion of Zoetrope's slate. She served as executive producer on *Jeepers Creepers, No Such Thing, Assassination Tango*, and *Pumpkin* for the company. She also produced *Waking the Dead*, directed by Keith Gordon and starring Billy Crudup and Jennifer Connelly; and the critically acclaimed *Affliction*, directed by Paul Schrader and based on the novel by Russell Banks, which starred Academy Award nominee Nick Nolte, Academy Award winner James Coburn, Sissy Spacek, and Willem Dafoe. Other projects
she produced include Keith Gordon's *Mother Night* and Schrader's *Light Sleeper, The Comfort of Strangers*, and *Patty Hearst*. She has served as professor of media study at SUNY Buffalo and was the director of a new graduate program in film and performance that she created. She currently has numerous film projects in active development. She is a member of the Academy of Motion Picture Arts and Sciences and the Producers Guild of America.

**Jan Roberts-Breslin**, Dean of Graduate and Professional Studies and 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*, now in its fourth edition.

**Robert Sabal**, Dean of the School of the Arts and Associate Professor of Visual and Media Arts (1997); BS, MFA, Northwestern University.

Associate 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**, Professor of Visual and Media Arts (1992); 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*. He 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.

Associate Professor 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.

Professor Shattuc has taught at the University of Vermont and the University of Wisconsin–Madison, and was a fellow at Bonn Universität, Bonn, Germany. She 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); BA, Cornell University; MS, Massachusetts Institute of Technology.
Before joining the Emerson faculty in 1996, Associate 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.

Robert Todd, 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, Professor 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.

Professor 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.

Sarah Zaidan, Assistant Professor of Visual and Media Arts (2014); BFA, Savannah College of Art and Design; MA, PhD, Kingston University, London.

Assistant Professor Zaidan is an illustrator, game designer, and researcher whose work explores how identity, gender, and society are shaped by mass media, particularly video games and comic books. She is Kingston University London's first recipient of a PhD by practice in superhero art and history with research findings presented in the form of an award-winning video game, The Adventures of MetaMan: The Male Superhero as a Representation of Modern Western Masculinity (1940–2010). She is one of the creators and illustrators of the feminist superhero comic series My So-Called Secret Identity, in collaboration with Batman scholar Will Brooker.
Creative Writing Master of Fine Arts Degree

Emerson's Creative Writing MFA is a residency program that culminates with a creative thesis in fiction, creative nonfiction, or poetry. As one of the longest running creative writing MFA programs in the country, Emerson's Department of Writing, Literature and Publishing has attracted faculty members who are diverse in their capacities and adept in their fields. Nonfiction professors practice and teach the literary essay, memoir, biography, long form narrative journalism, and opinion and arts commentary, making Emerson's one of the most varied and challenging nonfiction programs nationwide. The fiction faculty is distinguished in all forms: the novel, novella, short story, and the short-short story. Our poetry faculty includes formalists as well as free-verse poets, with courses in the forms of poetry, translation, and the poetic sequence. A distinguishing feature of our MFA is the opportunity for students to have a translation/global engagement focus within their degree. MFA students can count on the mentoring of our faculty members during and after completing the program.

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 demonstrate knowledge of the literature of their chosen genre as they create a body of original work of publishable quality.

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. Students may also submit Graduate Record Examination (GRE) general test scores, but they are not required. 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

Students are admitted into the program in a particular genre: poetry, nonfiction, and fiction. The MFA program requires 48 credit hours, including a minimum of 20 credits of writing workshop courses, 12 credits of literature courses, 12 credits of department electives, and 4 credits for the master's thesis. MFA students must complete at least 16 credits (four courses) of their required 20 credits of workshops in the genre of the thesis. At the conclusion of their coursework, students submit and defend a manuscript in one genre to be approved by a thesis committee. Students are expected to complete the degree requirements within seven years.

Students can take courses in any of the following areas: poetry, nonfiction, or fiction, but may not take more than one workshop in a given genre in a single semester. Students may explore other genres by using their remaining 4-credit required workshop and elective credits.
**Required Courses**

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

WR 515  Topics in Nonfiction  4 credits (summer offering)

Fiction students are required to take 16 credits in any of the following workshops:

WR 606  Fiction Workshop  4 credits

WR 608  Special Topics in Fiction  4 credits

WR 652  Novel Workshop  4 credits

**MFA Thesis**

For completion of the MFA degree, students are required to write an original thesis of publishable quality. The thesis may consist of a collection of poems, short stories, essays; a novel or novel excerpt; or a nonfiction book or excerpt. Minimum required lengths for MFA theses vary according to genre. When nearing completion of the program, a student applies for a thesis committee, and works closely with the chair of that committee to develop the final manuscript and schedule a thesis defense.

**Optional Focus in Translation/Global Engagement**

Within this focus, apart from fulfilling their workshop requirements, students in the MFA in Creative Writing program can fulfill their elective requirements by taking two classes from the following options: a class offered at the Emerson campus, such as the Translation Seminar or the Translating Cultures course (both listed under the Topics LI 615 number); a course from one of the Global Pathways Programs; or a directed study. Students will complete a required translation project as part of this focus; they can do so as part of the work in one of the classes and options listed above. This focus must be approved by the graduate program director.
Publishing and Writing
Master of Arts Degree

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 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. 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.

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. Students may also submit Graduate Record Examination (GRE) general test scores, but they are not required. 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 5 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: 24 credits of Publishing (PB) courses (including the three required overviews, PB 680, PB 683, and PB 692, and the option to do a 4-credit master's project) and 16 credits of department elective courses from Writing, Publishing, and Literature.

Required Courses

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<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
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<tbody>
<tr>
<td>PB 680</td>
<td>4</td>
<td>Magazine Publishing Overview</td>
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<tr>
<td>PB 683</td>
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<td>Book Publishing Overview</td>
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<td>PB 692</td>
<td>4</td>
<td>Electronic Publishing Overview</td>
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<tr>
<td>PB 698</td>
<td>4</td>
<td>MA Project</td>
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<tr>
<td>or</td>
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<td>4-credit Publishing (PB) course</td>
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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, which must be
approved by the project committee chair. Students may complete a 4-credit Publishing (PB) course in place of the project.

writing, Literature and Publishing Courses of Study

Writing Courses

WR 600
Teaching College Composition
4 credits
Introduction to composition history, theory, and pedagogy that prepares students to teach college writing courses. 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. Must be in a WLP Residential program to enroll. (Fall, Spring)

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

WR 606
Fiction Workshop
4 credits
Uses student manuscripts as its main texts, supplemented by published stories, to illustrate the fundamental aspects of fiction, mainly in the short story form. 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 608
Special Topics in Fiction Workshop
4 credits
This course continues to examine the art and craft of short fiction by focusing on special topics such as revision, microfiction and linked stories. (Semester varies)

WR 610
Form in Poetry
4 credits
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. Restricted to first-year poetry MFA students. Requires permission of MFA graduate program director. (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 650
Community Writing: Theory and Practice
4 credits
Introduces community literacy theories and writing pedagogies with the practical aim of preparing students for work in community writing centers. Students read and explore writing center theory and tutoring pedagogy to gain practice-based knowledge for assessing student writing across
multiple disciplines and knowledge levels, utilizing various tutoring strategies, and working with multilingual writers. In addition, the course examines the challenges and benefits involved in community writing projects, from both logistical and philosophical standpoints, by considering definitions of “community” and “literacy” and exploring what is “exchanged” in these collaborative partnerships. Students participate in and reflect on weekly tutoring assignments at targeted community partners. (Semester varies)

WR 652
Novel Workshop
4 credits
A workshop in structuring and writing the opening chapters of a novel. 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 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 department chair and instructor. (Fall, Spring)

WR 699
MFA Thesis
4 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/Fail. (Fall, Spring)

Publishing Courses

PB 670
Topics in Community Publishing
4 credits
Topics in Community Publishing is a project-based course that enables students to collaborate with community partners on publishable projects. Students learn professional writing and publishing skills in an experiential setting as they research, design, and produce tangible publications for use in the local community. Through the process, students also gain knowledge of fast-paced working environments, professional relationships, deadlines, and project management.

PB 675
Publishing Management and Innovation
4 credits
Examines the skills needed to be a successful publishing manager in a changing industry. Covers new business models, new revenue streams, strategic planning, leadership, organization, finance, personnel, and more. Addresses book, magazine, and electronic publishing.

PB 676
Magazine Writing
4 credits
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 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
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
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
Special offerings in magazine publishing topics, including editorial positioning, marketing strategies, idea generation and development, and prospectus development for new magazines. Some topics require completion of PB 680 Magazine Publishing Overview or permission of the instructor as a prerequisite. (Semester varies)

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

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

PB 684
Book Publishing: Rotating Topics
4 credits
Special offerings in book publishing topics, including literary publishing, entrepreneurial publishing, and genre publishing. Some topics require completion of PB 683 Book Publishing Overview or permission of the instructor as a prerequisite. (Semester varies)

PB 685
Book Editing
4 credits
Considers book editing skills, tasks, and responsibilities from initial review and acquisition of a book manuscript through project development. Emphasizes trade book editing, but also considers editorial work at scholarly and professional presses. Prerequisite: PB 683 or permission of instructor. (Semester varies)
PB 686
Book Design and Production
4 credits
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
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
Familiarizes students with trade book promotion to the media. 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. (Semester varies)

PB 690
Internship
4–8 credits
Involves 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
Students master the page layout and image creation software used in the print publishing industry. Some design issues are 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
Introduces 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 693
Book Marketing and Sales
4 credits
Designed as an extension of the Book Publishing Overview course for students who want to further explore the sales and marketing sides of business: where marketing and sales fit into the life of a book; the differences between the two areas; and the distinct effect that each, done well or badly, has on a book's success. It then tracks the marketing and sales process through a book's publication with specific assignments at each stage based on real-world publication tasks from sales forecasting to planning (and budgeting for) marketing campaigns to sales calls and the retailers' buying processes. Prerequisite: PB 683. (Semester varies)

PB 694
Topics in Writing and Publishing
4 credits
Special offerings in writing and publishing topics including legal issues, literary editing, book reviews and criticism, sales and distribution, and online writing. Some topics may require a prerequisite or permission from the instructor. (Semester varies)

PB 695
Creating Electronic Publications for the Web and E-Readers
4 credits
Focuses on the creation and design of complete texts in a variety of e-formats. Students produce complete texts using the extensible Markup Language (XML) and .epub formats. The course covers the current trends and tools of the industry and explores how e-texts are created for e-readers and tablets. Prerequisite: PB 692. (Semester varies)

PB 696
Web Development for Electronic Publishing
4 credits
Focuses on the design and format of text and images for the computer and mobile phone screen. Students create sites using HTML and CSS. Topics covered include: content evaluation, usability standards, design aesthetics, user experience, JavaScript, and hosting solutions. Prerequisite: PB 692. (Semester varies)

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 department chair and 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/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 617**
**Poetry and Poetics**
4 credits
Historical survey that looks at influential writings by poets on the art of poetry. 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
Focuses 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 635**
**Travel Literature**
4 credits
Home and away, placement and displacement, and location and dislocation are all themes that abound not only in contemporary literature in all its forms (fiction, nonfiction, poetry, drama) but also in contemporary literary and cultural criticism. This course explores the theme of travel in literature across its historical terrain in order to understand not only the evolution of its forms but also its role in the construction of identities, familiar and foreign. (Semester varies)

**LI 636**
**Literary Theory and Criticism**
4 credits
Surveys 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
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. Looks at how taste constructs us as we construct it. (Semester varies)
LI 638
Theory of the Novel
4 credits
Studies 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. Examines primary works of literature together with theoretical texts on narrative art. (Semester varies)

LI 653
Seminar in Nonfiction
4 credits
Focuses 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 650
Seminar in the Novel
4 credits
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 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 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 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 department chair and instructor. (Fall, Spring)

Joint Undergraduate/Graduate Courses

LI 526
L.A. Stories
4 credits
Los Angeles has inspired writers and communicators like few other cities. This course explores a variety of narrative representations of Los Angeles across different media and genres and offers students a chance to create and workshop their own L.A. story—be it in fiction, the essay, literary journalism,
or its video equivalent. By reading or viewing and then discussing the works of Nathaniel West, Joan Didion, Roman Polanski, and many others, students develop not only a deeper knowledge of the city in which they now find themselves, but also learn about the creative processes and the themes and theses through which L.A. has come to be most widely understood. Offered by the Los Angeles Program only.

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 produces a 30-page portfolio of nonfiction. Offered in Summer Sessions only.

Popular Fiction Writing and Publishing
Master of Fine Arts Degree
The MFA in Popular Fiction Writing and Publishing is a fully online terminal degree for students who wish to focus on writing and publishing creative work in genres typical of “commercial” trade publishing (fantasy, science-fiction, horror, mystery, thrillers, and young adult). This program offers students the chance to workshop their fiction, study the history of the genres, and learn about the publishing processes.

Graduates of the MFA in Popular Fiction Writing and Publishing will exhibit the following Student Learning Outcomes (SLOs):

- Students will develop their creative writing skills as they create, revise, and collaborate on manuscripts.
- Students will read and analyze literature with the goal of gaining an understanding of the history of various genres of popular fiction, in addition to their context within the fields of literature and creative writing.
- Students will explore the variety of opportunities for publication and understand the benefits and limitations of each for the contemporary writer.
- Students will demonstrate the ability to produce and market a body of writing that reflects an understanding of the literature and the marketplace.
- Students will collaborate with one another to edit and help develop their creative work.

Admission Requirements
Students must hold a bachelor’s degree from an accredited institution or equivalent. In addition, they must submit three letters of recommendation. Applicants for admission to the Online MFA in Popular Fiction Writing and Publishing program may have a bachelor’s degree in a field other than writing or English.
MFA program applicants are required to submit a personal statement of 2–4 pages and a brief writing sample of their fiction (maximum 15 pages). The quality of the writing sample, as judged by the faculty, will be the primary factor in determining admission.

Degree Requirements
The MFA in Popular Fiction Writing and Publishing requires 36 credit hours of online courses, including a minimum of 16 credits of writing workshop courses, 8 credits of literature courses, 8 credits of publishing courses, and 4 credits for the master's thesis. At the conclusion of their coursework, students submit and defend a manuscript of a novel or excerpt of a novel to a thesis committee for approval. Students are expected to complete the degree requirements within five years.

Required Courses
Students are required to complete 16 credits in PF 610 Writing Workshop in Popular Fiction.

- **PF 610 Writing Workshop in Popular Fiction**
  - 16 credits
  - (Must be taken four times for 16 credits)

Students are also required to complete the following literature courses for a total of 8 credits:

- **PF 615 Seminar in Popular Fiction**
  - 4 credits

- **PF 616 Topics in the History of Popular Forms**
  - 4 credits

Students are also required to complete the following publishing courses for a total of 8 credits:

- **PF 630 Introduction to the Publishing Process for Writers**
  - 4 credits

Degree Requirements
For completion of the MFA degree, students are required to write a polished long-form narrative that is ready to be published or sent out for consideration from agents or popular fiction houses. The thesis will consist of a novel or a novel excerpt that is a minimum of 100 pages with a 10-page synopsis. When nearing completion of the program, a student applies for a thesis committee and works closely with the committee chair to develop the final manuscript and schedule an online defense of the thesis.

Workshop Courses
All PF courses are restricted to Popular Fiction Writing and Publishing students only.

Writing Courses

- **PF 610 Writing Workshop in Popular Fiction**
  - 4 credits

  Uses student manuscripts as its main texts, supplemented by published stories and novels, to illustrate the fundamental aspects of popular fiction. Explores the conventions and complexities of narration, characterization, scene, dialogue, style, tone, plot, etc. Emphasis is on the generation and revision of original work. (Fall, Spring, Summer)
PF 699
MFA Thesis
4 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/Fail. (Fall, Spring, Summer)

Literature Electives

All PF courses are restricted to Popular Fiction Writing and Publishing students only.

PF 615
Seminar in Popular Fiction
4 credits
Analytical and critical study of a variety of recent popular fiction, mostly modern and contemporary, exploring their approaches to form, theme, and technique. (Summer, Fall)

PF 616
Topics in the History of Popular Forms
4 credits
Special offerings in topics that cover the historic development of genres within popular fiction. Topics could include American gothic, monster literature, dystopian future, steampunk, supernatural horror, and other speculative fictions. (Summer, Fall)

Publishing Electives

All PF courses are restricted to Popular Fiction Writing and Publishing students only.

PF 630
Introduction to the Publishing Process for Writers
4 credits
An overview of core publishing processes: editorial, marketing, and design and production. The course covers how traditional and independent publishers turn a manuscript into a finished book. It also looks at the role of the literary agent and how to manage a book project. (Spring, Summer)

PF 631
Topics in Writing and Publishing
4 credits
Topics may include offerings in marketing and publicity, building an author’s platform, creating and selling e-books through online distributors, alternative publishing models, and online editing, among others. Some topics may require a prerequisite or permission of instructor. (Spring, Summer)

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 enrolled in the MFA in Creative Writing or MA in Publishing and Writing programs who are interested in teaching at the college level are encouraged to enroll in WR 600 Teaching College Composition. The director of the First-Year Writing Program and other faculty interview students who have completed the course and who want to be considered for part-time faculty positions. 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.

WLP Change of Degree Policy
A graduate student from within or from outside the department who wishes to transfer into a WLP graduate program (Publishing and Writing or Creative Writing) must satisfy the Admission Requirements for the particular program.

Writing, Literature and Publishing Faculty

Maria Koundoura, Chair and Professor of Writing, Literature and Publishing (1993); BA, MA, University of Melbourne, Australia; PhD, Stanford University.

Professor Koundoura is the author of The Greek Idea: The Formation of National and Transnational Identities (I. B. Tauris, 2007; paperback edition, 2012) and Transnational Culture, Transnational Identity: The Politics and Ethics of Global Culture Exchange (I. B. Tauris, 2012). She has written articles and book chapters on nationalism, multiculturalism, postcolonial cultures, and globalization. Her next book project, for which she has received a Folger Shakespeare Library Summer Research Fellowship, is “Desire Lines: Metaphors of the Global City.” She has also received fellowships from the Whiting Foundation, the Alma Hansen Travel Fund, and the National Scholarship Foundation of Greece. Koundoura was the project director of the inaugural Antipodes Festival, an arts festival funded by the Ministry of Culture of Greece and the Victorian Ministry for the Arts, Australia. One of the founding editors of the Stanford Humanities Review, Koundoura was also editor of the Journal of Modern Greek Studies published by Johns Hopkins University Press (2010–2013). Her translations of the Greek poet Yiorgos Chouliaras have appeared in Ploughshares, Harvard Review, and Translation.

Jabari Asim, Graduate Program Director of the Creative Writing Program and Associate Professor of Writing, Literature and Publishing (2010).

Associate Professor Asim is the author of five books for adults and eight books for children. His most recent works are A Taste of Honey: Stories (Broadway, 2010) and Only the Strong, a novel (Agate, 2015). His poetry, drama, and prose have been widely published in various periodicals and anthologies.
His awards and honors include a Guggenheim Fellowship, New York Times Best Illustrated Book of 2016, and a Massachusetts Book Award Honor.

**Kim McLarin**, Graduate Program Director of the Popular Fiction Writing and Publishing Program and Associate Professor of Writing, Literature and Publishing (2003); BA, Duke University.

Associate Professor McLarin is the author of the critically acclaimed novels *Taming It Down* (1999), *Meeting of the Waters* (2001), and *Jump at the Sun* (2006), all published by William Morrow Inc. McLarin is also co-author of the memoir *Growing Up X* with Ilyasah Shabazz. *Jump at the Sun* was chosen as a 2007 Fiction Honor Book by the Massachusetts Center for the Book. The novel was also nominated for a Hurston-Wright Legacy Award and selected by the Black Caucus of the American Library Association as a 2007 Fiction Honor Book. Her memoir, *Divorce Dog*, was published in 2013 by C&R Press.

McLarin’s nonfiction writing has appeared in the *New York Times*, *Glamour*, *The Washington Post*, *Slate*, the *Boston Globe*, *The Root*, and other publications. She is a former staff writer for the *New York Times*, the *Philadelphia Inquirer*, the *Greensboro News & Record*, and the Associated Press.

**John Rodzvilla**, Graduate Program Director of the Publishing and Writing Program and Senior Electronic Publisher-in-Residence in Writing, Literature and Publishing (2009); BA, Skidmore College; MS, Simmons College.

Senior Electronic Publisher-in-Residence Rodzvilla has worked on a variety of editorial, production, and subsidiary rights endeavors in publishing. He acquired and developed nonfiction titles for Da Capo Press, Perseus Publishing, and Basic Books, including titles on business writing, weblog development, forensic science, and general nonfiction. At Perseus, Rodzvilla was responsible for a print-on-demand program that took out-of-print backlist titles and put them back into print as paperbacks. Rodzvilla also worked in the subsidiary rights department of the Perseus Books Group, where he licensed titles for translation in Eastern Europe, Asia, and Africa. Additionally, at Perseus, he was part of the digital rights team that developed digital initiatives with Google, Amazon, Sony, and Microsoft.

Rodzvilla edited the first collection of weblog writings, *We’ve Got Blog* (Basic Books), in 2002. While earning his Master of Library and Information Science from Simmons College, Rodzvilla received a grant to study the applications of the Amazon Kindle in the library and worked in the library’s technical services department. Rodzvilla has presented on social networks and blogging for libraries across the country, including at the Computers in Library conference, the American Library Association’s annual conference, and the annual conference for the Association of College and Research Libraries. Currently a consultant on digitization and new media, Rodzvilla also lectures and writes within the library community on the role of new technology in scholarship and information services.

**Susanne Althoff**, Assistant Professor of Writing, Literature and Publishing (2015); BA, Loyola University Maryland; MS, Columbia University.

Assistant Professor Althoff’s interests include the business of publishing and women’s media. Before joining Emerson, she was the editor-in-chief of *The Boston Globe Magazine*, a post she held for six years. She worked at the *Globe* for a dozen years, during which time she launched the Sunday magazine, created a new free women’s magazine, oversaw the creation of digital content, and helped pursue new revenue streams such as apps and e-books. She has been a magazine editor for 22 years.
Bill Beuttler, Assistant Professor of Writing, Literature and Publishing (2006); AB, University of Illinois, Urbana-Champaign; MS, Columbia University.

Assistant Professor Beuttler teaches courses in magazine writing, editing, and publishing. Before joining Emerson, he spent the previous three years covering jazz for the Boston Globe and teaching journalism at Boston University. His more than two decades of magazine work include stints as a senior editor at the Discovery Channel, Men’s Journal, and Boston Magazine, and as an associate editor at Down Beat and American Way magazines. He has also written for Atlantic Online, Best Life, Chicago Magazine, the Boston Globe Magazine, Sports Illustrated, Outside, Playboy, Q, National Geographic Traveler, Cooking Light, American Health, and the New York Times Book Review, among other publications.

His assignments have taken him to Cuba, the Moroccan Sahara, and the Mall of America, and have brought him face to face with artists and writers including Saul Bellow, Sonny Rollins, and John Kenneth Galbraith. A Chicago native, he broke into journalism as a police reporter at the legendary City News Bureau of Chicago. His first teaching job was as a visiting professor of magazine journalism at Ohio University’s E.W. Scripps School of Journalism. He also spent a summer at the American University of Beirut supervising a journalism program designed by journalist and former hostage Terry Anderson.

Ben Brooks, Senior Writer-in-Residence in Writing, Literature and Publishing (2006); BA, Harvard University; MFA, University of Iowa.

Senior Writer-in-Residence Brooks is the author of the novel The Icebox and has published more than 75 short stories in literary journals, including Sewanee Review, Chicago Review, The Virginia Quarterly Review, Story Quarterly, American Short Fiction, The Notre Dame Review, Epoch, The Chicago Tribune, The Mississippi Review, The Greensboro Review, Confrontation, Denver Quarterly, Alaska Quarterly Review, The Seattle Review, Writers’ Forum, Crab Orchard Review, The Florida Review, among others. His short stories have received numerous awards, most notably an O. Henry Prize for “A Postal Creed” and a Nelson Algren Award for “Reptiles Take over the World.” He has also received fellowships from the Fine Arts Work Center in Provincetown, the Massachusetts Artists Foundation, the Arizona Commission on the Arts, the Ingram Merrill Foundation, and elsewhere. In addition to his fiction, he is the author of numerous published essays on art, history, building design, and travel.

Mary Kovaleski Byrnes, Senior Lecturer in Writing, Literature and Publishing (2011); BA, Mary Washington College; MFA, Emerson College.

Senior Lecturer Kovaleski Byrnes is a poet, travel writer, and essayist whose work has been featured in numerous publications, including the Cimarron Review, Poet Lore, Poets & Artists, Boston.com’s Passport, and was awarded “Best of the Net” in 2011. She coordinates the emersonWRITES program, a free creative writing program for Boston Public School students, and is a poetry reader for Ploughshares.

Christine Casson, Senior Writer-in-Residence in Writing, Literature and Publishing (2004); BA, New York University; MA, University of Virginia; MFA, Warren Wilson College.

Senior Writer-in-Residence 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). She is currently writing a book of nonfiction 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, Associate Professor of Writing, Literature and Publishing (2007); BA, PhD, Yale University.

Associate Professor Chang teaches European literature and philosophy and has recently completed a study of Walter Benjamin and Maurice Blanchot titled “Disaster and Hope.” The study examines the closely related aesthetic conceptions of time and history by these two writers, arguably the two most influential literary theorists of the last century, down to their philosophical origins in, respectively, Leibniz’s monadology and Nietzsche’s concept of eternal return.

Benoit Denizet-Lewis, Assistant Professor of Writing, Literature and Publishing (2003); BS, Northwestern University.

Assistant Professor Denizet-Lewis is a magazine writer and a New York Times bestselling author. He contributes primarily to the New York Times Magazine, where he began in 2002. He has published dozens of features and cover pieces for the magazine, immersing himself inside the lives of fraternity brothers, openly gay middle-schoolers, men on the “Down Low,” young same-sex couples in Massachusetts, addicts trying to drink themselves to death, and gays trying to go straight. The former editor-in-chief of the Boston-based Good Men Project, Denizet-Lewis’s writing has also appeared in Sports Illustrated, The New Republic, Details, The Advocate, Slate, Salon, Spin, and many others. He is a former staff writer at the San Francisco Chronicle and senior writer at Boston Magazine.

He is the author of three books published by Simon & Schuster. His most recent, Travels with Casey, was published in July 2014 and made the New York Times bestseller list its first week. The book was also named People magazine’s “Book of the Week” and TIME Magazine’s “Book Culture” pick. USA TODAY named Denizet-Lewis its “hot summer author.”

A graduate of Northwestern University, he has taught magazine and nonfiction writing at Northeastern; Tufts; and the College of Wooster, where he served as the Merton M. Seals Jr. Writer-in-Residence. He has been awarded fellowships by The MacDowell Colony and the Alicia Patterson Foundation and has appeared on The Today Show, Good Morning America, The O’Reilly Factor, Anderson Cooper 360, and NPR’s Talk of the Nation and Here & Now. In September 2014, The Advocate named Denizet-Lewis one of the 50 “most influential” LGBT people in media.

Lisa Diercks, Professor of Writing, Literature and Publishing (2001); BA, Tufts University; MS, Boston University.

Professor Diercks has taught book design and production, magazine design and production, and design software courses at Emerson since 1996. She also acts as design advisor for the department’s student publications. Diercks is a publishing industry veteran and continues to be active in her field, 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 Review magazine; Candlewick Press; Carnegie Museum of Art; Charlesbridge; Da Capo; HarperCollins; Houghton Mifflin Harcourt; Little, Brown; the Museum of Fine Arts; and Ten Speed Press. Both she and her students have received multiple awards for design work.

Lisa Diercks, Professor of Writing, Literature and Publishing (2001); BA, Tufts University; MS, Boston University.

Professor Diercks has taught book design and production, magazine design and production, and design software courses at Emerson since 1996. She also acts as design advisor for the department’s student publications. Diercks is a publishing industry veteran and continues to be active in her field, 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 Review magazine; Candlewick Press; Carnegie Museum of Art; Charlesbridge; Da Capo; HarperCollins; Houghton Mifflin Harcourt; Little, Brown; the Museum of Fine Arts; and Ten Speed Press. Both she and her students have received multiple awards for design work.
William Donoghue, Professor of Writing, Literature and Publishing (1997); BA, University of Calgary; MA, McGill University; PhD, Stanford University.

Professor Donoghue is a specialist in the history and theory of the novel. His book Enlightenment Fiction in England, France and America (UP Florida, 2002) examines the relationship of the novel to aesthetics and philosophy in the 18th century. He reviews books for The Scriblerian, has published articles on literary theory (SubStance), 17th-century poetry, Ben Johnson and the Marquis de Sade, and is currently writing a new book on the poetics of space in Mannerist 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 (Guernica) by the award-winning Quebecois poet Anne-Marie Alonzo; made a film, Amateurs, at the National Film Board of Canada; and published his own 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.

Associate Professor 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, appearing in their second editions in 2013.

He co-authored Writer’s Resource: The Watson-Guptill Guide to Workshops, Conferences, Artists’ Colonies and Academic Programs. He organized the 4th International Conference on the Book and serves as editor of The International Journal of the Book, both for Common Ground Publishing. He serves as associate editor of The International Journal of the Book. Emblidge serves on the editorial board of LOGOS, a journal devoted to books and publishing. He also gives workshops for academic and trade book authors about navigating the publishing labyrinth.

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 (International Center for Jefferson Studies), a Fulbright Teaching Fellowship (Univ. de Toulouse, France), a National Endowment for the Humanities Fellowship (Yale), 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.

Maria Flook, Senior Distinguished Writer-in-Residence in Writing, Literature and Publishing (2001); BA, Roger Williams College; MFA, University of Iowa.

Senior Distinguished Writer-in-Residence Flook, a 2007 John Simon Guggenheim Foundation Award recipient, is the author of the nonfiction books My Sister Life: The Story of My Sister’s Disappearance (Pantheon, 1998), and the New York Times bestseller Invisible Eden: A Story of Love and Murder on Cape Cod (Broadway Books, 2003). Her fiction includes the novels Open Water; Family Night, which received a PEN American/Ernest Hemingway Foundation Special Citation; Lux (Little, Brown and


Distinguished Writer-in-Residence Glass is the author of the novels *And the Dark Sacred Night* (2014), *The Widower’s Tale* (2010), *The Whole World Over* (2006), and the National Book Award–winning *Three Junes* (2002), all published by Pantheon Books, as well as the Kindle Single “Chairs in the Rafters” (2014). Her third book, *I See You Everywhere* (2008), a collection of linked stories also published by Pantheon, won the 2009 SUNY John Gardner Fiction Award. She has won fellowships and residencies from the National Endowment for the Arts, the New York Foundation for the Arts, the Radcliffe Institute for Advanced Study, and the James Merrill House. Other awards for her fiction include the Sense of Place Award, the Tobias Wolff Award, the Pirate’s Alley Medal for Best Novella, and two Nelson Algren Awards. Her essays have been widely anthologized, most recently in *Bound to Last: 30 Writers on Their Most Cherished Book* (Da Capo, 2010), edited by Sean Manning, and in *Labor Day: True Birth Stories by Today’s Best Women Writers* (Farrar, Straus and Giroux, 2014), edited by Eleanor Henderson and Anna Solomon. She has served on the literary board of 826 Boston and is a cofounder and director of the nonprofit arts and culture festival Twenty Summers in Provincetown, Massachusetts.

**Lise Haines**, Senior Writer-in-Residence in Writing, Literature and Publishing (2002); BA, Syracuse University; MFA, Bennington College.

Senior Writer-in-Residence Haines is the author of the novels: *Girl in the Arena* (Bloomsbury), also sold foreign rights; *Small Acts of Sex and Electricity* (Unbridled Books), a Book Sense Pick in 2006 and one of ten “Best Book Picks for 2006” by the NPR station, San Diego; and *In My Sister’s Country* (Penguin/Putnam), a finalist for the 2003 Paterson Fiction Prize, which *The Boston Globe* called “an authoritative fictional debut.” Two novels are in progress. Haines’s short stories and essays have appeared in a number of literary journals including *Ploughshares*, *Agni*, and *PostRoad*, and she was a finalist for the PEN Nelson Algren Award. She has been Briggs-Copeland Lecturer at Harvard, and her other teaching credits include UCLA, UC Santa Barbara, and the Stonecoast MFA Program in Creative Writing at the University of Southern Maine. Her work has sold film and TV rights including an HBO option on *Girl in the Arena*, which went into development.

**Steven Himmer**, Director of First-Year Writing Program and Senior Lecturer in Writing, Literature and Publishing (2008); BA, University of Massachusetts Amherst; MFA, Emerson College.

Senior Lecturer and First-Year Writing Program Director Himmer is the author of the novels *The Bee-Loud Glade*, *Fram*, and *Scratch* (forthcoming 2016), and the novella *The Second Most Dangerous Job in America*. His stories, essays, and book reviews have appeared in journals and anthologies including *Hobart; Los Angeles Review; The Millions; Post Road; Ploughshares; On the Clock: Contemporary Short Stories of Work; Journal of Ecocriticism; and Into the Blogosphere: The Rhetoric, Culture, and Community of Weblogs*. He also edits the webjournal *Necessary Fiction*.
Richard Hoffman, Senior Writer-in-Residence in Writing, Literature and Publishing (2001); BA, Fordham University; MFA, Goddard College.

Senior Writer-in-Residence Hoffman is author, most recently, of the memoir Love & Fury, which was a finalist for the New England Book Award from the New England Independent Booksellers Association. He is also author of the celebrated Half the House: A Memoir, which will be published in a new 20th anniversary edition in 2015, with an introduction by Louise DeSalvo. He is author of the poetry collections Without Paradise; Gold Star Road, winner of the 2006 Barrow Street Press Poetry Prize and the 2008 Sheila Motton Award from the New England Poetry Club; and Emblem. A fiction writer as well, his Interference & Other Stories was published in 2009. He is a past Chair of PEN New England. His work, both verse and prose, has appeared in Agni, Ascent, Harvard Review, Hudson Review, Poetry, Witness, and other magazines. He has been awarded a number of 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, Associate Professor of Writing, Literature and Publishing (2006); BA, University of Oregon; MFA, University of Virginia; PhD, University of California, Davis.

Associate Professor Kamada is a specialist in British and multiethnic American literatures whose interests include poetry; contemporary poetics; and postcolonial, transnational, and diasporic studies. He has received grants from Emerson College, the James Irvine Foundation, Poets & Writers, the Vermont Studio Center, and Bread Loaf. He has received the Celeste Turner Wright Award from the Academy of American Poets, the David Noel Miller Fellowship at UC Davis, and a Henry Hoyns Fellowship at the University of Virginia. He is the author of Postcolonial Romanticisms: Landscape and the Possibilities of Inheritance (2010).

Adele Lee, Assistant Professor of Writing, Literature and Publishing (2016); BA, MA, PhD, Queen’s University, Belfast; PG Cert, FHEA University of Greenwich, London.

Assistant Professor Lee specializes in Renaissance travel writing, global Shakespeare, and contemporary world literature. In particular, she is interested in the nature of cultural exchanges between Britain and East Asia in both the early modern and the postmodern periods. She has published articles in journals such as Shakespeare Bulletin, Early Modern Literary Studies, and Contemporary Women’s Writing and contributed essays to a number of edited collections, including Shakespeare in Hollywood, Asia and Cyberspace (Purdue University Press, 2009), Richard III: A Critical Reader (Arden Early Modern Drama, 2013), and Shakespeare Beyond English (Cambridge University Press, 2013). Current projects include a monograph titled The English Renaissance and the Far East (contracted with Fairleigh Dickinson University Press) and a special issue of The Literary London Journal on “Shakespeare’s London/London’s Shakespeares,” which she is co-editing with Adam Hansen (Northumbria University, UK). She has taught at the University of Greenwich, London, and was the Secretary of the Literary London Society for several years.

Gian Lombardo, Senior Publisher-in-Residence in Writing, Literature and Publishing (2001); BA, Trinity College; MA, Boston University.

Senior Publisher-in-Residence Lombardo has more than 30 years of experience in a wide range of publishing environments: trade, association, literary, and consumer magazines as well as professional, literary, and textbook publishing. His clients have
included Reed Business Information, *Ploughshares*, Agni, Bedford/St. Martin’s, Boston Society of Civil Engineers, and *Transitions Abroad*. Lombardo is also the author of *Between Islands*, a collection of poems and verse translations (Dolphin-Moon Press, 1984) and six collections of prose poetry: *Standing Room*, *Sky Open Again* (Dolphin-Moon Press, 1989 and 1997), *Of All the Corners to Forget* (Meeting Eyes Bindery, 2004), *Aid & A_Bet* (BlazeVOX [books], 2008), *Who Lets Go First* (Swamp Press, 2010), and *Machines We Have Built* (Quale Press, 2014). Lombardo’s translations include the first half of Aloysius Bertrand’s *Gaspard de la nuit*, Eugène Savitzkaya’s *Rules of Solitude*, Michel Delville’s *Third Body*, and Archestratos’s *Gastrology or Life of Pleasure or Study of the Belly or Inquiry into Dinner*. He serves as contributing editor for *Sentence*, a literary journal. He also directs Quale Press, which publishes literary works.

**Tamera Marko**, Senior Lecturer in Writing, Literature and Publishing (2008); BS, Pepperdine University; MA, PhD, University of California, San Diego.

Senior Lecturer 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 to research and publish in “the approach and form called for by each project.” Her 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 Medellín, Rio de Janeiro, Durham, and Boston. While a Faculty Fellow at Duke University, Marko co-founded DukeEngage Colombia, which she still directs. In a collaboration between Emerson College, MIT, Duke University, and the Universidad Nacional de Colombia in Medellin, this project is called “Medellín: la violencia is not the whole story…” 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**, Charles Wesley Emerson College Professor (2007); AB, Harvard University.


Her biography *The Peabody Sisters: Three Women Who Ignited American Romanticism* (Houghton Mifflin, 2005; Mariner Books, 2006) won the Francis Parkman Prize, awarded by the Society of American Historians; the Mark Lynton History Prize, awarded by the Anthony Lukas Prize Project jointly sponsored by the Columbia School of Journalism and Harvard’s Nieman Foundation; the Massachusetts Book Award in nonfiction; and was a finalist for the Pulitzer Prize in biography and memoir in 2006. She is the recipient of the first Outstanding Teacher Award presented by Emerson’s Graduate Student Association in 2012.
Marshall was a judge in nonfiction for the 2008 National Book Awards and currently serves on the boards of the Copyright Clearance Center, the Society of American Historians, and the Nathaniel Hawthorne Society. She has been the recipient of fellowships from the John Simon Guggenheim Foundation, the Radcliffe Institute for Advanced Study at Harvard University, the National Endowment for the Humanities, and the Massachusetts Artists Foundation, and she has been a fellow of the Massachusetts Historical Society since 1991. For the occasion of Margaret Fuller’s bicentennial in 2010, Marshall curated an exhibition of rare books, manuscripts, and artwork at the Massachusetts Historical Society titled A More Interior Revolution: Elizabeth Peabody, Margaret Fuller, and the Women of the American Renaissance.

Pablo Medina, Senior Distinguished Writer-in-Residence in Writing, Literature and Publishing (2009); AB, MA, Georgetown University.

Senior Distinguished Writer-in-Residence Medina is the author of 11 books, among them the poetry collection Points of Balance/Puntos de apoyo (2005) and the novel The Cigar Roller, which was a Book Sense Notable for 2005.

In 2008, Medina and fellow poet Mark Statman published a new English version of García Lorca’s Poet in New York, which John Ashbery called “the definitive version of Lorca’s masterpiece.” Acclaimed as “lyrical and powerfully evocative” and “deserving a prominent spot in today’s literature of exile,” Medina’s work has appeared in various languages, among them Spanish, French, German, and Arabic and in periodicals and magazines all over the world. Winner of numerous awards for his writing and teaching, Medina was on the board of AWP from 2002 to 2007, serving as Board president in 2005–2006.

William Orem, Senior Writer-in-Residence in Writing, Literature and Publishing (2007); BA, Hampshire College; MFA, PhD, Indiana University.

Senior Writer-in-Residence Orem writes in multiple genres. His stories and poems have been published in more than 100 journals, including in The Princeton Arts Review, Alaska Quarterly Review, and The New Formalist, and have twice been nominated for the Pushcart Prize. His first collection of stories, Zombi, You My Love, won the GLCA New Writers Award, previously given to Louise Erdrich, Sherman Alexie, Richard Ford, and Alice Munro. His second collection, Across the River, won the Clay Reynolds Novella Prize. His historical novel, Killer of Crying Deer, was published in September 2010. Meanwhile his first collection of poems, Our Purpose in Speaking, has been honored three times as a finalist in national competitions including, most recently, the Neruda Prize.

Orem’s play The Seabirds won the Manduzmar New Plays Award at Alleyway Theatre in Buffalo. Other plays of his have been performed in Miami, Ft. Lauderdale, San Diego, Louisville, and Boston, with a staged reading at Urban Stages in Manhattan. He has twice been nominated for the Heideman Award at Actors Theater of Louisville, and his plays have been published in BTM, Conclave, and The Best 10-Minute Plays 2009. Locally, his work has been in the Boston Theater Marathon for the past three summers running.

Orem also works as a popular science journalist. He currently writes a 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 (1987); 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 and was reissued as A Carnegie Mellon Classic Contemporary in 2008. Her second collection of stories, also from Carnegie Mellon, is titled The Long and Short of It. Painter is co-author, with Anne Bernays, of the widely-used textbook What If? Fiction Exercises for Fiction Writers. Painter's individual stories have appeared in The Atlantic Monthly, Harper's, Kenyon Review, North American Review, and Ploughshares, and in numerous anthologies, including Sudden Fiction, Flash Fiction, Flash Fiction Forward, and Microfiction. The winner of three Pushcart Prizes and Agni's John Cheever Award for Fiction, Painter 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, and Stage Turner. Additionally, her story titled “Reading in His Wake” was recorded for the CD Love Hurts by W.W. Norton. Her newest book is a collection of “very short stories,” published by Carnegie Mellon, titled Wouldn’t You Like to Know.

Jon Papernick, Senior Writer-in-Residence in Writing, Literature and Publishing (2007); BA, York University; MFA, Sarah Lawrence College.

Senior Writer-in-Residence Papernick is the author of three works of fiction: The Ascent of Eli Israel, Who by Fire, Who by Blood, and There Is No Other (Spring 2010). His fiction has appeared in Confrontation, The Reading Room, Night Train Magazine, Exile Quarterly, Nerve, Zeek, and the anthologies Lost Tribe: Jewish Fiction from the Edge and Scribblers on the Roof. He is currently reworking his second novel, Sharpy, about a con-man who sells the Brooklyn Bridge to an Iraq war widow.

Ladette Randolph, Director and Editor-in-Chief of Ploughshares and Distinguished Publisher-in-Residence in Writing, Literature and Publishing (2009); BA, MA, PhD, University of Nebraska–Lincoln.

Distinguished Publisher-in-Residence Randolph is the director/editor-in-chief of Ploughshares magazine. She is the author of four books: a memoir, Leaving the Pink House; two novels, A Sandhills Ballad (a New York Times Editor’s Choice book) and Haven’s Wake; 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. The recipient of four Nebraska Book Awards, she has been awarded a Pushcart Prize, the Virginia Faulkner Award, a Rona Jaffe grant, and has been reprinted in Best New American Voices. Her novel A Sandhills Ballad, has been twice shortlisted for One Book One Nebraska.

Frederick Reiken, Professor of Writing, Literature and Publishing (1999); BA, Princeton University; MFA, University of California at Irvine.

Professor Reiken is the author of three novels. The London Daily Telegraph listed Reiken as one of the “10 rising literary stars of 2010.” His debut novel, The Odd Sea, won the Hackney Literary Award for a first novel and was a finalist for the Barnes & Noble Discover Prize. The book was cited as one of the best first novels of the year by Library Journal and Booklist. His follow-up, The Lost Legends of New Jersey, was a national bestseller, a New York Times Notable Book, and a Best Book of the Year for both the Los Angeles Times and the Christian Science Monitor. His third novel, Day for Night (Reagan Arthur Books of Little, Brown), was a finalist for the 2011 Los Angeles Times Book Prize in fiction.
and was cited as one of best books of 2010 by the Washington Post and the Kansas City Star. Reiken’s novels have been translated into French, Spanish, German, Greek, Dutch, Hebrew, and Chinese.

His short stories have appeared in publications including The New Yorker, Glimmer Train, Gulf Coast, and the Western Humanities Review, and his essays on craft have appeared in The Writer’s Chronicle.

Prior to the publication of his first novel, Reiken worked as a reporter, columnist, and nature writer for the Daily Hampshire Gazette. His diverse background also includes having worked as a field researcher in wildlife biology in the Negev Desert, Israel.

Katerina Gonzalez Seligmann, Assistant Professor of Writing, Literature and Publishing (2015); BA, Columbia University; MA, PhD, Brown University.

Assistant Professor Seligmann’s research on Latin American, Caribbean, and U.S. Latina/o literatures of the 20th and 21st centuries focuses on print media studies and theories of aesthetic and intellectual transformation through travel, translation, and exchange. Her interests also include avant-garde literature, literary magazines, the socioeconomic contexts of literary publishing and circulation, literary decolonization, critical race studies and gender and sexuality studies. She is currently working on her first book, which examines the origins and consequences of Caribbean regionalism constructed as an anticolonial discourse in a multilingual archive of literary and arts periodicals.

Stephen Shane, Writing Center Coordinator and Lecturer of Writing, Literature and Publishing (2017); BA, Syracuse University; MFA, Emerson College.

Lecturer Shane’s interests include contemporary fiction, education advocacy, and composition and rhetoric studies with a focus on community writing projects. He has developed multiple community writing partnerships with Boston Public Schools, and published research and creative writing in The Atlantic, The Community Literacy Journal, and Entropy.

John Skoyles, Professor of Writing, Literature and Publishing and Associate Chair (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; a memoir, Secret Frequencies: A New York Education; and an autobiographical novel, A Moveable Famine: A Life in Poetry. Forthcoming books include New & Selected Poems, and The Nut File, a collection of hybrid fiction/nonfiction. Skoyles’s work has appeared in The New York Times and The New Yorker, and 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.

Adam Spry, Assistant Professor of Writing, Literature and Publishing (2017); BA, Pacific Lutheran University; MA, PhD, Columbia University.

Assistant Professor Spry specializes in Native American, global indigenous, and American literatures. His research interests include the indigenous avant-garde, literature and the state, and American modernism. He has been the recipient of the McKnight Junior Faculty Fellowship, the American Graduate Fellowship, and the Henry Roe Cloud Fellowship in American Indian Studies at Yale University. He is the author of Our War Paint Is Writers’ Ink: Anishinaabe Literary Transnationalism, to be published by SUNY Press in 2018.
Daniel Tobin, Professor of Writing, Literature and Publishing (2002); BA, Iona College; MTS, Harvard University; MFA, Warren Wilson College; PhD, University of Virginia.

Professor Tobin is the author of six books of poems, Where the World Is Made, Double Life, The Narrows, Second Things, Belated Heavens (winner of the Massachusetts Book Award in Poetry, 2011) and The Net. Among his awards are the “The Discovery/ The Nation Award,” The Robert Penn Warren Award, the Robert Frost Fellowship, the Katherine Bakeless Nason Prize, and creative writing fellowships from the National Endowment for the Arts and the John Simon Guggenheim Foundation.


His critical study, Passage to the Center: Imagination and the Sacred in the Poetry of Seamus Heaney, came out to wide praise from the University of Kentucky Press in 1999. Tobin has also edited The Book of Irish American Poetry from the Eighteenth Century to the Present (University of Notre Dame Press, 2007); Light in the Hand: The Selected Poems of Lola Ridge (Quale Press, 2007); and (with Pimone Triplett) Poet’s Work, Poet’s Play: Essays on the Practice and the Art (University of Michigan Press, 2007).

His work has been widely anthologized in such venues as Hammer and Blaze, The Bread Loaf Anthology of New American Poets, Poetry Daily Essentials 2007, Broken Land: Poems of Brooklyn, Third Rail: The Poetry of Rock and Roll, The Norton Introduction to Poetry, and The Best American Poetry 2012. He has also published numerous essays on modern and contemporary poetry in the United States and abroad.

Jessica Treadway, Senior Distinguished Writer-in-Residence in Writing, Literature and Publishing (1998); BA, State University of New York at Albany; MA, Boston University.

Senior Distinguished Writer-in-Residence Treadway’s novel Lacy Eye was published in the United States by Grand Central Publishing/Hachette in spring 2015. The novel will also be published in the UK and Australia, and translation rights have been bought by publishers in six countries. Treadway, who holds a master’s in creative writing, is author of Please Come Back to Me, winner of the Flannery O’Connor Award for Short Fiction (September 2010). Her previous books are the novel And Give You Peace (Graywolf Press, 2001) and the collection Absent Without Leave and Other Stories (Delphinium Books/Simon & Schuster, 1992). A recipient of grants from the National Endowment for the Arts and the Massachusetts Cultural Council, Treadway has published individual stories in The Atlantic, Ploughshares, Glimmer Train, The Hudson Review, Shenandoah, and Five Points, among other journals, and her work has been cited multiple times in The Best American Short Stories annual anthology.

Treadway has written numerous book reviews and essays for the Boston Globe and the Chicago Tribune. She is a former reporter for United Press International and a former fellow at Radcliffe’s Bunting Institute. Additionally, Treadway has served as a member of the Board of Directors of PEN-New England and as co-chair of its Freedom to Write committee.
John Trimbur, Professor of Writing, Literature and Publishing (2007); BA, Stanford University; MA, PhD, State University of New York at Buffalo.

Professor Trimbur is a specialist in composition 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 a collection of essays, Service or Solidarity: Composition and the Problem of Expertise (2011); and three textbooks: The Call to Write (6th ed., 2013), Reading Culture (8th ed., 2012), and A Short Guide to Writing About Chemistry (2nd ed., 2000); and edited the collection Popular Literacy: Studies in Cultural Practices and Poetics (2001). In July and August 2012, he was a visiting scholar at the University of Cape Town, South Africa.

Wendy W. Walters, Professor of Writing, Literature and Publishing (1999); BA, Brown University; MA, University of Pennsylvania; PhD, University of California, San Diego.

Professor Walters specializes in African American literature, in the larger context of diaspora studies. She is the author of Archives of the Black Atlantic: Reading Between Literature and History (Routledge, 2013) and At Home in Diaspora: Black International Writing (U Minnesota, 2005). 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 Callaloo, American Literature, 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, Senior Publisher/Editor-in-Residence in Writing, Literature and Publishing (2007); BA, Earlham College.

Senior Publisher/Editor-in-Residence 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,

**Douglas Whynott**, Professor of Writing, Literature and Publishing (2000); BA, MFA, University of Massachusetts Amherst.

Professor Whynott teaches narrative nonfiction writing, memoir, travel writing, and literary journalism. His recent book, *The Sugar Season*, about the maple syrup industry, won the 2014 GreenBook Festival Award for writing about the changing environment. He is the author of *Following the Bloom*, a profile of a migratory beekeeper and the commercial beekeeping industry; *Giant Bluefin*, an account of the bluefin tuna fishery on Cape Cod; *A Unit of Water, A Unit of Time*, a story of wooden boats and a boatyard in Maine owned by the acclaimed boat designer Joel White; and *A Country Practice*, a story about a mixed animal practice veterinary clinic in a small New Hampshire town. In 2013 he was a Fulbright Scholar in the U.S. Studies Center at Universidad Nacional in Bogota, Colombia, where he taught nonfiction writing as practiced in the United States. He has taught at the University of Massachusetts Amherst, Mount Holyoke College, and Columbia University. He has written for the *New York Times*, the *Boston Globe*, *Outside*, *Smithsonian*, *Discover*, *Yankee*, the *Massachusetts Review*, *Crazyhorse*, *Writer’s Chronicle*, and other publications.

**Steve Yarbrough**, Professor of Writing, Literature and Publishing (2009); BA, MA, University of Mississippi; MFA, University of Arkansas.

Professor Yarbrough is the author of nine books. His latest novel, *The Realm of Last Chances*, was published by Alfred A. Knopf in 2013. His previous 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 was also published in Polish translation. 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 other books are the novel *Visible Spirits* (Knopf, 2001) and the story collections *Veneer* (University of Missouri Press, 1998); *Mississippi History* (Missouri, 1994); and *Family Men* (LSU Press, 1990). His work has appeared in *Best American Short Stories*, *Best American Mystery Stories*, and the *Pushcart Prize Anthology*, and has also been published in Ireland, the UK, the Netherlands, Japan, and Poland. In 2010, he won the Richard Wright Award.

**Mako Yoshikawa**, Associate Professor of Writing, Literature and Publishing (2005); BA, Columbia University; MPhil, Oxford University; ABD, University of Michigan.

Associate Professor Yoshikawa is the author of the novels *One Hundred and One Ways* and *Once Removed*. Her work has been translated into six languages; awards for her writing include a Radcliffe Fellowship. As a literary critic, she has published articles that explore the relationship between incest and race in 20th-century American fiction. She is currently at work on a memoir about her father. Her essays have appeared in the *Missouri Review*, *Southern Indiana Review*, and *Best American Essays 2013*; another is forthcoming in the *Harvard Review*.
Affiliated 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; Joseph Durand is creative director at Gate3 Design and former production director at Martha Stewart Living Omnimedia; Karen English is associate editorial director at The Pohly Company; 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; 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; 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 Affiliated Faculty

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; 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; Margot Livesey, author of eight novels and numerous short stories, including the award-winning The House on Fortune Street and Eva Moves the Furniture; Ralph Lombreglia, author of two collections of short fiction and many award-winning short stories; Gail Mazur, author of seven collections of poetry and founder and director of the Blacksmith House Poetry Center in Cambridge, Massachusetts; Myra McLarey, 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; 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; Terri Trespicio, senior editor at Whole Living magazine; 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 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 as a Teacher of Theatre (all levels). Students in the Program 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.

For more information, contact:

Institutional Coordinator for Educator Preparation, Title II Coordinator, and Program Director of Teacher Education
Robert Colby, Department of Performing Arts

Director of Clinical Education and Program Director for Educator Preparation
Sandra Cohn Thau, Department of Communication Sciences and Disorders

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 one semester of enrollment at Emerson is required prior to student teaching.

Theatre Education students must fulfill the student teaching practicum through Emerson. Communication Disorders students 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 of their course and practicum requirements and who have passed both parts of the MTEL will be considered program completers and be licensure eligible.
Title II Disclosure

Section 207 of the Higher Education Act mandates that institutions preparing educators for work in schools must disclose the pass rates 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 2015–2016 academic year, Emerson students in programs that will prepare them for classroom teaching (Teacher of Theatre) had a total pass rate of 91% (CLST and SMT). Communication Disorders students 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.
Qualified graduate students may enroll for one semester of study at Emerson College Los Angeles (ELA). ELA is a residential, experiential learning program with internship opportunities and coursework during the fall, spring, and summer terms. All graduate students 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 program requirements, and requires completion of both academic assignments and a specific number of hours at the internship site. ELA offers a broad range of internship opportunities at more than 1,000 internship sites in a wide variety of fields, including film, television, radio, new media, music, management, publicity, marketing, and public relations. Student interns learn through experience and integrate theory and practice in a structured atmosphere designed to facilitate the goals of self-knowledge, personal growth, and career development. Interning with industry professionals such as film and television producers, studio executives, film editors, casting directors, talent managers, camera technicians, publicity directors, and others provides students with a rich understanding of the industry beyond the classroom.

Courses are taught by visiting Faculty Fellows and ELA faculty who, as well as holding academic credentials, are industry-active professionals, including producers, directors, screenwriters, advertising and public relations executives, actors, entertainment marketing professionals, and more. Course offerings vary from semester to semester. Student housing is located in the on-site residence hall that houses approximately 200 students in student suites.

To study at ELA, graduate students must meet requirements determined by their individual programs. Students must consult with their graduate program director prior to submitting an application 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). Emerson College students participating in the Los Angeles Program are fully registered in the College and eligible for financial assistance. Students must be registered for full-time study (i.e., 8 to 12 credits). More information may be found online at emerson.edu/ela. The Education Abroad and Domestic Programs Office is located at 120 Boylston Street, 10th Floor, Room 1009 and 1010, and can be reached by phone at 617-824-8567 or by email at la@emerson.edu.

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. FAMU and Emerson College faculty evaluate students 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/education-abroad-domestic-programs/summer-programs/prague-summer-film-program/about-program. The Education Abroad and Domestic Programs Office is located at 120 Boylston Street, 10th Floor, Room 1009 and 1010, and can be reached by phone at 617-824-8567 or by email at prague@emerson.edu.
## Administrative Staff*

### Academic Advising Center

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lynn Butkovsky</td>
<td>MA; Director</td>
</tr>
<tr>
<td>Beth Callahan</td>
<td>BA; Administrative Associate</td>
</tr>
<tr>
<td>Tim Douglas</td>
<td>MA; Assistant Director</td>
</tr>
<tr>
<td>Laurie Edelman</td>
<td>MEd; Associate Director</td>
</tr>
<tr>
<td>Audra Kenny</td>
<td>MEd; Associate Director</td>
</tr>
<tr>
<td>Jeffrey Pierce</td>
<td>MA; Associate Director</td>
</tr>
<tr>
<td>Colleen Kelly Poplin</td>
<td>MA; Assistant Director</td>
</tr>
</tbody>
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### Academic Affairs

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
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<tbody>
<tr>
<td>Patrice Ambrosia</td>
<td>MBA; Senior Advisor</td>
</tr>
<tr>
<td>Anne Doyle</td>
<td>MA; Executive Director of Academic</td>
</tr>
<tr>
<td>Matthew J. Finn</td>
<td>BS; Assistant Director of Faculty</td>
</tr>
<tr>
<td>Angela Hampton-Frisby</td>
<td>BA; Senior Executive Administrator</td>
</tr>
<tr>
<td>Eric Matthews</td>
<td>MBA; Web and Information Coordinator</td>
</tr>
<tr>
<td>Carol Parker</td>
<td>MA, JD; Assistant Vice President for Faculty Affairs</td>
</tr>
<tr>
<td>Anthony Pinder</td>
<td>EdD; Assistant Vice President for International and Global Engagement</td>
</tr>
<tr>
<td>Michaele Whelan</td>
<td>PhD; Chief Academic Officer</td>
</tr>
</tbody>
</table>

### Academic Engagement and Community Action

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Suzanne Hinton</td>
<td>MA; Director</td>
</tr>
</tbody>
</table>

### Administration and Finance

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Loretta Bemis</td>
<td>MS; Associate Vice President, Financial Business Service</td>
</tr>
<tr>
<td>Marc Miller</td>
<td>MBA; Associate Vice President, Finance</td>
</tr>
<tr>
<td>Arthur Mombourquette</td>
<td>BS; Senior Associate Vice President for Real Estate</td>
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</tbody>
</table>

### Admission (Graduate)

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Haley Bresnahan</td>
<td>BS; Assistant Director</td>
</tr>
<tr>
<td>Ricky Cardechi</td>
<td>MEd; Senior Assistant Director, Graduate Admission Recruitment</td>
</tr>
<tr>
<td>Leanda Ferland</td>
<td>MEd; Director</td>
</tr>
<tr>
<td>Sandra Orlowski</td>
<td>BFA; Recruitment Manager</td>
</tr>
<tr>
<td>Maura Vogel</td>
<td>MBA; Assistant Director</td>
</tr>
</tbody>
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### Admission (Undergraduate)

<table>
<thead>
<tr>
<th>Name</th>
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<tbody>
<tr>
<td>Camille Bouknight</td>
<td>BA; Associate Director, International and Multicultural Coordinator</td>
</tr>
<tr>
<td>Michael Brosseau</td>
<td>MS; Admission Counselor</td>
</tr>
<tr>
<td>Owen Grover</td>
<td>MA; Assistant Director</td>
</tr>
<tr>
<td>Adriana Guida</td>
<td>BA; Admission Counselor</td>
</tr>
<tr>
<td>Dana Kingman</td>
<td>BA; Admission Counselor</td>
</tr>
<tr>
<td>Michael J. Lynch</td>
<td>MBA; Director</td>
</tr>
<tr>
<td>Samantha Moyer</td>
<td>BA; Assistant Director</td>
</tr>
<tr>
<td>Amy Mitchell</td>
<td>MFA; Associate Director, Los Angeles Regional Counselor</td>
</tr>
<tr>
<td>Erik Osborne</td>
<td>MEd, Senior Assistant Director, International Coordinator</td>
</tr>
<tr>
<td>Alexandra Parker</td>
<td>BA; Assistant Director, Customer Service Coordinator</td>
</tr>
<tr>
<td>Ilka Rivard</td>
<td>BS; Associate Director, Campus Events Visitor Center</td>
</tr>
<tr>
<td>David Todd</td>
<td>MEd; Assistant Director, Visitor Experience</td>
</tr>
<tr>
<td>Quontay Turner</td>
<td>BSBA; Senior Assistant Director, Multicultural Recruitment Coordinator</td>
</tr>
<tr>
<td>Lisa Yaeger</td>
<td>BA; Associate Director, Transfer Coordinator</td>
</tr>
</tbody>
</table>

### Alumni Relations

<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colleen Casey</td>
<td>MA; Associate Director of Alumni Communications</td>
</tr>
</tbody>
</table>
Kevin Fleming, PhD; Director of Alumni Relations  
Katie Gallagher, BA; Assistant Director, Alumni Engagement/Special Events  
Megan Pitts, BA; Associate Director of Alumni Relations

Office of the Arts/ArtsEmerson/HowlRound

Akiba Abaka, BA; Audience Development Manager  
Craig Allen, BS; Assistant Audio Supervisor  
Bonnie J Baggesen, MFA; General Manager  
Stuart Beacham, BA; Audio Supervisor  
Kevin Becerra, BFA; Artistic Engagement Manager  
John Borecki, Technical Supervisor  
Sara Brookner, MFA; Foundation Relations and Grants Coordinator  
Daniel Burmester, MA; Seasonal Studio Supervisor  
P. Carl, PhD; AVP, Office of the Arts; Creative Director, ArtsEmerson; Director, HowlRound  
Tareena Darbe, MFA; Operations Manager and Executive Admin  
David Dower, BA; Vice President/Artistic Director, ArtsEmerson  
Jennifer Falk, MBA; Director of Marketing  
Kieran Fallon, BA; Assistant Box Office Manager  
Zak Fayssoux, BFA; Associate Production Manager  
Melissa Federico, BFA; Associate Box Office Manager  
Rebecca A. Frank, JD/MFA; License and Contract Manager  
Jamie Gahlon, BS; Senior Creative Producer, HowlRound  
Michelle Guan, BFA; Assistant Technical Director  
Christina Harrington, MSEd; Senior Manager of Business Operations  
Matthew Harrington, BA; Front of House Operations Coordinator  
Garrett Herzig, BA; Lighting Supervisor  
Lauren Hildebrand, Lighting and Projections Fellow  
David Howse, MA; AVP, Office of the Arts; Executive Director, ArtsEmerson; Contributing Editor, HowlRound  
Louis Kreienkamp, BFA; Assistant Lighting Supervisor  
Venessa Lindo; Audience Development Manager  
Elizabeth Mason, BA; Production Business Manager  
Fatimah Mateen, BA; Company Manager Fellow  
Vijay Mathew, MFA; Cultural Strategist, HowlRound  
Todd McNeel; Marketing Communications Fellow  
Wayne McWorter, BA; Senior Director of Marketing, Communications, and Audience Services  
Donfaye Meminger; Business Manager  
Angelina Morales, BFA; Development Fellow  
Michael Murphy, Technical Director  
Adewunmi Oke; HowlRound Fellow  
Nicole Olusanya, BA, MEd; Special Initiative Manager  
Robert J. Orchard, MFA; Founder and Creative Consultant, ArtsEmerson  
Ramona Ostrowski, BA; Associate Producer  
Hannah Prudente, BA; Senior Manager, Creative Services  
Jamie Siebenaler, BA; Associate Box Office Manager, External Clients  
Christopher Sutton; Audio Fellow  
Mark Wallace; Assistant Front House Coordinator  
Scott Wallace; Senior Production Manager  
Ben Walsh, BA; Ticketing and Patron Relations Manager  
Ryan Walsh, BA; Marketing and Communications Manager  
Marisa Young, BS; Web and New Media Manager

School of the Arts

Lauren Conneely, BA; Senior Associate Administrator  
Adam Greenfield, MFA; Director of Operations  
Allison Raynor, BA; Administrative Assistant  
Robert Sabal, MFA; Dean
Athletics

**Jack Barret**, MA; Fitness Assistant, Associate Head Basketball Coach  
**Jacqueline Bayer**, BS, MEd; Athletic Trainer  
**Allyson Boertzel**, Assistant Women’s Lacrosse  
**Erin Brennen**, EdM; Senior Associate Director of Internal Affairs  
**Bill Curley**, BA; Head Coach, Men’s Basketball  
**Lindsay Colbert**, BA; Assistant Athletic Director  
**Matthew Colombini**, BA; Head Coach, Men’s Lacrosse  
**Denise Domnarski**, Assistant Coach, Women’s Basketball  
**Johnny Dunbar**, BA; Fitness Specialist  
**Kathryn Egizi**, BA, BS; Head Coach, Women’s Lacrosse  
**William Gould Jr.**, MS; Head Coach, Women’s Basketball  
**William Jennings**, Assistant Men’s Lacrosse Coach  
**David Kraus**, Assistant Men’s Lacrosse Coach  
**Christine McComb**, BS; Assistant General Manager of Fitness Center  
**Philip McElroy Jr.**, Head Coach, Softball/Coordinator of Athletic Transportation  
**Javi Mejia-Blau**, MS; Head Coach, Men’s Soccer  
**Daniel Munsey**, Manager, Men’s and Women’s Tennis  
**Stanford Nance**, BA; Senior Associate Athletics Director  
**Pat Nicol**, MS; Director of Athletics  
**Amanda Nicoles**, MA; Head Athletic Trainer  
**Ben Read**, BA; Head Coach, Men’s and Women’s Volleyball  
**Sara Rutan**, Secondary Assistant, Women’s Volleyball  
**Ronald Smithers**, BS; General Manager of Fitness Center  
**David Suvak**, BA; Head Coach, Women’s Soccer  
**Matt Ulrich**, BA; Director of Media Relations

Campus Services

**Business Services**  
**Karen A. Dickinson**, MEd; Director  
**Thomas Doyle**, BS; Assistant Director  
**Joel Pettigrew**, MA; Assistant Director of Conferences and Events  
**Alfonso Ragone**, BA; CBORD System Manager  

**Facilities Management**  
**Cynthia Athanas**, Service Coordinator  
**George Barsanti**, BS; Trades Mechanic  
**Leonard Boudreau**, Third-Shift Trades Mechanic  
**David Carr**, Trades Mechanic  
**Nestor Carranza**, Manager of Custodial Services  
**Efrain Chicas**, Custodian  
**Jorge Coronado**, Crew Chief  
**Ana Carmen Cruz**, Custodian  
**Rene Cuevas**, Trades Mechanic  
**Bill Driscoll**, Operations Manager  
**Amy Elvidge**, MS; Campus Sustainability Coordinator  
**Derrek Eno**, Carpenter  
**Ricardo Galdamez**, Custodian  
**Clara Gaviria**, Custodian  
**Alessandro Goncalves**, Trades Mechanic  
**Maria Guerra**, Custodian  
**Julio Guillen**, Building Maintenance Worker  
**Maria Gutierrez**, Custodian  
**Joseph Knoll**, Director of Facilities Management  
**Daniel Lopez**, Custodian  
**Jessica Michel**, MArch; Senior Planner  
**Kristen Nicholas**, Business Manager  
**Thomas O’Brien**, BA; Trades Mechanic  
**Ernesto Osorio**, Custodian  
**Matthew Perry**, Trades Mechanic  
**Marcos Pleitez**, Custodian  
**Duncan Pollock**, BS; Assistant Vice President of Facilities and Campus Services  
**Maria Portillo**, Custodian  
**Anthony Presutti**, Master Locksmith  
**Rodolfo Ribas**, Trades Mechanic  
**Gerry Sampuang**, Custodian
Ramiro Soto; Custodian  
John Vanderpol, BS; Crew Chief  
Maria Ventura; Custodian  
Jermaine Warsnsby; Third-Shift Crew Chief  
Jarrad Ziniti; Plumber

Property Management  
Mario Carranza; Rotch Field Supervisor  
Michael Faia, Director, Construction Management  
Joan Fiore, BS; Property Manager  
Harry Nestor; Rotch Field Supervisor  
Dion Pennick; Allen’s Alley Dock Supervisor  
Cravin Perry; Rotch Field Supervisor  
Anwar Pinckney; Loading Dock Supervisor, Paramount

Career Services  
Blaine Butler, BA; Associate Director of Career Services/Employee Engagement/Marketing  
Jessica Chance, MS; Assistant Director/Alumni and Graduate Students  
Gerry Garvin, MEd; Assistant Director, School of Communication  
Catherine Rodriguez, MA; Administrative Assistant  
Marissa Shallcross, MSW; Assistant Director  
Emily Smedick, MA; Assistant Director of Experiential Learning  
Carol Spector, MEd; Director

Civic Media: Art and Practice  
Paul Mihailidis, PhD; Graduate Program Director

Office of Communications  
Erin Clossey, MS; Assistant Director of Media Relations  
Michelle Gaseau, MS; Director of Media Relations  
Nicole Sullivan, MA; Assistant Director, Media Relations

School of Communication  
Raul Reis, PhD; Dean  
Diego Salazar; Administrative Associate  
Jonathan Satriale, MA; Technology Director

Department of Communication Sciences and Disorders  
Amit Bajaj, PhD; Undergraduate Coordinator  
Carey Bellino, MA; Clinical Instructor  
Jena Castro-Casbon, MS; Clinical Instructor  
Sandra Cohn Thau, MA; Graduate Program Director for Communication Disorders; Director of Clinical Education  
Lynn Conners, MS; Interim Director, Clinical Programs  
Laura Glufling-Tham, MS; Clinical Instructor  
Joanne Lasker, PhD; Chair  
Phyllis Meyers; Administrative Assistant  
Betsy Micucci, MS; Director of Clinical Programs  
Donnamarie Ott, BS; Clinical Administrative Assistant  
Marie Rimshaw, MS; Clinical Instructor  
Elaine Rudel, MS; Clinical Instructor  
Estelle Ticktin, MA; Administrative Assistant

Department of Communication Studies  
Linda Gallant, PhD; Graduate Program Director for Communication Management  
Peter Hall, MA; Administrative Assistant  
Greg Payne, PhD; Chair  
Sanjay Pothen, MBA; Emerson Launch Director

Counseling and Psychological Services  
Jelisa Adair, LICSW, MCSW; Staff Psychologist/ Clinician
Emerson College

Patricia Challan, PsyD; Associate Director/Director of Training
Priscilla Cheung, PhD; Staff Psychologist, Social Worker
Brenna Donovan, BA; Clinical Coordinator
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