Graduate Catalogue 2014–2015

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

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

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Notice Regarding the Contents of this Catalogue

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For further information, contact:
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Boston, MA 02116-4624
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emerson.edu
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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 and provides 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. 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
Dear Graduate Student,

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

As a graduate student, your responsibility is to communicate effectively through critical, independent, and ethical thinking; to apply your scholarship, practice, and knowledge in ways that will define you professionally and contribute meaningfully to the improvement of our society; and to do so with distinction and leadership. We are confident that each of you is up to this responsibility. We welcome you to the Emerson community and wish you success in your endeavors.

Sincerely,

The Office of Graduate Studies
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The College

College Mission Statement

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

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

Institutional Learning Outcomes

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

History of the College

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

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

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

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

Concurrent with programmatic evolutions and academic reorganizations, Emerson has continued to upgrade the technology and the facilities necessary to support the curriculum. Emerson’s radio and television stations both offer webcasts in addition to traditional broadcasts, and the state-of-the-art Tufte Performance and Production Center opened in Fall 2003. Since then, Emerson has opened two new residence halls and a campus center. In Spring 2010, the College opened the multi-use Paramount Center, which includes a 596-seat live performance theater, performance development facilities, the Bright Family Screening Room, and a residence hall.

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

Emerson’s Commitment to Diversity and Inclusion

Emerson College is committed to an active, intentional, and ongoing engagement with diversity—in people, in the curriculum, in the co-curriculum, and in the College’s intellectual, social, cultural, and geographical communities. Emerson endorses a framework of inclusive excellence, which recognizes that institutional excellence is not possible without fully engaging with diversity in all aspects of institutional activities.
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 10 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 7 of its 10 graduate degree programs. Full-time enrollment is required in the Communication Disorders, Journalism, and Global Marketing Communication and Advertising programs.

The Office of Graduate Studies
The Office of Graduate Studies provides administrative oversight to the 10 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.

The Graduate Council
The members of the Graduate Council define the philosophy and goals of graduate study, establish general policies and procedures, determine admission and degree requirements, and make recommendations for program development to the Faculty Assembly, the dean of graduate 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 10 graduate program directors and representatives from the offices of Graduate Admission and the Registrar. The dean of graduate studies is responsible for the interpretation and application of requirements and regulations.

Graduate Program Directors
In each graduate program, a faculty member serves as a graduate program director (GPD). Graduate program directors advise students and represent their programs on the Graduate Council. Each program has a faculty committee that recommends students for admission to its graduate programs, reviews policies, and reviews curriculum and specific degree requirements beyond those established by the Office of Graduate Studies. Graduate program directors coordinate admission, merit award, and student employment decisions with other campus offices; administer comprehensive exams in programs in which they are required; and consult with program faculty, their department chair, and the Office of Graduate Studies regarding any student requests for changes in their program requirements or timetable.
Admission

Admission into Emerson’s graduate programs is selective and is determined by faculty committees representing individual graduate programs. Undergraduate performance, quality of response to the essay question(s), and GRE or GMAT test scores are critical factors in the decision. For applicants to the Creative Writing, Media Art, and Publishing and Writing programs, creative submissions are also key factors in the decision process. Only the Office of Graduate Admission makes offers of admission. Emerson College reserves the right to rescind admission if new information is obtained that would warrant such action.

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

1. Completed graduate application and nonrefundable application fee.

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

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

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

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

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

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

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

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

Emerson College follows a modified rolling admission process. Applications are reviewed as they become complete, and decisions are mailed on an ongoing basis. Most applicants will receive a decision six to eight weeks after the application deadline.
Applications can be submitted before completion of the undergraduate degree program. A college senior must submit an official transcript of work completed in the first semester as soon as it is available. Registration at Emerson is permitted only after the College has received official documents verifying that the candidate has been awarded the appropriate prior degree. Only Dual Degree students are exempt from this requirement.

International Applicants

International applicants must follow the admission procedures required of all students applying to the graduate programs. For international students for whom English is not their first language, pre-college preparations courses and non-credit skills courses during the program of study may be required. This is to test, determine, and improve student proficiency in writing, speaking, and reading skills. The Office of Internationalization and Global Engagement will contact incoming students about the course requirements and schedules. In addition, they must submit the following documentation:

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

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

ESL: TOEFL or IELTS

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

Transcripts

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

Proof of Finances

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

Deferred Admission Status

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

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

The minimum degree requirements are as follows:

<table>
<thead>
<tr>
<th>Program</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Writing (MFA)</td>
<td>48</td>
</tr>
<tr>
<td>Publishing and Writing (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Media Art (MFA)</td>
<td>64</td>
</tr>
<tr>
<td>Theatre Education (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Communication Disorders (MS)</td>
<td></td>
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<tr>
<td>Communication Management (MA)</td>
<td>40</td>
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<tr>
<td>Global Marketing Communication and Advertising (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Health Communication (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Integrated Marketing Communication (MA)</td>
<td>40</td>
</tr>
<tr>
<td>Journalism (MA)</td>
<td>44</td>
</tr>
</tbody>
</table>

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

Limitation of Time

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

Capstone Experience

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

Comprehensive Examinations

Some degree programs conduct final comprehensive examinations for their candidates. Comprehensive exams must be completed at least one week before the last day of classes for the semester in which they are taken. For specific requirements, the student should contact the appropriate program.
Master’s Project
The master’s project is an applied academic project that integrates theory and practice. The master’s project often takes the form of a creative project, such as an audio or video documentary, a play production, or a multimedia production. The written sections of master’s projects must consistently follow one of the MLA, APA, or Chicago style manuals (latest editions), as well as the latest version of the master’s thesis/project guidelines, which is available from the Office of Graduate Studies. It is the student’s responsibility to acquire these materials. In those programs that allow a master’s project in lieu of a thesis, students must register for a total of 4 credits. A master’s project is subject to the same procedural and approval requirements as a thesis.

Master’s projects must be submitted and approved according to the deadlines established by their program and the Office of Graduate Studies. One copy of the approved project is due in the Office of Graduate Studies no later than the last day of classes of the term in which the student graduates. The Master’s Thesis/Project Approval Page must be approved, signed, and dated by all committee members, including the project chair, the graduate program director, and the dean of graduate studies. Final approval of the project rests with the dean of graduate studies.

Master’s Thesis
The master’s thesis is a scholarly treatment of a subject or an investigative treatment of a problem that is sufficiently limited in scope to ensure thoroughness. 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. Students (with the exception of Media Art students) must register for a total of 4 credits of thesis work.

Theses must be submitted and approved according to the deadlines established by their program and the Office of Graduate Studies. One copy of the approved thesis is due in the Office of Graduate Studies no later than the last day of classes of the term in which the student graduates. Dates for submission are stated in the Academic Calendar. The Master’s Thesis/Project Approval Page must be approved, signed, and dated by all committee members, including the thesis chair, the graduate program director, and the dean of graduate studies. Final approval of the thesis rests with the dean of graduate studies.

Publication
Master’s degree recipients are encouraged to consider the publication of their thesis in whole or in part. In the event of publication, the author is expected to acknowledge that the thesis was originally submitted as part of the requirements for the master’s degree at Emerson College. The Office of Graduate Studies cannot bind additional copies of a student’s thesis or project. Students contemplating publication should consult with their thesis chair.

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

Students must be registered for a minimum of 1 credit in the semester in which they complete their degree requirements. Students scheduled to graduate in May must be registered during the spring semester; to graduate in August, students must be registered during Summer 1 or 2; to graduate in December, students must be registered during the fall semester. If necessary, this may be done under the Continuing Student Status provision. Students who complete a master’s thesis or project must submit two copies of the approved thesis or project to the Office of Graduate Studies for binding no later
than the last day of classes of the term in which they complete their degree requirements. No student may participate in commencement exercises until all financial obligations to the College are met.

Students planning to complete their degree requirements by August 30 may participate in the College’s May graduate commencement ceremony, provided that the following requirements are met:

1. The student must submit an application to graduate by the date stated in the Academic Calendar.
2. The student must indicate his or her intent to participate in commencement online at eCommon.emerson.edu by the dates stated in the Academic Calendar.
3. The student must register and pay for the final summer coursework by the last day of classes in the spring semester.

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

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**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 should refer to the procedures in the Graduate Student Handbook. Students who are academically withdrawn from the College may not reapply.

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

All courses taken at Emerson College for graduate credit must be 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- and 700-level research and practicum courses. At the graduate level, a P indicates performance equivalent to a B or better. A grade of F signifies failure in the course.

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

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

Course Withdrawal: After the first two weeks of the semester (the Add/Drop period) students may not drop a course, except through a petition approved by the dean of graduate 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 and does not affect the student’s grade point average. The grade WF means the student was failing the course at the time of withdrawal. No refund is given to students who withdraw from a course.

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:
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.

2. If this does not resolve the situation, the student should consult the graduate program director.

3. If this does not result in a satisfactory resolution, the student may appeal to the department chair.

4. If a student is not comfortable meeting with the faculty member, GPD, or chair, he or she can meet with the dean of graduate 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 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.

**Violation of the Student Code of Conduct**

Any person in the College community with a good faith reason to believe there has been a violation of the Code of Conduct may initiate a complaint regarding any Emerson student by submitting to the Office of the Dean Students in writing the following information (Student Code of Conduct, Article IV, B.)*:

1. Names of the students accused of violating the code of conduct
2. Clear explanation of the nature of incident
3. Names, addresses, and telephone numbers of witnesses
4. Names, addresses, and telephone numbers of those filing the complaint

* Emerson’s Student Code of Conduct, published in the Undergraduate Student Handbook, applies to all students enrolled at Emerson, including graduate students. A graduate student accused of academic misconduct or some other violation of the Student Code of Conduct is subject to the disciplinary process, rules, and regulations outlined in the Student Code of Conduct.
Registration

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

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

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

Course Load

Students should discuss their course load with their graduate program director before registering for courses. A normal course load for a full-time student is 8 to 12 credits. To attain full-time status, graduate students must register for a minimum of 8 credits. The following chart displays status as it relates to credits.

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

With the exception of students in the Global Marketing Communication and Advertising, Communication Disorders, and Health Communication programs, students must have the permission of the graduate program director to register for more than three courses per semester.

Change of Address

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

Change of Status

Leave of Absence

Only students in good academic standing and good standing with the College may apply for a leave of absence. In order to apply for a leave, students need to go the Office of Student Success (lobby of 80 Boylston Street). Leaves of absence are granted for one year, and are renewable for an additional year. Students returning from a leave of absence must file a Request to Re-register from a Leave of Absence Form with the dean of graduate studies at least 30 days prior to the start of the semester in which they plan to return. Students taking leaves of absence will not have an extension of the limitation of time for degree completion (see Limitation of Time section).

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

The College refund policy, as detailed in the Expenses and Financial Assistance section of this catalogue, is applicable to all withdrawals and leaves regardless of the reason.
Tuition and fees refund insurance is available to students who wish to protect themselves in the event they are required to withdraw from a given term because of a medical or psychological reason. For further information, refer to “Medical 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 (lobby of 80 Boylston Street). 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 studies, graduate students are required to be enrolled for a minimum of 1 credit each fall and spring semester until their degree requirements are completed. Graduate students completing their degree requirements in the summer must register for a minimum of 1 credit during one of the summer sessions. Students who have not been granted a leave of absence by the dean of graduate studies and who do not wish to register for a course, master’s project credit, or master’s thesis credit must register for 1 credit of Continuing Student Status.

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

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

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

Change of Degree Program
A student who wishes to transfer from one degree program to another must submit a general petition form and supporting materials to the dean of graduate 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 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 $27 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 $1,145 per credit.

Adding and Dropping Courses

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

Repeating a Course

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

Grade Reports

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

Academic Transcripts

Students may request their transcripts online at emerson.edu/registrar. Seven business days should be allowed for processing official transcript requests. Transcripts will only be released for students who have no transcript holds. Transcripts may be withheld due to any unmet obligation to the College or due to a student loan default. Under no circumstances will telephone requests for transcripts be honored.
Expenses

### Tuition and Fees

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

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

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition</td>
<td>$1,145 per credit</td>
</tr>
<tr>
<td>Course Audit for students enrolled for at least 4 full-tuition credits</td>
<td>$27 per credit</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Graduate Student Services Fee</td>
<td>$285 per semester (full-time); $105/semester (half-time)</td>
</tr>
<tr>
<td>Health Insurance</td>
<td>$2,706 (annual policy)</td>
</tr>
<tr>
<td>Fall Semester Only Rate</td>
<td>$1,031</td>
</tr>
<tr>
<td>Premium: $1,675</td>
<td></td>
</tr>
<tr>
<td>Late Registration</td>
<td>$50</td>
</tr>
</tbody>
</table>

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

### Student Services

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

### Graduate Student Association Fee

The Graduate Student Association Fee is charged to each 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.

### Health Services and Health Insurance

All students enrolled for 6 credits or more 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 2014. 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.

**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 graduate students at Emerson College pay the comprehensive fee.
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 1 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; and
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/student-life/health-safety/center-health-wellness/health-information-requirements. For questions, call the Center for Health and Wellness at 617-824-8666.

To be eligible to receive care at the Center for Health and Wellness and Emerson Counseling and Psychological Services (ECAPS), students must pay the comprehensive Graduate Student Services Fee. This fee helps to cover the cost of maintaining ECAPS and the Center for Health and Wellness facilities, services, and programs. A description of the services provided by the CHW and ECAPS can be found on their respective websites: emerson.edu/health-center and emerson.edu/counseling-center.

Insurance
Massachusetts law also requires all graduate students enrolled at least ¾ time (6 credits or more) 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 2014–2015 Graduate Student Health Insurance Plan is $2,706 for 12-month coverage, and the Health Services Fee for the academic year is included in the comprehensive Graduate Student Services Fee. The Emerson College health insurance policy is not available separately from the overall health services program. The Health Services Fee enables students...
to access ECAPS and the Center for Health and Wellness during the fall and spring terms.

The student health insurance premium may be waived annually by providing proof of enrollment in comparable coverage by another qualified health insurance program. Students must complete the waiver form online at emerson.edu/billing by the end of the second week of classes each year to be exempt from the Emerson College insurance program. In order to be considered comparable, the insurance program must provide for the following:

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

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

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

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

1. Medical emergency
2. To access mental health care
3. When the CHW is closed during summer, winter, and spring semester breaks. (Continuing care after the break does require a referral.)

The student health insurance policy is designed to offer protection against unexpected and potentially heavy expenses for accidents or illnesses. Information and fees for the Health Service Program and insurance is sent from the Office of Student Accounts with the tuition statement. It can also be downloaded from the Aetna Student Health website at aetnastudenthealth.com. Please refer to this document for specific coverage requirements and benefits.

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

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

Billing and Payment

Graduate students pay the full semester’s costs as billed prior to the beginning of the semester (August 1, 2014, and January 2, 2015). 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 early December and are due January 2.

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.

Deferred Payment Plans

Student accounts are payable to the College prior to the beginning of each semester, as billed. Students wishing to pay their accounts in monthly installments may do so by participating in the Sallie Mae Payment Plan. All deferred payment plan arrangements must be made directly between the student and Sallie Mae. Arrangements must be completed prior to the payment deadline. Visit tuitionpay.salliemae.com/emerson 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 eCommon.emerson.edu. Credit balance refunds are granted to enrolled students only when a credit balance exists. Please note that no refunds may be issued based on an anticipated credit balance (e.g., financial aid not yet disbursed). A credit balance must exist prior to the refund request. The Office of Student Accounts will process credit balance refunds within two Fridays from the date on which the request is received. Financial aid will not be disbursed until enrollment can be verified (after Add/Drop) each semester.

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

Refund Policy

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

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

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

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

All students are eligible to receive full credit of their tuition and fees, excluding nonrefundable deposits, if they withdraw or take a leave of absence before the first day of classes. Students receiving federal financial aid funds who withdraw or take a leave of absence on or after the first day of classes will have their aid adjusted using the percentage determined by the Federal Return of Title IV Funds calculation. Adjustments will be made based on the number of days a student attends, up to the 60 percent point of the semester. Other institutional fees charged to the student’s account are nonrefundable.

Collection Policy

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

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

Medical 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 medical withdrawals or leaves of absence not covered by the College policy due to date of the withdrawal or the nature of the charges. (The College policy does not provide for refund of fees or 100 percent refund of room and board charges.) This plan would provide 100 percent protection in the case of a medical withdrawal. (Psychological withdrawals pay up to 60 percent of the outstanding cost.) 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.

Federal Direct Unsubsidized Loan

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

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

Emerson Employment

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

How to Apply for Graduate Need–Based Financial Assistance

For the current process, downloadable forms, and financial aid policies, visit the Office of Financial Aid website at emerson.edu/financial-aid/graduate-student.

Please follow the suggested deadline dates for financial aid application submission. If you apply after the dates noted, your 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**

All students April 1

**Spring Term**

All students December 1

**Summer Term**

Returning students March 1

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

Grad PLUS Loan

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

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

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. Students must also enroll in and successfully complete a full–time course load (minimum of 8 credits) during the semester in which they are registered in order to maintain their award. Award recipients should be aware that being awarded a fellowship or any outside aid could affect federal loan eligibility. Recipients must contact the Office of Graduate Admission if they have concerns about meeting eligibility requirements. Renewal requirements must be met in order to retain fellowships beyond initial award term. Fellowships will not be awarded for a value that is higher than the cost of tuition. Please refer to the initial fellowship award letter for specific requirements.

Scholarships

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

Bookbuilders of Boston Scholarship

This scholarship is awarded each spring to students in the Publishing and Writing program. Successful applicants will demonstrate a strong career interest in book publishing through past or current coursework, projects, employment, or extracurricular activities. Currently enrolled students will receive written notification about how to apply. For further information, please contact the graduate program director for the Publishing and Writing program.
Doriot Fellowship Program
Established in 1998 by the Beaucourt Foundation, the award is granted to an outstanding second-year graduate student (or students) with financial need in the Communication Disorders program. The grant program is currently funded through the generosity of the Rowe Foundation.

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

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

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

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

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

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

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

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

C. Marcia Cartz Wood Scholarship
Established in 2000 by a bequest from C. Marcia Cartz Wood ’49, the award is granted as tuition to a female graduate student (or students) based on high academic achievement and financial need. The student(s) will preferably be in the Program 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 “home base” for off-campus students and is a gathering place for all students. Meeting spaces, lounges, and a café are available, and the Campus Center is used as a central place to study, socialize, or relax between classes. The Campus Center’s services and programs are designed to bring students, faculty, and staff together in order to increase communication and build a sense of community. Some of the services include rentable lockers, fax and copy services, and advertising space on digital displays throughout the Campus Center.

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

The Cabaret and Multipurpose Room

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

Off-Campus Housing

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

Graduate students should contact OCSS for information about rental housing options, roommate searches, or local realtors who work with Emerson students.
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 Student Accounts.

A commuter meal plan comes with 50 meals and 150 Dining Dollars. Meals can only be used at the Little Building Dining Hall; Dining Dollars are accepted at all campus food service outlets. Commuter plans do not expire. Unused meals and Dining Dollars will carry over to the next semester or academic year until the balance is depleted.

The current cost for a commuter meal plan is $675.

Individual meals may also be purchased on a walk-in basis at any of the College’s dining facilities. The Spring 2014 at-the-door rates at the Little Building Dining Hall were:

Breakfast: $6.00  
Lunch: $9.50  
Dinner: $13.00

Center for Health and Wellness

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

The center provides for the immediate health needs of students and offers both follow-up and educational services, including general medical care, GYN exams, emergency contraception, 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 center. The staff consists of nurse practitioners, a physician assistant, and a consulting general medicine physician.

The center is open Monday through Friday during the academic year. The center is closed on weekends, holidays, and school breaks. Emerson College is situated within two miles of five major hospital emergency rooms. Students should be familiar with the location of the nearest hospital to their neighborhood. When possible, non-urgent care should wait until the center reopens to avoid unnecessary medical bills. Dental service is not available at the center.

Commonwealth of Massachusetts regulations and College policy require compliance with specific immunizations and screenings. Students who meet the criteria below are required to submit medical history, a TB risk assessment questionnaire, and immunization verification. Information on accessing the secure online student health portal (OSH) will be available in early June 2014.

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

The following immunizations are required to be eligible to begin classes (July 1 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 and new student letter.
• Varicella (Chickenpox) Two doses; if given before age 13 at least three months apart. If given after age 13, two doses at least 30 days apart, or verification by documented laboratory test of immunity to varicella. If born in the United States before 1980, verification/immunization is not required except for Communication Disorder majors.

A current certificate of vaccination is not required when:

• The student provides written documentation that he or she meets the standards for medical or religious exemption set forth in M.G.L. c. 76, § 15C. There is a section on the Entrance Health Form for the clinician to document the reason for the medical exemption. Students who have not been immunized due to their religious belief may request a copy of the religious exemption form by email (below). In the event of an outbreak of a communicable infection, students with medical or religious exemptions will be excluded from participating in campus activities, internships, or other College functions until the local board of health determines the end of the quarantine period. (105CMR300.000), or

• The student provides appropriate documentation, including a copy of a school immunization record indicating receipt of the required immunizations; or in the case of measles, mumps, rubella, varicella and hepatitis B, the student presents laboratory evidence of immunity. Documentation must be provided in English.

Please take note of these requirements and obtain your vaccinations well in advance of your planned enrollment date. If you do not meet these requirements by July 1 (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. Information about the health insurance plan and waiver option can be accessed at the CHW website: emerson.edu/health-center. Students will be automatically enrolled in the College-sponsored program unless they provide insurance information and submit an insurance waiver annually to the Office of Student Accounts online via emerson.edu/billing within the specified waiver time period.

Insurance Regulations for Students Who Experience a Loss of Coverage Midyear

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

Wellness Education

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

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 assist students in developing their potential. To achieve this goal, a variety of services are provided. These include: short-term counseling and psychotherapy; support and therapy groups; crisis intervention; psychiatric consultation; and referral to outside agencies, private psychotherapists, and psychiatrists. 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. The staff considers issues of student privacy to be of the utmost importance. No information is released to anyone inside or outside of the College without the student’s knowledge and consent, within the guidelines of professional ethics and legal principles.

ECAPS is located at 216 Tremont Street, on the second floor, and is open from 8:45 am to 5:00 pm on weekdays. Please refer to our website at emerson.edu/counseling-center for more information.

Disability Services

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

Office of Multicultural Student Affairs

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

Cultural Center

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

Office of International Student Affairs

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

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

Office of Spiritual Life

The Office of Spiritual Life exists to promote both a sense of community among persons of different faiths, and educational and spiritual growth on an individual basis for interested students, faculty, and staff. Members of the clergy and lay ministry from several denominations are available through this office.

Athletics and Recreation

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

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

Office of Diversity and Inclusion

The Office of Diversity and Inclusion provides strategic leadership for Emerson College’s work on diversity and inclusion. Utilizing an inclusive excellence framework, the Office of Diversity and Inclusion facilitates goal setting and the development of related actions that will fully integrate inclusive practices into the life of the institution.

The Office of Diversity and Inclusion provides the following services to the campus community:
• Education. Offering ongoing training and educational opportunities related to diversity and inclusion for the campus community as well as workshops that are tailored to meet the specific needs of individual departments and programs.
• Consultation. Working with individuals and departments to develop strategies for infusing diversity and inclusion into their practices. We also work with individuals and departments to solve problems and resolve concerns.
• Coaching. Providing one-on-one coaching to members of the campus community. Coaching ranges from assisting new employees as they transition to our community to working with managers and supervisors to develop strategies for increasing the intercultural competence of staff. In addition, we work with individuals as they work to address challenges that may arise.
• Recruitment and Hiring Support. Providing support and training for search committees with particular emphasis on inclusive search and selection practices.
• Faculty Development. Supporting faculty in the development of inclusive pedagogical practices that will enable them to meet the needs of an increasingly diverse student body. In addition, we support faculty in implementing instructional approaches that will enhance the intercultural development of students.
• Collaboration. Collaborating with departments on special programs and projects that will advance diversity and inclusion at Emerson College.

A survivor also has the option to simultaneously or exclusively file a complaint through the campus disciplinary system. Since 2011, in an effort to strengthen its sexual assault processes, the College has initiated Title IX training and education for the campus community.

Title IX Training and Education
Emerson is committed to preventing the occurrence of sexual assaults, and is prepared to respond responsibly to any report of sexual assault that is brought to its attention. Professional counseling services are available through Emerson Counseling and Psychological Services (ECAPS) to any student involved in a sexual assault. If a survivor of a sexual assault wishes to report it and have the case prosecuted in court, the Emerson College Police Department (ECPD) is available to be of assistance.
Student groups are key to the Emerson graduate experience. They offer additional resources for student interests, provide a student voice in College decisions, and support orientation and commencement activities.

**Graduate Student Association (GSA)**
The Graduate Student Association is dedicated to advancing the goals, objectives, and interests of graduate students. The GSA serves as a liaison between graduate students and the College community, providing students with opportunities for social interaction and professional contacts. The GSA sponsors and helps support the professional programming and social activities of the approved graduate student organizations (GSOs). The GSA also provides support for individual graduate student research and professional development projects and activities such as travel, conference attendance, site research, and other research expenses. The GSA works with the Office of Graduate Studies to engage students in committee participation and help organize Graduate Orientation and Graduate Commencement.

**Graduate Student Organizations**

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

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

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

**Graduate Students for GMCA**
The purpose of the GSGMCA is to provide Global Marketing Communication and Advertising graduate students with a base for social and professional interaction; to encourage and promote Global Marketing Communication and Advertising 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 Global Marketing Communication and Advertising fields; to encourage and promote professional development through the sponsorship of grants; and to recognize outstanding Emerson Global Marketing Communication and Advertising graduate students.

**Graduate Students for Integrated Marketing Communication**
Graduate Students for Integrated Marketing Communication (GSIMC) exists to promote the idea of integrated marketing communication and its purpose in business environments through career-focused events and discussions. GSIMC also works to create a connection among the graduate student body. 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. Events are planned multiple times throughout each semester, along with other networking/social events.

**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.

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

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

**Other General Campus Groups**

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

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

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

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

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

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

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

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

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

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

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

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

The Graduate Program Awards
The Graduate Program Awards are given to a graduating student in each of the 10 graduate programs for significant scholarly or artistic achievement in his or her program. Graduating students submit work they produced for a capstone class, master’s project, or master’s thesis at Emerson. Awardees are selected by their program faculty and recognized at the annual awards ceremony.

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

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

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

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

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

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

Cecil and Helen Rose Ethics in Communication Award
Established in 1994 by Emerson alumna and Trustee Emerita Helen Rose, the Cecil and Helen Rose Ethics in Communication Award is awarded annually to a graduate student in the School of Communication who has a demonstrated interest in political communication.
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 574,000 electronic journals, the collections supports graduate-level research in the School of Communication and the School of the Arts. The library retains bound copies of Emerson graduate theses and their media components. The College Archives houses materials on the history and development of the College (including photograph and video collections), Emerson publications, and special collections.

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

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

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

For more information on library services available to graduate students, please visit the library’s website at emerson.edu/library.

Information Technology

Emerson’s Office of Information Technology operates a number of classroom and open–access computer labs on campus, in addition to computer kiosks that offer convenient printer and Internet access. Computer lab workstations are equipped with a variety of software titles to support students’ academic needs and creative pursuits. These applications include statistical analysis software, high–end 3D animation and video post-production software, and everything in between. Since 1995, Emerson College has been a member of the New Media Consortium, which includes Apple Inc., Adobe Systems, and Hewlett Packard, among others. This membership provides support for the College’s digital production and multimedia capabilities. More information about the labs (including hours, locations, hardware, and software) is available at it.emerson.edu/labs.

Each student at Emerson is assigned an Emerson network account, which includes an email account and personal web space. The username and password for this account are used for additional computing resources, such as lab workstations and Internet access. Network access is provided across campus through wireless connections or via high-speed wired Ethernet. When accessing the College’s computer network, all students are expected to abide by the Electronic Information Policy found at emerson.edu/policy.
**IT Help Desk**

Emerson’s IT Help Desk, located in Walker 404, offers assistance to all students, faculty, and staff with computing problems, including network connectivity issues. Visit it.emerson.edu for additional information and to submit a support request online. You can also reach the IT Help Desk by phone at 617-824-8080.

**Media Services Center**

Located on the fourth floor of the Ansin Building at 180 Tremont Street, the Media Services Center (MSC) circulates video equipment for non-production classes, including digital camcorders, digital still cameras, and digital and analog audio recorders. The MSC also circulates laptop computers, data projectors, and voice reinforcement equipment. Departments such as Communication Studies; Visual and Media Arts; and Writing, Literature, and Publishing have iPads and other types of e-readers available for students enrolled in specific courses.

The MSC provides, maintains, and delivers audiovisual equipment in many of the College’s classrooms and meeting spaces. Staff members are available to assist in setup and operation of this equipment. The MSC provides technical assistance for special events. Services include setting up and operating data projection systems, facilitating teleconferencing, and providing amplification for speakers. Consult the website, it.emerson.edu/mediaservices, or call 617-824-8676 for more information about the Media Services Center.

**Career Services**

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

Our many offerings include the following:

- Individual assistance with self-assessment, career exploration, career decision making, internship/job searching, résumé/cover letter writing, and other career-related issues
- An extensive resource library of communication- and arts-related career exploration materials, industry directories, trade publications, tip sheets, handouts, and newsletters
- Career- and industry-related speakers, panels, and events, including emersonNEXT programs
- Résumé writing, interview preparation, and other career-related workshops
- Networking and mentoring opportunities with alumni and other industry professionals
- Assistance with internship and job search preparation, including mock interviews
- Online job and internship listings, internship fairs, and much more

**International Graduate Student Introduction Courses**

Emerson College offers two introduction courses to international graduate students in any program on a first-come, first-served basis. These courses assist international graduate students in transitioning to academic and social life at Emerson. Students may sign up for these courses during International Graduate Student Orientation in the fall semester. The course listings can be found in the Communication Management program section of the Graduate Catalogue under the heading “Language Learning Courses.”

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

Office of Alumni Relations

The Office of Alumni Relations and the Emerson College Alumni Association work together to promote institutional pride, professional development opportunities, and lifelong connections with Emerson alumni. The office enables students and alumni to benefit from the experience of alumni and others through a variety of events and activities such as a visiting artists series, master classes, and forums. Additionally, Alumni Relations works closely with Graduate Studies and the Office of Career Services to connect students with alumni for mentoring and networking through industry site visits, such as the Graduate Experience: New York (GENY) as well as networking and mentoring opportunities. The Alumni Office communicates news about the College 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 works to advance the College by assisting faculty, staff, and students with bringing in external funding (grants) to support their scholarly efforts and creative work. With regard to graduate students, the office supports placement of students as graduate research assistants (often grant-funded) and also assists graduate students with fellowship application processes such as Fulbright, Rhodes, Marshall, and Jack Kent Cooke.
Emerson has been fortunate to have many exciting people visit the campus and present lectures, readings, and seminars. The following is a list of some previous lecturers:

- **P. Steven Ainsley**, *Boston Globe* publisher
- **Edward Albee**, Playwright
- **Debbie Allen**, Actress, Choreographer, Television Director, and Producer
- **Maya Angelou**, Poet, Activist
- **Kenn Apel**, PhD, Professor and Chair, Communicative Disorders and Sciences, Wichita State University
- **Jeff Arch ’76**, Screenwriter, *Sleepless in Seattle*
- **Rick Baker**, Academy Award-winning make-up artist for films such as *How the Grinch Stole Christmas*, *Men in Black*, and *The Nutty Professor*
- **Martin (Marty) Baron**, Editor
- **Ursula Bellugi**, PhD, Director, Laboratory for Cognitive Neuroscience and Professor, The Salk Institute for Biological Studies
- **Kathie Berlin ’65**, Director, Marketing and Production, MGM
- **Joseph Biden**, U.S. Vice President
- **Michael Blowen**, Columnist, *The Boston Globe*
- **Ian Bowles**, MA, Secretary of Energy and Environmental Affairs, Massachusetts
- **Keith Boykin**, Television Commentator, Author of *Beyond the Down Low*, Editor of *For Colored Boys Who Have Considered Suicide When the Rainbow Is Still Not Enough*
- **Candace Bray**, EdD, Consultant for Education and Learning Disabilities, Maine
- **David Brinkley**, ABC’s *This Week with David Brinkley*
- **Bonnie Brinton**, PhD, Dean of Graduate Studies and Professor of Audiology and Speech-Language Pathology, Brigham Young University
- **Tom Brokaw**, Anchor, *NBC Nightly News*
- **Gwendolyn Brooks**, Pulitzer Prize-winning Poet
- **David Burnett**, Photojournalist
- **Joseph Leo Bwarie ’99**, Starred as Frankie Valli in the touring production of the Broadway musical *Jersey Boys*
- **Cassandra Calawa**, Director of Field Marketing at Forrester Research
- **Joanne Carlisle**, PhD, Professor of Education and Research Scientist, University of Michigan
- **Christopher Cerf**, Emmy- and Grammy-winning Author, Composer, Humorist, and Technologist
- **Michael Chapman**, Cinematographer
- **Clifford Christians**, PhD, Professor, Author
- **Jack Connors**, Chairman, Hill, Holliday, Connors, Cosmopolous, Inc.
- **Jennifer Coolidge ’85**, Actress in *Legally Blonde*, *Best in Show*, and *American Pie*
- **S. James Coppersmith**, Actress, *Legally Blonde*, *Best in Show*, and *American Pie*
- **Joseph Biden**, U.S. Vice President
- **Michael Blowen**, Columnist, *The Boston Globe*
- **Bonnie Brinton**, PhD, Director, Laboratory for Cognitive Neuroscience and Professor, The Salk Institute for Biological Studies
- **Kathie Berlin ’65**, Director, Marketing and Production, MGM
- **Joseph Biden**, U.S. Vice President
- **Michael Blowen**, Columnist, *The Boston Globe*
- **Ian Bowles**, MA, Secretary of Energy and Environmental Affairs, Massachusetts
- **Keith Boykin**, Television Commentator, Author of *Beyond the Down Low*, Editor of *For Colored Boys Who Have Considered Suicide When the Rainbow Is Still Not Enough*
- **Candace Bray**, EdD, Consultant for Education and Learning Disabilities, Maine
- **David Brinkley**, ABC’s *This Week with David Brinkley*
- **Bonnie Brinton**, PhD, Dean of Graduate Studies and Professor of Audiology and Speech-Language Pathology, Brigham Young University
- **Tom Brokaw**, Anchor, *NBC Nightly News*
- **Gwendolyn Brooks**, Pulitzer Prize-winning Poet
- **David Burnett**, Photojournalist
- **Joseph Leo Bwarie ’99**, Starred as Frankie Valli in the touring production of the Broadway musical *Jersey Boys*
Steve Friedman, Executive Producer, NBC News
Fred Friendly, Journalist, Ethicist, former President of CBS News
David Gergen, Commentator, Editor, Teacher, Advisor to Presidents
Ronald Gillam, PhD, Research Associate, Communication Science and Disorders, Jesse H. Jones Communication Center, The University of Texas at Austin
Carol Gilligan, Author, In a Different Voice
Danny Glover, Actor, Director, Producer
Whoopi Goldberg, Actor, Producer
Rebecca Newberger Goldstein, Author
Doris Kearns Goodwin, Memoirist and Political Biographer
Spalding Gray ’65, Performer and Novelist, Sex and Death to the Age 14
David Gregory, Journalist, Meet the Press
Gary Grossman, Author, Director, Emerson College Board of Trustees member
David Handschuh, Reporter, New York Daily News, Photojournalist
Kathryn Harrison, Author of the novels Envy, The Seal Wife, and Exposure and the memoir The Kiss
David Hays, Founding Artistic Director, The National Theatre of the Deaf
Karen Hein, MD, Director, HIV Adolescent Clinic, New York
Doug Herzog ’81, President, MTV Networks Entertainment Group
Tony Hoagland, Poet and Guest Editor of the Winter 2009–2010 issue of Ploughshares
Amy Holden-Jones, Screenwriter
Shane Hurlbut ’86, Director of Cinematography for Crazy/Beautiful, Terminator Salvation, Swing Vote, Semi-Pro, and We Are Marshall
Gwen Ifill, Moderator, Managing Editor of Washington Week, Senior Correspondent for the NewsHour with Jim Lehrer
Gish Jen, Author, Typical American and Mona in the Promised Land
Sut Jhally, Professor of Communication, UMass Amherst, Author, Producer, Director
Alex Jones, Director of the Shorenstein Center on the Press, Politics and Public Policy at Harvard University
James Earl Jones, Actor
Malalai Joya, Suspended Afghan Parliamentarian
Jonathan Katz, Creator of award-winning animated television show Dr. Katz, Professional Therapist
Fran Kelly, Vice Chairman, Arnold Worldwide
Wendy Kesselman, Playwright, Screenwriter, Children’s Book Author
Kay Koplovitz, CEO and President, USA Network
Stanley Kunitz, U.S. Poet Laureate
Stephen Kurkjian, Boston Globe editor and three-time Pulitzer Prize Winner
Tony Kushner, Playwright
Paul La Camera, Vice President and General Manager, WCVB-TV
Don Law, Concert Promoter/Owner, Blackstone Entertainment and NEXT Ticketing
Sara Lawrence-Lightfoot, Sociologist, Author, Educator
Spike Lee, Director, Producer, Writer, Actor
Don Lemon, Journalist, Activist, Anchor, Author of Transparent
Jay Leno ’73, Host of The Jay Leno Show
Jerry Lewis, Comedian, Muscular Dystrophy Association Spokesperson
John Lewis, Congressman
Thomas Lux ’70, Poet, Half Promised Land, The Drowned River, and Sunday
David Mamet, Playwright, Screenwriter, Director
Irma S. Mann ’67, President, Irma S. Mann Strategic Marketing
Sara Mann ’97, Backup Singer for Miley Cyrus
Karen Marinella ’84, News Anchor, WLVI-TV
Garry Marshall, Writer, Producer, Director, Actor
Joe Mathieu ’96, Host of SIRIUS XM Radio Show Press Pool with Joe Mathieu
Marlee Matlin, Actress
Rachel I. Mayberry, PhD, Director and Associate Professor, School of Communication Sciences and Disorders, Faculty of Medicine, McGill University
Brendan McCarthy ’04, Staff writer at The Times-Picayune and 2009 Pulitzer Prize finalist
Carl McIntyre, Actor, Filmmaker, Motivational Speaker
Eileen McNamara, Pulitzer Prize-winning Columnist, The Boston Globe
Peter Meade ’70, Managing Director, Rasky Baerlein Strategic Communications
Arnon Milchan, Film Producer, JFK, Pretty Woman, Guilty by Suspicion
Harvey Skolnick Miller ’59, Screenwriter, Private Benjamin, Bad Medicine, The Odd Couple, and Taxi
Sue Miller, Writer
Chris Moore, Executive Producer and Co-Director of The People Speak
Walter Mosley, Author
David Mulligan, former Commissioner of Public Health, Massachusetts
Donald Murray, Pulitzer Prize winner, Author, A Writer Teaches Writing, Learning by Teaching, and Write to Learn, Read to Write
Giovanna Negretti ’95, Executive Director of ¿Oíste?
John O’Neal, Co-founder of the Free Southern Theater, founder and director of Junebug Productions
Chryste Pharris ’98, Actress, Scrubs and Passions
Anna Hamilton Phelan, MSSp ’65, Screenwriter, Amelia
Jayne Anne Philips, Author, Black Tickets, Fast Lanes, and Machine Dreams
Jorge Quiroga ’72, Reporter, WCVB-TV
Norman Reedus, Star of the film The Boondock Saints II
Judy Reilly, PhD, San Diego State University and Laboratoire Langage et Cognition, Universite de Poitiers
Fernando M. Reimers, EdD, Ford Foundation Professor of International Education and Director of Global Education and of International Education Policy, Harvard University
Jason Reitman, Oscar-nominated Director for Up in the Air
Lois Roach ’82, Playwright, Public Affairs Director, WBZ-TV and NewsRadio 1030
Jack E. Robinson, President, Boston Chapter, NAACP
Scott Rosenberg, Screenwriter, Con Air
Howard Rosenman, Oscar-winning Producer of Father of the Bride, A Stranger Among Us, Buffy the Vampire Slayer, and You Kill Me
Mark Samels, Executive Producer, American Experience
Esmeralda Santiago, Writer, When I Was Puerto Rican
Janet Scardino, President of Commercial for 19 Entertainment
Brenda Schick, PhD, Associate Professor, Speech, Language and Hearing Science, University of Colorado
Peter Schneider, Former President of Feature Animation for the Walt Disney Company's Walt Disney Studios
Enrique Senior, Hollywood Studios and Major Media Companies Financier
Paula Shugart, President of the Miss Universe Organization
Matt Siegel, From Matty in the Morning on Kiss 108 FM (WXKS)
E. Denise Simmons, City of Cambridge Mayor
Scott Simon, Host of NPR's Weekend Edition
Hedrick Smith, Pulitzer Prize-winning Journalist, The New York Times
Joshua Sobol, Playwright
Michael Jay Solomon ’60, President, Warner Brothers International Television
Theodore Solotoroff, Editor of New America Review, Senior Editor at Harper & Row
Regina Spektor, Musician
Lesley Stahl, CBS News Correspondent, 60 Minutes
Ken Swope, Political Consultant
Evan Thomas, Assistant Managing Editor of Newsweek
Kip Tiernan, Founder of Rosie's Place and the Greater Boston Food Bank
Terry Trespicio, VP of Talent and Business Development, 2 Market Media
Joe Trippi, Political Strategist
Tommy Tune, Actor, Choreographer
Frank B. Wilderson III, Award-winning Author of Incognegro: A Memoir of Exile and Apartheid
Charles Willie, PhD, Charles William Eliot Professor of Education Emeritus, Graduate School of Education, Harvard University
Henry Winkler ’67, Actor/Producer
Tim Wise, Writer of White Like Me: Reflections on Race from a Privileged Son and Affirmative Action: Racial Preference in Black and White
Janet Yuen-Mei Wu, Broadcast Journalist
Howard Zinn, Executive Producer and Co-Director of The People Speak
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.

Emerson’s Commitment to Nondiscrimination

Emerson 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/sex (including pregnancy), gender identity/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 class status”). Emerson also prohibits discrimination and harassment based on an individual’s participation in a protected activity (such as reporting alleged discrimination or harassment). Retaliation against any individual who raises a good faith report under this policy is strictly prohibited.

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 with questions or concerns about the College’s nondiscrimination policy may contact the College’s associate vice president for human resources and affirmative action at Emerson College, 120 Boylston Street, Boston, MA 02116-4624; 617-824-8580.

The full Policy Against Discrimination, Harassment, and Retaliation can be viewed at emerson.edu/policy.

Sexual Misconduct Policy

Sexual misconduct of any form is a violation of the rights and dignity of those subjected to the misconduct. When any member of our community engages in an act 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, 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 reported sexual misconduct, Emerson will take all appropriate steps to eliminate the misconduct, prevent its recurrence, and address its effects.

In order 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 take action to prevent acts of sexual misconduct. Creating a safe campus environment is the responsibility of all members of the College community, both individually and collectively.

In order to encourage reporting of sexual misconduct, the College will actively educate the College community, respond to all allegations promptly, provide interim measures to address safety and emotional well-being, and act in a manner that recognizes the interim measures to address safety and emotional well-being, and act in a manner that recognizes the dignity of the individuals involved. In order 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 policy can be found at emerson.edu/policy/sexual-misconduct.

1. Defines sexual harassment and the forms of sexual misconduct that violate standards of our community;
2. Identifies resources and support for all College community members;
3. Identifies Emerson’s Title IX coordinator, deputy coordinators, the Title IX team, and their roles;
4. Provides information about where a College community member can obtain support or access resources in a confidential manner;
5. Provides information about how a report or complaint against a College community member will be investigated, evaluated and resolved.

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.

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

No one outside the College shall have access to, nor will the College disclose students’ education records without the written consent of students except as permitted by FERPA. FERPA-permitted disclosures include, but are not limited to, disclosures 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. The College’s decision to release information that is covered by a FERPA exception is discretionary with the College. Emerson College will also release information in compliance with a judicial
order or lawfully issued subpoena. In most cases, the College will make a reasonable attempt to notify the student of the order or subpoena in advance of compliance at the student’s last known address.

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
At its discretion, the College may provide Directory Information in accordance with the provisions of the Act to include: Name, Local Address, Permanent 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, and Computer User Name. It should be known that it is the College’s choice to release information, and careful consideration is given to all requests to ensure that the information is not released indiscriminately. A student may withhold all Directory Information by notifying the Registrar’s Office in writing. Requests for non-disclosure will be honored by the institution until the Registrar’s Office is notified in writing by the student to remove the action.

Review Process
FERPA provides students with the right 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 Registrar’s Office the responsibility of coordinating the inspection and review procedures for student education records. Students wishing to review their education records must make written requests to the Registrar listing the item or items of interest. Records covered by FERPA will be made available 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 document involves another person, or the student has waived his/her right to access. Copies will be provided at the student’s expense.

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/her education records contain information that is inaccurate or misleading or otherwise in violation of his/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 vice president for administration and finance, 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, D.C. 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 a list of the types of 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
Emerson College is committed to providing equal 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 (Section 504 of the Rehabilitation Act of 1973, The Americans with Disabilities Act, as Amended in 2009)**

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:

- Equal access to the College’s programs, activities, and services
- Reasonable accommodations, academic adjustments, and/or auxiliary aids and services that they may need to have equal access to the College’s programs, activities, and services
- Appropriate confidentiality of information concerning their disability as required by federal and state law
- Reasonably accessible and available information concerning the College’s disability services
Emerson students with disabilities have the responsibility to do the following:

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

**Rights and Responsibilities of the College**

Emerson College has the right to do the following:

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

**Process for Making Accommodation Requests**

Emerson’s Disability Services Office offers services to qualified students with documented physical, medical, visual, hearing, learning, or psychiatric disabilities. The director for disability 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 DSO, students must contact the DSO if they choose to request an accommodation or if they would like to take advantage of the DSO’s services. When making requests for accommodations, students should remember that it takes time for the College to arrange accommodations. Therefore, 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 DSO with recent and appropriate 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/disability-services. The College reserves the right to determine the adequacy of the documentation and may request additional assessments. DSO 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 DSO 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 DSO staff to obtain the outcome of the review and discuss their accommodations. 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 DSO and for the student will be clarified.

Location and Contact Information
The Disability Services Office is located at 216 Tremont Street on the fifth floor. The director for disability services can be reached by email at dso@emerson.edu or by telephone at 617-824-8592. The mailing address is Disability 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/disability-services. Students should contact the DSO 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 in The Netherlands), in compliance with the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act, or Clery Act. This federal law requires institutions to publish an annual report including crime statistics for the prior three years, policy statements regarding safety and security measures, campus crime prevention program descriptions, and procedures to be followed in the investigation and prosecution of alleged sex offenses. The Clery Act also requires universities to keep an up-to-date crime log, to issue timely warnings in the event of a crime threatening the safety of students or employees, and to keep accurate crime statistics.

The Clery Reports for all of Emerson’s campuses are available online at emerson.edu/clery-report. A paper copy of these reports are available upon request from the College Police Department.
Communication Disorders
Master of Science Degree

The master’s program in Communication Disorders focuses on the prevention, assessment, and treatment of speech, language, cognitive, and swallowing disorders. Students completing the program are eligible for certification and licensure to practice clinical speech language pathology.

The Communication Disorders master’s degree program is grounded in the premise that human communication and its disorders involve complex interactions of biological, psychological, and sociocultural factors. The program emphasizes the scientific method in scholarship and clinical application. Diverse curricular, research, and applied opportunities ensure that our graduates have the knowledge and skills 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 Program of Communication Sciences and Disorders is located in a state-of-the-art academic and clinical facility on Tremont Street. Emerson’s location in Boston provides students with access to practica in a wide variety of clinical settings and with the opportunity to work with children and adults with a range of communication disorders. Internal clinical experiences take place in the Robbins Speech, Language, and Hearing Center and its specialty programs, including the Thayer Lindsley Family-Centered Program for hearing-impaired children, the Program for Acquired Communication Disorders, the Program for Developmental Communication Disorders, the Program for Speech Improvement, and the Group Language Therapy Program. All are located in the same building as the department. Throughout their graduate program, students work closely with the clinical faculty in performing diagnostic evaluations and in designing, implementing, and evaluating intervention programs.

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

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

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

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

Admission Requirements
Applicants must have a bachelor’s degree from an accredited college or university. Factors considered in the application review process include undergraduate grade point average, letters
of recommendation, quality of the personal essay, and Graduate Record Examination (GRE) scores. In-person conversations with faculty members take place principally at graduate open houses in the fall and spring, although they may take place at other times if scheduled in advance.

Students in Communication Disorders come from diverse educational backgrounds. The program accepts students who have an undergraduate degree in Communication Disorders, as well as those who do not. New graduate students without a background in speech-language pathology must have completed the following undergraduate preparatory courses (or their equivalent at another institution) before entering the graduate program. If taken at Emerson during the regular academic year, these preparatory courses include CD 193 Introduction to Communication Disorders, CD 233 Phonetics, CD 234 Speech and Hearing Anatomy and Physiology, CD 301 Language Acquisition, CD 403 Speech Science, and CD 467 Introductory Audiology. To facilitate the completion of this work, students may also complete comparable prerequisite work at Emerson during the summer prior to beginning graduate work. Summer coursework includes CD 234 Speech and Hearing Anatomy and Physiology, CD 301 Language Acquisition, CD 405 Speech and Language Disorders Across the Life Span, CD 406 Articulatory and Acoustic Bases of Speech, and CD 467 Introductory Audiology. Students who need to complete the preparatory courses at other institutions are advised to contact the graduate program director for course selection guidance. For any questions about prerequisite course selection, contact the graduate program director. All of the above undergraduate courses are 4 credits at Emerson, but 3-credit equivalents taken at other institutions are permissible. Please see the following course section for descriptions of all prerequisite courses.

Although none of the above courses may be counted toward the 54 credits required for the master’s degree, they are required by ASHA for certification. ASHA also requires: one college-level biological science course, one college-level physics or chemistry course, one college-level course in statistics, and one college-level course in the behavioral/social sciences. If these were not completed during an undergraduate program, they must be completed within the first year of graduate school.

**Degree Requirements**

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

When a student earns a grade of below B– in any course, this course must be repeated and a grade of B– or above must be achieved. If the student earns two grades of below B–, he or she may not continue in the program.

Clinical hours are counted toward the ASHA clinical requirements only when a passing grade has been earned for that practicum. A student who earns a B– (although it is a passing grade) in Clinical Practicum will not qualify for a more advanced and/or off-campus clinical opportunity 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 off-campus placement.

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.

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 at least 375 supervised hours during the graduate program. In addition, 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 current graduate curriculum includes these seminars in order to ensure that students have the opportunity to study areas of interest in greater depth. Seminars are scheduled during winter and spring intersessions. As a consequence, students should plan their personal schedules with the awareness that completion of the degree requires completion of these three 1-credit seminars outside the regular fall and spring semesters and summer sessions.

Students will successfully complete a comprehensive examination or a master’s thesis. Students who elect to do a master’s thesis are not required to complete a comprehensive examination. The comprehensive examination is administered twice a year, in January and in May. If students fail any portion of the comprehensive examination at the regular administration time, they take a “rewrite” exam scheduled for five weeks after the original administration date. Students who are unable to complete a comprehensive examination at the expected time due to illness or unforeseen circumstances are required to take the exam at the next administration date. In some cases, this may result in a later graduation date than originally anticipated, as well as a fee for students to enroll as a Continuing Student. Specific comprehensive exam rules and procedures that apply to the administration of the exam are discussed with all students prior to the exam date, are included in the Guide to the Communication Disorders Master’s Program, and are available on the program’s WordPress site. Students must successfully pass all components of the comprehensive exam within the five–year graduate degree time limit.

### Required Courses

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<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>CD 600</td>
<td>Intro to Clinical Methods</td>
<td>1 credits</td>
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<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 (Five semesters)</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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<tr>
<td>CD 623</td>
<td>Fluency Disorders</td>
<td>3 credits</td>
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<tr>
<td>CD 635</td>
<td>Speech Sound Disorders</td>
<td>3 credits</td>
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<tr>
<td>CD 641</td>
<td>Dysphagia</td>
<td>3 credits</td>
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<tr>
<td>CD 645</td>
<td>Language and Literacy Disabilities</td>
<td>3 credits</td>
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<tr>
<td>CD 650</td>
<td>Motor Speech Disorders</td>
<td>3 credits</td>
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<tr>
<td>CD 677</td>
<td>Voice Disorders</td>
<td>3 credits</td>
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<tr>
<td>CD 680</td>
<td>Neurologic Bases of Communication</td>
<td>3 credits</td>
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<tr>
<td>CD 682</td>
<td>Foundations of Language Acquisition</td>
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<tr>
<td>CD 684</td>
<td>Augmentative and Alternative Communication</td>
<td>3 credits</td>
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<tr>
<td>CD 686</td>
<td>Preschool Language Disorders</td>
<td>3 credits</td>
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<tr>
<td>CD 689</td>
<td>Audiology in Speech-Language Pathology</td>
<td>3 credits</td>
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<tr>
<td>CD 690</td>
<td>Aphasia</td>
<td>3 credits</td>
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<tr>
<td>CD 692</td>
<td>Cognitive Communication Disorders</td>
<td>3 credits</td>
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### Elective Courses

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<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>CD 699</td>
<td>Master’s Thesis</td>
<td>3 credits</td>
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</table>
Master’s Thesis
Students who wish to complete a master’s thesis must maintain a 3.7 GPA in their first year of the program and obtain approval of a thesis proposal by their thesis committee. If approved, students must successfully complete 3 credits of thesis work.

Communication Disorders Courses of Study

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

CD 600
Intro to Clinical Methods
1 credit, non-tuition
Required for graduate students from undergraduate fields other than communication disorders and introduces them 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 prerequisite coursework and observation hours, students are taught assessment procedures, treatment strategies, and clinical writing skills. The course covers policies and procedures required for on-campus clinical performance as part of pediatric group treatment experiences and/or individual treatment for persons of all ages. This course must be passed prior to enrolling in CD 602. (Fall, Spring)

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

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

CD 604
Clinical Methods IV
1 credit
Focuses on professional issues and the transition into professional practice. (Spring)

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

CD 609
Research Methods and Measurements
3 credits
Teaches fundamentals of data collection and interpretation in a clinical context. Students learn about psychometric and normative data supporting diagnostic measures, how to select appropriate diagnostic tools, and interpret the resulting data. Students collect their own data sets, select and conduct statistical tests, and interpret results. A key component of the class is to understand what questions are clinically relevant to ask, what measures are appropriate to answer those questions, how to collect the relevant data, and the applications and limitations of statistical tests to interpret the results. (Spring)
CD 623
Fluency Disorders
3 credits
Explores the nature of stuttering from theoretical and empirical perspectives. Cluttering and neurogenic and psychogenic stuttering are also examined. Procedures for evaluating and treating/managing stuttering among children and adults are emphasized. (Semester varies)

CD 635
Speech Sound Disorders
3 credits
Presents normative and theoretical perspectives on speech sound development as well as assessment and treatment of the disorders of articulation and phonology. General treatment strategies and specific treatment programs are emphasized. Research in evidence-based practice is highlighted. (Semester varies)

CD 641
Dysphagia
3 credits
Addresses feeding and swallowing mechanisms and processes, as well as current assessment procedures and management options that occur from infancy through adulthood. (Semester varies)

CD 645
Language and Literacy Disabilities
3 credits
Focuses on the relationship between spoken and written language and its role in language-based learning disabilities in school-age students. It addresses the characteristics of language, reading, and spelling impairments; the subtypes of these disorders; and the different intervention approaches used with them. Various models of language and reading development and their disorders are reviewed. (Semester varies)

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

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

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

CD 653
Counseling and Family Systems
1 credit
This seminar provides a survey of approaches to counseling with emphasis on application of counseling theories to persons with communication
disorders and their families. Exploration of strategies for assessing and working with the family system are also included. (Intersession)

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

**CD 659**  
**Special Topic Seminars**  
**1 credit**  
A range of current topics in the field are selected and scheduled. (Intersession)

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

**CD 680**  
**Neurologic Bases of Communication**  
**3 credits**  
Outlines the anatomy and functional neurophysiology of human communication and provides an overview of neurodevelopment and its processes and disorders. Although the organization of the human nervous system is presented, emphasis is placed on the relationship of this organization to the components of the various communicative, cognitive, linguistic, sensory, and motor processes that are central to human communication and to the treatment of its disorders. (Fall)

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

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

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

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

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

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

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

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

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

Undergraduate Courses to Fulfill Program Requirements

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

CD 193
Introduction to Communication Disorders
4 credits
Introduces the variety of communication disorders seen in children and adults. The roles of professional speech-language pathologists and audiologists are explored through presentations by guest speakers who describe their various work experiences in the field. Through viewing of videotaped diagnostic and treatment sessions, students are introduced to clinical terminology, treatment procedures, and clinical writing. (Semester varies)
CD 233
Phonetics
4 credits
Reviews the various aspects of speech sounds and their production with a focus on articulatory, acoustic, and linguistic bases. Students learn to discriminate, analyze, and transcribe speech sounds using the International Phonetic Alphabet (IPA). The relevance of course content to clinical work and other applications are discussed, and students learn to use the IPA to transcribe the speech of individuals with communicative impairments and different social dialects and accents. (Semester varies)

CD 234
Speech and Hearing Anatomy and Physiology
4 credits
Students study the structure of the biological systems that underlie speech, language, and hearing with an emphasis on the processes and neural control of respiration, phonation, resonance, and articulation. Clinical disorders are used to illustrate dysfunction of these normal processes as substrates for human communication. (Semester varies)

CD 301
Language Acquisition
4 credits
Explores the theoretical and practical aspects of the language learning process and its relation to cognitive and social development. Students study the development of speech and language skills throughout the life span, from birth to adulthood. (Semester varies)

CD 403
Speech Science
4 credits
Examines the physiological, acoustic, and perceptual processes involved in speech production and perception. Students are exposed to instrumentation for the display and acoustic analysis of speech sounds. Prerequisites: CD 233 and CD 234. (Semester varies)

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

**Additional Departmental Information**

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

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

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

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

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

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

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

Licenses and Certifications
See the Educator Preparation and Licensure
Programs section in the back of this catalogue for
information regarding licensure to work in the public
schools in Massachusetts. Provisional Certification
as an Early Intervention Specialist (CEIS) can be
earned by taking required coursework and clinical
practica. For more information, contact the director
of clinical programs.

Communication Disorders Faculty

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

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

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

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

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

Clinical Instructor Casbon is a certified and licensed
speech-language pathologist, mentor, and guest
lecturer. She supervises graduate student clinicians
who work within the Robbins Speech, Language,
and Hearing Center. Her areas of special interest
include working with children and adults with
aphasia, dysarthria, apraxia, autism, dysphagia, and
cognitive impairments. After graduating from the
CD master’s program, Clinical Instructor Casbon
worked in the Outpatient Department at Spaulding
Rehabilitation Hospital in Boston. There, she
specialized in pediatric and adult speech, language,
and cognitive disorders. In 2010, she temporarily
moved back to her native New Orleans, where she
worked for Touro Infirmary in its skilled nursing,
acute, and inpatient rehabilitation units. She also
owned and operated a private practice in both
locations. Having returned to Boston in 2012, she is
delighted to be working as a clinical instructor with
Emerson CD graduate students. Additionally, she has
acted 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, Clinical Instructor in Communication Sciences and Disorders (2000); BA, University of Connecticut; MS, Emerson College. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

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

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

Assistant Professor Farquharson is a speech-language pathologist who studies the cognitive, linguistic, orthographic, and environmental factors that influence how children with speech and language disorders acquire literacy skills. One line of work has examined how working memory, language, and orthography may influence children’s abilities to learn new words, read, and achieve age-appropriate speech production. A related line of work has examined how speech therapy-level variables, such as SLPs’ stress, therapy quality, and IEP goals, may affect the outcomes seen in children with speech and language impairments. As a former school-based SLP, she is interested in determining how these lines of work can be used to create better assessments and treatments for SLPs to use in serving this population of children.

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

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

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

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

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

**Joanne Lasker**, 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.”

**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 in young children with autism spectrum disorder (ASD). She is interested in identifying early features of ASD using standardized behavioral measures as well as exploratory methods such as infra-red eye tracking and electrophysiology. 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 undergraduate and graduate courses on language acquisition, and also leads a course on research methods. Her research activities, which are conducted at Emerson as well as at Harvard Medical School and Boston Children’s Hospital, are open to students interested in learning more about clinical research with young children and toddlers with ASD.

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

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

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

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


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

Faculty-in-Residence Ruggiero’s area of expertise is neurological processes as they relate to communication. Her postdoctoral fellowship in acquired neurogenic speech and language disorders was divided between clinical and research responsibilities. She has published in the journals Brain and Language, Aphasiology, and Neurology, and has presented scholarly papers on areas ranging from an auditory Stroop effect to clinical language intervention protocols for aphasia at conferences such as the American Speech-Language-Hearing Association and the Clinical Aphasiology Conference.
Health Communication
Master of Arts Degree

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

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

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

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

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

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

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

Required Courses

<table>
<thead>
<tr>
<th>Emerson College-Tufts University Core</th>
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<tbody>
<tr>
<td>HC 601 Applications of Theory for Health Communication</td>
</tr>
<tr>
<td>4 credits</td>
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<tr>
<td>HC 602 Media Strategies for the Health Professional</td>
</tr>
<tr>
<td>4 credits</td>
</tr>
<tr>
<td>HCTU 1 Introduction to Medicine</td>
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<tr>
<td>4 credits</td>
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<tr>
<td>HCTU 2 Epidemiology and Biostatistics: How to Read the Medical Literature</td>
</tr>
<tr>
<td>4 credits</td>
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</tbody>
</table>
HCTU courses are offered through Tufts University School of Medicine. Students will register for them through Emerson College.)

Research and Capstone Requirement

HC 603 Research Methods 4 credits
HC 610 Applied Learning Experience 4 credits

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

Elective Courses

Students may choose to organize elective courses (16 credits in total) in order to specialize in areas such as Social Marketing, Health Writing, and Healthcare Organizations. The content areas and course options listed below are examples of elective specializations, but electives can be combined for other areas of specialty as well. Students should consult with the graduate program director to choose electives that are consistent with their career goals.

Social Marketing

MK 617 Consumer Behavior 4 credits
MK 627 Interactive and e-Communication 4 credits
MK 630 Advertising, Sales Promotion, and Publicity Management 4 credits
HC 604 Social Marketing 4 credits
HC 690 Internship in Health Communication 2–4 credits

Healthcare Organizations

CC 604 Strategic Planning and the Managerial Process 4 credits
CC 626 Crisis Communication 4 credits
CC 628 Entrepreneurship and Creative Problem Solving 4 credits

MK 620 Public Relations Management 4 credits
HC 690 Internship in Health Communication 2–4 credits

Health Writing

HCTU Writing About Health and Medicine 2 credits
HCTU Social Media and Health 4 credits
MK 621 Writing for Marketing Communication 4 credits
HC 690 Internship in Health Communication 2–4 credits

Additional Tufts University Courses

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

HCTU Provider-Patient Interaction 4 credits
HCTU Online Consumer Health 2 credits
HCTU Ethical Issues in Health Communication 2 credits
HCTU Health Behavior and Health Communication 4 credits
HCTU Digital Strategies for Health Communication 4 credits
HCTU Technology and Health Communication 2 credits

Health Communication Courses of Study

HC 601 Applications of Communication Theory for Health Communication 4 credits

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

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

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

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

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

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

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

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

Health Communication Faculty

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

Dr. Edgar’s professional career has been devoted to conducting quantitative and qualitative health communication research on topics as diverse as HIV/AIDS, physical activity for adolescents, childhood and adult immunization, diabetes, epilepsy, peptic ulcers, and antibiotic resistance. Prior to working at Emerson, Dr. Edgar was a senior study director with Westat, a social science research firm in Rockville, Maryland. Dr. Edgar has also taught health communication and research methods at the University of Maryland, the University of Wisconsin, and George Washington University. Dr. Edgar has published widely in professional journals such as the Journal of Health Communication, Health Education Research, and Health Communication; and he has contributed to edited volumes such as The Handbook of Health Communication. He also co-edited the books AIDS: A Communication Perspective and Communication Perspectives on HIV/AIDS for the 21st Century. Dr. Edgar currently serves on the editorial boards of Health Communication and the Journal of Health Communication.

Additional Departmental Information

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

Internships
Graduate students may participate in internship opportunities offered in Boston and other international and national locations. During these internships, students receive expert guidance in applying the skills, techniques, and theory learned in the classroom. Graduate students have served as interns at organizations such as Beth Israel Deaconess Medical Center, Dana-Farber Cancer Institute, and the Massachusetts Department of Public Health. Students may take a maximum of 4 credits of internships. Students may also complete internships for which they do not receive credit.
Nancy Allen, Executive-in-Residence in Communication Sciences and Disorders (2014); BS, Ithaca College; MPH, Tufts University.

Ms. Allen has more than 15 years of experience in the fields of communication, public health, event management, graphic design, and focus group facilitation. Her experience includes strategic communication planning, qualitative research, creative direction, copywriting, video scriptwriting, graphic design, and training and facilitation. She has developed social marketing campaigns and health promotion materials on a number of public health topics including tobacco, substance abuse, injury and violence prevention, obesity prevention, teen health, and sexual health. Prior to joining the faculty at Emerson College, she was adjunct faculty at Emerson College and Tufts University and an independent consultant specializing in health communication. She was previously the senior communication associate at Health Resources in Action and a health communication specialist at the Massachusetts Department of Public Health, HIV/AIDS Bureau.

Christine Skubisz, Assistant Professor of Communication Sciences and Disorders (2013); BA, Purdue University; MA, Michigan State University; PhD, University of Maryland.

Dr. Skubisz studies message design and effects in health contexts. She examines how individuals process and use information to make health-related decisions and how to present health information to facilitate comprehension and use. Her research has been published in respected academic journals including Communication Yearbook, Health Communication, the Journal of Cancer Education, and the Journal of Health Communication. Prior to joining the faculty at Emerson College, Dr. Skubisz was a Research Fellow in the Annenberg School for Communication at the University of Pennsylvania. Working in Penn’s Center of Excellence in Cancer Communication Research, she carried out research studies funded by the National Cancer Institute in the areas of cancer screening and tobacco control.
The Department of Communication Studies offers the Master of Arts degree in Communication Management. The program is designed to provide students with the cutting-edge knowledge, theory, and skills necessary to design and execute strategic communication plans in contemporary society, where web-based communication, especially social media, is critical to all local and global organizations. The management of communication with an emphasis on web-based communication is essential for business, governmental, nonprofit, political, and advocacy organizations.

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

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

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

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

### Admission Requirements

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

### Degree Requirements

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

#### Core Requirements

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>CC 652</td>
<td>Emerging Communication Technology</td>
<td>4</td>
</tr>
<tr>
<td>CC 645</td>
<td>Public Opinion Research and Practice</td>
<td>4</td>
</tr>
<tr>
<td>CC 692</td>
<td>Capstone Course</td>
<td>4</td>
</tr>
<tr>
<td>CC 699</td>
<td>Master’s Thesis*</td>
<td>8</td>
</tr>
</tbody>
</table>

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

Students may choose one of two concentrations in the program.

**Concentration 1: Public Relations and Stakeholder Communication**

An emphasis in public relations and stakeholder communication is a holistic approach to creating comprehensive public relations plans for private and public sector organizations. Managing identity and reputation in public communication takes a depth of knowledge in constructing meaningful messages for diverse audiences.

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

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

Students choose electives that focus on crisis communication, public affairs, and web-based communication strategies, among many others.

**Concentration 1 Core Courses**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>CC 648</td>
<td>Public Relations</td>
<td>4</td>
</tr>
<tr>
<td>CC 647</td>
<td>Organizational Communication</td>
<td>4</td>
</tr>
</tbody>
</table>

**Concentration 2: Political Communication**

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

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

- Students will lead communication campaigns, both electoral and advocacy based on a local, national, and global contexts.
- Students will analyze relationships between publics and communication strategies for traditional communication channels and social media.

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

**Concentration 2 Core Courses**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>CC 608</td>
<td>Public Affairs</td>
<td>4</td>
</tr>
<tr>
<td>CC 609</td>
<td>Political Communication</td>
<td>4</td>
</tr>
</tbody>
</table>

**Elective Courses**

16 credits if doing a thesis, or 20 credits if doing a capstone. At least 12 must be from the list below:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>CC 602</td>
<td>Communication Theory</td>
<td>4</td>
</tr>
<tr>
<td>CC 604</td>
<td>Strategic Planning and the Managerial Process</td>
<td>4</td>
</tr>
<tr>
<td>CC 621</td>
<td>Speech Writing and Online Content Development</td>
<td>4</td>
</tr>
<tr>
<td>CC 623</td>
<td>Public Diplomacy</td>
<td>4</td>
</tr>
<tr>
<td>CC 624</td>
<td>Campaign Management</td>
<td>4</td>
</tr>
<tr>
<td>CC 626</td>
<td>Crisis Communication</td>
<td>4</td>
</tr>
<tr>
<td>CC 628</td>
<td>Entrepreneurship and Creative Problem Solving</td>
<td>4</td>
</tr>
<tr>
<td>CC 636</td>
<td>Negotiation and Group Process</td>
<td>4</td>
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</table>
Communication Management

Courses of Study

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

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

CC 608
Public Affairs
4 credits
Students gain the knowledge and skills necessary to identify, analyze, and communicate with internal and external stakeholder groups for the purpose of persuasion. Rhetorical strategies are developed for ethical, effective issue advocacy campaigns and campaigns to build identity, and enhance and protect reputation of individuals and organizations. New media developments, diverse and global stakeholder groups, and the 24/7 media environment are addressed. Students design and produce at least one original communication campaign for a client in the private or public sector. (Semester varies)
CC 609
Political Communication
4 credits
Political Communication explores fundamental theories, such as agenda setting, framing, and branding. The balancing of ethical implications confronting many political communication situations is discussed through case studies. Practical communication strategy is evaluated, looking at how the media works in general, including the news (hard and soft), entertainment programs, and advertising, in order to shape political perceptions, change attitudes, and effect behavior. Students are introduced to the latest in grassroots activism and mobilization efforts including mobile and online communication techniques to better shape civic life, elections, and policy decisions.

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

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.

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.

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

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

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

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

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

**CC 648**
**Public Relations**
4 credits
Addresses in-depth the development of stakeholder relations and communication in the public, private, and nonprofit sectors. Topics covered include corporate relations, reputation management grassroots organizing, public policy and the media, political communication, social advocacy campaigns, and public diplomacy. Case studies of communication campaigns at the local, state, regional, national, and international levels are used. Students produce and present at least one communication campaign to affect behavior in diverse stakeholder groups. (Fall)

**CC 651**
**Persuasion**
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. (Spring)

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

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

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

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

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

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

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

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

Language Learning Courses

The Department of Communication Studies offers international graduate students the opportunity to take 2-credit, non-tuition classes to develop their academic and professional communication skills. These classes do not apply toward any major or degree.

CC 610
Conversational Communication for International Professions
2 non-tuition credits
Students develop oral communication skills that support their areas of professional development with an emphasis on critical thinking as expressed through dialogue.

CC 611
Group Dynamics for International Professionals
2 non-tuition credits
Students learn group theory that leads to direct application of the use of groups for problem solving, with discussion centering on the intersection between theory and practice and the relevancy of group behavior to professional experience.

CC 612
ELL Academic Writing
2 non-tuition credits
Focuses on developing academic writing skills: grammar, paragraph structure, paraphrasing, and using appropriate citation styles and research sources.

CC 613
ELL Academic Speaking
2 non-tuition credits
Focuses on improving speaking skills: fluency, pronunciation, vocabulary, grammar, and use of idioms.

Additional Departmental Information

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

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

Communication Management Faculty

J. Gregory Payne, Interim 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 to advance social computing and media for personal use as well as internal and external corporate communication. She has publications in Personal and Ubiquitous Computing, e-Service Journal, Qualitative Research Reports in Communication, DOXA Communication, First Monday, Management Communication Quarterly, and Academic Exchange Quarterly.

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

Associate Professor Anderson, a performance studies scholar, focuses his research in the area of narrative theory and performance. He is the author of The Student Companion to William Faulkner (Greenwood, 2007). In addition to publishing articles in Text and Performance Quarterly, he has served as book review co-editor for the journal. He performs nationally in his one-person shows as authors Henry James, William Faulkner, Washington Irving, Lynn Riggs, and Robert Frost. He has received Chautauqua grants to present humanities programs on early America, the Civil War, the 1930s, and the Centennial of Oklahoma statehood. He is a former chair of the Performance Studies Division of the National Communication Association and served as director of the Honors Program at Emerson for 10 years.

**Angela Cooke-Jackson**, Assistant Professor of Communication Studies (2009); BA, Cedarville University; MS, University of Dayton; MPH, University of Kentucky; PhD, University of Kentucky.

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

**Phillip Glenn**, Interim Dean of the School of Communication and 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.

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

Associate Professor Hollingworth is a nationally known speaker, lecturer, and consultant in the public and private sectors. He is also on the staff of the Stanford Institute, the Division of Continuing Education at Harvard University, the New England Institute for Law Enforcement Management, and the WACUBO Fourth Year Program at the University of California, Santa Barbara.
**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*. Professor West has received a number of awards and honors, including Outstanding Alumni Awards from both Illinois State University and Ohio University. He is currently the president of the 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 whose main tasks are to find and tell the truth, enable the voices of the disenfranchised, and serve as a watchdog of those in power. We believe that good journalism can be a catalyst for civic engagement by broadening access to a forum of ideas. To do this, journalists must be adaptable in a changing media environment while staying rooted to the profession’s core values and practices: gathering information, making sense of it, and using it to tell compelling stories that are accurate and fair portrayals of the community.

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

The department’s core curriculum teaches students to:

- Identify and cover under-covered communities. These will be selected by the students themselves as they learn their craft. One student might choose to cover an emerging immigrant group. A second might explore the culture of aging bikers and their machines. A third might look at the growing community of families with gay or lesbian parents.
- Listen to the cultural critiques of these community members so that students can gain an understanding of what it means to represent people fairly and fully.
- Build a reputation for reporting and storytelling over social media.
- Examine new vehicles for news, from the Kaiser Health News network, which partners with NPR, to non-governmental organizations and think tanks that today are increasingly producing independent journalism.
- Apply their skills in emerging news forms and at emerging news outlets through expanded internship opportunities.
- Build methodically over four semesters from producing crisp, concise, and compelling news reports across the media to researching, pitching, and producing longer-form journalism over their final year.

Journalism is a field that emphasizes the importance of keeping current. An evolving curriculum offers courses in emerging areas of journalism such as data visualization, which teaches how to turn mountains of data into accessible graphic stories.

Students will complement their core curriculum with 8 credits of free electives in areas of special interest as varied as specialized reporting on the environment or sports to platform-specific skills in such areas as electronic news gathering or online publishing.

Emerson journalism will remain grounded in the foundations of history, law, ethics, and research that inform all intelligent, contextual news. The program also emphasizes how new technologies have changed and expanded the capabilities and expectations of journalism. While students may graduate with a passion for television news or web producing or long-form print/text storytelling, they also will graduate with the wisdom and dexterity to adapt as traditional media change.

Most students will apply their skills at one or two internships in the field. With the exception of those who choose a thesis, most end their studies by participating in a rigorous, portfolio–based capstone course that requires the completion of a body of work of professional quality.

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

Journalism

Emerson College's graduate Journalism program educates professionals whose main tasks are to find and tell the truth, enable the voices of the disenfranchised, and serve as a watchdog of those in power. We believe that good journalism can be a catalyst for civic engagement by broadening access to a forum of ideas. To do this, journalists must be adaptable in a changing media environment while staying rooted to the profession’s core values and practices: gathering information, making sense of it, and using it to tell compelling stories that are accurate and fair portrayals of the community.

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- Listen to the cultural critiques of these community members so that students can gain an understanding of what it means to represent people fairly and fully.
- Build a reputation for reporting and storytelling over social media.
• Students will develop a commitment to journalism that serves and empowers the public, helping audiences understand the connections between local, national, and global issues.

• Students will understand the role of journalism in a democratic society, from its historical foundation to journalism’s revolutionary changes today.

• Students will be able to find, assess, and analyze information.

• Students will be able to tell stories with precision, clarity, and fairness.

• Students will be fluent in a variety of technologies used in journalism.

• Students will be able to interact respectfully with a variety of communities that are diverse in their racial, cultural, linguistic, and economic makeup.

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

Degree Requirements
The Master of Arts degree in Journalism requires the completion of 44 credit hours, including 20 credits in Core Requirements, 12 credits of Prescribed Electives, 8 credits of Free Electives, and 4 credits in Capstone or Master’s Thesis. Students must be in good academic standing to graduate (see “Standards of Work” in the Registration section of the catalogue).

Core Requirements
20 Credits

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<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 Reporting</td>
<td>4</td>
</tr>
<tr>
<td>JR 637</td>
<td>Editing and Web Producing</td>
<td>4</td>
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Prescribed Electives
Students select one from each of the following areas:
12 Credits

#1
- JR 620 Online Multimedia 4 credits
- or
- JR 623 Data Visualization 4 credits

#2
- JR 626 Global Journalism 4 credits
- or
- JR 628 Law and Public Policy for Journalists 4 credits
- or
- JR 629 Media Theory and Research 4 credits (required for those doing thesis)

#3
- JR 632 Long-Form Storytelling 4 credits
- or
- JR 635 Long-Form Documentary and Multimedia 4 credits

Free Electives
Students also take two additional courses from the Journalism offerings for a total of 8 credits. This may include JR 690 Internship.

Capstone or Thesis
Students enroll in:
- JR 688 Capstone 4 credits
- or
- JR 699 Master’s Thesis 4 credits
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 in the major or better. Students who believe they are eligible for this waiver should discuss it with the graduate program director.

**Journalism Courses of Study**

**JR 602**  
**Critical Perspectives**  
4 credits  
Reflects on the shifting state of journalism and its ethical challenges in a historical context. Historical examples are used to 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. (Fall)

**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. (Fall)

**JR 608**  
**Interactive News**  
4 credits  
Students understand and learn reporting, writing, and producing online news. They explore, evaluate, and analyze “best practices” of online news publications, online technologies, and their use in digital storytelling and delivery of breaking news. Students configure and maintain a blog to critique news sites and learn to work in a team or individual environment to produce basic multimedia stories. (Spring)

**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. (Fall)

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

**JR 612**  
**Advanced 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 613**  
**ENG/TV News Reporting**  
4 credits  
Students work in the field to research, shoot, write, and edit television news stories. They develop reporting and interviewing skills, visual acuity, writing for the eye and ear, and general TV
performance abilities. They also learn the technical aspects of television news shooting and editing. (Spring)

**JR 620**
**Online Multimedia**
**4 credits**
Extends student learning of visuals in journalistic storytelling by developing a more sophisticated use of electronic news gathering and presentation technologies. Students collaborate to produce news for television, web, mobile devices, and other visual media. They design graphics in ways that supplement, complement, and enhance journalistic storytelling. (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 626**
**Global Journalism**
**4 credits**
Studies the news media around the world and the history and implications of media globalization. What are the press systems like in other countries? How have the web and social media affected local as well as international news flow? How does shrinking international coverage influence American public opinion and policy? Students look at the development of today’s international communication systems from the telegraph to social media. They examine issues of ownership and control, local culture and content, and media development: the continuing agenda to build media systems so that the disenfranchised can gain information and have a voice. (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. (Spring)

**JR 629**
**Media Theory and Research**
**4 credits**
Media is central to our lives, not only for the information that informs our decision making—For whom should I vote? Should I bring an umbrella today?—but in ways that shape our culture and understanding of the nation and world at large. This class looks at the research conducted in the academy that interrogates the workings of the media in society in general, and the news media in particular. It covers both the social-scientific and critical/cultural studies schools of theory, and the quantitative and qualitative research that results from these two paradigms. (Spring)

**JR 632**
**Long-Form Storytelling**
**4 credits**
Students learn how to plan, report, draft, and revise a single long-form piece of text journalism, or an in-depth series designed primarily for text and based on depth or immersion reporting. This story or series is complemented with appropriate multimedia elements. The course serves as a foundation for the capstone experience and for other depth reporting classes. It emphasizes establishing long-form focus, planning, the writing process (from initial idea through revision), plotting, and executing multimedia elements and presentation, reporting for substance and story, writing and revision, and placing the story. At the end of the course, students prepare a proposal for a capstone project. (Fall)
JR 635  
**Long-Form Documentary and Multimedia**  
4 credits  
Students produce a long-form video or multimedia story as a class. The project is visually driven, including online video, an advanced data visualization, or the implementation of a community media program. Students practice researching a topic, setting objectives, capturing visual assets, and organizing media into a cohesive design to create a professional-level piece or series of pieces. At the end of the course, students prepare a proposal for a capstone project. (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 660  
**Feature Writing**  
4 credits  
Students research, organize, write, and market feature articles for publication in newspapers and magazines. They learn techniques for finding and focusing stories, interviewing in-depth, observation, and storytelling. Students analyze and apply a variety of approaches, from the personal essay to the dramatic narrative. (Semester varies)

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

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. (Spring)

JR 690  
**Internship**  
2–4 credits  
Students gain hands-on field experience at a broadcast station, newspaper, magazine, online publication, or other media company. Students are required to have completed JR 607 and JR 609 before doing an internship. In addition to the internship site work, students may be expected to write papers and journals relating to the internship, participate in class meetings and discussions, put together a portfolio of their professional-quality internship work, and/or other relevant assignments. All students must participate in a mandatory internship orientation through the Career Services Office the semester before the internship. (Fall, Spring)

JR 694  
**Journalism Topics**  
4 credits  
Explores various aspects of journalism theory and practice, developing background knowledge and expertise in a specialized area of journalism. Topics vary from semester and year. This course category is reserved for courses being introduced on a one-time or developmental basis. (Semester varies)

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

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

JR 699
Master’s Thesis
4 credits
Individual conferences in thesis writing. Students may not be registered for thesis credits without the consent of the graduate program director. A maximum of 4 credits may be counted toward the degree. Students are encouraged to work closely with the graduate program director to plan project work. Students may be required to purchase electronic storage equipment to house work. Performance is recorded as Pass/Fail. Prerequisite: JR 629. (Fall, Spring)

Joint Undergraduate/Graduate Courses

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

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

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

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

JR 585
Journalism Topics
4 credits
Develops background knowledge and expertise in a specialized area of journalism. Topics vary from semester and year and explore various aspects of journalism theory and practice. This course category is reserved for courses being introduced on a one-time or developmental basis. Prerequisites vary with topic. Designated for seniors and graduate students only. (Semester varies)
JR 595
Multimedia Journalism Capstone
4 credits
Students learn to produce all facets of the Journalism Students’ Online News Service (JSONS). They use the city and the College as a news laboratory to write news in text form and produce audio and video news stories. They also work as editors to process the news for the daily news site. Students work individually and in teams, utilizing state-of-the-art Internet-ready equipment to produce journalism in a “newsroom without walls” environment.
(Summer only)

Additional Departmental Information

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

Internships
Students should contact the Office of Career Services for information.

Journalism Faculty

Paul Niwa, Interim 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.

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

Associate Professor Robins has extensive international media experience. She has served as a media consultant for the Jamaican government and taught journalism in Uganda and India as a Fulbright Scholar. She has conducted workshops for journalists in Tanzania, Zimbabwe, Ethiopia, Senegal, the West Bank, and Tonga. Her research interests include media in developing countries, issues of representation, and gender.

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

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

**Janet Kolodzy**, 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 was 1 of 12 journalists to receive a Michigan Journalism Fellowship in 1990–1991 to study at the University of Michigan, where she concentrated on Eastern European history, politics, and culture. She spent the summer of 1999 working for CNN Interactive. Her primary areas of interest are international news and the impact of convergence on journalism.

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

A blogger and writing coach, Associate Professor Lanson joined the faculty at Emerson in 1999 after four years on the faculty at Syracuse University. He is a former deputy city editor and peninsula bureau chief of the *San Jose Mercury News* in San Jose, California. He was part of the city-desk staff awarded a Pulitzer Prize for its coverage of the Loma Prieta earthquake in 1989. He is the author of *Writing for Others, Writing for Ourselves* (2011) and co-author of two textbooks: *Writing and Reporting the News* (3rd edition, 2007) and *News in a New Century: Reporting in an Age of Converging Media* (1999). He has been a newspaper columnist and has coached editors and reporters at newspapers ranging from the *Christian Science Monitor* to the *Boston Globe*. He currently blogs for the *Huffington Post*. Among his honors is a National Teaching Award from the Poynter Institute for Media Studies. His areas of interest include journalism ethics and the writing process.

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

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

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

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

**Tim Riley**, Assistant Professor of Journalism (2009); BM, Oberlin Conservatory; MM, Eastman School of Music, University of Rochester.

Assistant Professor Riley is an NPR music critic and author, who has written books on the Beatles, Bob Dylan, Madonna, and rock gender. Trained as a classical pianist, he remains among the few critics who writes about both “high” and “low” culture and their overlapping concerns. His first book was Tell Me Why: A Beatles Commentary (Knopf/Vintage 1988). His major biography of John Lennon was published by Hyperion in 2011. He gave a keynote address at BEATLES 2000, the first international academic conference on the band in Finland. He gives lively multimedia campus lectures on “Censorship in the Arts” and “Rock History.” His current projects include the music metaportal the RileyRockIndex.com and the Norton Rock Reader.

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

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 Spring 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.


Veteran journalist and long-time weekend anchor of ABC World News Tonight, Senior Leader-in-Residence Simpson joined the faculty at Emerson in Spring 2007. The three–time Emmy winner brings four decades of print, radio, and television experience to her teaching and mentoring of students. She began her career in her native Chicago, working in community newspapers, radio, and local television. She joined ABC News in 1982 and has worked as senior correspondent and weekend anchor. Awards for her work include two DuPont-Columbia Awards, a Peabody Award, and the Milestone in Broadcasting Award from the National Commission of Working Women. She is also a founder and board member of the International Women’s Media Foundation. Her areas of interest include social issues, the First Amendment, and women’s leadership in media. She is currently writing a book about her experiences as an African American woman in news.
Doug Struck, Senior Journalist-in-Residence (2009); BA, Pennsylvania State University; postgrad fellowship at the George Washington University Elliott School of International Affairs and Nieman Journalism Fellowship at Harvard University.

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.
Global Marketing Communication and Advertising
Master of Arts Degree

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

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

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

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

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

Degree Requirements
The Master of Arts degree in Global Marketing Communication and Advertising requires the successful completion of 40 credits.

Required Courses

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

GM 612 Global Public Relations
4 credits

or

GM 614 Global Advertising
4 credits

or

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

May Intersession

GM 668 Global Marketing
4 credits Communication Capstone

Summer

GM 690 200-hour Internship (Summer)
4 credits

or

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

Global Marketing Communication and Advertising Courses of Study

GM 601 Marketing Management in a Global Environment
4 credits

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

GM 603 Global Multicultural Consumer Behavior
4 credits

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 communication styles, and organizational structure. Models of decision-making and information processing are also explored. Prerequisite: GMCA students only. (Fall)

GM 604 Research Methods for Global Marketing Communication and Advertising
4 credits

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

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

Examines the financial environment surrounding marketing decisions in global enterprises. Financial and strategic tools essential in planning and evaluating marketing activities are examined in an overview of financial aspects of marketing decision-making such as forecasting, budgeting, optimizing, valuing, evaluating, and auditing results. Students apply these tools to marketing and communication decisions in strategic planning that addresses challenges of designing and implementing plans across a global enterprise. Prerequisite: GMCA students only. (Fall)
GM 606  
**Global Marketing Communication Planning**  
4 credits  
Introduces disciplines within marketing communication and the concept and practice of integrated marketing communication planning. Describes fundamental theory and practice within advertising, public relations, sales promotion, direct marketing, e-commerce, event planning, and sponsorships. Reviews global issues and institutions in the practice of these disciplines in multinational organizations. Prerequisite: GMCA students only. (Spring)

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

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

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

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

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

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

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

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

Organizations develop integrated marketing communication (IMC) plans to present a unified message to the target audience. Successful IMC plans are built on a holistic view of the target consumer, with an understanding of how they think, make decisions, and act as the centerpiece of strategic IMC development and engagement with the target audience based on credible research methods.

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

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

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

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

Degree Requirements
The Master of Arts degree in Integrated Marketing Communication requires the successful completion of 40 credits. Students complete four core courses, five electives, and one Capstone project. The IMC program may include a 4-credit thesis.
### Required Courses

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

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

### Elective Courses

IMC students complete 20 credits of elective courses. At least three required courses (except MK 668) must be completed before electives are taken unless the graduate program director approves an exception. Students choose at least three courses from the IMC electives (including GM 612 and GM 614):

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MK 612</td>
<td>Direct/Database Marketing</td>
<td>4</td>
</tr>
<tr>
<td>MK 620</td>
<td>Public Relations Management</td>
<td>4</td>
</tr>
<tr>
<td>MK 621</td>
<td>Writing for Marketing Communication</td>
<td>4</td>
</tr>
<tr>
<td>MK 627</td>
<td>Integrated Communication Strategy in Digital Culture</td>
<td>4</td>
</tr>
<tr>
<td>MK 630</td>
<td>Advertising, Sales Promotion, and Publicity Management</td>
<td>4</td>
</tr>
<tr>
<td>MK 636</td>
<td>Creative Thinking and Problem Solving</td>
<td>4</td>
</tr>
<tr>
<td>MK 639</td>
<td>Strategic Brand Management</td>
<td>4</td>
</tr>
<tr>
<td>MK 648</td>
<td>Media Management Strategies</td>
<td>4</td>
</tr>
<tr>
<td>MK 649</td>
<td>Measuring and Communicating Investments in Marketing</td>
<td>4</td>
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</tbody>
</table>

Students may also choose up to 8 credits from the following group. Note: courses from other graduate programs at Emerson may be substituted (approval from the IMC and other graduate program director is required):

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>MK 690A</td>
<td>Internship</td>
<td>2–4</td>
</tr>
<tr>
<td>MK 697</td>
<td>Directed Study</td>
<td>2–4</td>
</tr>
<tr>
<td>MK 699</td>
<td>Master’s Thesis</td>
<td>4</td>
</tr>
</tbody>
</table>

### Master’s Thesis

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

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

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

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

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

**MK 618**  
**Marketing Communication Integration Strategy**  
4 credits  
Integrated marketing communication (IMC) is a cross-functional process for creating profitable relationships with customers and publics by strategically controlling all messages sent to groups and encouraging dialogue. Students learn to integrate marketing communication elements (e.g., advertising, public relations, publicity, sales promotion, event marketing, direct marketing, e-communication, and selling) to advance an organization’s success and brand equity. Case studies and exercises help students learn how to develop effective IMC plans. Prerequisite: MK 610.  
(Fall, Spring)
MK 620  
Public Relations Management  
4 credits  
Students explore the role of public relations in IMC, and learn how to construct a public relations plan by analyzing and interpreting public opinion, develop communication programs to achieve public understanding (e.g., financial, media, or government relations), detail a budget, and describe evaluation techniques for measuring impact. Students develop all aspects of the plan, including constructing press releases and developing public service announcements using case studies or field applications. (Fall, Spring)

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

MK 627  
Integrated Communication Strategy in Digital Culture  
4 credits  
Students learn how organizations use the Internet to communicate with consumers and the public, and to examine the differences between traditional media and digital media within the context of strategic marketing communication. Explores the dynamic ways that digital communication influences human behavior and the impact of new mobile and digital media platforms on consumption, participation, marketing strategy, and audience engagement. (Fall)

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

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

MK 639  
Strategic Brand Management  
4 credits  
Stresses the importance of the role of the brand in IMC strategies. Students learn why brands are important, what they represent to consumers, and what should be done by organizations to manage them properly. Students learn how brand equity can be created, how to measure brand equity, and how to use brand equity to expand global business opportunities. Brand simulations, readings, and discussions facilitate learning. Prerequisite: Completion of three required courses. (Fall, Spring)
MK 648
**Media Management Strategies**
4 credits
Offers an introduction to strategic decision making in advertising media planning. Provides an understanding of the challenges involved in making media decisions and executing media plans. Students are introduced to media planning tools and study the impact of changing media trends. (Spring)

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

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

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

MK 690A
**Internship in Integrated Marketing Communication**
2–4 credits
Graduate students may participate in internships offered in Boston and other international and national locations. The internship requires students to secure positions in organizations where they will be gaining experience in integrated marketing communication. Students must meet with site supervisors and internship coordinators throughout their internships and complete reports regarding their experiences during and at the completion of their internships. All students must participate in a mandatory internship orientation at the Office of Career Services the semester before the internship. Students may take a maximum of 4 credits of internships. (Fall, Spring)

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

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

(To be arranged)

**MK 699**

**Master’s Thesis**

4 credits

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

**Marketing Communication Faculty**

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

Associate Professor Hurwitz has a broad background in brand and promotional advertising, database marketing, internet professional services, and integrated communications planning. He has served in senior strategy and management positions in agencies such as Arnold and Digitas, and his clients have included companies such as McDonald’s, New Balance, T.J. Maxx, MCI, FedEx, and General Motors. He earned his PhD in communications at the Institute of Communications Research, University of Illinois, Urbana. His research interests focus on audience measurement, marketing technology, and the application of marketing thinking to new areas, like healthcare. He introduced the advertising curriculum at Boston College and has taught courses in advertising, communication technologies, and mass media studies at Boston College and the University of Illinois.

**Cathy Waters**, Associate Chair and Senior Executive-in-Residence of Marketing Communication (2007); BS, University of Vermont; MBA, Boston College, Carroll School of Management.

Senior Executive-in-Residence Waters is a specialist in market analysis, forecasting, technical sales and sales management, personnel recruitment/development, and customer relations. Her career has spanned both the academic and professional worlds. Before coming to Emerson, she served on the faculty of Boston College’s Carroll School of Management, where she taught undergraduate and graduate courses in marketing, applied marketing management, and product planning and strategy. Complementing her academic work is 12 years of experience in the corporate world with IBM where she held positions in sales and marketing management. Her combined expertise comes together in cases published in *Strategic Marketing Management Cases* and the *Journal of Business Research*.
Thomas Vogel, Graduate Program Director for the Global Marketing Communication and Advertising Program and Associate Professor of Marketing Communication (2002); BS, University of Applied Sciences for the Printing and Media Industries, Stuttgart; BFA, MFA, Academy of Fine Arts, Stuttgart.

Associate Professor Vogel is a specialist in creativity and creative thinking, as well as strategic communication on the Internet, online usability, and Internet branding. 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 is an active public speaker, panelist, consultant, and is involved in special projects for Internet, advertising, and multimedia. His creative work focuses on the strategic design and usability aspects of interactive media, developing efficient experience design and online communication. His research explores the nature of creativity, creative thinking, and advertising creativity. He is founding partner of mediaman, an interactive communications agency in Germany, China, the USA, and Argentina. Formerly, he has worked as art director and creative director at Grey Advertising, Lois GGK, J. Walter Thompson, and Communication House.

Brenda Wrigley, Graduate Program Director for the Integrated Marketing Communication Program and Associate Professor of Marketing Communication (2013); BJ, University of Missouri; MS, PhD, Syracuse University.

Associate Professor Wrigley has 21 years of professional experience in broadcast journalism, broadcast sales and sales management, and corporate communications management. She has more than 16 years of university teaching experience and holds a Certificate in University Teaching, as well as an APR (Accreditation in Public Relations) from the Public Relations Society of America. She has been widely published in journals, books, and reference books about public relations.

Seung-A Jin, Assistant Professor of Marketing Communication (2013); BA, Yonsei University; MA, PhD, University of Southern California.


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. Dr. He delivered a keynote address at the International Conference on Higher Education Marketing in Cyprus in 2012. He is also a visiting reader at the University of Surrey, Guildford, England.

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

Assistant Professor Maiorescu has published on crisis management, corporate identification, and the use of social media in public relations. Her work has been published by Sage and Oxford University Press and has appeared in peer-reviewed journals such as the *Business Research Yearbook* and the *International Journal of Interdisciplinary Research*. She has presented her work at national and international conferences including the National Communication Association Convention, the International Academy of Business Disciplines, the International Public Relations Research Conference, and the Academy for Education in Journalism and Mass Communication.

**Paul Mihailidis**, Assistant Professor of Marketing Communication (2011); BA, University of Massachusetts; MPhil, Stirling University; PhD, University of Maryland.

Assistant Professor Mihailidis’s research concerns the connections between media, education, and citizenship in the 21st century. He has published widely on media literacy, global media, and digital citizenship. He is the editor of *News Literacy: Global Perspectives for the Newsroom and Classroom* (Peter Lang) and co-author of *The Media Literacy Project* (Pearson). His most recent work is on a Media Literacy Learning Commons Model predicated on new participatory civic voices. He sits on the board of directors for the National Association for Media Literacy Education (NAMLE), and is reviews editor for the *Journal of Media Literacy Education* (JMLE). He is also director of the Salzburg Academy on Media and Global Change.

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

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

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

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*; and *International Journal of Advertising*. She has co-authored book chapters in *Sports Marketing and the Psychology of Marketing Communication, Advertising, Promotion, and New Media*, and *Advertising Theory*. 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 DongSeo marketing research firm in Seoul, Korea.

**Executives-in-Residence**

**William G. Anderson**, Senior Executive-in-Residence (2003); BA, University of Washington; MBA, The Wharton School, University of Pennsylvania. Senior Executive-in-Residence Anderson brings extensive, high-level experience to his teaching, having worked with such organizations as Welch, Currier, Curry, Anderson and Hill, Holliday, Connors, and Cosmopolus. He has worked on major advertising assignments for brands including Ameritech and Ocean Spray. At Emerson, Anderson collaborated to develop Marketing Finance for the IMC program and Financial and Strategic Context of Global Market Planning. His reputation for exceptional teaching has made his “Brands” classes very popular.

**Douglas Quintal**, Senior Executive-in-Residence (2000); BA, Bates College; MA, Emerson College. Senior Executive-in-Residence Quintal specializes in entertainment marketing and teaches courses in integrated marketing communication, writing for marketing communication, advertising, and public relations. His professional experience includes work with Virgin Records, Hard Rock Café, Rogers and Cowen, Braithwaite and Katz, and the Charles Playhouse. He is on the Board of Directors for the Jennifer Stowers Quintal Education Foundation and is a member of the academic committee for the American Advertising Federation. He was the recipient of the 2007 Gold Key Honor Society Award for Outstanding Teaching. He is an avid musician and has opened for NoFX, Bad Religion, and Blink-182.

**Lu Ann Reeb**, Program Director, Business Studies and Entrepreneurship, and Executive-in-Residence (2012); BA, University of Louisville; MBA, Suffolk University. Twice an Emmy Award–winning television executive producer, Executive-in-Residence Reeb is founder and president of two companies in metro Boston: Boston Media Group, LLC and Legal Talk Network, LLC. Both companies create new media marketing strategies in order to reach target audiences for clients in various industry sectors. Prior to her experience developing marketing and PR strategies for the corporate world, her 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 TV news programs that covered the people and events making news including U.S. Presidents, major court cases, the world’s first artificial heart implant, and the Boston Marathon. Of all the stories she covered, perhaps the most meaningful was the investigation into the wrongful imprisonment of Bostonian Joe Salvati. WBZ-TV reports led to his freedom, and a federal investigation of corruption in the FBI and Justice Department. She has received Associated Press awards and community advocacy awards in four television markets.

**James Rowean**, Senior Executive-in-Residence (2004); BA, Boston College; MA, Michigan State University. Senior Executive-in-Residence Rowean brings 25 years of professional experience in advertising and marketing to his teaching of integrated marketing communication. A former account executive for Cronin/Wallwork Curry, Arnold Worldwide, and Campbell Ewald (Detroit), he also directed marketing for Dunkin’ Donuts and Bread & Circus/Whole Foods Supermarkets. He has brand experience with Ocean Spray, Kimberly-Clark, Reebok, Timex, and Steinway Pianos. He has been a guest lecturer at Boston University, New York University, and Boston College.
The Department of Performing Arts offers the Master of Arts degree in Theatre Education. This program is for students who wish to pursue careers and opportunities that lie at the intersection of the fields of theatre and education. As such, this program provides professional training in both theatre and education and in the uses of theatre and drama as vehicles of education in a multitude of settings. The program also serves as preparation for doctoral work in theatre, education, or related fields. The graduate program is designed with two course streams, the Theatre Educator stream and the Theatre and Community stream, each of which includes foundational and core courses, with additional work in areas of special interest to students, in order to support a broad range of individual career goals.

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

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

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

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

- Students will access learning needs, develop appropriate educational goals and objectives, and design and implement drama/theatre teaching strategies based on understandings of the theoretical and historical foundations of drama/theatre education and the practices of applied drama and theatre.
- Students will 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 either a comprehensive examination in the area of their concentration of study or a master’s thesis or master’s project. Students may fulfill the remaining credit requirements by taking electives approved by their advisors.

The comprehensive examination may be taken after the student has completed 28 credit hours of graduate work. The examination is administered by a committee of two 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:

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**Foundation Requirements**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 660</td>
<td>Drama as Education I</td>
<td>4</td>
</tr>
<tr>
<td>TH 612</td>
<td>20th-Century Dramatic Theory</td>
<td>4</td>
</tr>
<tr>
<td>TH 625</td>
<td>Performance: Theatre and Community</td>
<td>4</td>
</tr>
<tr>
<td>TH 661</td>
<td>Drama as Education II</td>
<td>4</td>
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<tr>
<td></td>
<td>(required for licensure)</td>
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</tbody>
</table>

One course from the following:

<table>
<thead>
<tr>
<th>Course</th>
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</thead>
<tbody>
<tr>
<td>TH 612</td>
<td>20th-Century Dramatic Theory</td>
<td>4</td>
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<tr>
<td>TH 625</td>
<td>Performance: Theatre and Community</td>
<td>4</td>
</tr>
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<td>TH 661</td>
<td>Drama as Education II</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>(required for licensure)</td>
<td></td>
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</tbody>
</table>

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**Core Requirements**

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

**Acting**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 521</td>
<td>Ensemble Workshop Topics</td>
<td>4</td>
</tr>
<tr>
<td>TH 621</td>
<td>Special Topics in Acting</td>
<td>4</td>
</tr>
<tr>
<td>TH 622</td>
<td>Principles of Acting</td>
<td>4</td>
</tr>
<tr>
<td>TH 625</td>
<td>Performance: Theatre and Community</td>
<td>4</td>
</tr>
<tr>
<td>TH 627</td>
<td>Playing the Self</td>
<td>4</td>
</tr>
<tr>
<td>TH 628</td>
<td>Playing the Other</td>
<td>4</td>
</tr>
</tbody>
</table>

**Directing**

<table>
<thead>
<tr>
<th>Course</th>
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<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 521</td>
<td>Ensemble Workshop Topics</td>
<td>4</td>
</tr>
<tr>
<td>TH 584</td>
<td>Directing the Musical</td>
<td>4</td>
</tr>
<tr>
<td>TH 680</td>
<td>Directing: Theory and Practice</td>
<td>4</td>
</tr>
<tr>
<td>TH 681</td>
<td>Special Topics in Directing</td>
<td>4</td>
</tr>
</tbody>
</table>

**Playwriting/Devising**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 521</td>
<td>Ensemble Workshop Topics</td>
<td>4</td>
</tr>
<tr>
<td>TH 567</td>
<td>Playwriting for and with Youth</td>
<td>4</td>
</tr>
<tr>
<td>TH 589</td>
<td>Playwriting Workshop</td>
<td>4</td>
</tr>
<tr>
<td>TH 662</td>
<td>Playmaking</td>
<td>4</td>
</tr>
</tbody>
</table>

**Dramatic Literature/Theatre History**

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 562</td>
<td>Theatre for Young Audiences</td>
<td>4</td>
</tr>
<tr>
<td>TH 611</td>
<td>Seminar in Dramatic Literature</td>
<td>4</td>
</tr>
<tr>
<td>TH 612</td>
<td>20th-Century Dramatic Theory</td>
<td>4</td>
</tr>
</tbody>
</table>

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Performing Arts
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 614</td>
<td>Theatre Studies Seminar</td>
<td>4</td>
</tr>
</tbody>
</table>

**Theatre Design/Technology**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>TH 540</td>
<td>Puppetry</td>
<td>4</td>
</tr>
<tr>
<td>TH 640</td>
<td>Special Topics in Design and Technical Theatre</td>
<td>4</td>
</tr>
<tr>
<td>TH 650</td>
<td>Design in Production</td>
<td>4</td>
</tr>
</tbody>
</table>

**Master's Thesis or Master's Project or Comprehensive Exam**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>TH 698</td>
<td>Master's Project</td>
<td>4</td>
</tr>
<tr>
<td>or</td>
<td>Master's Thesis</td>
<td>4</td>
</tr>
<tr>
<td>TH 699</td>
<td>or</td>
<td></td>
</tr>
</tbody>
</table>

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**

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<tr>
<th>Course Code</th>
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</thead>
<tbody>
<tr>
<td>TH 625</td>
<td>Performance: Theatre and Community</td>
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</table>

One course from the following:

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<tbody>
<tr>
<td>TH 660</td>
<td>Drama as Education I</td>
<td>4</td>
</tr>
<tr>
<td>TH 668</td>
<td>Practicum: Multicultural Education</td>
<td>4</td>
</tr>
</tbody>
</table>

**Core Requirements**

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

**Acting**

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</table>
Performing Arts 103

[222x20]TH 614  Theatre Studies Seminar
4 credits

Theatre Design/Technology

TH 540  Puppetry
4 credits

TH 640  Special Topics in Design and Technical Theatre
4 credits

TH 650  Design in Production
4 credits

Master's Thesis or Master's Project or Comprehensive Exam

TH 698  Master's 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 Master's Project

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

Theatre Education Courses of Study

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

TH 612
20th-Century Dramatic Theory
4 credits
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 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
Performing Arts

current research in communication and performing arts education and apply it to practice. (Semester varies)

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

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

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

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

**TH 690**
**Internship**
**2–4 credits**
Students work in professional theatrical or education settings under the direct supervision of an approved full-time employee and an assigned faculty member. All students must participate in a mandatory internship orientation through the Career Services Office the semester before the internship. Prerequisites: department permission prior to the beginning of the internship and completion of approved work. (Fall, Spring)

**TH 697**
**Directed Study**
**1–4 credits**
Individually selected research or creative projects are conducted on or off campus under faculty supervision. This course may be taken more than once for credit, but not more than twice in the same subject area, and for no more than a total of 12 credits. Prerequisites: permission of instructor and approval of the graduate program director. (Fall, Spring)

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

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

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

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

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

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

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

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

TH 584
Directing the Musical
4 credits
Building on the experience of one directing class, students are instructed in the particular challenges of directing a musical theatre production: from coaching singing and acting performance to staging complex scenes that involve music and dance, from learning the skills needed to create a collaborative atmosphere to understanding the communication skills needed to work well with designers, technicians, stage managers, and all other personnel involved in the production of musical theatre. Prerequisites: Performing Arts majors who have completed one directing course and permission of instructor. (Fall)
TH 589  
Playwriting Workshop  
4 credits  
Provides students with the ability to experience exercises designed to generate ideas, develop playwriting technique, and explore the theatrical realization of text. (Semester varies)

Additional Departmental Information

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

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

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

The Semel Theater is a 218-seat thrust, and the Greene Theater is a 108-seat end-stage theatre. Emerson Stage, the department’s production unit, presents many student-created events annually in a variety of theatrical genres and events directed by faculty, professional guest artists, and students.

Through productions at the Paramount Center, Majestic, and Tufte 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 alumna Rod Parker ’51. It includes workshop productions and staged readings of new work written by students and directed by faculty and guest professionals.

Performing Arts Faculty

Melia Bensussen, Chair and Professor of Performing Arts (2000); BA, Brown University.  
Professor Bensussen was awarded an OBIE for Outstanding Direction in 1999. Her professional directing credits include world premieres at the Huntington Theatre, La Jolla Playhouse, Long Wharf Theatre, Hartford Stage Company, Manhattan Class Company, Primary Stages, and many others, as well as productions of classics by Shakespeare, Wilder, O’Neill, Lorca, and many others at Baltimore Centerstage, Oregon Shakespeare Festival, New York Shakespeare Festival/Public Theatre, and other theatres around the country and in New York City. She was twice given Directing Awards by the Princess Grace Foundation, USA, and is a recipient of its Statuette Award. Her edition of the Langston Hughes translation of García Lorca’s Blood Wedding is in its eighth printing.

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

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

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

Artist-in-Residence Baroni 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.

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

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

**Mary Harkins**, Associate Professor of Performing Arts (1975); BA, St. Mary-of-the-Woods College; MA, Tufts University; PhD, Boston College.

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

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

Associate Professor Hickler creates movement/theatre work including solo, group, improvisational, collaborative, and interdisciplinary performances. Her work has been presented at Lincoln Center in NYC, Austin Arts Center, Trinity College in Hartford, the Institute of Contemporary Art, EventWorks, Mobius in Boston, the Dance Complex, Margaret Jewett Hall, and the Cambridge Multicultural Arts Center in Cambridge. She is a former member of the Mobius Artists Group, an internationally acclaimed group known for experimental work. She is a member of Shakespeare and Co. in Lenox, Massachusetts, and has worked on productions at the L.A. Women’s Shakespeare Company.
Michael Keck, Artist-in-Residence in Performing Arts (2013); BS, St. Augustine’s College.

Artist-in-Residence Keck is an actor, writer, and composer whose original works have been featured at Arena Stage, The Kennedy Center, The Mark Taper Forum, Cincinnati Playhouse, The Children’s Theatre Company of Minneapolis, Alliance Theater, Portland Center Stage, Oregon Shakespeare Festival, Indiana Rep, Milwaukee Rep, Seattle Rep Theatre, and many others. His academic residencies include: New York University/Tisch School for Performing Arts; DePaul University; University of Illinois, Urbana; Dartmouth Drama; Stanford University Drama; Duke University Institute for the Arts; Arizona State University; University of Michigan—Ann Arbor; and Cornell University. He is frequently heard around the country reading short stories on National Public Radio WNYC’s program, Selected Shorts: Live from Symphony Space, authored by Walter Mosley, Reginald McKnight, Amy Bloom, John Henrik Clarke, and many more. He has received three Barrymore award nominations for his work in Philadelphia and has served as a panelist for the National Endowment for the Arts, The New York State Arts Council, Georgia Council for the Arts, and Meet The Composer. He serves on the advisory boards for: Prison Creative Arts Project, University of Michigan—Ann Arbor and Prison Creative Writing Awards Committee; PEN America Center, NYC.

Joseph Keener, Artist-in-Residence in Performing Arts (2014); BFA, Florida State University; MFA, University of Connecticut.

Artist-in-Residence Keener 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. He has a broad knowledge base that includes a wide variety of painting techniques, tools and application methods, from theatrical drops and murals to decorative faux finishing and industrial and fine art. Keener’s painting work has been seen by guests at theme parks in Japan; Belgium; Texas; New Jersey; and his native Florida, including work for Sea World, Disney’s Animal Kingdom, Universal Studios, and Universal Studios’ Islands of Adventure. As a scenic artist for the theater, Keener has painted scenery for scenic designers such as Hugh Landwehr, Loy Arcenas, Marjorie Kellogg, Michael Anania, 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 491, he has painted for the Warner Brothers television series One Tree Hill and Fox Television’s Sleepy Hollow. He has worked as a scenic artist on feature films, including Jeepers Creepers, The Strangers, Iron Man 3, and an untitled project starring Owen Wilson and Zach Galifinakis slated for release in 2015.

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

Assistant Professor Marin served as assistant professor of educational theatre at New York University from 2005 to 2010, where she taught courses in Applied Theatre and Theatre of the Oppressed. Her primary research interests examine the intersection of theatre as pedagogy and human rights education, as well as the use of Theatre of the Oppressed techniques as arts-based qualitative research methodologies. She has presented at the annual conferences of the American Alliance for Theatre and Education, the American Educational Research Association, the American Society for Theatre Research, the Association for Theatre in Higher Education, the United States Hispanic Leadership Institute, and Pedagogy and Theatre of the Oppressed. She has also conducted workshops in Colombia, Ecuador, South Africa, Ireland, Singapore, and Mexico. Her professional theatre directing experiences include the award-winning productions of José Casas’ play 14, and Rubén Amavizca’s Las Mujeres de Juárez for Teatro Bravo in Phoenix, Arizona.
Amissa Miller, Artist-in-Residence in Performing Arts (2014); BA, Spellman College; MFA, Columbia University.

Artist-in-Residence Miller is a dramaturg, writer, and educator. She teaches Theatre and Community and African American Theatre and Culture. She is interested in explorations of identity and culture, questions of access and inclusion, and the fostering of creative and pedagogical spaces that allow participants to collaboratively construct knowledge. Her dramaturgy background is rooted in an interest in new play development, collaborating with writers such as Kelly Zen-Yie Tsai, Santana Dempsey, MJ Kaufman, and Melisa Tien on workshops and productions of new work. As a writer, her work includes the interview-theatre piece *What Do You Do?*, a translation of Francisco Arrivi’s *Vejigantes*; and the short screenplay *The Big Chop*, a finalist at the 2014 Black Star Film Festival. She has worked in community-based education and administration with organizations such as Wide Angle Youth Media, Opening Act New York, Maysles Institute, Brooklyn Young Mothers’ Collective, and the Dwyer Cultural Center. She is a trained Intergroup Dialogue facilitator and a member of the American Alliance for Theatre Education, Association for Theatre in Higher Education, and Literary Managers and Dramaturgs of the Americas.

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

Senior Theatre Educator-in-Residence 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.

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.


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

Artists-in-Residence and Production Experts

Debra Acquavella, Production Manager of Emerson Stage, Head of BFA Stage/Production Management Program (2007); BFA, Adelphi University. Prior to joining Emerson as production manager of Emerson Stage and co-head of the BFA Stage/Production Management program, Ms. Acquavella had been a production stage manager on Broadway, off-Broadway, and regionally for many years. On Broadway, she was production stage manager for the year-long run of the Tony Award-winning Metamorphoses; stage manager of Master Harold… and the boys, starring Danny Glover; and Jane Eyre, The Musical, directed by John Caird. Off-Broadway credits include Falsettos at Playwrights Horizons, directed by Lonnie Price; The Thing About Men at The Promenade Theatre; and Metamorphoses at Second Stage. Regionally, 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.

Daniel Burmester, Production Manager of Emerson Stage (2011); BA, SUNY New Paltz.

Before Emerson, Mr. Burmester served as head of theater arts at Vermont Academy in Saxtons River, Vermont. He was the production manager and co-founder of the Theatre Company, GUTWorks which he founded with his partners Kali Quinn and Jonathan Maloney in 2004. Together they produced plays by Ross Mueller, Frank South, and Kali Quinn in venues such as HERE Arts Center, Three Legged Dog, P.S. 122, and many others. He served on the teaching faculty at New England Youth Theatre in Brattleboro, Vermont. He has also worked as a carpenter, lighting and sound technician at theaters’ such as Second Stage Theatre, The Kitchen Theatre, and as an events coordinator for SBI special events company in NYC. He was the production assistant on Tony award-winning Metamorphoses in 2002.

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

Mr. 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.

Technical Staff

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

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

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

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

Media Art
Master of Fine Arts Degree

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

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

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

• Students will develop a body of media artwork that demonstrates originality and intellectual and/or emotional sophistication.
• Work will demonstrate a level of technical expertise appropriate for their level of experience.
• Students will demonstrate, 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 (first and second years) and MFA projects will be evaluated according to the rubric developed from the outcomes.

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

The following are required for admission:

• Portfolio of media or other creative work (e.g., films, videos, interactive works, music performance and/or composition, painting, sculpture, photography, theatre design, screenplays, or other substantive creative writing samples or scholarly work). Additional material may be requested.
• A baccalaureate degree or equivalent for international students. Transcript required.
• An undergraduate GPA of 3.0 or higher.
• TOEFL scores of at least 90, for those students whose first language is not English.
• A statement describing the applicant’s creative process and the expected trajectory of her or his artistic work.
• At least three letters of recommendation. Letters should refer to creative and academic abilities and be from individuals whose expertise qualifies them to recommend to a terminal degree program.
• A personal interview, in person or by telephone, at the discretion of the graduate program director.
Degree Requirements
The Master of Fine Arts in Media Art requires the successful completion of 64 credit hours, including 8 credit hours for completion of the MFA project. Students must matriculate full time. The expected schedule is 12 credits per semester for the first four semesters and 8 credits in the fifth and sixth semesters. Students are to complete the degree requirements within three years. Any extensions past three years must be petitioned to the graduate program director. Students may not extend their matriculation in the MFA program past five years.

Only one 500-level course will count toward the degree. For all courses counting toward the degree, students must earn a grade of B– or better.

Required Courses

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<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>VM 600</td>
<td>Business of Modern Media</td>
<td>4</td>
</tr>
<tr>
<td>VM 602</td>
<td>Media Production Ethics and Cultural Diversity</td>
<td>4</td>
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<tr>
<td>VM 655</td>
<td>Topics in Media Studies</td>
<td>4</td>
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<tr>
<td>VM 664</td>
<td>Studies in Documentary History and Theory</td>
<td>4</td>
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<tr>
<td>VM 605</td>
<td>Graduate Writing the Short Subject</td>
<td>4</td>
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<tr>
<td>VM 606</td>
<td>Writing for Interactive Media</td>
<td>4</td>
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<tr>
<td>VM 613</td>
<td>Foundations of Image and Sound Production</td>
<td>4</td>
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<tr>
<td>VM 640</td>
<td>MFA Production Workshop</td>
<td>4 (Must take twice for 8 credits)</td>
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<tr>
<td>VM 640</td>
<td>MFA Production Workshop (For an additional 4 credits for a total of 12 credits)</td>
<td>4</td>
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In addition, students are required to attend the MFA Colloquium regularly each semester.

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

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

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

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

Upon final completion of the MFA 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 project and will serve as a celebration of the students’ achievements.
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, ethnocentricity, confidentiality, fairness, and hate speech are investigated as they apply to the production process of film, video, new media, audio, and photography. (Semester varies)

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

VM 605  
**Graduate Writing the Short Subject**  
4 credits  
Introduces the three genres of short form—nonfiction, experimental, and fiction. Students learn the differences and components of each genre and acquire an understanding of the art, craft, and discipline of each process from a writer’s point of view. Emphasis is on developing the writer’s individual personal vision. (Fall)

VM 606  
**Writing for Interactive Media**  
4 credits  
Explores the fundamentals of writing for the interactive screen. Examines narrative, non-text, web, and multi-user game contexts as the student works from the ideation phase through completed works made ready for production. (Spring)

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

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

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

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

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

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

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

VM 621 Graduate Documentary Production 4 credits
Introduces the practice of documentary video production. Emphasizes documentary strategies, research, budgeting, production, and postproduction. Students produce a documentary short. Prerequisite: VM 613 or Waiver. See 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. (Semester varies)
VM 624
Graduate Directing Actors for the Screen
4 credits
This is a workshop-style class that focuses on the director-actor interaction. John Cassavetes said that acting is the essential discipline for moviemakers, and in this intensive course, students learn the language of acting and the techniques of directing actors in dramatic productions. Prerequisite: VM 613 Foundations of Image and Sound Production or Waiver from the graduate program director. (Fall)

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

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

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

VM 629
Motion Graphics
4 credits
This is an intermediate course in the practice and art of motion graphics and visual effects. The design process, artistic concepts, and technologies involved in the creation of motion graphics range from title sequences for film to compositing of real and virtual worlds and a myriad of digital time-based art forms. Students make a series of projects using post-production and compositing software. (Semester varies)
VM 631
Graduate Cinematography
4 credits
Introduces the art of cinematography on both an aesthetic and technical level. Students learn how to shoot on both film and digital formats. They also learn fundamental lighting skills using an array of professional lighting units. Emphasizes the learning of creative techniques for visualizing narrative scripts and exploring the emotional subtext of the cinematic image. (Semester varies)

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. (Semester varies)

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

VM 651
Studies in Narrative and Media History
4 credits
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. (Fall)

VM 652
Theories of Integrated Media
4 credits
Media are no longer discreet forms of expression. Digital technology has created an integrated environment where even analog media are most often produced and/or viewed in a digital context or with digital tools. This course is an intensive introduction to theories of producing and consuming film, video, photography, and sound, both in isolation and couched within digital technologies. Students 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. (Spring)

VM 655
Topics in Media Studies
4 credits
Special offerings in the area of media studies. Fulfills the Studies Elective requirement. Prerequisites: VM 651, VM 652. (Semester varies)

VM 663
Studies in Digital Media and Culture
4 credits
Examines the dramatic shift in meaning and process of contemporary communication by examining the social, artistic, economic, and political implications of using and implementing digital ways of working. Topics include the Internet and the web, cyberspace and censorship, history of the technologies and new media, games, digital film and video, multimedia and interactivity, virtual reality, person/machine interfaces, and globalization considerations. (Semester varies)
VM 664
Studies in Documentary History and Theory
4 credits
A historical investigation of the theories and practice of documentary representation in film, television, video, and new media. Prerequisite: VM 651. (Semester varies)

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

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

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

Joint Undergraduate/Graduate Courses

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

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

Additional Departmental Information

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

Internships
Students may pursue internships in Boston, usually in the fifth semester. Internships must be approved by the department internship coordinator and the graduate program director. A maximum of 4 credits of internship may count toward the MFA. Participation in the Los Angeles internship is possible with careful course planning.

Transfer Credits
Students who have completed relevant graduate work at another institution may transfer up to 8 credits, subject to approval of the graduate program director and the Office of Graduate Studies. Graduate credits earned as part of a completed graduate degree program from another institution may not be transferred.
Teaching Opportunities
A limited number of teaching opportunities in introductory undergraduate courses are available to students in their third year of the program. Any teaching assignments are made by the graduate program director, subject to the approval of the chair of Visual and Media Arts. No teaching assignments are guaranteed for students in the MFA program.

Portfolio Review
At the end of the first and second years of the program, each student will participate in a formal portfolio review by the graduate program director and a committee of additional department faculty members. Any interested students and faculty members may attend and participate. Students will present completed works and/or works in progress.

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

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

Taking courses in multiple areas is possible and encouraged.

Visual and Media Arts Faculty

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

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

Eric P. Schaefer, Associate Chair and Associate Professor of Visual and Media Arts (1992); BA, Webster University; MA, PhD, The University of Texas at Austin.

Associate 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.

L. Marc Fields, Graduate Program Director and 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 prime time Emmy for Outstanding Cultural Program). His production credits include four years as a series producer for State of the Arts, a weekly arts magazine on New Jersey Public Television. He is the co-author of the award-winning biography/theatre history From the Bowery to Broadway: Lew Fields and the Roots of American Popular Theatre (Oxford University Press, 1993), and is a frequent consultant for programs about American popular entertainment. He previously taught screenwriting and production at NYU’s Tisch School of the Arts, the New School, and at Concord Academy.
**Claire Andrade-Watkins**, Associate Professor of Visual and Media Arts (1982); BA, Simmons College; MA, PhD, Boston University.

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

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

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

**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.

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

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

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

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

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

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

Shaun Clarke, Artist-in-Residence in Visual and Media Arts (2014); BA, New York University; MFA, Emerson College.

Artist-in-Residence Clarke has worked as a cinematographer on numerous projects over the past 10 years. His work has ranged from short narrative films and commercial spots to feature-length documentaries. He is known for his creative but disciplined approach to cinematography and his professional approach to his work on productions and sets of all sizes.

Clarke also has extensive experience teaching film and video production to a diverse mix of students. In addition to his teaching duties at Emerson, he has lectured and taught at Massachusetts College of Art & Design (Mass Art), Wentworth Institute of Technology, New York Film Academy (Harvard University), and Bentley University.

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

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

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

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

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

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

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

Professor Freeman uses digital technologies to produce exhibitions made up of projected virtual reality environments that lead the user from global satellite perspectives to virtual reality scenes on the ground. His work has been exhibited internationally including at Ciber@rt Bilbao, Spain; the Video and Digital Arts International Festival, Girona, Spain; the Contemporary Art Center in Atlanta; the Nickle Arts Museum in Calgary, Canada; the Centro de la Imagen in Mexico City; the Photographers Gallery in London; the Center for Experimental and Perceptual Art (CEPA) in Buffalo; Mobius in Boston; the Ambrosino Gallery in Miami; and the Friends of Photography’s Ansel Adams Center in San Francisco. In 1992, he was awarded an Individual Artist Fellowship from the National Endowment for the Arts. His work has been published in *Leonardo*, the *Journal of Visual Culture*, *Exposure*, *Artforum*, *Ten-8*, *Z Magazine*, *Afterimage*, *Photo Metro*, *New Art Examiner*, *Time*, *Harper’s*, and *Der Spiegel*.

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

Associate Professor Fry’s expertise is in mass communication theory, research methods, and media management. He served as television and film head of the Department of Speech Communication at Wichita State University, and has taught at West Virginia University, Ohio State University, and Bowling Green State University. He has published in the *Journal of Communication Inquiry*, *Communication Yearbook*, *Critical Studies in Mass Communication*, *Newspaper Research Journal*, and *Mass Communication Yearbook*.

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

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

John Gianvito, Associate Professor of Visual and Media Arts (2003); BFA, California Institute of the Arts; MS, Massachusetts Institute of Technology.

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

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

Hassan Ildari, Assistant Professor of Visual and Media Arts (2009); BFA, Bridgeport University; MFA, The American Film Institute.

With eight feature screenplays to his credit, writer/director and Assistant Professor Ildari, a graduate of the American Film Institute Directing Fellowship Program, has directed the feature films Face of the Enemy, winner of the Critics Award at the Florence International Film Festival; and Sharkskin, currently in post-production. His screenplay Confessor is in development at Belladonna Productions (Funny Games, Transamerica), and his screenplay The Seamstress has Academy Award winners Mercedes Ruehl and Olympia Dukakis and Emmy Award winner Peter Coyote attached to play the lead roles. His latest screenplay, D-Girl, portrays the life of an unemployed movie executive. He has worked at Columbia Pictures and Walt Disney Studios, and ran the production company of Academy Award winning director Arthur Hiller from 1991 to 2000. He has written, produced, and directed reality and nonfiction television for NBC/Bravo, PBS, A&E/The History Channel, Discovery, and TLC.

Tom Kingdon, Associate Professor of Visual and Media Arts (1994); MA, University of Birmingham, England.

Associate 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.

Cristina Kotz Cornejo, Professor of Visual and Media Arts (2001); BA, University of Southern California; MA, Antioch College; MFA, New York University.

Raised in Buenos Aires, Argentina, and the United States, Professor Kotz Cornejo is an independent filmmaker who recently finished a feature-length film titled 3 Améri cas. The script was twice a semifinalist for the 2004/2005 Sundance Screenwriter’s Lab and was in the official script competition at the 2003 International Festival of New Latin American Cinema in Havana, Cuba. She is the recipient of a 2004 Moving Image Fund Grant from the LEF Foundation and was invited to attend the Sundance Institute’s 2004 Independent Producer's Conference. Her latest short film La Guerra Que No Fue/The War That Never Was (2004) was completed in the summer of 2004 and is currently screening nationally and internationally. Her personal documentary My Argentine Family/Mi Familia Argentina (2003) premiered at the 2003 Rhode Island International Film Festival and her digital short Ocean Waves (2002), which has screened at various U.S. festivals, received the Award of Merit from the University Film and Video Association. In 2000, she was awarded a grant from the Partnership for a Drug-Free America to direct Ernesto (2000), which premiered at the Palm Springs International Short Film Festival. Her short film The Appointment (1999), developed under the advisement of Spike Lee and Nancy Savoca, was awarded a Warner Brothers Pictures Production Award and is distributed by Urban Entertainment.

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

Associate Professor Lake, who previously taught screenwriting for UCLA’s acclaimed Writer’s Program, has been a working screenwriter since 1993, when she sold her first story idea. Since then, she has been commissioned to write screenplays for Columbia, Disney, Miramax, and Paramount, as well as numerous independent producers. Projects currently in active development include Distance, the story of the French Impressionist painter Berthe Morisot,
under option by Blue Collar Films; *Chandler*, a film noir set in 1930s Los Angeles, being packaged by Roth/Arnold Productions; and *A Thousand Cranes*, an epic love story set against the backdrop of the bombing of Hiroshima in WWII, being packaged by Digital Domain Studios. She is credited for the screenplay for *Frida*, which opened the Venice Film Festival in 2002, and was named one of the 10 best films of the year by numerous top 10 lists, including The National Board of Review and the American Film Institute. *Frida* was also nominated for six Academy Awards in 2003.

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

**Theodore R. Life Jr.,** Distinguished Director-in-Residence (2011); BA, Tufts University; PGD, University of Ibadan; MFA, New York University. Distinguished Director-in-Residence Life Jr. received a double BA in drama and sociology from Tufts University and studied cinema studies at Harvard University. He later traveled to Ibadan, Nigeria, and earned a post-graduate diploma in theater arts. He received his MFA from New York University before starting a career in film. His first ethnographic documentaries on West Africa and the Caribbean have won international praise. His work has been exhibited at the prestigious Montreal Film Festival, the Leicester Film Festival, the Ninth Festival of New Cinema in Brussels and the Festival of New Cinema in Caracas, Venezuela and the Toronto Super 8 Film Festival. Starting his career in features, he worked on the epic *Ragtime* and later *Trading Places,* starring Eddie Murphy. He later produced and directed *Reunion,* starring Academy Award winner Denzel Washington. He also directed the widely acclaimed AIDS awareness film, *Seriously Fresh,* starring *NY Undercover*’s Malik Yoba. In television, he produced and directed *Sweet Auburn* for America’s Black Forum. He also served as director and production executive for *The Cosby Show* and director of *A Different World.* Awarded a NEA Creative Artist Fellowship, he traveled to Japan and made *Struggle and Success: The African American Experience in Japan.* The program chronicles the lives of African Americans who have chosen to make Japan their home. Broadcast twice in Japan and on its satellite channel in England, it has also been seen on PBS nationwide. He has produced two additional documentaries on Japanese/American culture. Currently in development is *Cocktail Party,* adapted from the Akutagawa Prize winning novel of the same title. He spent five years researching this latest film via a Fulbright Journalist fellowship and two Japan Foundation fellowships. *Cocktail Party* details the complicated relationship between the U.S. military stationed in Okinawa and the local residents.
Weiko Lin, Assistant Professor of Visual and Media Arts (2014); BA, MFA, University of California, Los Angeles.

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

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

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

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

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

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

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

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

Associate Professor Ramey is an experimental filmmaker and scholar. Her award-winning films have screened at the Toronto International, Ann Arbor, Athens, Boston Independent, and Philadelphia film festivals, among others. In 2004, she received a Pennsylvania Council of the Arts Fellowship for her works in film. In 2003, she was a Social Science Research Council program on the Arts fellow for her research on experimental filmmakers. Her most recently published works include “Between Art, Industry and Academia: The Fragile Balancing Act of the Film Avant-Garde” in *Visual Anthropology Review*.
Linda Reisman, Senior Distinguished Producer-in-Residence (2010); BFA, Antioch College; MFA, San Francisco Art Institute.

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

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

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

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

Associate Professor Selig has taught at the University of Vermont, Rosary College, Northwestern University, and the University of Texas. He has published articles on American cinema topics, including articles on melodrama, Jerry Lewis, and war films in Screen, Wide Angle, Jump Cut, The Velvet Light Trap, and other publications. He is a former editor of the Journal of Film and Video.

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

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

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

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

Jean Stawarz, Associate Professor of Visual and Media Arts (1999); BS, Boston University; MFA, Goddard College.

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

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

An experimental filmmaker, sound and visual artist, Associate Professor Todd continually produces short works that resist categorization. In the past 10 years, he has produced more than 25 short-to-medium format films that have been exhibited internationally at a wide variety of venues and festivals, including the Media City Festival, San Francisco International Film Festival, Rotterdam International Film Festival, New York Film Festival, Entre Vue-Belfort International Festival, Black Maria Film Festival, Nouveau Cinema in Montreal, Cinematheque Ontario, the Harvard Film Archive, Pacific Film Archive, the Paris Biennial, Slamdance Film Festival, and others. His films have won numerous festival prizes, grants, and artist's awards. He has taught film production at Boston College, the School of the Museum of Fine Arts in Boston, Art Institute of Boston, University of Massachusetts, and the Boston Film and Video Foundation. He has also worked as editor, sound designer/editor, post-supervisor, or music producer on various award-winning broadcast and theatrically released media programs.

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

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

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

Associate 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

**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.

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 and the Graduate Record Examination (GRE) general test scores. Applicants for admission to the MFA in Creative Writing may have majored in a field other than undergraduate writing or English.

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

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

Students can take courses in any of the following areas: poetry, nonfiction, fiction (including drama or screenwriting), 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:

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<thead>
<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>WR 605</td>
<td>Poetry Workshop</td>
<td>4</td>
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<tr>
<td>WR 610</td>
<td>Form in Poetry</td>
<td>4</td>
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</tbody>
</table>

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

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<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>WR 613</td>
<td>Nonfiction Workshop</td>
<td>4</td>
</tr>
<tr>
<td>WR 655</td>
<td>Writing the Nonfiction Book</td>
<td>4</td>
</tr>
<tr>
<td>PB 687</td>
<td>Column Writing</td>
<td>4</td>
</tr>
<tr>
<td>PB 676</td>
<td>Magazine Writing</td>
<td>4</td>
</tr>
<tr>
<td>WR 515</td>
<td>Topics in Nonfiction (summer offering)</td>
<td>4</td>
</tr>
</tbody>
</table>

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

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<tr>
<th>Course</th>
<th>Title</th>
<th>Credits</th>
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</thead>
<tbody>
<tr>
<td>WR 606</td>
<td>Fiction Workshop</td>
<td>4</td>
</tr>
<tr>
<td>WR 652</td>
<td>Novel Workshop</td>
<td>4</td>
</tr>
<tr>
<td>WR 629</td>
<td>Playwriting Workshop</td>
<td>4</td>
</tr>
<tr>
<td>WR 640</td>
<td>Screenwriting Workshop</td>
<td>4</td>
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MFA Thesis
WR 699 MFA Thesis
4 credits

School of the Arts
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 script or play; 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.

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. The book publishing sequence is endorsed by the Education Committee of the Association of American Publishers. This program is designed primarily to meet the needs of students who are interested in pursuing careers in publishing or as writers or professionals in a writing-related field. It provides the opportunity for an interactive “guided apprenticeship” in Publishing and Writing.

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

- Students will develop and demonstrate publishing skills in writing, editing, production, marketing, sales, and distribution as they relate to publishing documents in print and digital environments.
- Students will demonstrate critical thinking skills and knowledge about publishing history, business models, professional ethics, and new technologies.

Admission Requirements
Students must hold a bachelor’s degree from an accredited institution and, generally, have attained a 3.0 grade point average or better. In addition, they must submit three letters of recommendation and the Graduate Record Examination (GRE) general test scores. Applicants for admission to the MA in Publishing and Writing program may have majored in a field other than undergraduate writing or English.

MA program applicants are required to submit a nonfiction writing sample (maximum 5 double-spaced pages). The quality of the writing sample, as judged by the faculty, will be a primary factor in determining admission.
Degree Requirements
The MA in Publishing and Writing requires 40 credit hours: 24 credits of Publishing (PB) courses (including the three required overviews, PB 680, PB 683, and PB 692, and the option to do a 4-credit master’s project) and 16 credits of department elective courses from Writing, Publishing, and Literature.

Required Courses
- PB 680  Magazine Publishing Overview 4 credits
- PB 683  Book Publishing Overview 4 credits
- PB 692  Electronic Publishing Overview 4 credits
- PB 698 MA Project 4 credits

or

4-credit Publishing (PB) course

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

Writing 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. (Fall, Spring)

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

WR 606 Fiction Workshop 4 credits
Uses student manuscripts as its main texts, supplemented by published stories, to illustrate the fundamental aspects of fiction, mainly in the short story form. Explores the complexities of narration, characterization, scene, dialogue, style, tone, plot, etc. Emphasis is on the generation of fictional works and on their revision. (Fall, Spring)
WR 608
Special Topics in Fiction Workshop
4 credits
This course continues to examine the art and craft of short fiction by focusing on special topics such as revision, microfiction and linked stories. (Semester varies)

WR 610
Form in Poetry
4 credits
Explores how poems are shaped by attention to metrical lineation and rhythm, stanza structure, and the forms of poetry, such as the sonnet, sestina, villanelle, renga, ballade, ghazal, etc. Students are expected to write original poems in forms as well as develop their practical knowledge of prosody. Restricted to first-year poetry MFA students. Requires permission of MFA graduate program director. (Semester varies)

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

WR 629
Playwriting Workshop
4 credits
Provides a detailed exploration of the playwright’s craft for the medium of the stage. Each student writes a major dramatic work and submits a draft for critique and discussion. (Fall)

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

WR 652
Novel Workshop
4 credits
A workshop in structuring and writing the opening chapters of a novel. 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 675
Principles of Management for Publishing
4 credits
Provides students with a basic overview and knowledge of how different publishing enterprises are organized and managed. Helps students develop a firm understanding of the organizational and financial skills required for a career in publishing. (Semester varies)
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
Topics may include a study of editorial positioning, marketing and business strategies, idea generation and development, and the development of a prospectus for a viable new magazine, among others. Some topics require completion of PB 680 as a prerequisite or permission of instructor. (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
Topics may include examination of book marketing and sales, literary publishing, specific publishing genres, among others. Some topics require completion of PB 683 as a prerequisite or permission of instructor. (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:
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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
Topics may include offerings in genre nonfiction writing, review and criticism, literary editing, alternative publishing, online editing and writing, business and legal issues, among others. Some topics may require a prerequisite or permission of instructor. (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 616
Topics in Drama
4 credits
Various offerings in drama include such areas as Contemporary European Theatre, Contemporary British Drama, Contemporary American Drama, World Drama, Women’s Drama, The Absurd and the Avant-Garde, and Drama Criticism. (Semester varies)

LI 617
Poetry and Poetics
4 credits
Historical survey that looks at influential writings by poets on the art of poetry. 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 Novelist Between History and Memory, Alienation and the Modern European Novel, Salman Rushdie, Toni Morrison, and Novel into Film. (Semester varies)

LI 636
Literary Theory and Criticism
4 credits
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. Reserved for incoming MFA students. (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. Reserved for first-year incoming MFA students. (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. Reserved for first-year incoming MFA students. (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. Reserved for first-year incoming MFA students. (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.

Additional Departmental Information

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

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

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

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

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

**WLP Change of Degree Policy**
A graduate student from within or from outside the department who wishes to transfer into a WLP graduate program (Publishing and Writing or Creative Writing) must satisfy the Admission Requirements for the particular program.

**Writing, Literature and Publishing Faculty**

**Maria Koundoura**, Chair and Professor of Writing, Literature and Publishing (1993); BA, MA, University of Melbourne, Australia; PhD, Stanford University. Associate Professor Koundoura is a specialist in British and post-colonial literature and literary and cultural theory. She is the author of *The Greek Idea: The Formation of National and Transnational Identities* (I.B. Tauris, 2007). Among her publications are articles and book chapters on nationalism, multiculturalism, and globality (in *Multicultural States*, Routledge and *Hop on Pop*, Duke); current critiques of the discourse on modernity (in *Culture Agonistes, Peter Lang*, and *Journal x*); the intersections of Philhellenism and Orientalism (*The Eighteenth Century, Colby Quarterly, Anglo-American Philhellenisms*); and women’s travel writing (*Women Writing Greece*, Rodopi). She was the project officer of the inaugural Antipodes Festival, an arts festival funded by the Ministry of Culture of Greece and the Victorian Ministry for the Arts, Australia. Her translations of Greek poet Yiorgos Chouliaras have appeared in *Ploughshares*, *Harvard Review*, and *Translation*. Currently she is at work on a book, *Desire Lines: Metaphors of the Global City*, and editing a collection of essays on taste.

**Lisa Diercks**, Graduate Program Director for the Publishing and Writing Program and Associate Professor of Writing, Literature and Publishing (2001); BA, Tufts University; MS, Boston University. Associate Professor Diercks is a publishing industry veteran, working primarily in book design. She began her career at Houghton Mifflin Trade and later established her own design studio. Her publishing clients have included *The Atlantic Monthly*; Beacon Press; *Boston 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. She began teaching as an adjunct in 1996, joining the full-time faculty in 2001. Both she and her students have received multiple awards for design work.
Pablo Medina, Graduate Program Director for the Creative Writing Program and Professor of Writing, Literature and Publishing (2009); AB, MA, Georgetown University.

Professor Medina was born in Havana, Cuba, and then moved to New York City. He is the author of 11 books of poetry and prose, most recently The Cigar Roller: A Novel (Grove, 2005) and Points of Balance/Puntos de apoyo, a bilingual collection of poems (Four Way, 2005), as well as a new English version of García Lorca’s Poet in New York (Grove, 2008), with Mark Statman. His poetry and prose have been widely published in periodicals and anthologies in the United States and abroad and he has received several awards, among them fellowships and grants from The Rockefeller Foundation, the National Endowment for the Arts, the Lila Wallace-Reader’s Digest Fund, the Cintas Foundation, and the state councils of New Jersey and Pennsylvania. He was on the board of the Association of Writers and Writing Programs from 2002 to 2007, serving as board president in 2005–2006.

Jonathan Aaron, Associate Professor of Writing, Literature and Publishing (1988); BA, University of Chicago; PhD, Yale University.

Associate Professor Aaron is the author of three books of poems, Second Sight, Corridor, and Journey to the Lost City. He has received grants from the National Endowment for the Arts and the Massachusetts Artists Foundation. He has published poetry and criticism in Paris Review, Partisan Review, The London Review of Books, and others.

Jabari Asim, Associate Professor of Writing, Literature and Publishing (2010).

Associate Professor Asim was born and raised in St. Louis, Missouri. He is the author of four books for adults and six books for children. His most recent works are What Obama Means . . . For Our Culture, Our Politics, Our Future (William Morrow, 2009) and A Taste of Honey: Stories (Broadway, 2010), nominated for a 2011 NAACP best fiction prize. His poetry, drama, and prose have been widely published in various periodicals and anthologies. He was an editor for 11 years at the Washington Post, where he also wrote a syndicated column on politics, popular culture, and social issues. The editor-in-chief of The Crisis, the NAACP’s flagship journal of politics, culture, and ideas, he received a 2009 Guggenheim fellowship in Creative Arts. Most recently, he has taught at the University of Illinois at Urbana-Champaign, where he was scholar-in-residence. He is perhaps best known for having appeared twice on The Colbert Report.

Bill Beuttler, Assistant Professor of Writing, Literature and Publishing (2006); AB, University of Illinois, Urbana-Champaign; M5, 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. He is a contributing writer to JazzTimes.

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 (Amelia Press) and more than 75 published short stories. His stories have won an O. Henry Prize and a Nelson Algren Award, and have been published in such journals as Sewanee Review, Chicago Review, Virginia Quarterly Review, StoryQuarterly, American Short Fiction, Notre Dame Review, Epoch, Mississippi Review, Confrontation,
Denver Quarterly, Writers’ Forum, The Long Story, Other Voices, The Florida Review, and elsewhere. In addition, he is the author of numerous published essays on art, history, building design, and travel. He has received awards and fellowships for his fiction from the Fine Arts Work Center in Provincetown, the Massachusetts Artists Foundation, the Arizona Commission on the Arts, the Ingram Merrill Foundation, and elsewhere.

Mary Kovaleski Byrnes, Lecturer in Writing, Literature and Publishing (2011); BA, Mary Washington College; MFA, Emerson College.

Lecturer Kovaleski Byrnes writes poetry and nonfiction with interests in migration, international education, urban literacy, and identity. Her work has appeared in numerous literary journals, including the Minnetonka Review, the Squaw Valley Review, and Silk Road, and her travel narratives appear regularly in Boston Globe’s “Passport.” She writes a poetry translation blog specializing in Andalucían poetry and is currently translating a book of poetry by a young Andalucían poet from Spanish into English. She is the co-coordinator of EmersonWRITES, a free creative writing program for Boston Public high school students.

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 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 is a specialist in European comparative literature and philosophy and has recently completed a study of Walter Benjamin and Maurice Blanchot titled Disaster and Hope, which examines the closely related aesthetic conceptions of time and history by these two writers, arguably the most influential literary theorists of the last century, down to their philosophical origins in, respectively, Leibniz’s monadology and Nietzsche’s doctrine of eternal return. A former professor of French and German, he has also studied Korean and classical Chinese.

William Donoghue, Associate Professor of Writing, Literature and Publishing (1997); BA, University of Calgary; MA, McGill University; PhD, Stanford University.

Associate Professor Donoghue is a specialist in the history and theory of the novel. His book Enlightenment Fiction in England, France and America examines the relationship of the novel to aesthetics and philosophy. He reviews books for The Scriblerian, has published articles on literary theory, 17th-century poetry, Ben Johnson and the Marquis de Sade, and is currently writing a new book on the poetics of space in Mannerist literature. His courses cover the British, American, and French novel; narratology; literary theory; and European Modernism. He has published a translation of French poetry, Lead Blues; made a film, Amateurs; and published short fiction in TriQuarterly, Grain, New England Review, 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. He co-authored Writer’s Resource: The Watson-Guptill Guide to Workshops, Conferences, Artists’ Colonies and Academic Programs. He serves as associate editor of The International Journal of the Book. His articles and essays have appeared in Southwest Review, The New Republic, Saturday Review, The New York Times, and The Boston Globe. For The World Book Encyclopedia, he wrote the article on book publishing. Among his awards are a First Union Fellowship, a Fulbright Teaching Fellowship, a National Endowment for the Humanities Fellowship, and a grant from the Massachusetts Foundation for the Humanities and Public Policy. Prior to joining the Emerson faculty, he was editor-in-chief at The Mountaineers Books in Seattle.

Robin Riley Fast, Associate Professor of Writing, Literature and Publishing (1989); AB, University of California at Berkeley; MA, Hunter College; PhD, University of Minnesota, Twin Cities.

Associate Professor Fast’s interests include 19th-century American Indian literatures, poetry, women writers, and 19th-century American literature. Her most recent book is The Heart as a Drum: Continuance and Resistance in American Indian Poetry; she has also co-edited Teaching Dickinson’s Poetry. She has published many journal articles and book chapters, including work on the poetry of Emily Dickinson, Walt Whitman, Lucy Tapahonso, Simon J. Ortiz, Mary Oliver, Elizabeth Bishop, and Carter Revard; nonfiction by John Edgar Wideman; and Thomas King’s novel Green Grass, Running Water.

Maria Flook, Senior Distinguished Writer-in-Residence in Writing, Literature and Publishing (2001); BA, Roger Williams College; MFA, University of Iowa.


Flora González, Professor of Writing, Literature and Publishing (1986); BA, California State University, Northridge; MA, Pennsylvania State University; PhD, Yale University.

Professor González’s teaching interests include Latin American fiction and nonfiction, the literatures of the Caribbean, and feminist writing. She has published widely on the topic of the Latin American novel since the 1960s, including her book Jose Donoso’s House of Fiction: A Dramatic Construction of Time and Place (Wayne State University Press, 1995) (Chile). She co-edited and translated In the Vortex of the Cyclone: Selected Poems by Excilia Saldana (University Press of Florida, 2002) (Cuba). She has published nonfiction in The Americas Review, The Michigan Quarterly Review, and had work anthologized in RE-Membering Cuba (University of Texas Press, 2002). From 1997 to 1998, she was a Fellow at the W.E.B. DuBois Institute at Harvard University and is presently an affiliate of the David Rockefeller Center.
of Latin American Studies at Harvard. She has taught at Dartmouth College, Middlebury College, and The University of Chicago. She is a member of the greater Boston Latino Consortium and her latest book is Guarding Cultural Memory: Afro-Cuban Women in Literature and the Arts. She is currently at work on a memoir titled On the Other Side of the Glass.

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 In My Sister’s Country (Putnam, 2002 and 2003), Small Acts of Sex and Electricity (Unbridled Books, September 2006), and, most recently, The Girl in the Arena (Bloomsbury, 2009). Her short stories and essays have appeared in journals including Ploughshares, Agni, Crosscurrents, Third Rail, and Post Road. She was a finalist for the 2003 Paterson Fiction Prize and the PEN Nelson Algren Fiction Award. Her teaching credits include Harvard University, UCLA, UCSB, and Stonecoast. She grew up in Chicago, lived in California for many years, and now resides in Massachusetts.

DeWitt Henry, Professor of Writing, Literature and Publishing (1983); BA, Amherst College; AM, PhD, Harvard University.

Professor Henry is the author of Safe Suicide, a memoir in linked essays, and of The Marriage of Anna Maye Potts (winner of the inaugural Peter Taylor Prize for the Novel), and editor of Breaking into Print, Sorrow’s Company: Writers on Loss and Grief, Fathering Daughters: Reflections by Men (with James Alan McPherson), Other Sides of Silence: New Fiction from Ploughshares, and The Ploughshares Reader: New Fiction for the ’80s (winner of the Editor’s Book Award). The founding editor of Ploughshares, and for the first 20 years its executive director (for which he won a Massachusetts Commonwealth Award in 1992), he returned as interim director/editor-in-chief in 2007 for 15 months.

Steven Himmer, Lecturer in Writing, Literature and Publishing (2008); BA, University of Massachusetts Amherst; MFA, Emerson College.

Lecturer Himmer has published fiction or has stories forthcoming in Night Train, Pindledyboz, Reed Magazine, Temenos, and Weber: The Contemporary West, among other journals, and in anthologies including Brevity & Echo, What Happened to Us These Last Couple Years?, A Field Guide to Surreal Botany, and Dogs: Wet and Dry. His chapbook Well Fed Wolves is forthcoming from So New Books, and another chapbook titled No One’s West was a finalist in the 2008 Black River Chapbook Competition. In 2005, he held a fellowship at the Writers’ Room of Boston. He has also published critical essays in Into the Blogosphere: Rhetoric, Community, and Culture of Weblogs; Journal of Ecocriticism; and elsewhere.

Richard Hoffman, Senior Writer-in-Residence in Writing, Literature and Publishing (2001); BA, Fordham University, MFA, Goddard College.

Senior Writer-in-Residence Hoffman is the author of Half the House: A Memoir, and the poetry collections Without Paradise and Gold Star Road, winner of the Barrow Street Press Poetry Prize. His work, both verse and prose, has appeared in Agni, Ascent, Harvard Review, Hudson Review, Poetry, Witness, and other magazines. He has been awarded several fellowships and prizes, including two Massachusetts Cultural Council Fellowships in fiction, The Literary Review’s Charles Angoff Prize for the essay, and a Boston Foundation Brother Thomas Fellowship Award.

Roy Kamada, Associate Professor of Writing, Literature, and Publishing (2006); BA, University of Oregon; MFA, University of Virginia; PhD, University of California, Davis.

Associate Professor Kamada’s work has appeared in The Diasporic Imagination: Identifying Asian-American Representations in America and Ecological Poetry: A Critical Introduction. He is currently working on a project tentatively titled Postcolonial Romanticisms: Landscape and the Possibilities of Inheritance. He is a specialist in British and multiethnic American literatures, and his interests
include poetry, contemporary poetics, and post-colonial and diasporic studies. He has received grants from the James Irvine Foundation, Poets and Writers, the Vermont Studio Center, and Bread Loaf. He has received the Celeste Turner Wright award from the Academy of American Poets and has received the David Noel Miller Fellowship at UC Davis and a Henry Hoyns Fellowship at the University of Virginia.


**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. As a freelance consultant, he provides expertise in editing, design, production, and project management. His clients have included Reed Business Information, *Ploughshares*, Agni, Bedford/St. Martin’s, Boston Society of Civil Engineers, and *Transitions Abroad*. He serves as contributing editor for *Sentence*, a literary journal, and advisory editor for Shape&Nature Press. He also directs Quale Press, which publishes literary works. In addition to his diverse publishing background, he is the author of *Between Islands*, a collection of poems and verse translations (Dolphin-Moon Press, 1984); and five 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 ebooks, 2008), and *Who Lets Go First* (Swamp Press, 2010).

**Tamera Marko**, Director of First-Year Writing Program and Lecturer in Writing, Literature and Publishing (2008); BS, Pepperdine University; MA, PhD, University of California, San Diego.

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. 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, theatres, and cafés in the U.S. and abroad. While a Faculty Fellow at Duke University, she co-founded DukeEngage Colombia, which she still directs. Her poetry, in a publication-ready collection titled *Coming to Consciousness: In Brazil my name is a fruit*, explores the power and pitfalls of white privilege, gender, and interracial relations. Before academia, she worked as a journalist covering human rights in Africa, Asia, Latin America, and the United States.

**Megan Marshall**, Associate Professor of Writing, Literature and Publishing (2007); AB, Harvard University.

Associate Professor Marshall is the author of *Margaret Fuller: A New America Life*, winner of the 2014 Pulitzer Prize in Biography and the 2014 Massachusetts Book Award in nonfiction. She is also the author of *The Peabody Sisters*, a landmark biography of three women who made American
intellectual history. *The Peabody Sisters* was a finalist for the Pulitzer Prize for Biography; the recipient of the Francis Parkman Prize from the Society of American Historians; the Mark Lynton History Prize, awarded by the Anthony Lukas Prize Project; and the Massachusetts Book Award in nonfiction. She has been a fellow of the Radcliffe Institute for Advanced Study, Harvard University, as well as the recipient of fellowships from the Guggenheim Foundation and the National Endowment for the Humanities. She has written for *The New Yorker*, *The Atlantic*, *Slate*, *The New York Times Book Review*, and *The London Review of Books*.

**Gail Mazur,** Senior Distinguished Writer-in-Residence in Writing, Literature and Publishing (1996); BA, Smith College; MA, Lesley College.

Senior Distinguished Writer-in-Residence Mazur is the author of five books of poetry, *Nightfire* (David Godine, 1978); *The Pose of Happiness* (David Godine, 1986); *The Common* (University of Chicago, 1995); *They Can’t Take That Away from Me* (Chicago, 2001), which was a finalist for the National Book Award in 2001; and *Zeppo’s First Wife: New & Selected Poems* (Chicago, 2005), a finalist for The Los Angeles Times Book Prize. She has published reviews and essays in *The Chicago Tribune*, *The Boston Globe*, *Salmagundi*, *The Mississippi Review*, *Field*, *The Atlantic*, and other publications.

**Kim McLarin,** Assistant Professor of Writing, Literature and Publishing (2003); BA, Duke University.

Assistant Professor McLarin is the author of the novels *Meeting of the Waters* (2001), *Taming It Down* (1998), and *Jump at the Sun* (2006), which was honored by the Massachusetts Center for the Book, the Hurston-Wright Foundation, and the Black Caucus of the American Library Association. She is co-author of the memoir *Growing Up X* by Ilyasah Shabazz with Kim McLarin (1999). She is a former staff writer for *The New York Times*, *The Philadelphia Inquirer*, *The Greensboro News & Record*, and the *Associated Press*. She has written for *The New York Times Sunday Magazine*, *Black Issues Book Review*, and *Architecture Boston*, among other publications. She is also the host of WGBH’s *Basic Black*.

**William Orem,** Senior Writer-in-Residence in Writing, Literature and Publishing (2007); BA, Hampshire College; MFA, PhD, Indiana University.

Senior Writer-in-Residence Orem writes in multiple genres. His first collection of stories, *Zombi, You My Love*, won the Great Lakes Colleges Association New Writers Award, previously given to Sherman Alexie, Alice Munro, Louise Erdrich, and Richard Ford. Other stories and poems of his have appeared in more than 100 publications, including *The Princeton Arts Review*, *Alaska Quarterly Review*, *Soul’Wester*, and *The New Formalist*, and he has been nominated for the Pushcart Prize in both genres. His full-length play *The Seabirds* won the Manduzmar New Plays contest at Alleyway Theatre in Buffalo and had its world premiere in 2007. At the same time, his 10-minute play *Suspension* was a finalist for the Heideman Award at Actors Theatre of Louisville. Another 10-minute play, *Cabman*, appeared in the Boston Theatre Marathon in the summer of 2008. Alongside his creative writing, he also works as a popular science journalist. His work may be heard on the NPR-affiliate broadcast *A Moment of Science*, and he writes a weekly blog for the Foundational Questions Institute, an MIT-based organization that funds research into mind-bending physics and cosmology.

**Pamela Painter,** Professor of Writing, Literature and Publishing (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. Her second collection of stories is titled *The Long and Short of It*. She is also the co-author, with Anne Bernays, of the widely-used textbook *WHAT IF? Fiction Exercises for Fiction Writers*. Her work has appeared in numerous literary journals and magazines, including *The Atlantic Monthly*, *Harper’s*, *Kenyon Review*, *North American Review*, *Ploughshares*, and *Epoch*, and
in numerous anthologies, including *Sudden Fiction*, *Flash Fiction*, *Flash Fiction Forward*, and *Microfiction*, among others. She is the winner of three Pushcart Prizes and Agni's John Cheever Award for Fiction, is a founding editor of *StoryQuarterly*, and has received grants from the Massachusetts’ Artists Foundation and the National Endowment for the Arts. Her stories have been produced by Word Theatre, Wellfleet Harbor Actors Theatre, Stage Turner, and “Reading in His Wake” was recorded for *Love Hurts*, by W. W. Norton.


Senior Writer-in-Residence Papernick is the author of the short story collections *The Ascent of Eli Israel* (Arcade Publishing) and *There Is No Other* (Exile Editions), and a novel, *Who by Fire, Who by Blood* (Exile Editions). His fiction has appeared in *Confrontation*, *The Reading Room*, *Night Train Magazine*, *Exile Quarterly*, *Nerve.com*, and the anthologies *Lost Tribe: Jewish Fiction from the Edge* (Harper) and *Scribblers on the Roof* (Persea). He is currently at work on his second novel.

**Elizabeth Parfitt**, Lecturer in Writing, Literature and Publishing (2007); BA, Pennsylvania State University; MFA, Emerson College.

Lecturer Parfitt writes nonfiction and fiction with interests in personal identity, education, and popular culture. She has written for publications including *Boston Magazine*, *The Chronicle of Higher Education* online, *Research/Penn State*, and *The Writing Lab Newsletter*. She is also a forum member contributor for the professional women’s network Damsels in Success.

**Ladette Randolph**, Director and Editor-in-Chief of *Ploughshares* and Distinguished Publisher-in-Residence 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 the novel *A Sandhills Ballad* and the award-winning short story collection *This Is Not the Tropics*, as well as the editor of two anthologies: *The Big Empty* and *A Different Plain*. Before joining the staff at Emerson, she was executive editor and associate director at University of Nebraska Press, and prior to that served as managing editor of *Prairie Schooner* magazine. She has been the recipient of a Pushcart Prize, Rona Jaffe grant, a Norcroft fellowship, a Virginia Faulkner award, and has been reprinted in *Best New American Voices*.

**Frederick Reiken**, Professor of Writing, Literature and Publishing (1999); BA, Princeton University; MFA, University of California at Irvine.

Professor Reiken has published three novels: *The Odd Sea*, *The Lost Legends of New Jersey*, and most recently, *Day for Night*. *The Odd Sea* won the Hackney Literary award for a first novel, was a finalist for the Barnes & Noble Discover Award, and was selected as one of the best first novels of the year by *Booklist* and *Library Journal*. *The Lost Legends of New Jersey* was a *New York Times* ”Notable Book” and was cited on “Best Books” lists for both *The Los Angeles Times* and *The Christian Science Monitor*. His short stories have appeared in various publications, including *The New Yorker*. New stories have recently appeared in the *Western Humanities Review* and *Glimmer Train*. He has also been a frequent contributor of essays on the craft of writing to *The Writer’s Chronicle*, and his personal essay “Horizon House” was published in the anthology *Living on the Edge of the World: New Jersey Writers Take on the Garden State*. He has appeared on radio shows including NPR’s *Weekend All Things Considered* with Scott Simon, *The Kathy and Judy Show* (Chicago),
and The Book Show with Gretchen Grezina (Albany). He has worked as a reporter, columnist, and nature writer for the Daily Hampshire Gazette.

**John Rodzvilla**, 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 in editorial, production, subsidiary rights, and operations for the past decade. While at the Perseus Books Group, he helped to negotiate e-book licenses with Amazon, Google, Microsoft, and Sony and developed a print-on-demand program for backlist titles. He has worked with a variety of technology writers and edited the first collection of weblog writings, We've Got Blog, in 2002. He lectures on the role of new technology in library science and academic scholarship.

**John Skoyles**, Professor of Writing, Literature and Publishing (1994); BA, Fairfield University; MA, MFA, University of Iowa.

Professor Skoyles is the author of four books of poems: A Little Faith, Permanent Change, Definition of the Soul, and The Situation. He has also published a book of personal essays, Generous Strangers, and a memoir, Secret Frequencies: A New York Education. He has been awarded two individual fellowships from the National Endowment for the Arts, as well as grants from the New York State and North Carolina Arts Councils. He currently serves as the poetry editor of Ploughshares.

**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, a 2009 John Simon Guggenheim Foundation Award recipient, is the author of The Narrows (poetry), Double Life (poetry), Where the World Is Made (poetry), Second Things (poetry), and Passage to the Center: Imagination and the Sacred in the Poetry of Seamus Heaney, and three edited works, The Book of Irish American Poetry from the Eighteenth Century to the Present, The Selected Poems of Lola Ridge, and Poet's Work, Poet's Play: Essays on the Practice and the Art (with Pimone Triplet). He has received "The Discovery/The Nation" Award, the Robert Penn Warren Award, the Robert Frost Fellowship, the Katherine Bakeless Nason Prize, and a fellowship from the National Endowment for the Arts, among other prizes for his poetry.

**Jessica Treadway**, Professor of Writing, Literature and Publishing (1998); BA, State University of New York at Albany; MA, Boston University.

Professor Treadway is the author of the novel And Give You Peace, published by Graywolf Press in 2001. Her collection Absent Without Leave and Other Stories won the John C. Zacharis First Book Award in 1993. She is the 2009 winner of the Flannery O’Connor Award for Short Fiction for her manuscript Please Come Back to Me. A former fellow at Radcliffe’s Bunting Institute and recipient of a grant from the National Endowment for the Arts, she also reviews fiction for The Boston Globe and The Chicago Tribune.

**John Trimbur**, 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 rhetoric and writing studies, with interests in cultural studies of literacy and the politics of language in the United States and South Africa. He has published widely on writing theory and has won a number of awards, including the Richard Braddock Award for Outstanding Article (2003) for “English Only and U.S. College Composition,” the James L. Kinneavy Award (2001) for "Agency and the Death of the Author: A Partial Defense of Modernism," and the College Composition and Communication Outstanding Book Award (1993) for The Politics of Writing Instruction: Postsecondary. He has also published three textbooks, The Call to Write (5th ed. 2011), Reading Culture (7th ed. 2010), and A Short Guide to Writing About Chemistry (2nd ed. 2000), and edited the collection Popular Literacy: Studies in Cultural Practices and Poetics (2001).
Jerald Walker, Associate Professor of Writing, Literature and Publishing (2010); BA, MFA, PhD, University of Iowa.

A graduate of the Iowa Writers’ Workshop, Associate 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.

Wendy W. Walters, Associate Professor of Writing, Literature and Publishing (1999); BA, Brown University; MA, University of Pennsylvania; PhD, University of California, San Diego.

Associate Professor Walters specializes in African American literature, in the larger context of diaspora studies. She is the author of At Home in Diaspora: Black International Writing. In 2001–2002, she was a non-resident fellow at the W.E.B. Du Bois Institute for Afro-American Research at Harvard University. She has published articles in the journals African American Review, Novel, Critical Arts, and MELUS (Multi-Ethnic Literatures of the U.S.). She has published chapters in the books Borders, Exiles, Diasporas and Diasporic Africa: A Reader, as well as entries in the Oxford Companion to African-American Literature, Black Writers, and The Critical Response to Chester Himes.

Daniel Weaver, 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.

Douglas Whynott, Associate Professor of Writing, Literature and Publishing (2000); BA, MFA, University of Massachusetts Amherst.

Associate Professor Whynott teaches courses in nonfiction writing. He is the author of Following the Bloom—Across America with the Migratory Beekeepers; Giant Bluefin; A Unit of Water, A Unit of Time; and A Country Practice. Among his magazine work, he has written for The New York Times Book Review, Outside, Islands, Discover, and Smithsonian. He has had a number of articles published in the San Diego Reader, The Boston Globe Magazine, Reader’s Digest, and New England Monthly. An essay about studying music with blues and jazz pianist Sammy Price was published in The Massachusetts Review. His essay on the structures of nonfiction books was published in Writer’s Chronicle.

Steve Yarbrough, Professor of Writing, Literature and Publishing (2009); BA, MA, University of Mississippi; MFA, University of Arkansas.

Professor Yarbrough is the author of eight books. His newest novel, Safe from the Neighbors, was published by Knopf in 2010. His 2006 novel The End of California (Knopf) was a finalist for the Mississippi Institute of Arts and Letters Award for fiction and is slated for publication in Polish. His novel Prisoners of War (Knopf, 2004) was a finalist for the 2005 PEN/Faulkner Award, and his 1999 novel The Oxygen Man (McMurray & Beck) won the California Book Award, the Mississippi Institute of Arts and Letters...
Award for Fiction, and the Mississippi Authors Award. His work has appeared in Best American Short Stories, Best American Mystery Stories, and the Pushcart Prize Anthology, and has been published in Ireland, the UK, the Netherlands, Japan, and Poland.

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 two novels. One Hundred and One Ways, a national bestseller, was published by Bantam in 1999 and has been translated into six languages. Her second novel, Once Removed, was published by Bantam in 2003. Among her awards for writing are fellowships from the Bunting Institute of Harvard University, the Massachusetts Cultural Council, and the MacDowell Colony. Active as a scholar as well as a novelist, she has also published articles on incest and race in American literature.

Adjunct Writing, Literature and Publishing Faculty

In a long-standing tradition, Emerson brings poets, writers, and publishing professionals of distinction to teach at the college as adjunct faculty. Leslie Brokaw is the former editor of Inc. Online, and a frequent contributor to Boston Magazine and other publications; Michael E. Buller is director of editorial and creative services at Dana-Farber Cancer Institute; Kathleen Carr is an editor at Simmons College and a former associate editor at the Harvard Business Review; Joseph Durand is creative director at Gate3 Design and former production director at Martha Stewart Living Omnimedia; Karen English is associate editorial director at The Pohly Company; Fred Francis is the managing editor of Da Capo Press; Melissa Gruntkosky has worked in the marketing and design departments at several Boston area publishers including Little, Brown; Houghton Mifflin; and most recently Candlewick Press; Joseph Hurka is the author of the novel Before and the memoir Fields of Light, and winner of the Pushcart Editors’ Book Award; Beth Ineson has held positions in book publishing sales, marketing, and publicity for more than 15 years and currently works in sales management at Houghton Mifflin Company; Christopher Keane is the author of eight novels, numerous screenplays, and two books on screenwriting, most recently Keane on Screen; James McCormack has more than 20 years of business experience in publishing, start-up, and Internet companies and was formerly the vice president of production, operations and technology at Boston Common Press, publisher of Cook’s Illustrated and America’s Test Kitchen; Peg Monahan-Pashall is a freelance editor and former senior development editor at Houghton Mifflin; Rebecca Saraceno is a freelance book designer who also specializes in magazine design and letterpress printing; and Lissa Warren is senior director of publicity at Da Capo Press and the author of The Savvy Author’s Guide to Book Publicity.

Past Writers-, Poets-, and Publishers-in-Residence and Adjunct Faculty

David Barber, author of the collection of poems The Spirit Level; Sven Birkerts, author of several books of criticism, including The Gutenberg Elegies: The Fate of Reading in an Electronic Age; Doug Bolin, online and new media designer and producer; James Carroll, author of eight novels and the 1996 National Book Award Winner in Nonfiction for An American Requiem; Stephen Dobyns, author of 34 books, which include 11 books of poetry, novels, a collection of short fiction, and a collection of essays on poetry; Douglas Eisenhart, author of Publishing in the Information Age; Judith Grossman, author of the short story collection How Aliens Think; Lisa Jahn-Clough, author of four picture books for children, Alicia Has a Bad Day, My Happy Birthday Book, ABC Yummy, and 123 Yippee; Juris Jurjevics, founder and editor-in-chief of Soho
Educator Preparation and Licensure Programs

Regulations in the Commonwealth of Massachusetts governing educator preparation and licensure specify a two-tiered process. Those with appropriate undergraduate degrees ordinarily receive an Initial License (valid for five years). The Professional License ordinarily requires an appropriate master’s degree or the completion of a Performance Assessment Program and other requirements established by the Department of Elementary and Secondary Education. The Professional License is renewable every five years upon completion of the appropriate professional development. Students seeking initial licensure are also required to pass the two-part Massachusetts Tests for Educator Licensure (MTEL). These tests include the Communication and Literacy Skills Test (CLST) and a Subject Matter Test (SMT) (Teacher of Theatre). Students in Communication Sciences and Disorders also must pass the CLST, but must pass the ASHA national examination in lieu of the Subject Matter Test.

The Department of Performing Arts offers Massachusetts Department of Elementary and Secondary Education-approved programs leading to the Initial License as a Teacher of Theatre (all levels). Students in the Program of Communication Sciences and Disorders who seek the Initial License as a Specialist Teacher in Speech, Language, and Hearing Disorders (all levels) must complete the master’s degree in Communication Disorders. The Professional License requires the completion of the post-master’s degree Clinical Fellowship.

For more information, contact:

**Institutional Coordinator for Educator Preparation, Title II Coordinator, and Program Director of Teacher Education**
Robert Colby, Department of Performing Arts

**Director of Clinical Education and Program Director for Educator Preparation**
Sandra Cohn Thau, Program of Communication Sciences and Disorders

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General Procedures and Requirements for Educator Licensure

Students must apply for and be accepted into an approved program to be considered a candidate for licensure. Students should contact their program advisor and the Educator preparation program director in their proposed area of licensure as early as possible for information regarding requirements and appropriate coursework and field placements. A minimum of one semester of enrollment at Emerson is required prior to student teaching.

Theatre Education students must fulfill the student teaching practicum through Emerson. Communication Disorders students who seek the Initial License as a Specialist Teacher in Speech, Language, and Hearing Disorders (all levels) must complete all graduate clinical practica through Emerson.

The Theatre Education faculty offers review sessions for the MTEL exams once each semester. Attendance at one of the review sessions prior to taking the exams is mandatory. It is recommended that students take the CLST early in their program and take the Theatre SMT near the end of their studies, but prior to graduation. Students who have successfully completed all their course and practicum requirements and who have passed both parts of the MTEL will be considered program completers and be licensure eligible.

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**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 2012–2013 academic year, Emerson students in programs that will prepare them for classroom teaching (Teacher of Theatre) had a total pass rate of 94% (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 Programs

Emerson College Los Angeles

Qualified graduate students may enroll for one semester of study at Emerson College Los Angeles (ELA). ELA is a residential program with internship opportunities and coursework during the fall and spring semesters and summer. All graduate students (except those in the Global Marketing Communication and Advertising program) who wish to participate in an internship in the Los Angeles area must be enrolled in the Emerson Los Angeles program.

The internship course may be taken for 4 or 8 credits, depending on department requirements, and requires completion of both academic assignments and a specific number of hours at the internship site. Internships focus on a variety of fields. With more than 1,000 internship sites in film, television, radio, new media, music, management, publicity, marketing, and public relations, ELA offers a broad range of opportunities. Student interns integrate theory and practice in an atmosphere of “experiential learning” with the goals of self-knowledge, personal growth, and career development. Interning with industry professionals such as film and television producers, studio executives, film editors, casting directors, talent managers, camera technicians, publicity directors, and others will provide students with an understanding of the industry beyond the classroom.

Courses are taught by ELA faculty who, as well as holding academic credentials, are working 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 217 students in student suites.

To study at Emerson Los Angeles, graduate students must meet requirements determined by their individual departments. Students must consult with their graduate program director prior to submitting an application to ensure that degree requirements will be met. Students may attend for one semester only. Costs are comparable to a semester at the Boston campus (not including transportation and travel expenses). The Emerson College student who participates in the Los Angeles Program is fully registered in the College and eligible for financial assistance. Students must be registered full time (8 to 12 credits). More information may be found online at emerson.edu/ela. The International Study and External 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.

Prague Summer Film Program

This rewarding and unique summer program is offered in Prague, the capital city of the Czech Republic. Students study on the campus of the Academy of Performing Arts for Film and Television (FAMU), one of the top film schools on the European Continent. Prague, one of the finest cities in Europe, is rich in history, culture, and beauty; and its attractions and landmarks are the classroom for students’ learning and experiences.

This program may offer graduate students up to 8 credits of graduate coursework. FAMU and Emerson College faculty evaluate students as they are given an intensive experience in production, scripting, and editing at the Academy. Special tours are planned throughout the program, including a weekend trip to the Karlovy Vary International Film Festival. Students will also meet with Czech film industry professionals, such as directors and cinematographers, to discuss their work.

Graduate students must be in good academic standing with a GPA of 3.0 or better. Students’ media studies or production background will be considered as well as their academic standing. The online application process begins on November 1, 2014, and ends on February 28, 2015, for Summer 2015. More information may be found online at emerson.edu/academics/international-study-external-programs/prague-summer-film-program. The International Study and External 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 continuing education courses, workshops, and certificate programs. The department provides a breadth of opportunities for individuals looking to advance their careers, train to enter a new field, earn new skills, or explore their passions.

All credit courses offered in the summer that count toward a graduate degree are scheduled and offered through PSSP in cooperation with the graduate programs. PSSP offers summer graduate-level classes in two accelerated, six-week sessions. Matriculated graduate students may use summer classes to fulfill their degree requirements or accelerate their program of study completion with the approval of their graduate program director.
## Administrative Staff*

### Academic Advising Center

- **Lynn Butkovsky**, MA; Director  
- **Laurie Edelman**, MEd; Associate Director  
- **Erin Jenkins**, MS; Assistant Director  
- **Audra Kenny**, MEd; Assistant Director  
- **Moriah LeGrand**, BA; Administrative Assistant  
- **Jeffrey Pierce**, MA; Associate Director

### Academic Affairs

- **Claude Bartholomew**, MA; Program Manager  
- **Jill Davidson**, MA; Senior Administrative Associate  
- **Anne Doyle**, MA; Executive Director of Academic Administration  
- **Matthew J. Finn**, BS; Assistant Director of Faculty Administration and Information  
- **Sandy Gonzalez**, MA; Administrative Associate  
- **Eric Matthews**, MBA; Web and Information Coordinator  
- **Marc Miller**, MBA; Senior Advisor for Academic Administration and Finance  
- **Lori Beth Way**, PhD; Senior Advisor to Academic Affairs  
- **Michaele Whelan**, PhD; Chief Academic Officer

### Administration and Finance

- **Maureen Murphy**, MS; Vice President, Finance  
- **Mary Beth Pessia**, AS; Senior Executive Administrator

### Admission (Graduate)

- **Camille Bouknight**, BA; Assistant Director  
- **Tim Douglas**, MS; Assistant Director  
- **Sean Ganas**, BA; Director  
- **Sandra Orlowski**, BFA; Operations Assistant/International Coordinator  
- **Kendra Rafferty**, MA; Application Coordinator  
- **Maura Vogel**, MBA; Assistant Director  
- **Noah Wood**, Assistant to the Director

### Admission (Undergraduate)

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- **Christopher Grant**, BA; Senior Assistant Director  
- **Michael Halberstadt**, MFA; Admission Counselor  
- **Jason Laperriere**, BA; Associate Director  
- **Paul Mills**, MA; Associate Director  
- **Douglas Nevins**, BA; Admission Counselor  
- **Alexandra Parker**, BA; Customer Service and Travel Coordinator  
- **Kendra Rafferty**, MA; Application Coordinator  
- **Mia Seidner**, BA; Assistant Director  
- **Rebecca Smith**, BA; Assistant Director  
- **Noah Wood**, Assistant to the Director  
- **Lisa Yaeger**, BA; Assistant Director

### Office of the Arts

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- **Ben Albert**, MAT; Senior Manager of Audience Services  
- **Craig Allen**, BS; Audio Technical Fellow  
- **Bonnie Baggesen**, MFA; Director of Production and Facilities  
- **Stuart Beacham**, BA; Audio Supervisor  
- **Kevin Becerra**, BFA; Artistic Engagement Manager  
- **Brittany Burke**, BFA; Assistant Director of Production  
- **Polly Carl**, PhD; Director/Editor of HowlRound: A Center for the Theater Commons  
- **Daniel Carr**, BS/BA; Assistant Lighting Supervisor  
- **Ben Clark**, BA; Associate Technical Director  
- **Whitney Dibo**, MFA; Institutional Giving  
- **David Dower**, BA; Director of Artistic Programs  
- **Brendan Doyle**, BS; Technical Supervisor  
- **Kieran Fallon**, Assistant Box Office Manager  
- **Zak Fayssoux**, BFA; Assistant Production Manager  
- **Rebecca A. Frank**, JD/MFA; License and Contract Manager  
- **Jamie Gahlon**, BS; Associate Director, HowlRound: A Center for the Theater Commons  
- **Christina Harrington**, MSEd; Director of Business Services  
- **Matthew Harrington**, BA; Front of House Operations Coordinator  
- **Caitlin Healy**, BA; Company Management Fellow

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*Emerson College, 155 Fore Street, Boston, MA 02111*
Garrett Herzig, BA; Assistant Lighting Supervisor
Rita McAteer, BA; Director of Marketing and Individual Giving
Vijay Mathew, MFA; Associate Director, HowlRound: A Center for the Theater Commons
Craig Melzer, MA; Associate Box Office Manager, External Clients
Jonathan S. Miller, MFA; Administration/Production Director
Matthew Noel, BFA; Carpentry and Production Fellow
Robert J. Orchard, MFA; Executive Director
Julia Propp, MA; Senior Manager of Patron Engagement
Anya Prudente, BA; Web and Design Manager
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Meg Taintor, BA; Administrative Assistant
Jamie Tressler, BA; Assistant Box Office Manager
Scott Wallace; Associate Director of Production
Ben Walsh, BA; Associate Box Office Manager
Ryan Walsh, BA; External Affairs Fellow
Warren West, BA; Director of Technical Operations

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Christine McComb, BS; Assistant General Manager of Fitness Center
Philip McElroy Jr., Head Coach, Softball/Coordinator of Athletic Transportation
Kristen McGill, MA; Fitness Specialist
Stanford Nance, BA; Senior Associate Director of External Affairs
Pat Nicol, MS; Director of Athletics
Amanda Nicoles, MA; Head Athletic Trainer
Ben Read, BA; Head Coach, Men’s and Women’s Volleyball
Jared Scarpaci, MEd; Head Coach, Men’s Soccer
Ronald Smithers, BS; General Manager of Fitness Center
David Suvak, BA; Head Coach, Women’s Soccer
Jade Carter-Smalley; Front Desk

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Adam Greenfield, MFA; Operations Coordinator
Robert Sabal, MFA; Interim Dean
Abby Travis, MFA; Arts Operations Assistant

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Lindsay DeStefano, MS; Athletics Administrator
Stephanie D’Orsay, MS; Athletic Trainer
Johnny Dunbar, BA; Fitness Specialist
Kathryn Egizi; Head Coach, Women’s Lacrosse
John Furey, MS, Head Coach, Men’s and Women’s Cross-Country
Daniel Gold, BA; Head Coach, Men’s Lacrosse
William Gould Jr., MS; Head Coach, Women’s Basketball
David Hanley, MEd; Head Coach, Baseball

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Geraldine McGowan, MFA; Administrative Associate

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Bridget Ford, BFA; Conference Manager
Michelle Ziomek, MA; Manager, Conferences and Events

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David Carr, Trades Mechanic
Nestor Carranza, Manager of Custodial Services
Efrain Chicas, Custodian
Jorge Coronado, Crew Chief
Ana Carmen Cruz, Custodian
Bill Driscoll, Crew Chief
Derrek Eno, Trades Mechanic
Robert Foye, Crew Chief
Maurice Gagnon, BA; Trades Mechanic
Ricardo Galdamez, Custodian
Clara Gaviria, Custodian
Alessandro Goncalves, Trades Mechanic
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Daniel Lopez, Custodian
Marvin S. Molina, Custodian
Michael Murray, Trades Mechanic
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Ernesto Osorio, Custodian
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Anthony Presutti, Trades Locksmith
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Mario Carranza, Rotch Field Supervisor
Joan Fiore, BS; Property Manager
Harry Nestor, Rotch Field Supervisor
Cravin Perry, Rotch Field Supervisor
Anwar Pinckney, Loading Dock Supervisor, Paramount
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Norman Sosin, BS; Property Manager
Benyam Wessenyeleh, Loading Dock Supervisor, Paramount

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Kathy Tanner, MEd; Employer Relations Coordinator

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Laura Owen, MS; Health Communication, Assistant Director
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Jonathan Satriale, MA; Technology Manager

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Marie Rimshaw, MA; Clinical Instructor
Elaine Rudel, MS, Clinical Instructor
Sandra Cohn Thau, MA; Graduate Program Director, Communication Disorders; Director of Clinical Education and Program Director for Teacher Education
Estelle Ticktin, MA; Administrative Assistant

Department of Communication Studies

Linda Gallant, PhD; Graduate Program Director for Communication Management
Greg Payne, PhD; Interim Chair

Communications and Marketing

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Jason Beals, MA; Director of Web Services
Rhea B. Becker, BS; Associate Director of Communications and Marketing
Charles Dunham, MFA; Director of Creative Services
Nancy Howell, MA; Senior Copy Editor
Nicole Leete, BA; Webmaster
Carole McFall, BS; Assistant Vice President and Director of Media Relations
Michael Novick, MS; Web Developer
Daniel O’Brien, BA; Assistant Director of News
Nicole Sullivan, MA; Special Projects Manager and Assistant to the Vice President
Sarah Teczar, BA; Content Developer
Andrew Tiedemann, BS; Vice President
Jae Williams, BA; Digital Media Producer

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Elise Harrison, PhD, LMFT; Director
Emily Inglesi, PsyD; Staff Psychologist
Annelle Kallman, LICSW, Substance Abuse Counselor
Kerri Murphy, PhD; Staff Psychologist
Stacy Taylor, MD; Consulting Psychiatrist

Development and Alumni Relations

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Leona Burgess, MBA; Executive Director of Advancement Services
Michael Charewicz, MS; Prospect Researcher
Mary Ann Cicala, MA; Director of Alumni Relations
Joelyn Craig, BS; Gift and Data Entry Specialist
Mandy Darnell, BA; Assistant Director of Parent Programs
Brian Geer, BS; Director of Development Communications
Kathryn Gillespie, BS; Assistant Director of Annual Giving
Heather Kile, BS; Associate Director of Advancement Services
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