School of the Arts
Creative Writing
Film and Media Art
Popular Fiction Writing and Publishing
Publishing and Writing
Theatre Education
Writing for Film and Television

School of Communication
Civic Media: Art and Practice
Communication Disorders
Digital Marketing and Data Analytics
Journalism
Public Relations
Strategic Communication for Marketing
Credits

Editors
Jan Roberts-Breslin
Maria Figueroa
Shaylin Hogan
Eric Matthews
Cindy Nguyen-Pham

Production Coordinator
Liliana Ballesteros

Indexer
Terry Casey
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 who 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.

With warm regards,

Jan Roberts-Breslin
Dean of Graduate and Professional Studies
# Table of Contents

2  Emerson College

3  President’s Message

4  Dean’s Message

5  Table of Contents

6  The College

8  Graduate Study at Emerson

10  Admission

13  Degree Requirements and Standards

19  Registration

22  Expenses

28  Financial Assistance

34  Campus Life

42  Student Activities

46  Student Awards

47  Student Services

51  Policy Statements

65  School of Communication

65  Civic Media: Art and Practice

70  Department of Communication Sciences and Disorders

70  Communication Disorders

83  Department of Communication Studies

83  Public Relations

96  Department of Journalism

103  Department of Marketing Communication

103  Digital Marketing and Data Analytics

106  Strategic Communication for Marketing

118  School of the Arts

118  Department of Performing Arts

118  Theatre Education

135  Department of Visual and Media Arts

135  Film and Media Art

143  Writing for Film and Television

164  Department of Writing, Literature and Publishing

164  Creative Writing

166  Publishing and Writing

175  Popular Fiction Writing and Publishing

192  Emerson College

192  Educator Preparation and Licensure Programs

194  External Program

195  Professional Studies and Special Programs

196  Administrative Staff

209  Board of Trustees

210  Board of Advisors

211  Index
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.

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**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 on-campus Communication Disorders, Journalism, Film and Media Art, Writing for Film and Television, 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 awards, 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

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 US 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
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), the International English Language Testing System (IELTS), Duolingo, or Pearson

English Language Proficiency

Applicants whose native language is not English must provide evidence of English proficiency by submitting official TOEFL, IELTS, Duolingo, or Pearson test results. Scores will be considered on a case-by-case basis and may require additional submissions to demonstrate English proficiency.

Proof of English proficiency is not required of students:

- Whose native language is English;
- Who have a bachelor’s or master’s degree from an institution where the language of instruction was English or the institution is in a country where English is the native language (the U.S. and its territories, the United Kingdom and its territories, Australia, New Zealand, and Canada).

Students who attended a US-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 one of the acceptable test listed above or request a waiver through 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.

ESL: English Proficiency

An English Proficiency exam report 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 Graduate Admission.

Proof of Finances

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

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 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:

Civic Media: Art and Practice (MA) 32 credits
Communication Disorders (MS) 54 credits
Public Relations (MA) 36 credits
Journalism (MA) 40 credits
Digital Marketing and Data Analytics (MA) 32 credits
Strategic Communication for Marketing (MA) 40 credits
Theatre Education (MA) 40 credits
Film and Media Art (MFA) 64 credits
Writing for Film and Television (Low-Residency MFA) 40 credits
Creative Writing (MFA) 48 credits
Popular Fiction Writing and Publishing (Online MFA) 36 credits
Publishing and Writing (MA) 40 credits

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 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 project 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 Office of the Registrar 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 emerson.edu/ecommon 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:

A = 4.0, A– = 3.7, B+ = 3.3, B = 3.0, B– = 2.7, C+ = 2.3, C = 2.0, C– = 1.7, D = 1.0, F = 0.

Pass/Fail: A P (Passing) grade is used for thesis and project credit and certain designated and approved 600-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 Office of the Registrar 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 Office of the Registrar. 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 and have paid a tuition deposit will be advised and registered by email or by telephone through their graduate program director (GPD).

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 emerson.edu/ecommon. 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>Status</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-Time</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 Office of the Registrar maintains local and permanent mailing addresses for each student. It is important that students update their addresses online at emerson.edu/ecommon 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 Office of the Registrar 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 to the Office of Student Success (150 Boylston Street, Second 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 (domestic students) and 90 days (international students) 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, Second 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 readmission 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 readmission 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 readmission.

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 emerson.edu/ecommon 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 emerson.edu/ecommon. Students must use their Emerson email username and password to access the web portal.

Academic Transcripts

Students may request official 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

Application (nonrefundable)
Domestic Students $60
International Students $75
Tuition Deposit $400

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

Tuition $1,251 per credit
Course Audit $30 per credit
for students enrolled
for at least 4 full-tuition credits

Graduate Student Services Fee $312 per semester
(Campus-Based Programs)
$116 per semester (half-time)

Graduate Student Services Fee $30 per semester
(Online/Low-Residency Programs)

International Student Administrative Fee $162 (one-time fee
Orientation and for
new students)

Health Insurance $2,952 (annual policy)
$1,724 Spring
Premium (for students entering in Spring only)

Late Registration $50

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 matriculated in a master's program 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 Office of the Registrar, 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 2018–2019 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 2018. 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 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 2018–2019 Graduate Student Health Insurance Plan is $2,952.00 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 not required to obtain a referral from the CHW to obtain care from an outside clinician or specialist in order for care to be covered under the provisions/limits of the policy. Choosing an in-network provider will generally result in lower co-payments and out-of-pocket costs. The Center for Health and Wellness maintains a listing of local resources and specialists.

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. For complete details on the Blue Cross Blue Shield policy, visit the University Health Plans website at universityhealthplans.com/letters/letter.cgi?group_id=395. 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, 2018, and December 14, 2018). 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 14.

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 monthly payment plan. Arrangements must be completed prior to the payment deadline. Visit emerson.edu/billing/payments-refunds/special-billing-arrangements for more information or to enroll.

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 emerson.edu/ecommon. 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 US citizens, US 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 emerson.edu/ecommon.

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 | August 5, 2018 |
| Deadline  | September 5, 2018 |
Financial Assistance

Spring Term
Start Date: January 14, 2019
Preferred FAFSA Deadline: December 14, 2018

Summer Term
Start Date: May 20, 2019
Preferred FAFSA Deadline: April 20, 2019

*Federal assistance funds are provided by the federal government in the form of loans. Deadlines for fellowships are different. Please contact 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.
- Credits attempted are defined as all classes for which a student receives a grade. Grades or recorded symbols of F, WF, WP, and I are not considered as successfully completing a course. Depending on the program, additional grades are considered as not successful.
- All transfer credit hours accepted from another institution toward the student's educational program at Emerson College will be counted as both attempted and completed hours.
- The student's GPA and pace of completion are negatively impacted by course incompletes, withdrawals, failures, or repetitions (incompletes, failures, and withdrawals count in attempted credits, but not completed).

<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–.

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>
<tr>
<td>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</td>
<td>Provide a written statement from an attorney, professional advisor, or other individual describing the circumstances</td>
</tr>
</tbody>
</table>
Provisionary 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 emerson.edu/financial-aid/graduate-student.

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 outstanding graduate students with financial need who are enrolled 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 Wood Scholarship**
Established in 2000 by a bequest from C. Marcia 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.
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 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 (MPR) are function and 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, and the MPR is located at 150 Boylston 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.
Campus Life

(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 Fall 2018 at-the-door rates are:

- Breakfast: $7.03
- Lunch: $10.71
- Dinner: $14.60

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.

- 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

Students can access the secure online student Health Portal at emerson.medicatconnect.com.

The following immunizations/screenings 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.
• TB Risk Assessment Questionnaire (Cannot be completed earlier than three months prior to start of classes.) If there is a YES response on the risk assessment, a TB skin test or blood test for tuberculosis must be submitted. Do not have TB skin test if you have had prior positive interpretation. Have the clinician complete the verification form.

New for Academic Year 2018–2019
• Meningococcal Vaccine (MCV-4) for all students under age 21 regardless of residence status.

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.
• The student reviews and submits the Massachusetts Department of Public Health Meningococcal Waiver form in lieu of the Meningitis vaccine.

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.

Location: 216 Tremont Street (Union Bank Building) on the second floor
Hours: Monday–Friday, 8:45 am–5:00 pm; evening hours on Tuesday and Wednesday until 7:00 pm.
Phone: 617-824-8595
For more information, visit emerson.edu/counseling-center.

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
- 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.

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, 10:00 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

In the International Student Affairs Office, students can find support and resource referrals for most situations they would encounter on campus. The Office of International Student Affairs strives to provide relevant, up-to-date information on F-1 student visa issues. Staff are available to process immigration forms; provide advice regarding I-20s; and help provide practical training and programming in conjunction with other on campus offices, including discussing issues related to academics and adjustment to the United States. The director plans orientation, informational meetings, and social programs for international students. The Office of International Student Affairs is located on the 10th floor of 120 Boylston Street and can be reached at 617-824-7858; its website is found at emerson.edu/international-student-affairs.

Optional Practical Training

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

Center for Spiritual Life

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

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

The office encourage people of all faiths, as well as secularists, humanists, atheists, and agnostics 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 Islam, mindfulness meditation, Buddhism, interfaith dialogue, and social justice. Please visit emerson.edu/spiritual-life to learn more.

Reflection Room
The 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.

Social Justice Center
The Social Justice Center works to uplift and support individuals and communities. At the heart of its work lies praxis—the practice of reflection and action—engaging new ideas and posing questions for which we don’t have an answer, being comfortable with the discomfort of not knowing, and challenging ourselves to be active learners and agents of change.

The center’s work is centered around four intersecting practice areas:

Advocacy and Support
Individuals are inherently valuable, resilient, and make communities vibrant. We believe in
self-determination and acknowledge that a person’s response to bias, discrimination, violence, harm, and trauma is individual and may not look the same. We strive to increase individual and community power, safety, and resources through advocacy and support. Above all, we believe in being with one another, supporting one another, and recognizing our individual and collective humanity. For information about services that support individuals affected by bias and/or power-based interpersonal violence, or other forms of oppression, as well as resources about immigration, DACA, Transgender, Genderqueer, and Gender Nonconforming Inclusion, please visit emerson.edu/social-justice-center/advocacy-support.

Community and Movement Building
Creative, generative, and liberatory work occurs within individuals and communities. We work to support individual and community liberation. As a collective, we strive to build authentic and reciprocal relationships, centering those who are systematically marginalized. We believe in care that is responsive to the needs of individuals, the power of participatory political education to create social change, and engagement that amplifies the power of communities. Information about our work in and with community can be found at emerson.edu/social-justice-center/community-movement-building.

Knowledge (Re)Creation and Sharing
We value the deep cultural knowledge and radical truth of individual communities. We believe in community experience as expertise and in knowledge that centers the lived experience of individuals. We engage in critical inquiry of what is perceived as knowledge, who holds knowledge, how knowledge is validated, what is known, and how we came to know it. Please visit The Luminary and the Hidden Figures Syllabus Project at emerson.edu/social-justice-center/knowledge-recreation-sharing.

Access and Equity
We believe that all communities should have equitable access to education. We work to assess trends in the campus climate and barriers to access in order to lead and support changes in policies, practices, and the distribution of resources to redress inequity at the College. This includes responding to reports of bias and power-based interpersonal violence, as well as providing members of our community who strive to be allies with information, resources, and educational opportunities. The Emerson360: Community Climate Survey, updates on the College’s commitment to Diversity and Inclusion, information on Title IX, and resources for allies and those who seek to learn more can be found at emerson.edu/social-justice-center/access-equity.

The center invites community members to visit at 120 Boylston Street, 10th Floor. For more information, please visit emerson.edu/social-justice-center or facebook.com/SocialJusticeCtr.

Healing and Advocacy Collective
Violence does not have to be inevitable. It should not only be up to those who have been impacted to change things. It requires social change, and we’re all a part of that. Everyone can do something.

Healing and Advocacy Collective (HAC) works with Emerson students (domestic, international, undergraduate, graduate), faculty, and staff, as well as community partners, to offer support and education related to power-based interpersonal violence.

If you have experienced sexual assault, harassment, bullying, an abusive relationship, child abuse/neglect, stalking, threats, or are not sure about an experience or relationship, you’re not alone. It’s not your fault. We believe you. We’re here, no matter:

- When/where it occurred
- Who was involved
- Whether you have personally experienced violence or supported a friend, witnessed harm, or violence has occurred in your community.
HAC 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.

Connect with a free and confidential counselor/advocate at HAC. Call, email, or stop by:
617-824-8857
Ansin 303-304, 180 Tremont Street
advocate@emerson.edu
emerson.edu/healing
facebook.com/HealingandAdvocacyCollective/twitter.com/HealingAdvocacy

Get Involved
HAC envisions a world where all communities are committed to transforming a culture of intrusion, intimidation, and harassment to one of community-building, respect, and justice. A world where violence does not seem inevitable.

Prevention is the belief that we are all accountable to interrupt the norms, beliefs, and behaviors that reinforce systems of oppression, harming individuals and communities. Violence prevention focuses on deconstructing the roots of power-based violence to eliminate it. No one can do everything, yet everyone can do something. Here are some ideas about how to get involved:

• Interact with HAC during orientation and throughout the year
• Join the HAC social media sites, participate in workshops, become peer educators, and volunteer
• Consult with HAC on a class paper, project, thesis, or capstone
• Connect with HAC for student organization meetings, events, and additional activities

What role will you play?

Title IX Access and Equity

The Office of Title IX Access and Equity coordinates Emerson’s compliance with Title IX, VAWA, Clery, and the College’s Sexual Misconduct Policy. Coordination includes in part, receiving complaints, providing support to students, monitoring the complaints, investigation, post investigation and sanction process, monitoring outcomes, identifying and addressing patterns, and assessing the effect on campus climate.

The office works to promote a culture where members of the College community feel heard, safe, and respected. It recognizes that interpersonal violence undermines the ability of members of our community to thrive. Therefore, when community members are impacted by interpersonal violence, the office will work with them to provide interim measures, protective measures, and ensure a fair process.

Title IX Access and Equity values an inclusive, diverse, and respectful learning, living, and working environment and it continually works to ensure that no person in the Emerson community is denied this opportunity because of discrimination or harassment based on sex or gender, including gender identity and gender expression. The office believes that equal access and full participation as an Emerson community member is critical to individual success and to Emerson’s vision as an intellectual and creative community in which teaching, learning, scholarship and creative work are accomplished at the highest levels.

If you have questions about Title IX, VAWA, Clery, or the process for responding to interpersonal violence please call, email, or stop by the office at:
The State Transportation Building (also known as City Place Food Court), 8 Park Plaza, Room 230
Boston, MA 02116
Email: titleix@emerson.edu
Phone: 617-824-8999
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.

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); 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.

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 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. It provides 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 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 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.

Graduate Students for Strategic Communication for Marketing
Graduate Students for Strategic Communication for Marketing (GSSCM) exists to promote the idea of strategic communication for marketing and its purpose in business environments through career-focused events and discussions. GSSCM also works to help graduate students of the Strategic Communication for Marketing 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.

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 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.

PRGrads
PRGrads provides Public Relations graduate students with a base for social and professional interaction. The group encourages and promotes Public Relations 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
Public Relations field, encourages and promotes professional development through the sponsorship of grants, and recognizes outstanding Public Relations graduate students.

Redivider
Redivider is Emerson’s graduate student-run, nationally acclaimed literary magazine. A journal of new literature, Redivider publishes work by emerging and established writers in all genres including poetry, fiction, creative nonfiction, and graphic narrative. Redivider also runs the Beacon Street Prize in poetry, fiction, and nonfiction, as well as the Blurred Genre Contest. Newly online, and published twice annually, 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 Theatre 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
Student organizations recognized by the Undergraduate Student Government Association can be found on EmConnect at emconnect.emerson.edu.

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 Boston–based Latin organizations as well as other student-run organizations. One of the annual events that Amigos takes part in is a Latino conference that is sponsored by BILAN (Boston Intercollegiate Latin American Network). If you are interested in getting involved, Amigos has many leadership opportunities that members may 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 and Asian American community. ASIA is dedicated to being an active member in social events around the Emerson community. ASIA hosts weekly meetings for members to connect and meet, along with special occasion events like our bubble tea discussion series, Lunar New Year, and Asian Pacific Heritage Month every spring.

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 such programs as Harambee, Kwanzaa, networking events, cultural retreats, Black History Month, and the end-of-the-year Leadership Banquet. They also maintain a resource library and hold seminars and conferences designed to further the involvement and increase the influence of students of African descent at Emerson.
Emerson Communication (EmComm)
EmComm is a student-operated and faculty-advised marketing communication agency dedicated to providing students with hands-on experience in the areas of advertising, public relations, promotion, graphic design, and computer graphics. EmComm services are available to on- and off-campus organizations.

Emerson Christian Fellowship
Emerson Christian Fellowship (ECF) is an interdenominational organization at Emerson College that helps students grow in their faith, develop a Christian community on campus, and serve both the Emerson community and the community of Boston at large. It participates in large group discussions and activities every Tuesday night, leads and participates in Bible studies on campus weekly, helps connect Emersonians to churches in the Boston area, and participates in outreach activities, service projects, and collaborative events with other Emerson organizations.

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)
Emerson students of all majors can become members of this national organization. This organization provides the opportunity for students to take part in communication disorders–related activities on a local, regional, and national level. 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 outstanding service to the College or the community.

**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.

**The Betsy Carpenter Playwriting Award**
Established in 2005, the award honors Betsy Carpenter, the nationally renowned director and dramaturge who was a long-time instructor of playwriting at Emerson College. The award is to further the career of a playwright by helping to defray the costs of production or reading of a full-length play (excluding musicals) at a professional theater company. The hope is for winners to use the prize to introduce themselves to regional theater companies, acting talent suitable for roles in the play, and established directors. Graduate students in their final year of study are eligible. Applicants graduating at any point in that academic year will be eligible for consideration.

**Evelyn Horowitz Video Poetry Prize**
An annual award for the best original video based on a poem written by a contemporary poet (one that is living and still writing). The award will be given to a student or group of students who are enrolled in an undergraduate or graduate program at the time the video was made. The award will not be given to the same person two years in succession. Criteria will be literacy of the poem, oral interpretation of the poem, and video interpretation of the poem. An award committee consisting of the chairs of the departments of Communication Studies; Visual and Media Arts; and Writing, Literature, and Publishing; or the chair’s designee will select the recipient.

**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 Robbins Center Award for Clinical Excellence 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, this award is for a student in the School of Communication with an interest in ethics in political communication/advocacy. The selection committee for this award includes the School dean and, at the dean’s discretion, department chairs or other members of the faculty.


**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; 170,000 e-books; 20,000 media items; 381 serial subscriptions; and access to 60,000 electronic journals, the collections supports graduate-level research in the School of Communication and the School of the Arts. In addition, the library retains bound copies of Emerson graduate theses. The College Archives houses materials on the history and development of the College (including photograph and video collections), Emerson publications, and special collections, including the American Comedy Archives.

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 Mac computer workstations, an adaptive technology workstation, 2 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, chat, 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 by contacting the library or booking an in-person research consultation. Throughout the year, librarians conduct course-integrated instruction sessions in several graduate courses.

As a member of the Fenway Library Organization (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, New England College of Optometry, New England Conservatory of Music, and Wentworth Institute of Technology. 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.

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**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 Adobe Creative Cloud, Autodesk Maya, Avid Media Composer, Final Cut Pro X, and Unity Pro. Students are provided network storage space for real-time and collaborative video editing. Enrollment in the relevant coursework grants access to specialty labs featuring large-format photo printing, 3D printing, color-calibrated monitors, graphics tablets, and film and photo scanners.

Each student’s Emerson account includes access to email, online storage, lab workstations, and high-speed internet. Using their Emerson email, students can also download Adobe Creative Cloud and Microsoft Office onto their personal laptops for
free. Academic resources include G Suite for Education, Canvas for online course management, video hosting, and Box for secure cloud storage of data. Emerson students receive free access to lynda.com, an online training library with thousands of video tutorials and practice files.

Media Services, located on the fourth floor of the Ansiz Building, circulates video equipment for non-production classes, including digital cameras, tripods, and audio recorders. Students enrolled in specific Visual and Media Arts or Writing, Literature and Publishing courses can borrow iPads and 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 Development Center

Emerson’s Career Development Center 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.

The office’s 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 the Career Development Center, 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 US system of higher education.

Emerson ELL programming offers free English language courses, housed within the Office of Internationalization and Global Engagement (IGE), 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 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 seven 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. Explore and implement additional “global portals” to create new flexible models for providing an Emerson education to undergraduate students around the world.
7. 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. The WARC works with graduate programs to provide academic support. 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 among Emerson alumni and with the College. The office enables students and alumni to benefit from the experiences of alumni, parents, and friends.
through a variety of activities including regional network events, online resources, and Alumni Weekend in June.

Our student group, the Student Alumni Association (SAA), which is made up of both undergraduate and graduate students, works to educate students on the importance of Emerson traditions and giving back, as well as supporting industry connections among students and alumni. The three goals of the organization—philanthropy, networking, and education—aim to prepare students to serve as future alumni and industry leaders, volunteers, and Emerson advocates.

Alumni Relations works closely with Graduate Studies and the Career Development Center to connect students with alumni for mentoring and networking opportunities, such as the emersonNEXT program. 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.

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

- Unwelcome physical touching of a sexual nature that include lewd, obscene, or sexually suggestive displays or sex-based or gender-based remarks;
- Unwelcome verbal comments of a sexual nature (lewd jokes; sexual inquiries or comments about individuals’ bodies; repeated requests for dates; or comments about one’s sexual activity, deficiencies, or prowess);
- Displaying or distributing sexually suggestive objects, pictures, cartoons, graffiti, drawings, media, or written materials;
- Physical contact, such as touching, hugging, kissing, patting, or pinching, that is uninvited and unwanted or unwelcome by the other person;
- Acts of sexual violence including rape, sexual assault, battery, and coercion; and/or
- Repeated unwelcome social invitations, sexual flirtations, advances, propositions, or unwanted requests for sexual favors.

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

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

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

**Examples of Conduct that Constitutes Discrimination or Harassment in Violation of this Policy**

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

- Making decisions about a person’s employment, compensation, or education based upon or motivated by the person’s protected characteristic(s);
- Verbal or physical abuse, offensive innuendo or derogatory words, epithets, or comments concerning, based on, or motivated by a person’s protected characteristic(s);
- A display of objects, pictures, or other media that 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, 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

Links to Procedures or Forms:
emerson.edu/policy/discrimination-harassment-retaliation

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

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

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

- Records of instructional, supervisory, and administrative personnel, and educational personnel ancillary thereto that are in the sole possession of the maker thereof and 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 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
180 Tremont Street, 4th 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 Development Center
216 Tremont Street, 6th Floor
Custodian: Director of Career Development Center

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)

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.
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)

- CM 600 Foundations in Civic Media
  4 credits
- CM 620 Civic Media Design Studio I
  4 credits
- CM 622 Civic Media Methods
  4 credits

Spring Required Courses (12 credits)

- CM 610 Civic Media Projects Workshop
  4 credits
- CM 621 Civic Media Design Studio II
  4 credits

And one elective to be selected from Elective Courses available for Spring 2019.

Summer Required Courses (8 credits)

- CM 699 Master’s Thesis
  4 credits

Choose one of the following:

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

Civic Media: Art and Practice
tangible outcomes. Students develop work plans with research/production goals for their projects and detailed reading lists to support their work. At three points during the semester, students present work in various formats and engage in critique with peers. Students focus on critique as an emphasis for the workshop. To complement the presentations and student projects, the course invites guest speakers engaged in this work and covers seminars on topics related to civic media and student projects (i.e., critique, funding, project development and management, business creation). Students keep directed study journal entries to document their inquiries and research/production processes. (Spring)

CM 620 and CM 621
Civic Media Design Studio I and II
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

Civic Media: Art and Practice
Courses of Study

CM 600
Foundations in Civic Media
4 credits
The core seminar course is required in the fall semester and introduces students to such core theoretical principles of civic media 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)

CM 610
Civic Media Projects Workshop
4 credits
This class is based on the premise that CMAP students are civic designers and artists, and working to develop portfolios to position their work as such. This course facilitates individual CMAP projects, offering a means for students to present and receive feedback on their work and critique the work of their peers. Work may be related or unrelated to thesis work. The course requires a project to be developed with
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
1–4 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 the 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 Journalism (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, principal investigator of the Emerson Engagement Lab, and faculty chair and director of the Salzburg Academy on Media and Global Change. His research focuses on the nexus of media, education, and civic voices. His newest books, Civic Media Literacies (Routledge 2018) and Civic Media: Technology, Design, Practice (2016, MIT Press, with Eric Gordon), outline effective practices for engagement and action taking in daily civic life. His work has been featured in the New York Times, the Washington Post, Slate Magazine, the Nieman Foundation, USA Today, CNN, and others. He holds a visiting professorship at Bournemouth University in England. He co-edits the Journal of Media Literacy Education and sits on the advisory board for iCivics.

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 US. 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 United States. In addition to having authored articles and chapters on digital media, urbanism, and civic engagement, he is the author of two books: *Net Locality: Why Location Matters in a Networked World* (Blackwell, 2011, with Adriana de Souza e Silva) and *The Urban Spectator: American Concept Cities From Kodak to Google* (Dartmouth, 2010). His edited volume (with Paul Mihailidis) titled *The Civic Media Reader* was published by MIT Press in 2015.

**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, Mugar 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.
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 master’s program exists in two modalities: as a full-time on-campus program and online (full-time or part-time) as the Speech@Emerson program.

The Communication Disorders master’s degree program is grounded in the premise that human communication and its disorders involve complex interactions of biological, psychological, and 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. For Speech@Emerson students, placements are arranged in locations within 75 miles of where students live. Throughout their graduate program, students work closely with the clinical faculty in performing evaluations and in designing and implementing intervention programs.

For on-campus students, 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. The Speech@Emerson program is pending accreditation.

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. For the on-campus program, highly qualified candidates will be invited to interview with the faculty (either in person or via Skype) in late February. For the Speech@Emerson program, students complete recorded interviews as part of the application process.

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. These preparatory courses include Introduction or Survey of Communication Disorders, Phonetics and Acoustics, Speech and Hearing Anatomy and Physiology, Language Acquisition, and Introductory Audiology. To facilitate the completion of this work, students may complete prerequisite courses online at Emerson during the summer prior to beginning graduate work. Speech@Emerson students may complete prerequisite work online during semesters prior to beginning graduate work. For any questions about prerequisite course selection, contact the graduate program director.

In addition to the program prerequisite coursework, ASHA requires the following college-level general education courses with a grade of C− or better: 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. Speech@Emerson students determine a full-time or part-time plan of study with their Student Success advisor; the course sequence is the same as in the on-campus program. Speech@Emerson coursework occurs during fall, spring, and summer semesters with two weekend Immersions. 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 may 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. For the on-campus program, seminars are scheduled during winter and spring intersessions. Speech@Emerson students take seminars as part of their two Immersion experiences. Students should plan their personal schedules with the awareness that completion of the degree requires completion of these seminars outside the regular semester time periods.

On-campus students must successfully complete a comprehensive examination or a master's thesis. On-campus students who elect to complete a master's thesis are not required to take the comprehensive examination. However, they are required to register for 3 credits of thesis and to audit one of the 3-credit courses in their second year. Students auditing a course are expected to do the work as if enrolled in the class for credit.

Speech@Emerson students are required to complete comprehensive examinations and do not have a thesis option. For on-campus students, the comprehensive examination is administered twice a year, in January and in May; Speech@Emerson students take comprehensive examinations in their last term. 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, are available to on-campus students on the program's WordPress site, and are available to Speech@Emerson students on their Orientation 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>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>CD 600</td>
<td>Intro to Clinical Methods (for on-campus 1 credit students only)</td>
<td>1 credit</td>
</tr>
<tr>
<td>CD 601</td>
<td>Clinical Methods I</td>
<td>1 credit</td>
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<tr>
<td>CD 602</td>
<td>Clinical Methods II</td>
<td>1 credit</td>
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<tr>
<td>CD 603</td>
<td>Clinical Methods III</td>
<td>1 credit</td>
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<tr>
<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</td>
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<tr>
<td>CD 609</td>
<td>Research Methods and Measurements</td>
<td>3 credits</td>
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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  Aural Rehabilitation for the Speech-Language Pathologist
3 credits

CD 690  Aphasia
3 credits

CD 692  Cognitive Communication Disorders
3 credits

Elective Courses (for on-campus students only)
CD 699  Master’s Thesis
3 credits

Master’s Thesis (for on-campus students only)
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. To keep the total number of credit hours equivalent and to ensure that students learn all necessary content, master’s thesis students are required to audit one 3-credit class in their second year of the graduate program. In the course they are auditing, students must complete all required assignments with a passing grade to demonstrate competency in this area.

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.

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.
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.

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.

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.

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.

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.

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.

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.

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.
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.

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.

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.

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.

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.

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.

**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.

**CD 686**  
**Preschool Language Disorders**  
3 credits  
Focuses on the study of language disorders from infancy through the preschool years. Consideration is given to signs and symptoms, etiology, clinical course, and developmental-academic-social impact. Assessment and intervention are highlighted using principles of evidence-based practice. Discussion of language and culture and the diverse roles played by speech-language pathologists are integrated throughout the course.
CD 689
Aural Rehabilitation for the Speech-Language Pathologist
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.

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.

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.

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 present the thesis in a public forum and may also complete a defense meeting administered by the thesis committee. Students who complete the master's thesis are exempt from taking the comprehensive exam. Performance for the thesis is recorded as Pass/Fail. This course is for on-campus students only.

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 or the director of clinical placements.

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.

**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.

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**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, for their article titled “Aphasia and AAC: Enhancing communication across health care settings.”

**Sandra Cohn Thau**, Graduate Program Director for the Communication Disorders Program, 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. 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.

Lauren M. Unflat Berry, Clinical Instructor in Communication Sciences and Disorders (2018); BS, MS, Nazareth College of Rochester; Specialty certificate, National Technical Institute for the Deaf. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Clinical Instructor Unflat Berry has a specialty certificate in working with children and adults who are deaf/hard of hearing, and is a Listening and Spoken Language Specialist Certified AVT (pending exam). As an experienced clinician, she 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.

Jena Castro-Casbon, Clinical Instructor in Communication Sciences and Disorders (2009); BA, Loyola University; MA, Emerson College.

Clinical Instructor Castro-Casbon is a certified and licensed speech-language pathologist, mentor, lecturer, and alumna 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, 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.

Laura Glufling-Tham, Director of 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.

Jocelyne Leger, Clinical Instructor in Communication Sciences and Disorders (2017); BSc, Universite de Moncton; PhD, University of Ottawa; MS, Emerson College. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Clinical Instructor Leger has many years of varied clinical experiences. She worked in an adult acute rehabilitation hospital for several years then transitioned to an outpatient setting where she worked with patients of all ages, from toddler years to geriatric ages. Throughout her career, she has assessed and treated a wide variety of speech, language, cognitive, and swallowing disorders. She supervised and mentored Emerson graduate student in both of her previous work settings and is now enjoying supervising graduate students at her alma mater. She considers herself a generalist, supervising the students with pediatric clients and enjoying applying her experience in voice therapy to the transgender population.

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 and 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.

Maryam Salehomoum, Scholar-in-Residence in Communication Sciences and Disorders; BA, MA, California State University Long Beach; PhD, University of California Berkeley and San Francisco State University (2018); CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Scholar-in-Residence Salehomoum has been a licensed speech-language pathologist for more than 20 years. Her clinical experiences have included work with children with autism spectrum disorder, reading delay, and deafness. Salehomoum has taught undergraduate and graduate courses at several California universities. She has just completed a doctoral program. Her dissertation work, which was an examination of a literacy intervention approach for deaf adolescent students, has potential for advancing evidence-based practice in this area. Salehomoum is the recipient of a grant through Disability Communications Fund and presents her research at national and international conferences. She teaches courses related to audiology and aural rehabilitation. Her teaching practices aim to promote active participation, critical thinking, and inclusion of multiple voices, and an ideology of learning as a life-long commitment.

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.

**Barbara F. Worth**, Clinical Instructor in Communication Sciences and Disorders (2018); B.Music, Catholic University of America; MS, Northeastern University. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Clinical Instructor Worth supervises graduate students who work with voice clients in the Robbins Center. She has more than 25 years of experience treating individuals with neurological communication and swallowing disorders and has developed an expertise in voice disorders and transgender voice modification. Prior to coming to Emerson College in her current role, she held positions in Boston-area medical and academic settings.
School of Communication

Public Relations Master of Arts Degree

The Public Relations Master of Arts degree program provides students with the cutting-edge knowledge, theory, and skills necessary to design, manage, and execute strategic communication plans in a contemporary society where communication technology, especially social media, is critical to all local and global organizations.

The innovative program provides a synthesis of traditional communication principles with understanding how to reach audiences, consumers, and users by applying concepts of user experience design to websites, apps, online content, videos, and mobile communication. The speed, scale, and mobility of information access facilitated by internet technologies makes communication professionals in demand worldwide.

Communication professionals are essential for business, governmental, nonprofit, political, and advocacy organizations. Based on Emerson’s tradition of excellence in oral and written communication, this program provides students with tools to assess the needs of a particular audience, design powerful messages 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 strategic communication campaign objectives.

In addition to honing speaking, writing, listening, and negotiating skills, the Public Relations Master of Arts degree program teaches communication professionals how to utilize social media platforms and web analytics, as well as mobile applications, in order to provide competitive advantages for future employers or clients. Students learn to develop engaging online content through digital storytelling to support core messaging strategies.

The program includes three tracks: (1) Strategic Public Relations; (2) Political Communication; and (3) Sports Communication. The Strategic Public Relations track is intended for professionals who manage communication for organization settings and must be able to bring a coherent message to a complex combination of internal and external publics. The Political Communication track is designed for practicing professionals in the local, national, and international field of politics, advocacy, public affairs, and public diplomacy. The Sports Communication track is recommended for individuals interested in working as communication practitioners in sports industries.

All tracks are aimed at those who desire to be leaders in crafting, producing, and delivering effective communication messaging to targeted publics in various types of businesses, organizations, advocacy, and electoral campaigns as well as various corporate and NGO efforts. In order to respond immediately concerning significant events that have impact on people, students learn to apply crisis communication strategies and messaging to maintain positive relationships between organizations, governments, NGO, and publics.

Tracks

1. Strategic Public Relations

The strategic public relations track provides a holistic approach to creating comprehensive communication plans for private and public-sector organizations. Managing identity and reputation in multi-channel communication strategy takes a depth of knowledge in constructing meaningful messages for diverse audiences. Core public relations principles such as attention, trust, and credibility are translated into online strategies to bolster brand recognition and credibility. Students learn to match strategies and tactics with audiences and their preferred media channels.
2. Political Communication

The political communication track provides students with skills in electoral politics and public diplomacy in the local, national, and international field of politics, advocacy, public affairs, and public diplomacy. The emphasis is on campaign leadership in strategic messaging through internal and external strategic communication, with a special emphasis on polling, 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.

3. Sports Communication

The sports communication track provides communication and leadership skills necessary for a successful career in local, national, and international sports industries. Knowledge and skills central to managing communication for sports organizations that the student will gain include digital sports media management, sports analytics, facility and event management, sports law and ethics, sports culture, online fandom, speech writing, social media polices, and media coaching for athletes.

Admission Requirements

Students in the Public Relations 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 three to five years of 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 Public Relations 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.

Blanquerna Program

This Accelerated Second Master’s Program allows students from both the Master of Arts in Public Relations program at Emerson College and the Master of Arts in Strategic Communication and International Relations program at Blanquerna to earn two master’s degrees in a condensed amount of time. Both schools allow advanced standing into their program for students who successfully complete the degree program at the other institution, thus decreasing the number of courses needed to earn the second degree. The Advanced Standing for this specific program is based upon analysis of the skills and capacities gained by students as a result of their professional experience and successful completion of their first master’s degree. Blanquerna students will be allowed 12 credits of advanced standing. Emerson students will be placed in the second module of the Blanquerna program.

4+1 Program

A limited number of top-performing departmental undergraduate majors may be admitted into the MA Public Relations program with one year of study beyond their undergraduate studies by applying for the 4+1 Program. Students must apply to the 4+1 Program before the beginning of their junior year although earlier conversations with their advisor is recommended.
Requirements for 4+1 Program
• Students must fulfill the requirements for one of the three department majors (Communication Studies, Political Communication, or Sports Communication).
• Students should apply during their second semester sophomore year so that as juniors they can apply to take graduate-level courses as seniors.
• Students must have at least an overall 3.3 GPA and a major GPA of 3.6.
• During their senior year, students must take three graduate-level courses: CC 652 Emerging Communication Technologies, CC 645 Public Opinion Research and Practice, and CC 608 Public Affairs. These three graduate courses will replace three undergraduate courses, which consist of two requirements and an elective. The required courses are undergraduate classes: CC 303 Public Opinion Research or CC 305 Communication Research Methods, CC 304 Strategic Digital Communication, CC 308 Online Content and Strategy, or CC 360 Social Media and Politics. The elective courses are: CC 361 Public Diplomacy or CC 345 Public Affairs.

Degree Requirements
The Master of Arts degree program in Public Relations (PR) requires successful completion of 36 credits.

Core Requirements

Core
CC 645 Public Opinion Research and Practice
CC 652 Emerging Communication Technologies
CC 608 Public Affairs
CC 692 Capstone
CC 699 Master's Thesis

Three Tracks: Students select one track and complete two courses:

Strategic Public Relations
CC 647 Organizational Communication
CC 648 Public Relations

Political Communication
CC 609 Political Communication
CC 623 Public Diplomacy

Sports Communication
CC 630 Sports Communication
CC 631 Sports Management

Electives
CC 604 Strategic Planning and the Managerial Process
CC 621 Speech Writing and Online Content Development
CC 624 Campaign Management
CC 626 Crisis Communication
CC 628 Entrepreneurship and Creative Problem Solving
CC 636 Negotiation and Group Process
CC 640 User Experience Design
CC 643 Global Communication
CC 651 Persuasion and Propaganda
CC 655 Project Management and Communication
CC 690 Internship in Public Relations
CC 695 Seminar in Public Relations

With the approval of the Public Relations graduate program director, one course from another Emerson College graduate program may be taken as an elective. Below are three suggestions for Marketing Communication Department courses that complement the Public Relations curriculum.

Marketing Communication Department Electives
MK 620 Public Relations Management
MK 621 Writing for Marketing Communication
MK 653 Web Page Development and Management
**Public Relations 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. (Fall)

**CC 609**  
**Political Communication**  
**4 credits**  
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, and 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. (Spring)
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, and celebrity and spectacle in sport, as well as sports as soft power in public diplomacy at the local, national, and global level. Complementing the 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. (Fall)

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 take 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. (Spring)
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 NGOs 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
Presents 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 effect 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 public relations—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 680
Rosarito Public Diplomacy Workshop
4 credits
Provides students the opportunity to study immigration and border issues in a public diplomacy workshop in Rosarito Beach, Baja, Mexico. Students meet with change agents and organizations who have successfully engineered grassroots efforts to bridge cultural and political divides between the US and Mexico. Special attention is focused on diverse communication challenges and how politics, economics, and culture influence such efforts. This year’s workshop focuses on border and immigration issues from the Mexican and US perspectives, with visits with leaders in government, business, NGOs, students, and citizens in Mexico and the US. Students stay at the gated and historic Rosarito Beach Hotel in Rosarito Beach, Baja California. (Semester varies)

CC 690
Internship in Public Relations
2–4 credits
Requires students to secure positions in organizations where they will gain experience in public relations. 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 Development Center. Students may take up to 8 internship credits. (Semester varies)

CC 692
Capstone Course in Public Relations
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. (Fall, Spring)

**CC 695**  
Seminar Topics in Public Relations  
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  
1–4 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 their 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 offers practical and theoretical approaches to evaluate and improve English language use. (Fall)

CC 612
Academic Writing for International Students
2 non-tuition credits
Students investigate the grammar, organization, and goals of academic and professional English writing. Students have the opportunity to use their own professional and academic written materials from their courses for critical analysis and understanding Western methods of professional and academic written communication. (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 US. 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 are used to build these skills.

Additional Departmental Information

Advising
The graduate program director serves as advisor to students in the PR 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, Veterans Administration Hospitals, and Pfizer. Students need the permission of the graduate program director and the department chair to register for internship credits.

Public Relations 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. She 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.

Cathryn Cushner Edelstein, Senior Executive-in-Residence; BS, Boston University; MA, New York University.

Senior Executive-in-Residence Edelstein teaches Intercultural Communication, Introduction to Nonprofit Communication Management, Nonprofit Fundraising Campaigns, and communication seminar courses for international graduate students. In addition to teaching, she oversees the iGrad Transition Program, which provides assistance for incoming international graduate students and is the director of the Nonprofit Communication Management Minor in the Communication Studies Department. She published “Developing Intercultural Competence Through Mediated Triple-Intercultural Classroom Collaboration” (Global Partners in Education Journal, Vol. 5, No. 1, 2015) and a book titled Excuse Me, Can You Repeat That? (2012, Five Star, AZ). Her interests include intercultural communication and nonprofit communication.

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.

Deion Hawkins, Lecturer/Director of Forensics (2018); BA, The Ohio State University; MA, Marshall University; PhD, George Mason University.

Lecturer Hawkins is the director of forensics at Emerson College. Prior to Emerson, he served as the assistant director of forensics at Marshall University and Wiley College. He has been involved in forensics for over 13 years, coaching a national finalist in every genre, including the national champions in duo interpretation in 2017. With a concentration in health communication, his research utilizes a critical perspective, identifying how systems of oppression continue to exacerbate health disparities for communities of color. His dissertation, which is currently under review for publication, identified trauma as a health outcome of viewing police brutality. In addition to his work in academia, he has worked as a communication consultant for myriad social marketing campaigns combatting issues like human trafficking, advanced care directives, and HIV/AIDS.

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). He 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 (IABD). He 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.

Michael K. Park, Assistant Professor of Communication Studies (2018); BA, University of Southern California; JD, University of California-Hastings; PhD, University of Southern California. Assistant Professor Park specializes in sports communication and communication law and policy. His research interests center on mediated constructions of sports organizations and athletes on issues of identity, nationalism, masculinity, and diplomacy. Moreover, his research examines how disruptions in communication technology implicate constitutional and free speech issues. His scholarship has appeared in nationally recognized communication and law journals, including publications in Communication & Sport, Journal of Communication Inquiry, and the University of Colorado Law Review. His professional experience includes stints at William Morris Endeavor, in Beverly Hills, California, and the Federal Communications Commission, in the office of FCC Commissioner Michael J. Copps.

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 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 US news organizations. As a journalist, he covered politics, sports, city news, and science and the environment, among other topics.

Maria Scott, Assistant Professor of Communication Studies (2018); BS, University of Florida; MA, West Chester University; EdD, United States Sports Academy.

Assistant Professor Scott teaches Public Relations and Sports Communication courses in both the undergraduate and graduate programs. She comes with more than 10 years of teaching experience and more than 20 years of experience as a journalist and public relations professional. Her career as a sports journalist started with the Tampa Tribune before she moved to the Philadelphia area and the Journal Register Company. She transitioned into public relations, working for the Tampa Bay Super Bowl XXXV Task Force before moving to ESPN, where she was the publicity and community relations specialist for all ESPN event properties such as the X Games, Winter X Games, and ESPY Awards. She moved from Los Angeles to South Florida where she managed Public Relations for the Miami Open (formerly Sony Ericsson Open or NASDAQ-100) and then moved to the South Florida Super Bowl XLI Host Committee. In 2007, she opened her own consulting firm while teaching full-time. She has assisted with events and publicity for: Michael Irvin’s PlayMaker Charities and Foundations, Battle of the Beauties, Sports Employment Inc., Dwight Stephenson Foundation, and the National Salute to America’s Heroes presented by Hyundai. In 2017, she transitioned and opened a small business with a partner, forming Elles Wesgate, Inc. In her role as a professor, she has designed programs in New York and abroad in Scotland and has developed relationships with organizations such as: Comic Cure, Hard Rock Energy, NASCAR, NFL, NHL, PGA Tour, St. Jude Children’s Research Hospital, and many local nonprofit and small businesses.

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 has 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. She joined 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, she 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.
School of Communication

Journalism Master of Arts Degree

Emerson College’s graduate Journalism program educates professionals regarding how to find and tell the truth, empower the voices of citizens, and serve as a watchdog to 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 fair, accurate, and compelling stories.

Emerson’s program design provides 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. We emphasize an experiential approach that values storytelling for diverse audiences. All students graduate with a multimedia portfolio that serves as a professional clip file.

The department’s core curriculum teaches students to:

• Identify and report on under-covered communities. 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. We prize student-driven story pitches and help sharpen angles, suggest resources, and guide access to relevant materials.
• 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 best practices in social media.
• Examine new outlets for competitive ideas, from the Kaiser Health News network, which partners with NPR, to nongovernmental 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.
• Build methodically on new skills over 14 months to produce crisp, concise, and compelling news reports across platforms to more in-depth research for longer-form journalism.

Journalism 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 professional-level work. Developing a resume and hunting for an internship provide 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 focuses on 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 digital mediums continue to change.

The following Student Learning Outcomes (SLOs) drive the Journalism curriculum:

• 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 digital media.
• Students will find, assess, and analyze different
modes of information: from statistics and government reports to public regulations and legislation.

- Students will write stories with precision, clarity, and fairness.
- Students will master storytelling in a variety of technologies.
- Students will interact respectfully with a variety of diverse communities to relate 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 14-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 Code</th>
<th>Course 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>
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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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<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. Waiving this course does not change the total number of degree credits required.

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 Development Center 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**
**1–4 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 Career Development Center for information.

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**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*. She 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.
Paul Mihailidis, Graduate Program Director for Civic Media: Art and Practice and Associate Professor of Journalism (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, principal investigator of the Emerson Engagement Lab, and faculty chair and director of the Salzburg Academy on Media and Global Change. His research focuses on the nexus of media, education, and civic voices. His newest books, Civic Media Literacies (Routledge 2018) and Civic Media: Technology, Design, Practice (2016, MIT Press, with Eric Gordon), outline effective practices for engagement and action taking in daily civic life. His work has been featured in the New York Times, the Washington Post, Slate Magazine, the Nieman Foundation, USA Today, CNN, and others. He holds a visiting professorship at Bournemouth University in England. He co-edits the Journal of Media Literacy Education and sits on the advisory board for iCivics.

Gino Canella, Assistant Professor of Community Multimedia Journalism (2018); BA, Duquesne University; MA, Temple University; PhD, University of Colorado Boulder.

Assistant Professor Canella is a media researcher, instructor, and award-winning documentary filmmaker and journalist. He has more than 10 years of industry experience in television news and documentary productions. His research and creative works explore activist media, documentary filmmaking, social movements, and the framing of race and class. In 2012, he filmed, wrote, and edited his first documentary film, The British Pub, Inc., which focused on the business structures of British pubs and aired on public access television in the UK. In December 2016, he traveled to Senegal to produce a documentary about a community theater troupe in Dakar. His dissertation, produced in partnership with SEIU Local 105 and Black Lives Matter 5280 in Denver, Colorado, included a 23-minute documentary film that explored how the labor movement in Colorado partners with progressive grassroots community activists. It was distributed in March 2018 on the online publication Roar Magazine. His research has been published in top scholarly journals, including the International Journal of Communication, Communication, Culture & Critique, Digital Creativity, and Electronic News.

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.

Aaron Goodman, Assistant Professor of Journalism (2018); BA, MJ, University of British Columbia; PhD candidate, Concordia University.

Assistant Professor Goodman is an experienced multimedia journalist and instructor and award-winning documentary producer. His news, features, and documentaries have been broadcast by Associated Press Television News, The Intercept, CNN, PBS Frontline/WORLD, PRI’s The World, CBC, Al Jazeera English, SBS Dateline, and the Australian Broadcasting Corporation. His writing has been published by Reuters, AlertNet, The Conversation, IRIN News, Inter Press News Service, the Toronto Star, National Post, Ottawa Citizen, and Vancouver Sun. He has taught journalists from across Southeast Asia in Cambodia and worked with Internews training journalists covering relief efforts in the 2005 earthquake in northern Pakistan. His 2017 documentary, Duterte’s Hell, produced for Field of Vision, highlights the impacts of state-sponsored killings in the Philippines. The film won a World Press Award in the Digital Storytelling–Short Form category, and premiered at MoMA in New York. Since 2014, his scholarly research has focused on producing counter-narratives about the opioid crisis. He is also the founder of StoryTurns, an organization that leads innovative digital storytelling workshops for community organizations.

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 the award-winning NBC Asia Evening News in Hong Kong. He produced CNBC’s Today’s Business and the nationally syndicated newscast This Morning’s Business. He has won two Golden Mike awards for radio reporting and documentary.
Cheryl Owsley-Jackson, Journalist-in-Residence (2018); BA, MA, Indiana University Bloomington.

Journalist-in-Residence Owsley-Jackson began her career in the news business as features reporter and diversity columnist for The Columbus Republic. She wrote her column, “It Takes All Kinds” for more than a decade. While earning a master’s degree from Indiana University, with an emphasis on broadcast news, she worked as an on-air features reporter for WTIU Radio. Her first job in television was as a convergence for WSBT and South Bend Tribune in South Bend, Indiana. She flipped her on-air stories for WSBT into print stories for The Tribune several days a week. She continued her broadcast career as general assignment reporter at WRTV in Indianapolis and as a freelance reporter for CNN in Chicago. She has been a visiting, full-time professor at Indiana University in Bloomington teaching broadcast news classes and a lecturer with the Northwestern University Medill School of Journalism graduate program. Most recently, she was the video news director for Medill’s Washington video program for graduate students, where students worked on-air in 25 news markets. She has also worked as a contributor for Racing Toward Diversity magazine.

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.
Digital Marketing and Data Analytics (DMDA)
Online Master of Arts Degree

The Digital Marketing and Data Analytics (DMDA) online master’s program equips working professionals with critical, in-demand skills to advance their careers in marketing and analytics. With a balanced curriculum of digital-centric marketing and omni-channel customer analytics courses, graduates of this program develop digital and analytic skills that are necessary to compete in today’s dynamic insight-driven marketing environment.

Students can complete the 32 credit program entirely online. The program curriculum requirements include four classes (16 credits) in Digital Marketing and four classes (16 credits) in Data Analytics. The online environment provides the flexibility to meet the needs of busy working professionals. Students can choose to take between one and three classes a semester and can complete the program in as little as one year with our accelerated option.

Certificates: The MA in Digital Marketing and Data Analytics can also be completed as individual certificate programs. Students have the opportunity to develop critical skills through our 16-credit graduate certificates in Digital Marketing or Data Analytics for Marketing. Upon completion of a certificate, students have the option to apply to continue and complete the full degree program. The certificate program is made up of the four Digital Marketing or Data Analytics courses.

The student learning outcomes of the DMDA program balance the priorities of both digital marketing and data analytics. Students will be able to:

• Develop targeted, customer-centric digital marketing campaigns across a range digital interfaces;
• Design marketing programs that account for the unique user experience needs of mobile consumers;
• Implement digital storytelling and content marketing strategies that connect consumers with brands across all major social media platforms;
• Use their knowledge of digital consumer behaviors and trends to design marketing programs that motivate consumers to engage and remain loyal to a brand;
• Develop consumer personas and segments that provide the framework to deploy targeted and personalized marketing treatments;
• Build predictive models that forecast individual consumer behaviors and enable proactive marketing communications;
• Use web and social media analytic tools to evaluate online interactions and identify new opportunities to generate consumer leads and build even stronger customer relationships; and
• Incorporate best practice digital campaign testing and measurement approaches that accurately assess the ROI of marketing investments.

Admission Requirements
Students in the DMDA program come from diverse educational and professional backgrounds. The admission committee considers previous academic work, prior employment experiences, and a number of other key factors to make its decisions. Applicants must meet the College’s admission standards, including TOEFL scores if applicable, official transcripts, three letters of recommendation, an essay, and a professional résumé.

Degree Requirements
The Master of Arts in Digital Marketing and Data Analytics requires the successful completion of 32 credit hours. It offers the flexibility to structure the program based on your schedule. Courses do not have prerequisites, allowing you to take courses in any order. You can choose to take one, two, or three 4-credit courses during the fall or spring semesters. Over the summer, you can take one 4-credit course during either (or both) sessions. The degree consists of 32 credits split between the areas of Digital Marketing and Data Analytics.
Required Courses

Digital Marketing
DD 600  Digital Marketing and Campaigns  
4 credits
DD 601  Digital Storytelling and Branding  
4 credits
DD 602  Online Consumer Behavior  
4 credits
DD 603  Social and Mobile Marketing  
4 credits

Data Analytics
DD 620  Customer Segmentation and Descriptive Analytics  
4 credits and Descriptive Analytics  
DD 621  Predictive Analytics  
4 credits
DD 622  Web Analytics  
4 credits
DD 623  Social Media and VOC Analytics  
4 credits

Digital Marketing and Data Analytics Courses of Study

DD 600  
Digital Marketing and Campaigns  
4 credits
Equips students to engage in digital-centric thinking, planning, and implementation of a comprehensive marketing campaign. Students learn how different roles on a digital marketing team work in unison to develop online content and programs that result in exceptional user experiences. The goal of the course is to introduce digital best practices and to leverage these approaches in the development of a customer-centric digital marketing campaign that targets specific consumer segments through one or more digital interfaces.

DD 601  
Digital Storytelling and Branding  
4 credits
Storytelling in the digital environment differs from how it is approached and executed in traditional marketing. Research and data collection, story conceptualization, and reporting methods are studied within a primarily digital communication strategy. Students understand how to set message goals, evaluate various storytelling techniques, and produce stories relevant to different digital devices, audiences, and brand strategies.

DD 602  
Online Consumer Behavior  
4 credits
Consumers behave and make purchase decisions online in a process unique from traditional marketing. The emphasis of this course is to learn how to identify processes and trends in online consumer behavior and influence that behavior. Students understand how to bridge the connection between online and offline consumer behavior. Consumers’ goals and fears are examined to find psychological, emotional, logical, and sociological explanations of behavior. Additionally, consumers’ online search intentions and search engine optimization (SEO) are examined and applied.

DD 603  
Social and Mobile Marketing  
4 credits
Marketing through the rapidly evolving network of new media devices and platforms requires a continuously adaptive skillset. Students learn how to determine which new media selections best fulfill a marketing strategy. The unique advantages and challenges of the major social networks are analyzed. Students develop expertise in marketing through mobile devices with an emphasis on engaging specific target groups.

DD 620  
Customer Segmentation and Descriptive Analytics  
4 credits
Presents a variety of customer segmentation techniques that provide the framework to design and deploy highly targeted, insight-driven marketing campaigns. Students use cutting-edge analytics
software to develop segmentation solutions that support many facets of today’s marketing and sales operations. Students also learn how to perform and interpret the results of other commonly used descriptive analytic approaches, such as exploratory data analysis and market basket analysis.

**DD 621**  
**Predictive Analytics**  
4 credits  
Introduces students to predictive analytics and the broad set of business applications these predictive tools support. Students use data mining platforms to build predictive models that address a variety of sales and marketing needs, such as identifying the best targets for campaigns, highlighting customers most at risk of churning, and optimizing the allocation of marketing spend across media and channels. Several different modeling techniques are covered in the course including linear regression, logistic regression, and decision tree analysis.

**DD 622**  
**Web Analytics**  
4 credits  
Introduces students to a broad array of website analytic techniques. Students will use the Google Analytics platform to identify visitor profiles and segments, study website usage patterns and content viewing behaviors, and pinpoint channels that drive the greatest desktop and mobile visitor traffic to company’s websites. The insights obtained through web analytics have become an essential input in the development of digital marketing strategies that incorporate highly targeted paid (advertising), owned (web properties), and earned (social sharing) media components.

**DD 623**  
**Social Media and VOC Analytics**  
4 credits  
Provides an in-depth understanding of how social media analytics and voice of the customer (VOC) analytics are used by today’s modern marketer. Students utilize a leading social media listening and analytics platform to develop a “hands-on” understanding of how social media data is captured, analyzed, and ultimately turned into actionable information. Students also learn how companies are transforming their outdated customer feedback data collection practices into enterprise-wide VOC programs that generate timely insights and help companies create better customer experiences and greater brand loyalty.

**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.

**Online Learning**  
Online courses require the same amount of time and effort as face-to-face courses. During a typical week, students will spend approximately one to two hours per week reading and/or viewing videos, two hours participating in online discussions, and three to four hours completing assignments. Virtual office hours, library services, writing center services, and accessibility services are also available to students.
School of Communication

Strategic Communication for Marketing
Master of Arts Degree

The Strategic Communication for Marketing program prepares students for a diverse range of careers in marketing and communications. The program offers two primary tracks of concentration: Planning/Managing Market Communication and Creating Market Communication. Students can customize their individual program experience by selecting elective courses to match career interests and career path choices in planning and managing the marketing communication function or to focus on developing and implementing creative communications. The 40-credit program allows for maximum flexibility related to time and structure, and lets students complete the program within a two-year, three-semester and part-time option, as well as a one-year intensive cohort experience.

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

• Students will learn to create cohesive communication plans for a business with positioning that resonates with their customers
• Students will be equipped with a deep knowledge of evolving strategies and media that can be used together to tell the stories of organizations operating in a global marketplace
• Students will learn to be marketing communication professionals who are not only great storytellers, but are also innovative problem solvers who can command today’s tools and technology and seamlessly adapt to those of tomorrow.
• Students will learn to conduct research and analyze data to identify marketing challenges and opportunities
• Students will learn to develop marketing and communication plans that connect to measurable business objectives and integrate elements of digital advertising, social media, PR, promotion, branding, direct marketing, and more

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

Students choose between one of two tracks in our 40-credit graduate program: Planning Market Communication, which emphasizes overall strategy and planning, and Creating Market Communication, which focuses on content and implementation. The program can be completed in one and a half to two and a half years. The program consists of three core courses, three required track courses, and four electives.

With the program electives, students will have the opportunity to focus in consumer research/behavior, global brand management, digital marketing, or managing the creative process.

Separately, students can elect to enroll in the one-year Intensive Cohort option. Under this option, the course schedule is fixed and includes a selection of course form both the Planning Market Communication and Creating Market Communication tracks.
Required Courses

Required Core Courses for all tracks (Three Courses, 12 Credits)
MK 618 Integrated Strategies
4 credits
MK 660 Planning Seminar: Markets and Communication
4 credits
MK 668 Capstone
4 credits

Required Planning Market Communication Track Courses (Three Courses, 12 Credits)
MK 604 Market Research & Account Planning
4 credits
MK 610 Marketing/Brand Management
4 credits
MK 661 Strategic Planning and Market Communication
4 credits

Planning Market Communication Track Electives (Four Courses, 16 Credits)
MK 649 Managing Investments in Marketing
4 credits
MK 651 Descriptive Analytics & Predictive Models
4 credits
MK 667 Market Planning Customer, Collaborator, & Company
4 credits
MK 669 Behavioral Economics
4 credits
MK 670 Organizational Behavior
4 credits
MK 690 Internship 4 credits

Creating Market Communication Track Electives (Four Courses, 16 Credits)
MK 621 Creative Writing & Story Creation
4 credits
MK 627 Digital Communication Strategies & Implementation
4 credits
MK 630 Communication Strategies for Advertising & Sales Promotion
4 credits
MK 648 Media Management Strategies
4 credits
MK 662 Content Marketing Strategies
4 credits
MK 663 Design in Communication Strategies & Tactics
4 credits
MK 690 Internship
4 credits
MK 695 PR, Event, and Direct Market Strategies
4 credits

Students may enroll in the accelerated, one-year cohort option. With this option, students will complete the required core courses and a balanced curriculum of requirements, culminating with the Capstone.

Degree Requirements for the One-Year Cohort Track: All courses are required
MK 604 Market Research & Account Planning
4 credits
MK 610 Marketing/Brand Management
4 credits
MK 618 Integrated Strategies
4 credits
MK 621 Creative Writing and Story Creation (Writing for Marketing Comm)
4 credits
MK 636 Creative Thinking & Problem Solving
4 credits
MK 651 Descriptive Analytics & Predictive Models
4 credits
MK 660 Planning Seminar: Markets and Communication
4 credits
MK 665 Global Cultures/Applied Anthropology
4 credits
MK 667 Marketing Planning Customer, Collaborator, and Company
4 credits

Marketing Communication 107
MK 668  Capstone
4 credits

Strategic Communication for Marketing Courses of Study

MK 604
Market Research and Account Planning
4 credits
Introduces the fundamental of problem definition, hypotheses development, and data gathering from primary and secondary sources. Covers research methods including research options, formulating research problems, designs, and data collection methods. The use of both qualitative and quantitative methods are covered. The organizational structures for the research function are described together with an in-depth analysis of the role of the account planning in marketing communication across the spectrum of organizations that initiate, develop, and implement communication programs. (Semester varies)

MK 610
Marketing/Brand Management
4 credits
Introduces the marketing management process with emphasis on the communication discipline embedded within organizations. Focus is concentrated on making decisions about products, brands, pricing, distribution channels, and communication plans to deliver value to consumers. Stresses the importance of the role of 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. (Semester varies)

MK 618
Integrated Strategies
4 credits
Blends the disciplines learned in the Planning/Managing and Creating Market Communication tracks. A cross-functional process, beginning with a focus on the communication segment of the overall marketing function and ending with the abilities to create stories that resonate with markets and build long-term satisfaction, directs the focus of this redesigned course. Students learn to integrate 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 consumer loyalty through value creation. (Semester varies)

MK 621
Creative Writing and Story Creation
4 credits
Exposes students to understand the nature of storytelling from a personal, historical, and market perspective. Students learn how to develop and refine their writing in order to develop stories that resonate with others. Students analyze fiction, nonfiction, and consumer-generated stories to learn how character development and story arcs relate to market-focused communication such as blogs, advertisements, commercials, news releases, brochures, speeches, and public service announcements. Intensive writing exercises are employed to help students achieve their goals. Prerequisites: MK 660, MK 636, MK 665, and MK 664. (Semester varies)

MK 627
Digital Communication Strategies and Implementation
4 credits
Students explore how to develop effective strategies for the digital communication environment using integrated communication programs consisting of social network marketing, electronic branding, e-commerce, search and display advertising, and
loyalty and content marketing. Students analyze best practices and learn where, how, and why paid and earned social media influences human behavior in digital media. Prerequisites: MK 660, MK 636, MK 665, and MK 664. (Semester varies)

**MK 630**
Communication Strategies for Advertising and Sales Promotion
4 credits
Explores the roles of advertising and sales promotion and publicity in all communication channels. 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. Prerequisites: MK 660, MK 636, MK 665, and MK 664. (Semester varies)

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

**MK 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. Prerequisites: MK 660, MK 636, MK 665, and MK 664. (Semester varies)

**MK 649**
Managing 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. Prerequisites: MK 660, MK 604, MK 610, and MK 661. (Semester varies)

**MK 651**
Descriptive Analytics and Predictive Models
4 credits
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 develop customer segmentation schemes and predictive behavior models and learn how to apply these analytical tools to improve marketing performance as well as the customer experience. The course is supplemented with data analysis that directly addresses the goal of building intangible assets through the development of loyalty and the projection of future streams of revenue. Prerequisites: MK 660, MK 604, MK 610, and MK 661. (Semester varies)
MK 660
Planning Seminar: Markets and Communication
4 credits
Introduces students to the flow of ideas, materials, and communication through inception in the corporate/marketing center to final execution and implementation for audience consumption. The seminar provides primary focus to the issues that are brought to life in the communication of the marketing disciplines and make final impact in the eyes and ears of the market. This seminar invokes the idea that while the work of marketing is pervasive throughout an organization and the market, its primary contribution to the organization is through the creation of intangible assets and to the market through storytelling that builds trust and loyalty. The seminar considers the issue of corporate, collaborator, and customer needs and explores the communication opportunities to engage and support markets. (Semester varies)

MK 661
Strategic Planning and Market Communication
4 credits
Introduces the concept of strategic planning for organizations and highlights the role of marketing and communication as primary disciplines to create and implement integrated strategic plans. The course begins with the overall strategic business plan and continues through the hierarchy of individual department and functional strategic plans. The course highlights how the marketing and communication plans are designed to support and achieve overall organizational goals and the specific goals of the marketing and communication functions. Describes strategic role of all communication tools, including advertising, public relations, sales promotion, direct marketing, e-commerce, event planning, sponsorships, and others. Reviews strategic planning issues and institutions in the practice of these disciplines in multinational organizations. (Semester varies)

MK 662
Content Marketing Strategies
4 credits
Markets think and act in the context of cultural values and contemporary events. Content marketing is the presentation of values of a provider that understands that acceptance or rejection is based, in large part, on the provider’s understanding and empathy for the market’s needs and hopes. Content marketing envelops and expands the concept of the value proposition and sets the stage for the creation of all the elements of the communication plan. Prerequisites: MK 660, MK 636, MK 665, and MK 664. (Semester varies)

MK 663
Design As Communication: Strategies and Tactics
4 credits
Design is no longer limited to products. Students explore design and design thinking as tools that reflect global cultures. They investigate how design enhances and interconnects with traditional communication tools such as writing and visual design. Additionally, they learn how user-centered design processes and design help communicate with audiences and construct meaning in verbal and visual language. Prerequisites: MK 660, MK 636, MK 665 and MK 664. (Semester varies)

MK 664
Ethnographies, Customer Journeys
4 credits
Drawing from the traditions of participant observation in the fields of anthropology, sociology, psychology, and market research, the course applies ethnographic methods to the analysis of subcultures and behavioral minorities as well as transnational marketing communication. The focus throughout is on how to fathom the cultural differences that inform and impact consumer decision-making and marketing communication campaigns. (Semester varies)
MK 665
**Global Cultures/Applied Anthropology and Sociology**
4 credits
Understanding markets and consumers is the essence of the marketing and communication disciplines, and much of what can be learned about human behavior is through tailored classes on the “ologies,” especially anthropology and sociology. Focuses on the nature of human cultures, beliefs, practices, values, and ideas and how humans use culture to adapt and transform the world they live in. Addresses issues of cultural translation and cross-cultural knowledge. (Semester varies)

MK 667
**Market Planning: Customer, Collaborator, and Company**
4 credits
Customers live in a complex world and are subject to myriad influences and requirements related to satisfaction and ultimate loyalty to a brand, a company, a product, or a service. This class focuses on market planning that addresses the needs of the various stakeholders that are primary players in determining availability of solutions to the market needs and wants. Areas of consideration are corporate objectives and strategies and distribution channel needs from sales organizations to retailers/resellers, the media, advocacy groups, and other important influencers. The stress is on the practical needs of the ecosystem and the communication influences each group may have on ultimate customer loyalties.
Prerequisites: MK 660, MK 604, MK 610, and MK 661. (Semester varies)

MK 668
**Capstone**
4 credits
Students develop an IMC plan for an organization as the culminating experience in the SCM 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, and MK 618. Students must complete at least 28 credits before registering for MK 668 Capstone.
(Semester varies)

MK 669
**Behavioral Economics**
4 credits
Grounded in theories of behavioral economics, this course examines human and consumer behavior within cultures, how members of diverse cultures differ, and the criteria upon which cultural members can and cannot be compared. Cultural value systems are highlighted as they provide insight into the impact of cultural differences on individual and group processes such as decision-making, verbal and nonverbal communications styles, and organizational structure. Models of decision-making and information processing are also explored.
Prerequisites: MK 660, MK 604, MK 610, and MK 661. (Semester varies)

MK 670
**Organizational Behavior**
4 credits
Success of marketing and communication plans and programs is directly dependent on the acceptance and support of the organization that would sponsor the efforts. This class is developed on the scientific principles of organizational psychology and the attempt at mastering the ability to work with non-aligned interests to promote the overall successes of all stakeholders within an organization. Concentration is on developing tools to understand the needs and motivations of all departments and functions so that benefits can be aligned with responsibilities.
Prerequisites: MK 660, MK 604, MK 610, and MK 661. (Semester varies)
MK 690
Internship in Strategic Communication for Marketing
1–4 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 Career Development Center the semester before the internship. Students may take a maximum of 4 credits of internships. (Semester varies)

MK 695
PR, Event Planning, and Direct Market Strategies
4 credits
Explores the role of public relations and direct communication initiatives. Students learn how to construct public relations and support plans by analyzing and interpreting public opinion, event opportunities, and sector concerns (e.g., financial, media, or government relations). The course provides knowledge of how to detail a budget and describe evaluation techniques for measuring impact. Students develop all aspects of the plan, including constructing press releases and collateral materials such as public service announcements using case studies or field applications. Prerequisites: MK 660, MK 636, MK 665, and MK 664. (Semester varies)

MK 697
Directed Study
1–4 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)

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.

Customized Curriculum
Students work with the graduate program director to tailor their coursework to suit their desired learning outcomes. Students build on the knowledge gained from 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.
Marketing Communication Faculty

**Nejem Raheem**, Interim Chair and 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 US 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.

**Mike McGuirk**, Graduate Program Director for the Digital Marketing and Data Analytics Program and 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.

**Douglas Quintal**, Graduate Program Director for the Strategic Communication in Marketing Program and 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.

**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 Health Communication* 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, he teaches graduate and undergraduate courses in digital culture, advertising, and e-commerce. He has considerable experience in print journalism in three leading English daily newspapers 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.


Senior Executive-in-Residence Anderson brings extensive, high-level experience to his teaching, having worked with such organizations as Procter & Gamble; Kellogg; Hill/Holliday/Connors/Cosmopolous; and Welch, Currier, Curry, Anderson. He has worked on major advertising assignments for brands including Stride Rite, Sperry Top-Siders, NEC, Welch Foods, and Ocean Spray. In addition to corporate and advertising agency assignments, he established Anderson & Company, a marketing consulting business concentrating on the management of brands in distribution channels. At Emerson, he collaborated to develop Measuring & Communicating investments in Marketing, Brand Management, and Advertising/Sales Promotion. His reputation for exceptional teaching has made his classes very popular.

**Naa Amponsah Dodoo**, Assistant Professor of Marketing Communication (2018); BA, University of Ghana; MA, Marquette University; PhD, University of Florida, Gainesville.

Assistant Professor Dodoo’s research revolves around her fascination with evolving new media technologies, their role in digital and social media environments, and subsequent influence on consumer psychology and behavior in offline and online realms. Primarily, she explores the effects of individual traits and contextual aspects of digital communication on persuasion.

**Sereikhuoch Eng**, Assistant Professor of Marketing Communication (2018); BA, University of Canberra; MBA, Rensselaer Polytechnic Institute; PhD, University of Rhode Island.

Assistant Professor Eng’s primary research interests include consumer decision-making, individual/group behavior in electronic/social media, and response to new innovations.

Prior to academia, she held positions in advertising agencies and corporations, where she managed portfolios in telecom, CPG, and premium automotive for brands such as Nestle, Heineken, and Jaguar Land Rover. She is a member of the American Marketing Association and an AMA Professional Certified Marketer. She is also a former Fulbright Fellow.

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

Associate 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, she believes in applying academic best practices to real-world industry challenges.

Stanley Miller, Executive-in-Residence, BA, University of Massachusetts Amherst; MS, University of Pennsylvania.

Executive-in-Residence Miller teaches finance and accounting, entrepreneurial and strategic management courses for students in both graduate and undergraduate programs. After a long, successful, diverse career with international accounting firms and with publicly traded and privately owned companies in various industries, he has brought that multitude of experience to the classroom. His ability to impart these critical elements of business to students focusing on careers in any
industry, organization, or position is a challenging and rewarding mission, and one he meets with passion and understanding.

**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 such as: 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.

**Lu Ann Reeb**, 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. She teaches entrepreneurship, marketing management, and capstone and has led new curriculum development across disciplines and experiential learning initiatives.

**Michael Tucker**, Executive-in-Residence and Internship Coordinator of Marketing Communication (2018); BA, State University of New York, Binghamton; MBA, Argosy University; Advanced Professional Graduate Business Certificate, Argosy University.

Executive-in-Residence Tucker is an award-winning marketing strategist, copywriter, graphic designer, and musician. He teaches courses in creative thinking and creative development. His professional career began three decades ago in the mailroom at ad agency Calet Hirsch Kurnit & Spector (NYC) and evolved into senior management positions at Cabot Direct Marketing (Boston) and Duffy & Shanley Direct (Providence). In 1992, he founded The Tucker Group, an integrated marketing communications firm focused on small to mid-size businesses and nonprofits. His early experiences working with passionate entrepreneurs led him to develop “Hardcore Marketing” and formed the basis of his approach to teaching creativity and strategy. As an entrepreneur, he participated in the start-up of Salary.com, KeySurvey.com, and EyeCity.com, to name a few. Michael Tucker the musician plays saxophone, clarinet, flute and electric bass guitar.
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/evening 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 demonstrate skills for creating 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 4 credits of either a master's thesis or capstone project, or a comprehensive exam (0 credits). 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 (required for licensure)
4 credits

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

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

Theatre Design/Technology

TH 540  Puppetry  4 credits
TH 640  Special Topics in Design and Technical Theatre  4 credits
TH 650  Design in Production  4 credits

Master's Thesis or Capstone Project or Comprehensive Exam

TH 696  Capstone Project  4 credits
or
TH 699  Master's Thesis  4 credits
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

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

TH 625  Performance: Theatre and Community  4 credits

One course from the following:

TH 660  Drama as Education I  4 credits
TH 668  Practicum: Multicultural Education  4 credits
TH 669  Contemporary Issues in Education  4 credits

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 627  Playing the Self  4 credits
TH 628  Playing the Other  4 credits

Directing

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

Playwriting/Devising

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

Dramatic Literature/Theatre History

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

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

Master’s Thesis or Capstone Project or  
Comprehensive Exam
TH 696  Capstone Project  
4 credits
or
TH 699  Master’s Thesis  
4 credits
or
successful completion of a comprehensive  
examination in an area in their concentration  
of study.  
0 credits

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

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

TH 612  
20th-Century Dramatic Theory  
4 credits
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 focuses on the context, textual analysis, and performance of Shakespeare with attention to methods of working with poetic text. Students are 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 Development Center 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
Performing Arts

125 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)

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### 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)

Production Opportunities
The department’s major performance spaces include the 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.

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 Development Center the semester before the internship.
Performing Arts Faculty

**Robert Colby**, Chair, 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.

**Bethany Nelson**, Graduate Program Director and 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 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.

**Lindsay Beamish**, Assistant Professor of Performing Arts (2015); BA, University of California, Santa Cruz; MFA, University of Wyoming; MFA, University of California, Davis.

Assistant Professor Beamish has been a professional film, television, and theater actress in Los Angeles and New York City for more than 20 years. She was most recently seen in the film *Forgetting the Girl* for which her performance received favorable reviews in the *New York Times* and *Variety*. Before that, she appeared in the independent film *The Greatest*, starring Pierce Brosnan, Susan Sarandon, and Carey Mulligan, which premiered at Sundance Film Festival. Other film work includes John Cameron Mitchell’s *Shortbus*, which premiered at the Cannes Film Festival. Her performance in *Shortbus* was notably reviewed by David Ansen in *Newsweek* and Tom Carrao in *Film Monthly*, was awarded the Lulu Award for Best Supporting Actress, and was nominated for a Gotham Award (NYC). She appeared with the film at the Cannes International Film Festival, Toronto International Film Festival, Chicago Film Festival, and the Bergen International Film Festival (Norway).

Other film and television work includes performances on *CSI, Gilmore Girls, Six Feet Under, The Pretender, Jimmy and Judy, Strong Medicine*, and Miranda July’s seminal film *Nest of Tens*. Her recent stage performances include *Grapes of Wrath* (Grandma), *The Bacchae, Flash, and The Faust Projekct*. Recent devising/directing work includes the multimedia full-length performance *38 1/2*, as well as *Wigs*, which was developed with support of UC Davis’s Institute for Theater, Dance, and Performance. Her film directing work includes the experimental short *In Can Can Descent*, which was nominated for Best Experimental Short at the South by Southwest Film Festival and played at the NY and Chicago Underground Film Festivals.
Recognition for her creative writing includes the 2011 Iron Horse Discovered Voices Award, and she was the Iron Horse nominee for the 2012 Pushcart Anthology. In her graduate studies at UC Davis, she received the Provost’s Fellowship for the Arts and The John Shields Award in Acting. She is a proud member of SAG/AFTRA.

**Melia Bensussen**, 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.

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

**Diane DiCroce**, Assistant Professor of Performing Arts (2016); BA, Pennsylvania State University; MM, Boston Conservatory.

Assistant Professor 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 Misérables*), national and international tours (*Les Misérables*, *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.

**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
Sariva Goetz, Assistant Professor of Performing Arts (2017); BA, University of Arizona; MA, New York University.

Music director, conductor, arranger, orchestrator, and educator, Assistant Professor Goetz has played keyboards for and/or conducted numerous Broadway shows including 10 years as the assistant conductor and keyboardist for the original Broadway production of Les Miserables. Other Broadway credits include Aladdin, Sister Act, Mamma Mia, The Mystery of Edwin Drood, The Little Mermaid, Beauty and the Beast, Dirty Rotten Scoundrels, Miss Saigon, Guys & Dolls, City of Angels, The Secret Garden, Once on This Island, Starlight Express, Romance Romance, and the first revival of Sweeney Todd. She recently served as music director for the pre-Broadway production of Empire, the Musical, which had its debut at the La Mirada Theatre for the Performing Arts in California. Off-Broadway and regional credits include Splendora; The Jerusalem Syndrome; and two productions of Really Rosie, one directed by Marcia Milgrom Dodge and the other by Maurice Sendak. She has conducted and/or orchestrated shows at Cincinnati Playhouse in the Park, Baltimore Center Stage, Williamstown Theatre Festival, Goodspeed Opera House, Bucks County Playhouse, and Cape Playhouse and served as pianist for many Broadway pops concerts, most notably with the Long Island Philharmonic. She has coached hundreds of musical theatre performers for auditions, shows, and cabaret and was a founding member and co-chair of the Music Directors Committee of Local 802, American Federation of Musicians. Previous teaching positions include American University, SUNY New Paltz, and New Jersey City University.

Melissa Baroni Healey, Senior Artist-in-Residence (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.

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.

Joseph Keener, Artist-in-Residence (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).

**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 Theatre Virginia (Phoebe Award), Becoming Dr. Ruth for the Parker Playhouse in Fort Lauderdale, Secret Garden for the Olney Theatre in Maryland, and Larry 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 NecrOphelia: 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.

Luciana Stecconi, Assistant Professor of Performing Arts (2018); Scenography & Licentiate in Theatre Arts University of El Salvador; MFA, Brandeis University.

Assistant Professor Stecconi’s recent designs in the Washington, DC, metro area include The Effect, Cloud 9, Hedda Gabler, and Bad Jews at Studio Theatre; Jesus Christ Superstar at Signature Theatre; Proof at Olney Theater; The Who and the What at Roundhouse.
Performing Arts

Theatre; Lights Rise on Grace at Woolly Mammoth Theatre Company; From the Mouths of Monsters, OLIVÊrio: A Brazilian Twist, and The Gift of Nothing at the Kennedy Center Theater for Young Audiences; When She Had Wings at Imagination Stage; Grounded at Everyman Theatre in Baltimore and Olney Theater; Unexplored Interior at Mosaic Theater Company of DC; A Tale of Two Cities at Synetic Theatre; Ohio Impromptu at the Library of Congress, the world premieres of Lungs, Astroboy and the God of Comics, and The History of Kisses at Studio Theatre; the world premiere of Andy and the Shadows at Theater J; Heartless, A Discourse on the Wonders of the Invisible World, Dead and Breathing, The Ashes under Gait City, The Exceptionals, and Barcelona at the Contemporary American Theater Festival, and many others.

Stecconi has also designed for Northern Stage, Barrington Stage Company, Adventure Theatre MTC, Spooky Action Theatre, 1st Stage, and Gala Hispanic. She has served as adjunct professor and guest artist at American University, adjunct assistant professor and guest artist at Georgetown University, and guest artist at Catholic University.

As a scenic artist, she worked for Studio Theatre in Washington, DC, as the resident scenic charge from August 2006 to April 2013. She has also painted for Barrington Stage Company, the University of Delaware PTP, Folger Theatre, Washington National Opera at the Kennedy Center, Mosaic Theater, Theater J, and other theatres in the DC area and the East Coast. She was the winner of the 2010 Outstanding Emerging Artist Award during the 25th Annual Mayor’s Arts Awards Ceremony in Washington, DC.

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, Senior Artist-in-Residence 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.

Senior Artist-in-Residence 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.

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

Senior Artist-in-Residence 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.

He 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*. 
**A W Nadine Grant**, Artist-in-Residence (2016); BA, Bethel University; MS, Niagara University; MFA, University of Kansas City-Missouri.

Artist-in-Residence Grant's selected credits include Canada: *da kink in my hair* (Trey Anthony Studios), *The Turn of the Screw* (DVxT Theatre), *Snow White* (Solar Stage Children's Theatre), *Ruined* (Obsidian Theatre), *Directors' Showcase* (Stratford Shakespeare Festival). Assistant costume design: *The Tempest* and *The Two Gentlemen of Verona* (Stratford Shakespeare Festival); world premieres of *Night* (Human Cargo) and *El Numero Uno* (Lorraine Kimsa Theatre for Young People). US: *Borderlands* and *Brokeology* (Kansas City Repertory Theatre); *Boesman and Lena*, *Man of La Mancha*, and *Tartuffe* and the world première of *Quindaro* (UMKC), and the world première of *Kingdom Undone* (Theatre for the Thirsty). Her training includes an MFA in costume design and technology, University of Missouri – Kansas City. Awards include Ian and Molly Lindsay Young Design Fellow 2010, USITT Costume Design and Technology Award 2009, and Dora Nomination for Costume Design (*The Turn of the Screw*).

**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, Metawee 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 an MFA in acting from Brandeis University.

**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 Bummpo, 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.
School of the Arts

Film and Media Art Master of Fine Arts Degree

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, multimedia installations—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.
- Students’ 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 admission 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, artistic promise, 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 are preferred, but screenplays or other substantive creative writing samples or scholarly work will be considered). 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.

After reviewing the admission dossier, the graduate program director may allow Advanced Standing for students with BFAs, previous MAs in a related field, 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
VM 600  Business of Modern Media
4 credits
VM 613  Foundations of Image and Sound Production
4 credits
VM 641  Introduction to Theory
4 credits

Choose two of the following:
VM 602  Media Production Ethics and Cultural Diversity
4 credits
or
VM 610  Media Pedagogy
4 credits
or
VM 651  Studies in Narrative and Media History
4 credits
or
VM 652  Theories of Integrated Media
4 credits
or
VM 655  Topics in Media Studies
4 credits

Choose one of the following:
VM 605  Graduate Writing the Short Subject
4 credits
or
VM 606  Writing for Interactive Media
4 credits
VM 640  MFA Production Workshop
4 credits (Must take twice for 8 credits)
VM 640  MFA Production Workshop
4 credits (May take for an additional 4 credits as an elective)

or

4 credits A Production Elective in Film and Media Art
VM 698  MFA Thesis Project
8 credits

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 or next-to-last 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 two 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.

**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, Spring)

**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, ethnocentrism, 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—fiction, nonfiction, and experimental. 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, Advanced Standing, 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. (Fall)

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. Prerequisite: VM 613 Foundations of Image and Sound Production, Advanced Standing, or permission of the instructor. (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. Not required for students entering with Advanced Standing; waivers are 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, Advanced Standing, 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, Advanced Standing, 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 workshop-style class 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, Advanced Standing, 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 or permission of the instructor. (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, Advanced Standing, 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 myriad 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, Advanced Standing, or permission of the instructor. (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, Advanced Standing, 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, Advanced Standing, or waiver from the graduate program director. (Spring)

**VM 640**  
**MFA Production Workshop**  
**4 credits**  
This is an intensive workshop for second- and third-year MFA students to concentrate on the main body of their artistic output. Students develop their thesis projects, 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, or Advanced Standing. (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. Prerequisite: VM 641 Introduction to Theory, Advanced Standing, or waiver from the graduate program director. (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, Advanced Standing, 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, Advanced Standing, or waiver from the graduate program director. (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, Advanced Standing, 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 Development Center. (Fall, Spring, Summer)

**VM 697**  
**Directed Study**  
1–4 credits  
Credits awarded for a student-designed course to be determined in consultation with faculty instructor, 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 counting toward the degree. Thesis projects will be supervised by a committee of two faculty members. Students must have a proposal approved by the MFA thesis project committee in order to register for thesis credit. 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)

**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 one semester in advance.

**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 works completed in the past year 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. Studies in history and theory are designed to provide the framework for an aesthetic discourse that encompasses a global perspective and supports screenwriting as a creative and artistic endeavor. 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 are required and 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 noted 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 work with a thesis chair and will choose a second committee member 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 of the thesis committee 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).
• Students 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 with revisions, 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, 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). This semester also includes part two of the study of genres. Semester requirements include: first draft of a feature screenplay, writing exercises, readings, screenings, critical theory paper, and online advisor and peer group meetings.

Residency IV: Focus on the business aspects of screenwriting. Semester requirements include: cable, streaming, or television pilot(s) or second feature script, writing exercises, treatments, loglines, formalized pitch session 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</td>
<td>2 credits</td>
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<tr>
<td>SW 613</td>
<td>Residency III: Long-Form</td>
<td>2 credits</td>
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<tr>
<td>SW 614</td>
<td>Residency IV: The Business</td>
<td>2 credits</td>
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<tr>
<td>SW 621</td>
<td>Film Genres</td>
<td>4 credits</td>
</tr>
<tr>
<td>SW 622</td>
<td>The Writer’s Room</td>
<td>4 credits</td>
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<tr>
<td>SW 623</td>
<td>Television Genres</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</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 cable or streaming or 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. The study of genre continues during this semester. 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 and the business of screenwriting, including gaining knowledge of managers, agents, and legal practices. 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 less focus on dialogue and a greater focus on story and the visual language of screenwriting. 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 writing original TV pilots and spec scripts for existing cable/streaming/television 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. Each student completes two drafts of a script with the final draft worthy of submitting to script competitions, national television writing workshops, and a growing number of television 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 a cable/streaming/television pilot(s) 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 a 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 Genres  
4 credits  
Provides an introduction to the historical study of film through the lens of genre. This course highlights popular Hollywood media and endeavors to raise questions of film and media history while acknowledging that American genres have connections to other national media outputs. Genre study is one entry point into a discussion about film and media and how it has been written, produced, directed, and consumed through time and in place. There are many other ways to study media, but for the purposes of this course, genre will be the organizing principle. Special attention is paid to the evolution of genres from classical to modern, to anti-genre and genre across borders.

**SW 622**  
The Writer’s Room  
4 credits  
This course is designed to give hands-on, professional experience that will help students find their seat at the table. The first job for the student and his/her team of writers is to put together a plan for a season’s main story arc, all character arcs, and an episode plan. It’s a huge job, so creating and fostering a creative, cooperative, supportive and well-functioning creative team is the only way to do it well. Students are divided into several Writer’s Room teams and each team works on a different show. Each member of each team is required to “Run the Room,” leading their team through multiple parts of the process of season building, episodic story construction, beat sheets, outlines, script drafts, and revisions. As in a real Writer’s Room, nobody moves forward without the rest of the team. Students should be prepared to contribute to the success of everybody’s episode, and at the same time the team works with the student to improve his or her story and script. By the end of the
semester, every student will have completed a spec
script of an existing and ongoing TV series.

SW 623
Television Genres
4 credits
The term "genre" refers to an independent style or
characteristic grouping. This class is designed to
examine, interrogate, and evaluate the definitions
and boundaries of genre in television. By introducing
students to the historical, critical, and evaluative
methods of looking at genre in American and in
global television, this class examines how genre
conventions develop and how these conventions
inform the proliferation of certain types of television
programming. In addition to examining genres like
Soap Operas/Telenovelas, Children's Television,
Animation, Melodrama, Reality, Horror, and Science
Fiction/Speculative Fiction, this course also equips
students with ways to understand and read genres in
a transnational framework, with a focus on how
international markets deploy genre in television.

SW 624
Writers in Development
4 credits
This course 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 series,
movies, miniseries, and webisodes.

Visual and Media Arts Faculty

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

Professor Knight’s interactive artwork is currently
centered around surveillance, webcams, and remote
control, and the relationship between text and
landscape. His work has been shown in more than 40
exhibitions and festivals in more than 10 countries.
He has also taught at the University of Maine and
West Texas A&M University.

Michael Selig, Graduate Program Director of the
Film and Media Art Program and 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.
Jean Stawarz, Graduate Program Director of the Writing for Film and Television Program 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 award-winning films *Powwow Highway*, *Henry & Verlin*, the television movie *Spirit Rider*, *Hollywood Babylon*, and the CBC show *North of Sixty*. Her work has screened at many film festivals including the Sundance Film Festival, Montreal Film Festival, Munich Film Festival, New York Film Festival, and American Indian Film Festival, and has aired on PBS, CBC, and the BBC. She wrote, produced, directed and edited the short film *The Hunters*, winner of the Best International Short Under 25 Minutes at the Ireland International Film Festival. The Telluride Indie Fest named her original screenplay *The Sculptors* one of the “Top Thirty Screenplays in the World.” Her most recent short script, *Shady Tree-Lined Streets* won the Best Short Screenplay Award at the 2014 UFVA Conference. She has served on the board of directors for the University Film and Video Association and on the editorial board of the *Journal of Film and Video*. In 2014–2015, she was awarded a Jasper and Marion Whiting Foundation fellowship and an Emerson College President’s Fund for Curricular Innovation grant.

Maria Agui Carter, Assistant Professor of Visual and Media Arts (2015); BA, Harvard University.

Assistant Professor Agui Carter is an award-winning filmmaker. Formerly an in-house producer for WGBH-TV, she founded Iguana Films in 2000, and writes, produces, and directs both dramatic and documentary works broadcast and screened internationally. Her most recent nationally broadcast features are on PBS: *No Job for a Woman* (producer) and *Rebel* (writer, director, producer), winner of the 2014 Erik Barnouw Honorable Mention Award as best historical film in America and the 2014 Gutsy Gals film award for best feature film/documentary of the Americas. *Rebel* premiered at Frameline Film Festival and is touring theatrically across the country ([rebeldocumentary.com](http://rebeldocumentary.com)). *14 Freight Trains*, her new play about the first American soldier to die in Iraq, an undocumented Latino, premiered at Arena Stage in Fall 2014.

She is a Trustee of NALIP (The National Association of Latino Independent Producers) and a member of the Writer’s Guild of America. She has been the winner of a Warren, CPB, George Peabody Gardner, and Rockefeller fellowships, among others and has been a visiting artist/scholar at Harvard, Tulane, and Brandeis universities.

Her newest feature narrative script, *The Secret Life of La Mariposa*, a magic realist fantasy about an undocumented teen who uses her imagination to escape her grueling reality, is a Sundance Screenwriter’s Lab finalist.

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 art exhibit C.O.D. He has also taught at The School of the Art Institute of Chicago and the Savannah College of Art & Design.

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

Associate Professor Banks’ primary area of research is the American film and television industries. Her work focuses on creative and craft guilds and unions, with a specific focus on power dynamics and creative

She is a principal investigator at the Emerson Engagement Lab. Her work at the Lab has focused on engagement games around collaborative labor and tensions between individual gain and team building. Her current game is Room at the Top, a game that challenges ideas about bias in media production. Previously, she worked on The Boda-Boda Game, a partnership with the Red Cross in Uganda. She has written for *Television & New Media*, *Cinema Journal*, *Popular Communication*, *Cultural Studies*, *Flow*, and *The Journal of Popular Film and Television*, as well as for the anthologies *Gender and Creative Labour*, *How to Watch Television* (NYU Press, 2013), *The Handbook of Television Studies* (Sage, 2014), *Teen Television* (BFI, 2004), and *Garb: A Reader on Fashion and Culture* (Prentice Hall, 2007).

As part of her research and teaching, she has received fellowships from the Academy of Television Arts and Science and the National Association of Television Program Executives, as well as an invitation to attend the Television Critics Association 2008 summer press tour. She currently serves on the Advisory Board of the Motion Picture Oral History Digital Archive and the Board of the Console-ing Passions Conference. She will be serving on the Society of Cinema and Media Studies Board of Directors from 2017 to 2019. She teaches classes on film and television history, media industries, and production studies within the department. She also teaches courses through the Institute for Liberal Arts and Interdisciplinary Studies for both the minor in Digital Culture and the minor in Women, Gender, & Sexuality Studies, and graduate MA courses through the Civic Media Art and Practice program.

**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 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 30 feature films and several TV series. His career began after shooting the black and white film La Ciudad for which he received a nomination for Best Cinematography at the Independent Spirit Awards and won Best Cinematography at the Santa Barbara Film Festival.

He shot one of the first high-def TV series, Strangers with Candy, as well as one of the first high-def films to get a theatrical release, titled Lovely and Amazing. He recently shot the romantic comedy The Other End of the Line in Mumbai, India. He also did additional photography on the second season of the TV series Mad Men. Bosmajian has shot movies in all film/video formats from 16mm black and white to the Red One camera. He has taught camera and lighting classes in New York, Los Angeles, and The Sundance Labs. He is an avid still photographer as well.

Shaun Clark, Assistant Professor (2012) of Visual and Media Arts (2012); BFA, New York University; MFA, Emerson College.

Assistant Professor Clark works primarily as a director of photography. His cinematography work ranges from short narrative films, to nationally-broadcast commercial spots, to feature-length narrative and documentary films. He has also directed a number of dance films, exploring how dance can be transformed through the tools of cinema. He has previously taught at Texas A&M University–Corpus Christi, Massachusetts College of Art and Design, and Wentworth Institute of Technology.

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

Professor Cook has more than three decades of experience as a respected writer and producer of television and film. She has worked for ABC, NBC, CBS, and PBS as well as for Warner Bros., 20th Century Fox, Columbia Pictures, and Universal Studios. A member of the Writers Guild of America West, she has written for hit television shows such as the top-ten Nielsen-rated Full House, the cult classic Charles in Charge, the nontraditional family comedy Joe’s Life, and Rysher Entertainment’s crime drama, One West Waikiki. She has served as a writer/producer for Entertainment Tonight, America’s Most Wanted, NBC Nightly News, The Today Show, Better Homes and Gardens, and the PBS Emmy Award-winning children’s show Zoom.

Her first screenplay, Zachary’s Truth, was a finalist in the prestigious Chesterfield Writers Film Program and in the Massachusetts Screenwriting Competition, before being optioned by Universal Studios. Her second screenplay, Hit & Run, was optioned by Alan Barnette Productions at Universal Studios. She is author of the critically acclaimed book Write to TV: Out of Your Head and Onto the Screen, 2nd edition (Focal Press/Routledge) used by professional writers, in college classrooms, and by budding writers alike. She has served as a writing mentor to members of the New England Chapter of Women in Film and Video and students at the Perkins School for the Blind. She has also mentored soldiers serving in Afghanistan. As a direct result of that mentorship, Cook teamed with two soldiers and co-wrote a treatment for a comedy pilot about the war in Afghanistan, which she sold to Warner Bros., Jerry Bruckheimer Television, and NBC. Cook also served as a consulting producer on the pilot.
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 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.

Kenneth Feil, Assistant Professor of Visual and Media Arts (2018) and Senior Scholar-in-Residence (1995); BS, Emerson College; MA, Emerson College; PhD, University of Texas at Austin.

Assistant Professor Feil is the author of Rowan and Martin’s Laugh-In (Wayne State University Press, 2014) and Dying for a Laugh: Disaster Movies and The Camp Imagination (Wesleyan University Press, 2005). He has also commented on various events and issues in popular culture for the New York Times, NPR, the Boston Herald, the BBC, and CNBC. Recipient of a National Endowment for the Humanities “Enduring
Questions” grant, he is currently developing the global comedy course “Laughing at / Laughing with: How Does Comedy Unite and Divide?”


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

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 primetime 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.

Peter Flynn, Senior Scholar-in-Residence (1998); BA, Dublin City University; MA, University College, Dublin; PhD, University of Massachusetts Amherst.

Senior Scholar-in-Residence Flynn teaches courses in media history, theory, and production. Flynn is the writer/director of the feature-length documentary Blazing the Trail: The O’Kalemsin Ireland and is the co-founder and co-director of the Boston Irish Film Festival, now in its 12th year. His articles on Irish film and early American cinema have appeared in a variety of publications, most recently in the Cinema Journal. He is currently contracted to the University of Notre Dame press for a forthcoming book titled Coming into Clover: Ireland and the Irish in Early American Cinema. Working in conjunction with the Irish Film Institute, he helped restore a collection of silent films produced by the Kalem Film Company in Ireland in the 1910s. He is the co-producer of a DVD collection of those films titled On Location: The Kalem Film Company in Ireland. The DVD was released in Spring 2011.

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**, Professor of Visual and Media Arts (2005); BA, University of New Hampshire; MFA, Massachusetts College of Art.

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

**John Gianvito**, 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 is the founding director of the Engagement Lab and a professor in the Department of Visual and Media Arts. He studies media and technology in civic and political participation. He is particularly interested in the transformation of civic institutions, including government and journalism, in the wake of technological disruption, and the emerging tensions between technological efficiency in “smart city” solutions and democratic governance.

In addition to this research, he works with cities and organizations around the world to design creative media approaches to public participation, using games, augmented reality, and virtual reality. He has served as an expert advisor for the UN Development Program, the International Red Cross / Red Crescent, and the World Bank. He is the author of two books: Net Locality: Why Location Matters in a Networked World (Blackwell, 2011, with Adriana de Souza e Silva) and The Urban Spectator: American Concept Cities From Kodak to Google (Dartmouth, 2010), and the editor (with Paul Mihailidis) of Civic Media: Technology, Design, Practice (MIT Press, 2016). His new book, tentatively titled Meaningful Inefficiencies: Democracy and Public Value in the Smart City, will be published by Oxford University Press in 2018.
Julia Halperin, Assistant Professor of Visual and Media Arts (2017); BA, Hunter College, City University of New York; MFA, University of Texas at Austin.

Assistant Professor Halperin is a filmmaker who works in multiple formats. Her cinematic interests include twisting and elevating genre, using landscape to externalize character, and disrupting narrative expectations.

Her most recent feature is the psychological suspense film Barracuda, which premiered in the Narrative Competition of the 2017 SXSW Film Festival. The film was developed at IFP Project Forum, CineMart, and the Venice Biennale College–Cinema. Previously, she produced, co-directed, and edited Now, Forager, which had its world premiere in 2012 at International Film Festival Rotterdam and its North American premiere at New Directors/New Films. The film was included in several critics’ best-of-the-year lists, including the Museum of Modern Art’s “Contenders” series. She and her co-director Jason Cortlund were nominated for a Breakthrough Director Award from the Independent Feature Project’s Gotham Awards.

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Bavand Karim, Assistant Professor of Visual and Media Arts (2015); BA, University of Texas, Dallas; MFA, Southern Methodist University.

Assistant Professor Karim is a writer and producer of independent films and television programs, including the award-winning documentaries Nation of Exiles and Hate Crimes in the Heartland. His major motion picture credits include Weightless, Knight of Cups, Birdman, Maps to the Stars, American Hustle, Captain America: Winter Soldier, The Avengers, and more. His creative and academic activity intersects American media and national identity, cinematic representations of masculinity, and social media and human rights.

Hassan Ildari, Associate Professor of Visual and Media Arts (2009); BFA, Bridgeport University.

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

Joseph Ketner, Lois and Henry Foster Chair in Contemporary Art Theory and Practice and Distinguished Curator-in-Residence (2008); BA, Indiana University; MA, Indiana University.

Joseph Ketner has worked as a museum curator and director in both university and public museums, specializing in modern and contemporary art, as well as 19th-century American art, for the past 30 years. As the inaugural Foster Chair, he teaches contemporary art history and curates experimental contemporary art exhibitions in Emerson’s Huret & Spector Gallery. Recently, he has presented a new series of exhibitions there, titled The Next Generation, showing the work of
the most talented graduate students from New England’s art schools. Ketner’s exhibitions have been recognized in such periodicals as the New York Times, the Wall Street Journal, The Chronicle of Higher Education, Artforum, and Flash Art, and they have received many critical distinctions. His publications, A Gallery of Modern Art (1994) and Catherine Wagner (1996), have won design awards from the American Association of Museums. Currently, Ketner is working toward a publication on “Zero and the New Tendency in European Art” and on a documentary film on German museum director and art historian Alexander Dorner.

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.

Cher Knight, Professor of Visual and Media Arts (2002); BA, Rutgers University; MA, City College, The City University of New York; PhD, Temple University.


She was honored as Distinguished Alumnus/Scholar by Tyler School of Art/Center for the Arts at Temple University in 2014. She has been twice awarded the Gemmill Research Fellowship at the Michener Museum in Doylestown, PA, and was Emerson College’s 2006–2007 recipient of the Mann Stearns Distinguished Faculty Award. She is the co-founder of Public Art Dialogue, an international professional organization devoted to providing an interdisciplinary critical forum for the field. She also co-founded the journal Public Art Dialogue (published by Routledge/Taylor & Francis), was its co-editor through Spring 2017, and currently serves on its editorial board. She serves as well on the advisory board of Now + There, a nonprofit arts organization dedicated to bringing temporary and site specific public art to Boston.

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.

**Jim Lane**, Senior Scholar-in-Residence (1995); AB, Harvard University; MA, University of California, Los Angeles; PhD, University of California, Los Angeles.

Senior Scholar-in-Residence Lane is both a media scholar and film/video maker with extensive publications and production experience. He has published articles in *Wide Angle*, *Jump Cut*, the *Journal of Film and Video*, and *Film History*. In spring 2002, he published *The Autobiographical Documentary in America* through the University of Wisconsin Press.

His filmography includes a mix of autobiographical, documentary, and experimental films and videos, most of which have been exhibited at major film festivals in the United States and Europe. His autobiographical film, *I Am Not an Anthropologist*, premiered at the Sundance Film Festival, and an experimental work, *Lightplay*, won several awards at U.S. film festivals. He has also been a film/video curator at the UCLA Film and TV Archive and Harvard Film Archive and is the co-founder of the Boston Irish Film Festival. He has just completed his latest film, *Looking Back*, which reflects on adoption, family, and death. He was the executive director of Emerson LA for 14 years and is currently senior scholar-in-residence for the department of Visual and Media Arts in LA.

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

Associate 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 10th-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.

**Ed Lee**, Assistant Professor of Visual and Media Arts (2017); BA, Wesleyan University; MFA, American Film Institute.

A member of the Writers Guild of America West since 2000, Assistant Professor Lee has written for many television comedies, including *The Drew Carey Show*; *Class of 3000*; and *Are You There, Chelsea?*. In addition to writing for television, he has written and performed sketch and improv at iO West, Nerdmelt Theater, Westside Comedy Theater, and Upright Citizens Brigade Theater L.A. Prior to joining the faculty at Emerson, he taught at the American Film Institute Conservatory, USC School of Cinematic Arts, UCLA Extension, and the iO West Theater. He has also run comedy-writing workshops at Gettysburg College,
Wesleyan University, California State University, Monterey Bay, and SeriesFest. He is currently a writer on multiple Hasbro animated children's series.

**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. is a producer/director for film, television, and the theater. He has been awarded a Fulbright Journalist Fellowship, three CINE Golden Eagles, named a Sony Innovator, and nominated for three Emmys. His film *Reason to Hope* was awarded Best Film at the 26th Annual International Festival of Black Cinema in Berlin and he just completed a feature film based on the Akutagawa Prize–winning novella *Cocktail Party*. He also produced and directed *Live your Dream: The Taylor Anderson Story* that chronicles the impact of the American English teacher who lost her life during the March 2011 earthquake and tsunami in Japan.

**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 of Academy of Motion Picture Arts and Sciences Nicholl Fellowship, Assistant Professor Lin has written projects for The Mark Gordon Company, Don Mischer Productions, The Walt Disney Company, Ivanhoe Pictures, Reason Pictures, The Unison Company (Taiwan), and Wanda Pictures (China). He produced and wrote the original story for The Unison Company's Chinese romance film *100 Days*. The film world premiered at the Hawaii International Film Festival and released theatrically nationwide in Taiwan. It won the Audience Award at the 2014 Los Angeles Asian Pacific Film Festival and was an official selection at the prestigious 2014 Golden Rooster Hundred Flowers Film Festival in China. In features, he is developing a sci-fi crime thriller for Madhouse Entertainment (*Prisoners*). As original story writer and producer, he has a Chinese language action thriller *Retroactive* for Wanda Pictures (*SouthPaw, The Great Wall*) set to film in 2019. Recently, he adapted *New York Times* bestseller *River Town* by Peter Hessler for Fugitive Films and acclaimed director Lu Chuan (*City of Life and Death, Disney's Born in China*).

In television, he was the head writer for the 2014 Huading Global Film Awards hosted by Lucy Liu. He also wrote for the 2016 Shanghai Disney Grand Opening Ceremony. Currently, he is writing a half-hour TV pilot for Super Deluxe (Digital Studio of Turner/Time Warner). Previously, he has 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*. He 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.

**Korbett Matthews**, Assistant Professor of Visual and Media Arts; MFA, Concordia University, Montreal; BFA, Carleton University, Montreal.

Assistant Professor Matthews is a documentary filmmaker from Montreal, Canada. His work has screened at various international film festivals and film institutes and has won awards at Images, Hot Docs, and The Beirut International Film Festival as well as earning critical acclaim from the Quebec Association of Film Critics. His television documentaries have been broadcast on Super
Channel, The National Film Board of Canada, The Documentary Channel, Bravo!, and The History Channel. Prior to joining Emerson, he held academic appointments at The Mel Hoppenheim School of Cinema in Montreal and Breda University of Applied Sciences in the Netherlands.

**Charles E. McCarry**, Senior Production Designer-in-Residence (2013); BS, Temple University; MFA, Yale School of Drama.

Senior Production Designer-in-Residence McCarry is a production designer for film and television, and has been a scenic designer for the theatre. He has taught scenic design at Carnegie-Mellon, Temple University, and Barnard College, and film design at NYU. He also taught scenic design and served as head of design at the SUNY Purchase College Design/Technology program from 2005 to 2010.

Creating the film sequence for the Broadway musical about Hollywood, *City of Angels*, for Broadway designer Robin Wagner reignited his enthusiasm for film design work in the midst of his theatre career. He has contributed to notable films including *The Departed*, *School of Rock*, *The Producers*, *The Sixth Sense*, *Elf*, and *Wall Street*. Other film work includes NY art direction for *42*, *Get Rich or Die Tryin’*, *Cocktail*, and many more. His television work includes *Ugly Betty*, *Sex and the City*, *Third Watch*, *Law & Order Criminal Intent*, *Law & Order SVU*, *The Late Show with David Letterman*, and the Ed Sullivan Theatre renovation. He has also worked on *Saturday Night Live* as well as news and sports productions including *ABC World News Tonight* and the 2000 and 2004 NBC Olympics coverage.

He recently completed production design work on a dramatic series in Taiwan, *Material Queen*, and is about to embark on another production for the same producers there. He was nominated for the 2008 Art Directors Guild Award for Excellence in Production Design for Art Direction of *Ugly Betty*. He won in 2006 for his work on that show. He was one of the nominees for the 2008 Art Directors Guild Award for Excellence in Production Design for Art Direction of Ridley Scott’s *American Gangster*.

**Leslie McCleave**, Assistant Professor of Visual and Media Arts (2017); BA, Boston College; MFA, Tisch School of the Arts.

Assistant Professor McCleave produced and directed the feature documentary *How Sweet the Sound: The Blind Boys of Alabama*, the first film about this legendary gospel group. *How Sweet the Sound* premiered at the Nashville Film Festival and has screened across the U.S. including stops at the Margaret Mead Film Festival and as the closing night film at the ReelAbilities NY Disabilities Film Festival. Other work includes the supernatural, environmental-awareness feature *Road*, Outstanding Performance Award at the Los Angeles Film Festival and acquired by Showtime, iTunes and Snag Films. Her shorts have won top awards at Sundance, SXSW, Locarno, and San Francisco International Film Festivals. She created the 9/11 documentary sound and video installation *cedar liberty* (with Elena del Rivero), presented at International Center of Photography in New York City and the NY State Museum. Her work has received support from the Sundance Institute, Creative Capital, National Endowment for the Arts, New York Foundation for the Arts New York State Council on the Arts, Radziwill Documentary Fund, and the Irish Film Board.

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

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). He 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.

Ougie Pak, Assistant Professor of Visual and Media Arts (2018); BA, U.C. Berkeley; MFA, City College of New York.

Assistant Professor Pak is a writer and filmmaker whose work has screened in leading film festivals worldwide including Rotterdam, Los Angeles, Tribeca, and Busan. He has been a top-ten finalist in Francis Ford Coppola’s American Zoetrope Screenplay Contest, a National Finalist in the Student Academy Awards, and has also received awards from the National Board of Review and the Korean Ministry of Culture-Film Council.

Robert Patton-Spruill, Senior Director-in-Residence (2007); BA, MS, Boston University.

Senior Director-in-Residence Patton-Spruill is a Boston-based filmmaker and has directed independent motion pictures such as Squeeze (Miramax, 1997) Body Count (Showtime, 1998), and Welcome to the Terrordome (2007 AFI Film Fest). He has directed music videos for groups such as Public Enemy and television commercials for fashion designer Elie Tahari. The film Squeeze screened at the Gen Art Film Festival and the Los Angeles Independent Film Festival. Its actors were nominated for an Indie Spirit award in 1997. He has also directed the television political campaigns for Lt. Governor of Massachusetts Tim Murray and has worked as a new media consultant for Taunton Press and Boston.com.

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.

Camilo Ramirez, Assistant Professor of Visual and Media Arts; AA, International Fine Arts College; AA, Miami Dade Community College; BFA, Florida International University; MFA, Massachusetts College of Art and Design.

Assistant Professor Ramirez was born in Santa Monica, California, and raised in Bogota, Colombia, as well as various cities throughout California, Texas,
and in Miami, Florida. He holds a BFA in photography from Florida International University and an MFA in photography from the Massachusetts College of Art and Design. His work, exhibited nationally and internationally, considers the intersection of his dual upbringing as a dual Colombian and American citizen by outlining the familiar markers of his shared cultures and his resulting sense of displacement. He has served as both vice-chair and chair of the Society for Photographic Education-Northeast Chapter.

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.

Mike S. Ryan, Assistant Professor of Visual and Media Arts (2017); BA, Colby College; MFA, New York University.

Assistant Professor Ryan is the bold independent producer behind such remarkable and groundbreaking art-house films as Todd Solondz's Palindromes and Life During Wartime, Bela Tarr's Turin Horse, Phil Morrison's Junebug, Kelly Reichardt's Old Joy and Meek's Cutoff, Rick Alverson's The Comedy, and Jake Mahaffy's Free in Deed.

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

Professor Sabal is a film and video producer whose works include narrative drama, documentary, abstract experimental, instructional, and commercials. His films and videos have won awards at numerous festivals and have been funded through regional, state, and local grants. He previously taught at the University of Arizona and the University of Texas.

Mark Saraceni, Assistant Professor of Visual and Media Arts (2018); BS, Syracuse University.

Assistant Professor Saraceni has written and produced more than 150 hours of TV's most original and highest rated content including The Sopranos, The
X-Files, EZ Streets, JAG, Law & Order, The Practice, Cover Me, Farscape, and Mystery Woman for studios including HBO, Paramount, Fox, Universal, CBS, and SyFy. He also wrote and produced animated TV including Steven Spielberg’s Tiny Toons, Batman, Aladdin, Little Mermaid, Taz-Mania, and 2 Stupid Dogs for Warner Bros., Disney, and The Cartoon Network. He has three Emmy nominations for best writing and a Golden Globe Award.

He worked in production on multiple seasons of sitcoms including NBC’s Spencer and Under One Roof. But his career began in NYC, where—after working Off-Broadway as stage manager on The Fantasticks and on the Broadway shows Sophisticated Ladies and Piaf—he became production manager and producer for over 100 national TV commercials. Campaigns included “Got Milk?,” the Diet Coke product launch, Miller Lite’s “Tastes Great/Less Filling,” Dr Pepper’s “I’m A Pepper!,” and ongoing ads for McDonalds, Budweiser, Heineken, Volvo, Ford, Nike, Pepsi, Oil of Olay, and Clairōl—all while moonlighting as a production assistant and all-around go-fer on TV specials at Rockefeller Music Hall, Broadway theaters, and for MTV music videos.

While completing an MFA, he teaches screenwriting including Prime Time Drama, Television Pilots, Introduction to TV Writing, and Composition.

Eric 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.

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.

Lauren Shaw, Professor of Visual and Media Arts (1972); BVA Georgia State University; MFA. Rhode Island School of Design.

Professor Shaw is a well-known photographer and documentary filmmaker whose work has been exhibited widely throughout the United States: Getty Museum of Fine Arts, Boston, Art Institute Chicago, Library of Congress, High Museum, Farnsworth and Newark Museums. Her short documentary film A Drop in the Bucket (2010) won numerous awards and screened at film festivals and museums across the U.S. She completed her full-length documentary Angkor’s Children (2014), a film about Cambodia’s cultural and artistic renaissance told through the voices of three young Cambodian women who are forerunners of the first generation after the Khmer Rouge genocide that killed two million people. It has screened at film festivals throughout the United States and Asia, as well as the Smithsonian Museum and Museum of Fine Arts, Boston. Angkor’s Children won the platinum award at International Film Festival for Women, Social Issues, and Zero Discrimination in Jakarta, Indonesia. She is the recipient of two National Endowment Regional Grants, LEF Foundation Grant, and 12 Faculty Advancement Fund Grants. She was the first recipient of the Irma Stearns Mann Award at Emerson in 1993. She won the Excellence in Photographic Teaching Award: Santa Fe Center for Photography in 2004. Her 2005 photo

**Nicole Rae Shaw**, Assistant Professor of Visual and Media Arts (2018); BA, University of Chicago; MFA, University of Miami.

Assistant Professor Shaw is an award-winning writer-director of films and writer of screenplays, poetry, essay, and narrative fiction. Her work explores diversity, connection, sexuality, and disparity. A graduate of the University of Chicago and University of Miami, she also studied directing with noted author and instructor Judith Weston. She has directed productions in theater at Sacred Fools, Write Act Repertory, and Poetrypalooza 2011. Her films have screened and/or won awards at festivals including the Los Angeles Women’s Film Festival, prestigious BFI Film Festival, and Reel Sisters of the Diaspora Film Festival and Lecture Series. Her writing has received awards from noted screenwriting competitions the Academy Nicholl Fellowship, Austin Film Festival, and Cynosure among others. After working in the industry at The Firm, One Race Films, and LionsGate for industry veterans, she returned to teaching filmmaking and screenwriting. She continues developing her projects that uplift women and diverse perspectives. She was recently a semifinalist for the NBC Universal Diversity Feature Writing Program and is the recipient of the Mellon Mays Undergraduate Fellowship, Francis E Williams Artist Fellowship, and Marvin Miller and Guy Hanks Screenwriting Fellowship. Shaw is a member of AWD, IFP, ACLU, and WIMPS. She is bicoastal and splits her time between Los Angeles and Boston.

**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.

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

Associate Professor Turano is an award-winning visual artist working in film, video, installation art, and new media. His work incorporates lyrical observational strategies and meditations on personal space, as well as subjective reportage of marginal media events and in short and long form essay films. His work has been presented throughout Europe, Asia, Australia, and North America. The focus of his current work is the exploration of our relationship to natural environments in both local and global ways.

Recent screenings include: The Pirate Cinema screening at the Maldives Pavilion at the Venice Biennale; Mykonos Biennale; New Filmmakers New York at the Anthology Film Archives; Black Maria Film and Video Festival; Crosstalk Video Art Festival in Budapest, Hungary; the Alchemy Film and Moving Image Festival in Harwick, Scotland; L’Alternativa in Barcelona, Spain; VideoEx in Zurich Switzerland; and Festival des Cinémas Différents et Expérimentaux de Paris, France. 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 been nominated for the Boston Foundation’s Brother Thomas Fellowship.

Based in Boston, he has shown work at the Harvard Film Archive, the Institute of Contemporary Art, the Peabody Essex Museum, and the Museum of Fine Arts, and his films have been programmed in more than 60
national and international film festivals. He has taught previously at Hampshire College, Massachusetts College of Art and Design, Harvard University, and the School of the Museum of Fine Arts.

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

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, or 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**

WR 699  MFA Thesis
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. The sample should not be an academic paper, but one that reflects work done in campus publications or in a professional context.

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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<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tr>
<td>PB 680</td>
<td>Magazine Publishing</td>
<td>4</td>
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<tr>
<td>PB 683</td>
<td>Book Publishing Overview</td>
<td>4</td>
</tr>
<tr>
<td>PB 692</td>
<td>Electronic Publishing</td>
<td>4</td>
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<tr>
<td>PB 698</td>
<td>MA Project</td>
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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.
4 + 1 MA Option
Current Emerson students working toward a BA in WLP may apply for the 4+1 program at the beginning of the first semester of their junior year. Applications will be evaluated by the MA graduate program director and faculty of the department. Students will be notified of acceptance at the start of the second semester of their junior year. The 4+1 MA in Publishing will require students to take ten graduate-level publishing courses (40 credits), including the MA Project (PB 698), in their senior and fifth years. A maximum of four graduate courses (16 credits) may be taken in the senior year. These classes will count as electives toward the undergraduate degree. Students in the program cannot count any graduate overviews, PB 688 Copyediting, or PB 691 Applications for Print Publishing toward the MA.

Students must complete all requirements for the BA degree by the end of their senior year and are required to complete the following courses as part of their degree: PB 203, PB 302, PB 383, PB 380, PB 395.

Students must complete the courses required for the MA in Publishing as well as the MA Project (PB 698).

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, and ghazal. 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 620
Metadata
4 credits
Explores the role of metadata in the evolving information ecosystems within various publishing ecosystems. The course examines the use of specific metadata schemes within the book and digital publishing industries. Topics covered include: metadata models, ontologies, metadata generation and preservation, digital rights management, text analytics, and search optimization. Coursework includes creation of metadata in the common schemas (XML, Dublin Core, EAD, CDWA, VRA, ONIX) and projects designed to provide hands-on practice.

PB 621
Fundamentals of Content Strategy
4 credits
Content Strategy is about developing content as a business asset, using it to achieve specific business goals. This course is designed to help you plan and
execute an effective content strategy to build an audience. It is conducted as a dynamic live project, where students work alone and in groups to get experience in all the facets of content strategy. Students devise a strategy, set goals, create a project plan, and conduct basic research to test their assumptions. Students create, publish, and propagate regular content to meet the needs of the audience you define. They learn how to organize and optimize content for maximum impact and how to set metrics, measure results, and iterate.

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

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 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 651
Seminar in Poetry
4 credits
Analytical and critical study of a variety of poets and/or schools of poetry, modern and contemporary, that explores their approaches to craft, form, and theme, as well as their aesthetic, cultural, and historical assumptions for and about the art. (Semester varies)

LI 652
Seminar in Short Fiction
4 credits
Analytical and critical study of a variety of recent American short stories, mostly modern and contemporary, exploring their approaches to form, theme, and technique. (Semester varies)

LI 653
Seminar in Nonfiction
4 credits
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 687
Topics in Nonfiction
4 credits
Special offerings in autobiography, biography, travel writing, nature writing, hybrid forms, and other nonfiction writing from various periods. Recent topics include the Twentieth Century in the First Person, Latin American Women's Autobiography, and The Literary Essay. (Semester varies)
LI 697
Directed Study
1–4 credits
Individual projects planned in collaboration with the instructor to meet the student’s specific area of creative work and professional interests. Prerequisite: permission of 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 Online
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 two 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 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 8 credits, in any combination, from the following literature courses:

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
PF 631  Topics in Writing and Publishing
4 credits

Students are required to complete the MFA Thesis:

PF 699  MFA Thesis
4 credits
MFA Thesis
For completion of the MFA degree, students are required to submit a polished long-form narrative of publishable or near-publishable quality. The thesis will consist of a novel or a novel excerpt that is a minimum of 100 pages with a three- to five-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.

Popular Fiction Courses of Study
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. (Fall, 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. (Fall, 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; 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 affiliated 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, she was...

**Jabari Asim**, Graduate Program Director for 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 for 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.

Her 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 for 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 a 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. He 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, he 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 relaunched 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, GQ, National Geographic Traveler, Cooking Light, American Health, and the New York Times Book Review, among other publications.

His assignments have taken him to Cuba, the Moroccan Sahara, and the Mall of America, and have brought him face to face with artists and writers including Saul Bellow, Sonny Rollins, and John Kenneth Galbraith. 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, Associate Professor of Writing, Literature and Publishing (2003); BS, Northwestern University.

Associate 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; 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 Québécois 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. 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.


Julia Glass, Distinguished Writer-in-Residence in Writing, Literature and Publishing (2016); BA, Yale College.

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.

Katerina Gonzalez Seligmann, Assistant Professor of Writing, Literature and Publishing (2015); BA, Columbia University; MA, PhD, Brown University.

Assistant Professor Gonzalez 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.

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, 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 Eccocriticism; 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 was 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 Motto 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.

Douglas S. Ishii, Assistant Professor of Writing, Literature and Publishing (2018); BA, University of California Irvine; PhD, University of Maryland College Park.

Assistant Professor Ishii teaches classes on 20th- and 21st-century U.S. multiethnic literature, transnational Asian/American literature, and queer of color critique. His scholarship has been published in Camera Obscura, American Quarterly, and The Journal of Asian American Studies, as well as the edited volumes Techno-Orientalism: Imagining Asia in Speculative Fiction, History, and Media (Rutgers 2015) and Global Asian American Popular Cultures (NYU, 2016). He is completing his first book on panethnic Asian American arts activism from the 1970s to the present with special attention to the recurring problem cultural capital has posed for race-conscious organizing.

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, the 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 Medellín, 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.*


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.


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*. Her individual stories have appeared in *The Atlantic, 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*.


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 *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.

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.

Jerald Walker, Professor of Writing, Literature and Publishing (2010); BA, MFA, PhD, University of Iowa.

A graduate of the Iowa Writers' Workshop, Professor Walker has published in magazines such as Creative Nonfiction, The Missouri Review, The Harvard Review, Mother Jones, The Iowa Review, and The Oxford American, and he has been widely anthologized, including multiple times in The Best American Essays. He is the author of Street Shadows: A Memoir of Race, Rebellion, and Redemption, recipient of the 2011 PEN New England/L.L. Winship Award for Nonfiction and named a Best Memoir of the Year by Kirkus Reviews.

His doctorate is in interdisciplinary studies, combining the fields of African American literature, African American history, and creative writing. Prior to arriving at Emerson, he was an associate professor of English at Bridgewater State University. He also has been a visiting professor in the Program in Writing and Humanistic Studies at MIT and in the MFA in Nonfiction Program at the University of Iowa. His teaching honors include the Favorite Faculty Award and the Martha D. Jones Award for Most Outstanding Dedication to Students.

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, Vincent Bugliosi, Arthur Danto, John Sayles, Phyllis Chesler, Garry Marshall, Julian Barnes, Carolyn See, Norman Lewis, Richard Powers, Fannie Flagg, T. Coraghessan Boyle, Roy Blount Jr., Peter DeVries, Alan Lelchuk, and Jonathan Schell, among others.
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. Michael Bent is a stand-up comedian and the author of *The Everything Guide to Comedy Writing*; Leslie Brokaw is the former editor of *Inc. Online*, and a frequent contributor to *Boston Magazine* and other publications; Delia Cabe is the author of *Storied Bars of New York*, and her work has appeared in *Self, Prevention, Health, Boston Globe Magazine*, *Boston Magazine, Scientific American Presents*; Joseph Durand is creative director at Gate3 Design and former production director at Martha Stewart Living Omnimedia; Nicole Terez Dutton is a poet and an editor at *The Baffler* and *Transition Magazine*, and served as the inaugural poet laureate for the city of Somerville, Massachusetts; Karen English is associate editorial director at The Pohly Company; Iris Febres is a digital designer and content strategist and president of Bookbuilders of Boston; Indira Ganesan is the author of three novels, and her essays have appeared in *Newsday, Antaeus*, and *Glamour*; 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; Alden Jones is the author of *The Blind Masseuse: A Traveler’s Memoir from Costa Rica to Cambodia* and the story collection *Unaccompanied Minors*, winner of the New American Fiction Prize; Peter Shippy is the author of *Thieves’ Latin, Alphaville, How to Build the Ghost in Your Attic*, and *A Spell of Songs* and is a recipient of a Gertrude Stein Award, the Iowa Poetry Prize and the Diagram Prize for the Essay; and Lissa Warren is senior director of publicity at Da Capo Press and the author of *The Savvy Author’s Guide to Book Publicity*. 

190  Writing, Literature and Publishing
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*; Melissa Gruntkosky, who worked in the marketing and design departments at several Boston area publishers including Little, Brown; Houghton Mifflin; and Candlewick Press; 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*. 
Regulations in the Commonwealth of Massachusetts governing educator preparation and licensure specify a two-tiered process. Those with appropriate undergraduate degrees ordinarily receive an Initial License (valid for five years). The Professional License ordinarily requires an appropriate master’s degree or the completion of a Performance Assessment Program and other requirements established by the Department of Elementary and Secondary Education. The Professional License is renewable every five years upon completion of the appropriate professional development. Students seeking initial licensure are also required to pass the two-part Massachusetts Tests for Educator Licensure (MTEL). These tests include the Communication and Literacy Skills Test (CLST) and a Subject Matter Test (SMT) (Teacher of Theatre). Students in Communication Sciences and Disorders also must pass the CLST, but must pass the ASHA national examination in lieu of the Subject Matter Test.

The Department of Performing Arts offers Massachusetts Department of Elementary and Secondary Education-approved programs leading to the Initial License 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 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 2016–2017 academic year, Emerson students in programs that will prepare them for classroom teaching (Teacher of Theatre) had a total pass rate of 100% (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.
External Program

Emerson Los Angeles

Qualified graduate students may enroll for one semester of study at Emerson 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 Emerson Los Angeles.

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. Admission is not guaranteed. Applications must be submitted approximately one year in advance of attendance. The online application process begins on September 1, and the application deadline for the following academic year is November 1 (for Fall 2019 and Spring 2020). Costs are comparable to a semester at the Boston campus (not including transportation and travel expenses). Participants in Emerson Los Angeles are fully registered at 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.
Professional Studies and Special Programs

Summer Sessions

The Department of Professional Studies and Special Programs (PSSP) at Emerson College offers a diverse and constantly evolving selection of courses, workshops, and certificate programs. The department provides a breadth of opportunities for individuals looking to advance their careers, train to enter a new field, earn new skills, or explore their passions.

All credit courses offered in the summer that count toward a graduate degree or certificate are scheduled and offered through PSSP in cooperation with the graduate programs. PSSP offers both classroom and online summer graduate-level classes in two 6-week sessions, and 1–2 week intensive courses are offered during intersessions. Matriculated graduate students may use summer and intersession classes to fulfill their degree requirements or accelerate their program of study completion with the approval of their graduate program director. Information about Summer School can be found at emerson.edu/summer.
Administrative Staff*

Academic Advising Center
Beth Callahan, BA; Administrative Associate
Tim Douglas, MA; Associate Director
Laurie Edelman, MEd; Associate Director
Audra Kenny, MEd; Director
Jeffrey Pierce, MA; Associate Director
Colleen Kelly Poplin, MA; Assistant Director

Academic Affairs
Patrice Ambrosia, MBA; Senior Advisor
Anne Doyle, MA; Executive Director of Academic Administration
Matthew J. Finn, BS; Assistant Director of Faculty Administration and Information
Angela Hampton-Frisby, BA; Senior Executive Administrator
Eric Matthews, MBA; Web and Information Coordinator
Carol Parker, MA, JD; Assistant Vice President for Faculty Affairs
Anthony Pinder, EdD; Assistant Vice President for International and Global Engagement
Angela Tsiotos, MBA; Assistant Director, Academic Finance and Administration
Michaele Whelan, PhD; Provost and Vice President

Academic Engagement and Community Action
Elma Lewis Center
Ashley Tarbet DeStefano, BS; Assistant Director for Community Engagement
Suzanne Hinton, MA; Director for Academic Engagement

Administration and Finance
Loretta Bemis, MS; Associate Vice President, Financial Business Services
Robert J. Butler Jr., CPA; Associate Vice President, Finance
Arthur Mombourquette, BS; Senior Associate Vice President for Real Estate

Maureen Murphy, MS; Vice President, Administration and Finance
Mary Beth Pessia, AS; Senior Executive Administrator

Admission (Graduate)
Haley Bresnahan, BS; Assistant Director
Ricky Carchedi, MEd; Senior Assistant Director, Graduate Admission Recruitment
Leanda Ferland, MEd; Director
Sandra Orlowski, BFA; Recruitment Coordinator
Maura Orlowski, MBA; Associate Director
Nora Williams, PhD; Assistant Director

Admission (Undergraduate)
Camille Bouknight, BA; Associate Director, International and Multicultural Coordinator
Michael Brosseau, MS; Admission Counselor
John Dunn, BA; Admission Counselor
Adriana Guida, BS; Admission Counselor
Malorie Kranis, MA; Assistant Director, Visitor Experience
Michael J. Lynch, MBA; Director
Samantha Moyer, BA; Assistant Director
Erik Osborne, MEd, Senior Assistant Director, International Coordinator
Alexandra Parker, BA; Assistant Director, Customer Service Coordinator
Ilka Rivard, BS; Associate Director, Campus Events Visitor Center
David Todd, MEd; Assistant Director, Visitor Experience
Quontay Turner, BSBA; Senior Assistant Director, Multicultural Recruitment Coordinator
Nicholas Washburn, BS; Assistant Director
Lisa Yaeger, BA; Associate Director, Transfer Coordinator

Alumni Relations
Christine Del Favero, MA; Associate Director
Kevin Fleming, PhD; Director
Rebecca Glucklich, MSW; Assistant Director
Office of the Arts/ArtsEmerson/HowlRound

Craig Allen, BS; Associate Audio Supervisor
Bonnie J Baggesen, MFA; General Manager
Stuart Beacham, BA; Audio Supervisor
Kevin Becerra, BFA; Artistic Engagement Manager
John Borecki, BA; Event Manager
Sara Brookner, MFA; Foundation Relations Manager
Michael Ciszewski, Administrative Assistant, General Management
Brittany Collins, BA, Assistant Box Office Manager
Tareena Darbe, MFA; Operations Manager and Executive Admin
David Dower, BA; Vice President/Artistic Director, ArtsEmerson, Contributing Editor, HowlRound
Jennifer Falk, MBA; Director of Marketing & Communications
Kieran Fallon, BA; Assistant Box Office Manager
Zak Fayssoux, BFA; Production Manager
Melissa Federico, BFA; Assistant Box Office Manager
Jamie Gahlon, BS; Director of HowlRound
Michelle Guan, BFA; Associate Technical Director
Christina Harrington, MSEd; Director of Business Operations
Matthew Harrington, BA; Guest Experience Manager
Garrett Herzig, BA; Lighting Supervisor
David Howse, MA; AVP, Office of the Arts; Executive Director, ArtsEmerson; Contributing Editor, HowlRound
Louis Kreienkamp, BFA; Associate Lighting Supervisor
Venessa Lindo; Audience Development Manager
Jeffrey MacFarlane, Studio Supervisor
Elizabeth Mason, BA; Production Business Manager
Fatimah Mateen, BA; Company Manager
Vijay Mathew, MFA; Cultural Strategist
Wayne McWorter, BA; Senior Director, Marketing, Communication, and Audience Services
Donfaye Meminger, BA; Business Manager
Peggy Miller, Technical Supervisor
Michael Murphy; Technical Director
Herb Nipson, PhD; BFSR Manager
Blair Nodelman, BA; Marketing and Communications Fellow
Rebecca Frank Oeser, JD/MFA; Senior Manager of License and Contracts
Nicole Olusanya, BA, MEd; Special Initiative Manager
Robert J. Orchard, MFA; Founder and Creative Consultant, ArtsEmerson
Ramona Ostrowski, BA; Associate Producer
Anya Prudente, BA; Senior Manager, Creative Services
Courtney Roberts, BA; Development Fellow
Dacia Samilo, BFA; Lighting and Projections Fellow
Jamie Siebenaler, BA; Associate Box Office Manager
Deborah Smith, BA; Senior Development Officer
JD Stokely, MA; HowlRound Fellow
Christopher Sutton; Audio Fellow
Mark Wallace; Guest Experience Manager
Scott Wallace; Senior Manager of Production
Ben Walsh, BA; Senior Manager of Development Operations
Ryan Walsh, BA; Marketing and Communications Manager
Matt West, BA; Carpentry and Rigging Fellow
Marisa Young, MA; Web and New Media Manager

School of the Arts

Adam Greenfield, MFA; Director of Operations
Jasmine Kim, MA; Administrative Assistant
Matthew McMahan, PhD; Assistant Director, Comedic Arts
Robert Sabal, MFA; Dean

Athletics

Jack Barret, MA; Fitness Assistant, Associate Head Basketball Coach
Aaron Bergeron, BA; Manager, Men’s and Women’s Tennis
Allyson Boertzel; Assistant Women’s Lacrosse
Jen Boyden, MS; Assistant General Manager of Fitness Center
Erin Brennen, EdM; Senior Associate Director of Internal Affairs
Matthew Colombini, BA; Head Coach, Men’s Lacrosse
Bill Curley, BA; Head Coach, Men’s Basketball
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
Bryan Harkin, MBA; Head Coach, Men’s Soccer
William Jennings; Assistant Men’s Lacrosse Coach
David Kraus; Assistant Men’s Lacrosse Coach
Philip McElroy Jr.; Head Coach, Softball/Coordinator of Athletic Transportation
Kristin McKenney, MS; Athletic Trainer
Stanford Nance, BA; Senior Associate Athletics Director
Pat Nicol, MS; Director of Athletics
Amanda Nicoles, MA; Head Athletic Trainer
Boe Pearman, BS; Assistant Athletic Director
Nick Pezzillo, BS; Director of Media Relations
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

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
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

Business Services
Scott Carroll, BA; Events and ID Coordinator
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

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

Campus Services
Business Services
Scott Carroll, BA; Events and ID Coordinator
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

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 Development Center
Emi Bague, BA; Administrative Assistant
Blaine Butler, BA; Associate Director of Career Services/Employee Engagement/Marketing
Anders Croft, BA; Marketing Communications Specialist
Jessica Chance, MS; Assistant Director/Alumni and Graduate Students
Katharine Privert, BS; Assistant Director, School of Communication
Marissa Shallcross, MSW; Assistant Director/School of the Arts
Emily Smedick, MA; Assistant Director of Experiential Learning
Carol Spector, MEd; Director

Center for Health and Wellness
Erika Almquist, MSN, FNP-BC; Advanced Practice Clinician
Elizabeth Avery, MS, RD, LDN; Registered Dietician
Laura Owen, MA; CHES, Assistant Director
Kristen Cahill, FNP-BC, MSN, MPH; Advanced Practice Clinician
Shakena Perry; Clinical Coordinator
Jane Powers, MSN, ANP-BC; Nurse Practitioner, Director
Erin Tetler, MSN, FNP-BC; Advanced Practice Clinician
Elizabeth Walsh, MSN, FNP; Advanced Practice Clinician

Center for Spiritual Life
Harrison Blum, MDiv, MEd; Director of Religious and Spiritual Life and Campus Chaplain

Civic Media: Art and Practice
Paul Mihailidis, PhD; Graduate Program Director for the Civic Media: Art and Practice Program and Associate Professor of Journalism

School of Communication
Andrew Cassidy, MA; Director of Outreach and Implementation
Molly Loughman, BA; Web Coordinator
Raul Reis, PhD; Dean
Diego Salazar, Administrative Associate
Jonathan Satriale, MA; Technology Director

Department of Communication Sciences and Disorders
Amit Bajaj, PhD; Undergraduate Coordinator
Jena Castro-Casbon, MS; Clinical Instructor
Sandra Cohn Thau, MA; Graduate Program Director for the Communication Disorders Program, Director of Clinical Education, and Program Director for Educator Preparation
Lynn Conners, MS; Director, Clinical Programs
Laura Glufling-Tham, MS; Director of Clinical Placements
Joanne Lasker, PhD; Chair and Associate Professor
Jocelyne Leger, MS; Clinical Instructor
Phyllis Meyers; Administrative Assistant to the Graduate Program Director
Donnamarie Ott, BS; Clinical Coordinator
Marie Rimshaw, MS; Clinical Instructor
Elaine Rudel, MS; Clinical Instructor
Estelle Ticktin, MA; Administrative Associate to the Chair

Department of Communication Studies
Linda Gallant, PhD; Graduate Program Director for the Public Relations Program and Associate Professor
Peter Hall, MA; Administrative Assistant
Greg Payne, PhD; Chair and Associate Professor

Counseling and Psychological Services
Jelisa Adair, LICSW, MCSW; Staff Social Worker
Patricia Challan, PsyD; Associate Director/Director of Training
Priscilla Cheung, PhD; Staff Psychologist
Danya Goodman, PhD; Staff Psychologist
Elise Harrison, PhD, LMFT; Director
Annelle Kallman, LICSW, LADC-1; Substance Abuse Counselor and Staff Social Worker
Robin Li, PhD; Staff Psychologist
Elisanett Martinez, BA; Clinical Coordinator
Kyle Rundles, PsyD; Staff Psychologist

Disbursements

Deltina Hall, BSBA; Senior Disbursement Specialist
Scherley Jean-Baptiste, MBA; Senior Disbursement Specialist
April Jones, MA; Director, Disbursements/Research Accounts

Education Abroad and Domestic Programs

David Griffin, MA; Director, Education Abroad and Domestic Programs
Michael Holland, MEd; Associate Director, International Initiatives
Melissa Newton, MA; Senior Administrative Assistant

Emerson College Los Angeles

Akil Anderson; Director of Media Services and Events
Kevin Bright, BA; Founding Director and Senior Executive Director
Turi Daoust, BS; Associate Director of Housing and Student Life
Rob Eckard, MA; Assistant Director of Community Relations and Special Events
Mikhail Gershovich, PhD; Director of Academic Planning and Digital Learning
Anne Kelly, MA; Assistant Director of Experiential Learning
Ly Li Lau; Executive Assistant to Vice President and Executive Director

Kerri McManus, MA; Director, Student Transactions/Career Advising
Amy Mitchell, MFA; Associate Director, Admission
Oscar Ormaechea, MS; Manager of Technical Operations
Daryl Paranada, MA; Assistant Director of Communication
Brian Pelletier, BA; System Administrator
Allison Sampson, MS; Vice President and Executive Director
Rudy Shiels, AA; Technology Support Admin
Joyce Williams, MBA, PMP, CISA; Chief Financial Affairs and Operations Officer

Emerson Launch Program

Sanjay Pothen, MBA; Director

Engagement Labs

Anne Cahill, BA; Grants and Finance Director
Mary Beth Dawson, MPH; Researcher/Project Manager
Courtney Lord, BS; Lead Designer
Rebecca Michelson, BA; Researcher/Senior Project Manager
John Richardson, BFA; Engagement Lab Lead Developer

Enrollment Management

Gianna Constantine; Enrollment Data Analyst
Michaela Fabrizio, BS; Assistant Director of Enrollment Operations
Shana Healy-Kern, MS; Associate Director, Business Systems Analysis
Ruthanne Madsen, EdD, MBA; Vice President
Stephanie McColl, BA; Credential Processing Coordinator
Jalene Regassa, BA; Credential Processing Coordinator
Justin Sharifipour, MBA; Director of Enrollment Data and Analysis
Carol Smolinsky, MA; Associate Director of Enrollment Services and Support
Eric Sykes, MS; Associate Vice President, Enrollment and Dean of Admission

Heather Wise, BFA; Assistant Director, Business Systems Analyst

Noah Wood, BA; Executive Assistant

**Financial Affairs**

Alan Bowers, MBA; Director of Treasury Services
Christopher Cullen, CPA; Associate Controller
Vincent Eddy, BS; Senior Grants Financial Manager
Ann Flaherty, MA; Senior Financial Systems Analyst
Tara Gallagher, BA; Staff Accountant/Cashier
Irina Korogodsky, BS; Accounting Manager
Christopher O’Brien, BS, CPA; Interim Associate Vice President of Finance
Jonathan Pearsall, MS, CPA; Controller
Rayna St.Clair, Payroll Implementation Manager
Shermaine Thompson, MBA; Accounting Manager
Jiao Tian, MS; Senior Financial Analyst

**Budget and Planning**

Jeffrey Chan, BSBA; Budget Analyst
John Richard, MBA; Director
Monette Salud, BS; Assistant Director, Budget

**Office of Business Intelligence**

Stephen Lisa, BS; Director, Office of the Controller

**General Counsel**

Meredith Ainbinder, JD; Deputy General Counsel
Christine Hughes, JD; Vice President/General Counsel
Kathleen McLaughlin, BA; Senior Administrative Associate

**Government and Community Relations**

Mary E. Higgins, MA; Director of Community Relations
Elizabeth Holland, MA; Administrative Assistant
Margaret Ings, MS; Vice President

**Graduate Studies**

Maria Figueroa, MA; Administrative Associate to the Dean
Phedra Hamilton-Reyna, MA; Director, Program Administration
Shaylin Hogan, MA; Program Manager
Jan Roberts-Breslin, MFA; Dean

**Housing and Residence Life**

Michael Barcelo, MEd; Residence Director
Desiree Bradford, MEd; Residence Director
Matt Carney, MS; Residence Director
Elizabeth Ching-Bush, MSW; Assistant Dean for Campus Life
Shen DeLeon, MS; Residence Director
Seth Grue, MEd; Associate Director of Residence Life
Seth Hodge, MEd; Associate Director of Housing Operations
Erik Muurisepp, MEd; Associate Dean for Campus Life
LaKiya Russel, MEd, Residence Director
Kendra Stokes, MBA; Assistant Director, Housing Operations
Melissa Woolsey, MA; Assistant Director of Community Standards

**Human Resources**

Paul Athens, MBA; HR Business Partner
Pamela Bonnell, BA; Assistant Vice President, Employee Engagement
Candace Carter-Smalley; Employee Engagement Specialist
Peter de Andrade, BS; Assistant Vice President, Human Resources Operations
Jennifer Fotiades, BS; HR Business Partner
Kellie Fuller, MS; Learning and Engagement Specialist
Rachel Gelaw, BA; HRIS Specialist
Maura Golding, BBA; Workday HCM Project Lead
Patricia Kennedy, MBA; Senior Benefits and Compensation Specialist
Jordan Mackenzie, MA; Change Management Partner
Peter Owens, BA; Assistant Vice President, Compensation/Benefits
Doudelyne Paul, BA; HR Service Center Data Entry Associate
Carlos Ramos; Human Resources Service Center Associate
Jessica Sisavath, BS; Human Resources Service Center Associate
Shari Stier, MS; Senior Associate Vice President/Chief Human Resources Officer
Jordan Wilson Pelton, BFA; Human Resources Coordinator
Christine Wu; Senior HRIS Data Reporting Analyst

Information Technology
Brian Basgen, MS; Associate Vice President
William Gilligan, EdD; Vice President
Xenia Parker; Director of Project Management

Enterprise Applications
Thomas Barry, MS-CIS; Business Intelligence Applications Administrator
Miao He, MIS/MBA; Executive Director of Enterprise Systems
Anne Isakson, MBA; Programmer/Analyst
Wai On Kwong; Database System Administrator
Robert Parks, BA; Senior Software Application Developer
Steven Rossi, BS; Senior Software Applications Developer
Haiyan Wang, MS; Senior Software Applications Developer
Terry Wojtkunski, MB; Database System Administrator

Infrastructure
Stephen Bohrer, MEd; Network/Security Administrator
Ryan Buzzell; VOIP System Administrator
Corey Davis, BA; Systems Administrator
Jonathan DiLeo, MIS; Linux Systems Administrator
Francis Frain, MFA; Director
Hugh S. Gilbert, BA; IT Infrastructure Project Manager

Dennis Levine, BS; Information System Security Administrator
Bryce Riner, BS; Network Administrator

User Services
Andres Abreu, AA; Lab Systems/Support Specialist
Sofia Belenky, AS; Technology Support Specialist
Bradley Benkle, Desktop Systems Administrator
Robin Chace, MA; Information Design & Support Specialist
Regina Clark, MA; Assistant Head of Media
Mary Coombs, BS; Manager of Lab Operations
Carlin Corrigan, MA; Director
John DeGregorio, BA; Senior AV Support Engineer
Cymone Johnson; Desktop Support Specialist
Elbert Lee, BA; Technical Services/AV Supervisor
Nicholas Sloane, Desktop Support Specialist
Richard Thomas, AV Support Specialist
Jacob Wen, BA; Classroom Technology Administrator
Edward Wersocki, MS; Technology Systems Support Specialist
Keith Wise, MS; Desktop Support Specialist
Karen Zanes, BS; AV Support Technician

Institute for Liberal Arts and Interdisciplinary Studies
Amy Ansell, PhD; Dean of Liberal Arts
Nicole Martignetti, BA; Program Manager
Wyatt Oswald, PhD; Director of Faculty Development
Amy Vashlishan-Murray, PhD; Director of Curriculum and Administrator
Kelly Young, BA; Senior Administrative Associate

Institutional Advancement
Lillian Anderson, MBA; Director of Donor Relations and Events
Katherine Bedard, MBA; Director of Advancement Services
Anna Biller, BA; Director of Annual Giving
Michael Charewicz, MS; Prospect Researcher
Meghan Driscoll, Associate Director of Corporate and Foundation Relations
Oscar Erazo Romero; Advancement Services Assistant
David Fahey, AA; Advancement Services Associate
Katie Gallagher, MA; Associate Director of Annual Giving
Leigh Gaspar, BA; Associate Vice President of Alumni Engagement
Kendall Grace, BA; Annual Giving Officer
Peter Kim; Advancement Services Associate
Melissa King, MBA; Philanthropic Business Analyst
Ronald Korvas, PhD; Vice President for Institutional Advancement
Marcia Michelson, Executive Assistant
Jillian Naimo, BS; Assistant Director of Annual Giving
Colleen Powell, Director of Major Gifts
Caroline Preneta, BA; Assistant Director of Donor Relations and Events
Eva Rosenn, PhD; Director of Parent and Family Philanthropy
Eliza Sanchez, BS; Staff Assistant, Donor Relations and Events
Steven Schaefer, MS; Associate Vice President, Major Gifts
Deborah Smith, Senior Director of Development
Ashley Strigle, BA; Director of Corporate and Foundation Relations
Olivia Synoracki, BS; Administrative Assistant, Annual Giving and Alumni Relations
Gary Walling, MA; Director of Prospect Management and Research
Nadia Yassa, JD; Director of Estate and Gift Planning

Office of Marketing
Kelly Arnold, MBA; Director of Marketing
Liliana Ballesteros, MA; Production Coordinator/Layout Designer
Jason Beals, MA; Director of Web Services
Alicia Carlson, BS; Video Production Manager
Colleen Casey, MA; Associate Director, Advancement Marketing Strategy
Monica Chu, BA; Administrative Assistant
Ianka De La Rosa, BFA; Senior Designer
Charles Dunham, MFA; Director of Creative Services
Nancy Howell, MA; Senior Copy Editor
Jacqueline Martinez, BA; Web Coordinator
Maureen Mello, BA; Marketing Accounts Executive
Michael Novick; Web Developer
Derek Palmer, Photographer
Michael Sarra, MA; Associate Vice President of Marketing
Sarah Teczar, BA; Assistant Director and Marketing Specialist
Morgan Viehman, BA; Assistant Director of Marketing
Charna Westervelt, MS; Editorial Director, Alumni Magazine
Sam Woodson, MSM; Director of Marketing Strategy and Accounts
Jacob Youmell, BM; Director of Digital Strategy

Institutional Research
Angela Carlson-Bankcroft, MA, EdS; Assistant Director
Michael Duggan, EdD; Associate Vice President

Instructional Technology Group
Christopher Connors, BFA; Instructional Technologist
Adam Engel, PhD; Instructional Technologist
Korina Figueroa, BA; Instructional Technologist
Natalie Hebshie, EdM; Creative Instructional Designer
Jennifer Stevens, EdM; Director
Illona Yukhayev, MA; Instructional Technologist
Weiyang Liu, EdM; Instructional Technologist

Intercultural Student Affairs
Tamia Jordan, MEd; Director

International Student Affairs
Sheena Loiacono, MA; Interim Director

Iwasaki Library
Emily Belanger, MSLIS; Instruction Librarian
Amy Bocko, MLIS; Digital Initiatives Librarian
Allison Boudreau, MLIS; Inter-Library Loan Supervisor
Daniel Crocker, MLS; Electronic Resources/Reference Coordinator
Christina Dent, MA, MFA; Assistant Director of Teaching and Learning
Robert Fleming, MLS; Executive Director
Marc Herman, MS; Cataloger/Acquisitionist
Beth Joress, MLIS; Associate Director, Information Services
Daniel Laikko, MLIS; Service Desk Coordinator
Elizabeth Melo; Library Operations Assistant
Edward Morgan, PhD; Director of Academic Assessment
Lindsey Nichols, MFA, MLIS; Online Learning Librarian
Elena O’Malley, MA, MSLIS; Assistant Director/Technology and Access Services
Julie Petzold, MS; Access Services Librarian
Daniela Puorto, MEd; Learning Assessment Associate
Michelle Romero; Digital Archivist
Cate Schneiderman, MLS; Coordinator of Outreach and Reference Librarian
Maureen Tripp, EdM; Media Resources Coordinator
Marie Wasnock, MLISc; Archivist & Records Coordinator
Jennifer Williams, MA, MLS; Head of Archives and Special Collections

Rowan Winterwood, BA; Assistant Access Services Manager

Department of Journalism
Janet Kolodzy, MSJ; Chair and Professor
Paul Mihailidis, PhD; Graduate Program Director for the Civic Media: Art and Practice Program and Associate Professor
Tim Riley, MM; Graduate Program Director for the Journalism Program and Associate Professor
Christopher Stetson Wilson; Administrative Associate

Kasteel Well
Christine Cornelissen; Custodian/Housekeeping
Sandra Donders; Housekeeping
Rob Dückers, PhD Candidate; Assistant Director, Administration and Management
Sjaak Eickmans; Maintenance Assistant
Mientje Hagens; Part-Time Housekeeping
Johnny Hermens; Office of Student Affairs
Dojna Kreçu; Assistant to the Office of Student Affairs/Custodian
Til Lamberts, BA; Office Manager/Bookkeeper
Chester Lee, PhD; Assistant Director, Academic Support Services
Dulcia Meijers, PhD; Executive Director
Tikesha Morgan, MS; Senior Advisor for Student Affairs
Ivo Pauwels, Maintenance Assistant
René Pijls, BA; Office of Student Affairs
Huber Simons; Facility Manager
Renate Tavernier; Part-Time Housekeeping
Jeanette Taylor; Custodian/Housekeeping
Robbert van Helsdingen, MA; Coordinator, Office of Student Affairs

Lacerte Family Writing and Academic Resource Center
Jodi Burrel, MA, MFA; Associate Director of Academic Skills
Jacqueline Holland, MA; Assistant Director of Academic Support
Linda Miller, MS; Associate Director of Academic Services
Matthew Phelan, MA, MFA; Director

Department of Marketing Communication

Mike McGuirk, MBA; Graduate Program Director for the Digital Marketing and Data Analytics Program and Executive-in-Residence
Janet Nadeau, BA, AAS; Senior Administrative Associate
Douglas Quintal, MA; Graduate Program Director for the Strategic Communication for Marketing Program and Senior Executive-in-Residence
Nejem Raheem, PhD; Interim Chair and Associate Professor
Lu Ann Reeb, MBA; Associate Chair/Program Director of Business and Entrepreneurship

Media Technologies and Production

Antonio Ascenso, BA; Manager, Production Facilities
Diana Barton, BS; Manager, The Emerson Channel, Emerson Channel Sports
Bruno Caruso, AA; Manager of Design and Integration
David Charles; Assistant Manager, Electronic Maintenance
John Choate, BS; Electronic Maintenance and Integration Technician
Damon D’Aquila; Evening Operations Supervisor
Kimberly Forero-Arnias, BFA; Digital Post-Production Supervisor
Eric Fox, MA; Production Manager
Elliott Hall, BS; Integration and Service Technician
Pierre Huberson, MM; Audio Post-Production Supervisor
Christina Hunt, MFA; Film Post-Production Supervisor
Suzanne Iacobucci, BS; Film Center Manager

Michael Koulalis, Associate Director of Engineering
Patrick Labadia, BA; Operations Manager
Cheryl Lustenberger, BS; Assistant Manager, Tuft PPC TV Studios
Timothy S. MacArthur, BS; Associate Director
Karen McKeen, MA; Creative Producer
Bob Murphy, BS; Assistant Manager, Journalism Production Center
John Nadeau; Evening Operation Manager, EDC
Jane Pikor, BS; Associate Vice President
Jennifer Pipp, BFA; Film Camera Technician
Marc Pitler, MFA; Quality Control Supervisor
Sofia Vargas, MA; Senior Administrative Associate
Nerissa Williams-Scott, MFA; Assistant Manager, Paramount Center
Roy Wilson, MFA; Manager, Paramount Center Film Soundstage

Department of Performing Arts

Jason W. Allen-Forrest, BA, BS; Operations Manager
Melia Bensussen, BA; Producing Artistic Director
Laurie Bramhall, BA, MFA; Draper/Cutter
Robert Colby, EdD; Chair, Program Director of Teacher Education, and Professor
David Colfer, BS; General Manager and Communications Director
Keith Cornelius; Technical Director
Ronald DeMarco, BA; Assistant Technical Director and Prop Supervisor
Jaclyn Dentino, MS; Assistant to General Manager
Richelle Devereaux-Murray, BFA; Costume Shop Supervisor
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*as of May 2018*
Index

A

Academically withdrawn, 15  
Academic transcripts, 21  
Academic warning, 16  
Accreditation, 51  
Address, change of, 19  
Administrative staff, 196–209  
Admission, 10–12  
   deferred admission status, 12  
   international applicants, 11  
   materials required for application, 10  
   statement of policy, practices, and  
   procedures regarding students with  
   disabilities, 62–64  
Alumni  
   Emerson College Alumni Association, 49–50  
   Office of Alumni Relations, 49–50  
Amigos, 44  
Asian Students for Intercultural Awareness  
(AISIA), 44  
Athletics and recreation, 39  
Auditing course, 21  
Awards  
   Dean of Graduate Studies Award, 46  
   President’s Award, 46  
   scholarships, 32–33  
   student awards, 46  
B

Billing and payment, 25  
Blanquerna Program, 84  
Board of Advisors, 210  
Board of Trustees, 209  

C

Cabaret and Multipurpose Room, 34  
Campus Center, 34  
Campus life, 34–41  
   athletics and recreation, 39  
   Campus Center, 34  
   Center for Health and Wellness, 35–36, 37  
   Center for Spiritual Life, 38–39  
   Counseling and Psychological Services, 37  
   Cultural Center, 38  
   health insurance, 24–25, 36–37  
   housing, 34–35  
   meal plans, 35  
   off-campus student services, 34–35  
   Office of Intercultural Student Affairs, 38  
   Office of International Student Affairs, 38  
   Student Accessibility Services, 37–38  
   student activities, 42–45  
   student awards, 46  
   student services, 47–50  
   Title IX, 41  
   wellness education, 37  
Capstone experience, 14  
Career Development Center, 48  
Center for Health and Wellness, 22, 23  
   services provided by, 35–36, 37  
Center for Spiritual Life, 38–39  
Change of address, 19  
Change of degree program, 20, 177  
Change of status, 19–20  
   change of degree program, 20  
   continuing student status, 20  
   failure to maintain continuous enrollment,  
   20  
   leave of absence, 19–20  
   withdrawals, 20  
Civic Media: Art and Practice, 65–69  
   admission requirements, 65  
   courses of study, 66–67  
   degree requirements, 65–66  
   faculty, 68–69  
   learning outcomes, 65  
   master’s program overview, 65  
   minimum degree requirements for, 13  
   thesis, 67  
Civic Media: Art and Practice Consortium, 42  
Clery disclosure, 64  
Code of Community Standards, violation of,  
   17–18  
Collection policy, 26  
Commencements, 15  
Communication Sciences and Disorders, Program  
   of, 70–82  
   Communication Disorders, 70–82  
      admission requirements, 71
<table>
<thead>
<tr>
<th>Courses</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advising, 77</td>
<td></td>
</tr>
<tr>
<td>Clinical practica, 77</td>
<td></td>
</tr>
<tr>
<td>Courses of study, 73–77</td>
<td></td>
</tr>
<tr>
<td>Course withdrawal policy and procedure, 77–78</td>
<td></td>
</tr>
<tr>
<td>Degree requirements, 71–73</td>
<td></td>
</tr>
<tr>
<td>Faculty, 78–82</td>
<td></td>
</tr>
<tr>
<td>Learning outcomes, 70–71</td>
<td></td>
</tr>
<tr>
<td>Licenses and certifications, 78</td>
<td></td>
</tr>
<tr>
<td>Master's program overview, 83</td>
<td></td>
</tr>
<tr>
<td>Minimum degree requirements for, 13</td>
<td></td>
</tr>
<tr>
<td>Thesis, 73</td>
<td></td>
</tr>
<tr>
<td>Communication Studies, Department of</td>
<td></td>
</tr>
<tr>
<td>Language Learning Courses, 90–91</td>
<td></td>
</tr>
<tr>
<td>Public Relations, 83–95</td>
<td></td>
</tr>
<tr>
<td>Admission requirements, 84</td>
<td></td>
</tr>
<tr>
<td>Minimum degree requirements for, 13</td>
<td></td>
</tr>
<tr>
<td>Communication Studies, Department of</td>
<td></td>
</tr>
<tr>
<td>Digital Marketing and Data Analytics (DMDA), 27</td>
<td></td>
</tr>
<tr>
<td>Direct Loans, 28</td>
<td></td>
</tr>
<tr>
<td>Degree requirements, 12</td>
<td></td>
</tr>
<tr>
<td>Deferred admission status, 13</td>
<td></td>
</tr>
<tr>
<td>Dewar Tuition Refund Plan, 27</td>
<td></td>
</tr>
<tr>
<td>Degree requirements, 70–77</td>
<td></td>
</tr>
<tr>
<td>Diversity and inclusion, Emerson's commitment to, 51–56</td>
<td></td>
</tr>
<tr>
<td>Diversity and inclusion, Policy against, 51–56</td>
<td></td>
</tr>
<tr>
<td>Everyone, 44</td>
<td></td>
</tr>
<tr>
<td>Everyone's, 44</td>
<td></td>
</tr>
<tr>
<td>Education records, 60–61</td>
<td></td>
</tr>
<tr>
<td>Challenge procedures, 61</td>
<td></td>
</tr>
<tr>
<td>Restrict information, 61–62</td>
<td></td>
</tr>
<tr>
<td>FERPA definition of, 59</td>
<td></td>
</tr>
<tr>
<td>Access to, 59–60</td>
<td></td>
</tr>
<tr>
<td>Diversity and inclusion, Emerson's commitment to, 7</td>
<td></td>
</tr>
<tr>
<td>Dropping and adding courses, 21</td>
<td></td>
</tr>
<tr>
<td>CSD Connections, 42</td>
<td></td>
</tr>
<tr>
<td>Direct Loans, 28</td>
<td></td>
</tr>
<tr>
<td>Degree requirements, 12</td>
<td></td>
</tr>
<tr>
<td>Deferred admission status, 13</td>
<td></td>
</tr>
<tr>
<td>Dewar Tuition Refund Plan, 27</td>
<td></td>
</tr>
<tr>
<td>Degree requirements, 70–77</td>
<td></td>
</tr>
<tr>
<td>Diversity and inclusion, Emerson's commitment to, 51–56</td>
<td></td>
</tr>
<tr>
<td>Diversity and inclusion, Policy against, 51–56</td>
<td></td>
</tr>
<tr>
<td>Everyone, 44</td>
<td></td>
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<tr>
<td>Everyone's, 44</td>
<td></td>
</tr>
<tr>
<td>Education records, 60–61</td>
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<tr>
<td>Challenge procedures, 61</td>
<td></td>
</tr>
<tr>
<td>Restrict information, 61–62</td>
<td></td>
</tr>
<tr>
<td>FERPA definition of, 59</td>
<td></td>
</tr>
<tr>
<td>Access to, 59–60</td>
<td></td>
</tr>
<tr>
<td>Diversity and inclusion, Emerson's commitment to, 7</td>
<td></td>
</tr>
<tr>
<td>Dropping and adding courses, 21</td>
<td></td>
</tr>
</tbody>
</table>
Emerson College Police Department (ECPD), 17–18
Emerson Communication (EmComm), 45
Emerson Counseling and Psychological Services (ECAPS), 23, 24, 37
Emerson employment, 28
Emerson International (EI), 45
emersonNEXT, 48
Emerson’s Black Organization with Natural Interests (EBONI), 44
English Language Learning (ELL) initiatives, 48–49
Expenses, 22–27
billing and payment, 25
collection policy, 26
credit balances on student accounts, 25–26
graduation policy and financial obligations, 26–27
health services and health insurance, 22–25
monthly payment plans, 25
refund policy, 26
tuition and fees, 22
tuition insurance plan, 27
withdrawal and leave of absence for student receiving Title VI federal assistance, 26
External programs, 194

F
Failure to maintain continuous enrollment, 20
Family Educational Rights and Privacy Act (FERPA), 58–61
Federal Direct Unsubsidized Loans, 28
Fees, 22
Fellowships, 31
FFEL Program Stafford Loans, 28
Film and Media Art. See Visual and Media Arts, Department of
Financial assistance, 28–33
alternative educational loan program, 31
fellowships, 31
Grad PLUS Loan, 31
how to apply for need-based, 28–29
loan exit counseling, 27
merit-based awards, 32–33
need-based aid, 28
satisfactory academic progress, 29–31
scholarships, 32–33
Fitness Center, 39
4+1 Program, 84–85, 167
G
GMAT, 10
Good standing, 15
Grades
academically withdrawn, 15
academic transcripts, 21
academic warning, 16
course withdrawal, 16
defered, 16
good standing, 15
grade dispute and grievance process, 16–17
grade reports, 21
incomplete, 16
letter grades, 16
pass/fail, 16
Grad PLUS Loan, 31
Graduate Council, 8
Graduate Grievance Committee, 17
Graduate Program Awards, 46
Graduate program director (GPD), 9
Graduate Reading Series, 42
Graduate Student Association (GSA), 8
awards, 46
fees, 22
overview of, 42
Graduate Student Services Fee, 22, 24
Graduate Students for Journalism, 42
Graduate Students for Publishing, 43
Graduate Studies
message from Dean, 4
mission statement, 8
overview of graduate study, 8
Graduate Studies, Office of, 8
Graduation, 14–15
GRE, 10
Grievance process, 17
formal process, 17
Graduate Grievance Committee, 17
initial process for, 16–17

H
Harassment, policy against, 51–56
Healing and Advocacy Collective (HAC), 40–41
Health services and health insurance, 22–25
Center for Health and Wellness, 35–36, 37
health insurance requirements, 24, 36–37
Health Services fee, 22
international students, 24–25
loss of coverage midyear, 25
pre-entrance health requirements policy, 23
wellness education, 37
Hillel, 45
Housing, 34–35

I
IELTS (International English Language Testing System), 11
Immunization requirements, 22–23, 35–36
Incomplete grade, 16
Information technology, 47–48
Insurance
health insurance, 24–25, 36–37
tuition and fees refund insurance, 20, 27
Intercultural Student Affairs, Office of, 38
International English Language Testing System (IELTS), 11
International Graduate Student Organization (IGSO), 43
Internationalization and Global Engagement (IGE), 49
International Student Affairs, Office of, 38
International students
admission process for, 11
English Language Learning (ELL) initiatives, 48–49
health insurance, 25
International Student Affairs, Office of, 38
language learning classes, 90–91
proof of finances, 11
transcripts for admission, 11
Internships, 48. See also specific programs
IT Help Desk, 48
Iwasaki Library, 47

J
Journalism, Department of, 96–102
admission requirements, 97
advising, 99
courses of study, 97–99
degree requirements, 97
faculty, 99–102
internships, 99
learning outcomes, 96–97
master’s program overview, 96
minimum degree requirements for, 13

L
Lacerte Family Writing and Academic Resource Center (WARC), 49
Language Learning Courses, 90–91
Leave of absence, 19–20
tuition refund, 26
Library, Iwasaki, 47
Loan exit counseling, 27

M
Marketing Communication, Department of, 103–117
Digital Marketing and Data Analytics (DMDA)
admission requirements, 103
advising, 195
courses of study, 104–105
degree requirements, 103–104
faculty, 113–117
master’s program overview, 103
minimum degree requirements for, 13
online learning, 105
required courses, 104
Strategic Communication for Marketing admissions requirements, 106
advising, 112
courses of study, 108–112
degree requirements, 106
faculty, 113–117
master's program overview, 106
minimum degree requirements for, 13
required courses, 107

Master's degree
academically withdrawn, 15
academic warning, 16
capstone experience, 14
change of degree program, 20
comprehensive examinations, 14
course grades, 16
directory information, 60
good standing, 15
grade dispute, 16–17
graduation, 14–15
grievance process, 17
limitation of time, 13
master's project, 14
master's thesis requirements, 14
minimum degree requirements for, 13
publication of thesis, 14
transfer credits, 13–14

Master's project
Publishing and Writing, 166
requirements of, 14
Theatre Education, 120, 121

Master's thesis
Civic Media: Art and Practice, 67
Communication Disorders, 73
publication of thesis, 14
requirements of, 14
Theatre Education, 120, 121

Max Mutchnick Campus Center, 34
Meal plans, 35
Media Services, 48
Merit-based awards, 32–33
MFA Production Collaborative (Film and Media Art), 43

MFA project
Film and Media Art, 136–137

MFA thesis
Creative Writing, 165
Popular Fiction Writing and Publishing, 176

Mission statement
of Emerson College, 6

of Graduate Studies, 8

N
National Student Speech, Language, and Hearing Association (NSSLHA), 45
New England Association of Schools and Colleges, 51
New England Graduate Media Symposium (NEGMS) Committee, 43
Newman Club, 45

O
Off-campus housing, 34–35
Off-Campus Student Services, Office of, 34–35
Office of Community Standards and Student Conduct (OCSSC), 17–18
Office of Graduate Studies, 8

P
Pass/fail grade, 16
Performing Arts, Department of, 118–134
Theatre Education
 admission requirements, 118
advising, 126
courses of study, 121–126
degree requirements, 119–121
faculty, 127–134
internships, 128
learning outcomes, 118
master's program overview, 118
master's thesis or project, 120, 121
minimum degree requirements for, 13
production opportunities, 126
technical staff, 134

Policy statements, 51–64
Clery Disclosure, 64
Emerson’s commitment to nondiscrimination, 51–52
policy, practices, and procedures regarding students with disabilities, 62–64
policy against discrimination, harassment and retaliation, 51–56
sexual misconduct policy, 56–58
students’ right to privacy, 58–61
types, locations, and custodians of education records, 61–62

Popular Fiction Writing and Publishing. See Writing, Literature and Publishing, Department of

President’s Award, 46

President’s message, 3

PRGrads, 43–44

Privacy, right to, 58–61

access to records, 59–60

annual notification, 61

challenge procedures, 61

FERPA definition of records, 59

restricted information, 60–61

review process, 60

Professional Studies and Special Programs, 195

Public Relations. See Communication Studies, Department of

Publishing and Writing. See Writing, Literature and Publishing, Department of

R

Redivider, 44

Reflection Room, 39

Refund policy, 19, 26

Registration, 19–21

academic transcripts, 21

auditing course, 21

change of address, 19

change of degree program, 20

change of status, 19–20

continuing student status, 20

course load, 19

course numbering system, 21

dropping and adding courses, 21

failure to maintain continuous enrollment, 20

grade reports, 21

immunization requirements, 22–23, 35–36

leave of absence, 19–20

repeating a course, 21

timing for, 19

withdrawals, 20

Repeating a course, 21

Research and Creative Scholarship, Office of, 50

Retaliation, policy against, 51–56

Right to privacy, 58–61

S

Scholarships, 32–33

School of the Arts

Creative Writing, 164–165

Film and Media Art, 135–142

Popular Fiction Writing and Publishing, 175–177

Publishing and Writing, 166–174

Theatre Education, 118–134

Writing, Literature and Publishing, 164–101

Writing for Film and Television, 143–163

School of Communication

Civic Media: Art and Practice, 65–69

Communication Sciences and Disorders, 70–82

Journalism, 96–102

Marketing Communication, 103–117

Public Relations, 83–95

Sexual harassment, policy against, 51–56

Sexual misconduct policy, 52, 56–58

Social Justice Center

access and equity, 40

advocacy and support, 39–40

community and movement building, 40

knowledge (re)creation and sharing, 40

Spiritual life. See Center for Spiritual Life

Standards of work, 15–18

academically withdrawn, 15

academic warning, 16

course grades, 16

course withdrawal, 16

defered grade, 16

good standing, 15

grade dispute, 16–17

grievance process, 17

incomplete grade, 16

violation of Code of Community Standards, 17–18

Strategic Communication for Marketing. See Marketing Communication, Department of

Student Accessibility Services

216 Emerson College
law governing policies, 62
office location and contact information, 64
process for making accommodation request, 63–64
rights and responsibilities, 63
Student Activities, 42–45
Student awards, 46
Student Health Advisory Board (SHAB), 45
Student services, 47–50
Alumni Relations, Office of, 49–50
Career Development Center, 48
Emerson College Alumni Association, 49–50
emersonNEXT, 48
English Language Learning (ELL) initiatives, 48–49
information technology, 47–48
Internationalization and Global Engagement (IGE), 49
IT Help Desk, 48
Lacerte Family Writing and Academic Resource Center (WARC), 49
Library, Iwasaki, 47
Media Services, 48
Research and Creative Scholarship, Office of, 50
Student Services Fee, 22
Summer sessions, 195

T
Test of English as a Foreign Language (TOEFL), 11
Theatre Education. See Performing Arts, Department of
Theatre Education Graduate Association (TEGA), 44
Title II disclosure, 193
Title IX, at Emerson, 41
Transcripts, 21
Transfer credits, 13–14
Tuition and fees, 22
billing and payment, 25
refund policy, 26
Tuition and fees refund insurance, 20, 27

V
Visual and Media Arts, Department of, 135–163
Film and Media Art
admission requirements, 135
advising, 142
courses of study, 137–142
degree requirements, 136
faculty, 147–163
internships, 142
learning outcomes, 135
master’s program overview, 135
MFA project, 136–137
minimum degree requirements for, 13
portfolio review, 142
teaching opportunities, 142
transfer credits, 142
Writing for Film and Television
admission requirements, 143
advising, 147
courses of study, 144–147
degree requirements, 144
faculty, 147–163
learning outcomes, 143
master’s program overview, 143
minimum degree requirements for, 13
portfolio review, 147
required courses, 144

W
WARC. See Lacerte Family Writing and Academic Resource Center
Wellness education, 37
Withdrawals
academically withdrawn, 15
course withdrawal, 16
from program, 20
tuition refund, 26
Writing, Literature and Publishing, Department of, 164–191
Creative Writing
admission requirements, 164
advising, 177
change of degree program, 177
| **class enrollment policy**, 177 |
| **courses of study**, 167–174 |
| **degree requirements**, 164 |
| **faculty**, 177–191 |
| **internships**, 177 |
| **learning outcomes**, 164 |
| **master’s program overview**, 164 |
| **MFA thesis**, 165 |
| **minimum degree requirements for**, 13 |
| **required courses**, 164–165 |
| **teaching appointments**, 177 |

**Popular Fiction Writing and Publishing**

| **admission requirements**, 175 |
| **advising**, 177 |
| **class enrollment policy**, 177 |
| **courses of study**, 176 |
| **degree requirements**, 175 |
| **faculty**, 177–191 |
| **internships**, 177 |
| **learning outcomes**, 175 |
| **master’s program overview**, 175 |
| **MFA thesis**, 176 |
| **minimum degree requirements for**, 13 |
| **required courses**, 175 |
| **teaching appointments**, 177 |

**Publishing and Writing**

| **admission requirements**, 166 |
| **advising**, 177 |
| **change of degree program**, 177 |
| **class enrollment policy**, 177 |
| **courses of study**, 167–174 |
| **degree requirements**, 166 |
| **faculty**, 177–191 |
| **internships**, 177 |
| **learning outcomes**, 166 |
| **MA project or course option**, 166 |
| **master’s program overview**, 166 |
| **minimum degree requirements for**, 13 |
| **teaching appointments**, 177 |

**Writing and Academic Resource Center (WARC),**

See Lacerte Family Writing and Academic Resource Center