Undergraduate Catalogue
2020–2021
Information in this bulletin is accurate as of July 1, 2020, unless otherwise specified. The College reserves the right to change any provision and requirement in this catalogue at any time within the student’s term of residence. The College specifically reserves the right to change its tuition rates and other financial charges. The College also reserves the right to rearrange its courses and class hours, to drop courses for which registration falls below the required minimum enrollment, and to change teaching assignments.

In response to the ongoing COVID-19 pandemic, the College has made and will continue to make adjustments in how we deliver curricula and services. We remain committed to providing students with a quality educational experience, relying on various modalities and interfaces to support teaching and learning.

For further information, contact:

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

Emerson’s Commitment to Diversity and Inclusion

Emerson College is committed to a living, learning, and working environment where all members of our community are valued, respected, and can thrive. We believe inclusive and academic excellence are not possible without active, intentional, and ongoing engagement with diversity across all areas of the College—with people; the curriculum; the co-curricular experiences of students; and with our intellectual, social, cultural, and geographical communities. Emerson is committed to supporting communities by fostering the skills necessary for meaningful engagement with an increasingly complex, pluralistic society.

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 create, communicate, collaborate, critically think, and civically engage.

Upon graduation Emerson students will be able to:

Create

- Experiment with creative processes, including traditional practices.
- Apply foundational theories and practices to their disciplines.

Communicate

- Demonstrate effective written, oral, and visual communication skills.
• Demonstrate competency in information, media, and digital literacies.

**Collaborate**

• Work with others across disciplines of study to produce meaningful outcomes.
• Integrate the liberal arts into the various fields of communication and the arts.

**Critically Think**

• Support conclusions based on research methods appropriate to their disciplines.
• Make decisions using quantitative and qualitative analysis.

**Civically Engage**

• Demonstrate a commitment to diverse perspectives and ethical practices.
• Engage with local and global communities
President’s Message

I am pleased to welcome you to Emerson College, a distinctive academic institution that draws independent minds from diverse backgrounds around the world and is committed to pursuing the highest standards in teaching and research in communication and the arts and to educating students to excel as innovators and leaders in these fields.

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

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

Sincerely,

M. Lee Pelton
President
Table of Contents

Undergraduate Catalogue 2020–2021 ................................................................. i
  Emerson’s Commitment to Diversity and Inclusion ........................................ ii
  College Mission Statement .............................................................................. ii
  Institutional Learning Outcomes .................................................................. ii
President’s Message ......................................................................................... 1
Table of Contents .......................................................................................... 2
2020–2021 Academic Calendar ........................................................................ 9
The College ..................................................................................................... 12
  History of the College ................................................................................... 12
  Honorary Degrees and Awards ................................................................... 13
  Leonidas A. Nickole Award of Distinction (Presented by the
  Musical Theatre Society) ............................................................................ 14
  Phi Alpha Tau Joseph E. Connor Award ...................................................... 15
Undergraduate Programs .............................................................................. 16
  Schools and Departments, Majors, Concentrations, and Minors ............... 16
Undergraduate Admission .......................................................................... 18
  Visiting Emerson ......................................................................................... 18
  First-Year Admission .................................................................................. 18
  Early Decision ............................................................................................ 19
  Early Action ............................................................................................... 20
  Regular Admission ..................................................................................... 20
  International Admission ........................................................................... 20
  Transfer Admission .................................................................................... 20
Performing Arts Requirements for Admission ........................................... 22
Admission to the Honors Program .............................................................. 22
Admission Fees .............................................................................................. 22
Advanced Standing ......................................................................................... 22
Deferred Admission ....................................................................................... 24
Readmission from a Leave of Absence ......................................................... 24
Students with Disabilities ............................................................................. 24
Change of Major ............................................................................................ 25
Additional Information ................................................................................... 25
Student Life .................................................................................................. 26
  Community Standards ................................................................................. 26
  New Student Orientation ............................................................................ 26
  172 Tremont Street and the Max Mutchnick Campus Center .................... 26
  Career Development Center ....................................................................... 27
  Counseling and Psychological Services ..................................................... 27
  Health and Wellness ................................................................................... 28
  International Student Affairs ..................................................................... 29
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Policies</td>
<td>279</td>
</tr>
<tr>
<td>Co-curricular Activities</td>
<td>280</td>
</tr>
<tr>
<td>Minor Program</td>
<td>280</td>
</tr>
<tr>
<td>Journalism Courses</td>
<td>280</td>
</tr>
<tr>
<td>School of Communication</td>
<td>289</td>
</tr>
<tr>
<td>Department of Marketing Communication</td>
<td>289</td>
</tr>
<tr>
<td>Programs</td>
<td>289</td>
</tr>
<tr>
<td>Co-curricular Activities</td>
<td>292</td>
</tr>
<tr>
<td>Minor Programs</td>
<td>293</td>
</tr>
<tr>
<td>Marketing Communication Courses</td>
<td>294</td>
</tr>
<tr>
<td>Business Studies Courses</td>
<td>300</td>
</tr>
<tr>
<td>Entrepreneurial Studies Courses</td>
<td>301</td>
</tr>
<tr>
<td>Business of Creative Enterprises Courses</td>
<td>301</td>
</tr>
<tr>
<td>Economics Courses</td>
<td>303</td>
</tr>
<tr>
<td>Educator Preparation and Licensure Programs</td>
<td>305</td>
</tr>
<tr>
<td>Title II Disclosure</td>
<td>305</td>
</tr>
<tr>
<td>General Procedures and Requirements for Licensure as a Teacher of Theatre</td>
<td>305</td>
</tr>
<tr>
<td>Education Courses</td>
<td>306</td>
</tr>
<tr>
<td>Professional Licensure Disclosure Policy</td>
<td>307</td>
</tr>
<tr>
<td>Faculty Emeriti</td>
<td>312</td>
</tr>
<tr>
<td>Full-Time Faculty</td>
<td>314</td>
</tr>
<tr>
<td>Affiliated Faculty</td>
<td>322</td>
</tr>
<tr>
<td>Administrative Staff*</td>
<td>329</td>
</tr>
<tr>
<td>Academic Advising Center</td>
<td>329</td>
</tr>
<tr>
<td>Academic Affairs</td>
<td>329</td>
</tr>
<tr>
<td>Administration and Finance</td>
<td>329</td>
</tr>
<tr>
<td>Admission (Graduate)</td>
<td>329</td>
</tr>
<tr>
<td>Admission (Undergraduate)</td>
<td>329</td>
</tr>
<tr>
<td>Office of the Arts/HowlRound</td>
<td>330</td>
</tr>
<tr>
<td>School of the Arts</td>
<td>330</td>
</tr>
<tr>
<td>Athletics</td>
<td>330</td>
</tr>
<tr>
<td>Campus Services</td>
<td>331</td>
</tr>
<tr>
<td>Career Development Center</td>
<td>332</td>
</tr>
<tr>
<td>School of Communication</td>
<td>332</td>
</tr>
<tr>
<td>Department of Communication Sciences and Disorders</td>
<td>332</td>
</tr>
<tr>
<td>Department of Communication Studies</td>
<td>332</td>
</tr>
<tr>
<td>Community Standards</td>
<td>333</td>
</tr>
<tr>
<td>Counseling and Psychological Services</td>
<td>333</td>
</tr>
<tr>
<td>Disbursements</td>
<td>333</td>
</tr>
<tr>
<td>Education Abroad and Domestic Programs</td>
<td>333</td>
</tr>
<tr>
<td>Emerson College Los Angeles</td>
<td>333</td>
</tr>
<tr>
<td>Emerson Launch Program</td>
<td>333</td>
</tr>
</tbody>
</table>
Engagement Labs ................................................................. 334
Enrollment Management ...................................................... 334
Financial Affairs ............................................................... 334
General Counsel .............................................................. 334
Government and Community Relations ................................. 334
Graduate Studies .............................................................. 334
Center for Health and Wellness ............................................. 335
Housing and Residential Education ....................................... 335
Human Resources .............................................................. 335
Information Technology ...................................................... 335
Institutional Advancement ................................................... 336
Institutional Research ........................................................ 337
Instructional Technology Group .......................................... 337
Intercultural Student Affairs ............................................... 337
International Student Affairs .............................................. 337
Internationalization and Global Engagement ....................... 337
Iwasaki Library ................................................................. 337
Department of Journalism .................................................. 338
Kasteel Well ........................................................................ 338
Lacerte Family Writing and Academic Resource Center ........... 338
Department of Marketing Communication ............................ 338
Marlboro Institute for Liberal Arts and Interdisciplinary Studies .. 339
Media Technologies and Production ...................................... 339
NEWMAC ........................................................................... 339
Off-Campus Student Services .............................................. 339
Department of Performing Arts ............................................ 339
Ploughshares ...................................................................... 340
Police Department .............................................................. 340
President’s Office ............................................................... 340
ProArts .............................................................................. 340
Procurement and Business Operations Strategies ................. 340
Professional Studies and Special Programs .......................... 340
Office of the Registrar ......................................................... 341
Office of Research and Creative Scholarship ....................... 341
Social Justice Center .......................................................... 341
Center for Spiritual Life ....................................................... 341
Student Accessibility Services ............................................. 341
Student Financial Services .................................................. 342
Office of Student Accounts ................................................ 342
Office of Student Success ................................................... 342
Student Affairs ................................................................. 342
Student Care and Support .................................................... 342
# 2020–2021 Academic Calendar

## Fall 2020

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 3</td>
<td>Tuition, room, board, and fee payments due for Fall 2020</td>
</tr>
<tr>
<td>August 21–24</td>
<td>Residence halls open for new students</td>
</tr>
<tr>
<td>August 27–30</td>
<td>Residence halls open for continuing students</td>
</tr>
<tr>
<td>August 26–27</td>
<td>New Undergraduate residence hall move-in</td>
</tr>
<tr>
<td>August 30</td>
<td>Last day to withdraw from the College for Fall 2020 with a full refund: a withdrawal/leave of absence form must be filed by this date with the Office of Student Success</td>
</tr>
<tr>
<td>August 31</td>
<td>First day of classes. The first two days of class (Aug. 31 and Sep 1) will occur online.</td>
</tr>
<tr>
<td>September 2</td>
<td>In-person classes begin.</td>
</tr>
<tr>
<td>September 7</td>
<td>Labor Day (no classes held)</td>
</tr>
<tr>
<td>September 9</td>
<td>Last day to add a class without instructor permission for Fall 2020</td>
</tr>
<tr>
<td>September 12</td>
<td>(Saturday) Monday class schedule observed</td>
</tr>
<tr>
<td>September 16</td>
<td>Last day to add or drop classes for Fall 2020; Last day to declare Intent to Graduate for students wishing to graduate December 2020</td>
</tr>
<tr>
<td>October 10</td>
<td>(Saturday) Thursday class schedule observed</td>
</tr>
<tr>
<td>October 12</td>
<td>Indigenous Peoples’ Day observed (no classes held)</td>
</tr>
<tr>
<td>October 21</td>
<td>First 7-week session ends</td>
</tr>
<tr>
<td>October 22</td>
<td>Second 7-week session begins</td>
</tr>
<tr>
<td>October 23</td>
<td>Midterm grades (below C only) for undergraduate students due online by noon ET</td>
</tr>
<tr>
<td>October 26</td>
<td>Advising for Spring 2021 registration begins</td>
</tr>
<tr>
<td>November 7</td>
<td>(Saturday) Friday class schedule observed</td>
</tr>
<tr>
<td>November 10</td>
<td>Spring 2021 registration begins</td>
</tr>
<tr>
<td>November 11</td>
<td>Veterans Day (no classes held)</td>
</tr>
<tr>
<td>November 18</td>
<td>Last day to withdraw from a Fall 2020 course with a WP/WF grade; Last day to withdraw from the College for Fall 2020; must file the appropriate paperwork with the Office of Student Success by 5:00 pm ET; Master’s Theses/Projects due to committee chairs for approval for December 2020 degree candidates</td>
</tr>
<tr>
<td>November 24</td>
<td>(Tuesday) Wednesday class schedule observed; Last day of in-person instruction before students depart residence halls on Nov. 25 for Thanksgiving break (students will not return to campus after Thanksgiving break)</td>
</tr>
<tr>
<td>November 25</td>
<td>Residence halls close at noon ET</td>
</tr>
<tr>
<td>November 25–27</td>
<td>Thanksgiving break (no classes held)</td>
</tr>
<tr>
<td>November 30–December 9</td>
<td>Classes resume online (review sessions, reading days, and final exams will be online)</td>
</tr>
<tr>
<td>December 9</td>
<td>Last day of Fall classes</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
</tr>
<tr>
<td>--------------</td>
<td>----------------------------------------------------------------------</td>
</tr>
<tr>
<td>December 10</td>
<td>Last day for graduate students to submit Master’s Theses/Projects to</td>
</tr>
<tr>
<td></td>
<td>Graduate Studies Office for December 2020 degree candidates; Last</td>
</tr>
<tr>
<td></td>
<td>day to submit Spring 2021 directed study proposals to department</td>
</tr>
<tr>
<td></td>
<td>chairs; proposals due to the Registrar’s Office by Jan. 26</td>
</tr>
<tr>
<td>December 21</td>
<td>Fall 2020 grades due online by noon ET; last day incomplete grades</td>
</tr>
<tr>
<td></td>
<td>from Spring 2020 and Summer 2020 can be changed: incomplete</td>
</tr>
<tr>
<td></td>
<td>grades not changed become I/F (incomplete failing)</td>
</tr>
</tbody>
</table>

**Winter 2021**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 10</td>
<td>First day of Winter online classes</td>
</tr>
<tr>
<td>December 24</td>
<td>Christmas Eve (no classes)</td>
</tr>
<tr>
<td>December 25</td>
<td>Christmas Day (no classes)</td>
</tr>
<tr>
<td>December 31</td>
<td>New Year’s Eve (no classes)</td>
</tr>
<tr>
<td>January 1</td>
<td>New Year’s Day (no classes)</td>
</tr>
<tr>
<td>January 8</td>
<td>Last day of Winter classes</td>
</tr>
<tr>
<td>January 20</td>
<td>Winter 2021 grades due</td>
</tr>
</tbody>
</table>

**Spring 2021**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 10</td>
<td>LA first day of January Intersession and Writing for Film and</td>
</tr>
<tr>
<td></td>
<td>Television residency</td>
</tr>
<tr>
<td>January 13</td>
<td>New Undergraduate residence hall move-in; International Orientation</td>
</tr>
<tr>
<td>January 13–17</td>
<td>New Undergraduate Orientation</td>
</tr>
<tr>
<td>January 15</td>
<td>Last day of January Intersession and Writing for Film and Television</td>
</tr>
<tr>
<td></td>
<td>residency</td>
</tr>
<tr>
<td>January 18</td>
<td>Martin Luther King Jr. Day (no classes held)</td>
</tr>
<tr>
<td>January 19</td>
<td>Classes begin</td>
</tr>
<tr>
<td>January 22</td>
<td>Student Organization Fair</td>
</tr>
<tr>
<td>January 25</td>
<td>Last day to add a class without instructor permission</td>
</tr>
<tr>
<td>January 27</td>
<td>January Intersession grades due</td>
</tr>
<tr>
<td>February 2</td>
<td>Last day to add/drop for Spring; last day to file Intent to Graduate</td>
</tr>
<tr>
<td></td>
<td>for students wishing to graduate May 2021</td>
</tr>
<tr>
<td>February 3</td>
<td>Course Withdrawal period begins</td>
</tr>
<tr>
<td>February 15</td>
<td>Presidents’ Day observed (no classes held)</td>
</tr>
<tr>
<td>February 17</td>
<td>Monday class schedule</td>
</tr>
<tr>
<td>March 8</td>
<td>Advising for Fall Registration begins</td>
</tr>
<tr>
<td>March 12</td>
<td>Free day off (no classes)</td>
</tr>
<tr>
<td>March 16</td>
<td>First Seven-Week Session ends</td>
</tr>
<tr>
<td>March 17</td>
<td>Second Seven-Week Session begins</td>
</tr>
<tr>
<td>March 22–26</td>
<td>Fall 2021 registration for all currently enrolled students begins</td>
</tr>
<tr>
<td>March 31</td>
<td>Midterm grades (below C only) for undergrads due at noon ET</td>
</tr>
<tr>
<td>April 16</td>
<td>Master’s Theses/Projects due to committee chairs for approval for</td>
</tr>
<tr>
<td></td>
<td>May 2021 degree candidates; last day to withdraw from a Spring 2021</td>
</tr>
<tr>
<td></td>
<td>course with a WP/WF grade; last day to withdraw from the College for</td>
</tr>
<tr>
<td></td>
<td>Spring 2021</td>
</tr>
<tr>
<td>April 19</td>
<td>Patriot’s Day observed (no classes held)</td>
</tr>
</tbody>
</table>
### April 20
- Monday class schedule

### April 22
- Last day for graduate students to submit Master’s Theses/Projects to Graduate Studies Office for May 2021 degree candidates; last day for Summer 2021 graduating students to register for summer classes in order to be reviewed to participate in the Commencement Ceremony; last day to file Intent to Graduate for students wishing to graduate in August 2021

### April 29
- Friday class schedule; last day of classes

### May 3
- Final grades due for seniors and graduating graduate students at noon ET

### May 5
- Final grades due for all non-graduating students at noon ET

### May 9
- Commencement (Mother’s Day)

#### Summer 2021

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 4–14</td>
<td>May Intersession</td>
</tr>
<tr>
<td>May 17</td>
<td>Full Summer and Summer Session 1 courses begin</td>
</tr>
<tr>
<td>June 30</td>
<td>Summer Session 1 courses end</td>
</tr>
<tr>
<td>July 3</td>
<td>Summer Session 2 courses begin</td>
</tr>
<tr>
<td>July 5</td>
<td>Independence Day observed (no classes held)</td>
</tr>
<tr>
<td>August 19</td>
<td>Full Summer and Summer Session 2 courses end</td>
</tr>
<tr>
<td>August 23</td>
<td>Final grades due</td>
</tr>
</tbody>
</table>

To view the full 2020–2021 Academic Calendar online, please visit [emerson.edu/academic-calendar](http://emerson.edu/academic-calendar).

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

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

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 50 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 evolved and multiplied. Radio, motion pictures, television, and the sciences of speech pathology and audiology have all developed 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 (1954); and created a Bachelor of Fine Arts in film (1972).

Today, Emerson continues this tradition of innovation in communication and the arts. For example, since 2016, the College has offered a Bachelor of Fine Arts in the Comedic Arts—the first such program in the nation specifically designed to integrate comedic writing, performance, literature, media, and production across all comedic formats. The College is organized into two schools and an institute: a School of the Arts, a School of Communication, and the Marlboro 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. In Spring 2010, the College opened the multi-use Paramount Center, which includes a 596-seat live performance theater, performance development facilities, the Bright Family Screening Room, and a residence hall.

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

In Summer 2017, the College opened a new Dining Center and a new residence hall at Boylston Place. At more than 18,000 square feet, the multipurpose Dining Center has seating for 530 and provides much needed social spaces for the urban campus, including a performance stage area and a meeting space for faculty and staff. In 2019, the College opened the renovated the Little Building residence hall that now houses 1,035 students and provides them with 16 lounges and 6 kitchenettes.

Emerson’s expansion into Boston’s cultural district has brought it within a few city blocks of the site where the College was first located in 1880. This return to the College’s roots has been accompanied by a renewal of its commitment to foster innovation and excellence in communication and the arts.

In 2020, Emerson and Marlboro College completed their planned alliance, through which Marlboro moved its academic programs to Emerson. Emerson welcomed a number of Marlboro undergraduates to matriculate and a number of Marlboro tenured, tenure-track, and emeritae faculty to teach starting in the Fall 2020 semester.
Emerson College is fully accredited by the New England Commission of Higher Education and is a member of the Council of Graduate Schools.

**Honorary Degrees and Awards**

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

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

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

**Honorary Degree Recipients**

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

Leonidas A. Nickole Award of Distinction
(Presented by the Musical Theatre Society)

Beatrice Arthur
Christine Baranski
Ann Baxter
Michael Bennett
Jerry Bock
Ray Bolger
Carol Channing
Martin Charnin
Victoria Clark
Betty Comden
Barbara Cook
Ken Davenport
Fred Ebb
Scott Ellis
William Finn
Peter Gennaro
Jack Gilford
Adolph Green
Adam Guettel
Sheldon Harnick
Shirley Jones
John Kander
Michael John LaChiusa
James Lapine
Carol Lawrence
Lotte Lenya
Norn Lewis
Patti LuPone
Joe Masteroff
Donna McKechnie
David Merrick
Brian Stokes Mitchell
Jerry Mitchell
Robert Morse
Donna Murphy
Leonidas A. Nickole
Janis Paige
Bernadette Peters
Harold Prince
Ann Reinking
Stephen Schwartz
Sherri Rene Scott
Stephen Sondheim
Susan Stroman
Charles Strouse
Julie Taymor
Ben Vereen

Phi Alpha Tau Joseph E. Connor Award

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

Schools and Departments, Majors, Concentrations, and Minors

School of the Arts

Comedic Arts; BFA

Department of Performing Arts

- Acting; BFA
- Theatre Design/Technology; BFA
- Musical Theatre; BFA
- Stage and Production Management; BFA
- Stage and Screen Design/Technology; BFA
- Theatre Education and Performance; BFA
- Theatre Education; BFA
- Theatre and Performance; BFA
- Theatre; BFA

Department of Visual and Media Arts

- Film Art; Global BFA
- Media Arts Production Track; BA, BFA
- Media Studies Track; BA

Department of Writing, Literature and Publishing

- Creative Writing; BFA
- Writing, Literature and Publishing; BA
  - Concentration in Literature
  - Concentration in Publishing

Minors Offered by the School of the Arts

- Art History
- Comedy Writing and Performance
- Dance
- Fiction
- Literature
- Media Studies
- Music History and Culture
- Narrative Nonfiction
- Photography
- Poetry
- Publishing
- Writing

School of Communication

Department of Communication Sciences and Disorders

Communication Disorders; BS
Department of Communication Studies

- Communication Studies; BS
- Political Communication: Leadership, Politics and Social Advocacy; BS
- Public Relations; BS
- Sports Communication; BS

Department of Journalism

Journalism; BS

Department of Marketing Communication

- Business of Creative Enterprises; BA
- Marketing Communication; BS

Minors Offered by the School of Communication

- Business Studies for Communication and the Arts
- Entrepreneurial Studies
- Esports Communication
- Hearing and Deafness
- Individually Designed Minor
- Journalism
- Leadership and Management
- Marketing Communication
- Nonprofit Communication
- Political Communication
- Political Polling
- Pre-Law
- Public Policy
- Public Relations
- Podcasting, Radio, and Streaming Media
- Sports Communication

Marlboro Institute for Liberal Arts and Interdisciplinary Studies

- Interdisciplinary Studies Major
- Honors Program

Minors Offered by the Marlboro Institute

- African American and Africana Studies
- Digital Media and Culture
- Economics
- Environmental Studies
- Global and Postcolonial Studies
- Health and Society
- History
- Latin American and Latinx Studies
- Peace and Social Justice
- Philosophy
- Political Science
- Psychoanalysis as Cultural Criticism
- Psychology
- Science
- Sociology and Anthropology
- Women’s, Gender, and Sexuality Studies
Undergraduate Admission

Emerson College welcomes applications from students whose interests and abilities are compatible with a major in communication and the arts and who are well prepared to meet the challenges of a strong liberal arts curriculum. Selection is based upon academic promise as indicated by secondary-school performance, academic recommendations, writing competency, and standardized test results (optional), as well as personal qualities as demonstrated by extracurricular activities, community involvement, and leadership.

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

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

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

Visiting Emerson

Please note: Due to COVID-19, Emerson does not plan to offer on-campus undergraduate admission visits or events during the Fall 2020 semester. We hope to be able to offer these visit options in the Spring 2021 semester and will update our website as soon as we are able to do so.

We are now offering a number of virtual opportunities at emerson.edu/visit-emerson for prospective undergraduate students! We encourage you to explore all that Emerson has to offer and connect with us virtually.

Campus Tours and Information Sessions

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

Interviews

Undergraduate Admission does not conduct personal interviews. If you would like more information about meeting with an admission counselor in an informal, non-evaluative setting or virtual visit options, please visit emerson.edu/admissions-aid/undergraduate-admission/visit-undergraduate.

First-Year Admission

Emerson welcomes applications from students with strong academic and personal qualities. The academic preparation for successful candidates should include four years of English and at least three years each of mathematics, science, social science, and three years of a single foreign language. The admission committee is interested in how students have challenged themselves academically, balancing hard work with extracurricular activities.
Candidates for first-year admission must submit the following materials by the appropriate application deadline:

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

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

Important Notes

- Performing Arts program applicants may only apply for September admission and must complete the required major-specific Artistic Review found online at emerson.edu/PAartisticreview. Please see the Performing Arts Requirements for Admission section.
- Applicants to the Media Arts Production major within Emerson’s Visual and Media Arts Department are encouraged to submit a creative sample as a part of their application. Please refer to emerson.edu/undergraduate-admission/apply for guidelines regarding media size parameters and acceptable file formats.
- Applicants to the BFA Comedic Arts major within Emerson’s School of the Arts are required to submit a creative sample as a part of their application. Creative samples can be submitted via emerson.edu/admission/portal. Please refer to emerson.edu/admission/portal for guidelines regarding media size parameters and acceptable file formats.
- Emerson College allows students to submit an application as a Test Optional candidate. Students who feel that their standardized test scores will be beneficial to the review process are encouraged to submit their scores as part of the application process. However, students who feel that their standardized test scores do not effectively represent their skills and talents or effectively demonstrate their ability to succeed within the college environment may opt to forgo submitting them for review. Learn more about the Test Optional policy at emerson.edu/undergraduate-admission/apply/test-optional.

Optional Application Materials

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

Transfer Credit for First-Year Students

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

Early Decision

Beginning in Fall 2020, Emerson is offering students the option of applying for Early Decision. Students who have determined that Emerson is their first choice are invited to apply for Early Decision. Early Decision is binding and students who are admitted to Emerson must commit to attending the College. Those who submit an application by the Early Decision deadline of November 1 will be sent notification by mid-December. Students admitted through Early Decision are required to submit an enrollment deposit by February 1.
Early Action

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

Regular Admission

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

International Admission

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

In addition, international applicants must submit the following materials:

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

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

Transfer Admission

Emerson welcomes applications for transfer admission from students with prior coursework at two- and four-year institutions. Admission is competitive and based on academic performance, personal goals, extracurricular or community activities, and/or employment experience. Successful transfer students typically must have maintained a 3.0 grade point average in previous college work. However, individual circumstances as described in a candidate’s application will be considered. Emerson requires transfer students to complete at least 48 credits at the College, with a minimum of 20 credits in their major, and the final semester at the College.

Candidates for transfer admission must submit the following materials by the appropriate deadline for September or January admission:
• The Common Application or Emerson Application for Transfer Students and application fee ($65)
• Official transcripts from all colleges/universities attended as well as an official final secondary school transcript indicating the date of graduation (or GED)
• One Instructor Evaluation from a college teacher who has taught them in an academic subject (additional recommendations may be sent from other professors or supervisors at their place of work/internship
• Optional: official SAT or ACT test results

Additional Instructions

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

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

Optional Application Materials

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

Transfer Application Deadlines

The priority deadline for September admission is March 15. The priority deadline for January admission is November 1. Decisions are released on a rolling basis. Transfer applications completed after the priority deadlines will be reviewed on a space-available basis. Transfer students interested in being considered for a merit scholarship must have a complete application file by March 15. Transfer applications to the Department of Performing Arts must be submitted in time to complete the required major-specific Artistic Review according to the published schedule found online at emerson.edu/PAartisticreview.

Transfer Credit for Transfer Students

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

Performing Arts program applicants may only apply for September admission. All Performing Arts program applicants must complete a major-specific Artistic Review. The Artistic Review requirements may be previewed at emerson.edu/PAartisticreview.

**Vocal Prescreen.** Students who plan to apply to the Musical Theatre major must complete a vocal prescreen in order to complete the application process. Prescreens should be submitted online through the Application Portal. Please refer to emerson.edu/PAartisticreview to preview the vocal prescreen requirements.

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

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

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

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

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

Admission to the Honors Program

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

**Admission Fees**

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

- A $65 nonrefundable application fee
- A $500 nonrefundable enrollment deposit to confirm acceptance of admission to the College (applied toward first-semester charges). Please note: For students confirming their acceptance of admission to the Global BFA in Film Art major, the nonrefundable enrollment deposit is $1,000.

**Advanced Standing**

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

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

**Advanced Placement Program (AP)**

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

<table>
<thead>
<tr>
<th>AP Exam</th>
<th>Min Scores</th>
<th>Emerson Equivalency</th>
<th>Credits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art History</td>
<td>4 or 5</td>
<td>Fulfills the Aesthetic Perspective</td>
<td>4</td>
</tr>
<tr>
<td>Biology</td>
<td>4 or 5</td>
<td>Fulfills the Scientific Perspective</td>
<td>4</td>
</tr>
<tr>
<td>Calculus (AB or BC)</td>
<td>4 or 5</td>
<td>Fulfills the Quantitative Reasoning Perspective</td>
<td>4</td>
</tr>
<tr>
<td>Chemistry</td>
<td>4 or 5</td>
<td>Fulfills the Scientific Perspective</td>
<td>4</td>
</tr>
<tr>
<td>Computer Science</td>
<td>4 or 5</td>
<td>General elective credits only</td>
<td>4</td>
</tr>
<tr>
<td>Economics (Micro or Macro)</td>
<td>4 or 5</td>
<td>Fulfills the Social &amp; Psychological Perspective</td>
<td>4</td>
</tr>
<tr>
<td>English Language</td>
<td>4 or 5</td>
<td>General elective credits only</td>
<td>4</td>
</tr>
<tr>
<td>English Literature</td>
<td>4 or 5</td>
<td>Fulfills the Literary Perspective</td>
<td>4</td>
</tr>
<tr>
<td>Environmental Science</td>
<td>4 or 5</td>
<td>Fulfills the Scientific Perspective</td>
<td>4</td>
</tr>
<tr>
<td>European History</td>
<td>4 or 5</td>
<td>Fulfills the History &amp; Politics Perspective</td>
<td>4</td>
</tr>
<tr>
<td>Foreign Language</td>
<td>4 or 5</td>
<td>Fulfills the World Languages Perspective</td>
<td>8</td>
</tr>
<tr>
<td>Human Geography</td>
<td>4 or 5</td>
<td>General elective credits only</td>
<td>4</td>
</tr>
<tr>
<td>Music Theory</td>
<td>4 or 5</td>
<td>General elective credits only</td>
<td>4</td>
</tr>
<tr>
<td>Physics</td>
<td>4 or 5</td>
<td>Fulfills the Scientific Perspective</td>
<td>4</td>
</tr>
<tr>
<td>Psychology or Sociology</td>
<td>4 or 5</td>
<td>Fulfills the Social &amp; Psychological Perspective</td>
<td>4</td>
</tr>
<tr>
<td>Statistics</td>
<td>4 or 5</td>
<td>Fulfills the Quantitative Reasoning Perspective</td>
<td>4</td>
</tr>
<tr>
<td>Studio Art</td>
<td>4 or 5</td>
<td>General elective credits only</td>
<td>4</td>
</tr>
<tr>
<td>US Government &amp; Politics</td>
<td>4 or 5</td>
<td>Fulfills the History &amp; Politics Perspective</td>
<td>4</td>
</tr>
<tr>
<td>US History</td>
<td>4 or 5</td>
<td>Fulfills the History &amp; Politics Perspective</td>
<td>4</td>
</tr>
<tr>
<td>World History</td>
<td>4 or 5</td>
<td>Fulfills the History &amp; Global Diversity Perspectives</td>
<td>4</td>
</tr>
</tbody>
</table>
British General Certificate of Education, Advanced Level

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

International Baccalaureate

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

College Level Examination Program (CLEP)

Official CLEP examination scores of 50 or better may receive 3 credits per exam, with the exception of the second foreign language exams. Foreign language exams with a score of 50 will be awarded 6 credits per exam.

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

Deferred Admission

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

Readmission from a Leave of Absence

Students may take a leave of absence from the College for a period of up to two years. During this two-year period, students are eligible for readmission to the College through the Office of Student Success. Readmission to a Performing Arts BFA program is contingent upon course sequencing and space within the program. Students planning to return to the College must contact the Office of Student Success (studentsuccess@emerson.edu; 617-824-8650) by the established deadline for the semester under consideration and return a Request for Readmission Form. Students returning from a Health Leave of Absence will also need to submit a Health Readiness to Return Form. There is no guarantee of readmission and formal approval for readmission is required. If granted readmission, students will fall under the same academic and social standing as when they left. Once readmitted, students are encouraged to work with a staff member from the Academic Advising Center in order to register for classes.

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

Students with Disabilities

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

For information and details pertaining to documentation and accommodations, contact the director of Student Accessibility Services at 617-824-8592 or sas@emerson.edu, or visit emerson.edu/student-accessibility-services for details.

Change of Major

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

- Students who would like to request a change of major prior to enrolling in the fall semester may complete the Change of Major request form online through the Admission Portal. Requests made prior to May 15 will be reviewed by Undergraduate Admission. Requests made after May 15 will be reviewed by the Academic Advising Center. Major change decisions are based on space availability and competitiveness of the program entry requirements.
- Once enrolled, the details regarding the application process and deadlines are available from the Academic Advising Center at advising@emerson.edu or 617-824-7876. Please also reference the Visual and Media Arts Department portion of this catalogue.
- The Department of Performing Arts prohibits the internal transfer of students into any of its programs.

Additional Information

Emerson College reserves the right to rescind its offer of admission if the College receives information that indicates an applicant: provided misleading information in connection with an application, made incomplete or inaccurate statements, submitted false material in connection with an admission application, had a significant decline in academic performance after submitting the application, engaged in academic misconduct, engaged in disciplinary misconduct at any academic institution or with an employer, engaged in legally prohibited behavior, or otherwise acted in a manner inconsistent with the College’s Code of Community Standards or mission.
Student Life

Community Standards

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

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

Alcohol and Other Drug Policy

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

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

Students are expected to observe and comply with all College regulations regarding AODs and will be held accountable for violations. Outcomes of the conduct process may require the participation in educational programs and activities. Status sanctions for these AOD violations may build up to and include suspension or dismissal from on-campus housing and/or the College.

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

New Student Orientation

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

172 Tremont Street and the Max Mutchnick Campus Center

172 Tremont Street is where collaboration meets community. It’s a destination where Emersonians come together for work and play, to share moments that contribute to the collective Emerson experience, and to be themselves. Located within 172 Tremont Street are: meeting and study spaces; the Multipurpose Room; “The Hub” social lounge; a Community Kitchen; the Cultural Center; the Center for Spiritual Life, including the Reflection Room and an ablution and private prayer space; and a service desk. Spaces within 172 Tremont can be
booked through the service desk located on the main level or online through Spacebook (events.emerson.edu), and the Campus Center is used as a central place to study, socialize, or relax between classes.

The Max Mutchnick Campus Center, located at 150 Boylston Street, is home to several social spaces and amenities that serve the campus community, particularly students. Within the Campus Center the following are also located: the Office of Student Success, 150 Café, the Student Lounge, and the Quiet Study Lounge, as well as lockers that can be rented per semester upon request through the service desk at 172 Tremont.

Career Development Center

The Career Development Center is the hub for career education, resources, and experiential learning opportunities at Emerson College. The office offers students and alumni a variety of services including, but not limited to, resume and cover letter reviews, interview preparation, and individual career counseling.

Students can connect with the Career Center as early as their first year by connecting with their major-specific counselor in an individual appointment. The Career Center also promotes professional workshops, employer programs, and events offered throughout the academic year, including the Internship and Career Fair that is hosted every semester.

In addition to the 1-credit Professional Development Experience (see the Academic Regulations section of this catalogue for more information about the PDE), the Career Development Center also coordinates the following 1-credit non-tuition opportunity: APL 200 Where We Are: Career & Intercultural Awareness (see the Academic Policies section of this catalogue for more information about non-tuition credits).

This course explores topics on diversity and inclusion as it relates to students’ identity and career development. Students will learn about the career competency of global and intercultural fluency and have discourse about diversity and inclusion in the arts and communication. Students will define and highlight their intercultural experiences for their professional brand, clarify their values about diversity as they assess career opportunities, and learn about allyship and change initiatives in their fields.

Counseling and Psychological Services

Emerson Counseling and Psychological Services (ECAPS) is available for Emerson students who wish to talk about relationship conflicts, feelings of loneliness or depression, anxiety, support after a sexual assault, support with issues of cultural or systemic oppression, LGBTQIA+ support, eating disorders, and grief and loss. ECAPS serves as a resource to assist students in developing their potential and removing obstacles that interfere with their success. To achieve this goal, a variety of services are provided, including:

- Short-term individual therapy;
- Substance abuse counseling;
- Group therapy;
- Urgent care hours: Monday–Friday, 2:00–3:30 pm;
- Medication consultation for students in therapy at ECAPS;
- Referrals and case management to off-campus therapists and/or psychiatrists for students who would benefit from more frequent or longer-term therapy; and
- After-hours crisis line: Students can call 617-824-8595 and select to talk to a live therapist when ECAPS is closed evenings and weekends.

ECAPS’s clinical services are free and confidential. No information is given to anyone, inside or outside of the College, without the student’s knowledge and consent within the guidelines of professional ethics or as required by law.

**COVID-19 Update:** ECAPS is taking precautions to keep our community healthy and minimize risk of exposure. During this time, therapy sessions will be virtual using Zoom-HIPAA or phone. Please call 617-824-8595 to make a remote counseling appointment.

Hours: 8:45 am to 5:00 pm, Monday through Friday

Emerson College
Health and Wellness

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

The CHW expects to provide both telehealth and in-person clinical evaluations during the academic year. The CHW is closed on weekends, holidays, and college breaks. Day and evening hours are posted on the CHW website. The CHW will follow all applicable CDC, MDPH, and local Boston Public Health (BPHC) guidelines with respect to provision of care, and reporting of COVID-19 and all other reportable infections according to state and local regulations.

Emerson College is situated in an area within two miles of five major hospital emergency rooms and walking distance of an urgent care center that is open seven days a week. When the center is closed, on-campus students may seek phone consultation with the consulting physician practice by contacting the on-call resident director. All students with urgent and emergency care needs should be seen at the nearest emergency center. Transportation for non-emergency transport can be arranged through one of the local cab companies that Emerson has agreements with utilizing EC Cash. The on-call residence director can assist in facilitating this process. Students should also be familiar with phone consultation services that are available through their health insurance carrier. When possible, non-urgent care should wait until the center reopens to avoid unnecessary medical bills. A full listing of local resources and contact information for urgent care, cab companies that accept EC Cash, as well as a listing of local dentists and dental schools that provide services to students is available on the CHW website at emerson.edu/health-center.

All students are required to submit the following medical documentation: health history, immunization verification, telehealth agreement, and tuberculosis risk assessment. Students will be required to submit this information via a secure online student health portal (OSH). Information regarding health matriculation requirements and access to the online student health portal can be found on the accepted student webpage: emerson.edu/admissions-aid/undergraduate-admission/accepted-students.

Health Insurance

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

Coverage under a health benefit plan is comparable if:

1. The health benefit plan provides to the student throughout the school year reasonably comprehensive coverage of health services, including preventive and primary care, emergency services, surgical services, hospitalization benefits, ambulatory patient services (including laboratory testing), and mental health services throughout the school year.
2. The services covered under the health benefit plan are reasonably accessible to the student in the area where the student attends school.

On an annual basis, all students enrolled at least 75% FTE (9 credits for undergraduates and 6 credits for graduate students) are automatically enrolled in the College–sponsored insurance plan unless they demonstrate that they have comparable qualifying coverage, provided by an
insurance carrier based in the United States. Students with qualifying coverage can opt out by submitting an online waiver annually.

The College–sponsored BC/ BS plan administered by University Health Plans benefits summary can be accessed at: universityhealthplans.com/emerson and also through the CHW website: emerson.edu/health-center. Students enrolled solely under the College-sponsored program are not required to obtain a referral from the CHW prior to seeking care outside of the CHW.

**International Student Affairs**

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

**Optional Practical Training**

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

**Intercultural Student Affairs**

Intercultural Student Affairs (Intercultural) affirms and centers the experiences of Emerson students who identify as students of color, LGBTQIA+, international, and individuals with disabilities. Intercultural encourages and supports these and all students’ identity exploration and cultural expression while working in partnership with Emerson faculty, staff, students, and alumni to provide opportunities for praxis (action and reflection) as well as the dynamic celebration and affirmation of culture and identity. Intercultural supports all organizations whose missions align with Intercultural’s mission: to honor, celebrate, and validate the narratives of marginalized voices. In short, Intercultural Student Affairs strives to create and hold space for people to be who they are.

The Emerson Intercultural team is located on the 4th floor of 172 Tremont Street. Intercultural Student Affairs can be reached at 617-824-8642 or by emailing intercultural@emerson.edu. For additional information, visit emerson.edu/intercultural-student-affairs.

**Cultural Center**

The Cultural Center was established to enhance the educational, cultural, and social needs of the campus community. It hosts a variety of formal and informal events for students, faculty, and staff. The Cultural Center is open Monday through Friday, 10:00 am to 5:00 pm as a drop-in lounge for the entire community. After 5:00 pm, the space is reserved for cultural organizations’ weekly meetings. The Cultural Center has occasional availability and can be reserved for special intercultural events and meetings. Reservations can be requested online via Spacebook. Approval is contingent upon availability. The Cultural Center is located at 172 Tremont Street, Room 406, overlooking the Boston Common. For more information, visit emerson.edu/intercultural-student-affairs/cultural-center.
Off-Campus Student Services

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

Office of Housing and Residential Education

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

Residency Requirement Policy

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

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

Transfer students are able to complete a non-guarantee housing application. This application places a student within the non-guarantee housing pool in the event we are able to offer the student a space on campus.

Students returning from a Leave of Absence (LOA) will be offered on-campus housing pending availability and must contact OHRE during their re-admittance process to start the non-guarantee application process.

Housing contracts extend through the full academic year (fall and spring semesters), and students living on campus or a third-party entity in the fall semester are obligated to remain in on-campus housing for the fall and spring semesters. All resident students are required to select one of the College-sponsored meal plans.

External Programs or Approved Study Abroad Program

First-years, sophomores, and juniors (students who entered Emerson College as incoming first-years and have not yet completed their residency requirement) attending an Emerson external program or approved study abroad program are required to live in on-campus housing during the semester they are attending classes on the Boston campus.

Seniors attending an Emerson external program or approved study abroad program will be given priority to be housed based on the completion of the non-guarantee housing application process during the semester they are attending classes on the Boston campus opposite the semester they are participating in the offsite program.

Exemptions

Exemptions to the residency requirement may be granted by the Office of Housing and Residential Education (OHRE). Students seeking an exception must submit a Request for Exemption to Residency Requirement Form along with supporting documentation.
Students are expected to pay room and board fees in full by published payment deadlines unless they have received a residency requirement exemption from OHRE. If a student’s request for exemption from the residency requirement is granted after payment is made, they will be issued a refund. A separate Request for Exemption to Residency Requirement Form is required for each year an exception is being sought. For consideration, the form must be received by OHRE no later than June 1 for new students scheduled to be in housing for the fall semester, and no later than December 1 for new students admitted for the spring semester. Exemptions are typically granted when:

- The student lives at home with an immediate family member (parent, grandparent, or sibling) who is over the age of 25. If the student changes residence, it is their responsibility to promptly notify the Office of Housing and Residential Education.
- The student is able to demonstrate a financial hardship that would otherwise prevent them from attending Emerson.
- The student has a disability that precludes living in a residence hall. Documentation of the student’s disability is required from a qualified professional who has direct knowledge of the student and their condition, e.g., a physician, psychiatrist, or psychologist. This documentation must meet the guidelines described in the Student Accessibility Services Office statement of policies and procedures (found on the Student Accessibility Services page at emerson.edu/student-accessibility-services).
- The student is married, in a registered domestic partnership that is recognized by the state of Massachusetts, and/or is a parent with whom one or more dependent children reside.
- The student is 25 years of age or older prior to September 1 of the academic year in question.
- The student has served in the military as verified by a discharge certificate.

Housing Selection and Residency Requirement

During the spring semester of each academic year, the College administers a housing selection process for the following academic year. Students will be automatically assigned a housing selection date and time based on their residency requirement as defined above. Students who wish to be considered for on-campus living past their residency requirement will have an opportunity to complete a non-guarantee housing application. Housing can be offered based upon two factors: date of completed non-guaranteed housing application and availability of space on campus.

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

If you would like more information, please visit emerson.edu/policies/residency-requirement.

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

- Little Building, 80 Boylston Street, Boston
- Piano Row, 150 Boylston Street, Boston
- Colonial Building, 100 Boylston Street, Boston
- Paramount Center, 555 Washington Street, Boston
- 2 Boylston Place, 2 Boylston Place, Boston

The Little Building (80 Boylston Street) offers housing in singles, doubles, and triple rooms with shared community restrooms, as well as suite-style living. The Student Mail Center is located in the Little Building. Piano Row (150 Boylston Street) offers housing in double occupancy rooms within in four- and six-person suites. A café and convenience store are located in Piano Row. The Colonial Building offers students the opportunity to live in single or double rooms within suites for four to six students. Students live in double rooms within four- and six-person suites as well as off-hallway double rooms that include a private bathroom in the Paramount Center. In addition to the residence hall, some of the features in the Paramount Center include a café, rehearsal and class rooms, the Jackie Liebergott Black Box Theatre, and the Bright Family Screening Room.

Emerson College
2 Boylston Place houses students in single, double, and triple rooms within six- or eight-person suites. There are also off-hallway triple rooms that include a private bathroom.

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

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

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**Learning, Theme, and Special Interest Communities**

The Office of Housing and Residential Education provides specialized housing in learning and communities as well as within spaces where students can be housed by special interests. These communities offer students the opportunity to form and participate in residence hall learning groups organized around common academic and/or intellectual interests related to the College's mission, or a specific area of growth and development. Choosing to be a part of any of the communities listed here involves a commitment to fellow students living within the cluster. They are assigned on a space-available basis. For more information about this specialty housing, including their locations, please visit [emerson.edu/departments/housing-residential-education/residence-halls/specialty-communities](http://emerson.edu/departments/housing-residential-education/residence-halls/specialty-communities).

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**Learning Communities**

**Film Immersion**

The Film Immersion Learning Community is a great way to begin to network with others interested in the art of film and includes those whose interest is in writing, production, as well as post-production. Regardless of experience or skill level, all that is needed to be a part of Film Immersion is to have a desire to be a part of the filmmaking process. Students in the Film Immersion community will see guest speakers and participate in film screenings among other film-related programs.

**Performing Cultures**

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

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

**Writers’ Block**

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

**Comedic Arts**

The newest Learning Community at Emerson College is the Comedic Arts Community. This community is open to students majoring or minoring in Comedic Arts as well as those looking to learn more and explore different types of comedy. Students in this community will explore comedic writing, performance, literature, media, and production—and ranges across the comedic formats, from sketch comedy to improv and standup to Shakespeare both in and out of the classroom. The Comedic Arts Learning Community is where students will find a creative, collaborative, and supportive environment intent on fostering and developing students’ individual comedic voices.

**Theme Communities**

*Social and Civic Engagement*

The Social and Civic Engagement Community allows students to assist in making a difference in the community. Students will engage with members of the College as well as within the Boston area to create connections and learn to commit to using one’s voice.

*Active Living*

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

**Special Interest Communities**

*Quiet Living*

If you work best in or enjoy the quiet, join this community! Participate in a community committed to providing a respectful and peaceful environment.

*Substance Free*

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

*Women’s Community*

This floor or cluster is created to provide space for women to live, support, empower, and encourage one another!

**Center for Spiritual Life**

The Center for Spiritual Life is an inclusive, multifaith hub for religious and spiritual programming, support, and education for the Emerson community. Its services and goals include:
• Supporting the role of religion and spirituality within the context of higher education and the Emerson community;
• Offering opportunities for religious and spiritual practice, learning, dialogue, service, and holiday observance;
• Programming across departments and disciplines to foster religious literacy and connection on campus;
• Providing one-on-one spiritual counseling to help Emerson community members cope, make meaning, and thrive amid struggle and loss, spiritual exploration, and life milestones;
• Bearing witness to injustice and oppression, and modeling good stewardship of the Earth; and
• Advocating for the needs of underrepresented groups.

The center encourages people of all faiths, as well as secularists, humanists, agnostics, and atheists, to take part in CSL events. Student spiritual life organizations include: Muslim Student Association; Hillel (Jewish); Newman Club (Catholic); Mystic (for student interested in astrology, pagan practices, and "all matters that fall under the category witchy"); Emerson Christian Fellowship (Protestant); and the Kindling Zine (multifaith).

The Center for Spiritual Life is located at 172 Tremont Street. For general assistance and questions, email Director of Religious and Spiritual Life and Campus Chaplain Rev. Julie Avis Rogers at julie_avisrogers@emerson.edu. The Center for Spiritual Life is on Instagram at @cslemerson.

Prayer and Meditation Spaces

The Center for Spiritual Life (172 Tremont Street, 4th floor) offers quiet, peaceful spaces for spiritual and religious practices. The Reflection Room is regularly used for events such as guided meditations, prayer services of many faiths, and sacred text studies. Emerson community members can reserve the Reflection Room via Spacebook.

Our Private Prayer and Meditation Room (also on the 4th floor of 172 Tremont Street) is open anytime for individual usage and daily prayer practices. There is a dividing wall for two individuals to use the room simultaneously and no reservation is needed to use the room. The room faces in the direction of Mecca and prayer rugs are also provided to support Muslims in prayer.

An ablution room in the Center for Spiritual Life is also available for wudu, or ritual ablution, before prayer. To access the ablution room after business hours, please contact spiritual_life@emerson.edu.

Student Engagement and Leadership

The Office of Student Engagement and Leadership (SEAL) supports and fosters the development of student-led co-curricular and extracurricular activities at Emerson. Emerson clubs and organizations provide students with valuable opportunities to connect their classroom learning to practical experiences outside the classroom. Students have the opportunity to be involved in management, leadership, and interpersonal relationships that encourage them to develop both personally and professionally while building meaningful networks with fellow students, faculty, staff, alumni, and community members.

With more than 90 recognized student organizations, plus countless departmental opportunities, there are plenty of chances to channel your creative energy and find your niche. Whether you know exactly which group you want to join or just want to try something new, there is no wrong or right way to go about it.

EmConnect is a tool that makes it a little easier to find your fit with a student organization. Access all of our recognized student organizations and campus departments by logging into emconnect.emerson.edu/ using your Emerson credentials and searching for areas of interest. You’ll also find lists of upcoming events and activities as well as important news items.

Types of organizations found in EmConnect include:

• Advocacy
• Comedic Performance
• Dance Performance
• Fraternity and Sorority Life
• Multicultural and Intercultural
• Musical Performance
• Political, Service, and Social Advocacy
• Print and Publishing
• Professional
• Programming and Special Events
• Religious and Spiritual
• Student Governance and Councils
• Student Media and Productions
• Theatrical Performance
• Visual and Media Arts

In addition, Student Engagement and Leadership supports the campus community through the management of 172 Tremont Street, spaces within the Max Mutchnick Campus Center and Student Performance Center, as well as hosting programs such as the Emerson Recognition and Achievement Awards, Student Organization Reactivation Workshops, Strengths Seminar, and the Emerson Leadership Academy.

And of course, the SEAL team is available for assistance with individual initiatives or the creation of new organizations. For general assistance or questions, email the SEAL team at SEAL@emerson.edu.

Honorary Societies

Gold Key Honor Society

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

Lambda Pi Eta

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

For an expanded description of student clubs and organizations, visit emconnect.emerson.edu/.

Athletics and Recreation

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

Varsity Program

Athletics at Emerson offers a wide variety of sports in which today’s student-athlete can participate. Student-athletes can display their skills in 14 varsity sports. The Lions field varsity teams in:
Emerson College is a Division III member of the National Collegiate Athletic Association (NCAA), the Eastern College Athletic Conference (ECAC), the Great Northeast Athletic Conference (GNAC), and the New England Women’s and Men’s Athletic Conference (NEWMAC). The Athletics Department is located at 150 Boylston Street, Lower Level 2, and can be reached at 617-824-8690 or at emersonlions.com/.

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

### Intramural Program

Having fun, exercising, and competing at a friendly level is the successful formula that defines the Emerson intramural sports program. The intramural program allows students the flexibility to choose to participate in sports as their time and interest permit. The Brown-Plofker Gym, opened in September 2006, allows greater opportunity for indoor varsity and intramural sports.

### Lester Rotch Field

Located a mile from campus, Rotch Field is home to Emerson’s soccer, lacrosse, and softball teams, as well as intramural and recreational outdoor sports. It was completely rebuilt in 2004, opened in Spring 2005, and renovated with state-of-the-art turf field and stadium lighting in 2018. Rotch Field contains a clubhouse that houses team and officials’ locker rooms, a conference room, and an athletic trainer’s room.

### Fitness Center

The Emerson College Fitness Center (ECFC) offers exercise and wellness programs designed to meet specific interests and goals including proper diet and nutrition, stress management, sports conditioning, and general physical fitness. At no cost to the Emerson community, the ECFC provides state-of-the-art strength training, cardiovascular and free weight equipment, and a studio where a daily schedule of aerobic, dance, yoga, and conditioning classes are offered. The Fitness Center is located at 52 Summer Street and can be reached at 617-824-8692.

### Alumni Relations

The Office of Alumni Relations and the Emerson College Alumni Association work together to promote institutional pride, professional development opportunities, and lifelong connections among Emerson alumni and with the College. The office enables students and alumni to benefit from the experiences of alumni and other members of the Emerson community through a variety of activities, including regional network events, online resources, and Alumni Weekend on campus in June. Additionally, Alumni Relations works closely with Undergraduate Admission and the Career Development Center to provide volunteer opportunities for alumni to support prospective and current students. Alumni Relations is located at 20 Park Plaza. Explore ways...
alumni stay engaged with the College for life at emerson.edu/alumni. Alumni Relations can be reached at 617-824-8535 or alumni@emerson.edu.

Emerson College Alumni Association

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

Emerson College’s financial assistance program helps qualified students and their families finance students’ education. Sources of assistance include one or more of the following: scholarships, grants, employment, and loans. Institutional funds at Emerson College are awarded on the basis of both financial eligibility and academic merit. All federal funds are awarded on the basis of financial eligibility. The responsibility for financing a college education initially rests with students and their families. Assistance is provided by the College as a supplement to families’ efforts. Anyone wishing to apply for financial assistance should access the website at emerson.edu/finaid. International students are not eligible to receive need–based financial assistance. Only citizens or permanent residents of the United States are eligible to apply for need–based financial assistance. International students should evaluate the cost of studying at Emerson and be prepared to finance the total cost of their education.

College Costs and Student Expense Budgets

The total cost of attending an institution is an important factor in family financial planning. The tuition, room and board, and other fees and charges compose the majority of an Emerson student’s expenses. However, books and supplies, personal needs, and transportation must also be included in the Cost of Attendance. Students and parents should allow for inflation when considering financing four years of attendance at Emerson. For students who enter in the Fall 2020 semester, the College estimates that a residence hall student should be prepared for costs of approximately $73,691 for the nine months of the 2020–2021 academic year. A student living off campus should expect approximate costs of $73,886, which includes an estimated amount for nine months of rent and off-campus expenses. Commuting students can anticipate spending perhaps $63,626 for the academic year.

(Commuters are defined as students living at home with their parents or other relatives.) For students who enter in the Fall 2019 or Spring 2020 semester, approximate costs include $75,300 for on-campus, $73,182 for off-campus, and $62,922 for commuters. For students who entered in Fall 2015 through Spring 2019, approximate costs include $74,596 for on-campus, $72,478 for off-campus, and $62,218 for commuters.

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

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

Restricted Scholarships

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

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

Alumni Association Scholarship. The Alumni Association funds awards of $2,500 per student each academic year. Scholarships are allocated among each of the undergraduate classes and graduate students. Recipients qualify for renewed receipt of the scholarship until their graduation, based on academic performance and continued financial need.
Ed Ansin Diversity Scholarship. Established in 2007, this scholarship supports undergraduate students from economically disadvantaged backgrounds, first-generation college students, or students from racial and ethnic groups that are underrepresented at Emerson. Preference will be given to members of the Boston chapter of the Boys and Girls Clubs or its successor organization. The scholarship is renewable providing the student maintains full-time enrollment and is in good academic standing.

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

Eckardt and Barbara Horowitz Beck Scholarship. Established by a gift from E. Chris Beck ’68, H’94 and Barbara H. Beck ’69. Awarded on the basis of excellence in communication to students with first-year, sophomore, or junior standing who demonstrate financial need.

Beth Hodgson Berkowitz Scholarship. Established in 1998 and awarded on the basis of financial need to a student who has maintained at least a B grade average.

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

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

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

Jeanne Marie Brodeur Memorial Scholarship. Established in 2009 by a bequest from Jeanne Brodeur ’72 and supplemented with gifts from her friends, the scholarship is to benefit full-time undergraduate students who are in good academic standing and have financial need.

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

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

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

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

Pete Chvany Scholarship. Established in 2010 to honor Pete Chvany, whose ability to nurture students, foster potential, and push for excellence launched many successful lives and careers. Awarded to full-time juniors or seniors who have a passion and commitment to activities such as EIV, WEBN, EMComm, PFS, and the EVVYs. Preference is given to students whose financial need has been caused by changed family circumstances.
Class of 1961 Scholarship. Juniors or seniors in good academic standing who experience an unforeseen financial hardship and need emergency assistance to complete their studies at Emerson are eligible to receive a scholarship of not more than $5,000 annually.

Lyell B. Clay Memorial Scholarship. Established by Whitney Clay Diller ’79 as a tribute to her father, the scholarship will support one or more annual award(s) for full-time undergraduate students in the School of Communication who have financial need and remain in good academic standing. Preference will be given to qualified students applying from West Virginia.

John Coffee Memorial Scholarship. John Coffee taught at Emerson for 39 years, retiring in 2005. A talented storyteller, he brought history to life in his classroom. He also co-authored A Century of Eloquence: The History of Emerson College, 1880–1980. The scholarship is for students with financial need who are preparing for a career in investigative journalism.

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

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

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

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

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

Kenneth C. Crannell Sr. Scholarship in Speech Communication and Public Leadership. Established by family and friends in 2005 in honor of Professor Emeritus Ken Crannell. Dr. Crannell received his bachelor’s and master’s degrees at Emerson and inspired Emerson students for more than 45 years. Awarded on the basis of financial need to a full-time first-year or transfer student whose high school background and proposed program of study at the College indicate an interest in oral communication (as evidenced by participation in debate, forensic and/or drama activities) and a career in public life (community work, politics, or education).

Wilma Tyson Cremer Scholarship. Established by George Cremer in honor of his wife, Wilma “Billie” Tyson Cremer ’39, this scholarship is awarded annually to a student with financial need who excels in oratory or oral interpretation.

Jon and Justin Croteau Kasteel Well Scholarship Fund. The expendable income from the fund shall be used to provide scholarship assistance each semester for a full-time undergraduate student who is studying at Kasteel Well in the Netherlands. The student awardee will be in good academic standing and in need of financial assistance.

John Diamantakiou Scholarship. Established in memory of John Diamantakiou ’91 by his family and friends. The scholarship is awarded to a student in Political Communication who has high academic achievement and financial need.

Polly Epstein Scholarship. Established in 1996 to celebrate the memory of Polly Epstein and her love of the arts. The award is granted to a student based on financial need and academic achievement.
Celia Segal Foster Scholarship. The Celia Segal Foster Scholarship was established in her honor by her children and grandchildren. Income from the scholarship will support in perpetuity an annual scholarship award for a full-time undergraduate student.

Tom Freston Diversity Scholarship. First awarded for the academic year 2008–2009, the scholarship is for undergraduate students from economically disadvantaged backgrounds, first-generation college students, or students from racial and ethnic groups underrepresented at Emerson. The scholarship is renewable provided the recipient maintains full-time enrollment and good academic standing.

Amy Beth Gallagher ‘88 Scholarship. Established in Amy’s memory by family and friends. Awarded annually to a student(s) from Clinton, Essex, Franklin, or St. Lawrence counties of northern New York. Student(s) must demonstrate academic achievement and financial need. Preference is given to student(s) interested in a career in mass communication. If no one in the above counties is eligible, the scholarship can be awarded to student(s) from as far south as Albany, New York.

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

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

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

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

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

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

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


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

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

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

Agnes Lindsay Trust Scholarship. Awarded to needy students from rural communities (fewer than 5,000 residents) in New England. Funded since 1994 by the Agnes Lindsay Trust.

Arch MacDonald Scholarship. Established by TV stations WNEV, WCVB, WBZ, and WLVI in honor of Arch MacDonald, Boston’s first TV news anchor. Awarded to a Broadcast Journalism...
student who demonstrates academic achievement, financial need, and potential success as a professional.

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

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

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

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

**Joy McKinley Scholarship.** Established in 1983 in memory of President McKinley’s wife. Awarded to a Communication Disorders student who demonstrates financial need.

**Gertrude Morrison Scholarship.** Established with a bequest from Gertrude Morrison ’15, H’62. Awarded to a talented and worthy student.

**Nicholas Allen Murphy ’10 Directing Scholarship.** Established by the Murphy family in Nick’s honor. The proceeds of this gift shall be applied as scholarship support for an undergraduate student with financial need. First preference is for undergraduates who are in the Performing Arts Theatre Studies directing program, or successor program(s), with second preference to undergraduates who are in the Visual and Media Arts directing program or successor program(s). No preference for BA or BFA degree recipients.

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

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

**Sadie A. O’Connell Scholarship.** Established by a gift from Zarie Noorjanian ’30 in honor of Sadie A. O’Connell ’21, her former Milford High School English teacher. Awarded to a student in Writing, Literature and Publishing on the basis of financial need and high academic standing.

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

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

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

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

**Mabel Arnett Putnam Scholarship.** Established by bequest in 1976. The award is based on financial need and academic achievement.
**George Quenzel Memorial Scholarship.** During his 40 years at Emerson, George Quenzel taught television production and the first film studies and production classes. In 1981, he took students to Los Angeles for a month in what was the precursor to Emerson’s LA Program. The scholarship is awarded to a student who is preparing for a career in television and has financial need. Preference is given to a student who adds to the diversity of the Emerson undergraduate community.

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

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

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

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

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

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

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

**Rt. Hon Viscount Sands Scholarship.** Established in 2008 by alumnus Rob Sands ’68, the scholarship is awarded to a needy undergraduate student, with first preference to students who have advocated for or demonstrated an affinity for LGBT (Lesbian, Gay, Bisexual, and Transgender) causes.

**Isabel Sanford Award.** Established by a gift from Isabel Sanford H’85. Awarded to a student entering his or her senior year and studying performance or writing for the theater, television, or film, with preference given to students from underrepresented groups.

**Maurice Saval Scholarship.** Established by Maurice Saval H’76, this scholarship is awarded to sophomores, juniors, and seniors who demonstrate outstanding potential in their academic performance as well as special accomplishments in terms of community service, talent, and/or leadership in the communication field. Each award will be based upon evaluation of need, taking into account other sources of financial assistance available to the student.

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


**Rena Shapiro Scholarship.** Established by friends and family in 1988. Awarded to a Theatre Education student who demonstrates financial need and who intends to pursue a career in teaching children.
Tom Shovan Scholarship Fund. Established in 1994 by friends, family, and associates in memory of Tom Shovan. Awarded to undergraduate students majoring in Media Arts (with a preference for Broadcasting) who show tremendous promise and financial need.

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

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

Joseph Spencer Scholarship. Established by the classmates and friends of Joseph Spencer ’76, who was killed in a helicopter crash in 1986 while covering a story for ABC News. The scholarship is awarded to a junior or senior concentrating in Visual and Media Arts or Journalism who demonstrates high academic achievement, financial need, and a commitment to mass communication.

Susan Namm Spencer ’61 and Leslie Ellen Coplin ’87 Scholarship. Awarded to undergraduates from New York State who are in good academic standing, have financial need, and are studying Mass Communication or Performing Arts.

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

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

David P. Twomey III Washington Award. Established in 2009 by family and friends in David’s memory, the award is for a student studying in Washington, DC, who embodies the passion for politics and promise of public diplomacy epitomized by David, G’06.

Judee Truncer Wales Watson Actor Scholarship. Established in 2011, the scholarship is awarded to seniors with financial need who have demonstrated outstanding acting talent and want to become professional actors.

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

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

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

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

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

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

Tuition and Fees 2020–2021

<table>
<thead>
<tr>
<th></th>
<th>Term I (Fall)</th>
<th>Term II (Spring)</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuition: Students Entering in Fall 2020 and After</td>
<td>$25,120</td>
<td>$25,120</td>
<td>$50,240</td>
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<tr>
<td>Tuition: Students Who Entered in Fall 2019 or Spring 2020</td>
<td>$24,768</td>
<td>$24,768</td>
<td>$49,536</td>
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<tr>
<td>Tuition: Students Who Entered in Fall 2015–Spring 2019</td>
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<td>$9,384</td>
<td>$18,768</td>
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<td>$454</td>
<td>$908</td>
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<td>Health Insurance (may be waived under certain conditions)</td>
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<tr>
<td>Tuition Insurance</td>
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<td>$141</td>
<td>$282</td>
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</tbody>
</table>

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

Tuition on a per-credit (part-time or overload) basis for students entering Fall 2020 and after is $1,570 per credit hour. Tuition on a per-credit (part-time or overload) basis for students who entered in Fall 2019 or Spring 2020 is $1,548 per credit hour. Tuition on a per-credit (part-time or overload) basis for students who entered between Fall 2015 and Spring 2019 is $1,526 per credit hour.

All fees are subject to change.

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

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

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

Billing and Payment

Tuition, fees, and all other charges are to be paid in full prior to August 3 for the Fall 2020 semester, December 15 for the Spring 2021 semester, and at the time of enrollment for all...
summer and winter terms in order for students to be officially registered (unless otherwise noted). The Office of Student Accounts generates electronic tuition statements once a semester for the fall and spring semesters. Payment for the summer term is due at the time of enrollment; electronic statements are not created for this term. Statements can be viewed through TouchNet by logging in as a student through eCommon, or as an Authorized User. Email notifications will be sent to students and their Authorized Users each time a new tuition statement has been uploaded.

- Fall semester statements are available in late June and are due August 3.
- Spring semester statements are available in November and are due December 15.

Payments can be made online, via mail, in person, and by wire transfer (for international students).

In addition to electronic checking and savings payments, the College accepts MasterCard, VISA, and American Express. A 2.85% 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 TouchNet Payment Plan through the online billing site. Arrangements must be completed prior to the payment deadline.

### Tuition and Fees

For full-time students, those registered between 12 and 16 credits a term, one-half of the academic year’s tuition is charged for the fall term and one-half for the spring term. Part-time students and those enrolled for more than 16 credits will be billed on a per-credit basis. All payments for tuition and fees made with a credit card online will be assessed a 2.85% convenience fee.

### Credit Balances on Student Accounts

Credit balance refunds are available to students who have overpaid their accounts. To request a credit balance refund, log onto emerson.edu/ecommon. Credit balance refunds are granted to enrolled students only when a credit balance exists. Please note that no refunds may be issued based on an anticipated credit balance (e.g., financial aid not yet disbursed). A credit balance must exist prior to the refund request. Currently, credit balance refunds will be processed by the Office of Student Accounts within two Fridays from the date on which the request is received.

### Refund Policy

Tuition refunds are made to students who have officially filed for a leave of absence or withdrawal from the College 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

Dates are determined by the Boston campus schedule.

Prorated room and board credit adjustments are made to students living in on-campus housing who file an official withdrawal or leave of absence prior to the published leave/withdrawal
deadline and have officially vacated their room. Room and board credit adjustments are based on the date the student completes the housing check-out process, including return of key.

Refunds for the fall and spring terms will be processed by Student Financial Services upon receipt of a completed leave or withdrawal form and, for students living in on-campus housing, confirmation that the housing check-out process has been completed.

No tuition refund or room and board credit adjustment is made when withdrawal of a student from classes or on-campus is required by College authorities, or when a student withdraws from a course with a WP or WF grade. Mandatory student fees are assessed to students each term and are nonrefundable, regardless of whether the student completes the full academic year or a given term at the College.

**Summer Refunds**

Students may drop summer courses online for a full refund prior to the first day of class. If the summer session has started but the course has not met yet, students cannot drop the course online but may drop the course for a full refund by visiting the Registrar’s Office or emailing registrar@emerson.edu. If the course has met once, students are eligible for a 75% refund. If the course has met twice, students are eligible for a 50% refund. If a course has met three times or more, students must withdraw from the course and no refund will be made. Online courses without a set schedule are assumed to follow a Tuesday/Thursday 6:00 pm schedule for refund policy purposes.

**Graduation Policy**

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

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

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

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

**Loan Exit Counseling**

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

**Withdrawal and Leave of Absences for Students Receiving Title IV Federal Assistance**

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

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

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

Fees and Other Costs

Application Fee

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

Admission Deposit

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

Student Services Fee

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

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

Student Services

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

Student Government Association

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

Health Services

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

Center for Health and Wellness and Health Insurance

Health Entrance Requirements: All students enrolled for 9 or more credits are required to submit health entrance documentation. This includes completion of the medical history, tuberculosis-screening questionnaire, and an immunization verification. In addition, Massachusetts state law mandates that all college students must have certain immunizations valid and current as a condition of enrollment. Students must provide evidence of vaccination/immunity or submit documentation that they meet the standards for medical or religious exemption within 30 days of the first day of classes. Failure to do so will jeopardize a student’s enrollment and on-campus residency. Information on the online student health portal (OSH) and process for completing and submitting the entrance health documents will be posted on the accepted student and Center for Health and Wellness web pages. Information must be
submitted after June 1 and no later than July 1 for students entering in the fall semester, and after October 15 and no later than January 4 for students entering in the spring semester.

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

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

1. The health benefit plan provides to the student throughout the school year reasonably comprehensive coverage of health services, including preventive and primary care, emergency services, surgical services, hospitalization benefits, ambulatory patient services (laboratory testing), and mental health services.
2. The services covered under the health benefit plan are reasonably accessible to the student in the area where the student attends school.

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

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

During the academic year, students enrolled in the student insurance program are required to first seek an evaluation at the Center for Health and Wellness prior to receiving non-emergency medical care. Referrals are not required when the center is closed (semester breaks, summer, holidays). Referral authorization for specialty care is required for most medical conditions. Please review the policy benefits or contact an insurance representative for clarification. A referral is not required for students seeking mental health services off campus. However, a clinician in Counseling and Psychological Services can facilitate referrals to behavioral/mental health providers outside the College.

### Insurance Regulations for Students Who Experience Loss of Coverage Midyear

Massachusetts state law requires all students participating in at least 75 percent of full time (9 or more credits) to be continuously enrolled in a qualifying health insurance plan. Students who waive the College-sponsored insurance program at the beginning of the year and subsequently lose their alternative coverage are obligated to seek immediate enrollment in either the College-sponsored plan or a qualifying alternate insurance plan. In either case, students are responsible for notifying the Office of Student Accounts to make arrangements for enrolling in the College-sponsored insurance plan or to update the CHW with the pertinent information regarding their new qualifying alternate plan. A pro-rated premium is available for the College-sponsored insurance plan when coverage begins after the start of the applicable policy year.

### International Students

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

Exceptions to the regulations are:
1. Students whose health coverage is sponsored through their country’s embassy.
2. Students whose health coverage is mandated and provided through a scholarship or special program.

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

**Tuition Insurance Plan**

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

**Other Charges**

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

Late Registration: $50
Audit Fee (per credit): $30

**Collections Policy**

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

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

Emerson College is the only institution of higher education in the United States to concentrate solely on offering undergraduate and graduate degree programs for students interested in pursuing careers in communication and the arts. Unlike most institutions of higher education, Emerson does not simply treat communication as one among many departments. Instead, all of the College’s major programs focus on some aspect of communication.

The object of the Liberal Arts Curriculum and each major program is to create an environment sufficient to challenge and support students as they develop the ability to speak and write effectively, to think analytically, to understand the present as it relates to the past, to reflect on fundamental beliefs, and to master the necessary skills to achieve career objectives.

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

Baccalaureate Degree Requirements

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

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

- Baccalaureate degree candidates must satisfactorily complete the Liberal Arts Curriculum, specific requirements for a major, and general electives in order to earn a minimum of 128 semester credit hours with a minimum cumulative grade point average of 2.0.
- Transfer students must complete a minimum of five full courses in their major at Emerson College, regardless of the number of credits transferred into the students' major. A “full course” is defined as a 4-credit course or two 2-credit courses. Transfer courses must bear a minimum of 2.67 credits or more to fulfill a course requirement. Only the number of credits transferred (not grades) will count toward the 128 credits needed for graduation.
- Students must satisfactorily complete a minimum of 96 credits at Emerson College. This policy is exclusive of transfer students who are required to complete a minimum of 48 credits.
- Students must complete their final 16 credits at Emerson College.
- It is the student’s responsibility to ensure that all degree requirements are met as specified in this catalogue. Failure to be aware of a provision does not excuse a student from adhering to policy. While each student has an academic advisor, that individual only provides advice; it is up to the student to make decisions with respect to their program using that advice, this catalogue, their degree audit, and advising materials distributed by the Academic Advising Center. All academic and financial requirements must be met before a degree candidate may participate in the College’s annual commencement exercises held each May.
- Prior to their final semester, students are required to complete an Intent to Graduate Form. Upon completion of all requirements for graduation, students will be graduated by the College. Students who wish to extend their program of study beyond their degree requirements must file a petition with the Office of Academic Affairs. An approved petition must be presented to the Office of the Registrar prior to registration. Financial aid recipients are strongly encouraged to consult with their financial aid advisor prior to registration as eligibility for financial assistance may be affected.

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

**Fields of Study**

**Majors**

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

**Double Major**

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

**Minor Programs**

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

**Professional Development Experience**

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

**Internship Credits**

The College encourages qualified students to participate in internships to gain practical experience and develop professional contacts. Four- or 8-credit internships are available to juniors and seniors (students with at least 64 credits) who have a minimum 2.7 GPA. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours a week over a 12-week period. No more than 13 credits of any combination of PDE and Internship credits may be applied to the total graduation requirements. Students must have their internship submitted and approved through the Career Development Center (see Campus Life section) prior to starting work. See the appropriate departmental requirements for further specifications, including course prerequisites, and the Academic Calendar for registration deadlines. Students seeking a credit-bearing internship in Los Angeles during the fall and spring terms must be enrolled in the Emerson College Los Angeles Program, attend the LA Program Orientation, and have their internship submitted to and approved by Emerson Los Angeles’ Experiential Learning office.
Academic Policies

Declaring or Changing a Major

Students select a major at the time they apply for admission to Emerson College by designating their preference on their application for admission. Students who were undecided about their major at the time they applied for admission are encouraged to declare a major before entering their junior year at Emerson (that is, before earning more than 64 credits toward graduation). Students who want to change their declared major must complete a Change of Major Form, available at the Academic Advising Center (180 Tremont Street, Fourth Floor). All major change requests require permission of the department chair of the desired major.

Any student wishing to transfer into the Visual and Media Arts Department must submit an application by the designated semester deadline. Details regarding the application process, GPA requirements, and deadlines are available at the Academic Advising Center or via emerson.edu/advising.

The Department of Performing Arts prohibits the internal transfer of students into any of its programs.

Academic Advisors

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

Registration for Enrolled Students

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

Matriculated students who are employed by Emerson College and eligible for the tuition benefit are required to submit the requisite tuition benefit paperwork to Human Resources for approval prior to registering for courses. Employees who have had their paperwork approved will be allowed to register for classes after the first week of registration for the semester has concluded.

Prerequisites

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

<table>
<thead>
<tr>
<th>Course Level</th>
<th>Number Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>First-year-level courses</td>
<td>100/200 numbers</td>
</tr>
<tr>
<td>Sophomore-level courses</td>
<td>100/200 numbers</td>
</tr>
<tr>
<td>Junior-level courses</td>
<td>300/400 numbers</td>
</tr>
<tr>
<td>Senior-level courses, not open to first years</td>
<td>300/400 numbers</td>
</tr>
<tr>
<td>Combined senior and graduate students</td>
<td>500 numbers</td>
</tr>
<tr>
<td>Graduate-level courses, open to graduate students only</td>
<td>600 numbers</td>
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Auditing a Course

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

Course Load

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

Credit Overload

Students desiring to take more than 16 tuition credits during a semester must have a cumulative average of 2.7 or higher to be academically cleared to overload. Students may not take more than 4 overload credits. First-semester students may not overload, with the exception of voice, dance, and non-tuition courses. Overload courses are billed on a per-credit basis and require financial clearance from the Office of Student Accounts.

Directed Studies and Directed Projects

In a directed study or project, students work closely with a faculty supervisor in designing and carrying out a project for credit. Directed studies or projects may not duplicate existing courses. Directed study or directed project proposals must be approved by the supervising faculty member and the department chair prior to the end of the examination period of the preceding semester. Directed studies are open only to juniors and seniors with a minimum 3.0 GPA. A student may not count more than 8 credits of any combination of directed studies and directed projects toward the total graduation requirements. See the appropriate departmental requirements for further specifications and the Academic Calendar for submission and registration deadlines.
Practica

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

Non-tuition Credits

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

Courses at Other Institutions

New first-time students at Emerson College who are not transfer students may take courses at nonaffiliated institutions up to a maximum of 32 transfer credits. The 32-credit limit includes all pre-matriculation credits and exam-based credits, as well as credits taken after matriculation. Students transferring into Emerson College from another institution may transfer in a maximum of 80 pre-matriculation credits, with no more than 64 of those credits from a junior or community college and no more than 32 credits from exams (e.g., AP, IB, CLEP). Post-matriculation, transfer students will be limited to a maximum of 64 transfer credits, including those credits transferred in pre-matriculation. Students who matriculated at Emerson prior to Fall 2017, and for whom Emerson College is their first college, may transfer in a maximum of 64 credits, with a maximum of 32 exam-based credits (e.g., AP, IB, CLEP). Transfer courses must be taken at a regionally accredited college or university. Coursework taken at a foreign institution will require special clearance.

Approval of coursework for transfer, particularly within the major, is not automatic. Students must submit courses for pre-approval through eCommon and have them approved by the Registrar’s Office before registering at another institution. Students must achieve a minimum grade of C in each course requested for transfer. Students with junior or senior status (64+ credits) may only request transfer credit for courses taken at a four-year, baccalaureate-degree granting institution. (Community colleges are not eligible.) It is the student’s responsibility to have an official transcript of courses taken mailed directly from the other institution to the Emerson College Office of the Registrar. Quarter hours and trimester hours will be reduced to semester hour credits. Transfer courses must bear a minimum of 2.67 credits to fulfill a course requirement. Courses taken at other institutions that are three (3) semester hours can meet a Liberal Arts or major requirement at Emerson College. However, the course will not be awarded the 4-credit equivalent. Potential major equivalencies must be pre-approved by the department chair.

Adding and Dropping Courses

All add/drop activity takes place online during the first week of classes via eCommon. After the first week of the semester, students may only drop courses online on eCommon. Adding courses requires online permission from the instructor and must be processed in person at the Office of the Registrar. After the first two weeks of classes, no course can be added except by an approved petition through the Office of the Registrar. If approved, students are responsible for any tuition increases or financial aid changes that result from late additions to their schedules. Late registrations for summer courses require prepayment of all tuition and fees before registrations can be processed. All approved late registrations are assessed a $50 late registration fee. Dropping a course after the 10th day of classes, resulting in refund issues, is not permitted except through a petition approved through the Office of the Registrar at academicappeals@emerson.edu.

Withdrawing from a Course

Students may withdraw from a course after the 10th day of classes and before approximately the last three weeks of classes (or two weeks of a summer session course). Check the Academic Calendar for specific dates. Students who wish to withdraw from a course must obtain a Course Withdrawal Form at the Office of the Registrar or online at
The instructor must sign the form and award one of two grades: WP (Withdrawn Pass) or WF (Withdrawn Fail), neither of which impacts the GPA. The course and grade will appear on the student’s transcript. It is the student’s responsibility to return the signed form to the Office of the Registrar (180 Tremont Street, Fourth Floor) before the deadline posted on the Academic Calendar. A withdrawal does not constitute successful completion of a course. This may affect a student’s academic standing—students who fail to successfully complete at least 75 percent of attempted coursework have not made satisfactory academic progress. No refund is given to students who withdraw from a course.

**Repeating a Course**

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

**Standards of Classroom Behavior**

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

**Attendance**

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

The College’s Center for Health and Wellness (CHW) encourages students to practice self-care and adhere to common public health practices when they have a health condition that necessitates their absence from class. Students should contact their professor according to the guidance provided in the course syllabus.

CHW clinicians can provide students with clinical guidance by phone or appointment; however, they do not provide excused absence notices for missing class or academic obligations. The CHW may recommend alteration of academic requirements, deferment of responsibilities, non-participation in certain activities, and other appropriate measures to faculty when indicated as part of the clinical management for the student’s health condition. The student’s written authorization is required for this notification, as well as for a request to verify the nature and dates of the condition to a faculty member who may inquire.

**Prolonged Absence**

When a student anticipates or experiences a prolonged absence due to accident or illness, the student should immediately notify the Office of Student Success and each of their instructors. Under these circumstances, the student is advised to work with each instructor to either obtain a course withdrawal, or if they are in good standing within a given course and it is near the end of the term, discuss the possibility of an Incomplete grade. Depending on the situation, it may be advisable to arrange a leave of absence for the semester in question via the Office of Student Success (studentsuccess@emerson.edu).

**Absence for Religious Observance**

Massachusetts law and Emerson College policy require faculty and staff to accommodate students who are absent due to religious observance and to provide them with a reasonable opportunity to make up an examination, study, or work requirement missed due to their religious
observance, provided such accommodation does not create an unreasonable burden. In cases where clarification is needed, faculty or students should contact the director of religious and spiritual life.

Massachusetts General Laws Chapter 151C, Section 2B, states:

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

Guidelines for implementing this policy:

- If a professor permits one or more excused absences in the syllabus, students may use such excused absences for the purposes of religious observance. Students shall make up in-class, take-home, and other work in consultation with the student’s professors. Religious observances within all sincerely held religious traditions and beliefs have this right within the constraints of the credit hours per class.

- Professors should provide students with the dates and times for examinations and other major course obligations at the beginning of the semester or summer session, ideally in their syllabi. When preparing syllabi, professors should be mindful of major days of religious observance, particularly work-restricted religious holidays, a list of which is provided by the Center for Spiritual Life. Since days of religious observation in most faiths are known and predictable, normally students should inform professors, in writing, of conflicts with the course schedule and requirements due to their religious observance as early as possible in the semester, and ideally by the end of the second week of class, so that the student and the professor can arrange for appropriate makeup.

In general, the student must be given the opportunity to do appropriate make-up work that is equivalent to the original examination, assignment, or other academic exercise. This could be the same work with a different due date, or a substantially similar exercise at another time. However, some class activities and experiences are not easily replicated, and students should understand that under certain circumstances the faculty member will be unable to create a substantially similar activity or experience. Furthermore, frequent or extended absences may impair a student’s progress in class and affect the student’s ability to obtain academic credit for the class. Make-up examinations and work should be arranged so as not to place an unreasonable burden upon either the student or the College. Once a student informs a professor of a conflict due to religious observance, the professor and student should seek to arrive at mutually acceptable alternative arrangements for class work and examinations. To avoid misunderstandings, the professor and the student should put the agreed-upon arrangement in writing. If the student and instructor are unable to find a mutually acceptable solution, the professor or the student should refer the matter to the director of religious and spiritual life who will discuss the issue with the department chair.

Absence Because of Jury Duty

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

All students considering a withdrawal or leave of absence from Emerson must report to the Office of Student Success to file the appropriate form. Performing Arts BFA majors must consult with the Performing Arts Department prior to filing for a Leave of Absence. Students who subsequently choose to return to the College return at the same academic standing at which they left. Students who have filed a withdrawal or leave of absence are not eligible to participate in varsity or intramural athletics, student clubs and organizations, student employment programs, or any other College-sponsored activity or program. Resident students who take a leave are required to vacate College housing immediately. A leave of absence is good for a period of two years from the date of the leave. During this two-year period, students are eligible for readmission to the College through the Office of Student Success. Students planning to return to the College must contact the Office of Student Success by the established deadline for the semester under consideration and submit an online Request for Readmission Form via emerson.edu/student-success/leave-absence-readmission. Readmission to a Performing Arts BFA program is contingent upon course sequencing and space within the program.

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

Call to Active Duty and Military Withdrawal

Students called to active duty in the armed forces of the United States for more than two consecutive weeks during a term should initiate a military withdrawal from Emerson College by presenting an official copy of their military orders to the Office of Student Success. This must be done at the time a student is required to stop attending classes.

Students who are called to active duty during a semester or session and are approved for a military withdrawal will not be charged tuition for the semester of withdrawal. Students living on campus will be charged a room and board assessment to cover housing and meal plan expenses already incurred.

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

No refunds will be made until the military withdrawal has been approved by the Office of Student Success and processed by all offices.

At the time the student is discharged from military service or is placed on inactive duty, the student will be eligible for "military reinstatement" to Emerson College at the start of the following semester. Upon their return, the student will have direct access to the same major in place at the time of withdrawal.

Reinstatement after Serving on Active Duty

Students whose absence from the College results from being called to active duty for more than two consecutive weeks will be reinstated to the College with the same academic status if: (1) they provide notice of such service, and other documentation required by law, to the Office of Student Success; (2) within three years of their completion of service (or within two years after any period necessary to recover from an injury incurred or aggravated during such service), they notify the Office of Student Success in writing of their intent to return; (3) the cumulative length of all absences from the College for service in the armed forces of the United States does not exceed five years; and (4) the student has not attended another college/university during the period of "military withdrawal." Refer to emerson.edu/veterans for more information.
Class Standing

The Office of the Registrar determines each student's class standing. First-years have completed fewer than 32 credits, sophomores from 32 to 63 credits, juniors from 64 to 95 credits, and seniors 96 or more credits. Credits completed do not include in-progress coursework or outstanding Incomplete grades.

Credit Evaluation for Graduation

Every student must file an Intent to Graduate Form via the Office of the Registrar (180 Tremont Street, Fourth Floor; emerson.edu/registrar). The Intent to Graduate Form is electronic and can be accessed via gradapp.emerson.edu/. It is the sole responsibility of the student to ensure that all degree requirements as specified in this catalogue are met. Failure to be aware of a provision does not excuse a student from adhering to it.

Participation in May Commencement for Prospective September Graduates

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

Undergraduate Degree Time Limit

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

Emerson College Email

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

Change of Address

Changes to a student’s permanent address, telephone number, and emergency contacts, which are used in the event of an emergency or for billing purposes, as well as local mailing address changes, should be made promptly online via eCommon.
Grading Policies

Grading System

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

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

NF: An NF (No-Show) grade indicates that the student never attended the class and did not drop the course. This is not calculated as a failing grade. As of Fall 2018, this grade is used only as a midterm warning to indicate a lack of attendance in a course. Students who fail to attend a course and withdraw before the deadline will receive an F.

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

WF: A WF (Withdrawn Fail) grade means the student was failing the course at the time of withdrawal. This grade does not affect the grade point average.

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

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

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

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

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

Grade Changes

Any change to a student’s grade must be proposed and justified by the instructor and approved by the instructor’s department chair. No changes will be made to the student’s official academic record after the student has officially withdrawn or graduated from Emerson College. Once a course is graded, the credits for that course may not be changed.

Grade Reports

All students may access their final grades and complete grade history online via eCommon.

Midterm Evaluations

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

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

Academic Grievances and Student Complaints

Students who wish to make a complaint or grievance, including regarding any College academic policy, should file a petition with the Academic Petitions Committee by emailing academicappeals@emerson.edu. Generally, a student should file any academic grievance or complaint within 30 calendar days of the event giving rise to the academic grievance or complaint. This deadline may be extended, in the sole discretion of the Academic Appeals Committee (or the provost's designee) if there are factors, such as illness or accident, that make it difficult or impossible for a student to file a grievance within 30 calendar days of the event being grieved, provided, however that in no case shall the deadline be extended more than 180 days of the event giving rise to the academic grievance or complaint.

Grievances and Complaints Regarding Grades

A student with a grievance or complaint regarding a grade should first discuss the grievance with the course instructor within 30 calendar days of the instructor notifying the student of the grade. The student should preserve the assignment(s), paper(s), coursework, test(s) or examination(s), or other work on which the instructor has based the grade. The 30-day deadline may be extended, in the sole discretion of the assistant vice president of academic affairs (or the provost's designee), if there are factors, such as illness or accident, or unavailability of the instructor, that make it difficult or impossible for a student to discuss the grievance with the instructor within 30 calendar days of the instructor notifying the student of the grade, provided, however that in no case shall the deadline be extended more than 180 days of the event giving rise to the academic grievance or complaint. If the student remains dissatisfied after discussing the grade with the instructor, the student should advance the grievance to the department chair within 15 calendar days of the discussion with the instructor. If the student is dissatisfied with the chair's resolution, the student should advance the grievance to the dean of the appropriate school within 15 calendar days of the discussion with the chair. The decision of the dean is final.

Academic Standards

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

Satisfactory Academic Progress (Academic Probation and Suspension)

The College has set the following standards for satisfactory academic progress:

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

Students who do not meet the College's standards for satisfactory academic progress for two consecutive semesters are subject to academic suspension for at least one semester. Students who have been academically suspended may appeal their suspension through the executive director of Academic Affairs. After at least one semester of suspension, the student may apply for readmittance to the College.
Students on academic probation are not eligible to compete in varsity athletics or run for Student Government Association office. They may be prohibited from participating in extra- and co-curricular activities (e.g., WERS, EIV, theater productions, and forensics) by the chair of the academic department in which they are majoring, and from serving in student affairs leadership positions (e.g., resident assistants and orientation leaders) by the associate dean of campus life. Satisfactory Academic Progress also affects financial aid eligibility.

**Academic Dismissal**

If, after a thorough review of a student’s academic record, the Academic Probation and Suspension Board determines that a student’s academic success at Emerson College is not feasible, that student will be dismissed. A second suspension results in automatic dismissal. An undergraduate who is dismissed may appeal after at least one semester away from the College for readmittance to Emerson College.

**Academic Ethics**

A student who fails to meet minimum academic ethical standards by cheating, plagiarism, theft, or vandalism related to library or laboratory materials or equipment, or similar acts, shall be subject to disciplinary proceedings that may result in suspension or dismissal.

**Academic Distinction**

**Dean’s Honor List**

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

**Honors Graduation**

Honors graduation at Emerson College is based on a student’s entire Emerson undergraduate academic record. A student who graduates with Latin Honors must have completed a minimum of 64 credits at Emerson College, and at least 75 percent of college-level work must be done in letter-graded courses (not pass/fail courses).

Students who meet all the above criteria and are in the top 30 percent of their graduating class will receive Latin honors. Students in the top 5 percent will graduate Summa Cum Laude; students in the next 10 percent will graduate Magna Cum Laude; and students in the next 15 percent will graduate Cum Laude.
Academic and Student Resources

Iwasaki Library

Located on the third floor of the Walker Building at 120 Boylston Street, the Iwasaki Library supports teaching, learning, research, and creative work at Emerson College by facilitating access to resources, providing a welcoming environment, and creating opportunities for discovery and connection. With approximately 140,000 books, 200,000 e-books, 38,000 media items, 350 serial subscriptions, and access to more than 100 databases, the collections promote research in communication and the arts. The College Archives houses materials recording the history of the College, including Emerson publications. It also holds special collections, such as the American Comedy Archives, focusing on subjects relating to the College's curricula.

Many collections and services are available to students 24 hours a day via the library’s website, emerson.edu/library. The website provides access to the library catalog, more than 100 research databases, full-text journal articles, and research guides. The library offers a variety of study spaces, ranging from armchairs and carrels to tables and small–group study rooms and the CoLab, which features writable walls and moveable furniture. Computers include 6 library-use laptops, 23 walk-up PC stations, a workstation with adaptive technology, two scanners, and a classroom with 20 computers. Ten media viewing rooms are equipped with wall–mounted LCD panel displays that can be used for collaborative work. Materials on reserve for courses are kept at the library’s Service Desk and may be checked out for two–hour loan periods for use in the library.

Library staff answer questions in person, by phone, email, and chat. Research assistance is also available on a drop-in basis at the library’s service desk. Librarians also collaborate with faculty members to conduct course–integrated instruction sessions in order to help students find, evaluate, and use information effectively in their class assignments and creative projects.

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

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

Information Technology

Emerson IT strives to foster creativity and learning across the College’s global campus through innovative and sustainable technology solutions.

All Emerson students are given a unique Emerson ID number (E01XXXXXX) and an account on the Emerson network. Students can use their Emerson Account credentials to access electronic resources such as Wi-Fi, Emerson Gmaill, eCommon, Canvas (online course management), and linkedinlearning.com, to name a few.

The IT Help Desk, located on the fourth floor of the Walker Building, offers assistance with technology-related questions. During the academic year, the IT Help Desk is open seven days a week (until 10:00 pm on most nights). You can call, visit it.emerson.edu to access step-by-step guides, or submit a help request online.

Our Boston campus offers over 500 workstations in computer labs, classrooms, and quick-access kiosks, hosting a range of software to support your academic needs and creative pursuits. Industry-standard applications available include Adobe Creative Cloud, Autodesk Maya, Avid Media Composer, Final Cut Pro X, and Unity Pro. Adobe Creative Cloud and Microsoft Office applications are also provided free to use on your personal devices. Enrollment
in the relevant coursework grants access to specialty labs featuring VR equipment, large-format photo printing, 3D printing, color-calibrated monitors, graphics tablets, and film and photo scanners. Film students also have access to network storage space for real-time and collaborative video editing on campus.

The Media Services Center is a resource for students using audio, video, and computer equipment outside of production classes. Visit the center on the fourth floor of the Ansin Building to borrow from an array of digital cameras, tripods, audio recorders, iPads, laptops, A/V presentation equipment, and more. The Media Services staff can also provide A/V support for special events on campus.

**Academic Advising**

Academic advising embodies Emerson College’s mission to educate students for life and prepare them for careers in communication and the arts. The Academic Advising Center (AAC) is the central point of contact for undergraduates, professional advisors, and faculty advisors. The experienced team of professional advisors helps students make informed and independent decisions as they navigate educational transitions, clarify and achieve professional and personal goals, and adhere to academic standards, policies, and procedures. The AAC connects students to College-wide resources and supports their integration into the larger College community by encouraging meaningful connections with faculty, staff, and peers. The AAC also coordinates and supports the mentorship provided by faculty advisors.

The Academic Advising Center is located at 180 Tremont Street, Fourth Floor, and can be reached at 617-824-7876 or advising@emerson.edu. More information can be found online at emerson.edu/advising.

**Lacerte Family Writing and Academic Resource Center**

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

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

Content–specific peer tutors are also available for a select number of courses each semester. Professional staff members advise and coach students who seek specialized support.

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

**Student Accessibility Services**

Emerson College is committed to providing access to its academic programs and social activities for all qualified students with disabilities. While upholding this commitment, we maintain the high standards of achievement that are essential to the College’s programs and services. In advancing these dual aims, the office ensures that the College’s policies, practices, and procedures conform to federal and state statutes and regulations. Its philosophy is that students are independent and self-determined, and that students with disabilities—just like all students—have control over their lives here at Emerson and are ultimately responsible for making their own decisions.
Emerson offers services through its Student Accessibility Services Office to students with documented physical, medical, visual, hearing, learning, and psychiatric disabilities. Any student with a disability who is seeking accommodations or who has specific questions about disability services at Emerson should contact the Student Accessibility Services Office by email at sas@emerson.edu or telephone at 617-824-8592, or visit emerson.edu/student-accessibility-services. The Student Accessibility Services Office is located on the fifth floor of 216 Tremont Street.

Office of Student Success

The Office of Student Success is focused on increasing student retention, satisfaction, and success, making sure that students have the support they need to realize their fullest potential at Emerson. Students may encounter obstacles or difficulties associated with college life—academic, financial, personal, interpersonal, or wellness—at any time. The Office of Student Success helps students explore their options, navigate campus systems, and connect to campus resources to stay on track toward their goals. Students can make an appointment or just drop in. Staff members are available for one-time or ongoing support. For students who would be best served by taking time away from the College, the Office of Student Success coordinates the leave of absence and withdrawal processes.

The Office of Student Success serves as the point of contact for Emerson's first-year experience course, Emerson: Foundations of Student Success (FS 101), and provides support and programming for transfer students, first-generation college-goers, low-income students, and US military veterans and their dependents. Student Success operates the campus Food Pantry, manages the Student Assistance Fund to help eligible students with indirect costs of attendance, and offers personal finance education and counseling through the Money Matters program. Broadly, the office works with cross-campus partners to make sure that conditions are in place to support the success of all of our diverse and talented students. More information can be found online at emerson.edu/student-success or by contacting the office at 617-824-8650 or studentsuccess@emerson.edu.

Social Justice Center

The Social Justice Center works with and supports individuals and communities through personal and systems advocacy, community-centered projects, and radical care. It believes in individual and community self-determination and works to support the agency of students, faculty, and staff, especially those from historically marginalized groups. The Center engages in an ongoing practice of praxis—reflection and action—informed by Black feminist theory; decolonization; critical trans politics; abolition; and disability, healing, and transformative justice frameworks. It works to deepen its own liberatory practices and works to create liberatory spaces for others.

Please feel free to visit the Social Justice Center at 120 Boylston Street, 10th Floor; the Elma Lewis Center at 148 Boylston Street; Healing and Advocacy Collective at 180 Tremont Street, 3rd Floor; and Title IX Access and Equity in the Transportation Building, 8 Park Plaza, 2nd Floor. For more information, please visit emerson.edu/social-justice-center or like us at facebook.com/SocialJusticeCtr.

Healing and Advocacy Collective

No one should make you feel like you can’t be yourself or that decisions are not consensual. If you are feeling:

- Anxious or panicked;
- Sad or depressed;
- Checked out or disinterested;
- Unsure or overwhelmed;
- Numb, unreal, or out of body;
- Run down, sick, or tired; or
- Not hungry;

Your feelings make sense and are valid.

Emerson College
It’s not your fault.

These things are rooted in power and control, take choices away from survivors, and make consent impossible:

- Emotional Abuse
- Threats and Intimidation
- Verbal Abuse
- Sexual Assault
- Physical Harm
- Cultural Abuse

We believe you. We’re here.

Connect with Greta and Melanie, free and confidential counselor/advocates.

Call, email, or stop by, no appointment necessary:

617-824-8857
Ans in, 180 Tremont Street, Rooms 303–304
advocate@emerson.edu
emerson.edu/healing
facebook.com/HealingandAdvocacyCollective
twitter.com/HealingAdvocacy
Instagram.com/HealingandAdvocacyCollective
Instagram.com/TrumanTales

We can:

- Provide ongoing trauma-informed support;
- Request No Contact Orders and academic accommodations;
- Go to Title IX meetings as your advocate;
- And more…

You get to pick what works for you.

We recognize that people of any race, ethnicity, gender identity, gender expression, sexual orientation, faith, socioeconomic status, age, ability, veteran status, and citizenship status can be impacted by power-based interpersonal violence and we’re here to support Emerson students (domestic, international, undergraduate, graduate), faculty, and staff.

Healing and Advocacy envisions a world where all communities are committed to community-building, radical care, and justice—a world where violence does not seem inevitable. We are all accountable to interrupt the norms and behaviors that reinforce harm and oppression. It is not only up to survivors to change things. It requires social change, and we’re all a part of that. Everyone can do something. Here are some ideas about how to get involved throughout the year:

- Participate in an active bystander intervention workshop
- Try out our trauma-informed yoga
- Follow us on Instagram and Facebook
- Consult with us on a class paper, project, thesis, or capstone
- Connect with us for student organization meetings, events, and additional activities
- Visit with Truman the therapy dog
Special Academic Options

In addition to the programs detailed in the preceding sections of the catalogue, Emerson offers a variety of unique educational experiences to its students. College faculty encourages interested students to take advantage of one or more of these enriching opportunities.

Institutional Affiliations

Longy School of Music

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

Professional Arts Consortium (ProArts)

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

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

Education Abroad and Domestic Programs

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

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

Approval of coursework for transfer, particularly within the major, is not automatic. Students must submit courses for transfer credit pre-approval to the Registrar’s Office before registering at another institution. For more information about transfer of credits, please see the Courses at Other Institutions section under Academic Regulations (page 57).
Kasteel Well, The Netherlands

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

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

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

At Kasteel Well, a strong emphasis is placed on academic performance and a well-rounded student experience. Study at Kasteel Well is combined with faculty-guided travel to explore the cultural and historical offerings of several major cities of Europe. Each term, the required academic multi-day field trips will bring students to both Amsterdam and one other European capital: Prague, Rome, Madrid, Berlin, Milan, Dublin, or Barcelona. In the future, other cities may be selected. Students may also travel independently but are encouraged to find a good balance between academics and travel. Not travelling the full weekend or staying “at home” certain weekends will not only be beneficial to the student’s academic performance but will also save money and offer necessary rest, relaxation, and time for reflection. Mandatory informative travel meetings will be scheduled periodically throughout the semester.

Most of the Kasteel Well faculty are experts in the areas of philosophy, history and art history, performing arts and theater, science, languages and linguistics, and in the various fields of communication; they are recruited from or affiliated with nearby universities. Course offerings may include:

- **CC 204**: Communication and Cultural Identity in a Global Perspective: The Case of the Netherlands
- **HI 200**: Contemporary World History
- **HI 208**: Europe in Wartime
- **HS 201**: Sophomore Honors Seminar I (Honors students only; fall term only)
- **JR 250**: Law for Journalists
- **JR 251**: Ethics for Journalists
- **LF 101**: Elementary French I
- **LI 203**: Literatures in English
- **LI 204**: Topics in Literature (topic varies)
- **LI 211**: Topics in Global Literature (topic varies)
- **MK 221**: Messages, Media, and Channels (spring term only)
- **MK 222**: Brands, Organizations, and Strategies (fall term only)
- **MU 201**: History of Music: European
- **MU 256**: Deconstructing 20th-Century Art Music
- **PH 203**: Special Topics in Ethics or Value Theory (topic varies)
- **PH 105**: Introduction to Ethics
- **PH 204**: Environmental Ethics
- **SO 210**: Topics in Sociology/Anthropology (topic varies)
- **TH 216**: Theatre in Low Countries (fall term only)
- **TH 221**: Scene Study I (fall term only)
- **TH 222**: Scene Study II (for sophomores, spring term only)
- **VM 200**: Media Criticism and Theory
All students are required to complete the following 1-credit non-tuition course prior to attending the Kasteel Well Program.

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

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

**Kasteel Well Foreign Language Instruction**

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

To participate in the Kasteel Well Program, students must have a minimum 2.0 semester and cumulative grade point average at the time of application. New first-year and transfer applicants will be admitted provisionally if accepted and reevaluated after the completion of their first term. Students will become ineligible if their average drops below 2.0 at any time or if they are on academic probation. Students must also consult with their academic advisors to ensure that degree requirements will be met. Students may attend for one semester only, and admission is not guaranteed.

Applications must be submitted approximately one year in advance of attendance, typically in the fall of the first year. The online application process begins on September 1, and the application deadline for the following academic year is November 1 (for Fall 2021 and Spring 2022). Participants are chosen by random lottery within each major to maintain appropriate representation from each department. Honors students are selected by random lottery in a separate applicant pool and are encouraged to attend during the fall term. More information may be found online at [emerson.edu/education-abroad-domestic-programs/kasteel-well-netherlands](http://emerson.edu/education-abroad-domestic-programs/kasteel-well-netherlands) or by contacting the Education Abroad and Domestic Programs Office, 120 Boylston Street, 10th Floor, Rooms 1010 and 1014, by phone at 617-824-8567, or by email at castle@emerson.edu. (International students please note: Due to recent and more strict application of Dutch immigration rules, non-US and non-EU citizens may encounter difficulties obtaining an appropriate visa. All non-EU international applicants should contact the director of Education Abroad and Domestic Programs or the Dutch Consulate in their home country for further information about visa restrictions.)

**Emerson College Los Angeles**

Qualified Emerson seniors and some juniors may enroll for one semester of study at Emerson College Los Angeles (ELA), a pioneering semester-away residential internship program in Hollywood. Serving as a bridge between college and the demands and realities of professional and civic life, ELA provides opportunities for academic, professional, and holistic student development through innovative, experiential curricula and robust co-curricular and professional development programming. In collaboration with its extensive alumni network and Los Angeles community partners, ELA challenges students to identify, hone, and market their unique skills in pursuit of careers in communication, the arts, and liberal arts. Students seeking a credit-bearing internship in Los Angeles during the fall or spring semesters must be enrolled in the Los Angeles Program.
All students enrolled at ELA, including those living off campus, are required to enroll in an experiential learning (internship) course (BC/CC/JR/MK/PA/PB/SA/VM 499) for 4 or 8 credits, depending on department requirements and the specific number of internship hours per week. The internship course, which combines practical experience with academic inquiry, provides an academic framework and context for the internship as well as a set of tools to analyze its contribution to academic, professional, and personal goals.

ELA students have the opportunity to intern at more than 1,000 internship sites in a wide variety of fields, including film, television, radio, new media, music, management, publicity, marketing, and public relations. Student interns learn through experience and integrate theory and practice with the goals of self-knowledge, personal growth, and career development. Interning with industry professionals such as film and television producers, studio executives, film editors, casting directors, talent managers, camera technicians, publicity directors, and others, provides students with a rich understanding of their chosen industry beyond the classroom.

Costs are comparable to a semester at the Boston campus (not including transportation and travel expenses). Emerson College students who participate in the Los Angeles Program must be registered for a full-time course load (12–16 credits) and are eligible for financial assistance.

Students must not complete their degree requirements prior to participation in the program. Courses are taught by visiting Faculty Fellows and ELA faculty who both hold academic credentials and are working professionals in their fields. ELA faculty members include 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.

Typical ELA course offerings include:

- BC 420: Capstone Topics in Business Enterprises: Music for the Creative Industries
- CA 420: Topics in Comedy: The Art of the Pitch: Developing and Selling an Original Comedy Series
- CC 437: Advanced Topics in Sports Communication: Sports Media, Fandom, and Politics
- CC 473: Advanced Topics in Public Relations: Entertainment Public Relations
- IN 374: Topics in Interdisciplinary Studies: Recent topics include: Los Angeles Underrepresented: Social Justice and the City; Sunset Boulevard and the Urban Ecologies of Los Angeles; Underground L.A.: Mapping the Outsider Aesthetic
- JR 330: Topics in Advanced Reporting: Recent topics include: Los Angeles Underrepresented: Social Justice and the City; Film Criticism
- LI 397: L.A. Stories
- MK 410: Entertainment Public Relations
- MK 443: Sector Application: Entertainment Marketing
- MK 471: Advanced Topics in Marketing Communication: Recent topics include: Global Marketing Through the Lens of Los Angeles; Content Marketing and Strategy with Viacom
- PA 334: Acting for Film and Television
- TH 471: The Business of Acting
- VM 300: Topics in Visual Media Arts: Studies: Recent topics include: Race and Gender in Adaptation; Psychoanalysis, Cinema, and Visual Culture
- VM 323: Writing Primetime Drama
- VM 331: Topics in Visual and Media Arts: Practice: Recent topics include: Film Criticism; The Art of the Pitch: Developing and Selling an Original Comedy Series
- VM 332: Production Management
- VM 373: Directing Actors for the Screen
- VM 386: Writing Comedic Movies
- VM 400: Topics in Visual and Media Arts: Studies: Recent topics include: The Screenplay as Literature; Global Television; The Anatomy of Film and TV
- VM 402: Seminar in Media Arts Topics: Recent topics include: Women in Film; Media of Consumption: From Totally Cool to Totally Wired; The Politics of Fear: From 9/11 to Donald Trump; American Film of the 1970s; Television Genres; Night in the Land of Sunshine; Film Noir Imagines Los Angeles; Sports Media, Fandom, and Politics; Short Musical Film and Music Video; The Film and Television of David Lynch
- VM 403: Seminar in Comedic Studies Topics: Recent topics include: Romantic and Screwball Comedy; Satire, Parody, and Irony: Case Studies for the Post-Postmodern Market
- VM 420: Topics in Media Arts: Practice: Recent topics include: Practice: Feature Film Development; Music for the Creative Industries; Virtual Reality Workshop: Empathy Machines; The Business of Directing; Social Impact Documentary
- VM 423: Writing Television Pilots

To participate in the Los Angeles Program, students must meet requirements determined by their individual departments and have a minimum semester and cumulative grade point average of 2.7 at the time of application. Students may become ineligible if their average drops below 2.7 at any time or if they are on academic probation. Students must consult with their academic advisors to ensure that degree requirements will be met. Students may attend ELA for one semester only.

Applications must be submitted one to one-and-a-half years in advance of attendance, typically in the fall of the junior year. The online application process begins September 1 and the application deadline for the following academic year is November 1 (for Fall 2021 and Spring 2022). Participants will be selected on the basis of their application essays, cumulative grade point average, class standing, and faculty recommendations. New transfer students must also submit an official transcript from their previous institution. Some preference will be given to applicants from underrepresented majors, and the percentage of accepted applicants from each department will remain roughly constant. Admission is not guaranteed.

More information may be found online at emerson.edu/ela. The Education Abroad and Domestic Programs Office is located at 120 Boylston Street, 10th Floor, Rooms 1010 and 1014, and can be reached by phone at 617-824-8567 or by email at la@emerson.edu.

**Washington, DC, Internship Program**

Qualified juniors and seniors may enroll for one semester of study during the fall term only in Emerson’s Washington, DC, Internship Program. This residential program offers students the opportunity to spend their fall semester in Washington, DC, and acquire knowledge and skills in a variety of professional areas. Among them include political communication and polling, public relations, journalism, marketing, diplomacy, visual and media arts, professional writing, and sports communication. Discussing public policy, writing business plans, attending and participating in conferences and other professional development events, developing webcasts, and initiating media releases are among the various opportunities awaiting the creative and ambitious Emerson student.

Eight internship credits at a site chosen for students’ specific goals and interests anchor a semester schedule that includes a full course load of 16 credits. A diverse range of internship opportunities are available to students wanting to get hands-on working experience and build a professional network in Washington, DC. They are strongly encouraged to contact the director of the program to discuss the different options available to them in DC. Juniors and seniors from all majors may apply. All rules concerning internships apply to this program, including the minimum required grade point average of 2.7 and junior standing.

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

To participate in the Washington, DC, Program, students must meet requirements determined by their individual departments and have a minimum semester and cumulative grade point average of 2.75 at the time of application. Students may become ineligible if their average drops below 2.75 at any time, or if they are on academic probation. Students pursuing academic credit must also submit their internship to the Career Development Center for approval prior to the start of their work. Students must consult with their academic advisors to ensure that degree requirements will be met. Participants may attend for one semester only, and admission is not guaranteed.
Two applications must be submitted: first, an Emerson online application to determine eligibility and then the official Washington Center application for program admission. Applications must be submitted online the semester prior to attendance. The application deadline for Fall 2021 is April 1, 2021. More information may be found online at emerson.edu/education-abroad-domestic-programs/washington-dc-program or by contacting the Education Abroad and Domestic Programs Office, 120 Boylston Street, 10th Floor, Rooms 1010 and 1014, by phone at 617-824-8567, or by email at washington@emerson.edu.

Berklee Valencia Program

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

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

Two applications must be submitted: first, an Emerson online application to determine eligibility and then the official Berklee College of Music application for program admission. Admission is rolling so it is best to apply well in advance. More information may be found at emerson.edu/departments/education-abroad-domestic-programs/berklee-valencia or by contacting the Education Abroad and Domestic Programs Office, 120 Boylston Street, 10th Floor, Rooms 1010 and 1014, by phone at 617-824-8567, or by email at abroad@emerson.edu.

Global Pathways Programs

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

2021 Global Pathway Programs include:

- Australia: Sports Communication and Management
- Austria: Salzburg Global Seminar
- Canada: Carleton University Exchange, Ottawa
- Canada: Montreal: The Emerson Documentary Lab
- Chile: Contemporary Performance and Festival Production
- Czech Republic: Prague Summer Film Program
- Ecuador: Integrating Marketing and Sustainable Tourism
- England: Comedic Arts in London: From Shakespeare to Standup
- France: Paris French Language and Global Communication
- Germany: Berlin: Metropolis in Motion
- Greece: Athens: Citizens and Citizenry
- Greece: Screenwriters’ Lab in Patmos
- Ireland: Writing Place and Distance: Art and Environment in the West of Ireland
- Mexico: Rosarito Public Diplomacy Workshop
- Netherlands: Art into Film
- Netherlands: James Baldwin Writer’s Colony
- Netherlands: Portraiture Past and Present
- Netherlands: Travel Writing
- Spain: Barcelona Art, Theatre, and Culture
- Sweden: Blueprinting Innovation: Sweden’s Globally Influential Creative Economy
Global Pathways Programs have different eligibility requirements based on class standing and major. Programs vary from two to six weeks in length and are 4 or 8 credits each. Please check the website for application deadlines and dates. To be eligible for a Global Pathways Program, students must have a minimum 2.5 semester and cumulative grade point average at the time of application. Students will become ineligible if their average drops below 2.5 at any time, or if they are on academic probation.

More information may be found online at emerson.edu/global-pathways or by contacting the Education Abroad and Domestic Programs Office at 120 Boylston Street, 10th Floor, Rooms 1010 and 1014. Staff can be reached by phone at 617-824-8567 or by email at abroad@emerson.edu.

International Memoranda of Understanding (MOUs)

The Office of Internationalization and Global Engagement is responsible for, among other things, developing and maintaining the College’s exchange agreements with institutions around the world.

These exchange agreements, or Memoranda of Understanding (MOUs), have strengthened existing partnerships and provided new opportunities for bi-directional mobility of faculty, students, and scholars ranging from one week to a full academic year. Each program/partnership is unique and tailored to the needs, interests, and academic niches of both Emerson College and the partnering international institution.

The College has a Memorandum of Understanding (MOU) with the following institutions:

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

Department of Professional Studies and Special Programs

Summer Session

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

Taking Undergraduate Courses Prior to Matriculation

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

Mission

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

Liberal Arts Curriculum and Requirements

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

Goals of the Liberal Arts Curriculum at Emerson College

The Liberal Arts curriculum aims to provide students with a:

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

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

I. Foundations

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

**Oral Communication (4 credits)**

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

1. Understand, analyze, reflect, and apply communication principles in diverse oral communication speaking situations.
2. Understand and adapt messages to diverse audiences considering factors such as race; gender; ethnicity; religion; economic, social, and family circumstances; geography; language; age; health disparities; disabilities, etc.
3. Develop, organize, and deliver informative presentations individually and in small groups.
4. Develop, organize, and deliver persuasive presentations.
5. Develop, organize, and deliver impromptu presentations.
6. Conduct, analyze, and use research to support ideas.
7. Transfer and apply acquired skills to personal and professional lives in non-presentational situations.

**Written Communication (8 credits)**

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

**WR 101: Learning Objectives (4 credits)**

Emerson's strategic learning objectives state that our graduates should be ready to create, communicate, collaborate, critically think, and be civically engaged. In alignment with those SLOs, by the end of the semester students will be able to:

- Understand the principle of discourse variation by examining how different forms of the essay—academic, literary, popular—enable writers to create authorial stances, position themselves in relation to texts, readers, and the wider culture, and come to terms with significant issues through analysis and interpretation.
- Work with a range of texts to understand how writers negotiate linguistic, cultural, and political differences in a society divided along the lines of class, race, gender, sexuality, language, nationality, and so on. Understand the writer's responsibility to participate in conversations about diversity and to hold themselves accountable for their position and how it influences the conversation.
- Identify and work with rhetorical strategies that are typical of the reasoning in academic and intellectual writing, such as putting issues in context, stating propositions, giving reasons, evaluating evidence, justifying assumptions, negotiating differences, and pointing out implications.
- Recognize that writing is a process by learning to write peer reviews that offer useful suggestions for other students' work in progress and to design effective revision strategies by reflecting critically on work in progress.

**WR 121 Learning Objectives (4 credits)**

Emerson's strategic learning objectives state that our graduates should be ready to create, communicate, collaborate, critically think, and be civically engaged. In alignment with those SLOs and WR 101's commitment to conversations about diversity and an emphasis on negotiating cultural, linguistic, and political differences, by the end of the semester students will be able to:
Analyze rhetorical situations in order to identify the type of research needed to establish credibility and the genre best suited to the writer’s aims and the outcome of the research.

Analyze research findings in order to determine what discourses are dominant and what voices are marginalized or missing from the conversation.

Enhance their repertoire of genres of writing and their rhetorical awareness of the affordances of different genres, as well as use this genre knowledge when they encounter new and unfamiliar writing situations.

Develop flexibility as a writer, to understand how writers use research, choose genres, and invent rhetorical stances in academic contexts and in the public sphere.

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

HS 101 & HS 102: First-Year Honors Seminars

HS 103: Honors Writing Symposium

II. Perspectives

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

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

The Perspectives curriculum aims to strengthen students’ ability to:

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

Aesthetic Perspective (4 credits)

Courses in this perspective foster critical and intellectual engagement with creative works by examining them in historical, aesthetic, philosophical, cultural, and/or sociopolitical contexts, with a concern for contemporary interpretations.

Student Learning Outcomes:

1. Develop an appreciation for art through a variety of in-depth encounters that may include field trips, comparative exercises, and surveying reactions to art throughout history.
2. Consider both the functional and theoretical processes of aesthetic endeavors.
3. Examine how subjective experiences affect respective perceptions of and reactions to a variety of art.
4. Build verbal and written skills through assignments and readings that investigate aesthetics in practice and theory.
5. Develop critical faculties in regards to the arts, enhancing their ability to make personal and qualitative judgments of such.

Choose from the following courses:

DA 203: Perspectives in World Dance
MU 137: Listening to Music
MU 201: History of Music: European
MU 202: History of Music: American
MU 203: Perspectives in World Music
MU 239: History of Jazz
MU 256: Deconstructing 20th-Century Art Music
MU 304: History of the American Musical Theatre I
MU 413: Seminar in Music History and Culture
TH 203: Perspectives in World Theatre
TH 204: Theatre into Film
TH 205: Dress Codes: American Clothes in the 20th Century
TH 315: Topics in Contemporary Theatre
VM 105: Introduction to Visual Arts
VM 203: History of Photography: 19th Century to the 1970s
VM 205: History of Photography: 1970 to the Present
VM 206: History of African and Africa Diaspora Arts
VM 207: History of Arts of the Americas and the Pacific
VM 210: History of Renaissance and Baroque Art
VM 211: History of 18th- and 19th-Century Art in Europe and North America
VM 212: History of Modern Art in Europe and North America
VM 213: History of Art After World War II
VM 214: History of East Asian Arts
VM 215: History of South Asian Arts
VM 368: Topics in Art History and Digital Photography (offered at Kasteel Well only)

**Diversity Perspective (8 credits)**

Courses in this perspective emphasize multicultural understanding, global perspectives, and the values of social justice and responsibility as crucial preparation for life and work in the contemporary world.

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

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

**Global Diversity (4 credits)**

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

**Student Learning Outcomes:**

1. Critically reflect on one’s place in and knowledge of the world.
2. Examine how economic, geo-political, and/or socio-cultural histories inform contemporary perspectives and experiences.
3. Investigate how diverse cultures and societies are shaped both on their own terms and through transnational and globalized forms of exchange.

CC 203: Intercultural Communication
CC 204: Communication and Cultural Identity in a Global Perspective: The Netherlands
CC 290: Communication and Cultural Immersion: Paris, France
DA 203: Perspectives in World Dance
HI 200: Contemporary World History
HI 201: Africa, Asia, and the Middle East in Popular History
HI 204: Islam in the World
HI 227: Radical Women in Contemporary World History
HI 240: Topics in World History
HI 310: Demystifying Revolutionaries: Race, Imperialism, and Transformative Change in Latin America
HI 340: Advanced Topics in World History
IN 203: Postcolonial Cultures
IN 208: Rainbow Nation? Race, Class, and Culture in South Africa
IN 209: Women Warriors of Latin America

Emerson College
IN 210: Topics in Global Studies
IN 211: Africana Thought and Practice
IN 213: Introduction to Global Studies
IN 229: Introduction to Latinx Studies
IN 235: The Arab Uprisings: A Social History of the Modern Middle East and North Africa
IN 236: Global Revolts and the Crisis of Neoliberalism
IN 301: Postcolonial Cinema
IN 304: Encountering Africa on Page and Screen
IN 307: Gender, Sexuality and the Middle East
IN 318: Worldwide Underground: Hip Hop as Resistance Around the Globe
IN 321: Asian/Pacific Rim Film and Literature
IN 322: Food and Globalization
IN 325: Space, Race, and Power
IN 329: The Latinx Body and Power
IN 335: 500 Years of Globalization
IN 351: Global Social Movements and Radical Social Thought
IN 360: Visual Art, Theatre, and Culture in Barcelona, Spain
IN 361: Global Media Literacy: Information and Activism Across Borders, Across Cultures, Across Divides
IN 370: Advanced Topics in Global Studies
IN 421: Key Contemporary Thinkers: Fanon
LI 211: Topics in Global Literature
LI 213: Latin American Literature and Cinema
LI 310: Advanced Topics in Latin American Literature
LI 311: Topics in Global Literature
LI 324: Latin American Short Fiction
LI 381: Global Literatures
LI 396: International Women Writers
LI 423: Topics in Global Literature
LI 424: Imagining the Caribbean
MU 203: Perspectives in World Music
PL 220: International Politics
PL 222: Human Rights
PL 230: The United States and Latin America
PL 310: Collective Action and Identity Politics
PL 322: Truth, Justice, and Reconciliation
RL 115: Islamic Ways of Life
SO 305: Religion and Globalization
TH 203: Perspectives in World Theatre
VM 214: History of East Asian Arts
VM 215: History of South Asian Arts
VM 280: Global Media
VM 301: Postcolonial Cinema
VM 311: Latin American Cinema
VM 410: Seminar in Non-Western Art
VM 418: Transnational Asian Cinemas

**US Diversity (4 credits)**

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

Student Learning Outcomes:

1. Consider the multiple voices, experiences, and contributions of groups historically underrepresented in the US and the enduring legacies of such underrepresentation.
2. Examine how systems of oppression and modes of resistance operate at individual and structural levels.
3. Interrogate the intersections among distinct yet overlapping forms of oppression, such as racism, sexism, classism, homophobia and ableism.

CD 153: Disability and the Media
CD 193: Introduction to Communication Disorders: Diversity and Difference
HI 203: Social Movements in the US

Emerson College
HI 211: African American History
HS 102: First-Year Honors Seminar II (Honors students only)
IN 200: Feminisms
IN 211: Africana Thought and Practice
IN 223: Blacks, Whites, and Blues
IN 230: Evolution of Queer Identity
IN 310: Gender, Sexuality, and the American Music Industry
IN 316: The War on Drugs
IN 319: Feminist Cultural Theory
IN 327: REEL Race: In and Out of Hollywood
IN 406: Queer Dreams
IN 423: Key Contemporary Thinkers: Du Bois
LI 208: Race and Resistance in US Literatures
LI 209: Topics in US Multicultural Literature
LI 210: American Women Writers
LI 212: Black Revolutionary Thought
LI 214: US Latinx Literature
LI 215: Slavery and Freedom
LI 309: Topics in US Multicultural Literature
LI 312: Harlem Renaissance
LI 361: Native American Literature
LI 362: Topics in US Latinx Literature
LI 382: African American Literature
LI 481: Topics in African American Literature
MU 239: History of Jazz
PL 332: Civil Rights
PS 306: Psychology of Prejudice
SO 200: Race and Ethnicity: The Key Concepts
TH 404: US Theatre and Performance
TH 313: African American Theatre and Culture
VM 307: Communication Ethics and Cultural Diversity
VM 309: REEL Race: In and Out of Hollywood

**Ethics and Values Perspective (4 credits)**

Courses in this perspective challenge students to articulate the foundations of their beliefs and judgments, and those of others, by subjecting these value commitments to critical analysis. Critical analysis affords the possibility of making more mature and informed judgments.

**Student Learning Outcomes:**

1. Identify more clearly assumptions about matters of value.
2. Increase ability to make reasoned arguments leading to value judgments.
3. Improve understanding of how value commitments determine the way we see ourselves and the world.
4. Sharpen ability to identify and critically assess systems of reasoning concerning matters of value.

Choose from the following courses:

HS 202: Sophomore Honors Seminar II (Honors students only)
PH 105: Introduction to Ethics
PH 110: Ethics and Justice
PH 200: Contemporary Ethics
PH 203: Special Topics in Ethics or Value Theory
PH 204: Environmental Ethics
PH 205: Virtues, Vices, and Temptations
PH 206: Free Will, Responsibility, and Agency
PH 210: Narrative Ethics
PH 212: The Ethics of Eating
PH 215: Political Philosophy
PH 220: On Friendship
PH 221: How to Be Human
PH 300: Special Topics in Philosophy
PH 303: Citizenship as Civic Engagement
PH 305: Great Philosophers
PH 306: Liberal Politics and Religion
PH 307: Genesis
PH 308: Moral Sentiments
RL 115: Islamic Ways of Life
RL 116: Christian Ways of Life
RL 117: Jewish Ways of Life
RL 210: Topics in Religion
RL 310: Advanced Topics in Religion

History and Politics Perspective (4 credits)

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

Student Learning Outcomes:

1. Critically examine multiple perspectives and experiences of diverse cultures and societies.
2. Locate and critically evaluate primary and secondary source material.
3. Demonstrate an understanding of the importance of context in the analysis of sociopolitical and historical systems, events, and movement.
4. Describe and apply contemporary theoretical frameworks and methodologies in the analysis of sociopolitical and historical systems, events, and movements.
5. Recognize the value of social justice and diversity as a democratic and intellectual strength.

Choose from the following courses:

HI 200: Contemporary World History
HI 201: Africa, Asia, and the Middle East in Popular History
HI 203: Social Movements in the US
HI 204: Islam in the World
HI 208: Europe in Wartime: Conflicts of the 20th Century
HI 211: African American History
HI 214: Topics in US History
HI 227: Radical Women in Contemporary World History
HI 235: History of the United States
HI 240: Topics in World History
HI 310: Demystifying Revolutionaries: Race, Imperialism, and Transformative Change in Latin America
HI 340: Advanced Topics in World History
PL 220: International Politics
PL 222: Human Rights
PL 225: US Government and Politics
PL 230: The United States and Latin America
PL 240: Communication, Politics, and Law
PL 250: Special Topics in Political Science
PL 310: Collective Action and Identity Politics
PL 322: Truth, Justice, and Reconciliation
PL 332: Civil Rights
PL 333: The First Amendment

Interdisciplinary Perspective (4 credits)

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

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

1. Recognize the historical and cultural context of different theoretical approaches to the specific topic or subject matter of the course.
2. Critically engage scholarly, creative, and cultural texts—including primary materials—using a range of modes of representation.
3. Produce written critical analyses of these texts using appropriate evidence and documentation.

**Literary Perspective (4 credits)**

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

Choose from the following courses:

- CC 264: Oral Presentation of Literature
- HS 102: First-Year Honors Seminar II (Honors students only)
- LI 201: Literary Foundations
- LI 202: US/American Literatures
- LI 203: Literatures in English
- LI 204: Topics in Literature
- LI 208: Race and Resistance in US Literatures
- LI 209: Topics in US Multicultural Literature
- LI 210: American Women Writers
- LI 211: Topics in Global Literature
- LI 212: Black Revolutionary Thought
- LI 213: Latin American Literature and Cinema
- LI 214: US Latinx Literature
- LI 215: Slavery and Freedom
- LI 216: Literature of the Gothic
- LI 217: Literature, Culture, and the Environment

**Scientific Perspective (4 credits)**

In this perspective, students explore existing knowledge in particular natural or physical domains, experience science as an approach to acquiring more reliable knowledge of the natural world, and identify how science pertains to their own lives.

Student Learning Outcomes:

1. Identify and explain the key information that comprises the content of the course.
2. Critically evaluate scientific information and apply the scientific method.
3. Accurately communicate scientific information in a way that reflects understanding of the impact and relevance of science in our daily lives.

Choose from the following courses:

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

**Social and Psychological Perspective (4 credits)**

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

Student Learning Outcomes:

1. Compare and contrast individual- and social-level determinants of human behavior using a depth of knowledge regarding theoretical foundations of how human behaviors and thoughts reflect personal as well as social and cultural influences.
2. Explain and apply the empirical evidence underlying the theoretical frameworks that form the foundations of the specific field of study.
3. Consider the relationships between theoretical foundations and real-world applications including the ability to apply their knowledge of human behavior to understand themselves and others.

Choose from the following courses:

CC 214: Mental Health, Media, and Public Policy
CD 153: Disability and the Media
CD 201: Language Acquisition
EC 203: Principles of Economics
EC 204: Cultural Economics
EC 205: History of Economics Through Film
EC 210: Topics in Economics
EC 310: Internet Economics and Digital Media
EC 311: Hollywood Economics
EC 410: Common Pool Resources
PS 101: Introduction to Psychology
PS 200: Social Psychology
PS 201: Abnormal Psychology
PS 202: Developmental Psychology
PS 203: Cognitive Psychology
PS 210: Topics in Psychology
PS 301: Personal Growth and Adjustment
PS 306: Psychology of Prejudice
PS 307: Psychology of Relationships
PS 380: Advanced Topics in Psychology
PS 340: Narratives of Disorder
SO 150: Principles of Sociology/Anthropology
SO 180: Culture and Power
SO 200: Race and Ethnicity: The Key Concepts
SO 206: Gender in a Global Perspective
SO 208: Visual Society
SO 210: Topics in Sociology/Anthropology
SO 212: Sociology of Emotions
SO 222: Humor and Society
SO 305: Religion and Globalization
SO 310: Advanced Topics in Sociology/Anthropology
SO 321: The Culture of Money: Markets and Morals
SO 360: Sociology of Insiders and Outsiders

**Quantitative Reasoning Perspective (4 credits)**

Courses in this perspective challenge students to reason logically to conclusions; read mathematics with understanding and communicate mathematical ideas with clarity and
coherence; calculate mathematical equations with the appropriate methods and formula; and use mathematics and statistics to solve practical, real-world problems.

Student Learning Outcomes:

1. Reason logically to conclusions.
2. Read mathematics with understanding.
3. Communicate mathematical ideas with clarity and coherence.
4. Calculate mathematical equations with the appropriate methods and formulas.
5. Use mathematics and statistics to solve practical, real-world problems.

Students who earn an SAT math score of 560 or above, an ACT math score of 24 or above, or who complete four years of high school math with grades of C or better will have this requirement waived.

Choose from the following courses:

MT 102: Introduction to Quantitative Reasoning
MT 105: Mathematics of Media, Music, and Art
MT 106: Business Mathematics
MT 207: Statistics
MT 210: Topics in Math

World Languages Perspective (8 credits)

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

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

Emerson College Course Offerings (4 credits each)

Choose from the following courses:

CD 162: American Sign Language I
CD 208: American Sign Language II
CD 309: American Sign Language III
CD 409: American Sign Language IV
LF 101: Elementary French I
LF 102: Elementary French II
LF 201: Intermediate French I
LF 202: Intermediate French II
LS 101: Elementary Spanish I
LS 102: Elementary Spanish II
LS 201: Intermediate Spanish I
LS 202: Intermediate Spanish II

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

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

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

Emerson LA Course—LS 205: Applied Spanish in the Workplace (4 credits): Interested students studying for a semester at Emerson LA have the opportunity to take LS 205: Applied Spanish in the Workplace as part of the Emerson tuition.

ProArts Consortium (3 credits): Through cross-registration with partner institutions in the ProArts Consortium, students can register, as part of the Emerson tuition, for the following foreign language courses offered at the beginner and intermediate levels (depending upon availability):

Berklee College of Music: French, Japanese, Mandarin, Spanish

New England Conservatory: French, German, Italian

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

Blanquerna University-Ramon Llull (Barcelona, Spain)

Credit-Bearing Courses (4 credits):

Arabic I and Arabic II
French I, French 2, French 3, and French 4

Non-credit Bearing Courses:

Blanquerna University-Ramon Llull offers free Catalan and Spanish courses to all international exchange students. These courses also offer ECTS credits (2 ECTS for each course and each semester of matriculation).

Hong Kong Baptist University

Credit-Bearing Courses (3 credits):

FREN1005: French 1 and FREN1006: French II
FREN1007: Introductory French Language and Culture
FREN2005: French III
GERM1005: German I and GERM 1006: German II
JPSE1005: Japanese I and JPSE1006: Japanese II
JPSE1007: Exploring Japanese Language, Culture and Society
SPAN1005: Spanish I, SPAN1006: Spanish II, and SPAN1007: Spanish III

Lingnan University (Hong Kong)

Credit-Bearing Courses (3 credits):

FRE1102: French I and FRE1202: French II
JAP1102: Japanese I, JAP1202: Japanese II, and JAP1302: Japanese III
KOR1102: Korean I, KOR1202: Korean II
SPA1102: Spanish I, SPA1202: Spanish II

Non-credit Bearing Courses:
III. Liberal Arts Minors

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

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

African American and Africana Studies
Art History (Department of Visual and Media Arts)
Digital Media and Culture
Economics
Environmental Studies
Global and Postcolonial Studies
Health and Society
History
Latin American and Latinx Studies
Literature (Department of Writing, Literature and Publishing)
Music History and Culture (Department of Performing Arts)
Peace and Social Justice
Philosophy
Political Science
Psychoanalysis as Cultural Criticism
Psychology
Science
Sociology/Anthropology
Women’s, Gender, and Sexuality Studies

Marlboro Institute for Liberal Arts and Interdisciplinary Studies

Dean and Professor Ansell; Professors Andrade-Watkins, Binkley, Oswald, Satake, and Srinivas; Associate Professors Baeten, Beck, Edelgrass, Franklin-Lyons, Gellman, Gibson, Harter, Honea, Jagaroo, Kishik, Latif, Moyer-Duncan, Muchnik, Munif, Newman, Ollis, Salimbeni, Sargsyan, Smith, Tanner, Vashlishan Murray, and Williams; Assistant Professors Corinealdi, Ferrada, Girouard, Jucan, McBride, McManus, Mitra, Orme, Sherry, and Tocci; Senior Scholar-in-Residence Castaneda; Executive-in-Residence Allen.

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

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

Students pursuing an academic major through the Marlboro Institute complete an Interdisciplinary Studies (IDS) program of their own design around a coherent idea or set of questions. It is crafted to uphold Marlboro’s distinctive educational promise that students can craft their own education, engage in self-directed inquiry, and bring a big idea to life from conception to execution. Students will combine liberal arts courses with professional and studies courses from across the College in a program of their own design that culminates in a senior capstone project centered on a coherent idea or solution to a problem that sparks their interest and that integrates learning across their chosen disciplines. Building on Emerson’s strong foundation in the liberal arts, the IDS Major provides the support students need to carve their own interdisciplinary paths and to design and name their own unique program of study in close collaboration with faculty across the College. It emphasizes the values of self-directed learning, project-based inquiry, and creative and critical thinking desired by students and employers alike.

IDS students are supported through a four-year curriculum tailored to self-designed and project-based inquiry. Lower-level courses (MI 190 and MI 290) are oriented to intellectual exploration and academic flexibility, while upper-level courses (MI 390 and MI 490) are designed to support students as they execute their self-designed majors, culminating in a yearlong capstone experience in the senior year.

**MI 190: Ways of Knowing**

*4 credits*

Shaped by student interests, this course aims to foster self-direction, agency, and community-building. Through the introduction and modeling of interdisciplinary modes of inquiry, students address questions across selected disciplines. Students learn how to pursue a genuine question and evaluate evidence in the liberal arts through individualized, as well as collaborative, inquiry-based learning. Students work to develop, research, and communicate answers to the emergent questions both individually and collaboratively. Prerequisites: Marlboro IDIP first-year students only.

**MI 290: Sophomore Seminar: Project-Based Learning**

*4 credits*

This course is intended to introduce project-based learning. Course materials focus on a set of key problems and their relationship to each student’s proposed courses and curricular focus. Emphasis is placed on the benefits of working across and between disciplines in order to generate and pursue a research question and develop critical reflection skills. The course guides students in the multi-step process of completing a sustained project. Prerequisites: Sophomore standing and completion of MI 190.

**MI 390: Junior Seminar: Theories, Sources, and Methods**

*4 credits*

Responding to students’ topical and disciplinary interests, this seminar supports juniors in developing skills and gaining familiarity with bodies of knowledge needed to work at an advanced undergraduate level in one or more related fields. Students identify a methodological approach for capstone work and articulate why this method is appropriate to their aims. They learn to navigate key terms, theories, and debates related to questions and problems they plan to explore in capstone work. Students also consider audiences and applications for their work both within and beyond the academic context as they lay a strong foundation for independent interdisciplinary work. Prerequisites: Junior standing and completion of MI 290.
MI 490: Senior Seminar: Capstone in Interdisciplinary Studies

8–16 credits

Advanced work toward completion of the interdisciplinary capstone project(s) required for a Marlboro Institute IDIP degree. This seminar involves students reviewing each other’s work and collaboration on their research processes. It supports students as they work with readers/viewers and content in their chosen fields. In the Spring, each student’s capstone project(s) is (are) evaluated in an oral examination by a committee including an external examiner. This determines the student’s grade for all MI 490 credits. Prerequisites: Senior standing and completion of MI 390. May be repeated for credit, with a minimum of 8 credits and a maximum of 16 credits spread over one year.

Honors Program

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

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

- Introduce students to the interdisciplinary study of literature and cultural theory, while addressing issues of power, social action, and cultural diversity in various multicultural contexts and developing strong writing skills
- Introduce students to the arts, humanities, and behavioral and social sciences from an interdisciplinary perspective, with an emphasis on critical thought, modes of inquiry, and research methods, as well as consideration of the ethics of acquiring and producing knowledge
- Facilitate the completion of an Honors thesis that integrates students’ theoretical and practical skills. This project prepares students for leadership in fields of advanced study and professional disciplines in a global environment
- Engage in critical thinking and promote leadership through community service projects

The Honors Program has the following student learning objectives:

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

Honors Courses and Requirements

HS 101 and HS 102: First-Year Honors Seminar
8 credits

Introduces the interdisciplinary study of literature and cultural theory, addressing issues of power and ideology in various multicultural contexts. Fulfills the Introduction to College Writing and US Diversity requirements and the Literary Perspective.

HS 103: Honors Writing Symposium
4 credits

Taken in conjunction with HS 102, develops skills in research, critical thinking, and writing. Emphasizes revision, relies on frequent workshops of student writing, and aims to sharpen ability to research, evaluate, and use evidence in a reasonable and convincing way. Students write an extended research paper on a topic related to HS 102. Fulfills the Research Writing requirement. (Spring)
**HS 201 and HS 202: Sophomore Honors Seminar**
8 credits

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

**Junior Honors Seminar**
4 credits

Requirement fulfilled with upper-level course in interdisciplinary studies (IN 300-level or above). Builds upon and extends interdisciplinary curricula of First-Year and Sophomore Honors Seminars. Junior Honors Seminar is intended as preparation for the Senior Honors Thesis.

**HS 390: Honors Pre-Thesis Seminar**
4 credits

Intended to provide tools, theories, and methods to prepare Honors students to write a Senior Thesis. Interdisciplinarity is central to the Honors Program’s mission, and this course encourages methodological experimentation and the intermingling of methods from a diverse array of schools of thought.

**HS 490: Honors Thesis**
4 credits

After a successful review of their proposal, Honors students enroll in HS 490 and produce an Honors thesis in their senior year. Students work independently but consult regularly with the thesis faculty advisor to evaluate and revise the work in progress. The final thesis represents students’ abilities and commitment to serious intellectual work.

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**Interdisciplinary Major: Individually Designed Interdisciplinary Program (IDIP)**

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

Students design an interdisciplinary major program in consultation with the Office of Academic Advising and faculty members from the different departments where the coursework is based. A student’s course plan for the major must include a minimum of 44 credits for the BA or the BS. Because IDIPs usually involve the completion of prerequisites in more than one department, students are allowed to include up to 52 credits in the major. To be eligible, students must have a cumulative GPA of 3.0 or higher at the time of application, and they must complete a petition for an interdisciplinary major program and have it approved by the faculty review committee before beginning their junior year.

For more information about application procedure and deadlines, students should contact the Office of Academic Advising at 617-824-7876 or advising@emerson.edu.

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**Minor Programs**

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

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

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

**Literature and the Arts**

IN 301: Postcolonial Cinema  
IN 304: Encountering Africa on the Page and Screen  
IN 327: REEL Race: In and Out of Hollywood  
LI 212: Black Revolutionary Thought  
LI 214: US Latinx Literature  
LI 215: Slavery and Freedom  
LI 312: Harlem Renaissance (note prerequisites)  
LI 382: African American Literature (note prerequisites)  
LI 424: Imagining the Caribbean  
LI 481: Topics in African American Literature (note prerequisites)  
TH 313: African American Theatre and Culture  
VM 206: History of African and African Diaspora Arts  
VM 301: Postcolonial Cinema (note prerequisites)  
VM 309: REEL Race: In and Out of Hollywood (note prerequisites)

**Social Sciences and Humanities**

HI 211: African American History  
IN 208: Rainbow Nation? Race, Class, and Culture in South Africa  
IN 223: Blacks, Whites, and Blues  
IN 318: Worldwide Underground: Hip Hop as Resistance Around the Globe  
IN 421: Key Contemporary Thinkers: Fanon  
IN 423: Key Contemporary Thinkers: Du Bois  
PL 332: Civil Rights

**In Context: Ethnic and Racial Studies**

CC 344: Rhetoric of Social Movements (note prerequisites)  
HI 203: Social Movements in the US  
IN 152: Cultural Constructions of Identity  
IN 154: Power and Privilege  
IN 155: Post-racial America?  
IN 325: Space, Race, and Power  
LI 208: Race and Resistance in US Literatures  
LI 209: Topics in US Multicultural Literature  
LI 309: Topics in US Multicultural Literature (note prerequisites)  
PS 306: Psychology of Prejudice (note prerequisites)  
SO 200: Race and Ethnicity: The Key Concepts

**Art History Minor**

This minor focuses on the study of art as part of the human experience, examining artistic cultures across time and within different social and political contexts. Students have opportunities to study the history, theory, and criticism of visual arts from around the world. Courses in the minor encompass art and architecture from diverse and varied eras, geographical regions, and cultures.
The minor consists of 16 credits chosen from the following courses. No more than 4 credits may also count toward the Liberal Arts requirement.

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

VM 206: History of African and African Diaspora Arts  
VM 207: History of Arts of the Americas and the Pacific  
VM 210: History of Renaissance and Baroque Art  
VM 211: History of 18th-and 19th-Century Art in Europe and North America  
VM 212: History of Modern Art in Europe and North America  
VM 213: History of Art After World War II  
VM 214: History of East Asian Arts  
VM 215: History of South Asian Arts

**Required Course**

VM 409: Seminar in Art History  
VM 415: Seminar in Professional, Curatorial, or Museum Practices

Students must also successfully complete at least one other course in the Visual Arts (excluding studio arts or production courses). This may include the courses listed above or VM 105, VM 203, VM 205, VM 315, or any pre-approved Interdisciplinary Studies course offered through the Institute.

**Digital Media and Culture Minor**

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

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

IN 216: Topics in Digital Media and Culture  
IN 224: Souls for Sale: The Sales Effort, from Snake Oil to Dividual Selves  
IN 333: Power and Public Spheres  
IN 334: Code: Culture and Practice  
IN 336: It's Not Paranoia If They're Really After You  
IN 337: In the News: The Real, the Fake, and the Spectacle  
IN 361: Global Media Literacy: Information and Activism Across Borders, Across Cultures, Across Divides  
IN 410: Digital Media and Culture Lab  
IN 411: Civic Media in Action  
CC 304: Strategic Digital Communication  
CC 360: Social Media and Politics  
EC 310: Internet Economics and Digital Media (note prerequisites)  
JR 324: Data Visualization (note prerequisites)  
VM 260: Introduction to Interactive Media (note prerequisites)  
VM 270: Introduction to Game Design (note prerequisites)  
VM 303: Studies in Digital Media and Culture (note prerequisites)  
VM 319: Writing for Games (note prerequisites)  
VM 375: Advanced Interactive Media (note prerequisites)

**Economics Minor**

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

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

**List A**

- IN 326: Too Thick to Navigate
- EC 204: Cultural Economics
- EC 205: History of Economics Through Film
- EC 210: Topics in Economics
- EC 310: Internet Economics and Digital Media
- EC 311: Hollywood Economics
- EC 410: Common Pool Resources
- EC 412: Behavioral Economics

**List B**

- IN 224: Souls for Sale: The Sales Effort, from Snake Oil to Dividual Selves
- IN 336: It’s Not Paranoia If They’re Really After You
- IN 422: Key Contemporary Thinkers: Marx
- MT 207: Statistics
- SO 321: The Culture of Money

**Environmental Studies Minor**

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

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

**Environmental Sciences Track**

- SC 220: Energy and Sustainability
- SC 221: Meteorology
- SC 222: Earth Science: Natural Disasters
- SC 223: Climate Change
- SC 224: Ecology and Conservation
- SC 225: The Science and Politics of Water
- SC 226: Plants and People
- SC 292: Topics in Environmental Science
- SC 320: Science in Translation: Environmental Science (note prerequisites)
- SC 321: Environments, Ecosystems, and Cultures of the Past (note prerequisites)
- SC 392: Advanced Topics in Environmental Science (note prerequisites)

**Social Sciences, Humanities, and the Arts Track**

- EC 203: Principles of Economics
- EC 410: Common Pool Resources: Traditional Irrigation in Northern New Mexico (note prerequisites)
- IN 234: Topics in Environmental Studies
- IN 326: Too Thick to Navigate: The Ecology and Economics of Rivers
- IN 355: Environmental Marketing Communication: Santa Lucia Lodge
- JR 320: Environmental Journalism (note prerequisites)
- LI 217: Literature, Culture, and the Environment
- LI 405: Reading and Writing the Environment (note prerequisites)
Global and Postcolonial Studies Minor

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

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

CC 221: Global Political Communication
HI 200: Contemporary World History
HI 201: Africa, Asia, and the Middle East in Popular History
HI 204: Islam in the World
HI 227: Radical Women in Contemporary World History
HI 240: Topics in World History
HI 310: Demystifying Revolutionaries: Race, Imperialism, and Transformative Change in Latin America
HI 340: Advanced Topics in World History
IN 110: Culture, the Arts, and Social Change
IN 203: Postcolonial Cultures (if not used as core course)
IN 208: Rainbow Nation? Race, Class, and Culture in South Africa
IN 210: Topics in Global Studies
IN 211: Africana Thought and Practice
IN 213: Introduction to Global Studies (if not used as core course)
IN 235: The Arab Uprisings: A Social History of the Modern Middle East and North Africa
IN 236: Global Revolts and the Crisis of Neoliberalism
IN 301: Postcolonial Cinema
IN 304: Encountering Africa on Page and Screen
IN 307: Gender, Sexuality, and the Middle East
IN 318: Worldwide Underground: Hip Hop as Resistance Around the Globe
IN 321: Asian/Pacific Rim Film and Literature
IN 322: Food and Globalization
IN 324: Visual Ethnography
IN 325: Space, Race, and Power
IN 335: 500 Years of Globalization
IN 351: Global Social Movements and Radical Social Thought
IN 361: Global Media Literacy: Information and Activism Across Borders, Across Cultures, Across Divides
IN 370: Advanced Topics in Global Studies
IN 421: Key Contemporary Thinkers: Fanon
JR 270: Civic Art and Design Studio
LI 211: Topics in Global Literature
LI 311: Topics in Global Literature (note prerequisites)
LI 324: Latin American Short Fiction (note prerequisites)
LI 381: Global Literatures (note prerequisites)
LI 396: International Women Writers (note prerequisites)
LI 423: Topics in Global Literature (note prerequisites)
LI 424: Imagining the Caribbean (note prerequisite)
LI 436: Cultural Criticism (note prerequisites)
PL 220: International Politics
PL 222: Human Rights
PL 230: The United States and Latin America
PL 310: Collective Action and Identity Politics
PL 322: Truth, Justice, and Reconciliation
RL 115: Islamic Ways of Life
SO 206: Gender in a Global Perspective
SO 305: Religion and Globalization
VM 206: History of African and African Diaspora Arts
VM 207: History of Arts of the Americas and the Pacific
VM 214: History of East Asian Arts
VM 215: History of South Asian Arts
VM 301: Postcolonial Cinema (note prerequisites)
VM 311: Latin American Cinema (note prerequisites)
VM 418: Transnational Asian Cinemas (note prerequisites)

Health and Society Minor

This interdisciplinary minor examines the role that cultural norms, values, history, media, science, and policy play when it comes to issues of health, wellness, and disability. Students gain an understanding of how the body works, the impact of disease, and how to critically evaluate scientific information and data. Students will learn how to communicate science and health information as it relates to our daily lives and in the context of media, policy, and public health.

Students must complete four courses (16 credits) from the list of courses below to complete the minor. Students must select at least one course from each track and must complete at least one course at the 300 or 400 level.

Students who minor in both Psychology and Health and Society may not double count PS 201 and PS 340.

Human Biology and Health

CD 234: Speech and Hearing Anatomy & Physiology
CD 315: Autism (note prerequisites)
CD 403: Speech Science
SC 210: Human Health and Disease
SC 211: Food and Nutrition
SC 212: Evolution of Human Nature
SC 213: The Brain and Behavior
SC 214: Plagues and Pandemics
SC 215: Personal Genetics and Identity
SC 216: DNA and Society
SC 291: Topics in Human Biology and Health
SC 310: Science in Translation: Health and Genetics (note prerequisites)
SC 391: Advanced Topics in Human Biology and Health (note prerequisites)

Social Sciences, Humanities, and the Arts

CC 210: Culture, Diversity, and Health Communication
CC 214: Mental Health, Media, and Public Policy
CD 153: Disability and the Media
CD 193: Introduction to Communication Disorders: Diversity and Difference
CD 240: Arts, Health, and Community
IN 316: The War on Drugs
IN 317: Special Topics in Health and Society
IN 352: Sex, Society, and Health
PH 212: The Ethics of Eating
PS 201: Abnormal Psychology (note prerequisites)
PS 340: Narratives of Disorder (note prerequisites)

History Minor

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

A minimum of four courses, 16 credits, is required for the minor: Students select courses from the list below and must complete at least one HI course at the 300 or 400 level. Students may
choose up to one course that does not have a History (HI) designation. Students wishing to focus in either World History or US History are advised to take two or more courses in those areas.

One course from the following is required:

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

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

HI 200: Contemporary World History (if not used as core course)
HI 201: Africa, Asia, and the Middle East in Popular History
HI 203: Social Movements in the US
HI 204: Islam in the World
HI 208: Europe in Wartime: Conflicts of the 20th Century
HI 211: African American History
HI 214: Topics in US History
HI 227: Radical Women in Contemporary World History
HI 235: History of the United States (If not used as core course)
HI 240: Topics in World History
HI 310: Demystifying Revolutionaries: Race, Imperialism, and Transformative Change in Latin America (note prerequisites)
HI 340: Advanced Topics in World History
HI 498: Directed Study (note prerequisites)
IN 203: Postcolonial Cultures
IN 223: Blacks, Whites, and Blues
IN 230: Evolution of Queer Identity: History, Literature, and Theory
IN 304: Encountering Africa on Page and Screen
IN 316: The War on Drugs
PL 230: The United States and Latin America

Latin American and Latinx Studies Minor

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

The required core course is PL 230: The United States and Latin America or IN 229: Introduction to Latinx Studies. The remaining 12 credits are chosen from the following courses and at least one must be at the 300 or 400 level. Students are encouraged to study abroad and courses will be pre-approved on a case-by-case basis.

HI 310: Demystifying Revolutionaries: Race, Imperialism, and Transformative Change in Latin America
IN 209: Women Warriors of Latin America
IN 229: Introduction to Latinx Studies
IN 329: The Latinx Body and Power
IN 360: Visual Art, Theatre, and Culture in Barcelona, Spain
LI 213: Latin American Literature and Cinema
LI 214: US Latinx Literature
LI 310: Advanced Topics in Latin American Literature
LI 324: Latin American Short Fiction
LI 362: Topics in US Latinx Literature (note prerequisite)
LI 424: Imagining the Caribbean (note prerequisite)
PL 310: Collective Action and Identity Politics (note prerequisites)
PL 322: Truth, Justice, and Reconciliation
VM 311: Latin American Cinema (note prerequisites)
Literature Minor

This minor provides an introduction to broad, culturally inclusive, and interdisciplinary understanding of literature and what it means to write and communicate in a global community. Students have the opportunity to choose from a wide selection of Literature courses that cover a broad range of aesthetic styles, formal genres, and political and historical contexts as they explore one of our more complex and important art forms.

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

Music History and Culture Minor

The Music History and Culture Minor focuses on the study of music as part of the human experience, examining musical cultures across time and within different social and political contexts. Subjects range from broad overviews of classical, jazz, and world music to more focused studies of film, theater, electronic, and popular music.

Student Learning Outcomes:

1. Understand music within the context of its own culture and in the larger story of world music.
2. Understand the meaning of culture, relationships between music and culture, and various processes of cultural change, including problems arising from ethnocentrism, sexism, racism as they affect the development of music.
3. Distinguish between and among various musical genres, forms, and styles.
4. Critically assess the ideas, forces, and values that provide the context for the music of a particular place and time.
5. Analyze significant primary music texts and works of art, ancient, pre-modern, and modern, as forms of cultural and creative expression.
6. Identify and understand through listening, writing and discussion, features of music from cultures other than their own, including consideration of religious, social, political, literary, and economic traditions.
7. Explore global/cultural diversity through the study of music.

This minor requires 16 credits of coursework from the following:

Survey Courses, select two:

- MU 137: Listening to Music
- MU 201: History of Music: European
- MU 202: History of Music: American
- MU 203: Perspectives in World Music
- MU 220: History of American Popular Music
- MU 239: History of Jazz
- MU 256: Deconstructing 20th Century Art Music
- IN 223: Blacks, Whites and Blues

Upper-Level Courses, select one:

- MU 304: History of the American Musical Theatre I
- MU 305: History of the American Musical Theatre II
- MU 313: Topics in Music History and Culture
- MU 413: Seminar in Music History and Culture
- IN 318: Worldwide Underground: Hip Hop as Resistance Around the Globe

Students may use only one course from the Liberal Arts requirements toward the minor in Music History and Culture.
Peace and Social Justice Minor

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

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

Students select from:

IN 110: Culture, the Arts, and Social Change
IN 154: Power and Privilege
IN 155: Post-racial America?
IN 208: Rainbow Nation? Race, Class, and Culture in South Africa
IN 211: Africana Thought and Practice
IN 235: The Arab Uprisings
IN 236: Global Revolts and the Crisis of Neoliberalism
IN 326: Too Thick to Navigate: The Ecology and Economics of Rivers (note prerequisites)
IN 333: Power and Public Spheres
IN 336: It's Not Paranoia If They're Really After You
IN 337: In the News: The Real, the Fake, and the Spectacle
IN 351: Global Social Movements and Radical Social Thought
IN 353: Topics in Peace and Social Justice
CC 220: Public Discourse in the United States
CC 263: Argument and Advocacy
CC 303: Survey Research Methods
CC 344: Rhetoric of Social Movements (note prerequisites)
CC 361: Public Diplomacy and Grass Roots Activism
CC 471: Advanced Topics in Leadership, Politics, and Social Advocacy (note prerequisites)
HI 203: Social Movements in the US
HI 227: Radical Women in Contemporary World History
JR 270: Civic Art and Design Studio
JR 300: History of the Alternative Press (note prerequisites)
PH 105: Introduction to Ethics
PH 110: Ethics and Justice
PH 200: Contemporary Ethics
PH 203: Special Topics in Ethics or Value Theory
PH 204: Environmental Ethics
PH 205: Virtues, Vices, and Temptations

Philosophy Minor

Courses in this minor challenge students to articulate the foundations of their beliefs, judgments, and choices, to subject their implicit commitments to critical analysis, to reevaluate their values, and to pursue an examined life that is worth living. In a world inundated by banal information, philosophers are lovers of radical wisdom who approach life with the courage of their own convictions.

A minimum of four courses, 16 credits, are required for the minor. Students select courses from the list below and must include at least one course at the 300 or 400 level. In addition to any PH course, students may elect to use HS 202: Sophomore Honors Seminar toward the Philosophy minor.

PH 105: Introduction to Ethics
PH 110: Ethics and Justice
PH 200: Contemporary Ethics
PH 203: Special Topics in Ethics or Value Theory
PH 204: Environmental Ethics
PH 205: Virtues, Vices, and Temptations
PH 206: Free Will, Responsibility, and Agency  
PH 210: Narrative Ethics  
PH 212: The Ethics of Eating  
PH 215: Political Philosophy  
PH 220: On Friendship  
PH 221: How to Be Human  
PH 300: Special Topics in Philosophy  
PH 303: Citizenship as Civic Engagement  
PH 305: Great Philosophers  
PH 306: Liberal Politics and Religion  
PH 307: Genesis  
PH 308: Moral Sentiments  
PH 498: Directed Study in Philosophy (note prerequisites)  
HS 202: Sophomore Honors Seminar II (Honors students only)

**Political Science Minor**

This minor offers students the opportunity to explore relationships between political, economic, cultural, and historical phenomena to facilitate analyses of the political world. Students will address the political nature of institutions, states, communities, and individuals by studying their constraints, choices, policies, and practices in the United States and around the world.

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

One course from the following is required:

- PL 222: Human Rights  
- PL 225: US Government and Politics  
- PL 230: The United States and Latin America

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

- PL 220: International Politics  
- PL 222: Human Rights (if not used as core course)  
- PL 225: US Government and Politics (if not used as core course)  
- PL 230: The United States and Latin America (if not used as core course)  
- PL 240: Communication, Politics, and Law  
- PL 250: Special Topics in Political Science  
- PL 310: Collective Action and Identity Politics (note prerequisites)  
- PL 322: Truth, Justice, and Reconciliation  
- PL 332: Civil Rights  
- PL 333: The First Amendment  
- PL 498: Directed Study in Political Science (note prerequisites)  
- CC 405: Political Polling  
- HI 200: Contemporary World History  
- IN 213: Introduction to Global Studies  
- PH 215: Political Philosophy  
- PH 306: Liberal Politics and Religion

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

**Psychoanalysis as Cultural Criticism Minor**

This minor enables students to gain a foundation in the history of psychoanalysis, its central concepts, and contemporary applications in psychology, cultural studies, literature, and other fields. Students learn the basic ideas and methods of psychoanalysis, the ways in which these enhance understanding of human relations and creative practices, and a fuller appreciation of their usage in contemporary social and cultural theory.

The minor is a cooperative venture between Emerson College and the Boston Psychoanalytic Society and Institute (BPSI). Students enrolled in any course that fulfills the minor will be
offered special membership status and access to the events and library resources of BPSI, and BPSI-affiliated psychoanalysts with special interest in the arts will be invited to teach.

The Psychoanalysis as Cultural Criticism minor requires 16 credits, including IN 227: Topics in Psychoanalysis as Cultural Criticism and three other courses from the list below, two of which must be IN courses and one must be at the 300 or 400 level. Students are encouraged but not required to complete the minor with a capstone directed studies project, IN 498.

IN 227: Topics in Psychoanalysis as Cultural Criticism (topic not used above)
IN 315: Advanced Topics in Psychoanalysis as Cultural Criticism
IN 421: Key Contemporary Thinkers: Fanon
IN 424: Key Contemporary Thinkers: Freud
IN 498: Directed Study
LI 436: Cultural Criticism (note prerequisites)
SO 212: Sociology of Emotions
PS 201: Abnormal Psychology (note prerequisites)
PS 307: Psychology of Relationships (note prerequisites)
PS 340: Narratives of Disorder (note prerequisites)

Psychology Minor

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

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

PS 200: Social Psychology
PS 201: Abnormal Psychology
PS 202: Developmental Psychology
PS 203: Cognitive Psychology
PS 210: Topics in Psychology
PS 301: Personal Growth and Adjustment
PS 306: Psychology of Prejudice
PS 307: Psychology of Relationships
PS 340: Narratives of Disorder
PS 380: Advanced Topics in Psychology
PS 405: Advanced Seminar in Psychology
PS 498: Directed Study in Psychology
CD 201: Language Acquisition
CD 315: Autism
SC 213: The Brain and Behavior
SC 312: Visual and Spatial Perception

Science Minor

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

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

CD 315: Autism
CD 403: Speech Science
HS 201: Sophomore Honors Seminar
SC 210: Human Health and Disease
SC 211: Food and Nutrition
SC 212: Evolution of Human Nature
SC 213: The Brain and Behavior
SC 214: Plagues and Pandemics
SC 215: Personal Genetics and Identity
SC 216: DNA and Society
SC 291: Topics in Human Biology and Health
SC 310: Science in Translation: Health and Genetics
SC 312: Visual and Spatial Perception
SC 391: Advanced Topics in Human Biology and Health

Environmental Science

SC 220: Energy and Sustainability
SC 221: Meteorology
SC 222: Earth Science: Natural Disasters
SC 223: Climate Change
SC 224: Ecology and Conservation
SC 225: The Science and Politics of Water
SC 226: Plants and People
SC 292: Topics in Environmental Science
SC 320: Science in Translation: Environmental Science
SC 321: Environments, Ecosystems, and Cultures of the Past
SC 392: Advanced Topics in Environmental Science

Other Science Courses

SC 232: Physics in Everyday Life
SC 290: Topics in Science
SC 390: Advanced Topics in Science
SC 498: Directed Study in Science

Sociology and Anthropology Minor

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

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

SO 150: Principles of Sociology/Anthropology
SO 180: Culture and Power
SO 200: Race and Ethnicity: The Key Concepts
SO 206: Gender in a Global Perspective
SO 208: Visual Society
SO 210: Topics in Sociology and Anthropology
SO 212: Sociology of Emotions
SO 222: Humor and Society
SO 305: Religion and Globalization
SO 310: Advanced Topics in Sociology and Anthropology
SO 321: Culture of Money
SO 360: Sociology of Insiders and Outsiders
SO 498: Directed Study in Sociology/Anthropology
IN 152: Cultural Constructions of Identity
Women's, Gender, and Sexuality Studies Minor

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

The minor consists of four courses (16 credits). The core course, IN 200: Feminisms, or SO 206: Gender in a Global Perspective is required. The remaining 12 credits are chosen from the following courses, at least one of which must be at the 300 or 400 level:

- HI 227: Radical Women in Contemporary World History
- IN 117: Women Artists in Cultural Contexts
- IN 152: Cultural Construction of Identity
- IN 154: Power and Privilege
- IN 200: Feminisms (if not used as core course)
- IN 209: Women Warriors of Latin America
- IN 214: Topics in Gender Studies
- IN 230: Evolution of Queer Identity: History, Literature, and Theory
- IN 307: Gender, Sexuality, and the Middle East
- IN 310: Gender, Sexuality, and the American Music Industry
- IN 319: Feminist Cultural Theory (note prerequisites)
- IN 328: The Dark Femme: Women in Horror
- IN 329: The Latinx Body and Power
- IN 350: Sexual Outcasts and Uncommon Desires
- IN 352: Sex, Society, and Health
- IN 406: Queer Dreams: Politics, Culture, and Difference (note prerequisites)
- LI 210: American Women Writers
- LI 396: International Women Writers (note prerequisites)
- LI 436: Cultural Criticism (note prerequisites)
- PS 306: Psychology of Prejudice (note prerequisites)
- PS 307: Psychology of Relationships (note prerequisites)
- SO 206: Gender in a Global Perspective (if not used as core course)
- TH 205: Dress Codes: American Clothes in the 20th Century
- TH 531: Contemporary Women Playwrights

First-Year Seminars in Interdisciplinary Studies

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

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

Student Learning Outcomes:

1. Demonstrate a disposition to question, explore, and inquire.
2. Communicate clearly in written, oral and visual presentations and in interpersonal interactions.
3. Identify, evaluate, and use evidence in discussion, exploration, and analysis.
4. Exhibit an awareness of the importance of context and opposing perspectives in the analysis of issues and the construction of arguments.
5. Demonstrate engaged learning skills such as self-direction, time management, and adaptation in response to challenge and feedback.

Economics Courses

EC 203: Principles of Economics

4 credits

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

EC 204: Cultural Economics

4 credits

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

EC 205: History of Economics Through Film

4 credits

Introduces key economic models and schools of thought and analyzes how these concepts have changed over time. Through lectures, case studies, in-class work, and film analysis, students learn how economics has shaped and been shaped by history. Particular focus is given to applying economic concepts to time periods and examples of when economic theory has influenced income inequality and the well-being of minority groups. Students explore key debates throughout the history of economic thought, as well as how to use economic thinking in analyzing non-economic conflicts. Fulfills the Social and Psychological Perspective.

EC 210: Topics in Economics

4 credits

Examines a specific area within the field. Rotating topics examine one or more of the following: different schools of thought in economics, regional economics (the study of the economies of particular areas such as Boston or Nicaragua), history of economic thought, international trade or finance, the economics of the environment, feminist economics, behavioral economics, or the economics of communication. May be repeated for credit if topics differ. Fulfills the Social and Psychological Perspective.
EC 310: Internet Economics and Digital Media

4 credits

Introduces the basic concepts and models of internet economics as well as their applications to the evolving world of digitally distributed media. Through lectures, case studies, in-class work, and field study, students learn the economic influences that help shape the digital economy. Students also explore the economic rationale for government intervention in media (e.g., restrictions on media mergers) and, by extension, the application of microeconomics to the analysis of policy. Particular focus is given to the challenges presented by digital distribution methods. Prerequisites: junior standing required and EC 203 or EC 204 is recommended.

EC 311: Hollywood Economics

4 credits

Introduces students to the economic models and modes of thinking that can help understanding of the film industry in the US. Particular focus is given to the impacts of uncertainty and information flow issues, as well as how these issues have evolved due to increasing digitization of the film industry. Students apply economic concepts and information flow to address contemporary problems in the film industry including internationalization, segmentation of audiences, the declining value of starts, and the rise of streaming. Prerequisite: junior standing. Fulfills the Social and Psychological Perspective.

EC 410: Common Pool Resources: Traditional Irrigation in Northern New Mexico

4 credits

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

EC 412: Behavioral Economics

4 credits

The growing field of behavioral economics examines human behavior using economics, psychology, and evolution, with increasing relevance to marketing, government policy, environmental protection, and other areas. Behavioral economics has a more realistic and nuanced view of choice than conventional “neoclassical” microeconomics and differs from the marketing view of consumer behavior. This course would be of interest to students interested in any kind of behavior change, in public health, politics, the environment, and beyond. Prerequisites: EC 203 or EC 204 and senior standing.

History Courses

HI 200: Contemporary World History

4 credits

Integrates the political, social, intellectual, literary, and artistic aspects of the 20th-century landscape in examining such major themes as nationalism and the disintegration of empires; war and revolution; anti-colonial movements in Asia, Africa, and Latin America; and the efforts to construct a new world order. Fulfills the History and Politics Perspective and the Global Diversity requirement. (Semester varies)
HI 201: Africa, Asia, and the Middle East in Popular History

4 credits

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

HI 203: Social Movements in the US

4 credits

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

HI 204: Islam in the World

4 credits

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

HI 208: Europe in Wartime: Conflicts of the 20th Century

4 credits

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

HI 211: African American History

4 credits

Surveys sub-Saharan history of the pre-colonial era, and the history of African Americans from the slave trade through the Civil War to the present. Fulfills the History and Politics Perspective and the US Diversity requirement. (Semester varies)

HI 214: Topics in US History

4 credits

Special offerings explore topics in US history. Topics may include, US Environmental History, US History Through Text, and US Economic History. May be repeated if topics differ. Fulfills the History and Politics Perspective. (Semester varies)
HI 227: Radical Women in Contemporary World History

4 credits

Students examine the critical essays, speeches, memoirs, documentaries, performance art work, and organizational work of a diverse group of women throughout the twentieth and twenty-first century world who specifically articulated demands for justice. As a class, students also review how each of these women defined justice; the limits and potentials of the justice they invoked; the context and uniqueness of their work; the reactions they received from their peers and wider society; and how questions of race, class, gendered norms, and sexuality affected and/or inspired their calls for change. (Semester varies)

HI 235: History of the United States

4 credits

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

HI 240: Topics in World History

4 credits

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

HI 310: Demystifying Revolutionaries: Race, Imperialism, and Transformative Change in Latin America

4 credits

When asked to name a famous Latin American revolutionary, most college students would say Ernesto “Che” Guevara. Indeed, Guevara’s image and writings alone have circulated in websites and popular films for the last couple of decades. In this course, students examine the misconceptions, assumptions, and myths surrounding men like Guevara by tracing how their ideas are indebted to a long history of conquistadores, insurgents, writers, and radical thinkers in colonial and modern Latin America. Through this examination, students also review the attempts to erase women and others viewed as nonconforming from popularized histories of change and revolution. Prerequisites: Any 200-level HI, IN, or PL courses or one of the following: LI 211, LI 213, LI 214, SO 200, SO 206, VM 280, VM 301, VM 311, WR 216, and junior standing. Fulfills the History and Politics Perspective and the Global Diversity Requirement.

HI 340: Advanced Topics in World History

4 credits

Special advanced offerings explore topics in world history. May be repeated if topics differ. Topics include Russian and Soviet History, Gender and History, and Environmental History. Prerequisite: junior standing. Fulfills the Global Diversity Requirement.

HI 498: Directed Study in History

2 or 4 credits

Students conduct individual projects planned in collaboration with the instructor to meet students’ specific interests within history. Prerequisites: 3.0 GPA, junior standing, and permission of instructor and department chair.
Interdisciplinary Courses

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

IN 108: Love and Eroticism
4 credits
Examines representations of love, sexuality, and gender in Western culture in light of postmodern critiques of Western knowledge. One important critique of Western knowledge is that it excludes, marginalizes, exoticizes, or stereotypes the Other. In this course, students read a Western canonical work on love, sexuality, and/or gender, and then re-examine it through a lens informed by Postmodern Theory, Feminist Theory, Queer Theory, or Postcolonial Theory. These theories give us tools to interrogate the dominant perspectives and power structures presented in the canonical works and to consider marginal perspectives and alternative power structures.

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

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

IN 120: The Science and Psychology of Survival
4 credits
What does it take to survive a life-threatening situation? This course explores the theme of survival as a gateway to understanding the complex nature of the human body and mind. Whether stranded in the high Andes, cast adrift at sea, or imprisoned in a Nazi concentration camp, human beings possess an extraordinary capacity for self-preservation. This course combines powerful narratives of survival with biology, anthropology, and psychology to discover why some people overcome dire circumstances and other perish. Do ancient instincts rooted in evolutionary biology help—or perhaps hinder—survival in the modern world?

IN 122: American Pop Culture
4 credits
Popular culture is all around us, influencing how we think, how we feel, how we vote, and how we live our lives. This course addresses critical issues and approaches to the study of recent American popular culture, including media, visual and material culture, sports, politics, and social life, from McDonald's to Hip Hop. Students use their own expertise as consumers of popular culture as a starting point for exploring the various roles that it plays in our lives.
IN 123: First-Year Seminar Topics
4 credits

Topics address the expertise of visiting Scholars-in-Residence in the Institute. These topics are offered on a rotating basis. Past topics include: American Popular Culture, Blood Rites, Ethics and Communication, and Shakespearean Exclusion. Topics may differ from year to year. (Semester varies)

IN 126: Extreme Situations
4 credits

How are human identities shaped, transformed, distorted, and annihilated, or transformed by extreme personal and social experiences? How and why do people make meaning of such experiences through the creation of art, film, and literature? Reading/viewings include tales of obsession, addiction, and adventure, as told through memoir, fiction, ethnographic narratives, and non-fiction creative works. Stories of genocide, natural disasters, cults, along with ever-present calamities, such as poverty, racism, sexism, totalitarianism, and other mass experiences are also explored. Primary thematic emphasis is on the integrity of the individual and the continuity of the community. Perspectives from the disciplines of psychology, sociology, philosophy, and creative writing provide the conceptual framework for discussion. (Semester varies)

IN 135: Ways of Seeing
4 credits

Investigates how we see and how to look. The aim of the course is to provide an interdisciplinary platform for exploring and examining visual language and visual culture. Explores the techniques used by the artist/producer to communicate meaning through visual means and the way images are received by the spectator in various cultural contexts. Focuses on how we apprehend and process visual information from our interior and exterior experience, from images as they appear in our dreams and through the lens of memory, to the kinds of images we are confronted with every day, from graffiti to photography, fine art to advertising. Students are encouraged to think critically about what makes up their visual world through mindful looking, reading, writing, and creative projects. (Semester varies)

IN 146: Making Monsters
4 credits

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

IN 150: Creativity in Context
4 credits

Why do people create? Literature, film, art, and psychology provide the conceptual framework for solving the mystery of the creative impulse. What are the hallmarks of the creative personality? Is there a causal relationship between mental illness and artistry? How does the larger community of artists—muses, collaborators, and competitors—inspire an individual creator? Must artists be motivated by a sense of duty to society? Orwell’s Why I Write, Hemingway’s A Movable Feast, Plath’s journals, and interviews with artists from the Beatles to Joan Didion to Francis Ford Coppola further illuminate the inspirations, motives, and processes of great artists. (Semester varies)
IN 152: Cultural Constructions of Identity

*4 credits*

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

IN 154: Power and Privilege

*4 credits*

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

IN 155: Post-racial America?

*4 credits*

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

Upper-Level Courses in Interdisciplinary Studies

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

IN 200: Feminisms

*4 credits*

Explores the ways in which gender and sexuality function in relation to other categories of difference, including race and class. Readings and other course materials draw primarily from historical and contemporary feminist (including women of color, queer, and trans) writing and cultural production. Fulfills the US Diversity requirement. (Semester varies)

IN 203: Postcolonial Cultures

*4 credits*

Investigates the historical, socioeconomic, and ideological contexts within which 20th-century postcolonial cultures have been produced and are negotiated. Providing geographical coverage and theoretical frameworks, it examines cultural production from formerly colonized nations. Analyzes primary material and critical contexts within which these materials can be read and understood. Fulfills the Global Diversity requirement. (Semester varies)
IN 206: Introduction to Digital Media and Culture

4 credits

Digital Media and Culture is designed to help students develop an informed and critical understanding of how interactive media shape and influence society and communication. Students develop a critical understanding of ideas around participatory technologies, collaborative media, social networks, mobile platforms, and digital culture. The course looks at the evolution of communication and media industries in the interactive age and explores how the future of digital culture will influence daily civic life, national agendas, and global ideas. (Semester varies)

IN 208: Rainbow Nation? Race, Class, and Culture in South Africa

4 credits

With the end of apartheid and the inauguration of Nelson Mandela as president, South Africa became known as a “rainbow nation.” While this “new” South Africa became a symbol of hope for the possibilities of racial reconciliation around the world, more than fifteen years after the first multiracial election inequality remains a stark reality. This course examines the intersection of economic, political, social, and cultural forces shaping contemporary South African society. Through engagement of a variety of texts (including literature, memoir, and film), students explore topics such as apartheid and Afrikaner cultural identity; black intellectual, cultural, and political resistance movements; the Truth and Reconciliation Commission; and hope and disillusionment in postapartheid South Africa. Fulfills the Global Diversity requirement. (Semester varies)

IN 209: Women Warriors of Latin America

4 credits

This interdisciplinary course studies the varied forms of activism by women throughout Latin American history as they participated in their nations' processes of self-definition. Be it through politics or culture, students study the involvement of Latin American artists, novelists, poets, essayists, dramaturges, and screenwriters in their countries' evolving collective identities. In the process, students engage the region's differing relation to the wider “Western” world (Europe, US) and to fellow Latin Americans’ struggles for independence from colonial and postcolonial domination. Finally, the course addresses questions of Latinx identity in terms of borderland politics and globalized economics. Fulfills the Global Diversity requirement.

IN 210: Topics in Global Studies

4 credits

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

IN 211: Africana Thought and Practice

4 credits

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

**IN 212: Topics in Interdisciplinary Studies**

*4 credits*

Rotating topics explore interdisciplinary fields such as cultural studies, women’s and gender studies, and urban studies/civic engagement. May be repeated for credit if topics differ. (Semester varies)

**IN 213: Introduction to Global Studies**

*4 credits*

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

**IN 214: Topics in Gender Studies**

*4 credits*

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

**IN 216: Topics in Digital Media and Culture**

*4 credits*

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

**IN 223: Blacks, Whites, and Blues**

*4 credits*

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

**IN 224: Souls for Sale: The Sales Effort, from Snake Oil to Dividual Selves**

*4 credits*

Advertising represents but one component of the overall “sales effort”—a diminishing one. This course challenges students’ perceptions of the sales effort and advertising itself as a cultural, economic, and material practice—as well as a social choice in “subsidizing” media, even as the advertising “subsidy” is borne by consumers of the very products advertised. Students explore
its historical roots and classic debates, key moments of controversy and activism, present industry structure, emergent modes of tracking, and current policy developments.

**IN 227: Topics in Psychoanalysis as Cultural Criticism**

*4 credits*

Rotating topics explore contemporary concepts in psychoanalysis and their interdisciplinary applications to creative processes and products in a variety of fields in communication and the arts. Topics include: The Couch and the Silver Screen; Psychoanalytic Perspectives on Cinema; Psychoanalysis and Children’s Literature; and Memoir, Autobiographical Fiction, and the Psychodynamics of Self-Inquiry. May be repeated for credit if topics differ.

**IN 229: Introduction to Latinx Studies**

*4 credits*

An introduction to the historical and contemporary development of Chicanx and Latinx communities in the United States. Students discuss political and social identities and how they are formed over the course of Latinx History in the United States. Focus is on specific historical moments, movements, and cultural productions that shape the political, social, and economic contexts for Latinxs in the US. Course also reviews different methods to understanding multiple US Latinx experiences. Fulfills the US Diversity requirement.

**IN 230: Evolution of Queer Identity: History, Literature, and Theory**

*4 credits*

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

**IN 234: Topics in Environmental Studies**

*4 credits*

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

**IN 235: The Arab Uprisings: A Social History of the Modern Middle East and North Africa**

*4 credits*

What are the origins of the spectacular Arab uprisings that millions of Americans followed closely, and which led to the toppling of authoritarian regimes in several countries? Are we witnessing real revolutions or simple regime change? What are the implications of these revolts on the Western world, US foreign policy, and representative liberal democracy? This course explores the modern history of the Arab world to investigate the origins and significance of the recent uprisings. It examines the interplay of culture, political economy, and history to help us contextualize the ongoing Arab revolts. Drawing on interdisciplinary fields, it engages with debates and controversies about the changing contours of the Middle East and North Africa in a world fraught with an economic crisis. Fulfills the Global Diversity Requirement. (Semester varies)
IN 236: Global Revolts and the Crisis of Neoliberalism
4 credits
In the past few years, the world witnessed the emergence of global movements and revolts of unprecedented scale as a response to the deep socio-political and economic crisis. In 2011, anti-systemic movements intensified and spread to many locations around the globe. Their scale and reach is comparable to the protests of 1968 when workers, civil rights and feminist activists, as well as students, took over factories, universities and public squares to challenge the status quo. This course will explore the cultural, socio-economic, and political factors that led to the new protests and their relationship with the previous waves of mobilization and contestation. Fulfills the Global Diversity requirement. (Semester varies)

IN 301: Postcolonial Cinema
4 credits
An examination of the historical, socioeconomic, and ideological context of film production, distribution, and exhibition of postcolonial cinemas that explores and challenges 20th-century Hollywood and Western notions of identity, narrative, history, and oral traditions. Films viewed are from Africa, the Caribbean, South America, the United Kingdom, and the United States. Prerequisites: junior standing. Fulfills the Global Diversity requirement. (Semester varies)

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

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

IN 307: Gender, Sexuality, and the Middle East
4 credits
Introduces students to some of the important theoretical and political debates about gender and sexuality in the Middle East by discussing important questions such as: Is the veil a sign of women oppression in the Arab world? Have women disappeared from the public sphere? Do Muslim women need saving? Is the social construction of masculinity in the Arab world atypical? Are there active and vibrant grassroots feminist movements in the region? Why does the oppression of Arab women occupy such a unique position in the Western imaginary? Do queer politics and movements in the Middle East share any commonalities with their Western counterparts? This course explores the politics of gender in the Middle East by examining the stories of everyday lives of women and men. While the focus of the course is on the Middle East, discussions will also focus on Western views and representations of Muslim and Arab women. (Semester varies)
IN 310: Gender, Sexuality, and the American Music Industry

4 credits

Explores critical issues related to the construction, representation, and reception of gender and sexuality ideas and themes distributed via music industry outlets and mechanisms. Focuses on music industry narratives, productions, and performances, and on the artists who carry and/or reinforce these messages and meanings in popular culture. The course also addresses the industry dynamics that inform current industry practice from a variety of disciplinary perspectives, illuminating their points of intersection. Fulfills the US Diversity Requirement. (Semester varies)

IN 315: Advanced Topics in Psychoanalysis as Cultural Criticism

4 credits

Rotating topics explore contemporary concepts in psychoanalysis and their interdisciplinary applications to creative processes and products in a variety of fields in communication and the arts. Topics include: Dreaming: The Self and the Play of Imagination; Psychoanalytic Perspectives on Humor; and The Visibility of Desire: Art, Psychoanalysis, and Culture. May be repeated for credit if topics differ. (Semester varies)

IN 316: The War on Drugs

4 credits

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

IN 317: Special Topics in Health and Society

4 credits

These interdisciplinary courses engage in critical inquiry around health and society in the context of media, policy, rhetoric, history, and public health. Topics may differ from year to year. (Semester varies)

IN 318: Worldwide Underground: Hip Hop as Resistance Around the Globe

4 credits

Since emerging in the 1970s, hip hop has been celebrated as an innovative art form and a source of empowerment for marginalized communities. It has developed into a vibrant subculture with a loyal following for the various ways it engages social, political, and cultural conditions. This course explores the global origins of hip hop; hip hop’s elements and aesthetics; hip hop as resistance to racial, gender, and economic oppression in the US; and the adoption of hip hop by marginalized groups around the world as a form of resistance. Case studies include: South Africa, France, Great Britain, Cuba, and Japan. Fulfills the Global Diversity Requirement. (Semester varies)
IN 319: Feminist Cultural Theory

4 credits

Considers feminist theoretical engagements with culture. Addresses issues that have become central to feminist theorizing, including “the body,” “identity and difference,” “technoscience,” and “the gaze.” Through close readings of key texts paired with uses in further theoretical work of these texts, students become familiar with feminist cultural theoretical work, learning how to read and understand it, as well as how to make use of its interdisciplinary and diverse offerings. The reading, discussion, and writing practices incorporated into the course provide students with a feminist theoretical “toolkit” for engaging with different aspects of culture—from popular culture to technoscience to everyday life. Prerequisite: IN 154, IN 200, or SO 206. Fulfills the US Diversity Requirement. (Semester varies)

IN 321: Asian/Pacific Rim Film and Literature

4 credits

Once upon a time, the East conjured images of snake charmers and kung-fu masters. The South Pacific summoned images of endless sun-drenched beaches. These days, Asia and the Pacific Rim also evoke images of IT help, Mumbai Terror attacks, an unstable nuclear arsenal in Pakistan, and the ruined Japanese economy. This course addresses literary and filmic texts that provide new ways of thinking about how transnationalism and cosmopolitanism constitute these spheres. Students consider the possibilities for identities that are transgressive across national, sexual, gendered, ethnic, and racial lines and what this might mean in our globalized and interconnected world. Fulfills the Global Diversity requirement. (Semester varies)

IN 322: Food and Globalization

4 credits

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

IN 323: Global Cities

4 credits

Globalization trends have increasingly influenced the way cities operate. The dispersal of production, expansion of cross-border networks, and proliferation of neoliberal techniques combine with the concentration of political, economic, and cultural power within places designated “global cities.” Recent economic “shocks” to these central nodes of trade, finance, and world-wide government reverberate in the actual experiences of individuals and social groups whose everyday lives are connected to these “global cities.” Taking lived experiences, subjugated voices, and spaces of resistance as focal points, this course aims to examine these particular cultural and political productions of “global cities.” Topics of interest may include: infrastructures of violence and repair; interstitial subcultures; environmental and post-humanist urbanisms; conservation and development; aesthetic innovation in city fictions; and contesting neoliberal regimes in/through urban forms.

IN 324: Visual Ethnography

4 credits

Focusing primarily on the work of minority or underrepresented peoples, this course examines art, performance, films, and television produced in dialogue with anthropological and social theory to see how these acts of visual communication are also sites of cultural and social reproduction. Students are introduced to and encouraged to use ethnographic methods such as
field writing and participant observation and incorporate it into their research practices and artistic production in their major. (Semester varies)

IN 325: Space, Race, and Power

4 credits

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

IN 326: Too Thick to Navigate: The Ecology and Economics of Rivers

4 credits

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

IN 327: REEL Race: In and Out of Hollywood

4 credits

Begins with the creation of the myth of the "Dark Continent" during 19th–century colonial expansion. Reinforced by the nascent social sciences, Darwinism, and missionaries, these "myths" laid the foundation for literary, media, cinema, and popular culture representations and distortions of Africa and the Africana Diaspora throughout the 20th century. Examines the evolution of the perceptions, representations, and racial stereotypes produced and perpetuated by Hollywood and the cinema produced by 20th–century African American filmmakers that challenge those depictions. The selected films and assigned readings are carefully selected to encourage critical thinking, debate, and spirited discussion.

IN 328: The Dark Femme: Women in Horror

4 credits

Part writing workshop and part critical theory, students examine the development of lead female characters in horror and thriller genres over several decades, and how female characters have evolved through the lens of both male and female writers and directors. Students are also exposed to gender tests like the Bechdel and GD IQ tests and consider the sociopolitical influences that established horror tropes like the “final girl,” “the femme fatale,” and more. Prerequisites: IN 117, IN 200, IN 214, IN319, LI 212, SO 206, VM 220, VM 221, or VM 222.

IN 329: The Latinx Body and Power

4 credits

Explores the construction, imagining, and experience of the body in light of modern regimes of power, knowledge, and culture. Students incorporate feminist, queer, and trans of color critique to understand Latinx bodies in their relation to power; particular attention is given to the
experiences of racialized queer, trans, and sexually marginalized bodies. Students think of “bodies” in a broad sense, looking at how race, gender, class, sexuality, ability, language, are embodied intersectionally to understand how Latinx bodies are read, consumed, and, more importantly, act as agents of social change and resistance within the US context. Fulfills the US Diversity requirement.

IN 333: Power and Public Spheres
4 credits

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

IN 334: Code: Culture and Practice
4 credits

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

IN 335: 500 Years of Globalization
4 credits

The phenomenon commonly known as globalization has shaped the modern history of the planet and our individual biographies, as well as the institutions that populate our societies. This course investigates the long history of globalization by exploring the flow of goods, ideas, and people in different regions. It starts by briefly exploring the early origins of globalization and analyzing its gradual development into a complex and multifaceted process. Students analyze the transformations occurring in the social, urban, political, and cultural paradigms and their implications on everyday lives in different societies. Drawing on interdisciplinary fields, the course introduces students to critical globalization studies, political economy, world system analysis, global histories, social movements, and postcolonial studies. Fulfills the Global Diversity Requirement.

IN 336: It’s Not Paranoia If They’re Really After You
4 credits

Aided by disclosures from Edward Snowden, intense debates about online security, privacy, journalistic practices, and governmental and commercial intrusion into our lives continue to rage. This course explores the issue of present-day surveillance practices, connecting them to political economies surrounding the technical infrastructure of the Internet. Topics include encryption and security, new activist formations, emerging concerns for media makers, neoliberalism, and implications for both governance and governmentality. Intersections with economic, cultural, and policy structures are explored.

IN 337: In the News: The Real, the Fake, and the Spectacle
4 credits

Welcome to the present. Some call it the “post-truth” era. It is a time when fact and fabrication blend in the spectacle of the real. A time in which “fake news”—encompassing mis- and
disinformation, falsehoods, rumors, hoaxes, and various forms of propaganda—proliferates, undermining trust and threatening democracy. Drawing from media studies, communication studies, performance studies, and philosophy, this course critically examines the constitution of fakeness and the politics of truth in our times, and investigates the mechanisms sustaining fake news and ways to counter its spread.

**IN 346: ACT (Action for Community Transformation) Leadership Seminar**

1 non-tuition credit

A non-tuition credit opportunity that enhances experiences by providing direct service in the community with workshops on leadership, organizing, and advocacy. In addition, workshops and direct service ACT Leaders organize “campus impact” initiatives and advocacy efforts related to direct service.

**IN 347: EPI: Emerson Prison Initiative Co-curricular**

1 non-tuition credit

A non-tuition credit opportunity for students to participate in a range of projects that strengthen the connection between the Emerson Prison Initiative (EPI) and Emerson students based at the Boston campus. Students work in close collaboration with a faculty mentor to research topics related to mass incarceration and prison education and apply that research to projects in support of EPI’s mission.

**IN 350: Sexual Outcasts and Uncommon Desires**

4 credits

Explores the theme of sexual outcasts (groups and communities that are stigmatized for their sexual behaviors or identities) through the lenses of contemporary journalism, memoir, and sociology/ethnography. Students read about pedophiles, ex-gays, polyamorous couples, sex workers, zoophiles, BDSM enthusiasts, sex addicts, and members of the LGBTIA+ community who are still sometimes overlooked or discriminated against (including bisexuals, transgender people, and queer youth). Students analyze whether these subcultures are depicted fairly and accurately, and compare genres to explore different approaches to writing about controversial sexual subjects. Some readings and films in this course may be triggering to survivors of sexual abuse and/or violence. (Semester varies)

**IN 351: Global Social Movements and Radical Social Thought**

4 credits

Explores the interrelationship between social thought and action in different historical periods, geographical locations, and social and political settings. It examines the various ways radical theories—developed by thinkers such as Frantz Fanon, Edward Said, and Gloria Anzaldua—travel from one location to another and are appropriated by social movements and operationalized on their own terms. The course concludes with a unit on the significance of radical thought for social movements active in the Boston area. (Semester varies)

**IN 352: Sex, Society, and Health**

4 credits

Using the framework of “comprehensive sexual health education,” this course focuses on how to find, understand, and communicate scientifically accurate information about sexual health. Explores biology of human reproduction, contraception, and the transmission and prevention of sexually transmitted infections. Topics such as LGBTQA+ health, the reproductive rights movement, HIV/AIDS, power dynamics in relationships, and sexual pleasure will be reviewed through scientific, political, social, and historical lenses. (Semester varies)
IN 353: Topics in Peace and Social Justice

*4 credits*

These interdisciplinary courses engage in critical inquiry around peace and social justice as a historical and contemporary topic. Through a variety of lenses, courses focus on the key concepts, empirical realities and trends, and practical strategies linked with advocacy for peace and social justice. Topics may differ from year to year. (Semester varies)

IN 355: Environmental Marketing Communication: Santa Lucia Lodge

*4 credits*

Making tourism more sustainable requires an understanding of many different areas. This course integrates perspectives from ecological economics, marketing, and conservation biology to examine the creation of a marketing campaign for a small ecotourism operation in Ecuador. Working in locations from Quito to the Galápagos, the course reviews issues related to local and regional ecology, history, economic development and property law, protecting habitat for endangered species, and tourism management. The course concludes with students creating a marketing plan for an ecotourism lodge without fundamentally altering its conservation mission. Prerequisite: junior standing. Offered in summers through the Global Pathways Program.

IN 360: Visual Art, Theatre, and Culture in Barcelona, Spain

*4 credits*

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

IN 361: Global Media Literacy: Information and Activism Across Borders, Across Cultures, Across Divides

*4 credits*

Explores how digital media technologies are shaping civic engagement, activism, and innovation in a global media age. Students work in a truly dynamic global cohort of fellow university students from 15 partner institutions to build digital stories, business plans, and content that helps provide innovative insights into the role of media, technology, and activism in changing societies across borders, across cultures, and across divides. Specifically, the course examines how distinctive global media shape views of politics, culture, and society within nations, across regions, and internationally. Course is offered in Summer only. Fulfills the Global Diversity requirement.

IN 370: Advanced Topics in Global Studies

*4 credits*

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

**IN 374: Topics in Interdisciplinary Studies**

*4 credits*

Rotating topics explore interdisciplinary fields such as European studies, women’s and gender studies, and urban studies/civic engagement. May be repeated for credit if topics differ. (Semester varies)

**IN 402: Living Art in Real Space: Multidisciplinary Art and the Collaborative Process**

*4 credits*

Examines the development and language of multidisciplinary art from the early 20th century to the present day, with reference to specific artists, trends, and movements. Lectures, slide and video presentations, museum visits, student research, reading, writing, and in-depth experiential processes address how different artistic disciplines inform one another and come together in visual art performance and installations. Culminates in final presentations of multidisciplinary work by student groups documenting and mapping the sources, methods, and process of their collaborations. (Semester varies)

**IN 403: The Shock of the Old: Representations and Renaissance Culture**

*4 credits*

Themes of identity and difference, meaning and paradox, and accommodation and strife are traced through Renaissance drama, poetry, painting, music, other visual media, and the speculative essay. Explores “period” attempts within these media to formulate vocabularies of representation and affect. Relates one’s own interpretive practices and assumptions to the thematics of Renaissance representation through written and oral exercises and examination of modern critical and artistic representations and (re)interpretations of Renaissance texts. (Semester varies)

**IN 406: Queer Dreams: Politics, Culture, and Difference**

*4 credits*

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

**IN 410: Digital Media and Culture Lab**

*4 credits*

How have emergent media technologies affected politics, citizenship, the economy, and governance—and vice versa? Students examine evolving relationships between digital media and culture holistically from theoretical, practical, and evaluative standpoints. Students work with faculty to craft research and applied projects in contexts ranging from the local to the global, applying interdisciplinary perspectives from visual arts, journalism, communication studies, political economy, and cultural studies. Areas of exploration include neoliberalism,
IN 411: Civic Media in Action

4 credits

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

IN 420: Topics in Key Contemporary Thinkers

4 credits

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

IN 421: Key Contemporary Thinkers: Fanon

4 credits

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

IN 422: Key Contemporary Thinkers: Marx

4 credits

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

IN 423: Key Contemporary Thinkers: Du Bois

4 credits

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

**IN 424: Key Contemporary Thinkers: Freud**

4 credits

Introduces students to the works of Sigmund Freud and to put those works into a greater context. Freud’s oeuvre is extensive, with 24 volumes of work, and varies from case histories to densely theoretical works to cultural criticism based on his psychoanalytic understanding of the human mind and the human condition. This course uses the works of Freud to engage students in critical thinking. Because Freud’s works are so diverse, they touch on philosophical, literary, ethical, and historical themes and issues. Reading and discussing Freud's works challenges students to engage deeply in questions about how to understand themselves and others.

**IN 498: Directed Study**

2 or 4 credits

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

**Mathematics Courses**

All of the following 100- and 200-level Mathematics courses fulfill the Quantitative Reasoning Foundation Perspective.

**MT 102: Introduction to Quantitative Reasoning**

4 credits

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

**MT 105: Mathematics of Media, Music, and Art**

4 credits

Examines the mathematical elements and relationships present in all forms of media, music, and art. Emphasizes the use of mathematical calculations to analyze the frequency of components of sound and music and to evaluate perspective and proportion in story and art. Additional topics include the math of electrical relationships in media systems, basic acoustic calculations, fractals, and the math of harmony and tuning. Global examples of art and music for illustration and analysis are emphasized throughout the course. (Semester varies)
MT 106: Business Mathematics

4 credits

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

MT 207: Statistics

4 credits

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

MT 210: Topics in Math

4 credits

Topics are announced prior to each term and may include such topics as Recreational Math and Elementary Game Theory. May be repeated for credit if topics differ. (Semester varies)

MT 310: Advanced Topics in Math

4 credits

Special advanced offerings explore topics in math and quantitative reasoning and may include such topics as Number Theory, Science Data and Analysis, and Calculus for Economics and Business. Prerequisite: completion of a Math class or the Math Waiver. May be repeated for credit if topics differ. (Semester varies)

Philosophy Courses

PH 105: Introduction to Ethics

4 credits

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

PH 110: Ethics and Justice

4 credits

Considers ethical theories and theories of justice, especially those related to questions of economic, criminal, political, and social justice. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 200: Contemporary Ethics

4 credits

Uses philosophic analyses/arguments to better understand contemporary issues. These may include abortion, euthanasia, capital punishment, affirmative action, transgender rights, and others. Fulfills the Ethics and Values Perspective. (Semester varies)
PH 203: Special Topics in Ethics or Value Theory

4 credits

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

PH 204: Environmental Ethics

4 credits

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

PH 205: Virtues, Vices, and Temptations

4 credits

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

PH 206: Free Will, Responsibility, and Agency

4 credits

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

PH 210: Narrative Ethics

4 credits

Provides overview of classical and modern approaches to ethical theory using examples from fiction and film to show how ethical theories can be applied. Connects abstract theory with “real life” through storytelling and story analysis to understand and evaluate moral issues. Fulfills the Ethics and Values Perspective. (Semester varies)

PH 212: The Ethics of Eating

4 credits

When we eat, we take a bite of the world; we transform the world into persons. Eating is not only a requirement of our species, it is a deeply human action. Choices about what to eat are
biological, social, political, and deeply ethical. This course covers the welfare of non-human animals, the impact of the global food system on our health, and how eating choices affect our environment. Because we are what we eat, students also reflect on the best and worst of humanity, and how our food systems embody our concepts of race, gender, and class. Fulfills the Ethics and Values Perspective. (Semester varies)

**PH 215: Political Philosophy**

*4 credits*

Examines basic themes in the tradition of political philosophy and their implication for our contemporary understanding of freedom, rights, citizenship, justice, legitimacy, the public sphere, and the public good. Fulfills the Ethics and Values Perspective. (Semester varies)

**PH 220: On Friendship**

*4 credits*

Examines the idea of friendship. Students look at both their own experiences of this powerful bond and survey some of the famous accounts found in film, literature, and philosophy. They then apply these concepts to historical, cross-cultural, and contemporary examples to see how well they stand up. Some of the issues considered are politics and friendship, religion and friendship, market society and friendship, technology and friendship, sex and friendship, culture and friendship, and gender and friendship. Fulfills the Ethics and Values Perspective. (Semester varies)

**PH 221: How to Be Human**

*4 credits*

How does one become the human being that one is? Reading texts from different fields of history, religion, literature, and philosophy, and watching a variety of films, documentary and science fiction, students are challenged to articulate the foundations of our beliefs and judgments about what it means to be human and subject these value commitments to critical analysis. (Semester varies)

**PH 300: Special Topics in Philosophy**

*4 credits*

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

**PH 303: Citizenship as Civic Engagement**

*4 credits*

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

**PH 305: Great Philosophers**

*4 credits*

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

**PH 306: Liberal Politics and Religion**

*4 credits*

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

**PH 307: Genesis**

*4 credits*

The most influential text ever written has had such a profound impact on our culture for the past two millennia that we rarely even bother to read the actual words underneath the layers of assumptions about their meaning. In this course, students not only examine the Genesis narrative rather closely, but also encounter some of the pivotal works where its cosmic, apocalyptic, moral, sexual, and violent themes resonate most beautifully: from mysticism to religion, from mythology to philosophy, from poetry to literature, from art to comics, and from theater to film. Fulfills the Ethics and Values Perspective. (Semester varies)

**PH 308: Moral Sentiments**

*4 credits*

We often make moral judgments based on our emotions: something just “feels right” or “feels wrong.” We also know how easily our emotions can be swayed by trivial matters. Current research shows that our perceptions of people can be shaped by “implicit” or unconscious biases, leading to treatment of others that may be unjust. This course focuses on the role of feelings and emotions in the moral sphere and whether this is avoidable or inevitable. Students compare philosophical theories that put feelings and emotions at the center of morality with others that insist on the centrality of reason and rationality in moral judgment. (Semester varies)

**PH 498: Directed Study in Philosophy**

*2 or 4 credits*

For students interested in advanced study in specific areas of philosophy or religion. Prerequisites: 3.0 GPA, junior standing, completion of any PH course, and permission of instructor and department chair.

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**Political Science Courses**

**PL 220: International Politics**

*4 credits*

Explores the nature, techniques, and problems of interaction among states. Understand the development of the modern state system, the evolution of alliances and collective security, and the role of law, morality, and international organizations. Analyzes in depth the history of America’s involvement in the international relations of the 20th century. Fulfills the History and Politics Perspective and the Global Diversity requirement. (Semester varies)
PL 222: Human Rights

4 credits

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

PL 225: US Government and Politics

4 credits

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

PL 230: The United States and Latin America

4 credits

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

PL 240: Communication, Politics, and Law

4 credits

Develops an interdisciplinary understanding of the political–legal communication field with emphasis on the US Constitution and the legal system as well as constructing and communicating political-legal arguments. Fulfills the History and Politics Perspective. (Semester varies)

PL 250: Special Topics in Political Science

4 credits

Explores aspects of both theoretical and applied political science concepts through a range of media, including peer reviewed texts, films, and journalistic articles. The course exposes students to a variety of issues in politics, including how power and oppression operate across lines of race, gender, class, and other identities.

PL 310: Collective Action and Identity Politics

4 credits

Social change is a fundamental political process around the world. Yet there is no one recipe for the process by which people cross individual and community boundaries to collaborate for shared goals. What is community mobilization? Why does it happen, what does it look like, who participates, and to what end? This course examines the underlying tenets of collective action to understand the context in which such action develops and plays out. People’s individual and
collective identities are considered to better understand how a sense of self can serve as an intangible resource in advocating for political, economic, and cultural rights. Prerequisites: Completion of any 200-level HI, IN, or PL course and junior standing.

**PL 322: Truth, Justice, and Reconciliation**

*4 credits*

Investigates themes of post-conflict memory, truth commissions, transitional justice, human rights, political "amnesia," and the role of post-conflict education. Theoretical discussions are illustrated with case studies from El Salvador, Sierra Leone, Cambodia, Chile, Rwanda, and South Africa, among others. The class engages questions such as: what happens after violent conflict, and who is held accountable? Who remembers and who forgets the violence, and how do individuals, communities, and states go about rebuilding the social, political, and legal fabric in post-conflict contexts? Prerequisite: junior standing. Fulfills the History and Politics Perspective and the Global Diversity requirement. (Semester varies)

**PL 332: Civil Rights**

*4 credits*

Reviews and develops an understanding of the US Constitution, congressional legislation, and Supreme Court cases affecting and controlling minority rights from 1776 to the present. Prerequisite: junior standing. Fulfills the History and Politics Perspective and the US Diversity requirement. (Semester varies)

**PL 333: The First Amendment**

*4 credits*

Engages in in-depth study of the US Constitution and federal laws as they relate to communication. Develops an understanding of the First Amendment, the Federal Communication Commission, and political speech. Prerequisite: junior standing. Fulfills the History and Politics Perspective. (Semester varies)

**PL 498: Directed Study in Political Science**

*2 or 4 credits*

Students conduct individual projects planned in collaboration with the instructor to meet students’ specific interests within political science. Prerequisites: 3.0 GPA, junior standing, and permission of instructor and department chair.

**Psychology Courses**

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

**PS 101: Introduction to Psychology**

*4 credits*

A comprehensive introduction to psychology: the science of behavior and the mind. The goal of this course is to introduce students to the range of sub-disciplines, core ideas, and theoretical foundations that make up the field of psychology. Students study a variety of topics in which psychological processes are at work, including the human nervous system, sensation and perception, attention and consciousness, learning and memory, language and thinking, motivation and emotion, social perception and interaction, child and adult development, and mental illness and psychotherapy.
PS 200: Social Psychology

4 credits

Introduces the discipline of social psychology. Examines how the behavior of individuals is influenced by their social environment. Topics include impression formation, persuasion, conformity, interpersonal attraction, helping behavior, aggression, and prejudice. Prerequisite: PS 101 or MT 207, SC 212, SC 213, SC 215, SC 312, CD 201, or CD 315. (Semester varies)

PS 201: Abnormal Psychology

4 credits

Provides an introduction to the nature, etiology, and classification of abnormal behaviors and therapeutic methods used to treat them. An explanation of the relation between mental disorder and the social and cultural setting is also provided. Prerequisite: PS 101 or MT 207, SC 212, SC 213, SC 215, SC 312, CD 201, or CD 315. (Semester varies)

PS 202: Developmental Psychology

4 credits

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

PS 203: Cognitive Psychology

4 credits

Studies the mental mechanisms and processes involved with perception, learning, memory, and thinking. Topics may include perception, attention, memory, language, problem solving, decision-making, mental representation and knowledge, reasoning, creativity, and intelligence. Highlights the close relationship between modern cognitive psychology and cognitive neuroscience that ties cognitive processes to brain systems. Prerequisite: PS 101 or MT 207, SC 212, SC 213, SC 215, SC 312, CD 201, or CD 315. (Semester varies)

PS 210: Topics in Psychology

4 credits

Special offerings in psychology focus on important questions in contemporary psychology. Each course uses theory and methods within major psychological perspectives such as cognitive, biological, evolutionary, developmental, social, and clinical psychology to demonstrate how psychology addresses and responds to concerns of individuals and groups in real-world contexts. May be repeated for credit if topics differ. (Semester varies)

PS 301: Personal Growth and Adjustment

4 credits

Reviews the recent shift in psychology from the classic disease or medical-model perspective to a "strengths-based" model emphasizing well-being and adjustment. Examines this theoretical development, but also explores the proposed conditions that enhance well-being, support resilience, and allow individuals and communities to thrive. Topics include intention and mindfulness, self-efficacy, self-regulation, creativity and flow, and attachment and love. Prerequisite: junior standing. Fulfills the Social and Psychological perspective. (Semester varies)
PS 306: Psychology of Prejudice

4 credits

Aims to focus on the psychological framework for the study of prejudice, stereotypes, and discrimination. Students discuss the experiences of various stigmatized groups, including, but not limited to, prejudice based on age, race, ethnicity, sexual orientation, religion, disability, and socio-economic class. Students are exposed to the concepts of privilege/marginalization, intersectionality, and visible/subtle forms of prejudices and their impact across individual, interpersonal, and institutional levels. They also explore psychological, sociocultural, and media perspectives to recognize the complexity involved in the formation, activation, and strategies for reducing and responding to prejudice and discrimination. Prerequisites: Any PS, SC, or CD course or MT 207 and junior standing. Fulfills the US Diversity requirement. (Semester varies)

PS 307: Psychology of Relationships

4 credits

The psychology of relationships is the scientific study of how we initiate, develop, and maintain close relationships, including friendships and romantic relationships. Relationship researchers take an empirical approach to studying personal and social relationships, which involves carefully observing social phenomena, collecting and analyzing data, and drawing conclusions based on the nature of those data. Students study a variety of topics in which relationship processes are at work, including what attracts us to a potential friend or romantic partner, why we fall in love, why we feel jealous, and how we respond to relationship conflicts. Prerequisites: completion of one Psychology course or MT 207, SC 212, SC 213, SC 215, SC 312, CD 201, or CD 315 and junior standing. (Semester varies)

PS 340: Narratives of Disorder

4 credits

An exploration of the nature and development of psychological disorder viewed through the lens of personal narrative. Beginning with the biological and psychosocial origins of disorder, students trace the emergence of psychological difficulties from early risk factors to first diagnosis, and from diagnosis to the process of psychosocial adjustment—aligning ideas of the self, and identity, to a new reality, to a new reality of psychological challenge. The class uses a socio-cultural and developmental framework to examine the personal impact of diagnosis at a pivotal developmental moment and introduces qualitative methodologies to collect, analyze, and explore personal accounts of mental illness and psychological dysfunction. Prerequisites: completion of one Psychology course or MT 207, SC 212, SC 213, SC 215, SC 312, CD 201, or CD 315 and junior standing. (Semester varies)

PS 380: Advanced Topics in Psychology

4 credits

Upper-level special offerings in psychology focus on important questions in contemporary psychology. Each course uses theory and methods within major psychological perspectives such as cognitive, biological, evolutionary, developmental, social, and clinical psychology to demonstrate how psychology addresses and responds to concerns of individuals and groups in real-world contexts. May be repeated for credit if topics differ. Prerequisites: completion of one Psychology course or MT 207, SC 212, SC 213, SC 215, SC 312, CD 201, or CD 315 and junior standing. (Semester varies)

PS 405: Advanced Seminar in Psychology

4 credits

Involves comprehensive study of a sample of topics at the forefront of psychology and cognitive neuroscience. Topics extend across cognitive, developmental, social, clinical, biological, and evolutionary psychology. Approaches each of the topics with in-depth historical perspectives, a wide interdisciplinary scope, theoretical detail, and the current state of research on the subject matter. Active student participation and discourse are integral to the format of this seminar.
Prerequisites: two prior Psychology courses or one Psychology course and one of the following MT 207, SC 212, SC 213, SC 215, SC 312, CD 201, or CD 315 and junior standing. (Semester varies)

**PS 498: Directed Study in Psychology**

*2 or 4 credits*

Students select an area of special interest, prepare a bibliography and program of study, and make arrangements for regular meetings with the instructor. Prerequisites: 3.0 GPA, junior standing, and permission of instructor and department chair.

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**Religion Courses**

**RL 115: Islamic Ways of Life**

*4 credits*

Religious faith has been, and continues to be, a powerful force in human life. The Middle East gave birth to three monotheistic belief systems—Judaism, Christianity, and Islam—which have had profound effect on fundamental ideas that eventually spread throughout the world. Course examines the historical contexts that gave birth to the religion, playing particular attention to the philosophical underpinnings of each. Students are introduced to the ways in which each faith shapes moral, political, and aesthetic values. Fulfills the Ethics and Values Perspective and the Global Diversity requirement.

**RL 116: Christian Ways of Life**

*4 credits*

Religious faith has been, and continues to be, a powerful force in human life. The Middle East gave birth to three monotheistic belief systems—Judaism, Christianity, and Islam—which have had profound effect on fundamental ideas that eventually spread throughout the world. Course examines the historical contexts that gave birth to the religion, playing particular attention to the philosophical underpinnings of each. Students are introduced to the ways in which each faith shapes moral, political, and aesthetic values. Fulfills the Ethics and Values Perspective.

**RL 117: Jewish Ways of Life**

*4 credits*

Religious faith has been, and continues to be, a powerful force in human life. The Middle East gave birth to three monotheistic belief systems—Judaism, Christianity, and Islam—which have had profound effect on fundamental ideas that eventually spread throughout the world. Course examines the historical contexts that gave birth to the religion, playing particular attention to the philosophical underpinnings of each. Students are introduced to the ways in which each faith shapes moral, political, and aesthetic values. Fulfills the Ethics and Values Perspective.

**RL 210: Topics in Religion**

*4 credits*

Topics are announced prior to each semester and may include such topics as Living in a Broken World: The Power of Ritual Imagination and The World Is Made of Stories: Introduction to Mythology. Fulfills the Ethics and Values Perspective. May be repeated for credit if topics differ. (Semester varies)
RL 310: Advanced Topics in Religion

4 credits

Special advanced offerings explore topics in religion and may include such topics as The Practice of Emptiness in Buddhism and Islam. Fulfills the Ethics and Values Perspective. Prerequisite: junior standing. May be repeated for credit if topics differ. (Semester varies)

Science Courses

All of the following 200-level Science courses fulfill the Scientific Perspective.

SC 210: Human Health and Disease

4 credits

How is our human body designed and maintained and how is the intricate balance of this system disrupted in illness? This course explores the structure, function, and interrelationship between several body systems through the study of human disease. Several major non-infectious diseases are selected (for example, diabetes, Alzheimer’s, heart disease, and lung cancer) as a platform for discussing the chemistry and anatomy of the body. Study of these diseases informs discussion on mechanisms of drug action, the nature of disease risk factors, ethics and politics of healthcare, and the role of mind-body relationships in health and disease. (Semester varies)

SC 211: Food and Nutrition

4 credits

Introduces food systems, diet, and nutrition. Helps students become informed consumers of food by discussing what we eat, why we eat, where our food comes from, how it is processed, and how it affects our health. Students learn principles of nutrition, including the function of nutrients, food composition and diet analysis, the workings of the digestive system, and the nutritional roots of disease. The environmental, sociological, and psychological implications of food are discussed, and emphasis is placed on dispelling common myths about food and on questioning information presented in the media. (Semester varies)

SC 212: Evolution of Human Nature

4 credits

Introduces the field of evolutionary biology and its application to all species, including humans. Major topics include natural selection, adaptation, and sexual selection, as well as genetics. Focuses particularly on the ancestral legacies of primate and human evolution that continue to influence modern-day society, including topics such as cooperation, jealousy, aggression, and health. (Semester varies)

SC 213: The Brain and Behavior

4 credits

Discusses the general structure of the human brain and perceptual, cognitive, and neurologic functions and disorders tied to various brain systems. Covers neuroanatomy, neurophysiology, basic sensory functions, brain development, mechanisms of drugs and hormones, sleep, consciousness, and investigative methods used to study the brain. Higher neurocognitive functions, including language and memory and a range of neurodevelopmental, neuropsychiatric, and neurodegenerative disorders are also explored. (Semester varies)
SC 214: Plagues and Pandemics

*4 credits*

Infectious diseases are a leading worldwide cause of human death. This course describes and discusses the role, origins, spread, and impact of infectious diseases. By examining how the human immune system guards against infectious disease, students gain an understanding of the complex interaction between host and pathogen. This foundation is a launching point for discussion of topics such as the rise of drug-resistant microbes, advances in diagnostic and vaccine development, the socioeconomic and political factors involved in disease progression, food preservation and safety, and the use of microbes and microbial products in bioterrorism. (Semester varies)

SC 215: Personal Genetics and Identity

*4 credits*

As it becomes increasingly possible to obtain personalized versions of our individual human genomes, it behooves us to consider how much weight this information carries in generating our physical uniqueness and individual identity. This course introduces the biological basis of inheritance and human variation while considering the personal and public implications of accessibility to one’s genetic information. In particular, students explore what our DNA can and can’t tell us about appearance, disease, ancestry, and behavior. Students consider the marketing of genetic tests, the use of DNA databases in forensic science, regulation of the personal genomics industry, and genetic privacy. (Semester varies)

SC 216: DNA and Society

*4 credits*

Explores the structure and function of DNA and the role of the genetic code in shaping the basic cellular units of life. Covers the molecular biology necessary to understand science developments that have garnered the attention of the media and the scientific community, including those relating to biotechnology, stem cells, and genetic engineering. Students discuss this science at its intersection with art, policy, marketing, medicine, and human experience. They gain an appreciation of how molecular biology impacts our society and obtain the tools necessary to make informed decisions about the science we encounter. (Semester varies)

SC 220: Energy and Sustainability

*4 credits*

Energy has emerged as one of the most important issues facing our society, as it is increasingly clear that our current patterns of energy use are not sustainable. The course examines the ways in which we use energy, as individuals and as a society, and discusses available and future energy technologies in terms of their environmental impact and technical, economic, and political viability. Students explore various energy sources, beginning with traditional fossil fuel-based technologies, then focusing on emerging technologies, such as hydropower, wind, biomass, solar, geothermal, oceanic, fuel cell, and nuclear. (Semester varies)

SC 221: Meteorology

*4 credits*

Introduces the basic concepts involved in the analysis of weather phenomena and climate patterns at global and local scales. Major topics of discussion include: atmospheric composition and dynamics; solar radiation; temperature, moisture, and condensation; optical phenomena in the atmosphere; weather patterns; severe weather; and weather forecasting techniques. (Semester varies)
SC 222: Earth Science: Natural Disasters
4 credits
Focuses on natural disasters to introduce students to a range of earth-science fields, including geology, meteorology, ecology, and hydrology. Explores a variety of natural processes, such as earthquakes, volcanoes, tsunamis, hurricanes, floods, landslides, wildfires, tornadoes, and climate change. Particular attention is paid to the impacts of natural disasters on human populations, the built environment, and natural resources. (Semester varies)

SC 223: Climate Change
4 credits
Climate change is a complex topic of enormous scientific interest, societal importance, and political debate. This course introduces the science of climate change and global warming, focusing in particular on: past environmental change, including abrupt changes and past intervals of warmth; the response of physical and biological systems to recent and ongoing changes in climate; future climate scenarios, forecasting uncertainties, and public-policy options; and critical evaluation of media coverage of climate-change issues. (Semester varies)

SC 224: Ecology and Conservation
4 credits
Engages students in an exploration of ecological principles and environmental issues having scientific, economic, and social dimensions of global significance. Emphasis is placed on the application of population and community ecology toward the conservation of species in the face of natural and anthropogenic environmental change. Promotes the informed and critical interpretation of results reported in ecological studies and their coverage in the media. (Semester varies)

SC 225: The Science and Politics of Water
4 credits
Explores the confluence of fundamental ecological, hydrological, and other environmental processes with policy and law at the watershed scale. Emphasis is placed on how natural pathways of the flow of water support vital freshwater ecosystem services such as clean drinking water and healthy fish populations. Students also seek insight toward improved management by weighing the trade-offs required for other valued uses such as recreation, agriculture, hydropower, and industrial uses. (Semester varies)

SC 226: Plants and People
4 credits
Introduces plant biology, botany, and ecology, with a particular focus on the importance of plants to humans. Explores the basics of plant structure, growth processes, and reproduction; plant diversity and evolution; the use of plants for food, medicine, and other products; the interactions between plants and the environments they live in; and the role of plants in global environmental change. (Semester varies)

SC 232: Physics in Everyday Life
4 credits
Examines the concepts of classical mechanics, oscillating systems, and electricity and magnetism, focusing on ways students encounter physical phenomena in daily life. (Semester varies)
SC 290: Topics in Science
4 credits
Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in science. May be repeated for credit if topics differ. (Semester varies)

SC 291: Topics in Human Biology and Health
4 credits
Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in human biology and health. May be repeated for credit if topics differ. (Semester varies)

SC 292: Topics in Environmental Science
4 credits
Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in environmental science. May be repeated for credit if topics differ. (Semester varies)

SC 310: Science in Translation: Health and Genetics
4 credits
Students refine and broaden their ability to interpret scientific language and communicate critical scientific content to others. Interactions with members of the local biomedical research community guide explorations into specific topics in contemporary genetics and health and into the needs of effective science communication. Examination of science storytelling informs understanding of how scientists and science are represented and the science of science communication is applied to guide project work that communicates scientific content for public consumption in a variety of mediums. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)

SC 312: Visual and Spatial Perception
4 credits
Examines visual and spatial processes and the sensory, cognitive, and neurophysiologic aspects of vision and spatial perception. Reviews the anatomy and physiology of the eye and the visual system, including the brain systems responsible for processing and making sense of visual input. Focus is then given to perception of size, form, color, motion, and three-dimensional space, followed by perceptual and neurological disorders in the visuospatial realm. The course is relevant to students interested in the workings of the visual system, as well as to students in visual media or marketing interested in applied principles of visual perception. Prerequisites: PS 101, PS 203, or SC 213 and junior standing. (Semester varies)

SC 320: Science in Translation: Environmental Science
4 credits
Refines and broadens students’ ability to interpret scientific language and communicate critical scientific content to others. This course examines popular representations of environmental issues in various outlets such as film, fiction, and journalism. Conversation about any scientific inaccuracies provides motivation for delving deeper into the science, and discussion of creative intent provides a mechanism for discussing ethical, social, and political impact of related research. Students then apply such interpretative understandings to their own craft as they put scientific translation and communication into practice in select scenarios. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)
SC 321: Environments, Ecosystems, and Cultures of the Past

4 credits

Examines past environmental changes, at timescales ranging from decades to millennia, and their impacts on ecosystems and human societies. This long-term perspective provides a frame of reference for understanding modern-day ecosystem processes and helps us anticipate the consequences of future changes in climate. The course also explores the ecological impacts of ancient humans to gain insights into the sustainable use of natural resources. Students will learn how various retrospective approaches, including analyses of ice cores, ocean and lake sediments, tree rings, archaeological materials, and historical documents, are used to reconstruct climate, vegetation, fire and human activities. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)

SC 390: Advanced Topics in Science

4 credits

Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in science. Material is presented and discussed at an advanced level, assuming students have some knowledge and understanding of the scientific method. May be repeated for credit if topics differ. Prerequisites: junior standing and prerequisites vary by topic. (Semester varies)

SC 391: Advanced Topics in Human Biology and Health

4 credits

Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in human biology and health. Material is presented and discussed at an advanced level, assuming students have some knowledge and understanding of the scientific method. May be repeated for credit if topics differ. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)

SC 392: Advanced Topics in Environmental Science

4 credits

Special offerings in science focused on theoretical perspectives, methodological approaches, and contemporary questions in environmental science. Material is presented and discussed at an advanced level, assuming students have some knowledge and understanding of the scientific method. May be repeated for credit if topics differ. Prerequisites: completion of one SC course or HS 201 and junior standing. (Semester varies)

SC 498: Directed Study in Science

2 or 4 credits

Students select an area of special interest, prepare a bibliography and program of study, and make arrangements for regular meetings with the instructor. Prerequisites: 3.0 GPA, junior standing, and permission of instructor and department chair.

Sociology/Anthropology Courses

All of the following courses fulfill the Social and Psychological Perspective.
SO 150: Principles of Sociology/Anthropology

4 credits

Introduces key sociological concepts, methodologies that provide pivotal tools for critical analysis of structures, agents of power focusing on roles shaping relationships, and institutions in local and global communities. Explores historical biographies that shape worldviews. Brings history to bear on present to identify and shape sociological imagination. Hands-on approaches extend learning beyond the classroom, ensuring theory linked to practice. Students learn and live sociology as an integral aspect of individual and community identities. (Semester varies)

SO 180: Culture and Power

4 credits

Examines production of culture and meaning in everyday life, employing perspectives from sociology of culture and cultural studies. Looks at subjectivity and agency relation to social structure. Investigates the formation and expression of individual and collective identities, and contestation of ideology in life activities such as eating, dressing, dancing, watching television, and shopping. Ethnography explores everyday activities that define sense of selves and power and give meaning while organizing social institutions and processes. (Semester varies)

SO 200: Race and Ethnicity: The Key Concepts

4 credits

Race and ethnicity continue to affect the social world and the people who inhabit it in multiple ways. The course situates the study of race and ethnicity within its own historical and intellectual context and exposes students to the broad diversity of sociological scholarship in the field. Its purpose is to provide students with an understanding of the conceptual evolution of key concepts and the ways in which they are deployed or remain pertinent in current debates. Key concepts surveyed include, but are not limited to, race, ethnicity, racism, anti-racism, gendered racism, discrimination colorblindness, and whiteness. Fulfills the US Diversity requirement. (Semester varies)

SO 206: Gender in a Global Perspective

4 credits

Examines gender in a comparative and global context framed by interdisciplinary perspectives from sociology, anthropology, psychology, and cultural studies. Studies social construction of gender across cultures and globalization as a web of complex forces shaping gender-construction activities and institutions. Students compare experiences with other cultures and analyze work, play, and intimacy and institutional structures, including religion, politics, military, media, and the economy. (Semester varies)

SO 208: Visual Society

4 credits

Social theories of economic cultural change describe increasing significance of visual images and decline of texts, oral communication, and face-to-face interactions. The visualization of culture is considered in connection to economic globalization and the shift from production to consumption economies examined in television, websites, billboards, clothing, and window displays. Visual-ethnographic studies explore effects of visual culture (electronic and digital images, video, film, photography, magazine images) on identity, race, sexuality, politics, opportunity, community, and tradition. (Semester varies)
SO 210: Topics in Sociology/Anthropology
4 credits

Topics announced prior to each term may include: Society and the Spiritual Journey: Race and Racism; or Men and Women in Peace and Conflict. May be repeated for credit if topics differ. (Semester varies)

SO 212: Sociology of Emotions
4 credits

While emotions are typically considered irrational, ephemeral, and therefore irrelevant to the real business of social life, this course considers how emotions serve as social glue, creating groups, institutions, identities, and social structures. Emotions are studied in a variety of everyday social settings from loneliness in the workplace and love in sexual life, to the envy of status competition, the hatred of intergroup conflict, and the greed of capitalist enterprise. Readings engage questions of personhood, intimacy, and collective life but also conflict, enmity, and resistance and struggle. (Semester varies)

SO 222: Humor and Society
4 credits

Explores humor as a window onto key sociological questions. What do jokes, gags, clowns, comedians, pranks and cartoons have to do with social order, conflict, inequality, identity and interactions? How does the comedy, as a sociological perspective, illuminate the humor of social organizations and of our subjective states? Students study key sociological arguments and relate them to the humor they observe in their own lives and in the social world around them.

SO 305: Religion and Globalization
4 credits

This course takes as its starting point visions of global worlds that we live in every day. Students unpack the global movement of people, goods, technologies, and ideas and, in doing so, critically review our understandings of globalization to include its political, economic, and cultural aspects. After dispensing with some of the obvious questions about the function of these visions of “Brave New Worlds,” as well as discussing their schema, students consider some of the more complex contours of and societal costs of various paradigms of thought within cultural globalization. They then move on to consider globalization’s particular interaction with religion in the creation of utopic spiritualism and dystopic terrorism complexes. In particular, students consider the idea of progress and futurity in the context of Marxist, (post) modern, and poststructural theory as well as in the context of religious traditions. Fulfills the Global Diversity requirement. Prerequisite: junior standing. (Semester varies)

SO 310: Advanced Topics in Sociology/Anthropology
4 credits

Topics announced prior to each term may include: Alienation and Fragmentation in the Individual; Theories of Love, Sex, and Intimacy; or Postmodern Religion and the Secularization of Society. May be repeated for credit if topics differ. Prerequisite: junior standing. (Semester varies)

SO 321: The Culture of Money: Markets and Morals
4 credits

Money: what could be more familiar? But do we in the 21st-century capitalist West really understand money and how it works? In this course, students examine the anthropology of money: who has money, how to get it, and what to do with it. Focused on the nature and power
of money as an entry into a consideration of economic inequality, students peel back the layers of misapprehensions surrounding human transactions to understand exchange in particular historical and cultural contexts. Prerequisite: junior standing. (Semester varies)

**SO 360: Sociology of Insiders and Outsiders**

*4 credits*

Human societies have always been divided into those groups that have power, authority, access to resources and privilege, and those that are systematically denied these things. This course examines the structures and processes that create these groups. Attention is paid to outsider groups defined by race, class, gender, sexual orientation, and ability, as well as specific insider groups defined by whiteness, straightness, and masculinity. Students also examine the exclusionary attitudes and behaviors that reproduce group identities, such as racism, sexism, homophobia, and classism. Prerequisite: junior standing. (Semester varies)

**SO 498: Directed Study in Sociology/Anthropology**

*2 or 4 credits*

Individual projects are planned in collaboration with an instructor to meet students’ specific interests within the social sciences. Prerequisites: 3.0 GPA, junior standing, and permission of instructor and department chair.
School of the Arts

Mission

The School of the Arts is a community of artists, professionals, and scholars committed to educating and training students to bring personal vision, commitment, sophistication, and courage to the practice of their crafts in film and television, media arts, performing arts, creative writing, and publishing. The School looks for students who will use their Emerson experience to produce work that explores the world as they see it with informed accuracy and emotional honesty. The School of the Arts shares with the rest of the College the mission of teaching students how to perceive and to question, with sensitivity to ethical and emotional complexity.

In supporting Emerson College’s mission that a strong liberal arts education is fundamental to rigorous professional training, the School offers courses in art history, literature, theatre, and media studies. As the College continually enhances its liberal arts core, students receive the strongest possible educational grounding as thinkers, makers, and citizens of a complex world. New combinations of liberal arts offerings prepare our students for lives in which the interaction of new ideas and new methods are the rule of the day. Underlying all of this innovation, there remains an abiding respect for intellectual rigor and creative discipline.

The School of the Arts consists of three departments (Performing Arts; Visual and Media Arts; and Writing, Literature and Publishing) and the interdepartmental programs and majors in Comedic Arts and Design for Stage and Screen, as well as the Emerson Engagement Lab. Each department offers programs at the undergraduate and graduate levels. Students in all degree programs at the undergraduate level are encouraged to pursue interdisciplinary study and minors whenever possible. Each department contributes to the Business of Creative Enterprises major in the School of Communication: arts management, publishing, and media producing.

Residential, online, and low-residency graduate programs leading to a Master of Fine Arts are available in Creative Writing, Theatre Education, and Film and Media Art. The School also offers a Master of Arts in Theatre Education and in Publishing and Writing.

In the School of the Arts, our stellar faculty members instill in students a sense of ownership in their education by teaching them to recognize and accept stylistic and ethical responsibility for their work. As they embrace that responsibility, students know to speak with the authority of the master craftsmen and artists they aspire to be.

Students leave the School of the Arts as discerning thinkers and nimble and inventive cultural producers. Working in a grammar of words, images, sounds, and actual and virtual space, Emerson students truly are a creative force.

The Engagement Lab at Emerson College

Eric Gordon, Executive Director, Principal Investigator, and Professor of Visual and Media Arts

The Engagement Lab at Emerson College is a collaborative research and design lab focused on creating and supporting meaningful civic participation in the United States and around the world. The Lab partners with organizations in government, media, education, and health to discover how media and technology are transforming civic engagement in the 21st century. Lab projects include digital games, media literacy curricula, interactive workshops, and public art installations.

What does trust in news look like in an age of misinformation? How can new urban technologies be equitably designed and distributed? How can marginalized populations amplify their voice through media and technology? The Engagement Lab faculty, staff, and students explore these questions through creative media design and participatory research methods.

The Lab is always looking for exemplary students. Emerson undergraduates can work on directed studies with lab faculty or apply for lab assistantships. The space is open to students interested in pursuing their own research and design projects or assisting with existing efforts.
Minor Program

Interdepartmental Minor in Narrative Nonfiction

This 16-credit minor spans the two Schools, allowing students to create nonfiction work that emphasizes storytelling and character development across different disciplines and with different media. Students are encouraged to consider current issues—including those pertaining to diversity and community, from a variety of perspectives. The practice of nonfiction writing addresses the issues of society in all its breadth, and nonfiction narrative, which tends to be long-form nonfiction, addresses it in depth as well.

Students select one course from two of the following departments (8 credits):

**Journalism**

JR 103: The Digital Journalist  
JR 105: Journalism for Non-Majors

**Visual and Media Arts**

VM 203: History of Photography: 19th Century to the 1970s  
VM 242: Introduction to Documentary Production  
VM 265: Introduction to Photography

**Writing, Literature and Publishing**

PB 207: Introduction to Magazine Writing  
WR 216: Introduction to Creative Writing: Nonfiction

Students select two courses from the following (8 credits):

JR 221: Photojournalism  
JR 371: Feature Writing  
LI 303: The Art of Nonfiction  
LI 405: Reading and Writing the Environment  
PB 307: Intermediate Magazine Writing  
PB 411: Profile Writing  
TH 382: Documentary Theatre  
VM 304: History of Documentary  
VM 369: Documentary Photography  
VM 377: Documentary Production Workshop  
WR 316: Intermediate Creative Writing: Nonfiction
School of the Arts

Comedic Arts Program

Professors Cook (Program Director) and Kingdon; Associate Professor Ildari; Assistant Professors Basanese, Corrigan, Feil, Justiniano, and Lee; Assistant Director McMahan.

A first-of-its kind degree, the BFA in Comedic Arts integrates comedy writing, performance, production, and studies. Immersive and hands-on in its approach, this interdisciplinary major draws its faculty and courses from the departments of Visual and Media Arts; Performing Arts; Writing, Literature and Publishing; and from the Marlboro Institute for Liberal Arts and Interdisciplinary Studies. In addition to learning and practicing the craft of comedy, students explore the historical, cultural, ethical, and theoretical dimensions of comedy as a global art form. Our faculty is deeply committed to helping each student find and develop their comedic voice against the backdrop of a creative, collaborative, and supportive learning environment.

The BFA in Comedic Arts offers students the unique opportunity to study comedy across a variety of styles, genres, and disciplines. It invites students to consider comedy and its various applications, to study its history, and to engage in media production, writing, and improvisational performance. Students may also access Emerson’s American Comedy Archives, a curated collection containing oral histories, manuscripts, photographs, and film and video materials from some of the most well-known comedic artists in the country.

Degree Requirements for Bachelor of Fine Arts in Comedic Arts

The undergraduate faculty of the School of the Arts is committed to the following learning objectives for the BFA in Comedic Arts program:

Students will:

1. Be able to engage with the world at multiple levels through comedy.
2. Develop an appreciation of all the various manifestations of comedy including genre, style, and applications.
3. Gain an appreciation of the history, theory, and ethics of comedy.
4. Find, develop, and hone their individual comedic voice.
5. Learn how to write and perform comedy collaboratively.
6. Gain an understanding of the ways comedy may be produced: in film, television, online, and on the stage.
7. Be able to write, perform, and produce comedy in one or more styles or genres

Required Courses

Comedic Arts Core: 32 credits

CA 100: Why Did the Chicken? Fundamentals in Comedic Storytelling
CA 102: Evolution of Comedy I
CA 103: Evolution of Comedy II
TH 122: Introduction to Acting: Voice and Movement
PA 125: Performing Improvational Comedy
CA 200: Modes of Comedy Production
VM 222: Writing for Television
CA 300: Theories of Humor and Laughter

Choose three of the following Writing, Production and Performance classes (12 credits):

PA 321: Topics in Comedic Performance
PA 325: Performing Sketch Comedy
CA 333: Elements of Sitcom Production
TH 388: Playwriting I
VM 321: Writing the Tween Series
VM 322: Comedy Writing for Television
VM 326: Writing for Animation
VM 327: Writing the Web Series
VM 385: Comedy Writing for Late Night
VM 386: Writing Comedic Movies
WR 322: Comedy Writing: Stand Up
WR 323: Comedy Writing: Sketch Troupe

Choose one course from each of the following areas (12 credits):

Studies

CA 410: Craft and Contemporary Comedic Literature
LI 372: Shakespearean Comedy
VM 403: Seminar in Comedic Studies
VM 412: American Film Comedy

Capstone

VM 423: Writing Television Pilots
VM 429: Comedy Writers’ Room
CA 420: Topics in Comedic Arts
CA 450: Capstone in Comedy Writing, Performance, and Production
CA 498: Directed Study in Comedic Arts

Studies, Capstone, or Elective (courses used to satisfy requirements above may not also satisfy this requirement):

LI 372: Shakespearean Comedy
VM 403: Seminar in Comedic Studies
VM 412: American Film Comedy
VM 423: Writing Television Pilots
VM 429: Comedy Writers Room
VM 440: Advanced Studio Production: Fiction
VM 473: Editing Comedy Productions
PA 334: Acting for Film and Television
SA 400: Partnered Studio
CA 320: Topics in Comedy
CA 420: Topics in Comedy
CA 450: Capstone in Comedy Writing, Performance, and Production
CA 498: Directed Study
CA 499: Internship

In addition to the Liberal Arts and major requirements, all students are required to complete at least two courses at the 300 or 400 level from the following Liberal Arts areas: 8 credits

EC Economics
HI History
IN Interdisciplinary Studies
LI Literature
PH Ethics, Philosophy
PL Political Science
PS Psychology
RL Religion
SC Science
SO Sociology
TH 313, 315
VM 315, 409, 410

Policies

During junior and senior years, students must take two courses in the liberal arts at the 300 level or above from courses approved by the department. These courses may not also be used to satisfy a Liberal Arts or major requirement.
Transfer Policy

This program does not accept transfers, with the exception of internal candidates. Any current student at the College wishing to apply for transfer into the Comedic Arts major must provide a comedic sample and a two-page, double-spaced statement that clearly explains their motivation for the transfer request and interest in the program. Acceptance into the major is subject to the approval of the Program Head.

Comedic Arts Courses

CA 100: Why Did the Chicken? Fundamentals in Comedic Storytelling
4 credits

Analyzes the subjective nature of comedy. What makes something funny? Why do some people laugh when others don’t? How does American comedy differ from comedy from other countries? Through a series of lectures, readings, screenings, and discussions, students boil down the common denominators of universal comedy. They utilize this newfound knowledge to explore and discover their own unique comedic voices through improvisation and sketch writing.

CA 102: Evolution of Comedy I
4 credits

Tracks the history of comedy, beginning in Greece and Rome, through the Italian renaissance (Commedia erudite and Commedia dell’arte), Elizabethan England, 17th-century France, the English Restoration, to Hollywood comedy of the 1930s and 1940s. Chief topics include the growth of the comic theatrical tradition and conventions; techniques and themes of comic plots (trickster, parody, farce, caricature); and the role of comedy in society: is it disruptive or unifying? Insightful or malicious? When is censorship necessary?

CA 103: Evolution of Comedy II
4 credits

Provides a broad survey of comedy in film, television, and audio recording to explore the evolution of forms, styles, and meanings. The course also examines the creative agency and individuality (authorship) of particular comedy directors, television creator-producers, performers, and collaborative teams in the broader context of comedy forms and styles. Alongside exploring the poetics of mass culture comedy, the course investigates mass culture comedy’s social and political significance as a regulator of the status quo as well as a force of satire, protest, and even rebellion. In that regard, issues of social identity and diversity, as well as questions of exclusion and inclusion, permeate students’ investigations into comedy. Simply put, the course repeatedly asks: who is laughing at whom, and why? What are the social and political stakes of mass culture comedy? How are the poetics of mass culture comedy related to the social and cultural significance (and signification) of comedy?

CA 200: Modes of Comedy Production
4 credits

An introduction to production for potential comedy writers, producers, directors, and performers. This course familiarizes students with the basic techniques of single-camera field production and multi-camera studio production, allowing them to appreciate when either approach might be employed. Prerequisites: CA 102 and CA 103.
CA 300: Theories of Humor and Laughter
4 credits

Investigates theories of comedy, including theories of humor and laughter. Drawing on philosophy, ethics, cognitive science, psychology, anthropology, linguistics, and social sciences, students learn the social, economic, and political theories of comedy, and how they relate to the physiological and psychological condition for humor and laughter. Students write a research paper on the topic of their choice and conduct observatory and experiential research. Prerequisite: CA 200.

CA 320: Topics in Comedy
4 credits

Explores various aspects of comedic arts. May be repeated for credit if the topics differ. Prerequisites: CA 200 and sophomore standing.

CA 333: Elements of Sitcom Production
4 credits

Students further develop their comedy production skills in the television studio and in the field in relation to sitcom production. Emphasis is placed on planning a show and coordinating a crew, as well as analyzing different styles of sitcom productions. Prerequisite: CA 200.

CA 410: Craft and Contemporary Comedic Literature
4 credits

Delves into the works of nine masters of comedic writing—novelists, memoirists, essayists, short story writers and playwrights such as Oscar Wilde, Lorrie Moore, David Sedaris, Amy Hempel, and Junot Díaz. Students examine the structure of these writers’ stories while also scrutinizing their works on a sentence level. To practice their craft and expand their range, students write and workshop three “inserts,” one-page imitations of a text. The final paper is a comedic story or a paper analyzing one or more texts studied over the semester. Prerequisites: CA 300 and junior standing.

CA 420: Topics in Comedy
4 credits

Special offerings in the area of comedy. Topics may include The Anatomy of a Showrunner and Writing for Stream. May be repeated for credit if the topics differ. Prerequisites: CA 300 and junior standing.

CA 450: Capstone in Comedy Writing, Performance, and Production
4 credits

Students are admitted by application to produce portfolio work as a Capstone Project. Applications must include a detailed description of the proposal for consideration by a faculty panel. The proposal should be for a creative project based in one area of comedy writing, performance, or production or a combination of these areas. Provides an opportunity to produce a significant piece of creative or scholarly work. Prerequisites: CA 300 and senior standing.
CA 498: Directed Study

2–4 credits

Special learning opportunities designed for a student to work with a faculty member on a scholarly project not realizable through existing courses. No more than 8 credits of any combination of directed studies (CA 498) and internship (CA 499) may be counted toward the major. Prerequisites: CA 300, 3.0 GPA, and junior standing. The supervising faculty member and the Program Head must approve proposals prior to the examination period of the preceding semester.

CA 499: Internship

4–8 credits

No more than 8 credits of any combination of directed studies (CA 498) and internship (CA 499) may be counted toward the major. No more than 4 credits of internship may be counted toward the major. Prerequisites: junior standing, completion of appropriate 200-level production course(s), a grade point average of 2.7 or above, and permission of instructor.

A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours over a 12-week period. Students must participate in the Internship Experience Workshop offered through the Career Development Center prior to the start of the internship and should consult the Academic Calendar for registration deadlines. Students who wish to participate in an internship in the Los Angeles, California, area must be enrolled in the Emerson Los Angeles Program.

PA 125: Performing Improvisational Comedy

4 credits

Explores the fundamentals of improvisation for comedic performance through the use of games and exercises in a fast-paced, challenging learning environment. Guides students through the fundamentals of short form improvisation, focusing on building trust and spontaneity, and exploring aspects and techniques of storytelling, ensemble playing, movement, developing characters (status and emotion), and using space. Students explore other forms of improvisation, including solo performance improvisation, structured audience interactive improvisation, and longer forms of improvisation.

SA 400: Partnered Studio Courses

4 credits

Provide students with an opportunity to work on projects with community partners, often in conjunction with students from other departments and disciplines. The courses are generally open only to juniors or seniors, by application and with the permission of the instructor.

TH 122: Introduction to Acting: Voice and Movement

4 credits

Explores two fundamental aspects of actor training: voice training; to root the actor’s work in the experience of breath, voice, and language, and movement training; designed to establish somatic awareness, provide centering and alignment to address unconscious physical habits, and enliven a sense of play and impulse recognition.

VM 222: Writing for Television

4 credits

Examines writing for television in a variety of formats, with a predominant emphasis on situation comedies and drama. The elements of each genre are analyzed, challenging students to find their own unique “voice,” and new and innovative ways to write stories within established
formats. Also covered are reality television and children’s television, story outlining, and script formatting. Each student writes a first-draft script of an existing sitcom or drama. Prerequisite: sophomore standing.
School of the Arts

Department of Performing Arts

Professors Bensussen, Colby (Chair), Mathers, Pinkney, and Shea; Associate Professors Donohue, Foley, Hickler, Horrigan, LaFeber, Polster, Romanska, and Rubenstein; Assistant Professors Beamish, Davis, DiCroce, Goetz, Justiniano, Lewis, Nelson, and Stecconi; The Stephen Langley Chair in Theatre Management and Production Dower; Senior Distinguished Artist-in-Residence Wheeler; Distinguished Artist-in-Residence Douglas; Senior Artists-in-Residence Goldberg, Hewlett, Ploskina, and Silberman; Artist-in-Residence Healey; Senior Music Historian-in-Residence King; Senior Stage and Production Manager-in-Residence Acquavella.

The Department of Performing Arts educates students in the collaborative arts of theater within their historical and cultural contexts. Its professionally active faculty guides students in programs that offer both rigor and creative challenge. Studio and production work are central to all majors in the department and are integrated into the larger context of a liberal arts education. The department also offers coursework in music and dance in support of its Musical Theatre major and to enrich the College’s liberal arts curriculum.

The arts of live theater are central to the education offered by a communication college. Students in the Department of Performing Arts are challenged to develop a deep understanding of self along with a sense of ethical responsibility to the immediate community and society at large. Through productions, internships, and extracurricular activities, students are encouraged to work in the community. They explore and develop their own roles as professional artists, industry leaders, and educators.

The faculty of the Department of Performing Arts is committed to the following goals.

Students will:

- Develop an experiential and theoretical understanding of basic theater skills in the performance, design, technical, production, and educational aspects of art.
- Learn how cultures affect the creative process and how, in turn, the creative process contributes to the evolution of cultures.
- Develop theoretical and historical understanding of the theater and the conventional standards by which we respond to the art form through scripts, knowledge of the physical theater and production techniques, and the aesthetics of the major historical periods of drama.
- Develop their individual and collaborative potentials and interests as they prepare to enter the fields of performing arts and theater education in both professional and applied theater and related fields [of film and television].

Degree Requirements for Performing Arts

All students in the Department of Performing Arts are required to complete the 20-credit Performing Arts Core.

TH 101: Languages of the Stage (4 credits)
TH 141–8: Stagecraft Laboratories (4 credits)

BFA Design/Technology and BFA Stage and Production Management students take TH 142 Stagecraft Electrics and TH 143 Stagecraft Props

TH 149: Emerson Stage Production Crew (0 credits)
TH 215: Stages of Drama (4 credits)
TH 216: Topics in Drama, Theater and Culture (4 credits)
4 credits Advanced Theatre Studies course*
One of the following:

TH 313: African American Theatre and Culture
TH 315: Topics in Contemporary Theatre
TH 372: Topics in Theatre Studies
TH 382: Documentary Theatre
TH 402: Living Art in Real Space
TH 404: US Theatre and Performance
TH 410: Principles of Dramaturgy
TH 411: Topics in Drama Studies
TH 514: Theatre Studies Seminar
TH 531: Contemporary Women Playwrights
TH 562: Theatre for Young Audiences
LI 371: Shakespearean Tragedy
LI 372: Shakespearean Comedy

*BFA Stage and Screen Design/Technology students fulfill the Advanced Theatre Studies requirement with VM 100: History of Media Arts I. BFA Musical Theatre majors are not required to complete the Advanced Theatre Studies requirement.

Programs

The department offers nine Bachelor of Fine Arts (BFA) degrees. Each of these programs demands that students commit to intensive work at the center of their Emerson education. Each has defined retention standards and requires, as a part of the initial application to the College, the completion of a competitive major-specific artistic review consisting of either an audition, a portfolio and interview, or essay. The faculty believes that students should not be encouraged to enter or allowed to complete BFA programs unless they demonstrate the kind of work ethic, talent, and skills development demanded by the profession.

Degree Requirements for Bachelor of Fine Arts in Theatre and Performance

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Theatre and Performance program.

Students will:

1. Analyze a body of dramatic literature.
2. Demonstrate an understanding of modes of critical/historical inquiry and a multiplicity of cultural and artistic perspectives.
3. Demonstrate an understanding of the cultural and social impact of the arts and their role as a theater practitioner and as an active member of society.
4. Demonstrate an ability to collaborate in the act of making theater.
5. Demonstrate an ability to actively pursue an objective, and to apply the vocal and physical training while doing so.
6. Demonstrate professional discipline and effective work habits.
7. Demonstrate an ability to draw on a range of theater practices with an understanding of your unique voice as a theater artist.

The BFA in Theatre and Performance invites students to explore a broad array of interests in theater. Although production and studio work, primarily as a performer, remain central to the curriculum, BFA Theatre and Performance students have flexibility to register for two courses within theatrical disciplines outside of performance; to tailor their programs by taking courses in other academic departments; to add minors available from a variety of disciplines across the College; and to participate in activities such as internships, the LA Program, ProArts Consortium, and study abroad.

Required Courses

20 credits: Performing Arts Core

Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

Emerson College

147
20 credits: Actor Training Core

TH 123: Movement and Voice I (4 credits)
TH 124: Movement and Voice II (4 credits)
TH 130: Improvisation (2 credits)
TH 131: Acting Fundamentals (2 credits)
TH 221: Scene Study I (4 credits)
TH 222: Scene Study II (4 credits)

16 credits: BFA Theatre and Performance Advanced

Two of the following 4-credit advanced acting courses (8 credits):

PA 334: Acting for Film and Television
TH 320: Stage Combat: Close Quarter Combat
TH 322: Acting for the Camera
TH 324: Dialects
TH 330: Auditions and Monologues
TH 420: Stage Combat: Historical Weaponry
TH 421: Advanced Acting: Special Topics
TH 422: Advanced Voice and Text
TH 423: Action Theatre
TH 424: Advanced Acting for the Camera
TH 431: Shakespeare Performance
TH 432: The Michael Chekhov Technique
TH 471: The Business of Acting

Two additional courses (8 credits) from the advanced Acting courses listed above or two courses (8 credits) of 200-level or above electives in PA/TH/DA/MU

Total Credits: 56

Degree Requirements for Bachelor of Fine Arts in Acting

Acceptance to the BFA Acting program is earned during the first and second year by demonstrated commitment and progress as a Theatre and Performance, Theatre Education and Performance, or Musical Theatre student, and by an audition process in the spring semester of the second year.

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Acting program.

Students will:

1. Analyze a body of dramatic literature.
2. Demonstrate an understanding of modes of critical/historical inquiry and a multiplicity of cultural and artistic perspectives.
3. Demonstrate an understanding of the cultural and social impact of the arts and their role as a theater practitioner and as an active member of society.
4. Demonstrate an ability to collaborate in the act of making theater.
5. Demonstrate technical and artistic proficiency in acting, voice and speech, and movement.
6. Demonstrate professional discipline and effective work habits.
7. Demonstrate preparation to pursue professional acting opportunities.

Since an intensive residency is essential to the success of the BFA Acting Studios during junior and senior years, BFA Acting students are not eligible to participate in external programs (the Los Angeles Program and the Kasteel Well Program in the Netherlands, etc.) during the academic year. They may, however, participate in external programs if offered in a summer semester.
Required Courses

20 credits: Performing Arts Core

Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

20 credits: Actor Training Core

TH 123: Movement and Voice I (4 credits)
TH 124: Movement and Voice II (4 credits)
TH 130: Improvisation (2 credits)
TH 131: Acting Fundamentals (2 credits)
TH 221: Scene Study I (4 credits)
TH 222: Scene Study II (4 credits)

32 credits: BFA Acting Advanced

TH 325: BFA Acting Studio I (3rd year, 4 credits, fall & spring) (8 credits)
TH 326: BFA Acting Studio II (3rd year, 4 credits, fall & spring) (8 credits)
TH 425: BFA Acting Studio III (4th year, 4 credits, fall & spring) (8 credits)
TH 426: BFA Acting Studio IV (4th year, 4 credits, fall & spring) (8 credits)

Total Credits: 72

Degree Requirements for Bachelor of Fine Arts in Theatre

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Theatre program.

Students will:

1. Learn and be able to demonstrate a basic theater literacy, both academically and experientially.
2. Learn to think critically and analytically about the literature and function of a particular area of theater.
3. Demonstrate a skill appropriate to a particular focus such as directing, playwriting, dramaturgy, or other aspect of theater.

The BFA in Theatre invites students to develop an area of focus in theater. Although production and studio work remain central to the curriculum, BFA Theatre students have greater flexibility to tailor their programs by taking courses in other academic departments; to add minors available from a variety of disciplines across the College; and to participate in activities such as internships, the LA Program, ProArts Consortium, and study abroad. The four advanced elective courses must reside within the Department of Performing Arts (PA/TH/DA/MU).

Required Courses

20 credits: Performing Arts Core

Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

24 credits: BFA Theatre Core

TH 121: Introduction to Acting: Text and Improvisation (4 credits)
TH 122: Introduction to Acting: Voice and Movement (4 credits)
TH 202: Theatre as a Collaborative Art (4 credits)
TH 250: Design Essentials (4 credits)
TH 275: Arts Management I (4 credits)
TH 317: Play Analysis* (4 credits)
**12 credits: BFA Theatre Advanced**

200-level or above PA/TH/DA/MU elective courses

Total Credits: 56

**Degree Requirements for Bachelor of Fine Arts in Theatre Design/Technology**

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Theatre Design/Technology program.

Students will:

1. Demonstrate an ability to read and analyze a play from the perspective of a designer and technician of theater.
2. Learn to relate script analysis to a visual product, demonstrating an understanding of how to apply and communicate basic design elements, such as color, mass, and line.
3. Learn and demonstrate a fundamental knowledge of the distinguishing characteristics of Western architecture, décor, and fashion, as well as the basic methods of research needed to design.
4. Demonstrate the basic skills necessary to visually communicate design ideas through the learning of the fundamentals of each area of theater design and technology.
5. Demonstrate an ability to translate theory into practice through the appropriate produced projects.

**Required Courses**

**20 credits: Performing Arts Core**

Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

*BFA Design/Technology students take TH 142: Stagecraft Electrics and TH 143: Stagecraft Props to fulfill the Performing Arts Core requirement.

**20 credits: BFA Theatre Design/Technology Core**

TH 140: Rendering (4 credits)  
TH 144: Stagecraft Costume Construction (2 credits)  
TH 145: Stagecraft Scenic Construction (2 credits)  
TH 150: History of Fashion and Décor: Design Research (4 credits)  
TH 202: Theatre as a Collaborative Art (4 credits)  
TH 240: Drafting (4 credits)  
TH 249: Emerson Stage Production Team (0 credits)

BFA Design Technology majors may substitute TH 141: Stagecraft: Special Topics for one of their four Stagecraft requirements, TH142, TH 143, TH 144, or TH 145, when offered.

**28 credits: BFA Theatre Design/Technology Advanced**

Design Concentration, three of the following 4-credit courses (12 credits):

TH 242: Lighting Design I  
TH 342: Lighting Design II  
TH 245: Scenic Design I  
TH 345: Scenic Design II  
TH 248: Costume Design I  
TH 348: Costume Design II  
TH 441: Topics in Technical Design (repeatable)

Design Theory and Practice, two of the following 4-credit courses (8 credits):

Emerson College
TH 243: Sound Design
TH 244: Costume Construction
TH 247: Make-Up: Theatre (2 credits)
TH 252: Master Electrician
TH 347: Make-Up Effects for Film & TV (2 credits)
TH 340: AutoCAD
TH 346: Scenic Painting
TH 350: Topics in Design Presentation
TH 440: Technical Theatre Labs (repeatable)
TH 470: Design in Practice Topics
TH 540: Puppetry

Emerson Stage Production Assignments (8 credits)

PA 371: Production Project
PA 372: Production Project
PA 471: Production Project
PA 472: Production Project
TH 470: Design in Practice Topics

Total Credits: 68

Degree Requirements for Bachelor of Fine Arts in Stage and Screen Design/Technology

Students enrolled in the BFA Theatre Design/Technology program can elect to move into the BFA in Stage and Screen Design/Technology at the successful completion of their first year of study.

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Stage and Screen Design/Technology.

Students will:

1. Demonstrate the ability to design across disciplines for stage, film, and television projects. This includes: (1) the ability to read and analyze a script; (2) knowledge of the principles of design; and (3) possessing the basic skills necessary to visually communicate design ideas.
2. Be able to work collaboratively with writers, directors, actors, and other creative artists to develop meaningful projects.
3. Understand and implement traditional/analog and digital/virtual design techniques and associated technology.
4. Learn how to work in different design environments and across all media.
5. Demonstrate an ability to work effectively in a variety of professional environments such as in a soundstage/TV studio, on the stage, and on location.
6. Demonstrate an ability to translate theory into practice through the appropriate produced projects, and will compile a portfolio of work that can be shown to prospective employers.
7. Demonstrate an appreciation of the history, traditions, and principles of stage, film, and television design, including a fundamental knowledge of the distinguishing characteristics of Western architecture, décor, and fashion, as well as the basic methods of research needed to design.

Required Courses

20 credits: Performing Arts Core*

Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

*BFA Design/Technology students take TH 142: Stagecraft Electrics and TH 143: Stagecraft Props to fulfill the Performing Arts Core requirement.

*BFA Stage and Screen Design/Technology students must fulfill the Advanced Theatre Studies requirement with VM 100: History of Media Arts I.
24 credits: BFA Stage and Screen Design/Technology Core

TH 140: Rendering 2 (2 credits)
TH 144: Stagecraft Costume Construction (2 credits)
TH 145: Stagecraft Scenic Construction (2 credits)
TH 150: History of Fashion and Décor: Design Research (4 credits)
TH 202: Theatre as a Collaborative Art (4 credits)
TH 240: Drafting 2 (2 credits)
TH 249: Emerson Stage Production Team (0 credits)
VM 140: Introduction to Video Production for Non-Majors (4 credits)

BFA Stage and Screen Design/Technology majors may substitute TH 141: Stagecraft: Special Topics for one of their four Stagecraft requirements, TH142, TH 143, TH 144, or TH 145, when offered.

28 credits: BFA Stage and Screen Design/Technology Advanced Design Concentration (8 credits):

TH 245: Scene Design I
TH 345: Scene Design I
TH 248: Costume Design I
TH 348: Costume Design II
TH 441: Topics in Technical Design (repeatable)

Design Theory and Practice (4 credits):

TH 244: Costume Construction
TH 247: Make-Up: Theatre (2 credits)
TH 347: Make-Up Effects for Film & TV (2 credits)
TH 340: AutoCAD
TH 346: Scene Painting

VMA Production Design (8 credits):

VM 381: Production Design
VM 481: Advanced Production Design

Emerson Stage Production Assignments (8 credits):

PA 371: Production Project
PA 372: Production Project
PA 471: Production Project
PA 472: Production Project

Total Credits: 72

Degree Requirements for Bachelor of Fine Arts in Stage and Production Management

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Stage and Production Management program.

Students will:

1. Demonstrate an ability to read and analyze a play from the perspective of a stage manager.
2. Learn about and understand the overall theatrical production process through the creation of a production script.
3. Learn about all areas of theatrical production in order to communicate effectively with the various artists and teams of a theatrical production, and be able to contribute to the collaborative process.
4. Learn the principles, practices, and artistic craft of stage management.
5. Learn how to serve as stage managers and assistant stage managers and will demonstrate their abilities on a professional theatrical production.

Required Courses

20 credits: Performing Arts Core*

Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

*BFA Stage and Production Management students take TH 142: Stagecraft Electrics and TH 143: Stagecraft Props to fulfill the Performing Arts Core requirement.

24 credits: BFA Stage and Production Management Core

TH 144: Stagecraft Costume Construction (2 credits)
TH 145: Stagecraft Scenic Construction (2 credits)
TH 202: Theatre as a Collaborative Art (4 credits)
TH 249: Emerson Stage Production Team (0 credits)
TH 250: Design Essentials (4 credits)
TH 275: Arts Management I (4 credits)
TH 277: Stage Management I (4 credits)
TH 377: Stage Management II (4 credits)

24 credits: BFA Stage and Production Management Advanced

TH 376: Production Management (4 credits)
TH 381: Directing I (4 credits)
TH 477: Stage Management III (4 credits)
TH 487: Stage Management IV (4 credits)

Emerson Stage Production Assignments, Internships, Directed Study (8 credits):

PA 371: Production Project
PA 372: Production Project
PA 471: Production Project
PA 472: Production Project
PA 498: Directed Study in Performing Arts
PA 499: Internship

Total Credits: 68

Degree Requirements for Bachelor of Fine Arts in Musical Theatre

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Musical Theatre program.

Students will:

1. Analyze a body of music and/or dramatic literature.
2. Identify and accomplish stage actions and character goals.
3. Demonstrate their ability to use their singing voice.
4. Demonstrate an ability to include the physical in their work on stage, including dancing.
5. Demonstrate an ability to collaborate in the act of making theater.
6. Demonstrate skills in professional comportment.

Since an intensive residency is essential to the success of the program, BFA Musical Theatre students are not eligible to participate in external programs (the Los Angeles Program and the Kasteel Well Program in the Netherlands, etc.) during the academic year. They may, however, participate in external programs if offered in a summer semester.
Required Courses

16 credits*: Performing Arts Core

TH 101: Languages of the Stage (4 credits)
TH 141–8: Stagecraft Laboratories (4 credits)
TH 149: Emerson Stage Production Crew (0 credits)
TH 215: Stages of Drama (4 credits)
MU 304: History of the American Musical Theatre I (2 credits)
MU 305: History of the American Musical Theatre II (2 credits)

*BFA Musical Theatre majors are not required to complete the Advanced Theatre Studies requirement, reducing their Performing Arts Core requirements from 20 to 16 credits.

20 credits: BFA Musical Theatre Core

TH 123: Movement and Voice I (4 credits)
TH 124: Movement and Voice II (4 credits)
TH 127: Musical Theatre Core I – Musicianship (2 credits)
TH 128: Musical Theatre Core II – Advanced Musicianship (2 credits)
TH 227: Musical Theatre Core III – Scene Study (4 credits)
TH 228: Musical Theatre Core IV – Fundamentals of Technique (4 credits)

Musical Theatre Core courses III–VIII include individual vocal instruction for one hour/week for 12 weeks.

16 credits: BFA Musical Theatre Dance

All 2-credit courses:

DA 233: Ballet Technique
DA 235: Tap Dance
DA 237: Jazz Technique
DA 331: Topics in Dance
DA 338: Musical Theatre Dance Repertoire I
DA 339: Musical Theatre Dance Repertoire II
DA 438: Musical Theatre Dance Repertoire III
DA 439: Musical Theatre Dance Repertoire IV

20 credits: BFA Musical Theatre Advanced

TH 327: Musical Theatre Core V – Technique I (4 credits)
TH 328: Musical Theatre Core VI – Technique II (4 credits)
TH 427: Musical Theatre Core VII – Contemporary Styles (4 credits)
TH 428: Musical Theatre Core VIII – Professional Orientation (4 credits)
TH 450: Topics in Musical Theatre Performance (2 credits)
TH 451: Advanced Song Interpretation (2 credits)

Total Credits: 72

Degree Requirements for Bachelor of Fine Arts in Theatre Education and Performance

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Theatre Education and Performance program.

Students will:

1. Learn to assess learning needs, develop appropriate educational goals and objectives, and design and implement drama/theater teaching strategies based on understandings of the theoretical and historical foundations of drama/theater education and the practices of applied drama and theater.
2. Develop their individual potentials and interests in performance, production, and theater education in applied theater and related fields as demonstrated in portfolios and teaching projects.

3. Demonstrate foundational ability to use their vocal instrument, include the physical in their work onstage, and identify and accomplish stage actions and character goals.

The BFA degree in Theatre Education and Performance requires specific work beyond the Performing Arts core curriculum in theater education and in areas mandated by the Commonwealth of Massachusetts as part of our Department of Elementary and Secondary Education Approved Program leading to the Initial License as a Teacher of Theatre (all levels, pre-K–12).

Required Courses

20 credits: Performing Arts Core

Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

20 credits: Actor Training Core

TH 123: Movement and Voice I (4 credits)
TH 124: Movement and Voice II (4 credits)
TH 130: Improvisation (2 credits)
TH 131: Acting Fundamentals (2 credits)
TH 221: Scene Study I (4 credits)
TH 222: Scene Study II (4 credits)

8 credits: BFA Theatre Education Core

TH 265: Foundations of Education (4 credits)
PS 202: Developmental Psychology (4 credits)

20 credits: BFA Theatre Education Advanced

TH 381: Directing I: Fundamentals of Directing (4 credits)
TH 460: Drama as Education I (4 credits)
TH 461: Drama as Education II (4 credits)
TH 463: Student Teaching Seminar* (2 credits)
TH 465: Student Teaching Practicum* (6 credits)

* Students seeking initial licensure in Massachusetts as a Teacher of Theatre (all levels, pre-K–12) must use 4–12 credits to complete the Educator Licensure requirements. Those not seeking initial licensure will use 8 credits toward Theatre elective courses (TH/PA/DA/MU), building an individualized program in ways similar to the students in BFA Theatre and Performance.

Total Credits: 68

Degree Requirements for Bachelor of Fine Arts in Theatre Education

The undergraduate faculty of Performing Arts is committed to the following learning objectives for the BFA in Theatre Education program.

Students will:

1. Learn to assess learning needs, develop appropriate educational goals and objectives, and design and implement drama/theater teaching strategies based on understandings of the theoretical and historical foundations of drama/theater education and the practices of applied drama and theater.

2. Develop their individual potentials and interests in production and theater education in applied theater and related fields as demonstrated in portfolios and teaching projects.
The BFA degree in Theatre Education requires specific work beyond the Performing Arts core curriculum in theater education and in areas mandated by the Commonwealth of Massachusetts as part of our Department of Elementary and Secondary Education Approved Program leading to the Initial License as a Teacher of Theatre (all levels, pre-K–12).

**Required Courses**

**20 credits: Performing Arts Core**

Performing Arts Core courses are listed above under Degree Requirements for Performing Arts.

**16 credits: BFA Theatre Education Core**

TH 121: Introduction to Acting: Text and Improvisation (4 credits)
TH 122: Introduction to Acting: Voice and Movement (4 credits)
TH 265: Foundations of Education (4 credits)
PS 202: Developmental Psychology (4 credits)

**20 credits: BFA Theatre Education Advanced**

TH 381: Directing I: Fundamentals of Directing (4 credits)
TH 460: Drama as Education I (4 credits)
TH 461: Drama as Education II (4 credits)
TH 463: Student Teaching Seminar* (2 credits)
TH 465: Student Teaching Practicum* (6 credits)

* Students seeking initial licensure in Massachusetts as a Teacher of Theatre (all levels, pre-K–12) must use 4–12 credits to complete the Educator Licensure requirements. Those not seeking initial licensure will use 8 credits toward Theatre elective courses (TH/PA/DA/MU), building an individualized program in ways similar to the students in BFA Theatre.

Total Credits: 56

**Policies**

**External Programs**

*Kasteel Well, the Netherlands*

Performing Arts majors are eligible to enroll in the semester-abroad program at Kasteel Well in the Netherlands in accordance with major and semester restrictions below. A variety of Liberal Arts courses and several required Performing Arts courses are offered; interested students should consult with their advisor.

<table>
<thead>
<tr>
<th>Performing Arts Major</th>
<th>Semesters Eligible to Attend</th>
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</thead>
<tbody>
<tr>
<td>Theatre &amp; Performance</td>
<td>Fall or Spring of sophomore year</td>
</tr>
<tr>
<td>Theatre Education &amp; Performance</td>
<td>Fall or Spring of sophomore year</td>
</tr>
<tr>
<td>Musical Theatre, Acting</td>
<td>Summer only, liberal arts courses only</td>
</tr>
<tr>
<td>Theatre, Theatre Education</td>
<td>Fall or Spring of sophomore year</td>
</tr>
<tr>
<td>Stage &amp; Production Management</td>
<td>Spring of sophomore year in consultation with advisor</td>
</tr>
</tbody>
</table>
Performing Arts Major | Semesters Eligible to Attend
--- | ---
Design/Technology | Sophomore or junior year in consultation with advisor
Stage & Screen Design/Technology | Sophomore year in consultation with advisor

**Emerson Los Angeles**

In accordance with major and semester restrictions below, seniors may spend a semester at Emerson Los Angeles, where internship opportunities are highlighted alongside Liberal Arts and Performing Arts offerings.

<table>
<thead>
<tr>
<th>Performing Arts Major</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Theatre, Theatre Education</td>
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</tr>
<tr>
<td>Musical Theatre, Acting</td>
<td>Ineligible</td>
</tr>
<tr>
<td>Stage &amp; Production Management</td>
<td>Spring only</td>
</tr>
<tr>
<td>Design/Technology</td>
<td>Fall or Spring in consultation with advisor</td>
</tr>
<tr>
<td>Stage &amp; Screen Design/Technology</td>
<td>Fall or Spring in consultation with advisor</td>
</tr>
</tbody>
</table>

**Global Pathways Summer Programs**

Performing Arts students are able to enroll in most Global Pathways Summer Programs in consultation with their advisor.

**Internships**

Performing Arts majors may enroll in a maximum of 8 credits of internship with Boston-area, Los Angeles, or national/international companies as part of their major requirements.

**Change of Major into Performing Arts**

Students already matriculating at Emerson College in a major outside of Performing Arts may not change majors to any major offered by the Department of Performing Arts. Majors offered by the Department of Performing Arts are: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, and BFA Stage and Production Management.

**Auditing a Course**

Students who wish to attend a course without working for, or expecting to receive, formal credit may register to audit the course. Students who audit a course may not participate in the class, do not take examinations, and do not submit papers. Students may only audit lecture-type courses; students may not audit performance (acting, dance, voice, etc.) or production (theatre design, technology, and management) studio courses in which experiential learning is the primary methodology. Students must gain permission to audit a course from the course instructor and the department chair and may not register to audit a course until the first day of classes in order to give priority to students needing to take a course for credit. Enrollment may not exceed room capacity.
Production Opportunities

The department’s major performance spaces include the Cutler Majestic Theatre, a 1,200-seat proscenium house located in the heart of Boston’s Theatre District; the Paramount Center, which houses a 590-seat art deco theater as well as the 100-seat Jackie Liebergott Black Box Theatre; and the Tufte Performance and Production Center, which encompasses the Semel Theater, a 216-seat thrust, and the Greene Theater, a 108-seat end-stage theater. All theater spaces are supported with scene, paint, props, and costume shops, design studios, rehearsal studios, practice rooms, and a make-up studio.

Emerson Stage

Emerson Stage is the producing organization within the Department of Performing Arts that presents a full theatrical season directed by faculty and professional guest artists but where students perform, design, stage manage, dramaturg, assist, and support each production. Through productions, the curricular goals of the classroom and studio are put into practice as students are exposed to a wide range of performance and production opportunities from every major theatrical genre.

During the academic year, 8 to 10 major productions are fully mounted at the Paramount, Cutler Majestic, and the Tufte Center theaters. Every spring, NewFest is mounted through the generosity of Emerson alumnus Rod Parker ’51 and includes a student-written production, readings of new work written by students, and a workshop production by a professional playwright in residence. Casting for Emerson Stage productions is limited to Performing Arts majors.

Class Projects

Directing Projects, Mini-Musicals, Ensemble Projects, Playwriting, and Solo Performance Festivals all may feature the work of students as directors, dramaturgs, designers, stage managers, and performers.

Educator Licensure Programs

Students who are interested in obtaining Initial Licensure in Massachusetts as a Teacher of Theatre (all levels, pre-K through grade 12) should see the Educator Preparation and Licensure section of this catalogue and consult with the department’s program director of educator preparation as early as possible (or before the end of sophomore year) regarding programs and requirements. Students transferring to Emerson College above the sophomore level should contact the program director for program requirements and admission procedures.

The Theatre Education faculty offers its students review sessions for the Massachusetts Tests for Educator Licensure (MTEL) once each semester. Attendance at one of the review sessions prior to taking the exams is mandatory.

It is recommended that students take the Communicational Literacy Skills (CLST) early in their program and take the Theatre Subject Matter Test (SMT) near the end of their studies, but prior to graduation.

Students who have successfully completed all their course and practicum requirements will be considered program completers and those who have passed both parts of the MTEL will be licensure eligible.

The Initial License requires completion of a BFA degree in Theatre Education or Theatre Education and Performance along with completion of the Education Licensure Program. The student teaching practicum must be fulfilled through Emerson. The Licensure Program consists of: TH 265: Foundations of Education, TH 463: Student Teaching Seminar, 2–10 credits of TH 465: Student Teaching Practicum, and PS 202: Developmental Psychology. The last course may also be used toward a student’s Liberal Arts distribution in Psychology.

The Initial License is valid for five years, after which time a student wishing to maintain licensure must meet the additional qualifications for the Professional License.
Educator Licensure Requirements

This course of study is required for all students seeking licensure.

TH 265: Foundations of Education (4 credits)
TH 463: Student Teaching Seminar (2 credits)
TH 465: Student Teaching Practicum (2–10 credits)
PS 202: Developmental Psychology (4 credits)

Minor Programs

Dance Minor

This minor requires 16 credits of coursework that combines dance theory, dance technique, and experience in the creative process within the discipline. Students are required to take the following courses (Note: all dance technique courses require an in-person discussion with and permission of the dance area head):

DA 203: Perspectives in World Dance (4 credits)
DA 231: Dance Composition I: Improvisation (4 credits)
8 credits Dance Technique (four 2-credit courses)

Music History and Culture Minor

The Music History and Culture Minor focuses on the study of music as part of the human experience, examining musical cultures across time and within different social and political contexts. Subjects range from broad overviews of classical, jazz, and world music to more focused studies of film, theatre, electronic, and popular music.

Learning Outcomes

1. Understand music within the context of its own culture and in the larger story of world music.
2. Understand the meaning of culture, relationships between music and culture, and various processes of cultural change, including problems arising from ethnocentrism, sexism, and racism as they affect the development of music.
3. Distinguish between and among various musical genres, forms, and styles.
4. Critically assess the ideas, forces, and values that provide the context for the music of a particular place and time.
5. Analyze significant primary music texts and works of art, ancient, pre-modern, and modern, as forms of cultural and creative expression.
6. Identify and understand through listening, writing and discussion, features of music from cultures other than their own, including consideration of religious, social, political, literary, and economic traditions.
7. Explore global/cultural diversity through the study of music.

This minor requires 16 credits of coursework from the following.

MU 137: Listening to Music
MU 201: History of Music: European
MU 202: History of Music: American
MU 203: Perspectives in World Music
MU 220: History of American Popular Music
MU 239: History of Jazz
MU 256: Deconstructing 20th-Century Art Music
IN 223: Blacks, Whites and Blues

Upper-Level Courses, select one:

MU 304: History of the American Musical Theatre I
MU 305: History of the American Musical Theatre II
MU 313: Topics in Music History and Culture
MU 413: Seminar in Music History and Culture
IN 318: Worldwide Underground: Hip Hop as Resistance Around the Globe

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

Dance Courses

DA 203: Perspectives in World Dance

4 credits

Focuses on learning to “see” and “hear” the form and music of the art of dance across world cultures. Students focus on specific dance ethnographies to understand cultural difference through a study of dance and human movement and to explore contemporary anthropological concerns about representation, globalization, history, and identity. Throughout their study, students focus on various theoretical models in anthropology for studying dance/performance. Fulfills the Aesthetic Perspective and the Global Diversity requirement.

DA 231: Dance Composition I: Improvisation

4 credits

Guides students in the discovery, development, and exploration of their own movement and imagery. The stimuli for dances include personal experiences, abstract ideas, relationships, emotions, and a variety of real or imagined materials.

DA 233: Ballet Technique

2 credits

Explores the fundamentals of ballet technique for beginning students. Through the traditional class sequence, students become familiar with ballet terms and technique. The class begins at the barre and progresses to center combinations, which emphasize the development of musicality, flexibility, strength, and control.

DA 234: Modern Dance

2 credits

Presents the fundamentals of the concert dance form exemplified in the styles of Graham, Limon, and Cunningham for beginning students. It focuses on the development of technique, including floor work, center, and traveling components. Students explore a wide range of axial and spatial movement while developing flexibility, placement, control, and a concept of dance as a performing art. May be repeated for credit.

DA 235: Tap Dance

2 credits

Explores the technique, style, and rhythmic structure of tap dancing. Students work toward expanding the movement vocabulary.

DA 237: Jazz Technique

2 credits

An introduction to the American dance form of jazz, including blues and musical theatre dance. Utilizing East Indian and African-Cuban rhythms, this technique is based on exercises and movement developed by choreographer Jack Cole. Classes focus on the development of strength, flexibility, isolation, and control through a series of stretches, strengthening exercises, and center floor combinations.
DA 271: Dance Practicum

1 non-tuition credit

Students doing substantive work in dance under the supervision of a faculty member may enroll in Dance Practicum for credit during the term in which the work takes place. Projects, which span two terms, may be used for credit in either of the terms. Only 4 non-tuition credits may be used toward graduation. May be repeated for credit. Prerequisite: completion of a PA Non-Tuition Practicum contract including permission of instructor and department chair.

DA 331: Topics in Dance

2 credits

Selected topics examine specific dance genres, styles, periods, choreographers, and/or works of dance.

DA 333: Ballet Styles

2 credits

Students at the intermediate level are encouraged to explore the technical and artistic aspects of classical ballet. Each class begins with a series of exercises at the barre and continues into center floor combinations, which may include pirouettes, beats, and jumps.

DA 337: Jazz Styles

2 credits

Training in American jazz dance integrates a number of jazz styles, including Jack Cole, Fosse, and African-Cuban, which are performed today in the musical theatre and in concert. Students work to develop control, strength, and speed, with an emphasis on movement isolation and a clear jazz style. May be repeated once for credit.

DA 338: Musical Theatre Dance Repertoire I

2 credits

Students explore various styles of musical theatre dance and hone their auditions and performance skills. Prerequisite: Permission of dance area head.

DA 339: Musical Theatre Dance Repertoire II

2 credits

Students explore various styles of musical theatre dance and hone their auditions and performance skills. Continuation of Musical Theatre Dance Repertoire I. Prerequisite: Permission of dance area head.

DA 438: Musical Theatre Dance Repertoire III

2 credits

Students explore various styles of musical theatre dance and hone their auditions and performance skills. Continuation of Musical Theatre Dance Repertoire I & II. Prerequisite: Permission of dance area head.
DA 439: Musical Theatre Dance Repertoire IV

2 credits

Students explore various styles of musical theatre dance and hone their auditions and performance skills. Continuation of Musical Theatre Dance Repertoire I, II, and III. Prerequisite: Permission of dance area head.

DA 498: Directed Study: Teaching Dance and Movement

4 credits

Classroom work involves both lecture and studio work, focusing on educational philosophy supporting a dance curriculum, aesthetic principles of dance/movement, and technical aspects of body mechanics. A pre-practicum involving 40 hours of observing/assisting area dance teachers is required. Students learn to prepare lesson plans, which articulate behavioral objectives and methods of evaluation. Students are supervised teaching some of these plans. Prerequisites: 3.0 GPA and completion of the Undergraduate Directed Study/Project Contract that includes permission of the instructor and department chair are required prior to the end of the examination period of the preceding semester.

Music Courses

MU 137: Listening to Music

4 credits

Intended for students with little or no experience in music who want to develop their listening skills and musical understanding. Emphasis is on a non-theoretical study of the elements and compositional principles of music, and careful listening to selected works of master composers in the context of a brief survey of classical music in its historical and social context. Fulfills the Aesthetic Perspective.

MU 201: History of Music: European

4 credits

Surveys European music from Greek beginnings through the Middle Ages, Renaissance, Classical, Baroque, and Romantic periods up to and including contemporary musical forms. Fulfills the Aesthetic Perspective. (Semester varies)

MU 202: History of Music: American

4 credits

Surveys American music from the first American settlers to the present, including the development of such forms as folk, regional, religious, ethnic, jazz, musical theatre, and various popular styles. Fulfills the Aesthetic Perspective. (Semester varies)

MU 203: Perspectives in World Music

4 credits

Investigates music-making within a variety of cultures, including societies from Africa, the Caribbean, India, the Far East, and Native Americans. Musical experience is examined from both the sonic and social perspectives, including musical form, instruments, and style, as well as music's role as a vehicle for defining and representing social values. Fulfills the Aesthetic Perspective and the Global Diversity requirement.
MU 220: History of American Popular Music
4 credits

This survey of American popular music from 1950 to the present traces the development of rock & roll, soul, disco, punk, metal, rap, hip-hop, and other popular genres from their multicultural roots to the digital world of the 21st century. Students examine the cultural, social, political, and economic dimensions of these genres along with their impact on the global population and marketplace. Students also connect developments in technology (recording, production, etc.) with the enormous growth of the music industry and its effect on the consumer via means of production, distribution, and promotion. Students also address the work of female musicians, songwriters, producers, etc., and the obstacles they face in the commercial music industry. Fulfills the Aesthetic Perspective. (Semester varies)

MU 239: History of Jazz
4 credits

Studies the evolution of jazz, a continuously evolving form synthesizing many different music styles. Attention is given to its African American origins, historical identifications, antisocial tendencies, political aspects, and subjective effects that have effected cultural change. Emphasis is placed on listening to the works of Armstrong, Ellington, Davis, Gillespie, Parker, Monk, Coltrane, and Mingus. Fulfills the Aesthetic Perspective and the US Diversity requirement.

MU 253: Applied Music: Voice
0 credits

Studio course consists of twelve 60-minute lessons with a private instructor. Students may pursue this course on a non-credit basis by payment of a course fee ($1,300 per semester for 2020–2021). Prerequisite: Requires permission of department assistant.

MU 254: Applied Music: Piano
0 credits

Studio course consists of twelve 60-minute lessons with a private instructor. Students may pursue this course on a non-credit basis by payment of a course fee ($1,300 per semester for 2020–2021). Prerequisite: Requires permission of department assistant.

MU 256: Deconstructing 20th-Century Art Music
4 credits

Introduces Western art music of the 20th century to non-music majors. Students chronologically explore diverse styles and genres of music as composed by a panorama of vibrant musical personalities in the 20th century. Students’ goal is to demystify some of the construction techniques and resulting sounds that have currently expanded our definition of “e-music.” Included in their discovery are discussions on the interplay of music, literature, and the visual arts as reactive and motivating forces on current 21st-century aesthetics. Students close the course by investigating current trends in art music. Fulfills the Aesthetic Perspective. (Semester varies)

MU 304: History of the American Musical Theatre I
2 credits

Examines the history of the American musical from its earliest roots in American popular culture through the present. There is a particular emphasis on the cultivation of its present form through an American socio-cultural perspective. Prerequisite: junior standing. (Semester varies)
MU 305: History of the American Musical Theatre II

2 credits

History of American musical theatre from its earliest roots in American popular culture from the 1960s to the present. There is particular emphasis on the cultivation of its present form through an American socio-cultural perspective. Prerequisite: MU 304. (Semester varies)

MU 313: Topics in Music History and Culture

4 credits

Selected topics examine specific musical genres, style periods, composers, and/or works of music such as opera, film music, digital music, hip hop, the work of Stephen Sondheim, etc. Through reading, listening, and discussion, these courses build musical vocabulary, improve aural perceptions of form and genre, and encourage a deeper understanding of music as cultural expression. Prerequisite: junior standing. (Semester varies)

MU 353: Applied Music: Voice

2 credits

Advanced work in vocal technique and development of a repertoire, consisting of twelve weekly 60-minute lessons with a private instructor. Prerequisite: Permission of department assistant.

MU 354: Applied Music: Piano

2 credits

For students for whom the study of piano is relevant to their professional goals. Students complete twelve weekly 60-minute individual lessons. Prerequisite: Permission of department assistant.

MU 413: Seminar in Music History and Culture

4 credits

Seminar-format study focused on a specific musical genre, period, or composer(s). The seminar consists of close examination of primary sources, texts on music and musical scores, and an examination of music’s relationship with the historical/cultural context in which it was written. Prerequisite: junior standing. (Semester varies)

Performing Arts Courses

PA 125: Performing Improvisational Comedy

4 credits

Explores the fundamentals of improvisation for comedic performance through the use of games and exercises in a fast-paced, challenging learning environment. Guides students through the fundamentals of short form improvisation, focusing on building trust and spontaneity, and exploring aspects and techniques of storytelling, ensemble playing, movement, developing characters (status and emotion) and using space. Students explore other forms of improvisation, including solo performance improvisation, structured audience interactive improvisation, and longer forms of improvisation.

PA 271: Performing Arts Practicum

1 non-tuition credit

Students doing substantive work in any area of theatre under the supervision of a faculty member may enroll in Performing Arts Practicum for credit during the term in which the work
takes place. Projects, which span two terms, may be used for credit in either of the terms. May be repeated. Only 4 non-tuition credits may be used toward graduation. Prerequisites: completion of the Performing Arts Practicum Contract including permission of the instructor and department chair.

**PA 321: Topics in Comedic Performance**  
*4 credits*  
Special offerings in the area of comedic performance. Topics rotate. May be repeated for credit if topics differ.

**PA 325: Performing Sketch Comedy**  
*4 credits*  
Provides students with the foundations of sketch writing and the knowledge of how to turn those ideas into tight 3–5 minute pieces. Students build on what they learned in PA 125 and use improvisation to develop a portfolio of characters, ideas, monologues, and sketches. Students write alone and with classmates, and through in-class exercises and homework assignments, they learn to find comedic material in their lives, creating sketches that are unique and truthful to their voice. This course culminates in a performance where students perform in pieces they wrote, as well as in pieces written by their classmates. Prerequisite: PA 125.

**PA 334: Acting for Film and Television**  
*4 credits*  
Focuses on making the transition from stage performance to single camera, frame performance. The course integrates an intensive study of various approaches to acting for the camera with the development of a character that the student performs in various sessions throughout the semester. Students also develop techniques in cold readings, advanced scene work, and auditions. Prerequisite: PA 125 or TH 222. Offered by the Los Angeles Program only.

**PA 371–372: Production Project**  
*2 or 4 credits*  
Students with junior standing may define project work in acting, directing, design technology, stage and production management, arts and business management, musical theatre, theatre education, dance, or dramaturgy. Prerequisites: completion of the Performing Arts Project Contract including permission of the instructor and department chair.

**PA 471–472: Production Project**  
*2 or 4 credits*  
Students with senior standing may define project work in acting, directing, design technology, stage and production management, arts and business management, musical theatre, theatre education, dance, or dramaturgy. Prerequisites: completion of the Performing Arts Project Contract including permission of the instructor and department chair.

**PA 498: Directed Study in Performing Arts**  
*2 or 4 credits*  
Students are provided the opportunity to explore an area of specialization in the Performing Arts on an advanced level, culminating in a research paper on a topic not covered in the regular curriculum. Prerequisites: 3.0 GPA and completion of the Undergraduate Directed Study/Project Contract including permission of the instructor and department chair are required prior to the end of the examination period of the preceding semester.
PA 499: Internship

4 or 8 credits

Students work in professional theatrical or educational settings under the direct supervision of an approved full-time employee at the site and the designated faculty internship coordinator assigned by the Performing Arts Department. Professional experiences on-site may have specific prerequisites, most of which pertain to completion of the appropriate level theory and/or production course at the College; students should obtain details from the internship coordinator. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours a week over a 12-week period. Students must attend a department orientation during the semester prior to undertaking the internship, and should plan to attend pre-determined class meetings during the semester. Pre-internship participation is required in the Career Development Center’s Internship Experience Workshop. Enrollment in Emerson’s Los Angeles Program is required for Los Angeles internships. Prerequisites: junior standing, GPA of 2.7 or above, and permission of instructor.

Theatre Courses

TH 101: Languages of the Stage

4 credits

Introduces students to the various means of expression available to the art of the stage. In addition to an exploration of the techniques of the written script, students are introduced to the visual forms of artistic communication, their history, and the conventions of all theatrical forms. Prerequisite: Performing Arts and Business of Creative Enterprises majors only.

TH 121: Introduction to Acting: Text and Improvisation

4 credits

Explores two fundamental aspects of actor training: text work, to include a careful study of acting craft through the vocabulary of intentions, actions, obstacles, subtext, and objectives, and improvisation, to build the fundamental skills needed to work spontaneously in performance.

TH 122: Introduction to Acting: Voice and Movement

4 credits

Explores two fundamental aspects of actor training: voice training, to root the actor’s work in the experience of breath, voice, and language, and movement training, designed to establish somatic awareness, provide centering and alignment to address unconscious physical habits, and enliven a sense of play and impulse recognition.

TH 123: Movement and Voice I

4 credits

This course comprises two fundamental skill-based training disciplines that are the bases of the actor’s performance work: Movement for the Actor and Linklater Voice & Text. This course provides orientation to the creative, experiential learning process and prepares students for upper-level acting courses. Individual, partner, and group exercises are utilized with a focus on cultivating curiosity, presence, and professional commitment. This course meets two times a week with faculty who specialize in each discipline. Prerequisite: BFA Theatre and Performance, BFA Theatre Education and Performance, or BFA Musical Theatre majors only.
TH 124: Movement and Voice II
4 credits

A continuation of the training in TH 123 Movement and Voice, to establish skills in Movement for Actors and Linklater Voice & Text, with the goal of establishing truthful expression through an unrestricted body and free voice that is open and available to impulse and the imagination. This course meets two times a week with faculty who specialize in each discipline. Prerequisite: TH 123.

TH 127: Musical Theatre Core I – Musicianship
2 credits

An intensive and highly focused course in learning basic components of musicianship. Attention is given to sight singing, keyboard skills, and music theory. As part of the Musical Theatre major core, the course includes individual vocal instruction. Prerequisite: BFA Musical Theatre majors only.

TH 128: Musical Theatre Core II – Advanced Musicianship
2 credits

Advanced study and synthesis of the basic components of musicianship. Attention is given to sight singing, keyboard skills, and music theory. As part of the Musical Theatre major core, the course includes individual vocal instruction. Prerequisite: TH 127.

TH 130: Improvisation I
2 credits

Introduces performance majors to improvisation, developing listening skills, spontaneous playing, and the art of presence. Required for all students enrolled in the Actor Training Program. Prerequisite: BFA Theatre and Performance or BFA Theatre Education and Performance majors only. (Fall)

TH 131: Acting Fundamentals
2 credits

Introductory course intended to provide the acting foundation necessary for more advanced scene study. Students apply fundamental concepts explored in first-year voice, movement, and improvisation into written scenes. The emphases are on experiential exercises: improvisations, open scenes, and basic contemporary scene work. Prerequisite: TH 123 or TH 124. (Spring)

TH 140: Rendering
4 credits

Structured to develop fundamental skills in observation, drawing, painting, modeling, and electronic media, with an emphasis on the application of these skills to the theatrical design process. Students are expected to provide appropriate materials as needed. Prerequisite: BFA Design/Technology and BFA Stage and Screen Design/Technology majors only.

TH 141–148: Stagecraft Laboratories
2 credits

Offers experience in standard technical craft practices for the theatre. Students study fundamental techniques in selected technical/craft areas including, but not limited to, scenic construction and handling, scene painting, sculpture for the stage, costume and properties.
construction, make-up prosthetics, masks, electrics, and lighting. Students are expected to provide appropriate materials as needed. Students may complete different Stagecraft units to a total of 8 credits. The Performing Arts core curriculum requires completion of two laboratory units, or 4 credits.

TH 141: Special Topics  
TH 142: Electrics*  
TH 143: Properties Construction*  
TH 144: Costume Construction*  
TH 145: Scenic Construction*  
TH 146: Scene Painting  
TH 147: Crafts  
TH 148: Masks

*Required by and prioritized registration for BFA Design/Technology and BFA Stage and Production Management students.

TH 149: Emerson Stage Production Crew  
0 credits

Performing Arts majors are assigned to crew one Emerson Stage production project during their first year in the program. Successful completion of this crew assignment is required as part of the Performing Arts curriculum. Students who fail to earn a satisfactory grade in TH 149 during their first year may not be eligible for work with Emerson Stage until they do so through a new crew assignment. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only.

TH 150: History of Fashion and Décor: Design Research  
4 credits

Explores the development of styles of Western architecture, furniture, and clothing as a demonstration of the human need to express the social, cultural, and psychological ideals of the period in which it occurs. From the Greeks to the 17th century, the period is presented within its historical-sociological context. The period visual elements are examined according to shape, style, construction, function, and evolution of appearance.

TH 202: Theatre as a Collaborative Art  
4 credits

Emphasizes the building of a collaborative process among theatre artists. Students research historical collaborative relationships, create and conceptualize approaches to various texts, and familiarize themselves with the approaches of artists currently working in the theatre. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only.

TH 203: Perspectives in World Theatre  
4 credits

Looks at theatre and performance as an essential component and expression of culture. Surveys material in select time periods and global settings to demonstrate how the various elements of theatre work to reflect and shape culture on issues such as nationality, ethnicity, race, religion, gender, sexuality, class, and age. In order to do so, this course examines the roles and practices of directors, designers, dramaturges, and playwrights throughout the world from the classical to the postmodern period, and of varying theatrical styles. Readings include plays and historical material, as well as dramatic theory and criticism. Students attend lectures, participate in group work, view theatrical performances and videos, and talk to professionals in
the field. Fulfills the Aesthetic Perspective and the Global Diversity requirement. Performing Arts majors are not permitted to enroll in this course.

**TH 204: Theatre into Film**

*4 credits*

Explores the artistic languages of theatre and film. Dramatic material written for the stage is read and analyzed and the process of adaptation of that material is explored. Texts include the works of such playwrights as Shakespeare, Strindberg, Williams, and Albee. Film texts include the work of directors such as Lumet, Cukor, Solberg, and Nichols. Fulfills the Aesthetic Perspective.

**TH 205: Dress Codes: American Clothes in the 20th Century**

*4 credits*

Examines American clothes and fashion in the 20th century, with a primary focus on the visual elements of everyday dress. Nine distinct periods are studied according to the silhouette and decorative details of each. Further, each fashion period is studied within the context of its indirect influences (social, cultural, historical, technological, economical). Particular focus is given to concepts of masculinity and femininity, and gender ambiguity; challenges to gendered clothes (such as trousers on women, long hair on men); and anti-fashion (zoot suits, beatniks, hippies, punk, goth). Fulfills the Aesthetic Perspective.

**TH 215: Stages of Drama**

*4 credits*

A survey of theatre and drama from a variety of global traditions, with a particular emphasis on exploring how these works are informed by their historical, societal, and cultural contexts. Students read selected plays and theoretical texts with an eye to examining dramatic form and theatrical style and practice. They also view a number of performances, either recorded or live. Prerequisite: TH 101.

**TH 216: Topics in Drama, Theatre, and Culture**

*4 credits*

Various topics explore key playwrights and/or movements, themes, and concerns in culturally specific drama and/or theatre as reflecting issues of identity and illuminating social-political conditions and changes. Who tells the story? Why does this matter? How is power reinforced, resisted, subverted, or transformed by the telling and re-telling that occurs on stage? Including, but not limited to, the study of LGBTQ+, Latinx, Asian, Irish, and Native American theater and drama. May be repeated for credit if topics differ. Prerequisite: TH 101.

**TH 221: Scene Study I**

*4 credits*

This intensive acting class builds on the first–year acting courses to ensure a personal commitment in the way students approach and experience scene work and acting technique. Through exercises and improvisations, students increase awareness, strengthen the ability to talk and listen, and practice recognizing and experiencing moment-to-moment acting. They then apply these skills to dramatic scripts. Students learn how to read a play from the actor’s perspective and how to break down and explore a scene in terms of given circumstances, relationships, and character needs. The course meets three times a week and includes weekly sessions in Movement and Voice. Prerequisites: TH 123 and TH 124. (Fall)
TH 222: Scene Study II
4 credits

Strengthens and builds on the work in Scene Study I. Through the study and practice of various acting tools and strategies, this course equips students with the language and skills of the actor, allowing students to start working as performers who are spontaneous, imaginative, and risk-taking, grounded in a technical and experiential understanding of the Actor’s process. The course meets three times a week and includes weekly sessions in Movement and Voice. Prerequisite: TH 221. (Spring)

TH 227: Musical Theatre Core III
4 credits

This intensive acting course builds on the first-year Acting and Musical Theatre core courses to ensure a personal commitment in the way students approach and experience scene work and acting technique. Through exercises and improvisations, students increase awareness, strengthen the ability to talk and listen, and practice recognizing and experiencing moment-to-moment acting. They then apply these skills to dramatic scripts. Students learn how to read a play from the actor’s perspective and how to break down and explore a scene in terms of given circumstances, relationships, and character needs. As part of the Musical Theatre major core, this course includes individual vocal instruction. Prerequisite: TH 128.

TH 228: Musical Theatre Core IV – Fundamentals of Technique
4 credits

This course builds on Musical Theatre core courses to ensure a personal commitment in the way students approach and experience the fundamentals of musical theatre rehearsal, performance, and audition technique. Through exercises of musicianship, lyric analysis, and professional comportment, students increase awareness in the requirements of technique—the ability to both evolve and repeat a performance. As part of the Musical Theatre major core, this course includes individual vocal instruction. Prerequisite: TH 227.

TH 240: Drafting
4 credits

Through weekly projects, students learn graphic techniques in drafting for theatrical production. The focus is on conventional and electronic (CAD) symbolization, development of ground plans, sections, elevations, orthographics, isometrics, and construction drawings. Students are expected to provide appropriate materials as needed. Prerequisite: BFA Design/Technology, BFA Stage and Screen Design/Technology majors only.

TH 242: Lighting Design I
4 credits

Basic principles of stage lighting design are introduced, including the mechanics and optics of lighting instruments, electrical theory and practices, control systems, basic design concepts, and color theory. Controllable qualities of light are investigated and demonstrated through students’ participation on a lighting crew for a department production. Design techniques are developed through a complete lighting design project. Students are expected to provide appropriate materials as needed. Prerequisite: Permission of instructor. (Semester varies)

TH 243: Sound Design
4 credits

Introduces the basic principles of theatrical sound design and the practices and skills required to develop a production’s sound design and supportive technical documentation. Students are
introduced to script analysis, system layout, effects development, source researching, and organization. The combined hands-on presentations and class assignments allow students to develop a working knowledge of the sound designer’s responsibilities and skills. Students are expected to provide appropriate materials as needed. (Semester varies)

**TH 244: Costume Construction**

4 credits

Introduces basic costume patterning and construction methods. Students not only study draping, drafting, and flat-patterning, but also learn terminology, equipment usage, and the skills necessary to the entire costuming process. Students are expected to provide appropriate materials as needed. Prerequisite: TH 101. (Semester varies)

**TH 245: Scene Design I**

4 credits

Introduces the fundamental principles of design. Students learn how proficiency in a core set of design skills can lead to effective performance in a variety of theatrical and commercial production situations. Students are expected to provide appropriate materials as needed. Prerequisite: Design/Technology and Stage and Screen Design/Technology majors only.

**TH 247: Make-Up: Theatre**

2 credits

Presents a comprehensive study of the art of traditional make-up for the stage. Through the use of cosmetics and prosthetics, students learn to execute corrective, character, and age make-up. Students are expected to provide appropriate materials as needed.

**TH 248: Costume Design I**

4 credits

Students develop an understanding of the basic principles of costume design, character analysis, and costume design presentation. Lectures and class discussions prepare students to confront specific problems in design projects. Students are expected to provide appropriate materials as needed. (Fall)

**TH 249: Emerson Stage Production Team**

0 credits

Offers a semester-long experience in the technical areas of theatrical production for BFA Theatre Design and Technology majors. Each team develops advanced skills in the major craft areas by working on Emerson Stage productions in selected areas for an entire semester. Students are expected to provide appropriate materials as needed. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only.

**TH 250: Design Essentials**

4 credits

Introduces the theatrical design process and personnel within the regional theatre model. Emphasis is placed on the interconnection between the various design areas and their function in the process of making theatre. Students explore script analysis from the designer’s point of view, review various production styles and venues, and experience current production design approaches. This course exposes students to some of the basic skills and processes employed by theatrical designers. Students are expected to supply appropriate materials as needed and attend selected theatrical productions. (Semester varies)
TH 252: Master Electrician

*4 credits*

Studies the tools of lighting, principles of electricity, and the technical electrical skills required to become safe and proficient as a theatrical electrician as well as the process of creating paperwork, budgeting shows, and leading crews as a master electrician. Prerequisites: TH 142 and TH 242. (Fall)

TH 265: Foundations of Education

*4 credits*

Examines the basis of public education and the teaching process from a theoretical and methodological viewpoint. Multiple perspectives are employed to investigate these issues, including, but not limited to, the philosophical, historical, sociological, psychological, economic, and political. Required course for initial licensure as a Teacher of Theatre. Prerequisite: BFA Theatre Education and BFA Theatre Education and Performance majors only. (Spring)

TH 275: Arts Management I

*4 credits*

Explores the theory and practice of arts management, with particular focus on theatre management. Extensive readings in arts management provide a foundation for further work in the field.

TH 277: Stage Management I

*4 credits*

The fundamentals of stage management are explored through readings, discussion, written exercises, and appropriate hands-on experience. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only. (Fall)

TH 313: African American Theatre and Culture

*4 credits*

African American drama and theatre in Africa and America are studied from their origins in African ritual and in early 19th-century America to the present. Lectures and discussions focus on traditional and modern drama and theatre, as well as significant periods of dramatic activity such as the Harlem Renaissance, the Federal Theatre Project, and the Black Arts Movement, and on representative works by major contemporary African and African American dramatists. Prerequisite: junior standing. Fulfills the US Diversity requirement. (Semester varies)

TH 315: Topics in Contemporary Theatre

*4 credits*

Covers various topics in the aesthetics of contemporary theatre with particular focus on the history, theory, and criticism of selected contemporary performers and directors, such as Robert Wilson, Richard Foreman, Anne Bogart, Tadeusz Kantor, Jerzy Grotowski, Peter Brook, Julie Taymor, and Tadashi Suzuki, and groups such as Open Theatre, Living Theatre, and Mabou Mines. May be repeated for credit if topics differ with permission of the department. Prerequisite: junior standing. Fulfills the Aesthetic Perspective. (Spring)
TH 317: Play Analysis

4 credits

Introduces students to the art and skill of play analysis, with an eye toward production and cultural significance. Students learn building blocks of dramatic structure and analyze how structure contributes to the understanding of a play. They study plays, critical essays, and performances spanning 25 centuries of Western theatrical practice. Part of the class time is devoted to mapping the structures of the plays and analyzing how these structures may be used to create textually supported interpretations both on stage and in writing. Students explore the material through lecture, discussion, videos, and group activities. Prerequisite: TH 215.

TH 320: Stage Combat: Close Quarter Combat

4 credits

Unarmed theatrical combat techniques suitable for both stage and screen are taught, including: shared-weight illusions and grappling, contact and non-contact strikes, and falls and rolls. Another unit focuses on incorporating combat props such as knives and found objects. Scene work ranges from classical to modern to self-scripted. This is an acting class using physical lines of dialogue; students bring all of their acting, voice, and movement skills to bear on this work. Prerequisite: TH 222. (Semester varies)

TH 321: Introduction to Fight Direction

4 credits

Stage managers, directors, and theatre educators frequently need to deal with productions that involve staged violence, sometimes without the expertise of a professional fight director. This class introduces students to fundamental techniques and principles so that they can safely stage simple conflicts, as well as know when it is imperative to bring in a fight director to maintain safety for actors, crew, and audience members. Coursework includes: hand to hand combat; swordplay; weapons maintenance; firearm safety; fight notation; blood illusions; how to be a fight captain and run fight calls; and communicating effectively with fight directors and other members of the creative team. Prerequisite: permission of instructor. (Semester varies)

TH 322: Acting for the Camera

4 credits

Prepares acting students for work on camera. Students explore the actor’s relationship both to the camera and to the medium. Coursework includes improvisation, monologue, and scene work. A portion of the course is devoted to “the business of acting” with special attention to film and television auditioning. Technical skill for film and television performance and an introduction to the element of film production (script/story structure, editing, lighting, and cinematography) are components of the course. Prerequisite: TH 221.

TH 324: Dialects

4 credits

Continues the actor’s work of experiencing voice and language in a free body as a means to develop versatile and intelligible speech. Using specific Linklater Sound and Movement exercises as a bridge to text and as a physical connection to phonetics, students explore and expand the actor’s range, stamina, and expressive ability. Students use these tools, along with Paul Meier’s textbook, Accents and Dialects for Stage and Screen, to acquire British Standard (RP), Cockney, Irish, German, Russian, New York, and American Southern dialects as well as other specialty dialects as time allows. The goal of the class is to expand the actor’s choices of speech and vocal expression and to acquaint her/him with the resources necessary to learn dialects. Prerequisite: TH 222.
TH 325: BFA Acting Studio I
4 credits

Intensive discovery of acting technique that builds on the first two years of voice and movement/improvisation work to ensure a personal commitment in the way a student studies and experiences scene work through the vocabulary of intentions, actions, obstacles, subtext, and objectives. This studio course integrates experiences in voice, movement, and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. May be repeated once for credit. Prerequisite: BFA Acting majors only who have successfully completed a faculty review, audition, and TH 222. Co-requisite: TH 326.

TH 326: BFA Acting Studio II
4 credits

Continuation of the intensive studio training work of TH 325 students in the BFA program in Acting. This studio course integrates experiences in voice, movement, and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. May be repeated once for credit. Prerequisite: BFA Acting majors only who have successfully completed a faculty review, audition, and TH 222. Co-requisite: TH 325.

TH 327: Musical Theatre Core V – Technique I
4 credits

Intensive technique work in acting and musical theatre repertoire. Significant personal and group preparation is required outside of class. As part of the Musical Theatre major core, this course includes individual vocal instruction. Prerequisite: TH 228. (Fall)

TH 328: Musical Theatre Core VI – Technique II
4 credits

Continuation of the intensive studio training work of TH 327 for students in the BFA program in Musical Theatre. Advanced vocabulary and applied standard in technique is incorporated into scenes from musical theatre as well as advanced musical solo work. Technique is also considered in relation to professional orientation, expectation, and comportment. Significant personal and group preparation is required outside of class. As part of the Musical Theatre major core, this course includes individual vocal instruction. Prerequisite: TH 327. (Spring)

TH 330: Auditioning and Professional Preparation
4 credits

Students learn techniques for auditioning, self-managing, marketing, networking, acquiring professional representation, establishing union affiliations, and other practices essential to the transition from student/amateur to professional status as a working actor. Methods of instruction include performance of prepared monologues and scenes; readings; instructor lectures and presentations; guest artist talks (casting directors, agents, etc.); visits to professional organizations; and studio acting work specific to auditioning for theater, film, and television. Prerequisite: TH 222. (Semester varies)

TH 340: AutoCAD
4 credits

Students learn to use the technology of computer assisted drafting (CAD) to communicate common graphical information required in theatre design and technology. This includes the creation of ground plans, elevations, section views, orthographic views, technical details, and
light plots. Students produce both electronic files and printed documents that conform to accepted theatre graphics standards. The techniques of 3D modeling and rendering are also introduced. Prerequisite: TH 240.

**TH 342: Lighting Design II**

*4 credits*

Presents approaches to lighting design and poses specific design problems for students to solve. Attention is also given to color, composition, cueing, and production through presentations and discussions in class. Students participate in department productions as assistant designers and electricians. Students are expected to provide appropriate materials as needed. Prerequisite: TH 242. (Semester varies)

**TH 345: Scene Design II**

*4 credits*

Builds on the experience of fundamental level coursework. Students develop methods for solving the practical and aesthetic problems that a professional designer, working in theatre and allied fields, will encounter. Students are expected to provide appropriate materials as needed. Prerequisite: TH 245.

**TH 346: Scene Painting**

*4 credits*

Students practice with a variety of scene shop paint media and surfaces while they learn how to depict both natural and architectural forms. Both large-scale backdrop painting and more detailed faux finish techniques are studied. Students are expected to supply appropriate materials as needed. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only.

**TH 347: Make-Up Effects for Film and Television**

*2 credits*

This basic course in the art of film and television make-up effects includes the use of refined cosmetics and prosthetic techniques to execute character, age, and casting molds to create appliances for extreme stylistic character make-up on a studio partner. Students are expected to provide appropriate materials as needed. Co-requisite: TH 247.

**TH 348: Costume Design II**

*4 credits*

Explores advanced design principles and processes in all areas of costume design. Students experience the complete process of designing costumes for a given project, including (a) creating and presenting the design concept; (b) developing appropriate paperwork for counting, building, and running costumes; and (c) budgeting specs and rendering final sketches. Students produce a portfolio of work and learn to communicate professionally with other members of the theatrical production team. Students are expected to provide appropriate materials as needed. Prerequisite: TH 248. (Semester varies)

**TH 350: Topics in Design Presentation**

*4 credits*

Various topics provide design students with the opportunity to develop specific skills in the presentation of design concepts including, but not limited to, the areas of costume design, scenic design, lighting design, museum exhibition and installation, and/or design for film and
television. Work focuses on design research, conceptualization, and methods of artistic presentation appropriate to the specific design area. Students may study model building, advanced rendering technique, drawing, computer graphics, collage, mixed media, and/or portfolio presentation. Students are expected to provide appropriate materials as needed. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 140 or TH 240. (Semester varies)

**TH 372: Topics in Theatre Studies**

*4 credits*

Various topics in Theatre Studies offered. May be repeated for credit if topics differ with permission of the department. (Semester varies)

**TH 375: Arts Management II**

*4 credits*

A detailed exploration of the theory and practice of arts management using current case studies from within the field. Exploration includes extensive readings, guest speakers, research, group discussions, and writing exercises. Prerequisite: TH 275.

**TH 376: Production Management**

*4 credits*

Explores professional production management in theatre, ranging from commercial and nonprofit regional theatre models to touring and special events management. Prerequisite: TH 277. (Fall)

**TH 377: Stage Management II**

*4 credits*

Addresses the students’ needs for comprehensive intermediate instruction, primarily focusing on the position of the assistant stage manager and how he or she functions not only within the stage management team but also as a collaborator/facilitator on plays and musicals. Prerequisite: TH 277.

**TH 381: Directing I: Fundamentals of Directing**

*4 credits*

Major principles of play directing are studied. Through comprehensive script analysis, students become familiar with the structure of a play as a basis on which the various elements of theatre can be organized to achieve dramatic unity. Laboratory application of directing practices introduces students to the techniques employed by a director to communicate with actors and audience, including principles of composition, movement, stage business, and rhythm. Prerequisites: TH 101 and junior standing.

**TH 382: Documentary Theatre**

*4 credits*

Examines the history, theories, and styles of documentary theatre by studying scholarship and a range of documentary dramas throughout the world from its inception in various types of theatre to its modern form. Students also investigate a local community of their choosing and create a documentary theatre performance as a final project.
TH 388: Playwriting I  
4 credits  
Working from the reading and analysis of contemporary plays, from discussions of contemporary theatrical techniques, and from exercises through which the student writer gains access to personal material, the major focus of the semester is the writing and revision of several drafts of at least 1 one-act play suitable for production on stage. Pieces, scenes, and whole plays are read in class and active participation in the workshop process is a required component of the course. Prerequisite: junior standing. (Semester varies)

TH 402: Living Art in Real Space  
4 credits  
Examines the development and language of multidisciplinary art from the 20th century to the present day, with reference to specific artists, trends, and movements. Lectures, slide and video presentations, museum visits, student research, reading, writing, and in-depth experiential processes address how different artistic disciplines inform one another and come together in visual art performance and installations. Culminates in final presentations of multidisciplinary work by student groups documenting and mapping sources, methods, and process of their collaborations. Prerequisites: TH 215 and junior standing.

TH 404: US Theatre and Performance  
4 credits  
Study of the major sociopolitical and artistic forces that helped shape US theatre and society. Thematic perspectives—colonialism, religion, race and ethnicity, gender and sexuality, disabilities, economic systems, and systems of government—will be applied to seminal moments in US history to interrogate methods of oppression and resistance, to study historically underrepresented communities, and to better understand the ways in which US theatre has responded to these turning points through the work of some of its principle dramatists, directors, designers, and theatre companies from various cultures. The course also covers some of the major artistic innovations in US theatre, such as the Theatre of Chance, Absurdist Theatre, the Theatre of Cruelty, Musical Theatre, Actos and Epic Theatre, Performance Art, Intercultural Theatre, and Documentary Theatre. Fulfills the US Diversity requirement. Prerequisite: TH 215.

TH 410: Principles of Dramaturgy  
4 credits  
Provides theoretical and critical background to the profession of dramaturgy. Explores the history of dramaturgy as well as different professional venues and the variety of tasks that dramaturges perform within a particular venue. Introduces students to the areas of dramatic criticism (theatre critics and scholars, translators, script analysts, and editors), literary office dramaturgy (new script analysis, season planning, literary management of the theatre, etc.), and production dramaturgy (working with the director, audience outreach, new play development, etc.). Prerequisite: TH 215.

TH 411: Topics in Drama Studies  
4 credits  
Various offerings in dramatic literature, theatre history, and/or criticism including, but not limited to, modern American drama, contemporary European and American drama, contemporary women playwrights, gay and lesbian drama, Shakespeare and the Greeks, the history of acting, the history of the physical theatre, and performance studies. All courses are reading, research, and writing intensive. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 215.
TH 420: Stage Combat: Historical Weaponry
4 credits

Introduces three weapons commonly found in plays and films: broadsword (for example, from Richard III or The Lord of the Rings); quarterstaff (such as in Robin Hood or Crouching Tiger, Hidden Dragon); and rapier and dagger (think Romeo and Juliet or The Three Musketeers). Students explore the fundamentals of creating safe illusions of violence using footwork, distance, targeting, blocks, strikes, and simulated wounds and kills. Scene work focuses on classical material. This is an acting class using physical lines of dialogue; students bring all of their acting, voice, and movement skills to bear on this work. Prerequisite: TH 222. (Semester varies)

TH 421: Advanced Acting: Special Topics
4 credits

Intensive scene study and acting technique exploring specific issues of style, genre, or other defined topics. Topics offered may include, but are not limited to, Shakespeare, the Greeks, Stage Combat, Comedy, Auditions and Monologues, scene work from modern drama, Asian approaches to theatre and performance, Self-Scripting, Solo Performance, Advanced Voice/Dialects, Acting for the Camera, and Musical Theatre Performance. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 222.

TH 422: Advanced Voice and Text
4 credits

Based on the Linklater Voice Method, this course roots the actor’s work in the experience of breath, voice, body, and language. It is an advanced re-exploration and deepening of the work from first-year Voice and Text. Students are guided through the Linklater Voice Progression with greater sophistication and hands-on experience. Rather than strive to get through a certain amount of work, this course is more about finding presence within the work and supporting each individual’s journey and growth. Questions explored include: Why do I want to free my voice? How can I approach text and not lose the connection to my breath and voice, especially when I am speaking words that are not my own? Additional sound and movement exercises, journaling and self-scripting, and group and individual work on found text are incorporated to provide the actor with many opportunities to communicate fully and open up all the channels for listening and responding. Prerequisite: TH 222. (Semester varies)

TH 423: Action Theater
4 credits

Action Theater™ is a training system in physical theater improvisation that integrates vocal, physical, and verbal skills while connecting to the agility of the imagination. Exercises isolate the components of action—time, space, shape, and energy—so they can be examined, experienced, and altered in order to expand the expressive range and palette. The work provides tools to examine one’s perceptive and responsive process, and address habits that limit one’s ability to remain embodied, engaged, and in the moment. Students apply these skills to structured solo and ensemble improvisational performance. Prerequisite: TH 222. (Semester varies)

TH 424: Advanced Acting for the Camera
4 credits

Prepares acting students for work on camera. Coursework includes: improvisation, monologues, and scene work. A portion of the course is devoted to the business of acting with special attention to film and television auditioning. Technical skills for film and television performance and an introduction to the elements of film production and emerging media are a component of the course. Part of the semester is devoted to working with a Visual and Media Arts undergraduate directing class. Prerequisite: TH 322. (Semester varies)
TH 425: BFA Acting Studio III

4 credits

Continuation of the intensive studio training work of TH 325 and TH 326 for students in the BFA program in Acting. Scene study problems move toward issues of style, including a range of aesthetic and acting style issues. This studio course integrates experiences in voice, movement, stage combat (including unarmed and Elizabethan rapier), and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. May be repeated once for credit. Prerequisites: TH 325 and TH 326. Co-requisite: TH 426.

TH 426: BFA Acting Studio IV

4 credits

Continuation of the intensive studio training work of TH 425 for students in the BFA program in Acting. Beyond continued scene work, significant attention is paid to audition technique and to a thorough orientation to the profession and the business of acting. This studio course integrates experiences in voice, movement, and acting work through team teaching. Significant personal and group preparation is required outside of class time. At least four additional hours per week are protected in the schedule of all students to facilitate this important work. May be repeated once for credit. Prerequisites: TH 325 and TH 326. Co-requisite: TH 425.

TH 427: Musical Theatre Core VII – Contemporary Styles

4 credits

An intensive investigation of contemporary and pop-rock styles, both in pure pop repertoire and contemporary musical theatre repertoire, in solo work and scenes. The semester culminates in a studio cabaret presentation, anticipating professional cabaret and club performance requirements. As part of the Musical Theatre major core, the course includes individual vocal instruction. Prerequisite: TH 328. (Fall)

TH 428: Musical Theatre Core VIII – Professional Orientation

4 credits

Senior-level BFA Musical Theatre majors continue the exploration of musical theatre technique and genres as they spend the semester working on exploring current trends in professional expectation in auditions and industry protocol. Additionally, material by emerging composers is considered. The composers are invited to visit and participate in classes, creating opportunities for networking and connecting with the artists who are creating new works of musical theatre. As part of the Musical Theatre major core, the course includes individual vocal instruction. Prerequisite: TH 427. (Spring)

TH 429: Musical Theatre Dance Repertoire II

2 credits

Students are assigned to class by skill level, as determined by musical theatre and dance faculty. Students explore various styles of musical theatre dance and hone their audition and performance skills. May be repeated for credit. Prerequisite: BFA Musical Theatre majors only who have successfully completed a faculty review, audition, and TH 222. Co-requisite: TH 327, TH 328, TH 427, or TH 428.
TH 431: Shakespeare Performance

4 credits

Focuses on the exploration and application of technical, imaginative, and physical strategies and tools to unpack, inhabit, and perform Shakespeare's texts. Students are required to use the vigorous application of vocal, physical, and scene study training, as well as the development of new skills to fully realize the authentic, potent, and expansive expression of heightened text. Prerequisite: TH 222.

TH 432: The Michael Chekhov Technique

4 credits

This advanced acting course centers on the acting technique of Michael Chekhov and employs his "psycho-physical" approach to the craft of acting. Working via movement and the body’s inherent capacity to experience space, direction, and image, students explore the actor’s impulse to transform. Psycho-physical exercises are employed to introduce students to the foundational work and, from this platform, discoveries are then applied to group and solo scripted work as well as scenes. Prerequisite: TH 222.

TH 440: Technical Theatre Laboratory

2 or 4 credits

Various workshops are structured to introduce students to a broad range of technical experience. The subject matter for these workshops may include:

- Properties design and construction
- Audio design for performing arts
- Advanced electrics
- Design and construction for film and television

Students are expected to provide appropriate materials as needed. The course may be repeated up to a total of 8 credits. Permission of instructor required.

TH 441: Topics in Technical Design

4 credits

Introduces the organization of the scene shop, tool maintenance and usage, construction techniques, technical drawing development, computer applications, rigging, and time and material budgeting. Students complete class projects and work on Emerson Stage productions. Students are expected to provide appropriate materials as needed. May be repeated for credit. Permission of instructor is required.

TH 443: Lighting Design III

4 credits

This advanced course encompasses esthetic, technical, and practical instruction in the development of the art and craft of lighting design as it applies to museums, exhibits, event design, and other non-traditional venues. Students learn the skills necessary to move a lighting design from client meetings to completion with a special focus on how that design will be represented in the many venues required in event planning. Additionally, students learn to analyze client needs and translate ideas into visual images to be presented at the event. Prerequisite: TH 342. (Semester varies)
TH 450: Topics in Musical Theatre Performance
2 credits

A special topics short course focusing on various approaches to acting and performance for Musical Theatre majors. Topics include, but are not limited to, Linklater Voice for Singers, Classical Acting, Cabaret Performance, and Audition Techniques. Prerequisite: TH 328.

TH 451: Advanced Song Interpretation
2 credits

Students explore advanced and challenging music and lyrics from the Broadway and Off-Broadway canon. Focus is on material that addresses demands in rhythmic inventiveness, complex melodic and harmonic structures, and maturity of character. Prerequisite: Musical Theatre majors and senior standing.

TH 460: Drama as Education I
4 credits

Examines the philosophy behind the teaching of theatre and the use of drama as an educational tool in classroom, workshop, and production settings. Students learn to assess the learning needs of their students, develop appropriate educational goals, and design and implement teaching strategies. There are 40 hours of pre-practicum work, including observations of area theatre and drama classes from grades pre-K through 12. Course is open to any Performing Arts major and others with permission of the instructor. It is required for BFA Theatre Education and BFA Theatre Education and Performance majors seeking initial licensure as a Teacher of Theatre. (Fall)

TH 461: Drama as Education II
4 credits

Students delve more deeply into the philosophy and practice of teaching through drama and theatre. Forty hours of pre-practicum work with students from grades pre-K through 12 is required. Prerequisite: TH 460. Course is required for BFA Theatre Education and BFA Theatre Education and Performance majors seeking initial licensure as a Teacher of Theatre. (Spring)

TH 463: Student Teaching Seminar
2 credits

Students concurrently enrolled in TH 465 Student Teaching Practicum also attend this weekly seminar to explore issues, resources, questions, problems, and solutions to the teaching/learning challenges they are facing in their practicum experience. Topics pertinent to beginning teachers, including classroom management strategies and curriculum and lesson plan development, are explored. Students reflect on their teaching experiences and critically examine their current and future roles as classroom instructors. Students will understand the need for a community of teachers and gain a sense of confidence about their teaching skills. Prerequisites: TH 460 and permission of the Theatre Education program director. Co-requisite: TH 465.

TH 465: Student Teaching Practicum
2–10 credits

An 8- to 14-week practicum provides supervised student teaching activities at either the elementary, middle, or high school level. Students practice teaching in a school system, which permits them to interact with students and teachers in their area of concentration. Working closely with the on-site cooperating practitioner, students develop instructional units and must be engaged in 300 hours of teaching. The practicum is open only to students who have
completed their education program sequence. Prerequisites: TH 460 and permission of the Theatre Education program director. Co-requisite: TH 463.

**TH 467: Special Topics in Theatre Education**

*4 credits*

Examines such topics as theatre-in-education, puppetry, playwriting with and for youth, theatre education outreach, and the teaching of dance and movement. Subject matter varies each semester. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 460 or TH 461. (Semester varies)

**TH 468: Multicultural Education**

*4 credits*

Introduces students to a variety of perspectives and approaches to multicultural education. Includes an exploration of the range of issues involved in this complex topic, such as curricular and teaching issues, social and behavioral issues, bilingual education, testing systems, tacking, and unequal power dynamics. Also focuses on the ways in which drama and theatre can facilitate change in these areas. Prerequisite: junior standing. (Semester varies)

**TH 469: Playmaking/Teaching/Playmaking**

*4 credits*

Provides an intensive introduction and exploration of playmaking with young people, ages 8–21. The offers a variety of approaches to developing original material with students and identifies strategies for integrating curriculum topics and playmaking, as well as social, personal, and societal exploration. The role of playmaking as a culturally relevant curriculum is addressed. Prerequisite: junior standing. (Semester varies)

**TH 470: Design in Practice Topics**

*4 credits*

In this advanced course of study, students develop the required practical skills necessary for the design and execution of a theatrical production design. Students further develop the ability to analyze a script, song, or score and translate the ideas therein into visual images. They learn to move a design from concept to completion under the actual "in theatre" conditions, while still maintaining a safe, constructive learning environment. They put into actual practice the equipment, methods, procedures, and skills necessary to implement a successful design. Students are expected to provide appropriate materials as needed. May be repeated for credit if topics differ with permission of the department. Prerequisites: permission of instructor and first-level design class depending on topic.

**TH 471: The Business of Acting**

*4 credits*

Shows students how to effectively and successfully transition from students of performing arts to professional performing artists. Students learn the difference between talent and the ability to traverse the Los Angeles entertainment industry through the perspective of a working actor’s business needs. Prerequisite: junior standing. Offered in Los Angeles only.

**TH 475: Topics in Arts Management**

*4 credits*

Various offerings in arts management including but not limited to commercial producing, financial management for nonprofits, fundraising, marketing and audience development for the performing arts, public policy in the performing arts, and contemporary issues in arts
management. May be repeated for credit if topics differ with permission of the department. Prerequisite: junior standing.

**TH 476: The Stage Manager in Rehearsal and Performance**

*4 credits*

Part One: In-depth exploration of the Actors’ Equity Association LORT agreement and practical application in the rehearsal process and performance. Part Two: Cue calling for dramatic productions and musicals. Prerequisite: TH 377.

**TH 477: Stage Management III**

*4 credits*

Provides students with the additional tools, techniques, and information to build the bridge from practicing stage management in an educational environment to the professional theatre or MFA program through in-depth study of the Actor’s Equity Rules, creation of complex repertory rehearsal schedules of multiple productions, and hands-on training exercises of calling musical show cues with lighting, automation, and fly to music with cue lights. Prerequisite: TH 377. (Fall)

**TH 478: Business of Design**

*4 credits*

This comprehensive course covers the organizational, business, legal, accounting, marketing, and job execution strategies necessary to succeed in the business side of the design arena. It approaches issues relevant to the requirements forming a business entity; admission to and interaction with professional trade unions and exploration of producing organizations; issues of insurance, bookkeeping, licenses, and/or permits; preparing a professional resume and portfolio; job strategies using online sources for entry-level work; entrepreneurial opportunities; and interaction with allied businesses and other topics.

**TH 479: Topics in the Business of Theatre**

*4 credits*

Various topics related to the business of theatre for future working professionals are explored. Different sections approach issues relevant to specific career paths, i.e., acting, design, stage management, etc., such as: the finding of appropriate audition material, and audition and casting process in theatre, film, and television; the requirements for admission to professional trade unions, AEA, and exploration of service organizations; issues of titles, licenses, and/or permits; preparing a professional résumé and/or portfolio, job strategies using online sources for entry-level work; entrepreneurial opportunities and interaction with allied businesses and fundraising for nonprofit companies; and other topics as appropriate to individual sections. Prerequisites: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only and junior standing. (Semester varies)

**TH 482: Advanced Topics in Directing**

*4 credits*

Selected topics examine specific techniques and theories of directing, such as Directing Comedy, Directing Shakespeare, Devising for the Director, Directing Immersive Theatre, etc. Students build on the exploration of materials and methods of theatre making introduced in Directing I. May be repeated for credit if topics differ. Prerequisite: TH 381.
TH 487: Stage Management IV

4 credits

In-depth exploration of Actors Equity Association agreements and practical application in the rehearsal process and performance. Cue calling theory and techniques for dramatic productions and musicals are also studied. Prerequisite: TH 477.

TH 488: Playwriting II

4 credits

Includes, but is not limited to, the study of dramaturgical elements in the work of contemporary and classic playwrights, as well as continued study of story development, structure, and the use of dialogue. Students present a variety of work in class, their own and the work of others, looking at plays from the perspective of the actor, director, designer and, most importantly, the audience. By the end of the semester, students complete the first draft of a newly conceived full-length play or the third draft of the one-act play begun in Playwriting I. Prerequisite: TH 388.

Courses at the 500 level may not be taken by any student who is not a senior at the time the course is offered.

TH 514: Theatre Studies Seminar

4 credits

Examines and explores various topics in theatre studies, including, but not limited to, the areas of theatre history, criticism, theory, aesthetics, performance studies, and dramatic literature. May be repeated for credit if topics differ with permission of the department. Prerequisite: TH 216. (Semester varies)

TH 520: Burning Down the House: Disruptive Narratives in Theatre and Life

4 credits

Examines dramatic texts that break forms and create new dramatic possibilities. Investigates current issues facing contemporary drama around the politics of representation. Compares and contrasts different types of narrative storytelling to assess how genre (theater, literature, film) influences structure, form, and emotional impact. Prerequisite: TH 215 or TH 216.

TH 521: Ensemble Workshop Topics

4 credits

Students create a workshop production focused on a collective approach to theatrical collaboration. Research and in-depth study of the chosen source material accompany practical application and approaches to working in an ensemble, leading to a public showing of the group’s work. May be repeated once for credit. Prerequisite: permission of instructor. (Semester varies)

TH 531: Contemporary Women Playwrights

4 credits

Students engage in an investigation and exploration of plays written by contemporary women from various cultures and backgrounds. The course poses the following questions: (1) Is there a woman’s aesthetic in playwriting? (2) If so, what is it? (3) Do women playwrights approach structure, character, and style “differently?” (4) What is the nature of critical response to plays written by women? In addition to reading material, students also study a variety of critical responses to particular plays and to the work of women playwrights in general.
TH 540: Puppetry

4 credits

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

TH 562: Theatre for Young Audiences

4 credits

Introduces the scope, purposes, and history of theatre experiences for children and adolescents. Topics include play reading and analysis, the examination of formal and participatory theatre, and theatre-in-education techniques. Prerequisite: BFA Theatre, BFA Theatre Education, BFA Theatre and Performance, BFA Theatre Education and Performance, BFA Acting, BFA Musical Theatre, BFA Design/Technology, BFA Stage and Screen Design/Technology, or BFA Stage and Production Management majors only or permission of instructor. (Fall)

TH 579: 10K and Under: Writing the Small Arts Grant

4 credits

Students design grant proposals with a focus on community-based projects, learning grant writing, skill building, and developing relationships with local arts funders and community artists successful at grant writing and community-based collaborations. Skills include research, budget preparation, developing "boilerplate" data, and writing for specific constituencies and potential audiences. (Semester varies)

TH 584: Directing the Musical

4 credits

Building on the experience of one directing class, students are instructed in the particular challenges of directing a musical theatre production: from coaching singing and acting performance to staging complex scenes that involve music and dance, from learning the skills needed to create a collaborative atmosphere to understanding the communication skills needed to work well with designers, technicians, stage managers, and all other personnel involved in the production of musical theatre. Prerequisites: Performing Arts majors who have completed one directing course and permission of instructor. (Fall)

TH 589: Playwriting Workshop

4 credits

Provides students with the ability to experience exercises designed to generate ideas, develop playwriting technique, and explore the theatrical realization of text. Prerequisite: TH 388. (Semester varies)
School of the Arts

Department of Visual and Media Arts

Professors Cook, Cooper, Fields, Freeman, Gaucher, Gianvito, Gordon, Knight, Kotz Cornejo (Chair), Ramey, Roberts-Breslin, Sabal, Shattuc, Shaw, and Wang; Associate Professors Archambault, Basanese, Belkina, Bosmajian, Fausak, Fry, Ildari, Lake, Lee, Lin, Matthews, Methot, Navarro, Ramirez, Ratte, San Filippo, Selig, Sheldon, Turano, and Zaidan; Assistant Professors Agui Carter, Amalya, Beecher, Clarke, Corrigan, Elyan, Feil, Ferandej, Halperin, Lee, Maggio, McCleave, Okada, Pak, Ryan, Saraceni, and Shaw; Senior Distinguished Producer-in-Residence Reisman; Distinguished Producer-in-Residence Moreno; Henry and Lois Foster Chair in Contemporary Art Theory and Practice and Distinguished Curator-in-Residence Bradbury; Senior Scholars-in-Residence Flynn and Lane.

The Department of Visual and Media Arts educates students to become informed, ethical, creative, and disciplined scholars and practitioners while learning to present ideas and tell stories. The department’s faculty encourages broad-based learning built on a balance of theory and practice and is dedicated to including the perspectives of many cultures and nations. Students gain an understanding of the social, political, and cultural implications of the visual, media, and sound arts, so that they develop an appreciation of the principles that lead to reasoned and humane outcomes.

Programs

The Department of Visual and Media Arts offers a curriculum designed to provide students with a comprehensive education in various media arts, including screenwriting, film, TV, sound design, interactive new media, game design, photography, and others. The department offers two tracks within its Bachelor of Arts (BA) curriculum: Media Arts Production and Media Studies, as well as a Bachelor of Fine Arts (BFA) degree in Media Arts Production.

Degree Requirements for Bachelor of Arts in Media Arts Production

Production Track

The undergraduate faculty of Visual and Media Arts is committed to the following learning objectives for the BA in Media Arts Production program.

Students will:

1. Demonstrate an understanding of the history, theory, and practice of visual and media arts.
2. Demonstrate technical proficiency in media arts production.
3. Create media arts with originality and aesthetic coherence.
4. Demonstrate their ability to research and analyze issues in media arts.
5. Learn to apply ethical principles in the production and analysis of media arts.

The following degree requirements pertain to the Production Track of the Bachelor of Arts degree. Forty-four credits in Visual and Media Arts plus 8 credits in upper-level Liberal Arts are required for a major under the BA degree. Students are encouraged to combine elements of study from diverse areas offered by the department in order to broaden their knowledge and adaptability, and to serve their artistic and intellectual interests as well as their career goals. Students should remain in contact with the department and their academic advisor for information pertaining to requirements and course offerings.

In addition to the Liberal Arts and major requirements, all students are required to complete at least two courses at the 300 or 400 level from the following Liberal Arts areas:

- EC Economics
- HI History
- IN Interdisciplinary Studies
- LI Literature

Emerson College
I. **Visual and Media Arts Foundations (12 credits)**

The Visual and Media Arts Foundations offers the student a broad theoretical, historical, and practical introduction to the visual and media arts.

**Required Courses**

VM 100: History of Media Arts I  
VM 101: History of Media Arts II  
VM 120: Foundations in Visual and Media Arts Production

Students are required to attend VM 110: Production Safety Workshop while enrolled in VM 120.

II. **Introductory Courses (16 credits)**

At the Introductory level, students explore one or more of the department’s main discipline areas.

**Required Courses**

One course in Critical Studies  
VM 200: Media Criticism and Theory

At least one of the following Introductory Writing and Concept Development courses:

VM 202: Critical Listening  
VM 220: Writing the Short Subject  
VM 222: Writing for Television

At least one of the following Introductory Production courses:

VM 204: Topics in Media Arts: Practice  
VM 230: Introduction to Film Production  
VM 241: Introduction to Studio Television Production  
VM 242: Introduction to Documentary Production  
VM 243: Introduction to Narrative Drama  
VM 250: Introduction to Sound Principles and Audio Production  
VM 251: Location Sound Recording  
VM 260: Introduction to Interactive Media  
VM 261: Computer Animation  
VM 263: Drawing for Character Design  
VM 265: Introduction to Photography  
VM 270: Introduction to Game Design

Students are required to complete at least one additional course from the Introductory Production or Writing and Concept Development areas.

III. **Visual and Media Arts Electives (16 credits)**

**Required Courses**

Students are required to complete at least two intermediate or advanced production courses numbered VM 319–390, VM 420–497, SA 400.
Students are required to complete at least one visual and media studies seminar course from VM 402, 403, 409, or 415.

In addition to the studies seminar, students are required to complete at least one additional advanced studies course numbered 300–315, 400–418, or 500.

**BA Production Capstone Project**

During a student's final semesters, the option of working on advanced production projects is available. Students can apply to register for VM 491: Capstone Project, which provides the opportunity for students to realize a one-semester production project, reel, or portfolio in their senior year. The capstone project is optional for the BA degree. Registration for VM 491 requires faculty committee approval. Students seeking to pursue a yearlong course of work on a thesis-level project and a more rigorous course of study may apply to the Bachelor of Fine Arts (BFA) program. More information about the BFA degree program is provided in the following section.

**Media Studies Track**

The undergraduate faculty of Visual and Media Arts is committed to the following learning objectives for the BA in Media Studies program.

Students will:

1. Demonstrate an understanding of the history, theory, and practice of media arts.
2. Demonstrate basic skills in media arts production.
3. Generate and conduct their own research in the history and theory of media arts.
4. Apply ethical principles in the research and analysis of media arts.

The Media Studies Track is designed for students whose focus is the scholarly study of the media arts, especially those students desiring preparation for careers in media criticism, publishing, industry research, or advanced studies in media arts or law.

**I. Visual and Media Arts Foundations (12 credits)**

The Visual and Media Arts Foundations offers the student a broad theoretical, historical, and practical introduction to the visual and media arts.

**Required Courses**

VM 100: History of Media Arts I
VM 101: History of Media Arts II
VM 120: Foundations in Visual and Media Arts Production

Students are required to attend VM 110 Production Safety Workshop while enrolled in VM 120.

**II. Visual and Media Arts Theory and Practice (8 credits)**

**Required Courses**

VM 200: Media Criticism and Theory
One 200-level production or writing and concept course

**III. Visual and Media Studies (16 credits minimum)**

**Required Courses**

VM 402, 403, 409, 415: Seminar in Visual and Media Arts Course

In addition to a seminar, students are required to complete at least three additional advanced visual and media studies courses numbered 300–315, 400–418, or 500.
IV. Visual and Media Arts Electives (8 credits)

Required Courses

Two Visual and Media Arts elective courses

Degree Requirements for Bachelor of Fine Arts in Media Arts Production

The undergraduate faculty of Visual and Media Arts is committed to the following learning objectives for the BFA in Media Arts Production.

Students will:

1. Demonstrate an understanding of the history, theory, and practice of visual and media arts.
2. Demonstrate technical proficiency in media arts production.
3. Create media arts with originality and aesthetic depth.
4. Demonstrate their ability to research and analyze media arts.
5. Apply ethical principles in the production and analysis of media arts.
6. Create an advanced-level project in their own media specialization.

Students are encouraged to pursue a Bachelor of Fine Arts degree (BFA), which includes a yearlong, intensive capstone project in the student's chosen medium. The BFA encourages innovative exploration of voice, form, culture, and genre.

Application

Students are eligible to apply for entry to the BFA program in their junior year. Applications and information about the application process are available through the office of the BFA program director in the Visual and Media Arts Department. Students applying for the BFA should have a minimum grade point average of 3.0 and should maintain at least a 3.0 grade point average to continue. Admission to the BFA program is competitive.

Requirements

Thesis Project: Students admitted to the BFA program must complete their thesis project by the end of their last semester at the College on the Boston campus.

Courses

In addition to the requirements listed in the Bachelor of Arts Media Arts Production Track above, an additional 16 credits in media production courses are required for the BFA degree, including two consecutive semesters of VM: 470 Advanced New Media Projects, VM 490: BFA Production Workshop, or VM 492: Photo Practicum to be taken during the student’s final two semesters on the Boston campus. All students must submit portfolios, transcripts, and project proposals by the designated deadline for BFA committee review for admission to VM 470, VM 490, or VM 492. Admission is by committee approval only.

The remaining 16 credits of media production course requirements must include:

1. An advanced-level course in the student's chosen field of production; and
2. An advanced-level production elective that supports development or completion of the final project.

Students should note that the BFA program leaves limited opportunity for electives. Students must consult the BFA program director for detailed information on the required and recommended elective coursework for the BFA degree.
Degree Requirements for the Joint BFA in Film Art between Emerson College and Paris College of Art, Available Summer 2019

The BFA in Film Arts in conjunction with Paris College of Art (PCA) provides students with a springboard for self-expression in film and moving image arts. This innovative intercontinental program allows students to combine hands-on experience in filmmaking with traditional studio art practices, while also engaging in media, cultural, and critical studies. Through this study and practice, students create film and media that shapes and defines our multicultural world such as narrative film, short experimental film and video, gallery installations, web series, and public media art.

Upon completion of the BFA program students will be able to:

Create:

- Demonstrate the ability to generate original concepts and novel approaches that advance the field of film arts.
- Demonstrate the ability to adapt, take intellectual risks, and practice divergent thinking.
- Use appropriate tools and techniques to realize an artistic intention in the creation of film arts.
- Demonstrate technical expertise in the creation of film arts.
- Create original and meaningful film and media art.
- Create projects and exhibitions suitable for public venues.
- Generate new work that can find audiences in multiple countries around the world.

Communicate:

- Situate their artistic practice in relationship to current and historical art forms through written reports and oral presentations.
- Present work in public forums.
- Converse and read proficiently in French.

Collaborate:

- Work effectively with diverse groups of people to produce film art.
- Engage productively with diverse audiences and collaborators following inclusive artistic principles and practices.
- Apply ethical principles to the creation of film arts.
- Work with individuals from multiple countries on an artistic project.

Civically Engage:

- Demonstrate an awareness of the impact that their work has on society.
- Engage with a larger public outside of the art world through community work and projects.
- Describe how their work promotes social justice both nationally and internationally.

Critically Think:

- Demonstrate an understanding of the theory and history of film arts.
- Analyze, interpret, and evaluate arguments and information from a broad array of sources.
- Integrate multiple modes of research in their artistic practices.
- Analyze and assess the current economic, political, and social context for film arts.

Policies

1. At least 20 of the Visual and Media Arts degree credits, which count toward meeting the major requirement, must be taken at Emerson College.
2. Students are required to complete the Production Safety Workshop, VM 110, prior to enrolling in any 200–level production courses.
3. During junior and senior years, students must take two courses in the liberal arts at the 300 level or above from courses approved by the department. These courses may not also be used to satisfy a Liberal Arts or major requirement.

4. No more than one course in which a student earns a D may be counted toward the major requirements.

5. Sophomores are limited to a maximum of 8 credits of major courses each semester.

6. Juniors and seniors are limited to a maximum of 12 credits of major courses each semester.

Transfer Policy

Any student in the College wishing to apply for transfer into the Visual and Media Arts Department must do so by the designated deadline, have a GPA of at least 3.5, and provide a two-page, double-spaced statement that clearly explains the motivation for the transfer request and interest in visual and media arts. Even if all requirements are met, acceptance into the VMA Department is subject to the approval of the department chair. Details regarding the application process and deadlines are available from the Academic Advising Center at advising@emerson.edu.

Double Major Policy

Because of the intense demands of the Visual and Media Arts curriculum, students who pursue a major in the Department of Visual and Media Arts may not double major.

Class Enrollment Policy

Any student enrolled in a course in the Department of Visual and Media Arts who does not attend class during the first four class hours, and who has not made prior arrangements with the instructor, may be dropped from the class at the instructor’s discretion, regardless of any prior registration of the student for the course in question. Students dropped from a class for this reason will be readmitted only with the approval of the course instructor and if there is still room for an additional student in the class.

Internships, Directed Studies, and Directed Projects

Although students may take more than one internship, no more than 4 credits of internship or 8 credits combined of internship, directed study, or directed projects may count toward the major in Visual and Media Arts.

Co-curricular Activities

A wealth of co-curricular activities (VM 337 and VM 340–349) are available to students interested in various facets of the visual and media arts. Options include two radio stations (WERS and WECB), a television station (the Emerson Channel), a record label (Emerson Records), a magazine of criticism (Latent Image), a screenwriting workshop (spec), and multiple production groups (Emerson Independent Video, Frames Per Second, Women in Motion, a chapter of the National Broadcasting Society, and the EVVYs).

Minor Programs

Art History Minor

The Art History minor focuses on the study of art as part of the human experience, examining artistic cultures across time and within different social and political contexts. Students have opportunities to study the history, theory, and criticism of visual arts from around the world. Courses in the minor encompass art and architecture from diverse and varied eras, geographical regions, and cultures.

The minor consists of 16 credits chosen from the following courses. No more than 4 credits may also count toward the Liberal Arts requirement.
**Historical Surveys (choose at least two)**

VM 206: History of African and African Diaspora Arts  
VM 207: History of Arts of the Americas and the Pacific  
VM 210: History of Renaissance and Baroque Art  
VM 211: History of 18th-and 19th-Century Art in Europe and North America  
VM 212: History of Modern Art in Europe and North America  
VM 213: History of Art After World War II  
VM 214: History of East Asian Arts  
VM 215: History of South Asian Arts

**Required Course**

VM 409: Seminar in Art History  
VM 415: Seminar in Professional, Curatorial, or Museum Practices

Students must also successfully complete at least one other course in the Visual Arts (excluding studio arts or production courses). This may include the courses listed above or VM 105, VM 203, VM 205, VM 315, or any pre-approved Interdisciplinary Studies course offered through the Institute.

**Comedy Writing and Performance Minor**

Students who are focused on developing their skills and knowledge of the comedic arts, this interdisciplinary minor has courses that give students opportunities to work on writing, performing, and studying multiple genres and styles of comedy. Students must earn at least 20 credits (five courses), with courses drawn from the departments of Visual and Media Arts; Performing Arts; and Writing, Literature and Publishing.

**Required Core Course**

CA 102 or CA 103: The Evolution of Comedy I or II

Choose two to three courses from the following Writing courses:

VM 222: Writing for Television (Required course)  
VM 322: Comedy Writing for Television  
VM 329: Comedy Writing for Late Night  
VM 423: Writing Television Pilots  
VM 429: Comedy Writers’ Room

Choose one to two courses from the following Performance courses:

PA 125: Performing Improvisational Comedy  
TH 121: Introduction to Acting  
WR 322: Intermediate Creative Writing: Sketch Troupe*  
WR 323: Intermediate Creative Writing: Stand-Up*

*WR 322 and 323 have a heavy performance component.

**Media Studies Minor**

The minor in Media Studies offers non-VMA majors an opportunity to take a variety of courses in media history, theory, and criticism. This minor requires 16 credits and is not open to Visual and Media Arts majors.

**Required Course**

VM 201: Media, Arts, and Culture

In addition, students must complete three courses from the following:
VM 280: Global Media  
VM 300: Topics in Visual and Media Arts: Studies  
VM 301: Postcolonial Cinema  
VM 302: History of Video Games  
VM 303: Studies in Digital Media and Culture  
VM 304: History of Documentary  
VM 305: History of Experimental/Avant-Garde  
VM 306: Topics in Film and Television Genres  
VM 307: Communication Ethics and Cultural Diversity  
VM 308: Cinema and Social Change  
VM 309: REEL Race: In and Out of Hollywood  
VM 310: Introduction to Television Culture  
VM 311: Latin American Cinema  
VM 312: Silent Hollywood  
VM 402: Seminar in Media Arts Topics  
VM 407: Children’s Media  
VM 413: Postmodernism and the Media  
VM 417: Communication Ethics  
VM 418: Transnational Asian Cinemas

**Photography Minor**

The Photography minor offers students a unique blend of darkroom and digital approaches to photography. Students develop their artistic vision out of an informed inquiry into the histories, theories, and practices of photography and culture. The curriculum allows students to produce a body of work through a constructive dialogue that builds on the particular strengths of the student, the faculty, and the resources of the institution. The minor offers students both fundamental and specialized photography skills and opportunities for experimentation and innovation. This minor requires 16 credits.

**Required Courses**

VM 203: History of Photography: 19th Century to the 1970s  
Or  
VM 205: History of Photography: 1970 to the Present  
VM 265: Introduction to Photography  
VM 365: Darkroom Photography  
Or  
VM 366: Digital Photography  
In addition, students must successfully complete at least one course from the following:

VM 365: Darkroom Photography, if not used above  
VM 366: Digital Photography, if not used above  
VM 367: Advanced Digital Photography  
VM 369: Documentary Photography  
VM 492: Photo Practicum

**Visual and Media Arts Courses**

**VM 100: History of Media Arts I**

*4 credits*

This is the first of a two-semester course that explores the historical development of the media arts, including the film, broadcasting, and sound recording industries until 1965. Investigates the relationships between economics, industrial history, and social and political systems, and the styles and techniques of specific films and broadcast programs. Special attention is given to the diversity of styles of presentation in the media. Prerequisite: Visual and Media Arts majors only.
VM 101: History of Media Arts II

4 credits

This is the second of a two-semester course that explores the historical development of the media arts, focusing on the continuing development of the film, broadcasting, and sound recording industries after 1965, as well as the development of video and digital technologies. Investigates the relationships between economics, industrial history, and social and political systems, and the styles and techniques of specific films and videos, broadcast programs, and digital media products. Prerequisites: Visual and Media Arts majors only, VM 100.

VM 105: Introduction to Visual Arts

4 credits

Investigates the visual language of communication shared among all of the visual arts, emphasizing visual analysis, understanding of materials, the history of style and techniques, and the functions and meanings of art in its varied manifestations. Provides a foundation for subsequent studies in the visual and media arts. Fulfills the Aesthetic Perspective.

VM 110: Production Safety Workshop

0 credit

A one-time lecture that empowers students to safely navigate student productions and more fully understand production safety procedures. Course is offered Pass/Fail and a passing grade is required to advance to all 200-level production courses.

VM 120: Foundations in Visual and Media Arts Production

4 credits

A combination of lectures and hands-on workshops examines the relationships among photography, graphics, audio, film, video, and digital media within the context of cross-media concepts, theories, and applications. Traces the creative process from conception and writing through production and post-production. Students proceed through a series of exercises that lead to completion of a final project, establishing a foundation for advanced production coursework. Prerequisites: Visual and Media Arts majors only, VM 100 (can be co-requisite).

VM 140: Introduction to Video Production for Non-Majors

4 credits

This course is not open to Visual and Media Arts majors. Introduces students to single-camera video production. Students learn how to operate equipment as well as the principles underlying shooting, editing, and online distribution. Emphasis is placed on the traditional stages of preproduction, production, and postproduction, but students also examine how video is used in other environments (such as desktop and smartphone platforms). (Semester varies)

VM 200: Media Criticism and Theory

4 credits

Explores theoretical and critical approaches to the study of photography, film, television and video, audio, and digital culture. Theories and methods examine issues relating to production and authorship in the media arts, audience reception and effects, political ideology, ethics, aesthetics, cultural diversity, and schools of thought within the liberal arts. Extensive critical writing and reading in media criticism and theory. Prerequisites: VM 101 and VM 120.
VM 201: Media, Arts, and Culture  
4 credits

Introduces students to key subjects and concepts in media studies, drawing on a wide range of contemporary and historical examples. The course examines a variety of media, including cinema, television, and video games. It also looks at different institutions and practices, from media industries to grassroots organizations, and from commercial cinema to experimental video within a multicultural context. In addition to gaining general knowledge of the field, students develop the critical skills needed to become active, alert, and engaged media users. Not open to VMA majors. (Semester varies)

VM 202: Critical Listening  
4 credits

Provides a study of the psycho-acoustic perception and analysis of classical and contemporary use of sound in the media. Students identify and define acoustic variables, comparing past and present recordings in all media. Prerequisites: VM 100, VM 120, and sophomore standing; prerequisite or corequisite VM 101.

VM 203: History of Photography: 19th Century to the 1970s  
4 credits

Surveys the aesthetic and technical development of photography from its invention to the present day, with emphasis on the 20th century. A critical analysis of the medium develops an understanding of the influence and appropriation of photography today. Fulfills the Aesthetic Perspective.

VM 204: Topics in Media Arts: Practice  
4 credits

Explores various aspects of media arts practice. May be repeated for credit if topics differ. Prerequisites: VM 110, VM 100, VM 120, and sophomore standing; prerequisite or corequisite VM 101.

VM 205: History of Photography: 1970 to the Present  
4 credits

From documentary and documents of performances to the highly constructed imagery utilized by contemporary artists, students explore diverse subjects, styles, and methods that cover portrait, object, city, memory, appropriation, landscape, and narrative. The course combines weekly slide talks with theory and criticism reading discussions, field trips to exhibitions, visiting artists, research papers, and a final production project and exhibition. Fulfills the Aesthetic Perspective.

VM 206: History of African and African Diaspora Arts  
4 credits

Examines a diverse selection of art and architecture from regional kingdoms, cultures, and religions of Africa and the African Diaspora. Artworks are contextualized within critical, discursive frameworks of ritual, performance, trade, modernism, craft, and narrative. Considers the politics of colonial history and their impact on art collecting practices and museum display. Fulfills the Aesthetic Perspective. (Semester varies)
VM 207: History of Arts of the Americas and the Pacific
4 credits
Investigates arts of indigenous civilizations of the North, Central, and South Americas and the Pacific before and after the arrival of Europeans. Addresses the role of art in both indigenous and adapted European traditions, and from political, religious, and economic viewpoints. Considers issues of conquest, cultural hybridity, and contemporary artistic and museum practices. Fulfills the Aesthetic Perspective. (Semester varies)

VM 210: History of Renaissance and Baroque Art
4 credits
Explores Renaissance and Baroque art, beginning with Proto-Renaissance works in the 14th century, and concluding with the Late Baroque in the later 17th/early 18th century. Students study major works and artists characterizing these movements, and the critical treatment they received over the centuries. Fulfills the Aesthetic Perspective. (Semester varies)

VM 211: History of 18th- and 19th-Century Art in Europe and North America
4 credits
Investigates the evolution of the arts through the 18th and 19th centuries in Europe and North America. Major works, styles, and artists are examined within the context of contemporaneous sociocultural movements, such as the Enlightenment. Among the movements studied are: Neoclassicism, Romanticism, Realism, Art Nouveau, Impressionism, and Post-Impressionism. Fulfills the Aesthetic Perspective. (Semester varies)

VM 212: History of Modern Art in Europe and North America
4 credits
Examines the major styles, works, and artists of the first half of the 20th century, prior to the advent of Abstract Expressionism. Examines a wide variety of European and North American modern art, investigating critical and public reactions. Among the movements studied are: Fauvism, Expressionism, Cubism, Dada, Futurism, Surrealism, the Bauhaus, Constructivism, and De Stijl. Fulfills the Aesthetic Perspective. (Semester varies)

VM 213: History of Art After World War II
4 credits
Chronological study of contemporary art after World War II, starting with Abstract Expressionism. Considers the major styles, works, and artists, investigating numerous forms of contemporary art, and their attendant criticism, in a broad contextual framework. Among the movements studied are: Pop Art, Minimalism, New Realism, Postmodernism, Conceptualism, Neo-Expressionism, Graffiti, Photorealism, Earth Works, and Performance Art. Fulfills the Aesthetic Perspective. (Semester varies)

VM 214: History of East Asian Arts
4 credits
Investigates arts of the East Asian region, particularly the areas of present-day China, Korea, and Japan. Artworks are contextualized within indigenous traditions such as Confucianism and Chan/Zen and examined from a diversity of critical perspectives. Considers issues of identity, religion, politics, and modernization, as well as contemporary artworks such as installation and performance. Fulfills the Aesthetic Perspective and the Global Diversity requirement. (Semester varies)
VM 215: History of South Asian Arts

4 credits

Introduces art and architecture of the South Asian region, ranging from the areas of present-day Afghanistan and Pakistan to India and Nepal. Examines visual culture of the Indus Valley Civilization and several major world religions: Buddhism, Hinduism, Jain, and Islam. Also considers issues of identity, empire, and postcolonial politics in art made under the Mughal rulers, during the British Raj, and in the present. Fulfills the Aesthetic Perspective and the Global Diversity requirement. (Semester varies)

VM 220: Writing the Short Subject

4 credits

Studies the writing of the short subject within the genres of fiction, nonfiction, and experimental concepts and scripts (including animation). Scripts range from 3 to 15 minutes and are suitable for production within the budget and time constraints of an Emerson College class. Students complete comprehensive revisions of their work. Prerequisite: sophomore standing.

VM 221: Writing the Feature Film

4 credits

Examines the fundamentals of writing for narrative feature-length film. Investigates structure, character, conflict, scene writing, and dialogue, taking students from ideation through to the development of a detailed outline. Students write the first 25–30 pages of a screenplay. Prerequisites: sophomore standing.

VM 222: Writing for Television

4 credits

Examines writing for television in a variety of formats, with a predominant emphasis on situation comedies and drama. The elements of each genre are analyzed, challenging students to find their own unique “voice,” and new and innovative ways to write stories within established formats. Also covered are reality television and children’s television, story outlining, and script formatting. Each student writes a first-draft script of an existing sitcom or drama. Prerequisite: sophomore standing.

VM 230: Introduction to Film Production

4 credits

Introduces the basics of non-synchronous 16mm filmmaking, including camera operation, principles of cinematography and lighting for black-and-white film, non-sync sound recording and transfers, and picture and sound editing. Prerequisites: VM 110, VM 100, VM 120, and sophomore standing; prerequisite or corequisite VM 101.

VM 241: Introduction to Studio TV Production

4 credits

Introduces studio television practice. Students learn the principles of pre-production, production, and post-production for the studio as well as control room procedures. Students prepare their own multi-camera, live-on-tape studio productions. Prerequisites: VM 110, VM 100, VM 120, and sophomore standing; prerequisite or corequisite VM 101.
VM 242: Introduction to Documentary Production

4 credits

A gateway course on single–camera field production for students who want to learn the art and technology of nonfiction storytelling. Through a series of workshops, screenings, and hands-on production projects, this course emphasizes content development, storytelling strategies, and production skills in the context of relevant ethical, aesthetic, and social issues. Prerequisites: VM 110, VM 100, VM 120, and sophomore standing; prerequisite or corequisite VM 101 or JR 103 or JR 105.

VM 243: Introduction to Narrative Drama

4 credits

Introduces students to the personnel and techniques involved in the broad category of narrative fiction production. Emphasis is placed on organization and the translation of the script into a visual narrative. Students have the opportunity to hone their production skills on a variety of creative projects. The course also prepares students for advanced–level course work and BFAs in narrative fiction. Prerequisites: VM 110, VM 100, VM 120, and sophomore standing; prerequisite or corequisite VM 101.

VM 244: Introduction to Producing

4 credits

Through practical approaches, students understand the role(s) producer(s) take from development through distribution. By way of trade articles and class discussions, students explore and understand the individuals who oversee content for film, television, and digital media projects. The course includes a basic introduction to story as well as the history and analysis of the evolution and a hypothesis of the role of producer(s) as technology and distribution methods democratize the industry. Prerequisites: VM 110, VM 100, VM 120, and sophomore standing; prerequisite or corequisite VM 101 or BC 111.

VM 250: Introduction to Sound Principles and Audio Production

4 credits

Introduces audio physics, sound principles, and the theory and practice of audio recording and mixing. Emphasis is on concept development for sound production, signal routing and the mixer console, analog and digital audio recording, and editing techniques. Prerequisites: VM 110, VM 100, VM 120, and sophomore standing; prerequisite or corequisite VM 101 or PA 101.

VM 251: Location Sound Recording

4 credits

Intensive study in the theory and practice of field/location and studio audio recording for film, video, and television. Covers techniques in the use of field/studio recorders and mixers, microphones, boom poles, and shot blocking. Also covers tape-based and hard-disk digital recorders, and time-code synchronization management. Prerequisite: VM 250. (Semester varies)

VM 260: Introduction to Interactive Media

4 credits

Introduces the theory and practice of interactive media. Stresses the conceptual, aesthetic, and technical concerns of interactivity. Technologies covered are HTML, CSS, and JavaScript. Additional topics include semantic web design and development, graphics and imaging, interface design, user experience, project management, and the mobile web. Emphasis is on
making creative works. Prerequisites: VM 110, VM 100, VM 120, and sophomore standing; prerequisite or corequisite VM 101, or BC 111, or IN 206 or IN 216.

**VM 261: Computer Animation**

*4 credits*

The first course of a two-course sequence, introducing students to the fundamentals of three-dimensional modeling and animation, and preparing them for the second course, VM 363 Advanced Computer Animation. Students learn to model, texture objects, compose and light scenes, animate, and add dynamics, as well as render animations into movies and compositing audio, titles, and credits in post-production. Prerequisites: VM 110, VM 100, VM 120, and sophomore standing; prerequisite or corequisite VM 101.

**VM 263: Drawing for Character Design**

*4 credits*

Imparts analytical drawing and rendering skills required in character design, concept art, storyboarding, 3D modeling, and 2D/3D character animation. In addition to studying structural anatomy, students learn the rules of perspective and the basics of shading. Studio exercises are supplemented with the use of 3D modeling technology, 2D animation software, screenings, field trips, and relevant readings from a variety of multicultural sources. Prerequisites: Sophomore standing.

**VM 265: Introduction to Photography**

*4 credits*

Introduces the fundamentals of black-and-white photography by combining darkroom techniques with the latest digital processes. Essential comparisons between the two methods are explored by learning camera controls, film development to darkroom printing, digital capture to print workflow, and through the hybrid combination of these techniques. Critiques of student work develop an aesthetic and conceptual understanding of the creative process. Students must use cameras with manually adjustable speed and aperture.

**VM 270: Introduction to Game Design**

*4 credits*

Introduces students to game creating that explores the fundamental elements of games, emphasizing non-digital methodologies and rapid prototyping in a hands-on environment. Students engage with and make games as entertainment and communication tools, developing an understanding of play and how to induce it in others. Prerequisites: VM 110, VM 100, VM 120 and sophomore standing; prerequisite or corequisite VM 101 or IN 206 or IN 216.

**VM 280: Global Media**

*4 credits*

Explores key concepts in global media studies, providing exposure to the work of international media makers, media industry practices, national and regional media aesthetics, and a variety of cultures of makers and audiences. Focusing on one particular issue or medium and using it as a case study, the course develops and expands students’ understanding of how contemporary global media help shape cultural, aesthetic, technological, and economic exchanges worldwide. Fulfills the Global Diversity requirement.
VM 300: Topics in Visual and Media Arts: Studies

4 credits

Explores various aspects of media arts history, theory, and criticism. Recent topics have included Media Law and Entertainment, Games for Social Change, and Theories of Humor & Laughter. May be repeated for credit if topics differ. Prerequisites: VM 200 and junior standing.

VM 301: Postcolonial Cinema

4 credits

An examination of the historical, socioeconomic, and ideological context of film production, distribution, and exhibition of postcolonial cinemas that explores and challenges 20th century Hollywood and Western notions of identity, narrative, history, and oral traditions. Films viewed are from Africa, the Caribbean, South America, the United Kingdom, and the United States. Prerequisites: VM 200 or VM 201 and junior standing. Fulfills the Global Diversity requirement. (Semester varies)

VM 302: History of Video Games

4 credits

Over the past four decades, the medium of video games has grown from a niche hobby to a multibillion dollar entertainment industry. As software tools become increasingly more accessible, video games have also become platforms for self-expression, tools for education, and a space for diverse content creators to tell their stories. With a focus on hands-on gameplay, students explore the relationship between hardware, software, and society, empowering them to understand the places both iconic and recent video games occupy within the media and cultural landscapes. Prerequisites: VM 200 or VM 201 and junior standing.

VM 303: Studies in Digital Media and Culture

4 credits

Examines the dramatic shift in meaning and processes of contemporary communication by investigating the social, artistic, economic, and political implications of using digital ways of working. Topics include the Internet and the web, cyberspace and censorship, games, digital film and video, multimedia and interactivity, virtual reality, person-machine interfaces, and globalization considerations. Prerequisites: VM 200, VM 201, IN 206, or IN 216 and junior standing.

VM 304: History of Documentary

4 credits

Examines the history and theory of documentary media production, with attention to the economic, technological, ethical, and aesthetic concerns of documentarians. Prerequisites: VM 200, VM 201, or VM 203 and junior standing. (Fall)

VM 305: History of Experimental/Avant-Garde

4 credits

Examines the history and theory of experimental and avant-garde film, video, and other moving image practices and their connections to broader art and social movements. Through extensive reading and viewing, students investigate avant-garde and experimental cinema form, style, and content as well as historical and contemporary filmmakers' production methods and distribution networks in film communities and the art world. Prerequisites: VM 200 or VM 201 and junior standing. (Semester varies)
VM 306: Topics in Film and Television Genres
4 credits

Explores the practice of genre criticism in film and television through the examination of one or more film and television genres (e.g., the western, science fiction, or domestic melodrama and soap operas). Employing the principles of genre criticism, students investigate the historical development of a genre in film and television series. May be repeated for credit if topics differ. Prerequisites: VM 200 or VM 201 and junior standing. (Semester varies)

VM 307: Communication Ethics and Cultural Diversity
4 credits

Inspects ethical issues, including racial and ethnic prejudice, discrimination, and stereotyping, from a philosophical and case study approach. Topics such as privacy, piracy, censorship, offensiveness, deception, ethnocentrism, pornography, racism, confidentiality, fairness, and hate speech are investigated in a variety of communication media—computer technology, photography, video, speech, audio, film, and print—both in international and US domains. Fulfills the US Diversity requirement. Prerequisites: VM 200 or VM 201 and junior standing. (Semester varies)

VM 308: Cinema and Social Change
4 credits

Throughout cinema’s history, numerous filmmakers have sought to harness the power of the medium and to channel it in the service of political and social change. Have they made a difference, and by what measure and what strategy? Surveying fiction and documentary, commercial and independent cinema, features and shorts, this course aims to offer a wide-ranging examination of the ways directors around the world have employed their art and their craft in the pursuit of fostering social justice. Prerequisites: VM 200 or VM 201 and junior standing. (Semester varies)

VM 309: REEL Race: In and Out of Hollywood
4 credits

Begins with the creation of the myth of the “Dark Continent” during 19th–century colonial expansion. Reinforced by the nascent social sciences, Darwinism, and missionaries, these “myths” laid the foundation for literary, media, cinema, and popular culture representations and distortions of Africa and the Africana Diaspora throughout the 20th century. Examines the evolution of the perceptions, representations, and racial stereotypes produced and perpetuated by Hollywood and the cinema produced by 20th–century African American filmmakers that challenge those depictions. The selected films and assigned readings are carefully selected to encourage critical thinking, debate, and spirited discussion. Fulfills the US Diversity requirement. Prerequisites: VM 200 or VM 201 and junior standing. (Semester varies)

VM 310: Introduction to Television Culture
4 credits

Examines how TV makes a commodity of culture. Examines American TV as an institution and cultural producer. Involves the mapping of the intricacies of TV practice and American society's role. What is the method of TV? If it is not simply mass production, what is it? Can TV be original? Where does it get its ideas? How does cultural history affect content? By combining the study of other international TV systems, genres, modes of delivery, and cultural theories, the course introduces students to the complex relationship of economics to culture and society in the making of television. Prerequisites: VM 200 or VM 201 and junior standing. (Semester varies)
VM 311: Latin American Cinema

4 credits

Looks at films from various Latin American countries, examining both popular and artistic traditions that have developed since the early 20th century. Best known for the innovative film movements of the 1960s, Latin American cinema has a history that goes back to the silent era and continues today in the hands of a new generation of filmmakers. This course focuses on some key moments in this history, while also exploring concepts such as colonialism and postcolonialism, cultural imperialism, Third World filmmaking, transnational cinema, and globalization. Fulfills the Global Diversity requirement. Prerequisites: VM 200, VM 201, or IN 203 or PL 220 and junior standing. (Semester varies)

VM 312: Silent Hollywood

4 credits

From the late 1910s until the invention of sound in the late 1920s, the Hollywood film industry reached unprecedented commercial and artistic success. This course chronicles the development of the industry during this crucial ten-year period and examines the careers of many of its key filmmakers—among them, Charles Chaplin, Frank Borzage, Buster Keaton, and King Vidor. Films and filmmakers are studied in the context of the social, historical, and economic factors that gave rise to the Hollywood film industry. Students are expected to perform original, historical research and detailed film analyses. Prerequisites: VM 200, VM 201, or CA 300 and junior standing. (Semester varies)

VM 315: Topics in Art History

4 credits

Studies a selected topic in art history. Emphasizes critical analyses of artworks with respect to their aesthetic, historical, sociocultural, philosophical and/or political contexts. Image lectures, museum and/or gallery visits, reading, class discussion, and project activities may be utilized to engage students in the material. Recent topics have included: Chinese Landscape Painting, Andy Warhol, and Godfathers of the Renaissance. May be repeated for credit if topics differ. Prerequisites: one course from the following: VM 105, VM 210–217, and junior standing.

VM 319: Writing for Games

4 credits

Interactive media provides an experience like no other, and video games represent one of its most engaging applications. As mainstream and independent video games continue to evolve, so too does the writer’s role. Effective storytelling in video games is the result of collaboration between writer and player, and as such a particular set of tools is required to achieve this. Through exercises, projects, and close readings of games as text, students learn how this medium exists in conversation with culture and traditional media forms. Students design and produce narrative games that harness the power of this dynamic method of storytelling, entertainment, and communication. Prerequisites: VM 220, VM 221, VM 222, or VM 270 and junior standing.

VM 320: Great Screenwriters

4 credits

Explores the work of great screenwriters of the past and present with the goal of helping students understand the work of past generations of writers and how that understanding can improve students’ writing today. The focus of this course changes from semester to semester. A semester could be spent examining the work of one screenwriter or a group of two or three. In addition to writing an analytical paper about an aspect of the work of the screenwriter(s) being studied, students complete an outline for a feature film and the first act of that feature. The features that students choose to write should show the influence of the screenwriters being studied. Prerequisites: VM 221 and junior standing.
VM 321: Writing the Tween Series
4 credits

Students dissect and analyze tween story elements, formats, genres, platforms/networks, and expectations. Students learn how to navigate and balance the unique challenges facing a writer for a younger, impressionable audience, while still keeping the show entertaining. Students choose to write a spec script for an existing series or pilot or an original web series. Prerequisite: VM 222. (Semester varies)

VM 322: Comedy Writing for Television
4 credits

Examines writing television comedy with an emphasis on sitcoms. Areas of study also include sketch writing and writing for late-night TV. Students learn how to write physical comedy, how to write for existing shows and characters, sitcom structure, format, and joke writing. Each student writes a script for an existing sitcom that is workshopped. Prerequisites: VM 222 and junior standing. (Spring)

VM 323: Writing Primetime Drama
4 credits

Examines writing for primetime television drama, including study of the history of television drama and the difference between plot-driven dramas and character-driven dramas, writing effective protagonists and antagonists, and writing for existing dramas and characters. Students write a script for an existing primetime television drama that is workshopped in class. Prerequisites: VM 222 and junior standing. (Semester varies)

VM 324: Topics in Screenplay Genres
4 credits

Studies a given genre from the perspective of the screenwriter. Working in a specific genre, students write a treatment, an original outline for a feature film, and up to the first half of a script in the specific genre. Honing critical skills, students engage in analytical and aesthetic discourse about their own work, as well as material written by others. Recent topics have included: Female Driven Screenplay, Thriller! Mystery! Suspense, and Sci-Fi Screenwriting. May be repeated for credit if topics differ. Prerequisites: VM 220 or VM 221 and junior standing. (Semester varies)

VM 325: Writing the Adaptation
4 credits

Focuses on the process of analyzing material from another medium (e.g., novels, plays, comic books) and translating into a screenplay. Students write one original first act of a public domain property, as well as one analytical paper. Prerequisites: VM 220 or VM 221 and junior standing. (Semester varies)

VM 326: Writing for Animation
4 credits

Students explore techniques and approaches unique to writing animation and examine a variety of animation formats, methods, and genres in order to understand the demands, opportunities, challenges, and styles of this storytelling form. Students write either an outline, treatment, and the first third to half of a screenplay, or a bible (including the pilot) for a television series. An additional option may include a web series project. Prerequisites: VM 220, VM 221, or VM 222 and junior standing. (Semester varies)
VM 327: Writing the Web Series
4 credits

The web series is a series of original film shorts involving the same characters in each episode or different characters linked by a common theme. Students learn about the recent explosion of web series programming primarily on the internet but also on smart phones and TV. Students are expected to write detailed series proposals and write their own web series with either 8 six-to seven-minute episodes or 15 three-to four-minute episodes. Prerequisites: VM 220, VM 221, or VM 222 and junior standing. (Semester varies)

VM 328: Topics in Film Writing
4 credits

Special offerings in varying areas of film writing. Topics may include dialogue, great screenwriters, scene study, and rewriting. Recent Topics have included: Writing Social Justice Films and Writing for Animation. May be repeated for credit if topics differ. Prerequisites: VM 220, VM 221, or VM 222 and junior standing.

VM 329: Topics in Television Writing
4 credits

Special offerings in varying areas of television writing. Topics may include webisodes, reality television, and comedy writing for late night. Recent Topics have included: Writing for the Police Procedural, Life on Display, and Creating a Reality Series. May be repeated for credit if topics differ. Prerequisites: VM 220, VM 221, or VM 222 and junior standing.

VM 331: Topics in Visual and Media Arts: Practice
4 credits

Explores various aspects of media arts practice. Recent Topics have included: VR for Social Change, Filmmaking and the Environment, Personal Filmmaking, and WGBH Partnership. May be repeated for credit if topics differ. Prerequisites: VM 110, VM 101, VM 120, and junior standing. (Semester varies)

VM 332: Production Management
4 credits

Provides an in-depth study covering the responsibilities of the production management/line producer throughout the pre-production, physical production, and wrap process of a project. Focus is on the production manager or line producer's key relationships with crew and staff both on set and in the production office. Introduces students to the industry–standard scheduling and budgeting programs as the tools to support a production. The material covered prepares students to manage their own projects as well as provides the necessary tools for production experience in a broader/industry context. Prerequisites: VM 230, VM 243, VM 244, or BC 210 and junior standing. (Semester varies)

VM 333: Elements of Sitcom Production
4 credits

Students further develop their comedy production skills in the television studio and in the field in relation to sitcom production. Emphasis is placed on planning a show and coordinating a crew, as well as analyzing different styles of sitcom productions. Prerequisite: VM 241.
VM 335: Alternative Production Techniques
4 credits

Intermediate-level 16mm production workshop in the use of unorthodox, non-computer-driven methods and processes for developing and producing motion pictures. Provides an overview of historical methods of formal exploration of the basic materials of film as a projection medium, including camera-less filmmaking, direct animation, and loop projections, as well as alternative mechanical processes such as xerography, hand process, and alternative camera tools and techniques. Primary emphasis is on creative invention and exploration. Prerequisites: VM 204, VM 230, VM 240, VM 242, VM 243, VM 260, or VM 265 and junior standing. (Semester varies)

VM 336: Collaborative Film Workshop
4 credits

A film project realization course in which students develop and employ collaborative production methods as they focus on the production and finishing of their films. Projects are proposed by students and selected within the class. Students are trained on the use of Super 16mm sync-sound film. Projects are worked on and finished throughout the semester, with a final screening of a polished edit of the film, including sound design and mix. Prerequisites: VM 230, VM 241, VM 242, or VM 243 (Semester varies)

VM 337: The Emerson Channel
1 non-tuition credit

Television production experience through studio and field crew assignments, as well as experience in broadcast operations and promotions. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 340: Spec
1 non-tuition credit

Student screenwriting group offers weekly writing workshops for members and nonmembers, holds an annual short script competition, and hosts guest speakers. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 341: Emerson Records
1 non-tuition credit

Student-operated record label involves hands-on experience in the various disciplines of the recording industry, including production, engineering, marketing, public relations, business management, and graphic design. Instructor awards credit at term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 342: Frames Per Second
1 non-tuition credit

Student-operated film group produces films, hosts speakers, and offers workshops and other activities. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.
VM 343: WERS (FM)/WECB (AM)
1 non-tuition credit

Specified assignments in the College radio stations. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 344: National Broadcasting Society/AERho
1 non-tuition credit

National organization bridging the gap between student and professional, supporting student work in all areas of television, radio, and film. AERho is the Honors Level of NBS, available to seniors with a high grade point average. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 345: Film Arts Society
1 non-tuition credit

Student publication Latent Image and the cinematheque Films from the Margin. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 346: Women in Motion
1 non-tuition credit

Student–operated film production group with an emphasis on activities and creative work related to women. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 347: Emerson Independent Video
1 non-tuition credit

Modeled on a professional television station, students learn all aspects of television production ranging from concept development to post-production. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 348: EVVYs
1 non-tuition credit

Preparation and staging of Emerson’s annual awards show in conjunction with other end-of-year events and presentations. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.
VM 349: Developed Images

1 non-tuition credit

Student-organized and -produced photography magazine. Work is submitted, reviewed, and selected by students for annual publication. Instructor awards credit after term-end evaluation. May be repeated. Only 4 non-tuition credits may be used toward graduation. Course is offered Pass/Fail and does not count toward the Visual and Media Arts major. Prerequisite: permission of instructor.

VM 350: Sound Design

4 credits

Introduces the art of inventing sounds and composing soundtracks for visual media such as film, video, computer animation, and websites. Focus is on audio post-production and the roles of the supervising sound editor and the sound designer. Post-production techniques include sound recording, sound editing, and sound mixing in stereo and surround sound. Prerequisites: VM 250 and junior standing.

VM 351: Audio for New Media

4 credits

Focuses on the creative possibilities of sound in a variety of digital media environments. Topics include MIDI control, digital sound synthesis, data compression, and real-time control of sound within applications such as Flash, MAX/MSP/Jitters, and CSound. Prerequisites: VM 250 and junior standing. (Semester varies)

VM 352: Studio Recording

4 credits

Explores the principal tools of the professional audio production studio and how they can be used for creative productions. Includes instruction in multi-track recording and sound processing equipment. Prerequisites: VM 250 and junior standing.

VM 353: Engagement Lab: Civic Design in Practice

1 non-tuition credit

This co-curricular opportunity puts students in the role of the designer, project manager, communications specialist, and developer. Depending on skills and interests, students are assigned roles within projects and have the opportunity to see work from conception to implementation.

VM 360: Experimental Animation

4 credits

Introduces students to a variety of experimental animation techniques that may include: paper cutouts, sand animation, stop-motion animation, direct animation, among others. Workshops in techniques and individual exercises are informed by screenings of historic and contemporary animation artists. Students employ both digital and 16mm capture, culminating in a final project. Prerequisite: VM 230. (Semester varies)

VM 361: 2D Character Animation

4 credits

Building upon the system of analytical drawing and the fundamentals of artistic anatomy covered in the prerequisite course, this class further develops a student aptitude for inventing, constructing, and animating creatures and characters in two-dimensional media. A special
emphasis is placed on studying facial muscles and animating a variety of facial expressions. While conceptual coherence and craftsmanship of each project are of primary importance, the course also aims to raise student proficiency in such software packages as Illustrator, Photoshop, After Effects, and Maya. Students are expected to generate 2D imagery combining tactile and digital techniques, sequence media elements, and output screen-ready self-contained shorts. Prerequisites: VM 263 and junior standing.

**VM 362: Motion Graphics**

*4 credits*

Covers the practice and art of motion graphics and visual effects, including the design process, artistic concepts, and technologies. Production techniques range from title sequences for film, to compositing of real and virtual worlds and a myriad of digital time-based art forms. Students make a series of projects using post-production and compositing software. Prerequisites: VM 230, VM 240, VM 241, VM 242, VM 243, VM 250, VM 260, or VM 261 and junior standing.

**VM 363: Advanced Computer Animation**

*4 credits*

The second course in the two-course computer animation sequence, introducing students to advanced three-dimensional modeling and animation techniques and preparing them for independent computer animation production work. Continues to develop skills acquired in computer animation, including modeling, texturing objects, composing and lighting scenes, animating, dynamics, rendering, and post-production compositing. Prerequisites: VM 261 and junior standing. (Spring)

**VM 364: 3D Computer Gaming**

*4 credits*

Provides students with the fundamentals of game design and theory. Students learn to create and import assets, develop objectives, script behaviors and action, and build game levels. Students complete the course with an original portfolio-ready single player game. Prerequisites: VM 261 and junior standing. (Semester varies)

**VM 365: Darkroom Photography**

*4 credits*

An intermediate-level course in black-and-white photography designed to explore a variety of “ways of seeing” as well as demonstrate techniques that further enhance the photographic image. Assignments build on one another (tone, time, frame, point of view, scale, and sequence). Critical viewing and seeing as well as guest artists and gallery visits are encouraged as students begin to form their personal photographic vision. Prerequisite: VM 265.

**VM 366: Digital Photography**

*4 credits*

A hands-on production class created especially for the photography student who is interested in the digital darkroom. It is designed to give students a basic introduction to the elements of digital capture, manipulation, and output. The course addresses the digital tools within the context of the aesthetics of photography. Photoshop is used as another photographic tool. Prerequisite: VM 265. (Semester varies)

**VM 367: Advanced Digital Photography**

*4 credits*

Emphasizes the use of color in photographs and encourages students to find interesting connections between their subjects and the colors in their images. Students learn color-
managed workflows using industry-standard equipment such as digital color calibrators and wide-format inkjet printers. Students also gain a deeper understanding of their photographic vision and learn to view color itself as a medium of expression. Prerequisite: VM 366. (Semester varies)

**VM 368: Topics in Art History and Digital Photography**

*8 credits*

The goal of this summer program is to study and compare two different means of artistic expression made in two completely different time periods: the “pre-modern,” more artisanal style, method, technique, and the meaning and methods of interpretation of old master paintings of the Renaissance are compared and contrasted to the methods, meaning, and modes of interpretation of modern means of image-making, in particular of digital photography. A recent topic is the Portrait and the Self-portrait. (Summer course only)

**VM 369: Documentary Photography**

*4 credits*

Provides the foundation for a considered photographic investigation of an issue—cultural, political, ideological, or personal. Assignments require students to discover narrative possibilities while creating strong individual images. The course’s technical components are supplemented by considerations of the history of documentary photography. Prerequisites: VM 265 or JR 221 and junior standing. (Spring)

**VM 370: The Business of Film**

*4 credits*

Examines legal, administrative, and financial components that are integrated within the process of filmmaking. Key areas that are explored include the basics of business affairs (ownership and copyright, rights agreements); talent and key crew agreements; learning how to raise film financing; examining financial streams from a global perspective, from crowdfunding to foreign presales and equity; studying varying methods of distribution from customary models for theatrical film to online, VOD/hybrid distribution; and exploring current trends in marketing and publicity. Prerequisites: VM 230, VM 241, VM 242, VM 243, VM 244, VM 250, VM 260, VM 261, or BC 210 and junior standing.

**VM 371: Alternative Media Production: Out of the Box**

*4 credits*

Fosters an exploratory approach to making media projects by providing unorthodox conceptual frameworks in which students conceive and execute short projects using both conventional and unconventional acquisition devices in a variety of media. Students work individually or collaboratively throughout the course to develop ideas and acquire material for assignments. Prerequisites: VM 230, VM 241, VM 242, VM 243, VM 250, VM 251, VM 260, or VM 261 and junior standing. (Semester varies)

**VM 372: Directing Image and Sound**

*4 credits*

Examines a director’s preparation in detail, with particular emphasis on forming creative approaches to the script, as well as image and sound design. Production and postproduction strategies are also addressed. Prerequisites: VM 204, VM 230, VM 242, or VM 243 and junior standing. (Semester varies)
VM 373: Directing Actors for the Screen

4 credits

Develops skills in directing actors in dramatic performances for the screen. Students are taken step by step through the directing process with a particular emphasis on research and visualization, as they learn how to plan and direct narrative sequences. Classes are offered in conjunction with Acting for the Camera classes in Performing Arts. It is recommended that students complete VM 372 in advance of enrolling in this course. Prerequisites: VM 230, VM 241, VM 242, or VM 243 and junior standing.

VM 375: Advanced Interactive Media

4 credits

Continues to explore interactive media, including consideration of conceptual, aesthetic, and technical concerns. Technologies covered include interactive web elements, databases, mobile development, and an introduction to programming. Emphasis is on making creative works. Prerequisites: VM 260 and junior standing.

VM 376: Editing for Film and Video

4 credits

Furthers the understanding of and ability to work with medium- to long-format post-production processes through editing assignments in film and video, along with critical examination of completed motion pictures. Prerequisites: VM 230, VM 241, VM 242, or VM 243 and junior standing.

VM 377: Documentary Production Workshop

4 credits

Develops skills necessary to produce documentary productions in video or film. Covers production processes from story development through all the production phases. Practical considerations of production are balanced with theoretical debates on the legal and ethical responsibilities of those who document others. Prerequisites: VM 230, VM 240, or VM 242 and junior standing. (Spring)

VM 378: Basic Cinematography and Videography

4 credits

Introduces basic elements of the aesthetics, technology, and craft of cinematography and videography. Students gain a working knowledge of 16mm and digital video cameras, as well as basic lighting design and equipment, with an emphasis on crew relations and organization. Includes a comprehensive exploration of the work of significant cinematographers. Prerequisites: VM 230, VM 242, or VM 243 and junior standing.

VM 380: Media Copyright and Content

4 credits

Copyright is the legal foundation that gives value and property rights to any creative work. This includes music as well as books, films, television shows, choreographed work, architectural designs, plays, paintings, maps, photographs, video games, and computer software. Students look at the history, development, and purpose of copyright and other intellectual property law. They also explore the purpose and value of fair use and of the public domain, and alternative views of copyright such as the “Creative Commons.” Prerequisite: junior standing. (Semester varies)
VM 381: Production Design

4 credits

Introduces students to the work of the production designer, the creative individual responsible for the “look” of production. Topics include: developing and implementing the design concept, strategies for working on location or sound stage, and collaboration with the cinematographer, art director, and set decorator. The work of notable production designers will be considered. Class projects and actual production work combine theory with practice. Prerequisite: VM 230, VM 243, VM 260, VM 261, or VM 263, or TH 240. (Semester varies)

VM 385: Comedy Writing for Late Night

4 credits

Examines how to write comedy for late night television, with a heavy emphasis on joke writing, monologue writing, sketch writing, current events, and satire. In addition to working on individual assignments, students also learn how to write effectively as a team. The final project requires students to collectively create and write an innovative show designed for late night television. Prerequisites: VM 220, VM 221, or VM 222 and junior standing. (Semester varies)

VM 386: Writing Comedic Movies

4 credits

Combining lecture, workshop, and discussion, participants in this course learn the art of writing for comedy. Students study comedic screenwriting and understand the conventions of comedy, comic timing, and joke writing. Students also learn to identify the major comedic sub-genres, the recurring patterns of these sub-genres, and why they are effective. Comedic subgenres include, but are not limited to, satire, dark comedy, screwball, and spoof. Prerequisites: VM 221 or VM 222 and junior standing. (Semester varies)

VM 390: Virtual Reality Filmmaking

4 credits

Introduces the fundamentals of blocking, lighting, shooting, and post-production to create live action narrative for a virtual reality environment. Prerequisites: VM 230, VM 241, VM 242, VM 243, VM 260, VM 261, or VM 270 and junior standing.

VM 400: Topics in Visual and Media Arts: Studies

4 credits

Explores various aspects of visual and media arts history, theory, and criticism. Recent topics have included: Queer Identity in Media & Popular Culture, Cinephilia and the Auteurs, and Cyber Activism. May be repeated for credit if topics differ. Prerequisites: VM 200 or VM 201 and junior standing.

VM 402: Seminar in Media Arts Topics

4 credits

Examines various topics in media arts in seminar format, with emphasis on students’ oral and written presentation of material. Recent topics have included: The “Other” in US Film & TV, Media Ethics & Cultural Diversity, and Japanese Cinema. May be repeated for credit if topics differ. Prerequisites: VM 200 and junior standing.
VM 403: Seminar in Comedic Studies
4 credits
Special seminar offerings in the area of comedic studies. Topics rotate and may include: Chaplin, Queer TV Comedy, and Screwball & Romantic Comedy. Prerequisites: VM 200 or CA 300 and junior standing.

VM 407: Children’s Media
4 credits
Investigates the content and production approaches of major children’s media programming in the context of child development theories. Students study theory and conduct research on media’s impact on children’s behavior, including impacts of television, music, and computers. Prerequisites: VM 200 or VM 201 and junior standing. (Semester varies)

VM 409: Seminar in Art History
4 credits
Provides study in a selected area of art and art history with emphasis on the development of analytical and theoretical approaches to the understanding of works of art. Presentation of independent research and participation in the evaluation of the research work of seminar members are required. Recent topics have included: The 1970s and 1980s: Art and Issues and Urban Public Art. May be repeated for credit if topics differ. Prerequisites: one class from VM 206–VM 217 and junior standing.

VM 412: American Film Comedy
4 credits
A historical approach to the development of American film comedy explores theories of comedy and their value to the critical interpretation of comic films. Also considers the varying ways spectators are addressed, and the impact of performers and directors on various comedy styles. Prerequisites: VM 200 or CA 300 and junior standing. (Semester varies)

VM 413: Postmodernism and the Media
4 credits
Investigates postmodern theory, beginning with historical analysis of modernism and the emergence of postmodernism, exploring approaches to and influences on postmodernist notions about history, power, and aesthetics; subjectivity and identity; and ethnicity, gender, and sexuality. Prerequisites: VM 200 or VM 201 and junior standing. (Semester varies)

VM 415: Seminar in Professional, Curatorial, or Museum Practices
4 credits
Exposes students to a range of practical, professional, and theoretical concerns that define the fine art, curatorial, and museum professions. Curriculum may blend both academic and experimental research with career discussion/exploration. Students develop communication, writing, research, and problem-solving skills through assignments, hands-on workshops, and field trips. Topics may include: Curatorial Studies, Exhibition Management, Professional Practice for Fine Artists, Museum Education, and Museology. Prerequisites: one class from VM 206–VM 217 and junior standing. May be repeated if topics differ.
VM 417: Communication Ethics

4 credits

Provides a study of the philosophical roots and modern applications of moral reasoning in various communication media, including print, digital, television and video, photography, film, radio, speech, and telecommunications. Includes topics such as confidentiality, privacy, deception, free speech, obscenity, justice, equality, defamation of reputation, abuse of power, digital manipulation, fairness, truth in advertising, and conflict of interest. Prerequisites: VM 200 or VM 201 and junior standing. (Semester varies)

VM 418: Transnational Asian Cinemas

4 credits

Asian “national” cinemas are examined and problematized in the contexts of media and economic globalization, including: the politics of transnational film practices; issues surrounding filmic representation and diasporic identities; the construction and negotiation of national, gender, and genre differences; local-regional-global dynamics; and questions of the postcolonial in Asian contexts. Fulfills the Global Diversity requirement. Prerequisites: VM 200 or VM 201 and junior standing. (Semester varies)

VM 420: Topics in Media Arts: Practice

4 credits

Explores various aspects of media arts practice. Recent topics have included: Creating Feminist Media, MBTA Partnered Studio, and Music Video Production. May be repeated for credit if topics differ. Prerequisites: junior standing and courses depending on course topic.

VM 423: Writing Television Pilots

4 credits

Examines how to create a television series, including developing an original premise and writing convincing, multi-dimensional characters and intriguing, character-specific dialogue. Students write an entire television pilot script to be workshopped in class, along with a pilot package that includes a logline, series synopsis, and 13-week episode guide with character and story arcs. Prerequisites: VM 222 and junior standing. (Semester varies)

VM 424: Interactive Storytelling

4 credits

Explores recent developments in interactive digital narratives, performances, documentaries, ethnographic studies, games, and installations. Students produce one interactive project during the semester. Prerequisites: VM 220, VM 221, or VM 222 and junior standing. (Semester varies)

VM 428: Feature Writing Workshop

4 credits

Working from detailed outlines developed in VM 221 (previously VM 320) Writing the Feature Film, students complete a first draft of a feature-length screenplay. Students read each other’s work, write a critical analysis of each segment, and engage in discussion of aesthetics, craft, and form. Prerequisites: VM 221 and junior standing.
VM 429: Comedy Writers’ Room

\textit{4 credits}

Emulates a Hollywood comedy writing room. Students collectively create and write an original pilot script for a TV comedy. Students write character sketches, a comprehensive story outline, the first draft of the script and all subsequent drafts, and participate in an extensive punch-up. Participants gain a keen understanding of how a Hollywood comedy writers’ room works, how to write under deadline, how to pitch jokes, and how to write comedy as a team. Prerequisites: VM 222 and junior standing. (Semester varies)

VM 430: Narrative Motion Picture Lab: Picture and Sound

\textit{4 credits}

A pre-production, production, and post-production intensive class that culminates in a completed short narrative film by the end of semester. This class is a chance for students to hone their specific film production skills: camera, grip, electric, and sound. The production conducted in the class is a faculty-supervised on-set environment emulating the structure and work procedures of a professionally run film-set. This course gives students a stronger understanding and confidence in undertaking the organizational, technical, and creative complexities that are involved in the type of professional film production environments they will encounter after graduation. Prerequisites: instructor permission and junior standing.

VM 431: Narrative Motion Picture Lab: Directing and Production

\textit{4 credits}

A pre-production and production class resulting in a completed short narrative film. The class provides a chance for students to hone their specific film production skill in directing, producing, production design, writing, and acting in an educational environment that is like a professionally run film-set. This course gives students a stronger understanding and confidence in undertaking the organizational, technical, and creative complexities in a production crew context. The class coincides with the technical craft class meeting at the same scheduled time. Prerequisite: instructor permission and junior standing.

VM 440: Advanced Studio Production: Fiction

\textit{4 credits}

Provides the opportunity for specialized work in fiction television genres that include a studio component, such as drama series, soap operas, and situation comedies. Students create projects and produce, direct, light, and crew them. Prerequisites: VM 241 or VM 333 or CA 333 and junior standing. (Fall)

VM 441: Advanced Studio Production: Nonfiction

\textit{4 credits}

Provides the opportunity for specialized work in nonfiction multi-camera television genres, including talk shows, live performance, and public affairs programming. Emphasis is on designing, producing, directing, lighting, and studio crewing. Prerequisites: VM 241 and junior standing. (Spring)

VM 442: Studios and Independents: Navigating the Motion Picture Industry

\textit{4 credits}

Provides an in-depth examination of the mechanics of the contemporary motion picture industry and is ideally suited for seniors prior to graduation or prior to attending the LA program. Topics
covered include: exploring the organizational structures and hierarchies of studios and production companies; examining how executive and staff positions function and what projects are acquired, developed, and distributed; understanding customary industry terminology and references; how to work with talent and literary agencies, management companies, and entertainment attorneys; and examining the role of guilds for above-the-line talent. The course also explores how opportunities within the industry are expanding and changing—particularly in the form of film finance and distribution—and helps prepare students for a landscape that is continually evolving. Prerequisite: VM 332 or VM 370.

VM 444: Feminist Media Production
4 credits

Students develop their authorial voice through creating socially conscious film, video, and/or audio projects. Students critically examine the work of female-identified media artists, discuss key intersectional feminist issues, and explore artistic interpretations of the female experience. Class discussion, screenings, and critical readings provide the necessary foundation for innovative and informed media projects. Note: the nature of this course requires the screening and discussion of potentially sensitive material during every class. Prerequisites: VM 230, VM 241, VM 242, VM 243, VM 250, VM 251, VM 260, VM 261, or VM 263 and junior standing.

VM 445: Advanced TV Production Workshop
4 credits

Explores the technical skills and the conceptual framework of production activities such as camerawork, lighting, audio acquisition, and production design. Exercises offer opportunities to put theory into practice, as well as refine and extend practical skills. Prerequisites: VM 240, VM 241, VM 242, or VM 243 and junior standing. (Semester varies)

VM 450: Advanced Sound Design
4 credits

Advanced studies in audio post-production, with emphasis on expanding students’ conceptual framework and refining creative audio post-production skills in surround sound mixing and applications in film, video, and digital media. Prerequisites: VM 350 and junior standing. (Semester varies)

VM 452: Art of Noise
4 credits

Explores the concept of the “avant-garde” not as a fading modernist construct, but as a creative tool in contemporary sound art practice. Through examination and modeling of both familiar and obscure works, students cultivate novel strains in their creative voices. Investigates issues related to process (indeterminacy, defamiliarization, stochastic methods, and phase shift) as well as the social aspects of outsider art, subversion, and provocation. Prerequisites: VM 250 and junior standing. (Semester varies)

VM 456: Advanced Studio Recording
4 credits

Explores the theoretical and technical applications of multi-effects signal processing, advanced multi-track mixing, and MIDI sequencing. Students apply the semester’s evolving topics to the production and development of one major creative project integrating musical and sound art composition elements of differing styles, lengths, and levels of complexity. Prerequisite: VM 352. (Semester varies)
VM 457: Recording Industry as a Business
4 credits

Explores the ways sound entertainment and information products are developed, produced, and marketed. Examines market analysis principles and legal requirements and structure, including licensing agreements, contracts, and copyright; along with the examination of revenue issues such as royalties, record sales, product endorsements; and cost-centered issues such as promotion, advertising, and touring. Prerequisites: VM 101 and VM 120 or BC 210 and junior standing. (Fall)

VM 464: Programming for Digital Media
4 credits

Intermediate- to advanced-level programming for digital media productions in their respective authoring languages. Prerequisites: VM 260 and junior standing. (Semester varies)

VM 470: Advanced New Media Projects
4 credits

Provides an opportunity for VMA students working in computer animation, interactive media, motion graphics, digital photography, networked performance, audio, or other forms of new media to create advanced portfolio work. Projects, both collaborative and individual, are developed in the context of peer-based critique and analysis. The focus is on using new technologies for creative self-expression. Students complete the course with an original portfolio-ready project. May be repeated once for credit if projects differ. Projects must be proposed in the semester preceding the semester in which the work is to be produced (see section on BFA requirements above). Students may also apply to serve as non-BFA participants for a single semester and for 4 credits only. Prerequisite: Completion of one specialization-level production course and approval by the faculty BFA committee based on application.

VM 471: Topics in Documentary: Practice
4 credits

Advanced documentary production workshops in varying areas of professional practice. Topics may include personal documentary, filmmaking and the environment, or social and community action; there may be future offerings proposed under this designation (subject to review of the curriculum committee)—for example, a course in Developing Cross-Platform Documentary. Recent topics have included: Personal Documentary and Short Films for Civic Engagement. May be repeated for credit if topics differ. Prerequisites: VM 377 and junior standing. (Semester varies)

VM 473: Editing Comedy Productions
4 credits

This advanced editing production course examines various principles, strategies, and techniques employed in the juxtaposing and sequencing of comedy footage. Students consider different comedy genres and modes with a focus both on the rhythms/timings of individual scenes and each scene’s contribution to the piece’s overall structure and intent. Prerequisite: VM 333 or VM 376.

VM 475: Creative Producing for Film
4 credits

Emphasizes the role of the producer as a key creative force behind a film. Students explore the fundamental cornerstones of that role: identifying and nurturing material, acquiring business skills, developing the ability to form creative collaborations, and understanding financial and
distribution opportunities. The course examines the ways in which a creative producer engages with a project from conception through completion with a focus on the development process. Students discuss original ideas; source material (books, stories); pitching; creating log lines; script coverage; the notes process; and assembling the creative team. Customary business affairs are covered, including chain-of-title and talent and option/purchase agreements as well as key concepts for financing, marketing, and distribution. Prerequisites: VM 332 or VM 370 and junior standing. (Semester varies)

**VM 476: Editing for Advanced Film and Video Projects**

4 credits

This advanced-level post-production course is designed to assist in the editing and completion of students’ advanced-level projects. Technical procedures as well as aesthetic and conceptual issues endemic to post-production are examined with an eye to their practical application to students’ work on their projects. Prerequisites: VM 376 and junior standing. (Spring)

**VM 477: Producing for Television and Non-Broadcast Media**

4 credits

Students learn the organizational and creative skills of producing in the studio and in the field. Topics include program development, pitching, budgeting, hiring, scheduling, and coordinating the production and program evaluation. Prerequisites: VM 244 and VM 241.

**VM 478: Advanced Cinematography and Videography**

4 credits

Offers advanced-level exploration of aesthetics, technology, and craft of cinematography and videography. Students gain a working knowledge of the advanced level of cameras in the department and are expected to develop complex lighting and shot designs. Emphasis is on aesthetic use of the technical elements of motion picture acquisition. Includes significant collaboration with other courses in the curriculum including BFA and BA Production Workshop. Prerequisite: VM 378. (Semester varies)

**VM 481: Advanced Production Design**

4 credits

Places students in the role of production designer, the creative individual responsible for the “look” of a production, as well as the role of art director and set decorator. Students develop and draw design concepts based on scripts and implement them in class projects and in production. Designing Emerson productions is required. Drawing and drafting skills are most valuable in presenting ideas for weekly critique. Prerequisite: VM 381. (Semester varies)

**VM 490: BFA Production Workshop**

8 credits (4 per semester)

Provides the means for students to produce portfolio work. BFA students are required to take two consecutive semesters of the workshop, 4 credits per semester. Work may be produced in teams, partnerships, or individually. Projects must be proposed in the semester preceding the semester in which the work is to be produced (see section on BFA requirements above). Students may also apply to serve as non-BFA participants for a single semester and for 4 credits only, serving as crew members or staff on another student’s project. Prerequisites: Completion of one specialization-level production course, and approval by the faculty BFA committee based on application.
VM 491: BA Capstone Project

4 credits

Students are admitted by application to produce portfolio work as a Capstone Project. Applications must include a detailed description of the proposal for consideration by a faculty panel. The proposal can be for either a creative project based in any area of the program, including film, TV, animation, sound design, or digital art and games; or a significant research project in media studies. Provides an opportunity to produce a significant piece of creative or scholarly work.

VM 492: Photo Practicum

4 credits

Integrates, enriches, and solidifies a student’s photographic skills building on past productions. Emphasis is placed on developing a personal vision and working toward completing and presenting an original portfolio. Explorations of various techniques and conceptual frameworks are encouraged. Long-term projects evolve in the context of peer-based critiques, field trips, gallery visits, artist talks, and professional development. May be taken once for 4 credits or twice consecutively for 8 credits as part of the Bachelor of Fine Arts Production Track. Prerequisites: VM 265, VM 366, VM 367, or VM 369 and junior standing.

VM 495: Partnered Studio Courses

4 credits

Partnered Studio Courses provide students with an opportunity to work on projects with community partners, often in conjunction with students from other departments and disciplines. The courses are generally open only to juniors or seniors by application and with the permission of the instructor.

VM 497: Directed Project

2 to 4 credits

Special learning opportunities designed for a student to work with a faculty member on a creative project not available through existing courses. The College cannot guarantee logistical support for such projects, and equipment and facilities may need to be procured at student’s expense. No more than 8 credits of any combination of directed projects (VM 497), directed studies (VM 498), and internship (VM 499) may be counted toward the major. Prerequisites: 3.0 GPA, junior standing, and permission of instructor and department chair.

VM 498: Directed Study

2 to 4 credits

Special learning opportunities designed for a student to work with a faculty member on a scholarly project not realizable through existing courses. No more than 8 credits of any combination of directed projects (VM 497), directed studies (VM 498), and internship (VM 499) may be counted toward the major. Prerequisites: VM 200, junior standing, and a 3.0 GPA. The supervising faculty member and the department chair must approve proposals prior to the examination period of the preceding semester.

VM 499: Internship

4 or 8 credits

Students work in organizations such as a film and video production company, sound lab, broadcast station, or in educational or corporate media under the direct supervision of an approved full-time employee and an assigned faculty member. No more than 8 credits of any combination of directed projects (VM 497), directed studies (VM 498), and internship (VM 499) may be counted toward the major. No more than 4 credits of internship may be counted toward
the major. Prerequisites: junior standing, completion of appropriate 200-level production course(s), a grade point average of 2.7 or above, and permission of instructor. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours over a 12-week period. Students must participate in the Internship Experience Workshop offered through the Career Development Center prior to the start of the internship and should consult the Academic Calendar for registration deadlines. Students who wish to participate in an internship in the Los Angeles, California, area must be enrolled in the Emerson Los Angeles Program.
School of the Arts

Department of Writing, Literature and Publishing

Professors Diercks, Donoghue, Koundoura, Marshall, Painter, Reiken, Tobin, Walker, Walters, and Yarbrough; Associate Professors Asim, Beuttler, Chang, Denizet-Lewis, de Swanson, Kamada (Chair), Lee, McLarin, Whelan, Williams, and Yoshikawa; Assistant Professors Althoff, Baroud, Mohabir, Rodzvilla, Seligmann, Spry, Sutton, and Tshuma; Distinguished Publisher-in-Residence Randolph; Senior Distinguished Writers-in-Residence Glass and Treadway; Senior Publisher/Editor-in-Residence Weaver; Senior Publisher-in-Residence Lombardo; Senior Writers-in-Residence Brooks, Casson, Haines, Hoffman, Orem, and Papernick; Senior Lecturers Himmer, Kovaleski Byrnes, and Shane; Artist-in-Residence McMahan.

The Department of Writing, Literature and Publishing is dedicated to developing the skills of students who are training to become poets, writers of fiction and nonfiction, planning to enter the publishing industry, or preparing to go on to graduate-level study in writing, literature, and publishing. To that end, it offers courses and workshops in each of these areas taught by published authors, courses in publishing by experts in the field, and literature classes by scholars from multiple areas in the field of literary studies. It also offers courses in literature and French and Spanish languages. All classes are designed to produce graduates whose specializations are enriched by a broad, culturally inclusive, and interdisciplinary understanding of literature, a sense of history of their chosen genres, an understanding of the practice and effects of publishing, and an overall sense of what it means to write and communicate today in a global community. The department is also dedicated to providing courses in expository writing that develop basic skills in writing and critical thinking for all students at the College.

Programs

The programs of the Department of Writing, Literature and Publishing (WLP) are designed to prepare students for a wide range of professional careers and for personal creative development and fulfillment; they also have pre-professional value for those intending to pursue graduate education. Undergraduate students may pursue the BA degree in Writing, Literature and Publishing; the BA with a Literature concentration; the BA with a Publishing concentration; or a BFA degree in Creative Writing.

The department’s curriculum includes coursework in writing, literature, languages, and publishing. Writing courses expose students to a variety of forms, including fiction, poetry, nonfiction, screenwriting, and magazine writing. Literature courses cover a broad range of literature in English, US/American literatures, and world literatures. Language courses include studies in elementary French and Spanish. Publishing courses prepare students for careers in the world of commercial publishing, and include offerings in magazine design and production, desktop publishing, copyediting, literary editing, and book production and design. Internships in a thriving Boston publishing community provide valuable learning experiences in the field.

Students majoring in fields outside of the department may choose to minor in writing, literature, or publishing. They also may pursue a double major or design an independent major involving writing, literature, language, or publishing as one of their major subject areas.

Degree Requirements for Bachelor of Arts in Writing, Literature, and Publishing

The undergraduate faculty of Writing, Literature and Publishing is committed to the following learning objectives for the BA in the Writing, Literature and Publishing program.

Students will:

1. Demonstrate knowledge of literary history and of literary forms.
2. Read, think, and write critically.
3. Demonstrate knowledge of research skills.
4. Display creative writing skills in one or more of the literary genres.
Students take courses in poetry, fiction, nonfiction, magazine writing, and publishing, in addition to courses in literature that ground them in the English-language tradition and introduce them to other traditions.

**Required Courses**

Students pursuing a Bachelor of Arts degree in Writing, Literature and Publishing complete 52 credit hours. No more than 4 credits of internship (PB 499) may be used toward the credits required for the BA degree.

LI 120: Introduction to Literary Studies (4 credits)
LI 201: Literary Foundations (4 credits)

One course from the following (4 credits):

LI 202: US/American Literatures
LI 203: Literatures in English

Four courses from any of the 300- or 400-level Literature courses (16 credits)

One course from any of the 400- or 500-level Literature courses (4 credits)

One course from the following (4 credits):

PB 207: Introduction to Magazine Writing
WR 211–216: Introduction to Creative Writing

One course from the following (4 credits):

PB 307: Intermediate Magazine Writing
WR 311–317: Intermediate Creative Writing

Two courses from the following (8 credits):

PB 302: Copyediting
PB 380: Magazine Publishing Overview
PB 383: Book Publishing Overview
PB 395: Applications for Print Publishing

One course in Literature, Publishing, or Writing at the 200 level or above (4 credits)

**Degree Requirements for Bachelor of Arts in Writing, Literature, and Publishing: Literature Concentration**

The undergraduate faculty of Writing, Literature, and Publishing is committed to the following learning objectives for the BA in the Writing, Literature and Publishing program with a Literature concentration.

Students will:

1. Demonstrate knowledge of literary history and of literary forms.
2. Read, think, and write critically.
3. Demonstrate knowledge in research skills.
4. Apply their knowledge of literary and critical discourse through a culminating capstone project.

Students take courses in poetry, fiction, nonfiction, magazine writing, and publishing, in addition to the concentration’s increased number of courses in literature that ground them in the English-language tradition and introduce them to other traditions.
**Required Courses**

Students pursuing a Bachelor of Arts degree in Writing, Literature and Publishing with a Literature concentration complete 52 credit hours in the following:

LI 120: Introduction to Literary Studies (4 credits)
LI 201: Literary Foundations (4 credits)

One course from the following (4 credits):

LI 202: US/American Literatures
LI 203: Literatures in English

Five courses from any of the 300- or 400-level Literature courses (20 credits)

One course from any of the 400- or 500- level Literature courses (4 credits)

One course from the following (4 credits):

PB 207: Introduction to Magazine Writing
WR 211: Introduction to Creative Writing: Fiction
WR 212: Introduction to Creative Writing: Poetry
WR 216: Introduction to Creative Writing: Nonfiction

One course from the following (4 credits):

PB 307: Intermediate Magazine Writing
WR 311: Intermediate Creative Writing: Fiction
WR 312: Intermediate Creative Writing: Poetry
WR 313: Intermediate Creative Writing: Drama
WR 315: Intermediate Creative Writing: Comedy
WR 316: Intermediate Creative Writing: Nonfiction
WR 317: Topics in Creative Writing
LI 490: Senior Literature Thesis (Capstone project) (4 credits)

One course in Literature, Publishing, or Writing at the 200 level or above (4 credits)

**Degree Requirements for Bachelor of Arts in Writing, Literature, and Publishing: Publishing Concentration**

The undergraduate faculty of Writing, Literature, and Publishing is committed to the following learning objectives for the BA in the Writing, Literature and Publishing program with a Publishing concentration.

Students will:

1. Demonstrate knowledge of literary history and of literary forms.
2. Read, think, and write critically.
3. Demonstrate skills in writing, editing, design, production, and business as they relate to print and digital publishing environments.
4. Distinguish between global publishing models and understand their strengths and weaknesses in reaching diverse audiences.

Students take introductory and advanced publishing courses, in addition to courses in literature that ground them in the English-language tradition and introduce them to other traditions.

**Required Courses**

Students pursuing a Bachelor of Arts degree in Writing, Literature, and Publishing with a Publishing concentration complete 52 credit hours. No more than 4 credits of internship (PB 499) may be used toward the credits required for the BA degree. Taken together, the two required 400-level courses serve as a capstone experience, giving students the opportunity to
explore specific aspects of publishing in depth and prove their mastery of writing, editing, design, production, and/or business skills.

LI 120: Introduction to Literary Studies (4 credits)
LI 201: Literary Foundations (4 credits)

One course from the following (4 credits):

LI 202: US/American Literatures
LI 203: Literatures in English

Two courses from any of the 300- or 400-level Literature courses (8 credits)
Two course from the following (8 credits):

PB 203: Introduction to Electronic Publishing
PB 204: Introduction to Book and Magazine Publishing
PB 207: Introduction to Magazine Writing

Two courses from the following (8 credits):

PB 302: Copyediting
PB 380: Magazine Publishing Overview
PB 383: Book Publishing Overview
PB 395: Applications for Print Publishing

One course in Publishing at the 300 level (4 credits)

Two courses in Publishing at the 400 level, including SA 400: Partnered Studio (8 credits)

One course in Literature, Publishing, or Writing at the 200 level or above (4 credits)

**Degree Requirements for Bachelor of Fine Arts in Creative Writing**

The undergraduate faculty of Writing, Literature, and Publishing is committed to the following learning objectives for the BFA in Creative Writing program.

Students will:

1. Demonstrate knowledge of literary history and of literary forms.
2. Read, think, and write critically.
3. Demonstrate knowledge of research skills.
4. Create a thesis in poetry, fiction, nonfiction, or drama.

Students take introductory, intermediate, and advanced workshops in the above genres, and in literature that ground them in the English-language tradition and introduce them to other traditions.

**Required Courses**

Students admitted to the Bachelor of Fine Arts program complete 56 credits in departmental offerings for the degree. In addition to workshops at the 200, 300, and 400 levels, BFA students interested in concentrating in a specific genre take a substantial number of literature and writing courses in that genre. Therefore, it is strongly advised that fiction students take LI 308: The Art of Fiction, as well as a choice of LI fiction-based courses. Nonfiction students should take LI 303: The Art of Nonfiction, as well as a choice of LI nonfiction-based courses. Poetry students should take LI 307: The Art of Poetry, as well as a choice of poetry-based courses.

LI 120: Introduction to Literary Studies (4 credits)
LI 201: Literary Foundations (4 credits)

One course from the following (4 credits):
LI 202: US/American Literatures  
LI 203: Literatures in English

Two courses from the following (not in the same genre) (8 credits):

PB 207: Introduction to Magazine Writing  
WR 211–216: Introduction to Creative Writing

Two courses from the following (one will be in the genre of the concentration) (8 credits):

PB 307: Intermediate Magazine Writing  
WR 311–317: Intermediate Creative Writing

One course from the following (in the genre of the concentration) (4 credits):

PB 401: Advanced Seminar Workshop in Column Writing  
WR 405–416: Advanced Writing

One course from the following (in the genre of the concentration) (4 credits):

LI 303: The Art of Nonfiction  
LI 307: The Art of Poetry  
LI 308: The Art of Fiction

Two courses from any of the 300- or 400-level Literature courses (8 credits)

One course from any of the 400- or 500-level Literature courses (4 credits)

WR 490: Senior Creative Thesis (4 credits)

One course in Literature, Publishing, or Writing at the 200 level or above (4 credits)

**4+1 Combined BA/MA in Publishing and Writing**

Students may apply for the 4+1 program at the beginning of the first semester of their junior year. Applications will be evaluated by the MA graduate program director and faculty of the department. Students would be notified of acceptance at the beginning of the second semester of their junior year. The 4+1 MA would require students to take ten graduate-level publishing courses, including the MA Project (PB 698), excluding PB 688 and PB 691. Consult the Graduate Catalogue for descriptions of graduate publishing classes.

Students must complete all requirements for the BA degree by the end of the senior year and are required to complete the following courses as part of their degree:

PB 203: Introduction to Electronic Publishing  
PB 302: Copyediting  
PB 380: Magazine Publishing Overview  
PB 383: Book Publishing Overview  
PB 395: Applications for Print Publishing

**Policies**

**Class Enrollment Policy**

Any student enrolled in a course in the Writing, Literature, and Publishing Department who does not attend class during the first four class hours, and who has not made prior arrangements with the instructor, may be dropped from the class, and that place may be taken by another student. This action takes place at the instructor’s discretion regardless of prior registration of the student for the course in question. Students dropped from a class for this reason will be readmitted only with the approval of the course instructor.
Workshop Policy

An undergraduate may take no more than two writing workshops in one semester, and they must be in different genres.

Co-curricular Activities

The following co-curricular activities are available to students interested in Writing, Literature, and Publishing.

Concrete

*Concrete* literary magazine is produced annually by the undergraduates of Emerson College. It is entirely student-run and features poetry, prose, and photography by Emerson College undergraduates.

Emerson Review

*The Emerson Review* is an annual undergraduate literary publication that features fiction, poetry, interviews, and photo essays. The Emerson Review staff is a dedicated and eclectic mix of students of all ages and majors who are devoted to putting together a publication of the highest quality.

Gauge

Since 2001, *Gauge* has been pushing the limits of the magazine format. Focused on innovative design and content, the award-winning glossy features photography, poetry, fiction, and nonfiction that are important and impactful to the Emerson community. Theme and design of the magazine change each semester.

Stork

Since 2010, *Stork* has been an annual fiction journal dedicated to demystifying the publishing process and improving student writing. *Stork* is founded on the idea of communication between editor and writer and provides an outlet for budding writers to take their work to the next level.

Minor Programs

All minors require four courses (16 credits) of related coursework, two of which must be taken at Emerson College. Where applicable, students may apply 4 credits from the Liberal Arts requirements toward a minor.

Fiction Minor

At least 16 credits, including both Literature and Writing courses, devoted to fiction. The Literature courses must be numbered 300 or above; the Writing courses must be numbered 200 or above. Selections may be made from, but are not limited to, the following:

- LI 308: The Art of Fiction
- LI 313: Novel into Film
- LI 323: The American Short Story
- LI 393: American Novel I
- WR 211: Introduction to Creative Writing (Fiction)
- WR 311: Intermediate Creative Writing (Fiction)
- WR 407: Advanced Seminar Workshop in Fiction

Students may also select from LI topics courses (different topics are offered each semester) when they explicitly focus on fiction.
Literature Minor

This minor provides an introduction to broad, culturally inclusive, and interdisciplinary understanding of literature and what it means to write and communicate in a global community. Students have the opportunity to choose from a wide selection of literature courses that cover a broad range of aesthetic styles, formal genres, and political and historical contexts as they explore one of our more complex and important art forms.

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

Poetry Minor

At least 16 credits, including both literature and writing courses, devoted to poetry. The literature courses must be numbered 300 or above; the writing courses at 200 or above. Selections may be made from, but not limited to, the following:

LI 305: Modern Poetry and After  
LI 307: The Art of Poetry  
LI 401: Topics in Poetry  
LI 413: The Forms of Poetry: Theory and Practice  
WR 212: Introduction to Creative Writing (Poetry)  
WR 312: Intermediate Creative Writing (Poetry)  
WR 405: Advanced Seminar Workshop in Poetry

Students may also select from LI topics courses (different topics are offered each semester) when they explicitly focus on poetry.

Publishing Minor

At least 16 credit hours in publishing courses with a planned coherence in an industry or medium (book, magazine, digital, etc.) or a skill (editing, designing, etc.). No more than one course may be at the 200 level. The remaining 12 credits must be in courses numbered 300 or above and cannot include PB 310, PB 498, or PB 499.

Writing Minor

At least 16 credit hours in a sequence of related writing courses approved by the department. This sequence includes four courses from the following:

WR 211, 212, 216: Introduction to Creative Writing  
WR 311, 312, 313, 315, 316: Intermediate Creative Writing  
WR 405: Advanced Seminar Workshop in Poetry  
WR 407: Advanced Seminar Workshop in Fiction  
WR 415: Advanced Seminar Workshop in Nonfiction  
WR 416: Advanced Topics in Writing

Literature Courses

LI 120: Introduction to Literary Studies

4 credits

 Gives students intensive practice in literary analysis, critical writing, and related research. In discussing primary texts, considerable attention is given to elements of the different genres (e.g., narrative point of view, narrative structure, metrical and free verse), to issues relevant across literary genres (e.g., form and content, voice, contexts, tone), as well as to literary and cultural theories. Readings are chosen from the following genres: poetry, drama, and narrative
modes. Readings also include selected literary theory and criticism. Pre- or corequisite: WR 101.

LI 201: Literary Foundations
4 credits

Surveys foundational works of literature spanning a wide range of pre-modern periods, genres, and world regions in order to familiarize students with broad principles in literary and cultural history. Works studied may include ancient Greek and other premodern epic, lyric, and drama along with cognate and contrasting traditions. Prerequisites: WR 101 or HS 101, LI 120. Fulfills the Literary Perspective.

LI 202: US/American Literatures
4 credits

Introduces students to the literary history of the United States from the colonial period to the modern by surveying a wide range of texts, including canonical and non-canonical authors in several genres. The course examines questions such as: How is the narrative of Americanness constructed? How have authors employed the literary craft to explore the construction of the self in relation to transcendentalism, abolitionism, feminism, class consciousness, and national belonging? This course focuses on writers such as Whatley, Apress, Melville, Douglass, Whitman, Stowe, Rowlandson, Hurston, Steinbeck, and Paredes. Prerequisites: WR 121 or HS 101, LI 120, and sophomore standing. Fulfills the Literary Perspective.

LI 203: Literatures in English
4 credits

A historical overview of several genres of non-US literatures written in English from Renaissance through the 21st century. This course focuses on writers such as More, Defoe, Shakespeare, Brontë, Joyce, Achebe, Rhys, Coetzee, and Walcott. Prerequisites: WR 121 or HS 101, LI 120, and sophomore standing. Fulfills the Literary Perspective.

LI 204: Topics in Literature
4 credits

Courses focus on specific themes or topics, such as literature of the city, artists in literature, literature and different histories, politics and literature, and literature and sound. Topics differ each semester; all topics include literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). Fulfills the Literary Perspective. May be repeated for credit if topics differ.

LI 208: Race and Resistance in US Literatures
4 credits

Explores ways writers from disparate communities in the US use various literary forms to articulate resistance, community, and citizenship. Literary texts from several genres are situated in their historical contexts and the writing strategies of each author are examined. Also includes essays, journalism, and films to learn how diverse cultural texts work to represent America. Fulfills the Literary Perspective and the US Diversity requirement.

LI 209: Topics in US Multicultural Literature
4 credits

Courses focus on literature produced by historically oppressed peoples in the United States and on specific themes or topics, such as slavery and freedom, American Indian multi-genre life-stories, or border identities. All topics include the study of literature in at least three genres
(selected from poetry, fiction, nonfiction, and drama). Fulfills the Literary Perspective and the US Diversity requirement. May be repeated for credit if topics differ.

**LI 210: American Women Writers**

*4 credits*

Examines fiction, poetry, and other genres by 19th- and 20th-century American women such as Jacobs, Dickinson, Chopin, Kingston, Welty, Rich, and Morrison. Fulfills the Literary Perspective and the US Diversity requirement.

**LI 211: Topics in Global Literature**

*4 credits*

Courses focus on literature produced outside the United States in locations affected by imperial expansion. Specific themes or topics might include Literatures of the Asian Diaspora, Latin American Literature and Cinema, or Literature of Europe’s Borders. All topics include literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). Fulfills the Literary Perspective and the Global Diversity requirement. May be repeated for credit if topics differ.

**LI 212: Black Revolutionary Thought**

*4 credits*

Traces the protest tradition and radical thinking in African American literature. Using landmark essays by W.E.B Du Bois and Alain Locke to frame the debate and then moving from David Walker to Malcolm X and beyond, this course engages questions about the development of the Jeremiadic tradition in African American literature, the role of the black artist in promoting social change, gendered differences in protest literature, and whether politics informs and elevates art or strangles it. Fulfills the Literary Perspective and the US Diversity requirement.

**LI 213: Latin American Literature and Cinema**

*4 credits*

Considers how Latin American authors use poetry, drama, essay, and fiction to provide alternative versions of national foundations, revolutionary movements, and political repression. Students view literary writing in relationship to the languages of scientific inquiry, myth, history, anthropology, psychology, and journalism. Fulfills the Literary Perspective and the Global Diversity requirement.

**LI 214: US Latinx Literature**

*4 credits*

Introduces students to literature produced in the United States by writers of Latin American descent whose writings explore the cultural and political dimensions of belonging to multiple, often competing, cultures at once. Students read poetry, essays, fiction, and drama by authors in the Chicano, Puerto Rican (Borinques), Cuban- and Dominican-American traditions as well as works by Latinx writers whose works cross the borders of these traditions and those whose works are affiliated with South American and Central American literary traditions. Fulfills the Literary Perspective and the US Diversity requirement.

**LI 215: Slavery and Freedom**

*4 credits*

Looks at a wide-ranging survey of 19th-, 20th-, and 21st-century poems, plays, novels, and nonfiction narratives concerning the issue of American slavery and its aftermath. Explores slave narrative conventions across historical periods as well as themes such as identity, masking, the liberating power of literacy, and masculine and feminine definitions of freedom. Fulfills the Literary Perspective and the US Diversity requirement.
LI 216: Literature of the Gothic

4 credits

Focuses on literary and aesthetic tradition known as the Gothic, following its various manifestations from 18th-century England up to present-day America. Students read novels, poetry, short stories, and plays. Students interested in postmodern expressions of the Gothic, from graphic novels to film, are invited to bring these to the table. Is Dracula really about the anxiety of empire? What is Frankenstein saying about social theory and the dangers of Romanticism? And finally, why does Gothic material retain its fascination in the 21st century, when so many aesthetic movements lie moldering in their graves? Fulfills the Literary Perspective.

LI 217: Literature, Culture, and the Environment

4 credits

Examines the literature, art, and culture of Native and non-Native America and consider how these two very different traditions have affected the environment. Initially, students focus on Native Creation stories and on Genesis in order to better understand the definition of “wilderness.” They then study the work of 17th-, 18th-, and 19th-century authors and artists who influenced and/or responded to how the environment should be managed. As students progress to the 20th and 21st centuries, they consider the work of artists, writers, and filmmakers who acknowledge and attempt to come to terms with a drastically changed and oftentimes degraded landscape in their work. Fulfills the Literary Perspective.

Prerequisites for Upper-Level LI Courses: For 300–level LI courses: junior standing and at least one LI 200-level course. For WLP majors, this must include at least one of the following: LI 201, LI 202, LI 203.

For 400–level LI courses: for all students, junior standing and completion of at least one LI 200-level and one LI 300-level course. WLP majors must also have completed two of the following: LI 201, LI 202, LI 203, and one LI 300-level course.

LI 303: The Art of Nonfiction

4 credits

Examines a broad range of literary nonfiction works, present and past, paying particular attention to the craft within the nonfiction work but identifying relationships and similarities that literary nonfiction has with the novel and short story. Includes readings from such diverse forms as historical narrative, adventure travel and survival, memoir and the creative nonfiction essay, and other forms of factual writing artfully constructed. (Spring)

LI 304: Topics in Literature

4 credits

Courses focus on specific themes or topics, such as literature of the city, artists in literature, or coming of age. All topics include literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). May be repeated for credit if topics differ. (Semester varies)

LI 305: Modern Poetry and After

4 credits

Explores modern and postmodern traditions of poetry in the works of such 20th-century poets as Eliot, Stevens, Auden, Moore, Lowell, Bishop, Plath, Larkin, Rich, Ashbery, and, in translation, Neruda, Rilke, Herbert, Kazuk, and Tsvetaeva. (Spring)
LI 306: Literatures of Continental Europe

4 credits

Explores seminal works in the European literary tradition, with a particular focus on close reading, textual and rhetorical analysis, and aesthetic criticism. The course may include works by Montaigne, Rousseau, Flaubert, Hölderlin, Novalis, Heine, Flaubert, Dostoyevsky, Baudelaire, Rimbaud, Proust, Rilke, Kafka, Borges, Bachmann, and Bernhard. (Semester varies)

LI 307: The Art of Poetry

4 credits

Through reading and discussion of poems from different historical periods, students learn the technical aspects of poetry (such as meter, rhyme, and structure) and how poets use these techniques to create meanings and effects, giving students a critical vocabulary for reading and practicing poetry. For students who want to enhance their ability to discuss and write about poetry by learning the essentials of the poet’s art. (Fall)

LI 308: The Art of Fiction

4 credits

Explores a broad range of short stories and novels by American and international authors. Teaches students to look at fiction from the perspective of the writer’s craft, and emphasizes such elements as structure, narrative, characterization, dialogue, and the differences between shorter and longer forms. Students gain an appreciation of the fiction writer’s craft and an enhanced sense of the drama inherent in effective storytelling. (Fall)

LI 309: Topics in US Multicultural Literature

4 credits

Courses focus on advanced topics in literature produced by historically oppressed peoples in the United States and on specific themes and areas, such as slavery and freedom, American Indian multi-genre life-stories, or border identities. All topics include the study of literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). Fulfills the US Diversity requirement. May be repeated for credit if topics differ. (Semester varies)

LI 310: Advanced Topics in Latin American Literature

4 credits

Focuses on advanced topics in Latin American literature and may cover such topics as: Latin American Nonfiction, Cuba and the United States, Latin American Women Writers, and The “Boom” in Latin American literature. Students learn to analyze Latin American literatures in both the aesthetic and geopolitical contexts that produce them. Fulfills the Global Diversity requirement. May be repeated for credit if topics differ. (Semester varies)

LI 311: Topics in Global Literature

4 credits

Courses focus on literature produced outside the United States in locations affected by imperial expansion. Specific themes or topics might include Literatures of the Asian Diaspora, Latin American Literature and Cinema, or Literature of Europe’s Borders. All topics include literature in at least three genres (selected from poetry, fiction, nonfiction, and drama). Fulfills the Global Diversity requirement. May be repeated for credit if topics differ. (Semester varies)
LI 312: Harlem Renaissance

*4 credits*

Examines some of the major poetry, drama, fiction, and nonfiction (autobiography and essay) of one of the most celebrated African American and American arts movements: The Harlem Renaissance. An extension of post-slavery identity for African Americans, the Harlem Renaissance emerged from the intersection of rural and urban; traditional and modern; nationalistic and cosmopolitan; and black and white. Students pay particular attention to migration; inter- and intra-racial relations; the interplay of race, gender, class, and sexuality; and the phenomenon of passing. In addition, although the primary focus is on written texts, students also explore the influence of music (jazz and blues) and visual art on the literature and culture of the period. Fulfills the US Diversity requirement. (Semester varies)

LI 313: Novel into Film

*4 credits*

Studies the adaptation of novels into films, and the narrative conventions that govern each medium. Texts include the works of such writers as Kesey, Burgess, Kundera, Walker, Nabokov, and Puig; films include the work of directors such as Kubrick, Forman, Spielberg, and Babenco. (Semester varies)

LI 323: The American Short Story

*4 credits*

Acquaints students with the changing thematic and stylistic concerns of the American short story and develops students’ critical writing and reading skills. May include authors such as Chopin, Poe, Parker, Hemingway, Faulkner, Stafford, Bambara, Paley, Ford, Oates, and Updike. (Spring)

LI 324: Latin American Short Fiction

*4 credits*

Examines works by highly influential figures of the 20th century. The authors whom this course considers absorb the experimental writing techniques associated with the avant-garde literary movements of the early- to mid-20th century in addition to popular literary forms such as folklore, detective fiction, the fantastic, melodrama, new journalism, and magical realism. Fulfills the Global Diversity requirement. (Semester varies)

LI 339: British Novel I

*4 credits*

Engages in social and cultural analysis of the “rise” of the novel in England with representative works from the Restoration (1660) through the end of the 19th century. May include authors such as Behn, Defoe, Sterne, Richardson, Austen, Bronte, Shelley, Dickens, Eliot, and Hardy. (Fall)

LI 340: British Novel II

*4 credits*

Studies representative works of 20th-century British fiction. May cover Modernist authors from the first half of the century such as Forster, Joyce, Ford, Lawrence, Woolf, Waugh, O’Brien, Durrell, Greene, Beckett, Lessing, Murdoch, Golding, and Fowles as well as more contemporary writers from England, Scotland, Wales, and Ireland such as McEwan, Barnes, Amis, Crace, Kelman, and Carter. (Spring)
LI 361: Native American Literature
4 credits

Studies works in several genres, including consideration of how traditional myth, story, and ritual contribute to contemporary fiction and poetry, and how the literature reflects and responds to historical and contemporary conditions. May include such authors as Silko, Momaday, Ortiz, Harjo, and Erdrich. Fulfills the US Diversity requirement. (Spring)

LI 362: Topics in US Latinx Literature
4 credits

Courses focus on important themes, specific genres, or periods in the field of US Latinx literature, such as contemporary Latinx literature, Nuyorican poetry, US Latinx short fiction, or queer Latinx literature. Fulfills the US Diversity requirement. (Semester varies)

LI 371: Shakespearean Tragedy
4 credits

Carefully examines selected tragedies from Romeo and Juliet to Antony and Cleopatra, emphasizing the development of the tragic form. (Fall)

LI 372: Shakespearean Comedy
4 credits

Detailed study of selected comedies from A Midsummer Night’s Dream to The Winter’s Tale, emphasizing Shakespeare’s development of the comic form. (Spring)

LI 381: Global Literatures
4 credits

Surveys contemporary world literature written in English by writers from such places as India, Africa, the Caribbean, Australia, Canada, New Zealand, Pakistan, and Sri Lanka. Fulfills the Global Diversity requirement. (Semester varies)

LI 382: African American Literature
4 credits

Surveys African American literature (prose, poetry, and drama) from Olaudah Equiano through Toni Morrison and examines African American literature as part of the field of Diaspora studies. Also explores connections between African American and Caribbean American literatures conceived as literatures of the African Diaspora. Fulfills the US Diversity requirement. (Fall)

LI 393: American Novel I
4 credits

Studies representative American novels written before the 20th century, including works by such authors as Cooper, Hawthorne, Melville, Stowe, Twain, Chopin, Wharton, and James. (Fall)

LI 394: American Novel II
4 credits

Studies representative works of 20th-century American fiction. May cover authors from the first half of the century such as Anderson, Cather, Faulkner, James, Hemingway, Dreiser, Wright,
Ellison, and Bellow as well as more contemporary writers such as Roth, Coover, Nabokov, Morrison, DeLillo, Burroughs, Momaday, and Silko. (Spring)

LI 396: International Women Writers
4 credits
Explores works by contemporary international women writers within their social and political contexts. Readings include work by such writers as Nadine Gordimer, Jamaica Kincaid, Michelle Cliff, Mawal El Saadawi, Bessie Head, Luisa Valenzuela, and others. Fulfills the Global Diversity requirement. (Spring)

LI 397: L.A. Stories
4 credits
Los Angeles enjoys a uniquely mythic status among American cities, one that writers and filmmakers—including Nathanael West, Joan Didion, Anna Deavere Smith, Gregory Nava, Sandra Tsing Loh, and many others—have long felt inspired to explore. By reading, viewing, and then analyzing a range of narrative representations of life in the city, students develop a deeper understanding of the ways such works impart a sense of place, as well as other aesthetic, emotional, and moral themes that inform our understanding of Los Angeles. Students enhance their critical thinking, research, and writing skills, and will get to know and better appreciate a city that, for the semester at least, they have decided to call home. Offered by the Los Angeles Program only.

LI 401: Topics in Poetry
4 credits
Courses focus on the study of prominent and emerging poets and schools of poetry. Emphasis is on exploring the intersection between individual technique and aesthetic traditions, from the formal to the avant-garde to culturally and politically conscious expressions of the art. The course is principally concerned with poets writing in the English language, though important figures from other language traditions may be read in translation. May be repeated for credit if topics differ. (Semester varies)

LI 405: Reading and Writing the Environment
4 credits
Students read contemporary texts that may be informational and/or personal and address current environmental issues such as landscape sustainability, overpopulation, environmental justice and sociology, farming practices, climate change, environmental degradation, environmental health, energy sustainability, pollution, waste and recycling, resource depletion, and conservation. Students research, analyze, and respond to those texts with effective writing that may be argumentative, informational, exploratory, and/or narrative. Students gain a fuller understanding of the complexity of environmental studies as they also explore how best to engage others through both writing and verbal communication. Prerequisites: Junior standing and one 300–level Literature course or SC 320, SC 392, IN 326. (Semester varies)

LI 410: British Romanticism
4 credits
Introduces one of the most significant and revolutionary periods in British literature. Writers such as William Wordsworth, Mary Shelley, Samuel Taylor Coleridge, and William Blake dominated the literary landscape, and their poetry and prose captured this remarkable period of history. This course considers such writers as these in their historical and aesthetic context, and pays particular attention to the ways in which the legacies of the Romantics survive and inform even contemporary modes of literature. (Semester varies)
LI 411: Topics in European Literature

4 credits

Courses focus on various aspects of European literature and may include such topics as the Romantic Age, Russian Short Fiction, Absurd and Avant-Garde Theater, the 19th-Century European Novel, multicultural Europe, or topics related to special interests and expertise of the faculty. May be repeated for credit if topics differ. (Semester varies)

LI 413: The Forms of Poetry: Theory and Practice

4 credits

Students study forms of poetry as used by historical and contemporary poets, and then write original poems in those forms (such as the sonnet, villanelle, haiku, sestina, syllabic, and renga), and genre forms (such as Surrealist, Expressionist, Anti-poem, Open Field, and Language poetry). (Spring)

LI 414: After the Disaster: Post-War European Literature

4 credits

Explores post–war European literary works that are marked by a profound sense of loss, disorientation, and pessimism, with a particular focus on the practices of close reading, textual analysis, and theoretically oriented criticism. Explores how the events of the war—most notably the Holocaust—affected the literature of Europe in their wake. Authors to be read include Primo Levi, Ruth Kluger, Marguerite Duras, Maurice Blanchot, Michel Houellebecq, and W.G. Sebald. (Semester varies)

LI 415: Travel Literature

4 credits

Home and away, placement and displacement, location and dislocation are all themes that abound not only in contemporary literature in all its forms (fiction, nonfiction, poetry, drama) but also in contemporary literary and cultural criticism. This course explores the theme of travel in literature across its historical terrain in order to understand not only the evolution of its forms but also its role in the construction of identities, familiar and foreign. (Semester varies)

LI 421: Topics in American Literature

4 credits

Courses focus on the study of particular authors, genres, or themes, or on topics related to the special interests and expertise of the faculty. May be repeated for credit if topics differ. (Semester varies)

LI 423: Topics in Global Literature

4 credits

Courses focus on global literature and may include such topics as Latin American Short Fiction, Postcolonial Literature, and the Hispanic Caribbean, Asian Diaspora, or on topics related to the special interests and expertise of the faculty. Fulfills the Global Diversity requirement. May be repeated for credit if topics differ. (Semester varies)

LI 424: Imagining the Caribbean

4 credits

When you think of the Caribbean, you may imagine: beaches, dancing, and leisure; pirates, curses, and hidden treasure; anti-slavery revolts and marooned communities; and labor movements and revolutions. It all depends on whose Caribbean you imagine. Making the
Caribbean visible from local—as opposed to foreign—perspectives has been a pervasive concern of writers and artists from the anglophone, francophone, and hispanophone Caribbean in the last century. In this course, students examine the literary strategies used by writers to imagine the Caribbean and the literary, cultural, and political products of these strategies. Fulfills the Global Diversity requirement. (Semester varies)

**LI 425: Afroturism**

*4 credits*

Studies the topic of Afroturism through an examination of speculative fiction by African American and African diaspora writers. Students study novels, short stories, interviews, films, critical theory, and visual art, analyzing the social and historical contexts for the literary works in question. Subjects include climate change, dystopia, apocalypse, queer utopias, posthumanism, and species hybridity. (Semester varies)

**LI 436: Cultural Criticism**

*4 credits*

Surveys the dominant theoretical approaches to the study of culture. The course traces their main arguments and helps students develop a sense of what it means to be a producer and a consumer of culture today. (Fall)

**LI 451: Utopian, Dystopian, and Apocalyptic Fictions**

*4 credits*

This course takes as its starting point early modern, Romantic, and Victorian visions of utopian worlds, 20th-century dystopian visions, and some contemporary apocalyptic fictions. (Semester varies)

**LI 481: Topics in African American Literature**

*4 credits*

Courses focus on traditions of African American literature, such as Afroturism, the Harlem Renaissance, Black Arts Poets and Novelists, or Neo-slave Narratives. Courses may focus on Political Plays of the Sixties, The Blues as Poetry, Spirituals and Jazz as Literature, and include such authors as Wright, Petry, Baraka, Himes, Butler, Ellison, and Hopkinson. Fulfills the US Diversity requirement. May be repeated for credit if topics differ. (Spring)

**LI 482: Topics in Fiction**

*4 credits*

Courses focus on the novel, novella, and other modes of short fiction from various periods. May be repeated for credit if topics differ. (Semester varies)

**LI 487: Topics in Nonfiction**

*4 credits*

Special offerings in autobiography, biography, travel writing, nature writing, and other belletristic work from various periods. May be repeated for credit if topics differ. (Semester varies)

**LI 490: Senior Literature Thesis**

*4 credits*

Required of all Literature Concentration students in the major. During the final semester of their senior year, students produce an extended literary critical essay. Students work independently but consult regularly with an advisor to evaluate and revise the work-in-progress. The final
manuscript measures and represents the students’ ability and their commitment to a serious
critical project. Prerequisite: Senior Literature Concentration students only.

LI 498: Directed Study
2 or 4 credits

Students are provided an opportunity to conduct research and to write in an area not covered in
the regular curriculum. Prerequisites: senior standing, completion of a course offered on the
subject or equivalent. Directed studies or projects may not duplicate existing courses.
Proposals must be approved by the supervising faculty member and the department chair prior
to the end of the examination period of the preceding semester. Students may not count more
than 12 credits of any combination of directed study, directed project, and internship courses
toward the total graduation requirements. A 3.0 GPA is required.

Publishing Courses

PB 203: Introduction to Electronic Publishing
4 credits

Explores various methods of digital publishing including e-books, digital magazines, and web
site creation. The course is designed to provide students with a basic understanding of the
planning, development, and management of digital content.

PB 204: Introduction to Book and Magazine Publishing
4 credits

Introduces students to the history and foundations of publishing and the role media companies
have in our global culture. Topics include the methods of evaluating, editing, producing,
distributing, and promoting content; the organization and management of publishers; critical
issues in publishing such as diversity, the hunt for new revenue streams, and intellectual
property; and the basic skills necessary for these functions.

PB 207: Introduction to Magazine Writing
4 credits

Introduces writing for commercial markets. Students develop, research, and write nonfiction
articles and learn where to market them. May be repeated once for credit and may be
substituted for one 200-level WR (writing) workshop. Prerequisite: WR 101 or HS 101.

PB 302: Copyediting
4 credits

Practical course about the process of editing and preparing manuscripts for publication.
Together with hands-on assignments, the course considers the relation of editor to author, the
nature of copyediting in various publishing environments, and other topics. Prerequisite: WR
101 or HS 101.

PB 303: Web Development: Creating and Managing
Content for the Web
4 credits

Focuses on the design and format of text and images for the computer and mobile phone
screen. Students create sites using XHTML and CSS. Topics covered include: content
evaluation, usability standards, design aesthetics, user experience, JavaScript, and hosting
solutions. Prerequisite: PB 203.
PB 307: Intermediate Magazine Writing
4 credits

Requires students to research and write an article or magazine feature. Students learn terms, concepts, and techniques to improve both writing and critical thinking. Prerequisite: PB 207. May be repeated once for credit and may be substituted for one 300-level WR (writing) workshop.

PB 310: Publication Practicum
1 non-tuition credit

Students work on one of Emerson’s literary publications. May be repeated. Only 4 non-tuition credits may be used toward graduation.

PB 320: Publishing Management and Innovation
4 credits

Examines the skills needed to be a successful publishing manager in a changing industry. Covers new business models, new revenue streams, strategic planning, leadership, organization, personnel, and more. Also emphasizes identifying and exploring entrepreneurial opportunities. Addresses book, magazine, and electronic publishing. (Semester varies)

PB 380: Magazine Publishing Overview
4 credits

Provides an understanding of the magazine field from the perspective of writers and editors. Looks at the similarities and differences between general interest magazines and more focused magazines, and how magazines compete with each other and with other media for audiences and revenues. Topics include how magazines carve out niches, the relationship between the business and editorial departments, and the editorial operations of magazines. The course also looks at the history of the magazine industry. Prerequisite: junior or senior standing.

PB 383: Book Publishing Overview
4 credits

Examines the acquisition and editing of a manuscript, its progress into design and production, and the final strategies of promotion and distribution of a finished book. Prerequisite: junior or senior standing.

PB 395: Applications for Print Publishing
4 credits

Students master the page layout and image creation software used in the publishing industry. Students also learn related computer-based skills, such as type and image sourcing, image acquisition, including scanning, and copyright issues. Although some design issues are addressed, the primary focus is on software skills. Course assumes students have basic Macintosh skills.

PB 401: Column Writing
4 credits

This magazine publishing course covers the process of researching, writing, and revising magazine columns with an understanding of the importance of audience. Draws on both the published writing of seasoned columnists from a variety of genres as well as weekly columns written by students. Prerequisite: PB 307, PB 380, or WR 316. May be substituted for one 400-level WR (writing) workshop.

Emerson College
PB 402: Book Editing

4 credits

Book editing, or substantive editing, is a highly subjective, visceral skill informed by flexibility, judgment, life experience, grammatical grace, signposts, caution lights, road maps, respect for the author, and subtle diplomacy in the author/editor relationship, all directed toward helping the writer to the intended creative goal. In other words, book editing is an art, not a science. However, an exploration of the foundations of constructive shaping, development, organization, and line-editing may release the inner shepherd/wrangler in you. Prerequisite: PB 383. (Fall)

PB 404: Creating e-Books for Modern e-Readers

4 credits

Focuses on the creation and design of complete texts in a variety of e-formats. Students produce complete texts using the extensible Markup Language (XML), epub, and Kindle formats. The course covers the current trends and industry tools and walks students through the complete e-book creation process from design to releasing a finished product in the marketplace. Prerequisite: PB 203.

PB 410: Music Writing

4 credits

Covers writing about popular music: writing and workshopping concert and album reviews, musician or band profiles, and columns. Students read and discuss the work of professional music writers. Prerequisites: PB 307, PB 380, WR 316, or JR 321 and junior standing.

PB 411: Profile Writing

4 credits

Students learn how to write about other people—whether famous, ordinary, overlooked, or controversial. They read the work of the best magazine profile writers writing today, and many of those writers will speak to the class via Skype. Students write several profiles, including a long magazine-length final project. The profiles are workshopped in class. This course is designed for students interested in magazine writing, biography, journalism feature writing, and nonfiction writing that focuses on the lives of other people. Prerequisites: PB 307, PB 380, WR 316, JR 261/371, or JR 353/372 and junior standing.

PB 470: Topics in Community Publishing

4 credits

This project-based course enables students to collaborate with community partners on publishable projects. Students learn professional writing and publishing skills in an experiential setting as they research, design, and produce tangible publications for use in the local community. Through the process, students also gain knowledge of fast-paced working environments, professional relationships, deadlines, and project management. Prerequisites: 300-level course that will vary by topic and junior standing.

PB 481: Book Design and Production

4 credits

Covers book and book jacket design fundamentals: design, typography, image research and assignment, and prepress and manufacturing. This is not a software instruction course. Prerequisite: PB 395 (may be taken concurrently) or permission of instructor. (Spring)
PB 482: Magazine Design and Production  
*4 credits*

Covers magazine design fundamentals: typography, image research and assignment, prepress and manufacturing, and traditional and computer-based tools and equipment. Each student produces a sample magazine through a workshop process of presentations and revisions. This is not a software instruction course. Prerequisite: PB 395 (may be taken concurrently) or permission of instructor. (Fall)

PB 483: Magazine Editing  
*4 credits*

Provides students with an understanding of the magazine editing process. Topics range from idea generation and story selection to the mechanics of editing, the editorial process, and the somewhat elusive topic of the role of the editor. Students address such issues as story focus, direction, topicality, structure, sense of audience, and voice, often through studying popular magazines with long and interesting histories. Prerequisite: PB 380. (Semester varies)

PB 491: Topics in Publishing  
*4 credits*

Special offerings in book, magazine, and electronic publishing. May be repeated for credit if topics differ. Prerequisites vary with topic.

PB 498: Directed Study  
*2 or 4 credits*

Provides an opportunity to conduct research and to write in an area not covered in the regular publishing curriculum. Prerequisites: senior standing and completion of a course offered on the subject or equivalent. Directed studies may not duplicate existing courses. Proposals must be approved by the supervising faculty member and the department chair prior to the end of the examination period of the preceding semester. Students may not count more than 12 credits of any combination of directed study, directed project, and internship courses toward the total graduation requirements. A 3.0 GPA is required.

PB 499: Internship  
*4 or 8 credits*

Internships involve work in publishing and other related areas. Students attend class meetings during the internship semester. Only juniors and seniors with a current 2.7 GPA are eligible. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours a week over a 12-week period. Students must participate in the Internship Experience Workshop offered through the Career Development Center prior to the start of the internship. Students who wish to participate in an internship in the Los Angeles, California, area must be enrolled in the Emerson Los Angeles Program. The course cannot be added after the regular registration period. Please consult the Academic Calendar for registration deadlines.

Writing Courses

WR 101: Introduction to College Writing  
*4 credits*

Introduces college writing, focusing on cultural analysis that appears in academic work and in the public intellectual sphere. Emphasizes how writers work with texts (including images, film, music, and other media) to develop writing projects. Through four main writing projects that
concentrate on drafting, peer review, and revision, students learn to be constructive readers of each other’s writing and to understand the rhetoric of intellectual inquiry.

WR 121: Research Writing
4 credits

Research-based writing course that explores how rhetorical situations call on writers to do research and how writers draw on various types of writing to present the results of their research. Through four main writing projects, students develop an understanding of the purposes and methods of research and a rhetorical awareness of how research-based writing tasks ask them to consider their relation to the issues they are researching and to their audiences. Prerequisite: WR 101.

WR 211–216: Introduction to Creative Writing
4 credits

These courses focus on the basic vocabulary, techniques, and traditions in the chosen genre. All courses include the discussion of published work. Students practice their writing craft through exercises and other assignments, many of which are shared with the class in an introductory workshop setting. May be repeated once for credit. Prerequisite: WR 101 or HS 101.

- WR 211: Introduction to Creative Writing: Fiction
- WR 212: Introduction to Creative Writing: Poetry
- WR 216: Introduction to Creative Writing: Nonfiction

WR 311–316: Intermediate Creative Writing
4 credits

Original essays, poems, plays, and short stories are written and presented in class for criticism and discussion. Students also read and discuss published work in the genre. May be repeated once for credit. Prerequisite: see below.

- WR 311: Intermediate Creative Writing: Fiction (prerequisite: WR 211)
- WR 312: Intermediate Creative Writing: Poetry (prerequisite: WR 212)
- WR 313: Intermediate Creative Writing: Drama (prerequisite: WR 211)
- WR 315: Intermediate Creative Writing: Comedy (prerequisite: WR 211 or VM 222)
- WR 316: Intermediate Creative Writing: Nonfiction (prerequisite: WR 216)

WR 317: Topics in Creative Writing
4 credits

Special offerings in various genres of writing such as Experimental Fiction, Lyric Poetry, Micro Essays, among others. May be repeated for credit if topics differ. Prerequisites: junior or senior standing and completion of a 200-level writing course in the genre being offered. (Semester varies)

WR 320: Travel Writing
4 credits

The best travel writing takes readers on a journey that is not only geographic, but also narrative. This intermediate course in literary travel writing introduces writers to key ways to transform their experiences in the world—be it a far-flung travel destination or one’s hometown—into compelling narratives in the form of short essay or memoir. In addition to short reading and writing assignments, students complete three polished travel essays: two to be workshopped and one to hand into the instructor on the last day of class. Prerequisite: WR 216. (Semester varies)
WR 322: Comedy Writing: Stand Up

4 credits

Students explore different aspects of stand-up comedy writing, including brainstorming and generating material, character development, improvisation, and performance techniques. In addition, there are class discussions on the ethics of comedy and on current industry events and trends. Students perform at a comedy club. Prerequisite: WR 211 or VM 222. (Semester varies)

WR 323: Comedy Writing: Sketch Troupe

4 credits

Students learn to write and perform comedy sketches, starting with brainstorming ideas and moving to the development of characters and performance styles. In addition, there are class discussions on the ethics of comedy and on current industry events and trends. Students write, revise, and perform a full sketch show in front of an audience. Prerequisite: WR 211 or VM 222. (Semester varies)

WR 325: Writing Place and Distance: Art and Environment in the West of Ireland

4 credits

Through workshops, seminar discussions, and dedicated writing time, students write responsively to the art and landscape of the Burren, a spectacularly vibrant geological formation in the far west coast of County Clare, Ireland. The program takes place at the Burren College of Art, an intimate, world-class art school “founded by artists for artists,” and uniquely connected to its surroundings with its 20 years of experience teaching art, writing, and the creative life to students from around the world. Prerequisite: WR 211, WR 212, or WR 216. Offered through the Global Pathways Summer Program.

WR 402: Profile Writing

4 credits

Students learn how to write about other people—whether famous, ordinary, overlooked, or controversial. They read the work of the best magazine profile writers writing today, and many of those writers will speak to the class via Skype. Students write several profiles, including a long magazine–length final project. The profiles are workshopped in class. This course is designed for students interested in magazine writing, biography, journalism feature writing, and nonfiction writing that focuses on the lives of other people. Prerequisite: PB 207 or WR 216.

WR 405: Advanced Seminar Workshop in Poetry

4 credits

Advanced writing workshop in poetry with in-class discussion of original poems by students already seriously engaged in writing poetry. Pays special attention to getting published, and students are encouraged to submit their work to magazines. May be repeated once for credit. Prerequisites: WR 312 and junior standing.

WR 407: Advanced Seminar Workshop in Fiction

4 credits

Extensive fiction writing of short stories and/or novels coupled with in-class reading for criticism and the craft of fiction. May be repeated once for credit. Prerequisites: WR 311 and junior standing.
WR 408: Writing the Novella

4 credits

This workshop is designed to help students write novellas of at least 60 pages during the semester. There is also a significant reading component, as students discuss selected published novellas in the service of helping them plan and write their own drafts. The course is aimed at serious writing students wishing to explore a form that allows for more extended development of plot, theme, and character than in the traditional short story, without making the elaborate structural demands of a full-length novel. Prerequisites: WR 311 and junior standing.

WR 415: Advanced Seminar Workshop in Nonfiction

4 credits

Advanced writing workshop in various nonfiction forms, such as memoir, travel writing, literary journalism, or other narrative nonfiction writing. Students will already have completed at least one nonfiction workshop, have a project in development, and be capable of discussing such techniques as characterization, point of view, and narrative structure as they appear in literary nonfiction forms. Prerequisites: WR 316 and junior standing.

WR 416: Advanced Topics in Writing

4 credits

Special offerings in various genres of writing like Comedy Writing, Travel Writing, Experimental Fiction, among others. May be repeated for credit if topics differ. Prerequisites: junior or senior standing and completion of a 300-level writing course in the genre being offered. (Semester varies)

WR 450: Community Writing: Theory and Practice

4 credits

Introduces community literacy theories and writing pedagogies with the practical aim of preparing students for work in community writing centers. Students read and explore writing center theory and tutoring pedagogy to gain practice-based knowledge for assessing student writing across multiple disciplines and knowledge levels, utilizing various tutoring strategies, and working with multilingual writers. In addition, the course examines the challenges and benefits involved in community writing projects, from both logistical and philosophical standpoints, by considering definitions of “community” and “literacy,” and exploring what is “exchanged” in these collaborative partnerships. Students participate in and reflect on weekly tutoring assignments at targeted community partners. Prerequisites: senior standing and completion of a 300–level writing course in the genre being offered. (Semester varies)

WR 490: Senior Creative Thesis (All Genres)

4 credits

Required of all BFA majors: During the final semester of his/her senior year, each student produces an extended literary work of fiction, poetry, or creative nonfiction. Students wishing to write in another genre must acquire instructor approval prior to registering for WR 490. Each student works independently but consults regularly with an advisor to evaluate and revise the work-in-progress. The final manuscript measures and represents the student's abilities and his/her commitment to a serious creative endeavor. Unless prior instructor approval is acquired, at the time students write their BFA thesis, they shall have previously taken, or be currently enrolled in, a WR 400-level class in the genre of their thesis. Senior BFA Writing majors only.
WR 498: Directed Study

2 or 4 credits

Provides an opportunity to conduct research and to write in an area not covered in the regular writing curriculum. Prerequisites: senior standing and completion of a course offered on the subject or equivalent. Directed studies may not duplicate existing courses. Proposals must be approved by the supervising faculty member and the department chair prior to the end of the examination period of the preceding semester. Students may not count more than 12 credits of any combination of directed study, directed project, and internship courses toward the total graduation requirements. A 3.0 GPA is required.

World Language Courses: French and Spanish

The current Liberal Arts World Language Requirement is completion of a course at the elementary II level. Courses in American Sign Language also fulfill the language requirement.

Elementary Language Courses: French and Spanish

Courses provide students with the basic structures needed for communication in the target language. They are designed to be interactive, creating everyday situations that call for a variety of skills. Students engage in class drills and intensive small group discussion. Grammar is presented through example and the emphasis is on both spoken and written practice.

LF 101: Elementary French I

4 credits

Stresses mastery of essential vocabulary and primary grammatical structures through a situational approach. Students perceive that language is “living” and they discover by the third week of the semester that they can already communicate in French. Class time is devoted to interactive practice. Conversational skills, pronunciation, and understanding are verified through regular oral exams. (Fall)

LF 102: Elementary French II

4 credits

A continuation of LF 101, this course also incorporates reading skills and exposes students to a wider range of cultural materials. Prerequisite: LF 101. (Spring)

LF 201: Intermediate French I

4 credits

A thorough review of elementary language skills is provided in the initial weeks of this course. Afterward, students are introduced to the subtle, idiomatic use of French. Selected readings in literature as well as films and/or videos make for active in-class discussion. (Semester varies)

LF 202: Intermediate French II

4 credits

In this continuation of LF 201, students practice advanced grammatical structures. At the same time, students subscribe to a foreign language newspaper, are assigned pre-recorded listening exercises, watch and review films, and analyze written and broadcast media. (Semester varies)
LS 101: Elementary Spanish I

4 credits

Stresses mastery of the essential vocabulary and primary grammatical structures through a situational approach. Students perceive that language is “living” and they discover by the third week of the semester that they can already communicate in Spanish. Class time is devoted to interactive practice. Conversational skills, pronunciation, and understanding are verified through regular oral exams. (Fall)

LS 102: Elementary Spanish II

4 credits

A continuation of LS 101, this course also incorporates reading skills and exposes students to a wider range of cultural materials. Prerequisite: LS 101. (Spring)

LS 201: Intermediate Spanish I

4 credits

A thorough review of elementary language skills is provided in the initial weeks of this course. Afterward, students are introduced to the subtle, idiomatic use of Spanish. Selected readings in literature as well as films and/or videos make for active in-class discussion. (Semester varies)

LS 202: Intermediate Spanish II

4 credits

In this continuation of LS 201, students practice advanced grammatical structures. At the same time, students subscribe to a foreign language newspaper, are assigned pre-recorded listening exercises, watch and review films, and analyze written and broadcast media. (Semester varies)

LS 205: Spanish in the Workplace

4 credits

Offers applied Spanish for the workplace to facilitate communication in professional environments where the primary spoken language is Spanish. Emphasis is on oral communication and career-specific vocabulary for media, entertainment, and business professions. Students should have a working knowledge of spoken and written Spanish. Offered at the Emerson Los Angeles Program only.
School of Communication

Mission

Emerson’s School of Communication (SOC) aspires to be the leader in communication by providing challenging academics and a hands-on approach that prepares students to change the world. The SOC values scholarship and real-world skills, preparing students to be innovative storytellers, creative and critical thinkers, writers, and communication practitioners in an increasingly global, diverse, and digital world.

At the School of Communication, we value a diverse and inclusive environment, ethical decision making, freedom of thought and expression, and equality as cornerstones of a democratic society. Our faculty members are teachers, scholars, and practitioners, and they bring academic and industry expertise to bear in guiding student learning and advancing the frontiers of knowledge. They are leaders in their fields, setting standards for excellence in communication scholarship and engagement.

The School of Communication is home to degree programs in the Business of Creative Enterprises, Communication Disorders, Communication Studies, Journalism, Marketing Communication, Political Communication, Public Relations, and Sports Communication. Minors are available in a number of specialties, including Business Studies for Communication and the Arts, Entrepreneurial Studies, Hearing and Deafness, and Nonprofit Communication, as well as an Interdisciplinary Communication minor. In addition to the co-curricular opportunities available in the departments, the SOC offers students the opportunity to work alongside a faculty member conducting research (see following page).

Minor Program

Interdisciplinary Minor (IDM)

The IDM allows students to build a distinctive minor in a well-defined area of study drawn from more than one department in the School of Communication. Courses counting toward a student’s major may not also count toward a minor. Students with at least sophomore standing and a cumulative GPA of 2.0 or higher may apply for an IDM. Students interested in creating an interdisciplinary communication minor should contact the Academic Advising Center at advising@emerson.edu.

Co-curricular Activity

SOC 320: Research Co-curricular

1 non-tuition credit

Students participate in ongoing faculty research within a supportive co-curricular structure. Students gain hands-on research experience by working on a faculty member’s current research project in close collaboration with that mentor. In addition to mentor-driven research, students participate in guided discussions with other mentees to foster a broader understanding of research designs, methodologies, data analysis, and presentation formats. May be repeated. Only 4 non-tuition credits may be used toward graduation.
School of Communication

Department of Communication Sciences and Disorders

Associate Professors Bajaj, Danzak, Grossman (Chair), Lasker, and Luyster; Assistant Professor Griffin; Senior Scholars-in-Residence Ruggiero and Wisman Wei; Scholars-in-Residence Bou, Nelson, and Salehomoum; Clinical Instructors Berry, Castro-Casbon, Cohn Thau, Connors, Gulfling-Tham, Leger, Rimshaw, and Rudel.

The Department of Communication Sciences and Disorders is committed to leadership and excellence in educating Emerson students. The department offers BS and MS degrees in Communication Sciences and Disorders. A minor in Hearing and Deafness is available, including coursework in American Sign Language.

Study in all these disciplines is designed to emphasize critical thinking; rational inquiry; ethical behavior; scientific evidence; and the application to clinical practice, advocacy, and education. The department is dedicated to fostering among its students appreciation of and respect for the diversity of human cultures along with the relevance of this diversity to the department’s fields of study.

Along with classwork, students undertake extracurricular activities and experiences in the field that help them develop and apply their knowledge in the working world. Most courses take place at the Boston campus, but students can also take liberal arts courses as part of the Global Pathways programs, including in Barcelona and The Netherlands.

Programs

The purpose of the undergraduate degree program in Communication Disorders (CD) is to provide students with intensive academic preparation in the basic human communication processes. This preparation includes courses related to speech, language, and hearing in typical development and in individuals with communication disorders and differences; anatomical structures and scientific bases of speech production; and American Sign Language. In addition, students will be guided to take appropriate courses in statistics, social or behavioral science (e.g., psychology or sociology); biological science and physics or chemistry, which satisfy both the Liberal Arts requirements of the College and the American Speech-Language-Hearing Association’s standards. The undergraduate degree program is designed to prepare students for eventual graduate study in speech-language pathology, audiology, or related fields, including psychology and education. The degree also prepares students for employment in other health professions. Undergraduate students majoring in Communication Disorders become candidates for the Bachelor of Science degree.

The faculty of the undergraduate degree program in Communication Disorders is committed to the following learning objectives.

Students will:

1. Demonstrate basic clinical and research writing skills.
2. Demonstrate a foundational understanding of the scientific bases of communication and its disorders.
3. Apply scientific and theoretical knowledge to clinical processes.
4. Engage actively with peers and faculty to attain meaningful outcomes.
5. Practice critical thinking and rational inquiry in the study of communication disorders.
6. Demonstrate an understanding of the range of human diversity and its relationship to communication disorders.

The Department of Communication Sciences and Disorders operates the Robbins Speech, Language, and Hearing Center. Since 1953, the Robbins Center has provided evaluation and treatment for children and adults with communication deficits, as well as education programs for family members and caregivers. A number of programs are run through the Robbins Center, including the Thayer Lindsley Family-Centered Program for deaf and/or hard-of-hearing young
children, the program for acquired communication disorders, and programs in accent modification and transgender voice, as well as the New England Fluency Program.

All Communication Disorders majors are given opportunities to obtain 25 hours of guided observations in CD courses and in the Robbins Center or elsewhere; volunteer opportunities in the Robbins Center are often available as well. Upper-level students may elect to take “Field Experience,” which is roughly equivalent to a clinical internship. This elective provides students with opportunities to interact directly with individuals with communicative impairments; also, it enables students to learn about the types of services provided in various agencies through contact with speech-language pathologists, audiologists, or other professionals working in the field.

Several Communication Disorders majors may partner with the department’s faculty to gain research experience in state-of-the-art facilities; such partnerships are enabled through volunteer activities, work-study obligations, or through co-curricular credit. The department has an active chapter of the National Student Speech, Language and Hearing Association on campus, and many Communication Disorders majors volunteer for service programs, such as Jumpstart or Best Buddies.

**Degree Requirements for Bachelor of Science in Communication Disorders**

- CD 162: American Sign Language I
- CD 193: Introduction to Communication Disorders: Diversity and Difference
- CD 201: Language Acquisition
- CD 233: Phonetics
- CD 234: Speech and Hearing Anatomy and Physiology
- CD 312: Survey of Speech Disorders
- CD 313: Survey of Language Disorders
- CD 403: Speech Science
- CD 467: Introductory Audiology
- CD 468: Aural Rehabilitation

Students majoring in CD are also advised to take four courses to satisfy the academic requirements for their future certification by the American Speech-Language-Hearing Association, one each in statistics, biological sciences, physics or chemistry, and social/behavioral sciences.

**Typical Sequence of Courses for the Undergraduate CD Major** *(This sequence may be modified to custom fit the needs of individual students)*

**First Year**
- CD 162: American Sign Language I
- CD 193: Introduction to Communication Disorders: Diversity and Difference

**Sophomore Year**
- CD 201: Language Acquisition
- CD 233: Phonetics
- CD 234: Speech and Hearing Anatomy and Physiology

**Junior Year**
- CD 312: Survey of Speech Disorders
- CD 313: Survey of Language Disorders

**Senior Year**
- CD 403: Speech Science
- CD 467: Introductory Audiology

Emerson College
CD 468: Aural Rehabilitation

Total Credits: 40

Co-curricular Activity

CD 321: Talk About Communication

1 non-tuition credit

Students attend a specified number of special CSD events (e.g., guest lecture, clinical case rounds, film screenings) that typically include faculty-student discussions on the topic at hand. Through these activities, students gain exposure to research, clinical practice, and community involvement that complements CSD coursework. To foster critical thinking, students produce written critiques of journal articles and reflections to catalog their experiences. CD 321 may be repeated. Only 4 non-tuition credits may be used toward graduation.

Minor Program

Students wanting to minor in Hearing and Deafness are required to complete 16 credits from the courses listed below. Up to 8 credits may apply to both the Liberal Arts perspective requirements and these minors.

Hearing and Deafness Minor

Four out of the following list of classes:

CD 153: Disability and the Media
CD 162: American Sign Language I
CD 208: American Sign Language II
CD 309: American Sign Language III
CD 409: American Sign Language IV
CD 467: Introductory Audiology
CD 468: Aural Rehabilitation

Students majoring in Communication Disorders cannot use CD 162, CD 467, or CD 468 toward this minor.

Communication Disorders Courses

CD 153: Disability and the Media

4 credits

Studies how disability is portrayed in the media (film, television, theatre, literature, advertising, journalism, and social media) relative to the realities of society. Examines the issue of disability as a culture and how disability intersects with gender, sexuality, race/ethnicity, class, country of origin, work, sex, family, health, and healthcare. Fulfills the Social and Psychological Perspective and the US Diversity requirement.

CD 162: American Sign Language I

4 credits

Introduces American Sign Language and American deaf culture. Students learn commonly used signs and basic rules of grammar. The course also explores information related to the deaf community, interaction between deaf and hearing people, and deaf education.
CD 193: Introduction to Communication Disorders: Diversity and Difference
4 credits

Offers an overview of a variety of communication disorders that affect children and adults from clinical, educational, social, and political perspectives. Patient advocacy, legislative initiatives, and policy changes to address historical underrepresentation of persons with communicative impairments in the US are explored. Guest speakers include individuals with communication disorders and professionals who work with them who share their multiple viewpoints, diverse experiences, and contributions to the field. Students learn clinical writing to describe treatment sessions during in-class guided observations. Fulfills the US Diversity requirement.

CD 201: Language Acquisition
4 credits

Explores the theoretical and practical aspects of the language learning process and its relation to other aspects of cognitive and social development. Includes discussion of the development of speech and language skills throughout the life span, from birth to adulthood. Fulfills the Social and Psychological Perspective.

CD 208: American Sign Language II
4 credits

Continues to expand on receptive and expressive skills in ASL with emphasis on developing use of classifiers and the role of spatial relationships. Prerequisite: CD 162. Fulfills the World Languages requirement.

CD 233: Phonetics
4 credits

Studies the various aspects of speech sounds and their production with a focus on articulatory, acoustic, and linguistic bases. Students learn to discriminate, analyze, and transcribe speech sounds using the International Phonetic Alphabet (IPA). The relevance of course content to clinical and other applications is discussed as students learn to use the IPA to transcribe the speech of individuals with communicative impairments and different social dialects and accents. This course may be of special interest to students interested in acting, radio, and/or television broadcasting.

CD 234: Speech and Hearing Anatomy and Physiology
4 credits

Studies the structure of the biological systems that underlie speech, language, and hearing with an emphasis on the processes and neural control of respiration, phonation, resonance, and articulation. Clinical disorders are used to elucidate dysfunction of these normal processes as substrates for human communication.

CD 240: Arts, Health, and Community
4 credits

Course is a project-based, community-engaged course that explores the role of the arts in health and wellness both globally and locally. From a global health perspective, the course introduces students to theories and worldwide examples of arts-based approaches to health advocacy and education, public health, and mental health. Students create and/or collaborate with existing arts initiatives that address local health needs in Boston.
CD 309: American Sign Language III
4 credits

A continuation of American Sign Language II. Students continue to expand different grammatical features of time signs and some different forms of inflecting verbs. In addition, students continue to develop conversational strategies in asking for clarification, agreeing, disagreeing, and hedging. Prerequisite: CD 208.

CD 312: Survey of Speech Disorders
4 credits

Provides students with a basic understanding of speech disorders including articulation and phonology, voice, fluency, neurogenic disorders, and dysphagia. Issues related to assessment and intervention are addressed. Integration of information from the literature into class discussion and written assignments is expected. Students observe diagnostic and therapy sessions toward completion of the 25 hours required by the American Speech-Language-Hearing Association. They become familiar with clinical terminology and its use in written assignments.

CD 313: Survey of Language Disorders
4 credits

Provides students with a basic understanding of disorders of human communication associated with developmental and acquired language disorders in children and adults. Assessment and intervention are addressed. Students observe diagnostic and therapy sessions toward completion of the 25 hours required by the American Speech-Language-Hearing Association. This is a writing-intensive course in which students write a major term paper with revisions and learn to use the APA writing conventions.

CD 315: Autism
4 credits

Introduces students to autism spectrum disorder, exploring the strengths and weaknesses of individuals with this diagnosis, from first-person accounts, society’s perspective, and expert opinion. Students cover the ongoing debate over possible causes for this complex developmental disorder and discuss both historical ideas, such as the Refrigerator Mother theory, and contemporary advances in diagnostic and treatment approaches. Students use case studies, videos, and research literature to better understand this social communication disorder. Prerequisite: Any 100- or 200-level CD, SC, or PS course.

CD 400: Clinical Foundations
4 credits

Introduces the clinical process and methodology that underlie observation, assessment, and treatment of communication disorders in children and adults. Students learn to plan and execute a therapy session with a selected client. Clinical writing skills are developed through a variety of written assignments such as treatment plans, data collection and analysis, and progress notes. Prerequisites: CD 312 and CD 313 (may be taken concurrently); juniors and seniors only. (Spring)

CD 403: Speech Science
4 credits

Presents core concepts and terminology relating to physiological processes and acoustic features of speech production and perception. Acoustic phonetics is emphasized, including the physics of sound and inferences about voicing and resonance features of speech sounds from sound spectrograms. Students have exposure to instrumentation for acoustic analysis.
CD 409: American Sign Language IV

4 credits

A continuation of American Sign Language III. Students continue to expand knowledge and use of advanced grammatical features and further develop conversational abilities. Prerequisite: CD 309.

CD 467: Introductory Audiology

4 credits

Includes basic anatomy and physiology of the ear with an overview of the physics of sound. Covers hearing assessments, including pure tone and speech audiometry, audiogram interpretation, and identification of common disorders of the ear. Introduces current medical and clinical management of hearing loss.

CD 468: Aural Rehabilitation

4 credits

Examines various philosophies underlying habilitation and rehabilitation procedures for deaf and hard-of-hearing children and adults. Covers the effects of hearing loss on an individual and family, education of children with hearing loss, use of sensory aids, and design of aural rehabilitation programs for various populations. Prerequisite: CD 467.

CD 497: Topics in Communication Disorders

4 credits

Focuses on topics in the field such as current theoretical perspectives, particular pathologies, clinical methodologies, or interdisciplinary issues between communication disorders and other fields.

CD 498: Directed Study

2 or 4 credits

Individual study in communication disorders. Prerequisites: 3.0 GPA and permission of instructor and department chair.

CD 499: Field Experience

4 credits

Students spend a minimum of six to eight hours per week interacting with speech-language pathologists, audiologists, or other professional staff engaged in clinical, educational, or research activities related to communication sciences and disorders. Field experience may include, but is not limited to, activities such as observing research labs and clinical settings, helping to collect and analyze data, assisting in clinical/educational sessions, and preparing materials. Students participate in online discussions and complete written assignments regarding their particular field experiences. Prerequisites: senior standing, minimum 3.0 GPA, professional reference addressing professional behavior/work ethic, and permission of field experience coordinator. This course is not repeatable.
School of Communication

Department of Communication Studies

Professors Glenn, Reis (Dean), and West; Associate Professors Gallant, Payne (Chair), and Raynauld; Assistant Professors Anderson, Hawkins, Kimball, Park, Scott, and Taylor; Senior Executive-in-Residence Edelstein and Grout; Senior Lecturers Eagan, May, Pierce Saulnier, and Thompson; Scholar-in-Residence Simon-Roberts.

Communication Studies is the oldest department at Emerson College, and the first Communication Department in the United States. Top ranked nationally, Communication Studies’ programs engage students to be innovative storytellers, creative change agents, critical thinkers, and communication practitioners in an increasingly global, diverse, and digital world. From their first day at Emerson, Communication Studies students are immersed in local, national, and global projects through intensive coursework, teamwork, internships, and co-curricular activities such as the nationally acclaimed Emerson Polling; Forensics; and the Communication, Politics, and Law Association, the oldest student organization at Emerson.

Communication Studies students work with their counterparts in Barcelona, Mexico, Canada, Thailand, Nepal, India, China, and Chile with short- and long-term projects and intensive and immersive global programs, such as the Sports Communication and Global Public Relations Workshop in Barcelona, the Rosarito (Mexico) Public Diplomacy Workshop, the annual Intercultural Communication Conference, Emerson-Carleton (Canada) Global Engagement Workshop, and the Globe Com Project, where students work with colleagues from 16 universities worldwide. Students also have the opportunity to study abroad for a semester in locations including Barcelona, Sydney, and Hong Kong, as well as at Emerson Los Angeles and Washington, DC.

Locally, in Boston, our students are change agents within the community, creating and managing collaborative civic engagement projects with the Bird Street Civic Engagement Project, Boston Horace Mann Day and Evening Academy in Roxbury, the Pawtucket PawSox, Boston Red Sox, Boys and Girls Club, as well as various digital storytelling campaigns with city and state governments, NGOs, and nonprofits.

Communication Studies faculty members are engaged teacher-scholar-practitioners who bring a wealth of real-world experiences to the classroom. Our faculty challenge students to be innovative leaders and enhance career success with immersive class experiences like traveling to the Iowa Caucus and Wisconsin Primaries during presidential campaigns and other states during midterm elections; Sports Communication Workshops and special programs with noted alumni in the US and abroad; State Department Programs in public diplomacy; and nonprofit and advocacy campaigns at the local, state, and global levels. Our professors are mentors for students to explore and collaborate within politics, sports, public relations, public diplomacy, crisis communication, civic engagement, pre-law, and negotiation.

Communication Studies prepares graduates for leadership in all areas of strategic communication within our majors and minors. The principles and practices developed in Communication Studies—being a strategic and effective communicator, as well as an ethical and critical thinker—are cornerstones for life-long success. The new 4 + 1 Public Relations program provides a pathway for Emerson students to complete a Bachelor of Science degree and, with one additional intensive year, obtain a Master of Arts degree in Public Relations, with tracks in Political Communication, Strategic Public Relations, and Sports Communication.

Our alumni include local, national, and global leaders in politics, government, business, advocacy, public relations, public affairs, sports communication, public diplomacy, project management, crisis negotiation, law, corporate and nonprofit communication, among others.

Communication Studies at Emerson is ranked as one of the top five programs in the United States. Join a 138-year legacy of success and leadership at the first Department of Communication founded in the United States.
Degree Requirements for Bachelor of Science in Political Communication: Leadership, Politics, and Social Advocacy

The faculty of the undergraduate degree program in Political Communication is committed to the following learning objectives.

Students will:

1. Understand political theory and systems and how they affect diverse members of society at the local, national, and global levels.
2. Acquire advanced advocacy, critical thinking, crisis management, and negotiation skills.
3. Achieve practical mastery of public opinion research methods.
4. Acquire practical and immersive knowledge of models of political advocacy, electoral politics, public diplomacy, and civic engagement.

The major in Political Communication prepares students for careers as a candidate, communication advisor/consultant, press secretary, campaign manager, speechwriter, public diplomat, fundraiser, community organizer, public affairs advocate, social media strategist, crisis manager, social media and online content manager, and as a leader in strategic communication in the public, private, and nonprofit sectors.

Students in the Political Communication: Leadership, Politics, and Social Advocacy major complete 44 credits, including a core curriculum balanced in theory and the practice for leadership in a changing and complex mediated environment. There are three tracks in the Political Communication major: Electoral Politics, Diplomacy, and Issue Advocacy.

The core curriculum is taught by faculty members with national and international experience in politics, polling, crisis management, public relations, public diplomacy, conflict resolution, negotiation, and leadership, within a classical and contemporary rhetorical backdrop. In the study of strategies and techniques of effective campaigns, students learn how to conduct, interpret, and communicate public opinion research as well as plan and execute campaigns on the local and global stage utilizing the most appropriate media to reach a targeted public with a strategic message.

Political Communication alumni include elected officials for public office at the local, state, and global levels; career diplomats; public diplomacy activists; public relations/public affairs CEOs; campaign consultants; pollsters; campaign managers; speechwriters; social media advocates; crisis managers; political advertising consultants; fundraisers; and leaders in advocacy work in the local grassroots and global community spheres.

Required Courses

Students in the Political Communication: Leadership, Politics, and Social Advocacy major complete 44 credits, including seven core courses and four related elective courses.

CC 221: Global Political Communication
CC 263: Argument and Advocacy
CC 266: Conflict and Negotiation
CC 303: Survey Research Methods
CC 304: Strategic Digital Communication
Or
CC 360: Social Media and Politics
CC 356: Crisis Communication
CC 357: Leadership
CC 499: Internship
Or
CC 498: Directed Study in Communication
Or
A CC 400-level class not taken within a track
Students choose one of the following tracks and complete 8 credits in the track:

**Electoral Politics**

- CC 310: Campaign Management
- CC 351: Road to the White House: Nominating Phases
- CC 371: Topics in Leadership, Politics, and Social Advocacy
- CC 405: Political Polling
- CC 451: Road to the White House: Presidential Politics
- CC 471: Advanced Topics in Leadership, Politics, and Social Advocacy

**Public Diplomacy**

- CC 290: Communication and Cultural Immersion: Paris, France
- CC 318: International PR and Global Communication Management
- CC 361: Public Diplomacy and Grassroots Activism
- CC 371: Topics in Leadership, Politics, and Social Advocacy
- CC 471: Advanced Topics in Leadership, Politics, and Social Advocacy
- CC 480: Rosarito Public Diplomacy Workshop

**Issue Advocacy**

- CC 214: Mental Health, Media, and Public Policy
- CC 315: Introduction to Nonprofit Communication Management
- CC 316: Nonprofit Fundraising
- CC 330: Management and Communication
- CC 344: Rhetoric of Social Movements
- CC 345: Public Affairs Matrix: Media, Politics, and Advocacy
- CC 371: Topics in Leadership, Politics, and Social Advocacy
- CC 471: Advanced Topics in Leadership, Politics, and Social Advocacy

Two courses are to be selected from the electives below (if not already used above):

- CC 203: Intercultural Communication
- CC 214: Mental Health, Media and Public Policy
- CC 220: Public Discourse in the United States
- CC 290: Global Communication and French Language (Paris, France)
- CC 304: Strategic Digital Communication
- CC 310: Campaign Management
- CC 330: Management and Communication
- CC 344: Rhetoric of Social Movements
- CC 351: Road to the White House: Nominating Phases
- CC 360: Social Media and Politics
- CC 361: Public Diplomacy and Grassroots Activism
- CC 371: Topics in Leadership, Politics, and Social Advocacy
- CC 405: Political Polling
- CC 415: Mediation, Facilitation, and Dialogue
- CC 451: Road to the White House: Presidential Politics
- CC 498: Directed Study
- CC 499: Internship

**Degree Requirements for the Bachelor of Science in Sports Communication**

The faculty of the undergraduate degree program in Sports Communication is committed to the following learning objectives.

Students will:

1. Understand theoretical foundations and their practical application in the management, communication and business of sport.
2. Develop skills in leadership, management, problem solving, crisis communication, and interpersonal relationships.
3. Locate and employ resources and tools available for strategic decision making in the sports communication process.
4. Describe, discuss, and apply principles of strategic communication as related to sports in written, oral, and interpersonal modes of communication.

This major prepares students for careers in sports communication and provides an opportunity to critically examine the role of sport in society and how sport historically has been a bridge between cultures and communities at the local, national, and global levels. The Sports Communication major also includes one of the first tracks in esports, one of the fastest growing areas in global sports.

Students complete 44 credits: six core courses, two track courses, and three related electives, including at least one course at the 400 level. There are five tracks in the Sports Communication major: Esports, Sports Management, Sports Public Relations, Sports Punditry and Production, and Sports Diplomacy.

**Required Courses**

- CC 235: Sports Communication
- CC 236: Sports Public Relations
- CC 266: Conflict and Negotiation
- CC 304: Strategic Digital Communication
  Or
- CC 308: Online Content and Strategy
- CC 335: Sports as Soft Power
- CC 336: Sports Management

Students choose one of the following tracks and complete 8 credits in the track:

**Esports**

- CC 230: Esports
- CC 340: Esports Management
- CC 440: Esports Events

**Sports Management**

- CC 330: Management and Communication
- CC 357: Leadership

**Sports Public Relations**

- CC 263: Argumentation and Advocacy
- CC 337: Topics in Sports Communication
- CC 356: Crisis Communication

**Sports Punditry and Production**

- CC 242: Introduction to Podcasting
- CC 265: Professional Voice and Speech
- CC 350: Media Broadcast Vocal Presentation
- CC 360: Social Media and Politics

**Sports Diplomacy**

- CC 203: Intercultural Communication
- CC 361: Public Diplomacy and Grassroots Activism

Select 12 credits from the following (if not used above), and at least one course must be at the 400 level:

- CC 230: Esports
- CC 242: Introduction to Podcasting
- CC 330: Management and Communication

Emerson College
Degree Requirements for Bachelor of Science in Communication Studies

The faculty of the undergraduate degree program in Communication Studies is committed to the following learning objectives.

Students will:

1. Demonstrate an understanding of the history of communication and its artifacts by analyzing social movements, issues, and perspectives.
2. Acquire skills in logic, reasoning, argumentation, and critical thinking.
3. Demonstrate information literacy through research skills in gathering and analyzing information.
4. Identify and synthesize the best forms of communication technology to apply to various communicative situations.
5. Demonstrate an understanding of global diversity and individuality.
7. Create and deliver professional oral presentations.

Students in the Communication Studies major develop broad–based communication skills and theoretical understanding to enhance their competitiveness in their chosen fields and career paths. Students graduate with refined abilities to approach communication challenges critically and analytically and to conduct and apply research for success in a contemporary, multicultural, globalized world.

Students in this major graduate with great flexibility in career choices and professional paths. Past Communication Studies majors have excelled in the following areas: public relations, talent management, crisis management, education, nonprofit leadership, public diplomacy, fundraising, and civic engagement.

Required Courses

Students in Communication Studies complete 44 credits in the major, six core courses and five related elective courses, including at least one at the 400 level. In addition, all students are required to complete CC 264: Oral Presentation of Literature, which may be used to satisfy the Literary Perspective of the Liberal Arts requirements. Students are encouraged to work with departmental faculty to select courses relevant to their career goals.

Students may either design their own program of study around a common theme by using any CS Communication Studies course OR choose one of the three suggested tracks (Rhetoric and Argumentation; Culture, Identity, and Relationships; Negotiation and Dialogue).

CC 203: Intercultural Communication
CC 263: Argument and Advocacy
CC 266: Conflict and Negotiation
CC 305: Communication Research Methods
CC 304: Strategic Digital Communication
Or
CC 308: Online Content and Strategy
CC 476: Capstone in Communication Studies

Related electives: 20 credits in any CS Communication Studies courses, including at least one at the 400 level.

The following are suggested tracks within the Communication Studies major. Students are strongly encouraged to consult with Academic Advising or the Communication Studies department chair for information on additional/alternative ways to meet degree requirements.

Rhetoric and Argumentation: Students develop expertise in the contemporary and historical processes of persuasion and influence.

Select 20 credits from the following:

CC 210: Culture, Diversity, and Health Communication
CC 214: Mental Health, Media, and Public Policy
CC 220: Public Discourse in the United States
CC 262: Professional Communication
CC 265: Professional Voice and Speech
CC 280: Communication Theory
CC 315: Introduction to Nonprofit Communication Management
CC 331: Digital Storytelling
CC 344: Rhetoric of Social Movements
CC 356: Crisis Communication
CC 357: Leadership
CC 361: Public Diplomacy and Grassroots Activism
CC 372: Topics in Communication Studies
CC 472: Advanced Topics in Communication Studies
CC 480: Rosarito Public Diplomacy Workshop
CC 498: Directed Study in Communication

Culture, Identity, and Relationships: Students explore performance in diverse cultural contexts, developing deep understandings of human identity and meaning-making processes. They also develop their own expressive abilities.

Select 20 credits from the following:

CC 160: Interpersonal Communication Skills
CC 204: Communication and Cultural Identity in a Global Perspective: The Netherlands
CC 260: Group and Team Communication
CC 265: Professional Voice and Speech
CC 280: Communication Theory
CC 290: Communication and Cultural Immersion: Paris, France
CC 372: Topics in Communication Studies
CC 416: Positive Communication
CC 421: Family Communication
CC 472: Advanced Topics in Communication Studies
CC 498: Directed Study in Communication
CC 499: Internship in Communication
SO 180: Culture and Power
SO 206: Gender in a Global Perspective

Note: Although not required, studying abroad will be of particular value to students in this track.

Conflict, Negotiation, and Facilitation: Students develop capacities to assess and manage conflict and facilitate discussions in personal and professional contexts. Track emphasizes theory, skill development, and applied experience.

Select 20 credits from the following:

CC 260: Communication in Groups and Teams
CC 262: Professional Communication
CC 330: Management and Communication
CC 356: Crisis Communication
Degree Requirements for the Bachelor of Science in Public Relations

The faculty of the undergraduate degree program in Public Relations is committed to the following learning objectives.

Students will:

1. Demonstrate an understanding of the history and significance of public relations.
2. Demonstrate an understanding of the influence of professionals and institutions in shaping public relations.
3. Understand the role of gender, race, ethnicity, sexual orientation, and other forms of diversity in public relations.
4. Communicate effectively and develop messages targeted to specific publics.
5. Develop public relations strategies and tactics to target specific publics and compete in the marketplace.
6. Conduct research and evaluate information in order to develop effective public relations plans.
7. Understand and leverage various techniques in executing public relations plans.
8. Think critically, creatively, and independently.

Required Courses

Students in Public Relations complete 44 credits in the major, five core courses and six related elective courses, including at least one at the 400 level.

CC 250: Introduction to Public Relations
CC 304: Strategic Digital Communication
Or
CC 308: Online Content and Strategy
CC 305: Communication Research Methods
CC 347: Tactical Writing for the Public Relations Professional
CC 356: Crisis Communication

Select 24 credits from the following:

CC 203: Intercultural Communication
CC 236: Sports PR
CC 242: Introduction to Podcasting
CC 263: Argument and Advocacy
CC 266: Conflict and Negotiation
CC 303: Survey Research Methods
CC 318: International PR and Global Communication Management
CC 319: Special Events
CC 330: Management and Communication
CC 331: Digital Storytelling
CC 345: Public Affairs Matrix: Media, Politics, and Advocacy
CC 357: Leadership
CC 361: Public Diplomacy and Grassroots Activism
CC 362: Guerilla PR
CC 373: Topics in Public Relations
CC 473: Advanced Topics in Public Relations
CC 499: Internship
4+1 Combined BS/MA in Public Relations

Students with a minimum overall GPA of 3.3 and a major GPA of 3.6 may apply for the 4+1 program at the beginning of the first semester of their junior year. Applications will be evaluated by the MA graduate program director and faculty of the department. Students would be notified of acceptance at the beginning of the second semester of their junior year. The 4+1 BS/MA would require undergraduate students to complete three graduate-level courses during the senior year:

CC 608: Public Affairs, CC 645: Public Opinion Research and Practice, and CC 652: Emerging Communication Technology. These three graduate courses would replace the following undergraduate requirements:

CC 303: Survey Research Methods or CC 305: Communication Research Methods; CC 304: Strategic Digital Communication; CC 308: Online Content and Strategy or CC 360: Social Media and Politics; and one elective, CC 361: Public Diplomacy or CC 345: Public Affairs.

Signature Semesters and Global Communication Programs in the Department of Communication Studies

The CS Signature Semesters and Programs distinguish our majors and focus on immersive experiential learning.

The Emerson Washington, DC, Semester may be taken in the junior or senior year. Leveraging Emerson’s alumni network and faculty contacts in the US capital, internships match the student’s career goals in politics, sports, government, community service, public affairs, or public relations. Students register for 8 credits of internship and three other classes, including a political communication practicum and an international relations course. All classes fulfill course requirements in the department.

The Presidential Campaign/Midterm Election Semesters are offered during the US Presidential campaign and midterm elections. In the fall/spring/fall of these election years, students have opportunities for immersive experiences in the presidential campaigns in Iowa, New Hampshire, California, and other states and selected states involved in the midterm election cycle.

The Civic Engagement Semester focuses on politics, public relations, public diplomacy, civic engagement, and social advocacy and community building on the local, national, and global levels. Students register for 8 credits of internship and choose two 4-credit courses from our civic engagement and social advocacy options. Recommended courses include CC 250: Public Relations, CC 344: Rhetoric of Social Movements, CC 356: Crisis Communication, and CC 361: Public Diplomacy. CC 263: Argument and Advocacy and CC 266: Conflict and Negotiation are prerequisites.

The Barcelona Sports Communication and Global Public Relations Workshop is offered during the Spring Break and special summer modules of each academic year and provides students the opportunity to engage with working professionals in sports and public relations in Barcelona. This includes immersive workshops with BARCA in sports management, special events, and public affairs, as well as special meetings and dialogue with CEOs in global public affairs, Barcelona Olympics historians and professionals, and Catalan government leaders in the one-week intensive experiential modules hosted by the Blanquerna School of Communication and International Relations of Ramon LLull University in Barcelona.

The Rosarito (Baja California Mexico) Public Diplomacy Border and Immigration Workshop is offered in summer school and winter intensive session and provides students the opportunity to engage in an ongoing crisis communication/global public relations campaign with students, governmental and business leaders, and citizens in Rosarito, Baja Mexico, located 30 miles south of San Diego. Projects include organizing and implementing an annual film festival and public relations campaign, border and immigration issues, art, sports and gastrodiplomacy campaigns, among others.

The Carleton University (Ottawa, Canada)/Emerson College Summer Program is a three-week intensive workshop exploring dynamics of contemporary civic engagement in two national contexts, Canada and the United States. Students spend one week on Carleton University’s
campus in Ottawa and one week on Emerson College’s campus in downtown Boston. Students work independently in the third week, completing their research project. The workshop provides a comparative perspective of research and practice related to civic engagement in the current communication environment. This includes but is not limited to: (1) models of engagement; (2) social, linguistic, political, cultural, ethnic, religious, and economic minorities; (3) open data and citizen engagement by national governments; (4) legal frameworks for participation; (5) public relations; and (6) arts. This course leverages wide-ranging pedagogical approaches, including in-class presentations by professors from both universities, guest presentations by and conversations with leading practitioners, as well as field trips, to provide students with an immersive educational experience.

Minors Programs

The Department of Communication Studies offers students the opportunity to pursue minors that are complementary to the major programs offered throughout the College. **Students who minor in the department are responsible for completing all prerequisites. Further, the department does not allow a prerequisite to be waived or taken concurrently with the particular course requiring that prerequisite.** All minors require a minimum of 16 credits. Students may count up to 8 credits from the Liberal Arts requirements toward a minor. Specific requirements are detailed below.

**Leadership and Management Minor**

The minor in Leadership and Management allows students to explore various aspects of communication in organizational and professional contexts. Students will develop the leadership skills to excel in any career. Students are required to complete 16 credits.

**Required Courses**

CC 330: Management and Communication
CC 357: Leadership

Plus any two of the following:

CC 203: Intercultural Communication
CC 260: Communication in Groups and Teams
CC 262: Professional Communication
CC 266: Conflict and Negotiation
CC 310: Campaign Management
CC 315: Introduction to Nonprofit Communication Management
CC 318: International PR and Global Communication Management
CC 356: Crisis Communication

**Nonprofit Communication Minor**

This minor is designed for students who want to work in the nonprofit sector. This program provides a foundation in nonprofit communication and fundraising combined with service-learning partnerships that join students with local and global nonprofit organizations. This minor is available for sophomores, juniors, and seniors only. Students are required to complete 16 credits.

**Required Courses**

CC 315: Introduction to Nonprofit Communication Management
CC 316: Nonprofit Fundraising Campaigns

Plus two of the following:

CC 203: Intercultural Communication
CC 210: Culture, Diversity, and Health Communication
CC 212: Cholera, Condoms, and Contraception: Public Health Then and Now
CC 263: Argument and Advocacy
Podcasting, Radio, and Streaming Media Minor

This multidisciplinary minor is designed for students interested in production, business, and performance aspects of the growing podcast market, as well as traditional radio and audio news, sports, and entertainment. Students are required to complete the following 16 credits:

**Required Courses**

- CC 150: Radio Programming and Operations
- Or
- CC 242: Introduction to Podcasting
- CC 350: Media Broadcast Vocal Presentation

Plus two of the following (not used above):

- CC 150: Radio Programming and Operations
- CC 242: Introduction to Podcasting
- MK 230: Marketing, Sales, and Promotion for Radio
- JR 241: Radio Journalism

Political Communication Minor

This minor provides the student with an interdisciplinary background in communication and politics with opportunities to explore both domestic and global issues related to culture, public policy, and issue advocacy. Students are required to complete 16 credits.

**Required Course**

- CC 220: Public Discourse in the United States
- Or
- CC 221: Global Political Communication

Plus three of the following:

- CC 210: Culture, Diversity, and Health Communication
- CC 214: Mental Health, Media, and Public Policy
- CC 263: Argument and Advocacy
- CC 266: Conflict and Negotiation
- CC 310: Campaign Management
- CC 344: Rhetoric of Social Movements (note prerequisites)
- CC 361: Public Diplomacy and Grassroots Activism
- CC 471: Advanced Topics in Leadership, Politics, and Social Advocacy
- CC 480: Rosarito Public Diplomacy Workshop
- PH 215: Political Philosophy
- PH 303: Citizenship as Civic Engagement

Political Polling Minor

The Political Polling minor is designed to provide students with immersive, hands-on experience in polling and survey research. Participation in Emerson Polling is recommended. Students are required to complete 16 credits.
Required Courses

CC 303: Survey Research Methods
CC 405: Political Polling
MT 207: Statistics

Plus one of the following (Political Communication majors must take two of the following as CC 303 counts toward the major requirements and Communication Studies majors must take CC 305 Communication Research Methods for the major requirement and count CC 303 toward the minor):

MT 102: Introduction to Quantitative Reasoning
PL 225: US Government and Politics
CC 371: Topics in Leadership, Politics, and Social Advocacy
CC 471: Advanced Topics in Leadership, Politics, and Social Advocacy

Pre-law Minor

The pre-law minor provides a foundation for students considering future careers in law or issue advocacy.

Students are required to complete the following 16 credits.

Required Courses

CC 255: Introduction to Law
PL 240: Communication, Politics, and Law
PL 333: The First Amendment
CC 415: Mediation, Facilitation, and Dialogue

Public Diplomacy Minor

Students interested in diplomacy, issue advocacy, and crisis management will explore intersections between government, NGOs, and the private sector in addressing societal issues through diplomacy and soft power. Students are required to complete 16 credits.

CC 361: Public Diplomacy and Grassroots Activism
CC 356: Crisis Communication

Plus two of the following:

CC 266: Conflict and Negotiation
CC 319: Special Events
CC 335: Sports as Soft Power
CC 357: Leadership
CC 415: Mediation, Facilitation, and Dialogue
CC 420: Health Communication Campaigns
CC 440: Esports Events
CC 480: Rosarito Public Diplomacy Workshop

Public Relations Minor

Knowledge of the growing field of public relations is an asset to students in any major. Students will receive an introduction to the field and PR writing skills while exploring related topics to complement their major field of study. Students are required to complete 16 credits.

Required Courses

CC 250: Introduction to Public Relations
CC 347: Tactical Writing for the Public Relations Professional

Plus two of the following:
CC 263: Argument and Advocacy
CC 266: Conflict and Negotiation
CC 303: Survey Research Methods
CC 304: Strategic Digital Communication (note prerequisites)
CC 319: Special Events
CC 330: Management and Communication
CC 356: Crisis Communication
CC 357: Leadership
CC 361: Public Diplomacy and Grassroots Activism
CC 362: Guerilla PR

Sports Communication Minor

Students considering careers in sports-related fields can explore diverse aspects of the industry from diplomacy to management. Students are required to complete 16 credits.

Required Courses

CC 235: Sports Communication
CC 336: Sports Management

Plus two of the following:

CC 236: Sports Public Relations
CC 304: Strategic Digital Communication
CC 308: Online Content and Strategy
CC 335: Sports as Soft Power
CC 337: Topics in Sports Communication
CC 356: Crisis Communication
CC 360: Social Media and Politics
CC 437: Advanced Topics in Sports Communication

Esports Communication Minor

Emerson esports courses introduce students to concepts important for communication-based digital production and global gaming event management across cultures. This minor is geared toward students considering a career in esports, gaming, streaming, or event production. Students are required to complete 20 credits.

Required Courses

CC 230: Esports
CC 340: Esports Management
CC 440: Esports Events

Plus two from the following:

CC 235: Sports Communication
CC 236: Sports Public Relations
CC 319: Special Events
CC 361: Public Diplomacy and Grassroots Activism
CC 362: Guerilla PR

Communication Courses

CC 100: Fundamentals of Speech Communication

4 credits

Introduces basic concepts, theories, and principles of oral communication applied to speaking situations. Develops competence in oral communication through performance and critical analysis of student skills in a variety of speaking formats. Audience analysis, content discovery,
communication strategies, arrangement of ideas, use of evidence and reasoning to support claims, language and style, voice and other delivery skills and ethical considerations are covered. Fulfills the Liberal Arts Oral Communication requirement.

CC 150: Radio Programming and Operations

4 credits

An in-depth exploration into the art and science of programming terrestrial, Internet, and satellite radio entities in both the commercial and public sectors. Focuses on the evolution of broadcasting an audio product for entertainment and informational purposes. Examines the effects of cultural, governmental, technological, and market forces on the radio industry as a whole as well as on individual radio stations. (Fall)

CC 160: Interpersonal Communication Skills

4 credits

Using a multidisciplinary lens, students work together to openly and critically investigate the communication processes across and between different cultures and subcultures with an emphasis on the complexities of intercultural perceptions, values, and social norms among different groups/global populations. Cultural theories and taxonomies guide students as they analyze historical movements that influenced social, political, and economic changes.

CC 203: Intercultural Communication

4 credits

Using a multidisciplinary lens, students work together to openly and critically investigate the communication processes across and between different cultures and subcultures with an emphasis on the complexities of intercultural perceptions, values, and social norms among different groups/global populations. Cultural theories and taxonomies guide students as they analyze historical movements that influenced social, political, and economic changes. Fulfills the Global Diversity requirement.

CC 204: Communication and Cultural Identity in a Global Perspective: The Netherlands

4 credits

Students study cross-cultural and diversity issues of communication that define and shape the Dutch identity today examined within its European and global context. The lectures introduce students to the cultural and social policies of the Netherlands and analyze the political climate in which these policies were developed and how Dutch people from different cultural and ethnic backgrounds react to these policies. Topics such as immigration and the EU migrant crisis, the penal system, the Muslim headscarves ban, legalization of sex work, and the debate around “assisted suicide” are covered. Fulfills the Global Diversity requirement. Offered through the Kasteel Well program only.

CC 210: Culture, Diversity, and Health Communication

4 credits

Uses a multicultural and multidisciplinary framework to investigate how health communication pushes against and influences different aspects of culture, health behaviors, and health dynamics. This course focuses on the definition of health communication; the multidimensional nature of health communication; and the personal, cultural, and political complexities of communication about health. Additionally, this course focuses on cultural behavioral theories in health communication, along with investigating different processes used to develop culturally competent health initiatives for diverse populations. (Semester varies)
CC 211: Introduction to Health Communication

4 credits

Introduces the study and application of principles and practices of health communication. This is a foundation for students in exploring what we know about our health due to the different components of communicating about health. Specifically, topics cover doctor-patient communication, the role of culture, social support, family health history, varied communication channels, technology, health campaigns, risk communication, and government policies. Case studies of health practices are used to illustrate these different topics.

CC 212: Cholera, Condoms, and Contraception: Public Health Then and Now

4 credits

What do seatbelts, sanitation, and sunblock have in common? They are just a few of the prevention interventions that have increased life expectancy worldwide. This course looks at US history through the prism of a public health framework and reviews a number of major milestones in public health. Historical achievements such as vaccines, environmental health, and car safety as well as ethical dilemmas related to quarantine, medical testing, and eugenics are examined. Current hot topics are discussed weekly.

CC 213: The War on Drugs

4 credits

While the official “War on Drugs” in the United States was declared in 1971 by Richard Nixon, battles about alcohol and drug use were waged as early as the Colonial Era. This course covers the health effects, social impacts, and legal debates of various drugs including: alcohol, cocaine, opiates, amphetamines, club drugs, marijuana, and tobacco. Using documentaries, media reports, social science research, and original source material, students learn about the prohibition of alcohol in the 1920s, the so-called “crack epidemic” of the 1980s, and modern-day debates over marijuana decriminalization and legalization. Students are asked to evaluate and propose changes to current US drug policy. There is also a service learning component to the course, where students partner with a local organization to work on needed communication initiatives related in some way to addiction, overdose, harm reduction, or substance use and abuse.

CC 214: Mental Health, Media, and Public Policy

4 credits

Focuses on the role of communication and rhetoric in shaping distinctions and relations between “mental health” and “public policy.” Students focus predominantly on how rhetoric around mental health issues, in a variety of media settings (print, online, social), influence public perception of mental health issues and how that perception can lead to public policy changes. Students look at historical movements as well as current issues like the opioid epidemic approaches to public safety and mental health advocacy campaigns. Students engage in researching and creating an advocacy campaign of their own. Fulfills the Social and Psychological Perspective.

CC 220: Public Discourse in the United States

4 credits

Examines how Americans in the United States talk about important public issues including race, class, work, and foreigners. Applies theories of discourse to case studies of political communication. Fulfills the US Diversity requirement.
CC 221: Global Political Communication
4 credits

Provides students with a critical understanding of the role of communication in national politics in non-Western contexts as well as the increasingly important role of mediated communication in contemporary international relations and public diplomacy.

CC 230: Esports
4 credits

Starts with the history of competitive gaming. Students learn the complexities involved in marketing to the present demographic and overall landscape of esports. They learn to navigate the structure of esports teams, gaming companies, and affiliate organizations. Case studies are utilized to understand management approaches that have succeeded and failed in recent esports teams. Students learn baseline skills in broadcasting: audio and visual paradigms, leading software, film and sound editing, podcasting and written communication, and practical telecasting. The course involves an experimental learning component, where students take on management roles within Emerson’s and surrounding Boston-area colleges’ esports team entities.

CC 235: Sports Communication
4 credits

Sports is a major industry in the United States today, and this course introduces students to the wide-ranging field of sports communication. The course is a comprehensive survey and analysis of the best practices and techniques for effective public relations in the sports industry. Topics include how to define, develop, and deliver an effective campaign; the use of mass and social media platforms for brands, personalities, and teams; and the management and mitigation of crisis. Course pedagogies include case studies, simulations, presentations by professionals associated with the field, writing assignments, and role-playing exercises.

CC 236: Sports Public Relations
4 credits

Provides students with a practical, strategic, and technical understanding of sports communication and the roles that publicists, agents, and sports marketers play in the industry. Discussion topics include various aspects of sports-focused public relations and mass media such as: media relations, social media, branding, media management, crisis communication, and sponsorships. Students explore the public’s relationship with athletes, teams, and sports, as well as broadcast, Internet, and print news mediums as they relate to sports communication. Students can expect to explore topics through a mix of class lectures, assigned readings, written assignments, expert speakers, role-playing exercises, and a final project.

CC 240: Topics in Communication Studies
4 credits

Topics announced prior to each term in the areas of Communication Studies. Prerequisite: sophomore standing and courses depending on the topic offered. May be repeated for credit if topics differ. (Semester varies)

CC 242: Introduction to Podcasting
4 credits

Provides students with the tools necessary to create and maintain a successful podcast. Students learn the technical aspects required to build a production from scratch and get the podcast to various uploading platforms. Students learn how to market and promote their
podcast as well as how to monetize it. Students work in groups to create short-form podcasts as well as launch their own individually branded podcast by semester’s end. (Semester varies)

CC 250: Introduction to Public Relations

4 credits

Examines the history and evolution of public relations as a profession and assesses the ways in which its strategies and tactics have adapted to the changing media-scape. Students evaluate theoretical and practical approaches through academic research and case studies, and develop a public relations campaign.

CC 255: Introduction to Law

4 credits

Explores the different types of law and legal authority, standards of proof, how to conduct legal research, what “IRAC” means and why you need to know it, the most important US cases and how they’ve shaped our society, and what it means to impanel and be part of a jury. Students hear from attorneys, professionals, and judges in all areas of practice and how they’ve used their legal training. Students analyze cases, statutes, and the history of the US legal system. By the end of the semester, they understand how the legal system in the US works and, if they are considering law school, an understanding of the pros and cons of earning a law degree and what to do with it.

CC 260: Communication in Groups and Teams

4 credits

Integrates the theory and practice related to discussion and deliberation in small groups and teams. Emphasizes the norms, rules, roles, climate, and leadership patterns in both personal and professional lives. Discussions center upon the communication implications of being a member of a group/team and participating in group/team decision-making. Applications of gender and culture are woven throughout classroom discussions.

CC 262: Professional Communication

4 credits

Study and practice of the forms and genres of communication that are central to interaction in global professional environments, including briefings, presentations, interviews, and meetings. Emphasis is on skill development integrated with theory, criticism, and ethics.

CC 263: Argument and Advocacy

4 credits

Studies the art of advocacy. Students develop logical, organizational, and research skills that debate and other forms of oral and written advocacy require. They participate in debates about current political and legal controversies and learn how critical thinking skills are used as tools both for advocates and audiences.

CC 264: Oral Presentation of Literature

4 credits

Oral performance of literature (poetry, prose, and drama) is used as the art of understanding and communicating a text’s meaning to an audience. Explores the aesthetic dimensions of literature and its performance. Students develop critical skills interpreting texts and evaluating performed literature. Fulfills the Literary Perspective.
CC 265: Professional Voice and Speech
4 credits

Trains voice to develop a wide range of controls in pitch, volume, and quality to meet voice and speech needs of journalism, public speaking, and interpretation. International students are encouraged to enroll if interested in accent reduction.

CC 266: Conflict and Negotiation
4 credits

Studies conflict theory and principles and practices of dispute resolution. Includes everyday conflict, negotiation, mediation, arbitration, and alternative dispute resolution systems. Emphasizes interpersonal skills development.

CC 280: Communication Theory
4 credits

Investigates classical and contemporary theories of political communication with an emphasis on utility of theory in mass- and multi-mediated communication contexts. Discusses application of theory to these domains, including examination of how conceptions of the citizen, democracy, aesthetics, morality, and culture are established and maintained vis-à-vis different modes of communication. Prerequisites: CC 263 or CC 266.

CC 290: Communication and Cultural Immersion: Paris, France
4 credits

An intensive, immersive class designed to expose students to the culture, history, and political climate of France. Students visit nearby sites and districts that provide varied experiences reflected in readings and class discussions. Class time is spent learning how this area connects its past to the present utilizing historical benchmarks that include immigration and political changes. Available through the Global Pathways Program. Fulfills the Global Diversity requirement.

CC 303: Survey Research Methods
4 credits

Studies the research process from problem definition to survey design, sampling, data analysis, and interpretation of results. Students develop skills in reading and interpreting social scientific research and conducting forms of research pertinent to public and political communication needs.

CC 304: Strategic Digital Communication
4 credits

Explores the central role of communication in creating and sustaining social communication online. Examines web-based technology and its use by people in building social networks and organizational structures. Analyzes the optimal use of information technology to create social presence and cohesion in multiple contexts. Individual and/or team projects are used to explore human communication and the intersection of information technologies. Prerequisite: One CC course at the 200 level and junior standing. (Semester varies)
CC 305: Communication Research Methods
4 credits

Teaches the use of social scientific methods of empirical research to investigate communication phenomena. Students learn how to become critical consumers of research and how to conduct empirical communication research. This course fuses basic research principles with theory and practice. Prerequisite: junior standing. (Semester varies)

CC 308: Online Content and Strategy
4 credits

Covers essential skills for successful strategic communication of online content development and management. Students gain knowledge of how all online communication formats—websites, mobile devices, and social media platforms—must have engaging content to inform and persuade audiences. They develop professional expertise in designing online messages that are heavily influenced by the algorithmic logic of search engines, social media platforms, and geo targeting technologies, as well as acquire skills in targeted audience analysis based on individual users’ online activity. They learn to integrate compelling persuasive content for public relations, advocacy, and promotional campaigns with online targeting techniques.

CC 310: Campaign Management
4 credits

Focuses primarily on electoral campaigns with attention to persuasive campaigns in general. Includes political advertising. Prerequisite: junior standing. (Semester varies)

CC 315: Introduction to Nonprofit Communication Management
4 credits

Nonprofits rely on a solid strategic plan for success in following their missions; board structure, branding, funding, effective communication, and a commitment to serve their constituencies must be deployed strategically. This course provides a foundation in nonprofit communication management and social media communication strategies.

CC 316: Nonprofit Fundraising Campaigns
4 credits

Nonprofits depend on donations for a steady stream of income to help serve their missions. This course provides students with an overall understanding of various options nonprofits have to raise funds. An emphasis is placed on developing fundraising strategies and the utilization of sound practices for maximum success to help build sustainability and service-learning partnering with local nonprofits.

CC 317: Topics in Nonprofit Communication Management
4 credits

Explores various aspects of nonprofits related to issues such as health, animal welfare, family, and homelessness. Topics in the area of nonprofit communication are announced prior to each semester. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)
CC 318: International PR and Global Communication Management
4 credits

Provides students with a practical, strategic, and technical understanding of international public relations and the roles publicists play. Discussion topics include various aspects of global and international public relations including: media relations, social media, branding, media management, crisis communication, and policy. Students explore how brands navigate broadcast, internet, and print news mediums across borders. Students can expect to explore topics through a mix of class lectures, assigned readings, written assignments, expert speakers, role-playing exercises, and a final project.

CC 319: Special Events
4 credits

This course is designed to provide students with the skills necessary to help organizations achieve their objectives through special events. Students explore industry best practices to develop innovative solutions for clients to enhance their branding and reputation and increase their profit and growth. Coursework includes a case study approach combined with developing and executing a special event for a local organization.

CC 321: Civic Engagement
1 non-tuition credit

Students can choose from a variety of opportunities to engage with diverse communities including mentoring middle and high school students in speech, debate, and communication campaigns and creating polling, communication, and social media campaigns and public diplomacy projects for local and global NGOs and nonprofit, corporate, and government organizations. May be repeated. Only 4 non-tuition credits may be used toward graduation. Prerequisite: CC 263.

CC 322: Competitive Debate
1 non-tuition credit

Research, practice, and participation in intercollegiate debate. May be repeated. Only 4 non-tuition credits may be used toward graduation. Prerequisite: CC 263.

CC 330: Management and Communication
4 credits

Introduces fundamental principles of management in profit, nonprofit, and government settings. Special emphasis is placed on humanistic and systems approaches, communication skills and theory, and national and global trends. Sample topics include planning, organizing, staffing, decision making, and leading. Case method is applied. Prerequisite: sophomore standing.

CC 331: Digital Storytelling
4 credits

Explores the nature of creativity, creative thinking, and visual storytelling through digital and social media platforms. It introduces students to single-camera photo/video production using a mobile device. Students learn how to operate equipment—mainly smartphones (iPhone/Android) and other devices such as iPads and tablets—as the tool for filming, editing, and online distribution. Emphasis is placed on fast-paced digital storytelling using nontraditional stages of preproduction, production, and postproduction. Students create a narrative visual portfolio with digital content that reflects course instruction. (Semester varies)
CC 335: Sports as Soft Power

4 credits

Examines sports as soft power (persuasion, influence, and attraction) in the attempt to bridge communities and cultures and on the local, national, and global stages. Case studies demonstrate the attraction and effectiveness of sports as a communication strategy utilized by local, national, and international governments and NGOs as part of a strategic communication plan, as well as its role in spontaneous grass roots movements. Critical to our studies is the appreciation that sport may challenge/reinforce social and cultural values at the local, national, and international levels. Complementing readings and discussions, the course includes guest lectures from individuals in the sports fields, thereby providing students a first-hand understanding of the challenges faced by those participating and working in this area.

CC 336: Sports Management

4 credits

Provides an extensive overview of the management of professional, amateur, and recreational sports and the analytical skills necessary for sports managers to succeed in sports organizations. Aims to provide practical, hands-on experience in the sports industry by surveying the business models of the sports leagues, organizations, and business sectors (such as media, licensing, facilities, etc.). Emphasis is placed on how the application of analytics has altered the decision-making processes of sports organizations. Students examine marketing techniques and activities used to advertise and promote sports events and undertake a comprehensive survey and analysis of the state of digital media and marketing in sports today.

CC 337: Topics in Sports Communication

4 credits

Special topics in sports communication. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

CC 340: Esports Management

4 credits

Explores the process of planning, organizing, leading, and controlling esports organizational resources to achieve company objectives in an efficient and effective manner. This course investigates management methods of some of the leading esports teams, leagues, events, and media. Experiential learning projects are designed to enhance students’ practical insight and their ability to apply the best processes available.

CC 344: Rhetoric of Social Movements

4 credits

Focuses on the origins, member psychology, and success/failure of social movements in the US and abroad. Surveys major theories of movements from sociology and political science. Fulfills the US Diversity requirement. Prerequisites: CC 263 or CC 266 and junior standing. (Semester varies)

CC 345: Public Affairs Matrix: Media, Politics, and Advocacy

4 credits

Advanced study of interplay of media, politics, policy, and advocacy. Through historical and contemporary case studies and research, students examine a variety of constituencies affecting politics and public policy and the role the media play in political, public policy, and advocacy debates. Propaganda is defined and its role in affecting public opinion is discussed. Studies the
relationship between communicator, media, and key constituencies with a focus on ethical, effective use of public affairs.

CC 347: Tactical Writing for the Public Relations Professional

4 credits

Focuses on preparation, execution, and production of written messages for public relations media. Course covers the planning, drafting, and writing of public relations materials and is based on a blend of public relations theory and strategic thinking applied to real demands and needs. Writing, editing, and critical evaluation are emphasized as tools; students learn about the use of positioning media materials, writing techniques, critical writing analysis, and the production of a media client kit.

CC 350: Media Broadcast Vocal Presentation

4 credits

Course is designed to complement CC 265 Professional Voice and Speech by focusing on voice training for broadcast media specifically, including microphone technique and practice and understanding of audio and video technology. Prerequisite: sophomore standing. (Semester varies)

CC 351: Road to the White House: Nominating Phases

4 credits

Provides students with a step-by-step understanding of how a person is nominated, by the Democratic or Republican party, for President. Whether a student’s career ambition is to work on a political campaign or to work for a news media organization covering a campaign, this course walks students through the history of the Presidential nominating process and into the election underway during the semester in which the course is being held. Upon completion of this course, students are expected to have an in-depth practical and theoretical understanding of the Presidential nominating contests.

CC 356: Crisis Communication

4 credits

Details the importance of managing communication in crisis situations. Topics include definitions, types, classifications, phases, planning, publics, contingency events, time estimating, crisis teams, control centers, working with media, training, and follow-through. Crisis scenarios cover profit, nonprofit, and government organizations at the local, regional, national, and/or global level. Case examples are employed. Prerequisite: junior standing. (Semester varies)

CC 357: Leadership

4 credits

Analyzes theory and practice of effective ethical leadership in contemporary political and organizational settings; theories for organizing and motivating people; cross-cultural applications; and issues of diversity and communication skills for leadership. Prerequisite: junior standing.

CC 360: Social Media and Politics

4 credits

Offers an in-depth look at the role of social media in different aspects of the political process from a permanent campaigning perspective, including in the context of electoral contests, legislative and governing patterns, and party politics. On one hand, it explores how formal
political players—candidates for elected office, elected officials, political parties, and governmental agencies—are adapting some of their information dispersion, mobilization, and organizing strategies to the distinct structural and functional properties of social media. On the other hand, it examines the evolution of the way in which and to what extent many players on the edges of the formal political arena are active politically as social media are becoming an increasingly central component of their political engagement toolkit. In sum, this course provides students with a broader understanding of how these two dynamics are fueling the rise of a political engagement disconnect between political elites and the population at large, especially members of the millennial generation, internationally. Prerequisite: junior standing.

**CC 361: Public Diplomacy and Grass Roots Activism**

*4 credits*

Public diplomacy is a new paradigm in the field of international relations and the practice of diplomacy. This course is designed to provide students with the knowledge and skills necessary to understand the promise and constraints of public diplomacy in theory as well as practice. Prerequisite: junior standing.

**CC 362: Guerilla PR**

*4 credits*

Designed to give a strong understanding of guerilla PR, the essential communication strategic method to plan and execute public relations campaigns with no or little budget. Students learn to think entrepreneurially about communication strategy and tactics, and how to map out strategies that redefine communication battlefields in ways that place competing brands on equal footing or even outflank them. Students explore the latest trends, tools, technologies, strategies, tactics, and various media types critical to implementing and managing guerilla PR campaigns. Students often discuss and analyze guerilla campaigns, especially from the perspectives of brand communication, sports communication, political communication, and global communication.

**CC 371: Topics in Politics, Leadership, and Social Advocacy**

*4 credits*

Special topics in political communication. Prerequisites: sophomore standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

**CC 372: Topics in Communication Studies**

*4 credits*

Topics announced prior to each term in the areas of Communication Studies. Prerequisite: sophomore standing and courses depending on the topic offered. May be repeated for credit if topics differ. (Semester varies)

**CC 373: Topics in Public Relations**

*4 credits*

Special topics in public relations. Prerequisites: sophomore standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

**CC 405: Political Polling**

*4 credits*

Provides students with an opportunity to critically examine the intersection between poll results and political discourse by focusing attention on election and public opinion polls, particularly as they are reported in the media and used as a source of political information by the general public.
public and political leaders. Through hands-on polling experience, students examine the theoretical and practical issues involved in using polls and surveys. Students participate in these active learning exercises to incorporate classroom knowledge in a practical setting. (Semester varies)

**CC 415: Mediation, Facilitation, and Dialogue**
*4 credits*

Considers theory and practice of various forms of third-party-guided dispute resolution. Students learn to mediate conflicts, facilitate discussions, and promote dialogue among parties in conflict. Emphasis is on developing skills in leading groups. Prerequisite: junior standing.

**CC 416: Positive Communication**
*4 credits*

Explores communication forms and practices that can enhance well-being and nurture compassion and connection in interpersonal and organizational relationships. Specific topics include “good” communication, empathy, listening, nonviolence, dialogue, gratitude, play, flow, laughter, support, positive leadership, flourishing, justice, and forgiveness. Students engage critically with theory and research and develop individual capacities for practicing positive communication.

**CC 420: Health Communication Campaigns**
*4 credits*

“Just Say No.” “This is your brain on drugs.” “Live Strong.” “Race for the Cure.” Health campaigns have influenced our perception of issues related to health and health behaviors for decades. Students learn the process of health campaigns to obtain the skills to develop, implement, and evaluate their own health campaign for a community effort. The course also discusses the role of public health, perceptions of health, and the variety of communication channels available when creating these campaigns. Prerequisite: junior standing.

**CC 421: Family Communication**
*4 credits*

Examines the role of communication in various family types (e.g., single parent, multigenerational, GLBT, cohabiting marriages, etc.). Adopting a theory-practice framework, the course introduces students to several issues, themes, and challenges related to family life, including storytelling, rules, power, conflict, intimacy, self-disclosure, and violence. Discussions related to culture, television, and technology are also woven throughout the course and students are asked to draw upon their own family communication experiences to understand and apply the information.

**CC 437: Advanced Topics in Sports Communication**
*4 credits*

Special topics in sports communication. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

**CC 440: Esports Events**
*4 credits*

Learn how to create, manage, and operate esports events and tournaments from inception through execution. Students assist in the strategic planning, branding, design, operations, production, scheduling, and maintenance of two esports tournament events and provide a wide range of support and administrative functions for Emerson’s College Esports Expo. This course
helps students learn how to apply esports event management skills effectively and develop operational strategies specific to growing various types of esports events.

**CC 451: Road to the White House: Presidential Politics**

*4 credits*

Provides a hand-on experience for students looking to understand the road to the Presidency and all the twists and turns of the campaign trail. Topics include the role of the political parties and candidates, campaign strategies and issues, political advertising and media coverage, and campaigning and governing. Upon completion of this course, students have a practical and theoretical understanding of the Presidential elections.

**CC 471: Advanced Topics in Leadership, Politics, and Social Advocacy**

*4 credits*

Special topics in political communication. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

**CC 472: Advanced Topics in Communication Studies**

*4 credits*

Special topics in communication studies. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

**CC 473: Advanced Topics in Public Relations**

*4 credits*

Special topics in public relations. Prerequisites: junior standing and courses depending on topic. May be repeated for credit if topics differ. (Semester varies)

**CC 476: Capstone in Communication Studies**

*4 credits*

Advanced theory, research, and practice in communication studies. As a key feature of the course, students complete a senior thesis or project. Prerequisites: senior standing and completion of CC 303 or CC 305.

**CC 480: Rosarito Public Diplomacy Workshop**

*4 credits*

Provides students the opportunity to study immigration and border issues in a public diplomacy workshop in Rosarito Beach, Baja, Mexico. Students meet with change agents and organizations who have successfully engineered grassroots efforts to bridge cultural and political divides between the US and Mexico. Special attention is focused on diverse communication challenges and how politics, economics, and culture influence such efforts. This year's workshop focuses on border and immigration issues from the Mexican and US perspectives, with visits with leaders in government, business, NGOs, students, and citizens in Mexico and the US. Students stay at the gated and historic Rosarito Beach Hotel in Rosarito Beach, Baja California.
CC 498: Directed Study in Communication  
2 or 4 credits

Individual academic projects are planned in collaboration with full-time faculty members to meet students' interests not satisfied by existing courses. Students submit a proposal for study that includes learning objectives, evaluation methods, and bibliography before directed study is approved. All proposals must be approved in the semester preceding the semester in which a student wants to complete a directed study. Proposal cannot be a substitute for a course that is in the catalogue. Prerequisites: 3.0 GPA, junior standing, and permission of faculty member and department chair.

CC 499: Internship in Communication  
4 or 8 credits

Up to 8 credits may count toward major requirements. Only juniors and seniors with a current GPA of 2.7 or above are eligible, and permission of the instructor is required. A 4-credit internship requires 16 hours a week and an 8-credit internship requires 32 hours a week for a 12-week period. Students must participate in an Internship Experience Workshop through the Career Development Center the semester before the internship and consult the Academic Calendar for registration deadlines. Students wishing to participate in an internship in the Los Angeles, California, area must be enrolled in the Emerson Los Angeles Program.
School of Communication

Department of Journalism

Professor Kolodzy (Chair); Associate Professors Della-Giustina, House, Leccese, Mihlaidis, Niwa, and Riley; Assistant Professors Brown, Canella, Gayle, Giraldo, and Hatef; Senior Journalists-in-Residence Rodriguez and Struck; Journalist-in-Residence Jackson.

Journalists work on behalf of their fellow citizens by helping them understand their world so that they can make wiser decisions. By providing information, journalists link people to their government, enable a vigorous debate of ideas, and diversify the public forum with as many voices as possible.

Journalism emerged alongside the birth of democracy, and it is a crucial resource for citizens of the 21st century. Journalists are rigorous, resourceful, and open-minded researchers who know how to ask questions and find records. They are exceptional analysts and interpreters of information who use savvy street smarts and quantitative methods. They are also master storytellers who can explain complex issues in a way everyone can understand instantaneously. These qualities make journalists agile and versatile in tomorrow’s workplace.

Along with classwork, students undertake extracurricular activities and internships that help them develop and apply their knowledge in the working world. Most courses take place at the Boston campus, but students can also do coursework and internships in global locations such as Los Angeles; Washington, DC; Salzburg; Barcelona; the Netherlands; Australia; and China.

Programs

The Department of Journalism develops young professionals into lifelong self-learners who will be able to detect disruptive technologies on the horizon and courageously adapt by leveraging their experience and learning new skills. The Emerson Journalism curriculum is centered around four principles: Discovery, Adapt, Illuminate, and Respect.

“Discovery” describes the way journalists approach their work with an open mind and clean slate. They are resourceful and inquisitive in their information gathering. Journalists weigh the validity of their sources as they seek to expand the public’s understanding of their world.

“Adapt” characterizes the need to continuously explore different ideas, approaches, and tools. Journalists need to be self-reflective of their successes and failures to learn from their mistakes. Adaptable journalists create, learn, adjust, and try again.

The principle of “Illumination” defines journalists and separates them from all other types of writers. Journalists expose, uncover, clarify, and contextualize issues, policies, and behaviors. Journalists illuminate when they ask questions that challenge the powerful to respond. They enliven the public conversation by bringing new ideas for consideration, and they broaden the forum by enabling voices that are often not heard.

The principle of “Respect” hopes to rebuild the relationship between journalists and the public. Journalists need the trust of the public to justify their purpose and the outcome of their work. Journalists must treat others respectfully to obtain information and tell accurate stories. Journalists must have self-respect to honestly and faithfully serve the public interest. Gaining respect involves keeping promises, respecting confidentiality, and protecting privacy while in pursuit of the public interest. Respectful journalists act independently, portraying the truth as they see it.

The four principles are defined through the program’s Learning Objectives.

Students will be able to:

1. Apply knowledge of the ways of government and communities to produce journalism that uses public information and diverse community and government sources to examine culture and concerns.
2. Cultivate and utilize a diversity of people, information, and perspectives to provide insight into the journalism about communities and institutions.

3. Incorporate best practices and values of the profession to produce journalism that is independent, truthful, representative, accountable, and respectful of people as subjects and as audience.

4. Apply a variety of media to reporting and producing journalism that best serves the story and the audience. Write accurate and precise news stories synthesizing information using the most effective formats, style, and language.

The Emerson Journalism curriculum is designed to challenge emerging professionals with assignments that progressively increase in complexity. Emerson journalists are encouraged to connect what they have learned in other parts of the College to their journalism coursework and pursue story topics that interest them.

**Degree Requirements for Bachelor of Science in Journalism**

Students pursuing a major in Journalism complete 44 credits in the major.

*Required Courses*

Journalism Essentials: Students complete the following 12 credits:
- JR 101: Discovering Journalism (4 credits)
- JR 102: Foundations of Journalism (4 credits)
- JR 103: The Digital Journalist (4 credits)

Daily Journalism: Students select 4 credits from the following:
- JR 202: Beat Reporting Across Media (4 credits)
- JR 216: Advanced Audio-Video Journalism (4 credits)
- JR 217: Public Affairs Reporting (4 credits)
- JR 219: Topics in Daily Journalism (4 credits)
- JR 221: Photojournalism (4 credits)

Conceptual/Analytical Journalism: Students select 4 credits from the following:
- JR 250: Law for Journalists (2 credits)
- JR 251: Ethics for Journalists (2 credits)

Conceptual/Examination Journalism: Students select 4 credits from the following:
- JR 300: History of the Alternative Press (4 credits)
- JR 301: Cultural Criticism (4 credits)
- JR 302: Covering Immigration (4 credits)
- JR 310: Topics in Great Works of Journalism (4 credits)
- JR 314: Reporting Issues of Diversity (4 credits)
- JR 315: Music Criticism (4 credits)

Advanced Reporting/Skills: Students select 4 credits from the following:
- JR 320: Environmental Journalism (4 credits)
- JR 321: Entertainment Journalism (4 credits)
- JR 322: TV News Producing (4 credits)
- JR 323: News Editing and Design (4 credits)
- JR 324: Data Visualization (4 credits)
- JR 325: Sports Reporting (4 credits)
- JR 330: Topics in Advanced Reporting (4 credits)

Profiles/In-Depth Journalism: Students select 4 credits from the following:
- JR 370: Interactive News (4 credits)
- JR 371: Feature Writing (4 credits)
- JR 372: Reporting and Writing Complex Stories (4 credits)
JR 373: ENG/TV News Reporting (4 credits)
JR 374: Narrative Journalism (4 credits)
JR 380: Topics in Profiles/In-Depth Journalism (4 credits)

Enterprise Journalism: Students select 4 credits from the following:

JR 470: Online Publishing (4 credits)
JR 471: Deep Reporting (4 credits)
JR 472: TV News Magazine and Documentary (4 credits)
JR 480: Topics in Enterprise Journalism (4 credits)

Capstone: Students select 4 credits from the following:

JR 491: Broadcast Journalism Capstone (4 credits)
JR 493: Backpack Journalism Capstone (4 credits)
JR 495: Multimedia Journalism Capstone (4 credits)

An additional 4 JR Journalism credits are required for the major. Only 4 credits of internship may be counted toward the major requirements.

Journalism Diversity Requirement: Students select 4 credits from the following; this requirement may be satisfied along with another Journalism requirement above:

JR 300: History of the Alternative Press
JR 302: Covering Immigration
JR 314: Reporting Issues of Diversity
JR 470: Online Publishing

**Suggested Sequence of Courses for Undergraduate Majors**

**First Year, 12 credits**

JR 101: Discovering Journalism
JR 102: Foundations of Journalism
JR 103: The Digital Journalist

**Sophomore Year, 8 credits**

Course from the Daily Journalism options
Course from the Conceptual/Analytical Journalism options

**Junior Year, 12 credits**

Course from the Conceptual/Examination Journalism options
Course from the Advanced Reporting/Skills options
Course from the Profiles/In-Depth Journalism options

**Senior Year, 12 credits**

Course from the Enterprise Journalism options
Course from the Capstone options
Elective Journalism course

**Policies**

All incoming Journalism students will be tested to ensure they have the necessary foundational knowledge in grammar and government required for journalistic competence. If a student does not pass the test, he/she will be required to attend workshops and individual tutoring sessions. Students must pass the requirement before advancing in the Journalism curriculum.
Technology Requirement

The Journalism Department has started the CreativityKit laptop program to increase access to technology, raise academic challenge, and create a real-world experience for Emerson journalists.

All incoming Emerson journalists are required to participate in the CreativityKit Program and are highly encouraged to come to campus with an iOS device (iPhone, iPad, iPod Touch).

Co-curricular Activities

Students are encouraged to participate in campus and professional media through co-curricular activities and internships. Among those outlets available on the Emerson campus are the Berkeley Beacon and the news programs of WECB (AM), WERS (FM), WEBN, and Emerson Independent Video.

Minor Program

The Department of Journalism offers students majoring in other programs of the College the opportunity to pursue a minor in Journalism. The Journalism minor requires 20 credits in Journalism courses.

Journalsm Minor

JR 101: Discovering Journalism
JR 102: Foundations of Journalism
JR 103: The Digital Journalist

Select one course from the Daily Journalism options:

JR 202: Beat Reporting Across Media
JR 216: Advanced Audio-Video Journalism
JR 217: Public Affairs Reporting
JR 219: Topics in Daily Journalism
JR 221: Photojournalism
Select one Journalism course at the 300 and 400 level.

Journalism Courses

JR 101: Discovering Journalism

4 credits

Explains how journalism has changed America and the world. Considers the role of journalism as a public service in a democratic society. Students read, view, and listen to the finest and most influential stories. They chart the news in US history, from the American Revolution to today’s digital revolution. Students analyze how print, broadcast, and online news have evolved and examine media from other parts of the world. They also explore ethical issues confronting the contemporary journalist and develop knowledge of the First Amendment principles.

JR 102: Foundations of Journalism

4 credits

Students appraise and apply the fundamentals of reporting, writing, and producing news. They cover stories in the Greater Boston community and learn how to develop story ideas, define the focus, and identify and evaluate sources. Students also examine and implement reporting strategies for print, broadcast, and online news stories. They incorporate journalistic standards and practices in all newsgathering and news story presentation. Students write and organize
basic news stories with skill, accuracy, and clarity and develop a disciplined use of form and style in news writing. Co-requisite: JR 101.

**JR 103: The Digital Journalist**
4 credits

Covers the use of audio and visual media to tell news stories. Examines modern media, analyzes still and moving images, sound, and best web practices. Students learn how to use photography, videography, and audio to tell compelling stories. They develop and report multimedia stories in and around Boston. Image and sound manipulation and other ethical challenges in the digital age are discussed. Prerequisites: JR 101 and JR 102.

**JR 105: Journalism for Non-Majors**
4 credits

Introduces students who are not Journalism majors to the professional precepts and values of journalism; the basic techniques of news-gathering; and the style and structure of presenting news in text, audio, and video. Students learn while doing and are assigned to report and produce news stories on a variety of platforms. Not open to Journalism majors.

**JR 202: Beat Reporting Across Media**
4 credits

Students learn to cover a topical community beat, developing and producing stories in text, audio, and video about a community in Boston. Lectures emphasize the role and function of major institutions in public life, from courts to city hall to Congress; basic public records and research; interviewing; and story origination. Students are assigned to a beat and must develop stories in specific areas of civic life, from public safety to demographics change and its impact on community. Prerequisites: JR 103 and sophomore standing.

**JR 206: Journalism Special Topics**
4 credits

Students explore and analyze issues and approaches of journalistic theory and practice. Topics may range from war reporting to global journalism, and community media literacy to understanding journalism audiences, journalism and memory, civic media and design, and radio journalism. Prerequisite: Sophomore standing. May be repeated for credit if topics differ.

**JR 216: Advanced Audio-Video Journalism**
4 credits

Provides intense writing for visual and audio news. Students continue to develop news judgment as it relates to video and audio. They produce and write radio newscasts and reporter packages, as well as organize a video news brief and reporter packages in and about communities. Students shoot, write, and edit video and audio voice-overs and soundbites for storytelling. Prerequisites: JR 103 and sophomore standing.

**JR 217: Public Affairs Reporting**
4 credits

Introduces the structure and functions of state, local, and federal government from a journalist’s perspective. Students report and write in-depth stories on proposed legislation, campaign finance, and current issues in government. Students also become familiar with and make use of public records and open meeting laws, learn advanced reporting skills through readings and class lectures, and review and critique each other’s stories. Prerequisites: JR 103 and sophomore standing. (Semester varies)
JR 219: Topics in Daily Journalism

4 credits

Develops and produces short works of journalism that may involve covering daily events, tracking a topic throughout the semester and working within a community unlike a student's own. May be repeated for credit if topics differ. Prerequisites: JR 103 and sophomore standing.

JR 221: Photojournalism

4 credits

Explores photography as a journalistic storytelling medium by teaching how to communicate news visually in a variety of situations. Develops skills such as shooting pictures on deadline, writing concise and compelling captions, and editing for impact and context. Through historical and contemporary examples, students learn about the power of photojournalism to document, inform, entertain, persuade, and provoke emotion. Examines the ethical and legal challenges of photojournalism. Prerequisites: JR 103 or JR 105 and sophomore standing. (Semester varies)

JR 241: Radio Journalism

4 credits

Students learn how to write, report, and produce radio news including international, national, and local news. They learn the process of developing story ideas and gathering and organizing information in a way acceptable for broadcast. Students learn how different types of news stories are reported on radio in short form, breaking news, long form, and podcasting. They identify newsmakers and develop further understanding of the broadcast news field. Professionalism, integrity, and accuracy are practiced at all times.

JR 250: Law for Journalists

2 credits

Examines the American legal system and its relationship to the press. Students gain an understanding of journalists' rights and legal responsibilities and study case law that sets legal limits for journalists. Examines ethical decision-making in gray areas. Covers basic structure and processes of federal and state courts. Prerequisites: JR 103 and sophomore standing; co-requisite: JR 251.

JR 251: Ethics for Journalists

2 credits

Considers journalists' ethical responsibilities, in relation to professional standards and legal limits. Examines ethical decision-making and current ethical questions using case studies. Prerequisites: JR 103 and sophomore standing; co-requisite: JR 250.

JR 270: Civic Art and Design Studio

4 credits

Civic art and design are practices that leverage storytelling and culture to generate social change, to serve the public good, and/or to imagine alternate collective futures. This course addresses the shifting sociopolitical role of the artist, designer, and storyteller in a world beset by crises, inequities, and global concerns. This course covers theories of civic art and design as well as methods for including diverse communities and audiences at various stages in the creation of a project. Students review numerous cases of civic art and conduct experiments in storytelling, data visualization, community art, performance, interactive documentary, and networked art in order to interrogate where, when, how, and why a civic storyteller takes action in the world. Throughout the course, students model a design research process that engages with a public data set and culminates in the completion of a public art and media installation.
This is an introductory course to get acquainted with storytelling about important civic issues through data analysis and visualization.

**JR 300: History of the Alternative Press**

*4 credits*

This is a survey course on the history and role of the non-mainstream press in America. It examines the traditions and practices of the dissenting press in the past. It also considers the work and mediums of the alternative press in these times. The course reviews both the sector of the alternative press dedicated to serving underdog communities and the sector focused on conservative populist interests. The topics are studied through historical texts, articles, films, and other media. Finally, the course requires work on a common project on a public affairs issue. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

**JR 301: Cultural Criticism**

*4 credits*

This course is devoted to the coverage, reporting, and analysis of entertainment fields: movies, books, television, music, and the industry itself as a business subject. What are the biggest entertainment business stories of the past year and why? What kind of coverage did these stories receive? What specifically marks the difference between in-depth cultural reportage and "celebrity journalism"? Best practices are read, discussed, and outlined. Students report and write in-depth critiques on specific films, books, and events, as well as report on larger business trends and practices. All assignments embrace multimedia storytelling modes: audio, visual, slideshows, print, and broadcast. Students pitch story ideas, spin out alternative angles on single stories, compose sturdy nut graphs, assess the current state of entertainment pages in a variety of outlets, and pitch their profiles as reporters with special knowledge in the entertainment fields. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

**JR 302: Covering Immigration**

*4 credits*

This course is designed to help Journalism students understand the complexities of covering immigration as a beat. Students analyze coverage in the US and gain a working knowledge of the many institutions involved in creating immigration policy as well as a fundamental understanding of immigration law. Students choose an immigrant or refugee community in the Boston area and produce a series of stories, culminating in a multimedia project about a particular challenge that group is facing. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

**JR 310: Topics in Great Works of Journalism**

*4 credits*

Read, listen, watch, and analyze exceptional, award-winning, and/or specialized work of professional journalists to develop knowledge and understanding of exemplars in the profession, their impact, and ways to apply lessons learned from such work to today’s journalistic challenges. Examine and think about journalism’s role in society and in communities. Topics might include The Best of Pulitzer Prizes, History of Photojournalism, Press and Propaganda, Press and the Presidency. May be repeated for credit if topics differ. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

**JR 314: Reporting Issues of Diversity**

*4 credits*

Develops the knowledge and critical thinking skills needed to function and thrive as a journalist in America’s culturally diverse society. Analyzes media coverage of a wide spectrum of
underrepresented groups and challenges personal and societal stereotypes. Students learn from guest speakers, readings, and videos about the realities of different groups as well as the job of journalists trying to cover them. Fulfills the US Diversity requirement. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

**JR 315: Music Criticism**

*4 credits*

This intensive writing course covers the classic 1960s rock explosion and its aftershocks. Drawing on the music of the Beatles, the Rolling Stones, and Bob Dylan, students explore the four main themes of rock style: race, class, demography, and gender. Prerequisite: junior standing.

**JR 320: Environmental Journalism**

*4 credits*

Students produce multiple stories on environmental issues, learning the topic and the skills. It will be both a discussion course and a working course, embracing science and doing reporting. The course has a special focus on the story of the century: the climate change that will affect every aspect of our society. But it will examine a wide range of environmental topics, from local to national to global. Discussion will touch on the history of environmental reporting from Rachel Carson to those who dispute global warming and journalists who report on it. Students will learn how to recognize and find good stories, how to approach environmental issues, how to deal with scientists, how to research, report, write and produce from the field. Multimedia reporting is expected. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

**JR 321: Entertainment Journalism**

*4 credits*

Course is devoted to the coverage, reporting and analysis of entertainment fields: Fashion, Movies, Theatre, Books, and the industry itself as a business subject. What are the biggest entertainment business stories of the past year, and why? What kind of coverage did these stories receive? What specifically marks the difference between in-depth cultural reportage and “celebrity journalism”? Best practices are read, discussed, and outlined. Students report and write in-depth critiques on specific films, books, and events, as well as report on larger business trends and practices. All assignments embrace multimedia storytelling modes: audio, visual, slideshows, print, and broadcast. Students pitch story ideas, spin out alternate angles on single stories, compose sturdy nut graphs, assess the current state of entertainment pages in a variety of outlets, and pitch their profiles as reporters with special knowledge in the entertainment fields. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

**JR 322: TV News Producing**

*4 credits*

Students experience deadline-driven television newsroom operations by producing newscasts and rotating through newsroom jobs such as tape editor, writer, producer, anchor, reporter, and videographer. They write news scripts, edit video to tell a news story, organize and produce a newscast, coordinate video elements for a newscast, and work together as a broadcast news team. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

**JR 323: News Editing and Design**

*4 credits*

Students develop and practice the craft of editing: refining news copy and choosing how and where it will run in a newspaper or on a website. They learn to edit stories for content, structure, word usage, and story flow. Students write headlines and learn appropriate software needed to
design pages. Explores issues of style, bias, stereotyping, fairness, and taste. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

**JR 324: Data Visualization**

*4 credits*

Introduces concepts, methods, and practices of data visualization and data storytelling for Journalism students. Data journalism is an emerging field of practice that ranges from the dazzling interactive graphics of the *New York Times* to the consistent, watchful reporting of sites like *Homicide Watch*. Students learn to adopt a “data-mindset” and reflect on how telling stories with data can help advance (and occasionally obscure) public understanding. Students learn how to find and create data sets for their stories, how to analyze data (including some basic scripting and coding), and how to present data in a variety of ways. Some experience with HTML is helpful but not required. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

**JR 325: Sports Reporting**

*4 credits*

Provides real-world basis for sports coverage in print, broadcast, and online media. Students produce a range of stories in different media and learn the basics of sports beat reporting, learn the necessity of research and reporting for sports stories, deepen knowledge of sports as it appeals to media consumers, and learn how to compete for positions in the job market. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

**JR 330: Topics in Advanced Reporting**

*4 credits*

Develop greater expertise or acquire new skills in a specific platform or field of study in gathering information and news and presenting it. May be repeated for credit if topics differ. Topics may include health and medical reporting, covering education or political campaigns, business journalism, and podcasting. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

**JR 346: The Berkeley Beacon Laboratory**

*1 non-tuition credit*

Students participate in workshops and post-production critique and evaluation of specified reporting and editing assignments on the College newspaper, *The Berkeley Beacon*. Credit is awarded at the end of the semester following an evaluation by the instructor. May be repeated up to 4 credits. Course is offered Pass/Fail. Does not count toward the Journalism major. Prerequisite: permission of instructor.

**JR 347: WEBN**

*1 non-tuition credit*

Students participate in workshops and post-production critique and evaluation of reporter packages, newscasts, sportscasts, and special programs for WEBN, the weekly programming of the campus chapter of the Radio-Television Digital News Association. Credit is awarded at the end of the semester following an evaluation by the instructor. May be repeated up to 4 credits. Course is offered Pass/Fail. Does not count toward Journalism major. Prerequisite: permission of instructor.
JR 370: Interactive News
4 credits

Introduces the history and theory of the news media on the Internet and web and to the reporting, writing, and designing of online news. In the first half of the semester, students analyze best practices of online news publications and write their own blogs. In the second half, they report, write, and design a multimedia website. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

JR 371: Feature Writing
4 credits

Students learn to research, organize, and write feature articles for newspapers, magazines, and online media. They develop techniques for finding and focusing stories, interviewing in-depth, improving observation, structure writing, and storytelling. Students understand the variety of feature writing approaches. Prerequisites: JR 202, JR 216, JR 217, JR 219, JR 221, or PB 207 and junior standing. (Semester varies)

JR 372: Reporting and Writing Complex Stories
4 credits

Students move beyond straight news, inverted pyramid, and short features to understand longer features, narratives, analysis, profiles, investigative, and other forms of in-depth writing. They learn to look for ideas, how to organize reporting, and how to pursue the serious reporting needed for these stories, as well as how to structure a longer, complex story to produce exemplary, stand-out journalism. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

JR 373: ENG/TV News Reporting
4 credits

Students work in the field to research, shoot, write, and edit video news stories. They develop reporting and interviewing skills, visual acuity, writing for the eye and ear, and general TV performance abilities. Students also learn and utilize the technical aspects of video shooting and editing. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

JR 374: Narrative Journalism
4 credits

Students review, analyze, and produce well-told narrative journalism with advanced techniques that mirror those used in literature, novels, moviemaking, and theater. Students examine compelling narratives, disassembling them to see how their creators did it. They then use those methods to find and report stories using text, audio, and video, producing both short and longer polished narrative nonfiction stories. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)

JR 380: Topics in Profiles/In-Depth Journalism
4 credits

Further develop one’s journalistic skills by reporting, writing, and producing a profile or other in-depth story. Thoroughly research a person, institution, or company, using interviews and documents. Analyze one’s reporting and write a narrative that seeks to explain the choices and motivations of the profile or in-depth story subject. May be repeated for credit if topics differ. Prerequisites: JR 202, JR 216, JR 217, JR 219, or JR 221 and junior standing. (Semester varies)
JR 470: Online Publishing

4 credits

Students create a series of multimedia stories for a personal portfolio of online journalistic work. They learn advanced tools for creating interactive stories to produce immersive journalistic stories. They use text, video, audio, and photos are used to produce journalistic stories that are difficult to tell in print or broadcast alone. Prerequisites: JR 300-level class and junior standing.

JR 471: Deep Reporting

4 credits

In this project-based course, students pitch, research, report, write, and revise to produce a single long-form story or a series. Work might range from long-form narrative magazine articles or mini-documentaries to multiple-part series on a topic of public importance. Prerequisites: JR 300-level class and junior standing. (Semester varies)

JR 472: TV News Magazine and Documentary

4 credits

Examine the work and develop the skills to produce TV news magazines and documentaries, focusing on research, reporting, and production techniques. Explores how to put together longer-form stories from the initial pitch to the final product. Examines the importance of character development and dramatic storytelling. Covers effective management practices from controlling budgets to directing personnel. Prerequisites: JR 300-level class and junior standing. (Semester varies)

JR 480: Topics in Enterprise Journalism

4 credits

Find a newsworthy, novel story idea through background research, not through events. Use the semester to develop a cohesive, journalistic narrative, individually or collaboratively, that blends multiple mediums and/or new forms of journalistic storytelling. May be repeated for credit if topics differ. Prerequisites: JR 300-level class and junior standing.

JR 491: Broadcast Journalism Capstone

4 credits

Refines and further develops ENG/TV reporting or producing skills at an advanced level with the goal of putting together a professional portfolio by semester’s end. In addition to completing a body of work, students are expected to engage in in-depth research and critical analysis. Prerequisites: Journalism majors only and senior standing.

JR 493: Backpack Journalism Capstone

4 credits

Students carry out a project from start to finish, learning skills of self-employment, multimedia, marketing, self-editing, and pitching stories. They learn the basics of budgets, taxes, benefit, and legal implications of freelance and sole-proprietor journalism. Students learn about the risks and benefits of practicing journalism without the shelter, and restrictions, of a newsroom. They discover how to juggle technology, reporting, and entrepreneurial skills. Prerequisites: Journalism majors only and senior standing. (Semester varies)
JR 495: Multimedia Journalism Capstone

4 credits

Students learn to refine and further develop multimedia reporting and producing skills at an advanced level with the goal of completing a professional portfolio that may culminate with the production of a reporting project that demonstrates depth and breadth of journalistic values and skills. Prerequisites: Journalism majors only and senior standing.

JR 497: Directed Project

2 or 4 credits

For unique circumstances, students participate in special learning opportunities designed for them to work closely with a faculty member on a creative project, work that the department chair certifies as not realizable through existing courses. The College cannot guarantee logistical support for such projects, and equipment and facilities may need to be procured at the student's expense. Directed projects are for extraordinary circumstances and require enlistment of a willing instructor. Prerequisites: satisfactory completion of the first skills courses in the journalism sequence, 3.0 GPA, and permission of instructor and department chair.

JR 498: Directed Study

2 or 4 credits

Students participate in special learning opportunities designed to work closely with a faculty member on a scholarly project. Prerequisites: 3.0 GPA and permission of instructor and department chair.

JR 499: Internship

4 or 8 credits

Students may apply only 4 internship credits toward the Journalism major but can complete up to 12 internship credits. Internships, typically at a radio station, TV station, newspaper, magazine, or online news site, must be journalistic in nature and must be cleared in advance by the department's internship coordinator. Students are supervised by an approved full-time employee of the organization at which they work and by the internship coordinator. Student coursework could include regular journal entries about internship work as well as readings and papers relating to the professional work environment. Prerequisites: junior or senior standing, a grade point average of 2.7 or above, and completion of a Daily Journalism course: JR 202, JR 216, JR 217, JR 219, or JR 221. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours a week over a 12-week period. Students must participate in the Internship Experience Workshop offered through the Career Development Center prior to the start of the internship and should consult the Academic Calendar for registration deadlines. Students who wish to participate in an internship in the Los Angeles, California, area must be enrolled in the Emerson Los Angeles Program. Students who wish to intern in Washington, DC, are encouraged to do so through the Washington internship program.
School of Communication

Department of Marketing Communication

Professors Smith (Chair), Vogel, and Youn; Associate Professors Lieb, Lowrie, Murphy, and Raheem; Assistant Professors Anaeele, Dodoo, Eng, and Ferrara; Senior Executives-in-Residence Anderson, McCormick, Quintal, and Reeb; Executives-in-Residence Jackson, Lyons, Miller, Mills, Stuehler, and Tucker.

Course offerings in the Department of Marketing Communication prepare students for careers in the fields of marketing, advertising, public relations, brand communications, digital media, sales, and promotion. The major is grounded in a curriculum that combines theory and practice with the guiding philosophy that marketing professionals must bring together a diverse variety of communication principles. The goal is to prepare professional communicators who are creative and strategic—who understand the power of communication to influence attitudes and behaviors, and who are able to design and manage strategic campaigns for diverse for-profit and nonprofit organizations and clients.

Along with classwork, students undertake extracurricular activities and internships that help them develop and apply their knowledge in the working world. Most courses take place at the Boston campus, but students can also do coursework and internships in global locations such as Los Angeles, Salzburg, Barcelona, The Netherlands, Australia, and China.

Programs

Degree Requirements for Bachelor of Science in Marketing Communication

The faculty of the undergraduate degree program in Marketing Communication is committed to the following learning objectives.

Students will:

1. Understand and discuss the fundamental connections between communication and society in contemporary culture.
2. Understand and explain the organizational structures of institutions and industries within the marketing communication landscape.
3. Collaborate effectively and respectfully in a team.
4. Write professionally, communicate effectively, and articulate original ideas in marketing communication.
5. Demonstrate competency in delivering written and oral presentations.
6. Develop and demonstrate creative and critical thinking skills to define and solve a marketing problem or identify and take advantage of a market opportunity.
7. Convert consumer insights into actionable decisions in order to develop marketing communication strategies and tactics.
8. Review academic literature, develop research questions, collect and analyze data, and make strategic recommendations.
9. Make evidence-based decisions to develop marketing strategies and tactics designed to meet an organization's goals and objectives.
10. Create an integrated marketing communication campaign.
11. Apply marketing analytics to measure, analyze, and manage the performance of marketing communication initiatives.
12. Conduct research and write a research paper or report in the appropriate academic or professional style that draws upon relevant marketing and communication theory and practices.
13. Promote the understanding of diversity and inclusiveness among people in global society.
14. Apply the ethical principles that govern the marketing communication profession.

The Marketing Communication undergraduate major prepares students for careers and advanced study in the various fields of marketing communication, as noted above. The core
courses emphasize consumer understanding, messages, media, and channels; and the organizational and strategic contexts of marketing communication. Elective courses permit students to develop deeper understanding and skills in areas related to their particular interests.

**Required Courses**

Students in Marketing Communication complete 48 credits in the major. In addition, all students are required to complete MT 207: Statistics, which may be used to satisfy the Quantitative Reasoning Foundation of the Liberal Arts requirements.

MK 120: Communication, Media, and Society  
MK 121: Marketing and Marketing Communication  
MK 220: Understanding Consumers  
MK 221: Messages, Media, and Channels  
MK 222: Brands, Organizations, and Strategies  
MK 480: Capstone: The Integrated Marketing Communications Campaign (Capstone may only be completed on the Boston campus)

Students complete an additional 12 credits from the following:

At least one course in Methods and Insights:

MK 332: Quantitative and Qualitative Research Methods  
MK 333: Ethnographic Methods and Cultural Analysis  
MK 334: Online Behavior and Web Analytics  
MK 336: Customer Analytics and Insight–Driven Marketing

At least one course in Managing Marketing Communication:

MK 342: Breakthrough Thinking and Marketing Communications  
MK 343: Global Brand Strategies and Portfolio Management  
MK 344: Marketing and Sales, Distribution and Service Relationships

At least one course in Campaign Practices:

MK 351: Design and Layout  
MK 352: Creative Concepts and Storytelling  
MK 353: Visual Literacy  
MK 354: Writing for PR  
MK 355: Sales Promotion and Events Management  
MK 356: Media Relations  
MK 357: Media Planning and the Customer Journey  
MK 358: Social Media: Connectivity, Interactivity, and Buzz

An additional 12 credits in Marketing electives at the 300 or 400 levels—only 4 credits of internship may be counted toward the major requirements.

**Degree Requirements for Bachelor of Arts in Business of Creative Enterprises**

The faculty of the undergraduate degree program in Business of Creative Enterprises (BCE) is committed to the following learning objectives.

Students will:

1. Acquire an understanding of the cultural, political, economic and regulatory context in which creative enterprises operate.
2. Develop and refine critical and creative thinking skills along with collaboration in the creative process.
3. Demonstrate an understanding of the aesthetic world and create their personal relationship to it.
4. Learn to appreciate and practice inclusiveness as valuable for the success of creative enterprises.
5. Recognize the role of vision and innovation in driving the creative economy.
6. Demonstrate knowledge of business principles and practices, markets, and organizational models in creative enterprises.
7. Demonstrate mastery of using data driven approaches to decision-making and problem solving.
8. Recognize and apply progressive ethical business practices within the creative enterprises.
9. Demonstrate effective and professional communication in business situations and lead with confidence.

The BCE major is developed for those students, driven by a passion for arts and communication, who are interested in leading and managing businesses in the creative economy. Distinct from traditional business majors, the BCE major will prepare students to become future executives, managers, and innovators in new or existing creative enterprises in arts and entertainment, communication, media, publishing sectors, and beyond.

The BCE major responds to a transforming global economy for students who wish to pursue study of and establish careers in one of the most dynamic professional opportunities now and in the near future.

Creative enterprises can be for-profit, nonprofit, innovative, and longtime established business entities. Higher education has historically addressed study in arts or sciences, creativity or business. Today, the intersection of arts, sciences, communication, creativity, and business with technology, advancing the accessibility of all information to a critical mass of people globally, creates the demand for merging business and creativity. This is a unique opportunity for Emerson College to build on the solid and renowned educational foundations of the arts and communication.

While the BCE major will be housed in the Department of Marketing Communication within the School of Communication, its rationale and its curriculum connect widely across the College. The demand for a mix of creative, technical, and business talents is on the rise. As John Howkins, famed author of the first account of the creative economy says, “The creative economy is revitalizing manufacturing, services, retailing, and entertainment industries. It is changing where people want to live, work, and learn—where they think, invent, and produce.”

The BCE curriculum emphasizes critical and creative thinking, vision, progressive ethical business practices, inclusiveness, and civic engagement. To become leaders in the creative economy, students must understand creativity, culture, strategy, and business.

**Required Courses**

Students in Business of Creative Enterprises complete 52 credits in the major.

- BC 110: Introduction to the Creative Economy
- BC 111: Creative Collaboration Seminar
- EC 204: Cultural Economics
- BC 205: Business Fundamentals for the Creative Enterprise
- BC 210: Developing an Aesthetic Sensibility Through Creative and Critical Thinking
- BC 310: Marketing the Creative Enterprise
- BC 311: Strategic Management and Analytical Decision Making
- MB 310: Finance and Accounting
- BC 450: Senior Residency I
- BC 451: Senior Residency II

Students choose three courses, 12 credits, from the following Communication Enterprises options, two of which must be at the 300 or 400 level. Students may also use BC 498: Directed Study and BC 499: Internship as elective credits. Only 4 credits of BC 499 may be used toward the major:

**Communication Enterprises**

- BC 320: Topics in Business Enterprises
- BC 420: Advanced Topics in Business Enterprises
- CC 203: Intercultural Communication
- CC 204: Communication and Cultural Identity in a Global Perspective: The Netherlands
CC 221: Global Political Communication  
CC 235: Sports Communication  
CC 236: Sports Public Relations  
CC 250: Introduction to Public Relations  
CC 262: Professional Communication  
CC 263: Argument and Advocacy  
CC 266: Conflict and Negotiation  
CC 303: Survey Research Methods  
CC 315: Introduction to Nonprofit Communication Management  
CC 316: Nonprofit Fundraising Campaigns  
CC 330: Management and Communication  
CC 345: Public Affairs Matrix  
CC 350: Media Broadcast Presentations  
CC 356: Crisis Communication  
CC 361: Public Diplomacy and Grassroots Activism  
CC 362: Guerilla PR  
MK 334: Online Behavior and Web Analytics  
MK 351: Design and Layout  
MK 352: Creative Concept and Storytelling  
MK 355: Sales Promotion and Events Management  
MB 300: Managing Business Operations  
MB 371: Topics in Business Studies  
MB 400: Business Policy and Strategy

Arts and Entertainment Enterprises

TH 101: Languages of the Stage  
TH 275: Arts Management I  
TH 375: Arts Management II  
TH 471: The Business of Acting

Media Enterprises

EC 205: History of Economics Through Film  
EC 210: Topics in Economics  
EC 311: Hollywood Economics  
VM 140: Introduction to Video Production for Non-Majors  
VM 244: Introduction to Producing  
VM 260: Introduction to Interactive Media  
VM 332: Production Management  
VM 370: The Business of Film  
VM 380: Media Copyright and Content  
VM 442: Studios and Independents  
VM 457: Recording Industry as a Business  
VM 475: Creative Producing for Film

Publishing Enterprises

PB 203: Introduction to Electronic Publishing  
PB 303: Web Development  
PB 320: Publishing Management and Innovation  
PB 380: Magazine Publishing Overview  
PB 383: Book Publishing Overview  
PB 395: Applications for Print Publishing

Co-curricular Activities

The Department of Marketing Communication is committed to providing professional-level experiences for its students by supporting participation in EmComm, a faculty–supervised and student–run integrated marketing communication organization that works with clients in the greater Boston area; PRSSA, the Public Relations Student Society of America; and AMACC, the American Marketing Association Collegiate Chapter. In addition, the department encourages student involvement with the Boston Advertising Club and the Massachusetts Innovation and Technology Exchange.
Minor Programs

The Department of Marketing Communication offers students the opportunity to pursue minors that are complementary to the major programs offered throughout the College. The Entrepreneurial Studies minor requires 20 credits, including two 8-credit courses that can only be taken at Emerson and must be taken in consecutive fall and spring semesters. The Business Studies for Communication and the Arts minor requires 20 credits, 12 of which must be taken at Emerson; students may count up to 4 credits from the Liberal Arts requirements toward this minor. Courses used toward the Entrepreneurial or Business Studies minor may not be applied toward the Marketing Communication major or the Business of Creative Enterprises major. Students not majoring in the department may pursue the Marketing Communication minor, which requires 20 credits, 16 of which must be taken at Emerson. All three minors, Marketing Communication, Entrepreneurial Studies, and Business Studies, are open to students across all disciplines at the College.

Business Studies for Communication and the Arts Minor (20 credits)

Required Courses

- MB 200: Principles of Business
- MB 300: Managing Business Operations
- MB 310: Finance and Accounting
- MB 400: Business Policy and Strategy

One elective course from the following:

- CC 203: Intercultural Communication
- EC 203: Principles of Economics
- EC 204: Cultural Economics
- MB 371: Topics in Business Studies
- MK 230: Marketing, Sales, and Promotion for Radio

Entrepreneurial Studies Minor (20 credits)

Required courses taken in consecutive fall and spring semesters:

- MB 472: Entrepreneurship I (8 credits)
- MB 473: Entrepreneurship II (8 credits)

One elective course from the following:

- CC 262: Professional Communication
- CC 308: Online Content and Strategy
- CC 315: Introduction to Nonprofit Communication Management
- CC 316: Nonprofit Fundraising Campaigns
- CC 362: Guerilla PR
- EC 310: Internet Economics and Digital Media
- MB 300: Managing Business Operations (note corequisite/prerequisite)
- MB 310: Finance and Accounting (note corequisite/prerequisite)
- MB 371: Topics in Business Studies (note corequisite/prerequisite)
- MK 351: Design and Layout (note corequisite/prerequisite)
- PB 303: Web Development (note prerequisite)

Marketing Communication Minor (20 credits)

Required Courses

- MK 121: Marketing and Marketing Communication
- MK 220: Understanding Consumers
- MK 221: Messages, Media, and Channels
- MK 222: Brands, Organizations, and Strategies
One elective course from the following:

MK 343: Global Brand Strategies and Portfolio Management  
MK 354: Writing for PR  
MK 355: Sales Promotion and Events Management  
MK 357: Media Planning and the Customer Journey

**Marketing Communication Courses**

**MK 120: Communication, Media, and Society**  
*4 credits*

Introduces communication theory and the fundamental relationships that exist between communication systems and society. Emphasis is placed on the social, political, and economic context in which marketing communication emerged and evolved, and the role it plays in maintaining, expanding, and articulating our way of life. Majors are required to complete this in the first year.

**MK 121: Marketing and Marketing Communication**  
*4 credits*

Explores the key types and core functions of contemporary organizations and the multiple roles marketing plays among them. Marketing’s 4Ps and the “marketing mix” are examined in depth so as to understand the context in which marketing communication is practiced. Cases are introduced to acquaint students with the notion and essential elements of “strategy.”

**MK 220: Understanding Consumers**  
*4 credits*

Examines people in the context of their role as contemporary consumers. Surveys theories of consumer decision-making and behavior and the dominant approaches used to understand consumers today. Emphasis is placed on the role and application of understanding consumers in marketing communications campaign strategy, planning, and management. Prerequisites: MK 121 and sophomore standing.

**MK 221: Messages, Media, and Channels**  
*4 credits*

Provides a comprehensive overview of modern media and how they are utilized for messaging in marketing communications. Media are treated at the channel (newspaper, radio, TV, magazine, W-O-M, www, etc.) and practice area (PR, advertising, direct marketing, and digital marketing) levels. Attention is also devoted to how the various media aggregate audiences and finance themselves, as well as recent changes in the ways they are purchased for use by marketing communicators. Prerequisites: MK 121 and sophomore standing.

**MK 222: Brands, Organizations, and Strategies**  
*4 credits*

Establishes the notion of the brand and brand platform as the central organizing principle of contemporary marketing communications. Examines how the brand platform operates at the corporate and product, agency and campaign, and customer journey levels. Introduces the different types and dimensions of strategies used by the various players in marketing communications to link targets, media, and messages in service to the brand. Prerequisites: MK 121 and sophomore standing.
MK 230: Marketing, Sales, and Promotion for Radio
4 credits
Explores the concepts, strategies, and goals of marketing, sales, and promotion for radio, including the planning, coordination, and implementation of successful promotional campaigns. Students also become familiar with audience ratings and market research, identification of target markets, and the integration of promotional elements to promote radio stations and other audio media. (Semester varies)

MK 321: EmComm
1 non-tuition credit
EmComm is a student-run, nonprofit integrated marketing agency that offers local businesses professional services within the areas of public relations, marketing, advertising, and digital communications. During the semester, students work toward the achievement of their client's communication goals while enriching their educational growth and professional portfolios. May be repeated. Only 4 non-tuition credits may be used toward graduation.

MK 332: Quantitative and Qualitative Research Methods
4 credits
Introduces the scientific method and the processes of primary quantitative and qualitative research in marketing communications. Marketing problems are identified, research objectives formulated, research design determined, questionnaires developed, sampling methods designed, data analyzed and interpreted. The various uses of research in targeting, positioning, product decision-making, messaging, and media utilization are demonstrated. Prerequisites: MK 220, MK 221, MK 222, and MT 207.

MK 333: Ethnographic Methods and Cultural Analysis
4 credits
Explores the tools and techniques of ethnography and their uses in defining and solving marketing research problems. Drawing from the traditions of participant observation in the fields of anthropology, sociology, psychology, and market research, the course applies ethnographic methods to the analysis of subcultures and behavioral minorities as well as transnational marketing communication. The focus throughout is on how to fathom the cultural differences that inform and impact consumer decision-making and marketing communication campaigns. Prerequisites: MK 220, MK 221, MK 222, and MT 207. (Semester varies)

MK 334: Online Behavior and Web Analytics
4 credits
Introduces the proliferating services and tools available to capture, measure, and assess online behavior, information-gathering, decision-making, shopping patterns, and social groupings. Among these, emphasis is placed on developing the skillful use of Google Analytics as it can be applied to optimize digital marketing communications efforts and initiatives. Prerequisites: MK 220, MK 221, MK 222, and MT 207 or BC 310. (Semester varies)

MK 336: Customer Analytics and Insight-Driven Marketing
4 credits
Today, more than ever before, companies rely on analytics and insights to support the delivery of personalized, customer-centric marketing communications. This course introduces students to the most common types of customer analytic techniques utilized by medium and large enterprises. Particular emphasis is placed on the development and application of descriptive analytics and customer segmentation approaches. Students utilize the latest analytical software
to perform a variety of data analyses and uncover actionable customer insights. They also use the analytic results to create insight-driven marketing strategies that are tailored to the needs of unique customer segments. Prerequisites: MK 220, MK 221, MK 222, and MT 207.

**MK 342: Breakthrough Thinking and Marketing Communications**  
*4 credits*

Explores the nature of creative and critical thinking, as well as the increasing importance of creative problem solving in the context of organizations, product development, and marketing communications. Students practice critical thinking skills with written and visual communication materials. Creative thinking skills, methods, and processes are then used to think differently about original and innovative solutions to various organizational, product, and communication challenges. Prerequisites: MK 220, MK 221, and MK 222.

**MK 343: Global Brand Strategies and Portfolio Management**  
*4 credits*

Examines how the notion of the brand can be taken to scale. Explores the uses of different types of brand architectures by different types of organizations as they grow and expand internationally. Considers the values of the brand to the conglomerate organization as it manages its portfolios of companies, products, and customer segments. Use is made of case analysis. Prerequisites: MK 220, MK 221, and MK 222.

**MK 344: Marketing and Sales, Distribution and Service Relationships**  
*4 credits*

Analyzes and addresses how to advance the critical customer-facing relationships within an organization between marketing and the sales force, distribution networks, and customer service. Discusses the different types of arrangements that prevail among these functions in b-b and b-c organizations, and in large and small organizations. Special attention is devoted to customer service policies and to the provision of teleservices. Prerequisites: MK 220, MK 221, and MK 222.

**MK 351: Design and Layout**  
*4 credits*

Explores the basics of design, from its history, influence, and important designers, to the use of typography, color, “white space,” shape and layout principles, to the fundamentals of Adobe Photoshop and InDesign. Concept sketching is required as part of the process of developing ideas and learning the principles of good design, working toward the goal of crafting and recognizing design products that are appealing, strategic, and meaningful. Prerequisites: MK 220, MK 221, and MK 222 or may be taken concurrently with MB 372 or MB 373.

**MK 352: Creative Concepts and Storytelling**  
*4 credits*

Focuses on “the message” in marketing communications, as both the distinctive idea conveyed in a campaign and the many forms in which it is expressed. Advertising copywriting for broadcast and print is practiced, as is writing for blogs and long-form digital formats. Developing and growing stories, and provoking user-generated content to engage consumers across media platforms, is considered as well. Prerequisites: MK 220, MK 221, and MK 222 or BC 310. (Semester varies)
MK 353: Visual Literacy
4 credits

Explores the importance and meaning of visuals in business and marketing communications, from the choice of typeface and layout to the use of images, color, symbols, style, and art direction. The application of these and related elements in logos, print, broadcast, and digital media campaigns are considered. Also discusses the mechanisms companies use to maintain consistent visual identities in their persuasive messaging, and the resources available when they consider changing their visual portrayals. Prerequisites: MK 220, MK 221, and MK 222. (Semester varies)

MK 354: Writing for PR
4 credits

A survey and workshop that takes up the many forms of writing practiced in public relations. These include news releases and media kits, editorials and newsletters, brochures, white papers, stockholder and employee communications. The notions of voice and personality as well as consistency and style are emphasized. Prerequisites: MK 220, MK 221, and MK 222 or CC 250, CC 310 and CC 304 or CC 308. (Semester varies)

MK 355: Sales Promotion and Events Management
4 credits

Addresses the uses, value, and mechanics of special offers and non-recurring events in commercial and nonprofit marketing communication. Covers trade promotions such as price and volume discounting, feature and co-op advertising, and in-store displays as well as such consumer tactics as coupons, memberships, giveaways, and value-added offers. Also looks at trade shows and placed-based gatherings. Considers both business-to-business and business-to-consumer applications. Prerequisites: MK 220, MK 221, and MK 222 or BC 310. (Semester varies)

MK 356: Media Relations
4 credits

Exposes students to a broad range of media management concepts and practices including basic marketing and management communication documents, sources, interviews, crisis communication, ethics, international media relations, interactive media strategies, and analyses of current media-related issues. Prerequisites: MK 220, MK 221, and MK 222. (Semester varies)

MK 357: Media Planning and the Customer Journey
4 credits

Focuses on how channels are used in marketing communications to connect audiences with messages. The tools of media research and audience analysis are explained to inform construction of media plans, as are the skills of buying and negotiation that guide implementation of plans. Introduces the concept of “customer journeys”; it is coming to be used by the large media firms created by marketing services holding companies to guide the integrated media plans they provide. Prerequisites: MK 220, MK 221, and MK 222.

MK 358: Social Media: Connectivity, Interactivity, Buzz
4 credits

Social media have captured the imagination of the millennial generation, marketers, Hollywood, and now Wall Street. This course focuses on the strategic uses of Facebook, Twitter, Instagram, and the Next New Thing. It also considers how the connectivity and interactivity social media represent alter traditional concepts such as “companies,” “customers,” “shopping,
buying, and selling”; what effect this has had on the strategic marcom landscape; and why revolutions in communication often turn out to be evolutionary instead. Prerequisites: MK 220, MK 221, and MK 222.

**MK 371: Topics in Marketing Communication**

*4 credits*

Offers opportunities to examine cutting-edge issues in marketing communications. May be repeated for credit if topics differ. Prerequisites: MK 220, MK 221, and MK 222. (Semester varies)

**MK 380: Global Media Literacy**

*4 credits*

Explores how digital media technologies are shaping civic engagement, activism, and innovation in a global media age. Students work with colleagues from 15 partner institutions to build digital stories, business plans, and content, which provides innovative insights into the role of media, technology, and activism in changing societies across borders, and cultural divides. The course develops a critical understanding of ideas around participatory technologies, collaborative media, social networks, mobile platforms and digital culture. Offered in Summer session only, in Salzburg, Austria.

Prerequisites for all 400-level courses include senior standing and completion of one course from Methods and Insights (MK 332–335), one course from Managing Marketing Communication (MK 342–347), and one course from Campaign Practices (MK 351–359).

**MK 405: Global Strategic Communication**

*4 credits*

Students learn about the transformative and effective use of communication in work conducted for the government, activist groups, for profit and nonprofit organizations. The knowledge students will have gained in this class will enable them to apply global strategic communication principles to a variety of settings, ranging from the promotion of a film, book, etc. to the promotion of a cause or a celebrity.

**MK 410: Entertainment Public Relations**

*4 credits*

This course is an examination, exploration, and study of entertainment public relations and the tools that exist—like the internet—that enhance the options for achieving successful PR campaigns. Through class discussions, assigned readings, and case studies, students learn how to incorporate the best of what we have learned from the past combined with the exciting technological advances and opportunities now available for the dissemination of entertainment-related information. In a seminar format, guests representing all aspects of publicity including those involved in cutting-edge technology companies may present certain lectures.

**MK 443: Sector Application: Entertainment Marketing**

*4 credits*

Contemporary entertainment industries present special circumstances and opportunities for marketers because they are organized around “properties” that provide differential returns-on-investment for various “media expressions” across orchestrated channels over extended periods of time. This course covers recent developments in major arenas such as movies, cable, games, theater, and sports, taking up issues that cut across all of them, including intellectual property, licensing, personal branding, and the life cycle of blockbusters. See prerequisites listed above. (Semester varies)
MK 452: Emerging Concepts and Options in Digital MarComm Campaigns

4 credits

Marketing increasingly relies on new technologies and concepts to generate excitement and competitive advantage for products and services. This course focuses on the strategic uses and development of concepts and prototypes for branded applications, experiences, and toolsets that can be delivered via new platforms, from smartphones to iPads, 3D to geo-locator devices. Students learn about human interface and navigation design, information architecture, and the roles of prototype development and project management. See prerequisites listed above. (Semester varies)

MK 471: Advanced Topics in Marketing Communication

4 credits

Offers opportunities to examine cutting-edge issues in marketing communications. May be repeated for credit if topics differ. See prerequisites listed above. Additional prerequisites may be required by topic. (Semester varies)

MK 480: Capstone: The Integrated Marketing Communications Campaign

4 credits

Provides a culminating, integrative experience for majors. Students are organized into teams and challenged to develop and execute a complete integrated marketing communications strategy and campaign plan for an existing client, organization, and/or brand. The work is presented both live and in writing, as it would be in a commercial context. One section of the spring semester course is designed around the annual competition of the American Advertising Federation, in which a team of Emerson majors has traditionally played a significant role. See prerequisites listed above. Seniors may only complete MK 480 Capstone on the Boston campus. It is not possible to complete the Capstone at any other location.

MK 498: Directed Study in Marketing Communication

2 or 4 credits

Individual academic project planned with a faculty member to meet a student's discipline-specific interests beyond those covered by existing courses. Students must propose learning objectives, evaluation methods, a bibliography, and content before a directed study is approved. Proposals must be approved in the semester preceding the semester in which the student wants to complete a directed study. Directed study cannot be a substitute for a catalogue course. Prerequisites: GPA of 3.0 or above and permission of instructor and department chair.

MK 499: Internship in Marketing Communication

4 or 8 credits

Fieldwork in marketing communications. Students may only apply 4 credits toward the Marketing Communication major. A 4-credit internship requires 16 hours a week for 12 weeks; an 8-credit internship requires 32 hours a week for 12 weeks. Pre-internship participation is required in the Career Development Center’s Internship Experience Workshop. Enrollment in Emerson’s Los Angeles Program is required for Los Angeles internships. Prerequisites: completion of three 300-level Marketing courses, junior standing, GPA of 2.7 or above, and permission of instructor.
Business Studies Courses

MB 200: Principles of Business

4 credits

Analyzes information related to business trends, strategies, opportunities, and operations and critically assess alternatives. Through lecture, discussion, case videos, and in-class assignments, students consider external and internal factors driving contemporary business decisions. Topics include: pricing, supply and demand, the management of people, processes, resources, and organization; the globalization of business; the use of information systems to support business efforts; and basic concepts of marketing, sales, business ethics, law, accounting, and finance.

MB 300: Managing Business Operations

4 credits

Explores the operational structure of business theory, the practices of effective resource management, and the activities that produce or deliver the goods and services of a business: the management of personnel, materials, equipment, and informational resources that a business needs to produce and deliver its goods and services. Examines how businesses are organized, and how the various departments within a business, such as marketing, sales, production, finance, and human resources, work together. Prerequisite: BC 205 or MB 200; may be taken concurrently with MB 472 or MB 473. (Semester varies)

MB 310: Finance and Accounting

4 credits

Students become familiar with the language of accounting and learn to create, interpret, analyze, and evaluate financial statements (e.g., balance sheet, income statement, cash flow statement). Armed with this knowledge, students then use case studies and in-class exercises to analyze how managers use data presented on financial statements to make decisions about budgeting, cost allocation, and overall company performance. Prerequisite: MB 200 or BC 205, BC 210, and EC 204 and junior standing; may be taken concurrently with MB 472 or MB 473. (Semester varies)

MB 320: The Business of Broadcasting

4 credits

Examines radio from a business perspective and covers: the history of radio, networks, radio station operations, media buying, ratings, revenue streams, important legislation, and issues facing radio as an industry. Ownership regulations and the process of buying and selling radio stations are all examined. Suggested prerequisite: MB 200. (Semester varies)

MB 371: Topics in Business Studies

4 credits

Various topics offer opportunities to examine contemporary business issues, trends, and events across the spectrum of business and entrepreneurial studies. May be repeated for credit if topics differ. Prerequisite: BC 205 or MB 200 or maybe taken concurrently with MB 472 or MB 473. (Semester varies)

MB 400: Business Policy and Strategy

4 credits

Serves as the Business minor’s capstone course by introducing new levels of complexity to broad concepts learned in previous classes. Uses case studies, trade articles, and time-
honored academic frameworks, as well as in-class lectures, group exercises, and discussions to challenge students to apply how legal frameworks, business and government regulations, organizational structures, diverse workforces, and customer and stakeholder expectations influence the way contemporary companies conduct business. Prerequisites: MB 300 and MB 310. (Semester varies)

**Entrepreneurial Studies Courses**

**MB 472: Entrepreneurship I**
8 credits

Introduces and immerses students in the process of creating and launching a new venture. Students learn the history and process of entrepreneurship as they explore creative problem solving, innovative thinking, market research, finance, and ethics. Relevant marketing and public relations strategies are presented in addition to funding options, business practices, and human resource issues. Experts in the business world provide additional mentoring and practical knowledge. Prerequisite: sophomore standing. (Fall)

**MB 473: Entrepreneurship II**
8 credits

Provides an advanced immersion in the process of creating and launching a new venture. Students learn about startup planning, competitive analysis, sales and marketing, legal issues, and negotiation practices to create a business plan and a 5-minute venture pitch. Students prepare for the business competition at the annual E3 Exposition. Students have the opportunity to learn from experts in the business world. Prerequisite: MB 472. (Spring)

**Business of Creative Enterprises Courses**

**BC 110: Introduction to the Creative Economy**
4 credits

This immersive course examines the history of the creative economy, the sharing economy, contemporary creative enterprise models, and their impact on today's global economy. Core themes explored include authorship, production and labor, ethics, globalization, community, culture, politics, business practices, and innovation in arts and communication. The course also examines cultural diversity and the extent to which different cultures are currently represented in various aspects of the creative economy. Student work includes a series of short media presentations and papers on creative economy businesses, organizations, and individuals that produce and distribute goods and services in marketing, design, film and media, video game and software, music and performing arts, and publishing. Prerequisite: Business of Creative Enterprise majors only.

**BC 111: Creative Collaboration Seminar**
4 credits

Explores the theory and practice of creativity with respect to specific types of group collaboration and roles within creative enterprises such as marketing, film and media, music and performing arts, and publishing. Through readings, meetings with guest artists, and hands-on exercises, this practical course offers students skills and techniques to increase personal and group creativity. The course also examines cultural diversity and the extent to which different cultures are currently represented in various aspects of the creative economy. Students examine and practice various models of creative collaboration and work collaboratively throughout the semester to create a series of events, works, and projects to be presented in class and included in individual portfolios. Prerequisite: Business of Creative Enterprise majors only.
BC 205: Business Fundamentals for the Creative Enterprise

4 credits

Analyzes information related to business trends, strategies, opportunities, and operations in creative enterprises. Through lecture, discussion, case videos, and in-class assignments, students consider external and internal factors driving contemporary business decisions with a focus on arts and communication. Topics include: pricing; supply and demand; the management of people, processes, resources, and organization; the globalization of business; the use of information systems to support business efforts; and basic concepts of marketing, sales, business ethics, law, accounting, and finance. Prerequisites: BC 110 and BC 111.

BC 210: Developing an Aesthetic Sensibility Through Creative and Critical Thinking

4 credits

Explores the critical conversation of understanding the way in which creativity is tied to aesthetics in the business world. Through dialogue with artists; discussions on the nature and function of beauty in today’s society curated from assigned readings; and self-directed aesthetic experiences, interpretive exercises, and multimedia documentation of these experiences in a portfolio, students learn to bridge aesthetic and business world views. Prerequisites: BC 110 and BC 111.

BC 310: Marketing the Creative Enterprise

4 credits

Explores the core functions of creative enterprises and the role marketing plays among them. Marketing’s 4Ps and the “marketing mix” are examined so as to understand the context in which marketing is implemented internally and externally. Emphasis is placed on understanding target audiences and channels in strategic marketing campaign messaging through lectures, case studies, and written papers. Prerequisites: BC 205, BC 210, and junior standing.

BC 311: Strategic Management and Analytical Decision Making

4 credits

No business today makes solid decisions without the use of analytics in a well-defined strategy. Students learn to think about the intersection between meaningful patterns of data and strategic management to analyze risk, create plans of action, and support the goals of an organization. Through lectures, case studies, in-class exercises, papers, and exams, students study complex decision options and probable outcomes in various business scenarios. Prerequisites: BC 205, BC 210, EC 204, and junior standing.

BC 320: Topics in Business Enterprises

4 credits

Various topics offer opportunities to examine contemporary and historic issues, trends, and events across the spectrum of business of creative studies. May be repeated for credit if topics differ. Prerequisite: BC 205 and BC 210 and junior standing. (Semester varies)

BC 420: Advanced Topics in Business Enterprises

4 credits

Various topics offer opportunities to examine contemporary and historic issues, trends, and events across the spectrum of business of creative studies. May be repeated for credit if topics
differ. Prerequisites: BC 310 and BC 311 and junior standing but courses may change depending on topic. (Semester varies)

**BC 450: Senior Residency I**

*4 credits*

As the capstone of the BCE program, the Senior Residency is designed to reconnect the entirety of skills students have refined, accumulated, and workshopped since entering the program. Collaboration, aesthetic sensibility, organizational structure, and finance are combined with lessons learned from students' various electives and put to work in this class. The class contains elements of both a traditional capstone as well as internship but with more academic rigor and analysis as well as collaboration with fellow students, professors, advisors, as well as clients. Co-requisites: MB 310, BC 310, and BC 311 and senior standing.

**BC 451: Senior Residency II**

*4 credits*

The continuation of the Senior Residence I capstone experience. Students work in groups and spend the majority of course time gaining hands-on experience working with Residency Partners observing and shadowing leaders across the Creative Industries. Prerequisites: BC 450 and senior standing.

**BC 498: Directed Study**

*2 or 4 credits*

Individual academic project planned with a faculty member to meet a student's discipline-specific interests beyond those covered by existing courses. Students must propose learning objectives, evaluation methods, a bibliography, and content before a directed study is approved. Proposals must be approved in the semester preceding the semester in which the student wants to complete a directed study. Directed study cannot be a substitute for a catalogue course. Prerequisites: GPA of 3.0 or above and permission of instructor and department chair.

**BC 499: Internship**

*4 or 8 credits*

A 4-credit internship requires 16 hours a week for 12 weeks; an 8-credit internship requires 32 hours a week for 12 weeks. Pre-internship participation is required in the Career Development Center’s Internship Experience Workshop. Enrollment in Emerson’s Los Angeles Program is required for Los Angeles internships. Prerequisites: BC 310 and BC 311, junior standing, GPA of 2.7 or above, and permission of instructor.

**Economics Courses**

**EC 203: Principles of Economics**

*4 credits*

Introduces and focuses on the essential concepts and principles of microeconomics. Studies the allocation of resources under scarcity through decisions made by individual consumers, firms, and business. Students examine, understand, and prioritize decisions and behaviors that affect many resources, whether financial, environmental, or human. Fulfills the Social and Psychological Perspective.
**EC 204: Cultural Economics**

*4 credits*

Introduces the basic concepts and tools of microeconomics and their application in the context of arts, culture, and business. Through lectures, case studies, in-class work, and field study, students learn the economic influences that help determine how and what cultural goods and services get produced and consumed. Students also explore the economic rationale for government intervention in markets and, by extension, the application of microeconomics to the analysis of the effects of public policy on arts markets and the welfare of society in general.

**EC 210: Topics in Economics**

*4 credits*

Rotating topics examine one or more areas of economic thought. May be repeated for credit if topics differ.

**EC 310: Internet Economics and Digital Media**

*4 credits*

Introduces the basic concepts and models of internet economics as well as their applications to the evolving world of digitally distributed media. Through lectures, case studies, in-class work, and field study, students learn the economic influences that help shape the digital economy. Students also explore the economic rationale for government intervention in media (e.g., restrictions on media mergers) and, by extension, the application of microeconomics to the analysis of policy. Particular focus is given to the challenges presented by digital distribution methods. Prerequisites: junior standing and EC 203 or EC 204 is recommended.

**EC 410: Common Pool Resources: Traditional Irrigation in Northern New Mexico**

*4 credits*

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

**EC 412: Behavioral Economics**

*4 credits*

The growing field of behavioral economics examines human behavior using economics, psychology, and evolution, with increasing relevance to marketing, government policy, environmental protection, and other areas. Behavioral economics has a more realistic and nuanced view of choice than conventional "neoclassical" microeconomics and differs from the marketing view of consumer behavior. This course would be of interest to students interested in any kind of behavior change, in public health, politics, the environment, and beyond.
Educator Preparation and Licensure Programs

Professor Robert Colby, Institutional Coordinator of Educator Preparation and Title II Coordinator and Educator Preparation Program Director of Performing Arts; Laura Glufling-Tham, Director of Clinical Education of Communication Sciences and Disorders.

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

Academic programs within the Department of Communication Sciences and Disorders and the Department of Performing Arts offer Massachusetts Department of Elementary and Secondary Education-approved programs leading to educator licensure. Through undergraduate study in the Department of Performing Arts, a student may qualify for an Initial License as a Teacher of Theatre (all levels, pre-K through grade 12).

Students in Communication Sciences and Disorders who seek initial licensure as a Specialist Teacher in Speech, Language, and Hearing Disorders (all levels, pre-K through grade 12) must complete a master’s degree in Communication Disorders in a Massachusetts Department of Elementary and Secondary Education-Approved program. The Professional License requires the completion of the post-master’s degree Clinical Fellowship (see the Graduate Catalogue for details).

Students are advised to contact their program advisor and the educator preparation program director in their proposed area of licensure as early as possible for information regarding requirements and appropriate coursework and field placements.

Title II Disclosure

Section 207 of the Higher Education Act mandates that institutions preparing educators for work in schools must disclose the pass rates on state teacher tests for their students during the most recently completed academic year. In Massachusetts, this is the two-part Massachusetts Test for Educator Licensure comprising the Communication and Literacy Skills Test (CLST) and the Subject Matter Test (SMT). For the 2018–2019 academic year, Emerson students in programs that will prepare them for classroom teaching (Teacher of Theatre) had a total pass rate of 100 percent (CLST and SMT). Students in Communication Sciences and Disorders do not take a state-designed subject matter test. Title II data do not include these individuals’ CLST scores, as these individuals are not preparing for classroom work.

General Procedures and Requirements for Licensure as a Teacher of Theatre

1. Students must apply for and be accepted into a major program to be considered a degree candidate. Ordinarily, a GPA of 2.7 is required for admission to and retention in Emerson’s educator preparation programs. Students should contact the educator preparation program director in the Department of Performing Arts as early as possible (or before the end of the sophomore year) regarding programs and requirements.
2. Ordinarily, a minimum of three semesters of residency is required prior to the student teaching practicum.
3. Students must fulfill the student teaching practicum through Emerson.
4. Students should contact the educator preparation program director in the Department of Performing Arts for guidance in selecting the appropriate education and psychology courses.
5. Teacher candidates must also pass the Massachusetts Tests for Educator Licensure (MTEL). These tests include the Communication and Literacy Skills Test and the Subject Matter Test (SMT). For information regarding testing times, locations, registration, and fees, consult the educator preparation program director in the Department of Performing Arts.

The Theatre Education faculty offers review sessions for the MTEL exams once each semester. Attendance at one of the review sessions prior to taking the exams is mandatory.

It is recommended that students take the CLST early in their program and take the Theatre Subject Matter Test near the end of their studies, but prior to graduation.

Students who have successfully completed all their course and practicum requirements will be considered program completers and with the passing of both parts of the MTEL will be licensure eligible.

Education Courses

The following list of courses includes those offerings that are needed for students who will be licensed under the regulations governing educator preparation in the Commonwealth of Massachusetts. Students should seek the advice of the educator preparation program director in the Department of Performing Arts before enrolling in any of these courses.

**TH 265: Foundations of Education**

*4 credits*

Examines the basis of public education and the teaching process from a theoretical and methodological viewpoint. Multiple perspectives are employed to investigate these issues, including, but not limited to, the philosophical, historical, sociological, psychological, economic, and political. Required course for initial licensure as a Teacher of Theatre. (Spring)

**TH 460: Drama as Education I**

*4 credits*

Examines the philosophy behind the teaching of theatre and the use of drama as an educational tool in classroom, workshop, and production settings. Students learn to assess the learning needs of their students, develop appropriate educational goals, and design and implement teaching strategies. There are 40 hours of pre-practicum work, including observations of area theatre and drama classes from grades pre-K through 12. Course is open to any Performing Arts major and others with permission of the instructor. It is required for BFA Theatre Education and BFA Theatre Education and Performance majors seeking initial licensure as a Teacher of Theatre. (Fall)

**TH 461: Drama as Education II**

*4 credits*

Students delve more deeply into the philosophy and practice of teaching through drama and theatre. Forty hours of pre-practicum work with students from grades pre-K through 12 is required. Prerequisite: TH 460. Course is required for BFA Theatre Education and BFA Theatre Education and Performance majors seeking initial licensure as a Teacher of Theatre. (Spring)

**TH 463: Student Teaching Seminar**

*2 credits*

Students concurrently enrolled in TH 465 Student Teaching Practicum also attend this weekly seminar to explore issues, resources, questions, problems, and solutions to the teaching/learning challenges they are facing in their practicum experience. Topics pertinent to beginning teachers, including classroom management strategies and curriculum and lesson plan development, are explored. Students reflect on their teaching experiences and critically
examine their current and future roles as classroom instructors. Students will understand the need for a community of teachers and gain a sense of confidence about their teaching skills. Prerequisites: TH 460 and permission of the Theatre Education program director. Co-requisite: TH 465.

**TH 465: Student Teaching Practicum**

*2-10 credits*

An 8- to 14-week practicum provides supervised student teaching activities at either the elementary, middle, or high school level. Students practice teaching in a school system, which permits them to interact with students and teachers in their area of concentration. Working closely with the on-site cooperating practitioner, students develop instructional units and must be engaged in 300 hours of teaching. The practicum is open only to students who have completed their education program sequence. Prerequisites: TH 460 and permission of the Theatre Education program director. Co-requisite: TH 463.

**PS 202: Developmental Psychology**

*4 credits*

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

**Professional Licensure Disclosure Policy**

I. Professional Licensure Programs

Emerson College offers several programs that lead to professional licensure in Massachusetts and may lead to professional licensure in other states. These programs may satisfy the relevant educational requirements set by various state licensing bodies that oversee certain professions. While Emerson’s programs may satisfy the basic educational requirements for licensure, applicants for licensure may need to pass additional exams and complete required applications before becoming fully licensed. Additionally, some professions may require continuing education requirements to maintain a professional license. This policy does not address reciprocity arrangements that may allow licensed professionals to practice in different states for which reciprocity is recognized.

In compliance with US Department of Education regulations found in 34 C.F.R. 668.43(a)(5)(v), Emerson College is required to disclose whether certain programs meet educational requirements for professional licensure and certification if the programs are designed or advertised as meeting such requirements. Emerson College has identified the following programs as ones that are designed for and advertised as meeting educational requirements for professional licensure:

- Bachelor of Fine Arts in Theatre Education and Performance
- Master of Arts/Master of Fine Arts in Theatre Education and Applied Theatre
- Master of Science in Communications Disorders

The US Department of Education regulations require Emerson College to disclose the states with respect to which it has determined that these programs meet the educational requirements for professional licensure, the states with respect to which it has determined these programs do not meet the educational requirements for professional licensure, and the states with respect to which Emerson College has not made a determination as to whether the program meets the requirements for licensure.

A. Bachelor of Fine Arts in Theatre Education and Bachelor of Fine Arts in Theatre Education and Performance
Students completing the Bachelor of Fine Arts in Theatre Education or the Bachelor of Fine Arts in Theatre Education and Performance programs may be eligible to obtain a Massachusetts educator license, which is honored reciprocally in many states, depending on and subject to the laws of that state. To qualify for the initial license in Massachusetts, students must have a school practicum placement; must pass the Massachusetts Tests for Educator Licensure (MTEL), Communication Literacy Skills Test section and the Theatre Subject Test; and must apply for the license. For further information, please see the Educator Preparation and Licensure section of this catalogue or visit doe.mass.edu/licensure/. Emerson College has not determined whether the program meets the licensure requirements of any state other than Massachusetts.

In accordance with US Department of Education requirements that institutions disclose whether programs that lead to professional licensure satisfy the requirements of different states, Emerson College has made the following determinations.

The Bachelor of Fine Arts in Theatre Education and the Bachelor of Fine Arts in Theatre Education and Performance programs meet the licensure requirements in: Massachusetts

The Bachelor of Fine Arts in Theatre Education and the Bachelor of Fine Arts in Theatre Education and Performance programs do not meet the licensure requirements in: N/A


Students should consult with the Theatre Education Department’s program director of educator preparation for individualized support in seeking licensure in other states.

B. Master of Arts/Master of Fine Arts in Theatre Education and Applied Theatre

Students completing the Master of Arts/Master of Fine Arts in Theatre Education and Applied Theatre programs may be eligible to obtain a Massachusetts educator license, which is honored reciprocally in many states, depending on and subject to the laws of that state. To qualify for the initial license in Massachusetts, students must have a school practicum placement; must pass the Massachusetts Tests for Educator Licensure (MTEL), Communication and Literacy Skills Test section and the Theatre Subject Test; and must apply for the license. For further information, please see the Educator Preparation and Licensure section of this catalogue or visit doe.mass.edu/licensure/. Emerson College has not determined whether the program meets the licensure requirements of any state other than Massachusetts.

In accordance with US Department of Education requirements that institutions disclose whether programs that lead to professional licensure satisfy the requirements of different states, Emerson College has made the following determinations.

The Master of Arts/Master of Fine Arts in Theatre Education and Applied Theatre programs meet the licensure requirements in: Massachusetts

The Master of Arts/Master of Fine Arts in Theatre Education and Performance programs do not meet the licensure requirements in: N/A

The Master of Arts/Master of Fine Arts in Theatre Education and Performance programs have not made a determination as to whether they meet the licensure requirements in: Alabama, Alaska, American Samoa, Arizona, Arkansas, California, Colorado, Commonwealth of Northern Mariana Islands, Connecticut, Delaware, District of Columbia, Federated States of Micronesia, Florida, Georgia, Guam, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Marshall Islands, Maryland, Michigan, Minnesota, Mississippi, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina,

Students should consult with the Theatre Education Department’s program director of educator preparation for individualized support in seeking licensure in other states.

C. Master of Science in Communications Disorders

Students completing the Master of Science in Communications Disorders program may be eligible to obtain a speech language pathologist license depending on applicable state law. For example, in order to be a licensed speech-language pathologist in the state of Massachusetts, you will need to submit evidence of meeting the Standards for Certification published by the American Speech-Language-Hearing Association Council for Clinical Certification and pass a national examination in speech-language pathology (the PRAXIS exam).

In accordance with US Department of Education requirements that institutions disclose whether programs that lead to professional licensure satisfy the requirements of different states, Emerson College has made the following determinations.

The Master of Science in Communications Disorders program does not meet the licensure requirements in: Alabama, Illinois, Hawaii, Kentucky, North Carolina, and Tennessee.


The Master of Science in Communications Disorders program has not made a determination as to whether it meets the licensure requirements in: none.

Students should consult with the Speech@Emerson Department’s director of clinical education for individualized support in seeking licensure in other states. There may be additional requirements for speech language pathologists to work in certain settings (e.g., schools). Students should consult with the department’s director of clinical education or their advisors for individualized support in navigating these additional requirements.

II. Student Location Determination

Emerson College uses the following procedure to determine a student’s location for purposes of disclosures required by the US Department of Education. Emerson College determines the state in which a student is located based on the address at which the student receives mail while enrolled in these programs. The US Department of Education grants institutions of higher education flexibility in the determination of student locations, allowing institutions to defer to the locations provided to them by their students. Emerson College’s student location policy also accounts for any changes to locations while students are enrolled in a program. This policy will be made available to the US Department of Education upon request.

A student’s location will be determined based on the following policy:

1. Prospective students will be considered as located in the state of their Local Mailing Address at the time of enrollment in the relevant program. For students enrolling in on-the-ground programs that will be provided on Emerson College’s campus in Boston, Massachusetts, their Local Mailing Address will be in Massachusetts. For students enrolling in online programs offered through distance education, the state of a student’s Local Mailing Address will be used as the state of a student’s location while enrolled in the program. Emerson College will use the address provided on a student’s application if it is otherwise unclear where the student will be taking courses while enrolled in the program.

2. At the start of each academic term, the Registrar’s Office will send an email to all enrolled students to request that students update their Local Mailing Address in Banner. The Local Mailing Address is the address at which students will receive mail while enrolled in the
The state of this Local Mailing Address will be used as the state of a student’s location while enrolled in the program. If there is no Local Mailing Address listed for a student, the state of a student’s Permanent Legal Address will be used to determine location.

3. Upon a change in mailing address, students should update their Local Mailing Address in Banner. Changes in mailing address should be updated if the student begins a clinical placement in a new location, begins an externship in a new location, or moves residences for any other reason. After a change in Local Mailing Address, the state of the updated address will be used as the state of a student’s location. Emerson College will then provide any necessary disclosures to students that change addresses.

III. Disclosures

Emerson College will make individualized disclosures to prospective and enrolled students regarding whether Emerson’s programs satisfy educational requirements for professional licensure in different states. These individualized disclosures will be provided via email. For prospective students, these disclosures will be provided when enrollment agreements are sent to students. For enrolled students, these disclosures will be provided within 14 days after any determination that an Emerson program does not meet the educational requirements for professional licensure in a state in which an enrolled student is located.

For prospective students, the following disclosure process will apply:

1. When an accepted student confirms an intention to matriculate and requests an enrollment agreement, Emerson will first determine whether the student is enrolled in a program that is designed and advertised as leading to professional licensure. A list of such programs is included in Section I of this policy.
2. If a prospective student plans to enroll in a program listed in Section I of this policy, then the Registrar’s Office will determine the state of the student’s location in accordance with Section II of this policy.
3. If the state of the student’s location is one that appears on the list of states for which Emerson has determined that program does not meet professional licensure requirements or on the list of states for which Emerson has not made a determination as to whether the program meets professional licensure requirements, then the student must be provided with a professional licensure disclosure notification via email or other electronic means.
4. The professional licensure disclosure notification will be provided to the student with the student’s enrollment agreement for the student to review prior to signing the enrollment agreement.

For enrolled students, the following disclosure process will apply:

1. Within 14 days after any determination that an Emerson program does not meet the educational requirements for professional licensure in a state in which an enrolled student is located, the relevant Emerson academic program unit shall make a notification to the Registrar’s Office.
2. For all states identified in Step 1, the Registrar’s Office will compile a list of students with a Local Mailing Address listed in Banner in any of those states.
3. For all students identified in Step 2, the Registrar’s Office will send the professional licensure disclosure notification to the affected students via email or other electronic means.

For enrolled students that change addresses, the following disclosure process will apply:

1. If a student makes a change to the student’s Local Mailing Address in Banner, and that address change involves a change in states, the Registrar’s Office will be notified.
2. If the student is enrolled in a program listed in Section I of this policy, then the Registrar’s Office will determine the state of the student’s location in accordance with Section II of this policy.
3. If the state of the student’s location is one that appears on the list of states for which Emerson has determined that program does not meet professional licensure requirements, then the student must be provided with a professional licensure disclosure notification via email or other electronic means.
4. This email disclosure will be made within 14 days after the address change.
Faculty Emeriti

Jonathan Aaron, Professor Emeritus, Writing, Literature and Publishing (1988–2016); BA, University of Chicago; PhD, Yale University.

Mary Ellen Adams, Professor Emerita, Performing Arts (1969–2015); BS, Valparaiso University; MSSp, Emerson College.

Philip P. Amato, Professor Emeritus, Mathematics (1963–2007); BA, MA, Emerson College; PhD, Michigan State University.

John Anderson, Professor Emeritus, Communication Studies (1989–2016); BA, MA, Baylor University; PhD, The University of Texas at Austin.

Joan C. Brigham, Professor Emerita, Visual and Media Arts (1971–2002); AB, Pomona College; AM, Harvard University.

Thomas Dahill Jr., Professor Emeritus, Humanities and Social Sciences (1961–1993); BS, Tufts College; Diploma, Fifth Year Certificate, The School of the Museum of Fine Arts; FAAAR, American Academy in Rome; AM (Hon.), Emerson College.

Anthony DeLuca, Professor Emeritus, History (1981–2007); BA, Boston College; MA, PhD, Stanford University.


David Emblidge, Professor Emeritus, Writing, Literature and Publishing (2003–2020); BA, St. Lawrence University; MA, University of Virginia; PhD, University of Minnesota.

Robin Riley Fast, Professor Emerita, Writing, Literature and Publishing (1989–2017); BA, University of California, Berkeley; MA, Hunter College; PhD, University of Minnesota, Twin Cities.

Flora M. González, Professor Emerita, Writing, Literature and Publishing (1986–2015); BA, California State University, Northridge; MA, Pennsylvania State University; PhD, Yale University.

Mary Harkins, Professor Emerita, Performing Arts (1975–2018); BA, St. Mary-of-the-Woods College; MA, Tufts University; PhD, Boston College.

DeWitt P. Henry, Professor Emeritus, Writing, Literature and Publishing (1983–2016); AB, Amherst College; MA, PhD, Harvard University.

Robert L. Hilliard, Professor Emeritus, Visual and Media Arts (1985–2008); AB, University of Delaware; AM, MFA, Case Western Reserve University; PhD, Columbia University.


Daniel Kempler, Professor Emeritus, Communication Sciences and Disorders (2002–2016); BA, University of California, Berkeley; MA, PhD, University of California, Los Angeles.


Carol Korty, Professor Emerita, Performing Arts (1981–1999); AB, Antioch College; MFA, Sarah Lawrence College.

Gerald W. Kroeger, Professor Emeritus, Mass Communication (1958–1981); BS, Mankato State College; MS, Ohio Wesleyan University; PhD, Florida State University.

Gerald F. Lanson, Professor Emeritus, Journalism (1999–2018); BA, Haverford College; MA, University of Missouri.

Charlotte Holt Lindgren, Professor Emerita, Writing, Literature and Publishing (1960–1988); AB, AM, PhD, Boston University; AM, (Hon.), Emerson College.

David Luterman, Professor Emeritus, Communication Sciences and Disorders (1960–2000); BA, Brooklyn College; MS, DEd, Pennsylvania State University.

James Macak, Professor Emeritus, Visual and Media Arts (2006–2019); BA, University of Akron; MFA, Yale School of Drama.


David L. Maxwell, Professor Emeritus, Communication Sciences and Disorders (1966–2010); BS, MS, PhD, Southern Illinois University.

Robbie McCauley, Professor Emerita, Performing Arts (2000–2013); BA, Howard University; MA, New York University.

Pablo Medina, Professor Emeritus, Writing, Literature and Publishing (2009–2019); AB, MA, Georgetown University.


Emmanuel Paraschos, Professor Emeritus, Journalism (1998–2018); BJ, MA, PhD, University of Missouri.
Melinda B. Robins, Professor Emerita, Journalism (1996–2017); BA, University of Bridgeport; MA, University of Wisconsin, Madison; PhD, University of Georgia.

Eric Schaefer, Professor Emeritus, Visual and Media Arts (1992–2020); BA, Webster University; MA, PhD, The University of Texas at Austin.

Murray M. Schwartz, Professor Emeritus, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (1997–2015); BA, University of Rochester; MA, PhD, University of California, Berkeley.

Stephen Shipp, Associate Professor Emeritus, Visual and Media Arts (1971–2012); AB, Dartmouth College; EdD, Harvard University.

Vito N. Silvestri, Professor Emeritus, Communication Studies (1964–1995); BS, Indiana State College; MS in Sp., Emerson College; PhD, Indiana University.

John Skoyles, Professor Emeritus, Writing, Literature and Publishing (1994–2019); BA, Fairfield University; MA, MFA, University of Iowa.

Henry J. Stonie, Professor Emeritus, Social Science (1957–2002); AB, Northeastern University; BD, Andover Newton Theological School; MA, EdD, Boston University.

John Trimbur, Professor Emeritus, Writing, Literature and Publishing (2007–2020); BA, Stanford University; MA, PhD, State University of New York, Buffalo.

Michael Weiler, Professor Emeritus, Communication Studies (1989–2019); BS, University of Utah; MA, PhD, University of Pittsburgh.

Douglas Whynott, Professor Emeritus, Writing, Literature and Publishing (2000–2018); BA, MFA, University of Massachusetts Amherst.
Full-Time Faculty

Debra Acquavella, Senior Stage and Production Manager-in-Residence, Performing Arts (2011); BFA, Adelphi University.

Maria Aqui Carter, Assistant Professor, Visual and Media Arts (2015); AB, Harvard College.

Nancy Allen, Senior Executive-in-Residence, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2014); BS, Ithaca College; MPH, Tufts University.

Susanne Althoff, Assistant Professor, Writing, Literature and Publishing (2015); BA, Loyola University; MS, Columbia University.

Malic Amalya, Assistant Professor, Visual and Media Arts (2020); BA, Hampshire College; MA, San Francisco Art Institute; MFA, University of Illinois.

Agaptus Anaæle, Associate Professor, Marketing Communication (2015); BA, University of Port Harcourt; MA, Ohio University; PhD, Purdue University.

Lauren Anderson, Assistant Professor, Communication Studies (2020); BA, University of Illinois; MA, Pepperdine University; PhD, Florida State University.

Claire Andrade-Watkins, Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (1982); BA, Simmons College; MA, PhD, Boston University.

Amy Ansell, Professor of Sociology and Dean of Liberal Arts, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2010); BA, University of Michigan; MA, MPhil, PhD, Cambridge University.

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

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

Elizabeth Baeten, Associate Professor of Philosophy, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (1990); BA, University of Wisconsin, Green Bay; PhD, State University of New York, Stony Brook.

Amit Bajaj, Associate Professor, Communication Sciences and Disorders (2001); MA, University of Delhi, India; PhD, Wichita State University.

Manny Basanese, Associate Professor, Visual and Media Arts (2014); BS, Emerson College; MFA, University of California Los Angeles.

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

Lindsey Beck, Associate Professor of Psychology, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2013); BA, Dartmouth College; MS, MPhil, PhD, Yale University.

Amy Beecher, Assistant Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BA, Brown University; MFA, Yale University.

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


William Beuttler, Assistant Professor, Writing, Literature and Publishing (2006); BA, University of Illinois, Urbana-Champaign; MS, Columbia University.

Sam Binkley, Professor of Sociology, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2003); BA, Empire State College; MA, City University of New York; MA, PhD, New School University.

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

Nydia Bou, Scholar-in-Residence, Communication Sciences and Disorders (2020); BA, MS, University of Puerto Rico; EdD, Interamerican University.

Bernard Brooks, Senior Writer-in-Residence, Writing, Literature and Publishing (2006); BA, Harvard University; MFA, University of Iowa.

Michael Brown, Assistant Professor of Political Science, Journalism (1970); BA, MA, Northeastern University; JD, Suffolk University School of Law.

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

P. Carl, Senior Distinguished Artist-in-Residence, School of the Arts (2012); MA, University of Notre Dame; PhD, University of Minnesota.

Christine Casson, Senior Writer-in-Residence, Writing, Literature and Publishing (2004); BA, New York University; MA, University of Virginia; MFA, Warren Wilson College.

Claudia Castañeda, Senior Scholar-in-Residence, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2006); BA, Wellesley College; PhD, University of California, Santa Cruz.

Yu-jin Chang, Associate Professor, Writing, Literature and Publishing (2007); BA, PhD, Yale University.
Shaun Clarke, Assistant Professor, Visual and Media Arts (2016); BFA, New York University; MFA, Emerson College.

Robert Colby, Chair and Professor, Performing Arts (1977); BA, University of Michigan; MA, Eastern Michigan University; EdD, Harvard University.

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

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

Kaysha Corinealdi, Assistant Professor of Modern and Contemporary World History, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2016); BA, Swarthmore College; MA, MPhil, PhD, Yale University.

Maria Corrigan, Assistant Professor, Visual and Media Arts (2018); BA, MA, Emory University; PhD, University of California, Santa Barbara.

Elizabeth Davis, Assistant Professor, Performing Arts (2017); BA, Brown University; AM, PhD, Harvard University.

Rosario de Swanson, Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BA, Smith College; MA, PhD, University of Massachusetts Amherst.

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

Benoit Denizet-Lewis, Associate Professor, Writing, Literature and Publishing (2013); BS, Northwestern University.

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

Lisa Diercks, Professor, Writing, Literature and Publishing (2001); BA, Tufts University; MS, Boston University.

Naa Amponsah Dodoo, Assistant Professor, Marketing Communication (2017); BA, University of Ghana; MA, Marquette University; PhD, University of Florida.

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


Owen Eagan, Senior Lecturer, Communication Studies (2014); BA, Clark University; MA, Emerson College; MBA, Pepperdine University.

William Edelglass, Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies, (2020); BA, St. John's College, MA, PhD, Emory University.

Cathryn Edelstein, Senior Executive-in-Residence, Communication Studies (2005); BS, Boston University; MA, New York University.

Hanadi Elyan, Assistant Professor, Visual and Media Arts (2020); BS, Al-Ahliyya Amman University; MFA, University of California, Los Angeles.

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

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

Ken Feil, Assistant Professor, Visual and Media Arts (1995); BS, MA, Emerson College; PhD, The University of Texas at Austin.

Carol Ferrara, Assistant Professor, Marketing Communication (2020); BS, Rochester Institute of Technology; MA, The American University of Paris.

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

Peter Flynn, Senior Scholar-in-Residence, Visual and Media Arts (1998); BA, Dublin City University; MA, University College, Dublin.

Brenda Foley, Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BA, University of Santa Clara; MFA, California Institute of the Arts; AM, PhD, Brown University.

Adam Franklin-Lyons, Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BA, BM, Oberlin College; MAR, Yale Divinity School; MA, PhD, Yale University.

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

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

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

Daniel Gaucher, Professor, Visual and Media Arts (2005); BA, University of New Hampshire; MFA, Massachusetts College of Art.
Gina Gayle, Assistant Professor, Journalism (2020); BS, University of Cincinnati; MA, Columbia College Chicago; PhD, S.I. Newhouse School of Public Communications, Syracuse University.

Mneesha Gellman, Assistant Professor of Political Science, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2014); BA, Bard College; MA, University of Queensland; PhD, Northwestern University.

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

Nigel Gibson, Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2006); MA, PhD, Columbia University.

Lina Giraldo, Assistant Professor, Journalism (2020); BA, BFA, Massachusetts College of Art & Design; MPS, Tisch School of the Arts.

Jennifer Girouard, Assistant Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BA, Marlboro College; PhD, Brandeis University.

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

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

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

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

Eric Gordon, Professor, Visual and Media Arts (2004); BA, University of California, Santa Cruz; PhD, University of Southern California.

Ruth Grossman, Chair and Associate Professor, Communication Sciences and Disorders (2009); BS, MS, PhD, Boston University.

Kenneth Grout, Executive-in-Residence, Communication Studies (2020); BA, Drake University; MFA, Emerson College.

Lise Haines, Senior Writer-in-Residence, Writing, Literature and Publishing (2002); BA, Syracuse University; MFA, Bennington College.

Julia Halperin, Assistant Professor, Visual and Media Arts (2018); BA, Hunter College; MFA, The University of Texas at Austin.

Seth Harter, Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BA, Yale University; MA, PhD, University of Michigan.

Deion Hawkins, Lecturer, Communication Studies (2018); BA, The Ohio State University; MA, Marshall University; PhD, George Mason University.

Melissa Healey, Senior Artist-in-Residence, Performing Arts (2013); BS, Skidmore College; MA, Lesley University.

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

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

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

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

Jon Honea, Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2009); BA, University of Arkansas; MA, Portland State University; PhD, University of Washington.

Kristin Horrigan, Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BFA, Princeton University; MFA, Ohio State University.

Roger House, Associate Professor of History, Journalism (2000); BA, Columbia University; MA, PhD, Boston University.

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

Cheryl Jackson, Journalist-in-Residence, Journalism (2018); BS, MS, Indiana University.

Wesley Jackson, Executive-in-Residence, Marketing Communication (2018); BA, University of Virginia; MA, The New School.

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

Nathaniel Justiniano, Assistant Professor, Visual and Media Arts (2018); BFA, Chapman University; MFA, Dell’Arte International School of Physical Theatre.

Roy Kamada, Chair and Associate Professor, Writing, Literature and Publishing (2006); BA, University of Oregon; MFA, University of Virginia; PhD, University of California, Davis.
Spencer Kimball, Assistant Professor, Communication Studies (2012); BA, MA, University of Hartford; MS, Suffolk University; JD, Massachusetts School of Law.


David Kishik, Associate Professor of Philosophy, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2013); BA, Haifa University; MA, PhD, New School of Social Research.

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

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

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

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

Maria Koundoura, Professor, Writing, Literature and Publishing (1993); BA, MA, University of Melbourne; PhD, Stanford University.

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

Scott LaFeber, Associate Professor, Performing Arts (2005); BA, Colgate University; MFA, The University of Texas at Austin.

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

James Lane, Senior Scholar-in-Residence, Visual and Media Arts (1995); AB, Harvard University; MA, PhD University of California, Los Angeles. Fellow at Emerson Los Angeles.

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

Amer Latif, Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BA, Bard College; PhD, SUNY Stony Brook.

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

Adele Lee, Associate Professor, Writing, Literature and Publishing (2016); BA, MA, PhD, Queen’s University Belfast.

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

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

Nicole Lewis, Assistant Professor, Performing Arts (2020); BA, Yale University; MFA, American Conservatory Theater.

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

Theodore Reggie Life, Senior Distinguished Director-in-Residence, Visual and Media Arts (2011); BA, Tufts University; PGD, University of Ibadan, Nigeria; MFA, New York University.

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

Gian Lombardo, Senior Publisher-in-Residence, Writing, Literature and Publishing (2001); BA, Trinity College; MA, Boston University.

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

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

Robert Lyons, Executive-in-Residence, Marketing Communication (2020); BS, University of Illinois, MBA, Northeastern University.

Joe Maggio, Assistant Professor, Visual and Media Arts (2020); BA, Rutgers University.

Megan Marshall, Charles Wesley Emerson College Professor, Writing, Literature, and Publishing (2007); AB, Harvard University.

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

Korbett Matthews, Associate Professor, Visual and Media Arts (2014); BFA, Concordia University.

Heather May, Senior Lecturer, Communication Studies (2005); BA, University of Nebraska, Lincoln; MFA, Suffolk University.

Eileen McBride, Assistant Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2005); MS, Queen’s University, Belfast; PhD, City University, London.
Leslie McCleave, Assistant Professor, Visual and Media Arts (2017); BA, Boston College; MFA, New York University.

Brenna McCormick, Senior Executive-in-Residence, Marketing Communication (2016); BA, Boston University; MA, Emerson College.

Kim McLarin, Associate Professor, Writing, Literature and Publishing (2003); AB, Duke University.

Ian McManus, Assistant Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BA, University of Massachusetts; MA, Northeastern University.

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

Paul Mihailidis, Associate Professor, Journalism (2011); BA, University of Massachusetts; MPhil, Stirling University; PhD, University of Maryland.

Stanley Miller, Executive-in-Residence, Marketing Communication (2018); BA, University of Massachusetts, Amherst; MS, University of Pennsylvania.

Walter Mills, Senior Executive-in-Residence, Marketing Communication (2017); BA, Framingham State College; MBA, Babson College.

Rituparna Mitra, Assistant Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BA, Presidency College; MA, Jadavpur University; PhD, Michigan State University.

Cara Moyer-Duncan, Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2010); BA, University of California, Santa Barbara; MPS, Cornell University.

Pablo Muchnik, Associate Professor of Philosophy, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2010); BA, Universidad de Buenos Aires; MA, PhD, New School University.

Yasser Munif, Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2011); BS, MS, University of Balamand.

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

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

Bethany Nelson, Assistant Professor, Performing Arts (2010); BS, Emerson College; MEd, Harvard University; PhD, University of Warwick.

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

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

Jun Okada, Associate Professor, Visual and Media Arts (2020). BA, University of California, Berkeley; MA, PhD, University of California, Los Angeles.

Matt Ollis, Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); MSc, PhD, Queen Mary University of London.

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

Tylor Orme, Assistant Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2016); BA, Eastern Michigan University; MS, PhD, Suffolk University.

Wyatt Oswald, Professor of Science, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2006); BA, Dartmouth College; MS, PhD, University of Washington.

Pamela Painter, Professor, Writing, Literature and Publishing (1987); BA, Pennsylvania State University; MA, University of Illinois.

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

Jon Papernick, Senior Writer-in-Residence, Writing, Literature and Publishing (2007); BA, York University; MFA, Sarah Lawrence College.

Michael Park, Assistant Professor, Communication Studies (2018); BA, University of Southern California; JD, University of California, Hastings College of Law; PhD, University of Southern California.

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

Jane Pierce Saulnier, Senior Lecturer, Communication Studies (2012); BSSp, MA, Emerson College.

Scott Pinkney, Professor, Performing Arts (2004); BFA, Boston University.

Sarah Ploskina, Artist-in-Residence, Performing Arts (2018); BA, Manhattanville College; MA, Emerson College.

Joshua Polster, Associate Professor, Performing Arts (2007); BS, MA, Ohio University; PhD, University of Washington.
<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Institutions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jane M. Shattuc</td>
<td>Professor, Visual and Media Arts (2004); BA, Evergreen State College; MFA, PhD, Temple University</td>
</tr>
<tr>
<td>Stephen Shane</td>
<td>Senior Lecturer, Writing, Literature and Publishing (2017); BA, Syracuse University</td>
</tr>
<tr>
<td>Katerina Seligmann</td>
<td>Assistant Professor, Visual and Media Arts (2018); BA, Miami-Dade College</td>
</tr>
<tr>
<td>Michael E. Selig</td>
<td>Assistant Professor, Writing, Literature and Publishing (2015); BA, Columbia University</td>
</tr>
<tr>
<td>Maria Scott</td>
<td>Assistant Professor, Writing, Literature and Publishing (2009); BA, Emerson College</td>
</tr>
<tr>
<td>Eiki Satake</td>
<td>Professor, Mathematics, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (1988); BA, University of California, Los Angeles</td>
</tr>
<tr>
<td>Nelli Sargsyan</td>
<td>Associate Professor, Visual and Media Arts (2020); BA, Yerevan State Institute of Foreign Languages</td>
</tr>
<tr>
<td>Maria San Filippo</td>
<td>Associate Professor, Visual and Media Arts (2020); BA, Wellesley College</td>
</tr>
<tr>
<td>Mark Saraceni</td>
<td>Assistant Professor, Visual and Media Arts (2016); BA, Florida International University; MFA, Massachusetts College of Art and Design</td>
</tr>
<tr>
<td>Ilham Mirez</td>
<td>Senior Scholar, Communication Science and Disorders (2018); PhD, University of Thessaly</td>
</tr>
<tr>
<td>Douglas Quintal</td>
<td>Senior Executive-in-Residence, Marketing Communication (2000); BA, Bates College; MA, Emerson College</td>
</tr>
<tr>
<td>Nejem Raheem</td>
<td>Associate Professor of Economics, Marketing Communication (2009); BA, Bennington College; MA, PhD, University of New Mexico</td>
</tr>
<tr>
<td>Kathryn Ramey</td>
<td>Professor, Visual and Media Arts (2004); BA, Evergreen State College; MFA, PhD, Temple University</td>
</tr>
<tr>
<td>Camilo Ramírez</td>
<td>Associate Professor, Visual and Media Arts (2013); AA, International Fine Arts College; AA, Miami-Dade College; BA, Florida International University; MFA, Massachusetts College of Art and Design</td>
</tr>
<tr>
<td>Ladette Randolph</td>
<td>Director and Editor-in-Chief of Ploughshares and Distinguished Publisher-in-Residence (2009); BA, MA, PhD, University of Nebraska, Lincoln</td>
</tr>
<tr>
<td>Felicity Ratté</td>
<td>Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BA, Tufts University; MA, PhD, New York University of Fine Arts</td>
</tr>
<tr>
<td>Vincent Raynaud</td>
<td>Associate Professor, Communication Studies (2014); BS, Université de Montréal; MA, Université Laval, PhD, Carleton University</td>
</tr>
<tr>
<td>LuAnn Reeb</td>
<td>Senior Executive-in-Residence, Marketing Communication (2012); BA, University of Louisville; MBA, Suffolk University</td>
</tr>
<tr>
<td>Frederick Reiken</td>
<td>Professor, Writing, Literature and Publishing (1999); BA, Princeton University; MFA, University of California, Irvine</td>
</tr>
<tr>
<td>Raul Reis</td>
<td>Dean and Professor, School of Communication (2016); BS, Universidade Federal do Pará; MS, Kansas State University; PhD, University of Oregon</td>
</tr>
<tr>
<td>Linda Reisman</td>
<td>Senior Distinguished Producer-in-Residence, Visual and Media Arts (2010); BFA, Antioch College; MFA, San Francisco Art Institute</td>
</tr>
<tr>
<td>Tim Riley</td>
<td>Associate Professor, Journalism (2009); BM, Oberlin Conservatory; MM, Eastman School of Music</td>
</tr>
<tr>
<td>Jan Roberts-Breslin</td>
<td>Professor, Visual and Media Arts, and Dean of Graduate Studies (1990); BA, University of Delaware; MFA, Temple University</td>
</tr>
<tr>
<td>Cindy Rodríguez</td>
<td>Senior Journalist-in-Residence, Journalism (2011); BA, The City College of New York; MS, Columbia University</td>
</tr>
<tr>
<td>John Rodzvilla</td>
<td>Assistant Professor, Writing, Literature and Publishing (2009); BA, Skidmore College</td>
</tr>
<tr>
<td>Magda Romanska</td>
<td>Associate Professor, Performing Arts (2006); BA, Stanford University; MA, PhD, Cornell University</td>
</tr>
<tr>
<td>Matan Rubinstein</td>
<td>Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BM, Manhattan School of Music; MM, DMA, University of Wisconsin-Madison</td>
</tr>
<tr>
<td>Alisa Ruggiero</td>
<td>Senior Scholar-in-Residence, Communication Sciences and Disorders (2009); BS, University of Massachusetts Amherst; MS, University of Wisconsin, Madison; PhD, University of Kansas</td>
</tr>
<tr>
<td>Michael Ryan</td>
<td>Assistant Professor, Visual and Media Arts (2017); BA, Colby College; MFA, New York University</td>
</tr>
<tr>
<td>Robert Sabal</td>
<td>Professor, Visual and Media Arts, and Dean of the School of the Arts (1997); BS, MFA, Northwestern University</td>
</tr>
<tr>
<td>Maryam Salehomoum</td>
<td>Scholar-in-Residence, Communication Sciences and Disorders (2018); BA, MA, California State University, Long Beach; PhD, University of California, Berkeley</td>
</tr>
<tr>
<td>Sara Salimbeni</td>
<td>Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BA, Laurea, The Sapienza University of Rome; PhD, Tor Vergata University of Rome</td>
</tr>
<tr>
<td>Maria San Filippo</td>
<td>Associate Professor, Visual and Media Arts (2020); BA, Wellesley College; MA, New York University; PhD, University of California, Los Angeles</td>
</tr>
<tr>
<td>Mark Saraceni</td>
<td>Assistant Professor, Visual and Media Arts (2016); BA, Florida International University; MFA, Massachusetts College of Art and Design</td>
</tr>
<tr>
<td>Nelli Sargsyan</td>
<td>Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BA, Yerevan State Institute of Foreign Languages; MA, PhD, State University of New York</td>
</tr>
<tr>
<td>Eiki Satake</td>
<td>Professor of Mathematics, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (1988); BA, University of California; EdM, MS, EdD, Columbia University</td>
</tr>
<tr>
<td>Maria Scott</td>
<td>Assistant Professor, Communication Studies (2018); BS, University of Florida, Gainesville; MS, West Chester University; EdD, United States Sports Academy, Daphne</td>
</tr>
<tr>
<td>Michael E. Selig</td>
<td>Associate Professor, Visual and Media Arts (1986); BS, MA, University of Texas; PhD, Northwestern University</td>
</tr>
<tr>
<td>Katerina Seligmann</td>
<td>Assistant Professor, Writing, Literature and Publishing (2015); BA, Columbia University; MA, PhD, Brown University</td>
</tr>
<tr>
<td>Stephen Shane</td>
<td>Senior Lecturer, Writing, Literature and Publishing (2017); BA, Syracuse University; MFA, Emerson College</td>
</tr>
<tr>
<td>Jane M. Shattuc</td>
<td>Professor, Visual and Media Arts (1989); BA, Indiana University; MA, PhD, University of Wisconsin, Madison</td>
</tr>
</tbody>
</table>
Lauren R. Shaw, Professor, Visual and Media Arts (1972); BVA, Georgia State University; MFA, Rhode Island School of Design.

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

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

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

Diana Sherry, Assistant Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2012); BS, University of New Mexico; PhD, Harvard University.

Amelia Silbermann, Senior Artist-in-Residence, Performing Arts (2002); BA, University of West Florida; MFA, Boston University.

Todd Smith, Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BA, Middlebury College; MS, University of Maine; PhD, University of Rhode Island.

Adam Spry, Assistant Professor, Writing, Literature and Publishing (2017); BA, Pacific Lutheran University; MA, PhD, Columbia University.

Tulasi Srinivas, Professor of Sociology, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2007); BA, Bangalore University; MA, University of Southern California; PhD, Boston University.

Luciana Stecconi, Assistant Professor, Performing Arts (2018); MA, Universidad del Salvador; MFA, Brandeis University.

Douglas Struck, Senior Journalist-in-Residence, Journalism (2009); BA, Pennsylvania State University.

Amy Stuehler, Executive-in-Residence, Marketing Communication (2020); BSSp, New Hampshire College; MSc, Southern New Hampshire University.

Kyanna Tanner, Assistant Professor, Writing, Literature and Publishing (2020); BA, Wellesley College; MFA, Bennington College.

Jaime Tanner, Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2020); BS, University of Massachusetts; PhD, Michigan State University.

Mary Anne Taylor, Assistant Professor, Communication Studies (2017); BA, University of Alabama; MP, PhD, University of Texas.

Keri Thompson, Senior Lecturer, Communication Studies (2012); BS, Bradley University; MA Pepperdine University; PhD, University of Texas.

Daniel E. Tobin, Professor, Writing, Literature and Publishing (2002); BA, Iona College; MTS, Harvard University; MFA, Warren Wilson College; PhD, University of Virginia.

Mirta Tocci, Assistant Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2001); MA, Instituto Beato Angelico in Buenos Aires.

Jessica Treadway, Distinguished Writer-in-Residence, Writing, Literature and Publishing (1998); BA, State University of New York, Albany; MA, Boston University.

Novuyo Tshuma, Assistant Professor, Writing, Literature and Publishing (2020); BS, University of Witwatersrand; MFA, University of Iowa Writers' Workshop; PhD, University of Houston.

Michael Tucker, Executive-in-Residence, Marketing Communication (2016); BA, University of New York; MBA, Argosy University.

Cassie Tunick, Artist-in-Residence, Performing Arts (2020); BA, University of California, Santa Cruz; MFA, Naropa University.

Paul Turano, Associate Professor, Visual and Media Arts (2006); BA, Hampshire College; MFA, Massachusetts College of Art.

Amy Vashlishan Murray, Associate Professor of Science, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2009); BA, College of Holy Cross; PhD, Harvard University.

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

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

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

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

Daniel Weaver, Senior Publisher/Editor-in-Residence, Writing, Literature and Publishing (2007); BA, Earlham College.

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

William Scott Wheeler, Senior Distinguished Artist-in-Residence, Performing Arts (1989); BA, Amherst College; MFA, PhD, Brandeis University.
Michaele Whelan, Associate Professor, Writing, Literature and Publishing (2013); BA, Cornell University; PhD, Harvard University.

Erika Williams, Associate Professor, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2005); BA, Wellesley College; MA, PhD, University of Pennsylvania.

Lisa Wisman Weil, Senior Scholar-in-Residence, Communication Sciences and Disorders (2017); BA, MA, Case Western Reserve University; PhD, Purdue University.

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

Mako Yoshikawa, Associate Professor, Writing, Literature and Publishing (2005); BA, Columbia University; MPhil, Oxford University; PhD, University of Michigan.

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

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

(As of July 2020)
Affiliated Faculty

Jane Akiba, Senior Affiliated Faculty, Visual and Media Arts (1999); BS, Boston University.
Ratib Ali, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2019); BA, BRAC University, Dhaka; MA, Boston College.
William Anderson, Affiliated Faculty, Visual and Media Arts (2008); BA, University of California, Los Angeles.
Angela Anderson-Connolly, Affiliated Faculty, Journalism (2014); BS, Emerson College.
Paul Anskat, Affiliated Faculty, Communication Studies (2011); BA, Providence College; MA, University of Massachusetts Boston.
Joe Antoun, Senior Affiliated Faculty, Performing Arts (2001); BS, The Pennsylvania State University; MA, Emerson College.
Amy Aroopala, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2009); BS, Houston Baptist University; MA, University of Houston.
Cathy Bakkensen, Affiliated Faculty, Communication Sciences and Disorders (2009); BA, BS, University of New Hampshire.
Morgan Baker, Senior Affiliated Faculty, Writing, Literature and Publishing (1985); BA, Vassar College; MA, Emerson College.
Michael Balint, Affiliated Faculty, Communication Sciences and Disorders (2004); BA, Gallaudet University.
Christopher Belden, Affiliated Faculty, Performing Arts (2009); BA, Carleton College.
Jeffrey Bellows, Affiliated Faculty, Communication Studies (2010); BA, Boston College; MA, Emerson College.
Michael Bent, Senior Affiliated Faculty, Writing, Literature and Publishing (1988); BS, Emerson College.
Ian Blaustein, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2014); BA, St. John’s College; PhD, Boston University.
Brynna Bloomfield, Affiliated Faculty, Performing Arts (2003); BFA, School of Visual Arts, New York; MFA, Brandeis University.
Karen Bordeleau, Senior Affiliated Faculty, Journalism (2000); BA, Northeastern University; MA, University of Rhode Island.
Laurie Bramhall, Affiliated Faculty, Performing Arts (2011); BA, Indiana University; MFA, Boston University.
Josie Bray, Affiliated Faculty, Performing Arts (2012); BA, MA, Emerson College.
Israella Brill-Cass, Affiliated Faculty, Communication Studies (2012); BA, Brandeis University; JD, Suffolk University.
Leslie Brokaw, Senior Affiliated Faculty, Writing, Literature and Publishing (2000); BA, Wesleyan University.
Bridgitte Brown, Affiliated Faculty, Writing, Literature and Publishing (2015); BFA, MFA, Emerson College.
Delia Cabe, Senior Affiliated Faculty, Writing, Literature and Publishing (2005); BA, MS, Boston University.
Paul Caldera, Affiliated Faculty, Marketing Communication (2010); BFA, Parsons The New School for Design.
Marc Cantor, Affiliated Faculty, Journalism (2008); BA, Clark University; JD, Suffolk University School of Law.
Christina Carlson, Senior Affiliated Faculty, Writing, Literature and Publishing (2005); AB, Harvard University; MA, Stanford University.
Christine Casatelli, Affiliated Faculty, Journalism (2015); BA, Syracuse University; MPA, Harvard University.
Nicole Cerra, Affiliated Faculty, Performing Arts (2000); BFA, Emerson College.
Mark Chesak, Affiliated Faculty of Visual and Media Arts (2008); BA, University of Massachusetts Amherst.
Mark Chimsky, Affiliated Faculty, Writing, Literature and Publishing (2014).
Mina Cho, Affiliated Faculty, Performing Arts (2017); BA, Yonsei University; BA, Berklee College of Music; MM, New England Conservatory.
Gautam Chopra, Affiliated Faculty, Visual and Media Arts (2009); BA, University of Chicago; MFA, Columbia University.
Joanne Ciccarello, Affiliated Faculty, Journalism (2006); BS, Emerson College.
Andrew Clarke, Senior Affiliated Faculty, Performing Arts (2003); BA, Marlboro College; MFA, Brandeis University.
Andrew Corkin, Affiliated Faculty, Visual and Media Arts (2018); BFA, New York University.
Leslie Cormier, Affiliated Faculty, Visual and Media Arts (2002); MCRP, Rutgers University; MA, PhD, Brown University.
Clarence Courtney, Affiliated Faculty, Visual and Media Arts (2009); BS, Louisiana State University; MFA, Temple University.

Christopher Craig, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2015); BA, University of Massachusetts Boston; MA, PhD, Tufts University.

Kyle Cronin, Senior Affiliated Faculty, Writing, Literature and Publishing and Performing Arts (2002); BA, University of Massachusetts Amherst; MA, San Francisco State University; PhD, Tufts University.

Betty-Jo Cugini, Affiliated Faculty, Journalism (2010); AA, Dean College.

Charles Curtiss, Affiliated Faculty, Performing Arts (2015).

Paul D’Agostino, Affiliated Faculty, Performing Arts (2013); BA, Gordon College; MM, Boston Conservatory; MFA, Boston University.

Eric Michael Dale, Affiliated Faculty, Communication Studies (2007); BM, University of Central Arkansas; MA, Southwestern Seminary; MTS, Harvard University; PhD, Boston University.

Betty-Jo Cugini, Affiliated Faculty, Journalism (2010); AA, Dean College.

Charles Curtiss, Affiliated Faculty, Performing Arts (2015).

Paul D’Agostino, Affiliated Faculty, Performing Arts (2013); BA, Gordon College; MM, Boston Conservatory; MFA, Boston University.

Eric Michael Dale, Affiliated Faculty, Communication Studies (2007); BM, University of Central Arkansas; MA, Southwestern Seminary; MTS, Harvard University; PhD, Boston University.

Richard Davis, Affiliated Faculty, Writing, Literature and Publishing (2011); BA, Washington College; MFA, Emerson College.

Melissa deJesus, Affiliated Faculty, Writing, Literature and Publishing (2019); BA, Boston University; MA, Emerson College.

Jose Delgado, Affiliated Faculty, Performing Arts (2005); BA, Eastern Nazarene College; MM, Pennsylvania State University.

Shannon Derby, Affiliated Faculty, Writing, Literature and Publishing (2005); BA, George Washington University; MFA, Emerson College.

Valentina Di Santo, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2015); BS, University of Florence; MS, University of West Florida; PhD, Boston University.

Janeann Dill, Affiliated Faculty, Visual and Media Arts (2014); BA, MA, Vanderbilt University; MFA, California Institute of the Arts; PhD, Europäische Universität für Interdisziplinäre Studien.

David Doms, Senior Affiliated Faculty, Visual and Media Arts (2000); BM, Boston University.

Kimberly Dong, Affiliated Faculty, Communication Sciences and Disorders (2005); BS, University of California, Berkeley; MS, Tufts University.

William Dreyfus, Affiliated Faculty, Visual and Media Arts (2008); BA, Pennsylvania State University.

Travis Duffley, Affiliated Faculty, Performing Arts (2014); BA, Georgetown University.

Robert Dulgarian, Senior Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2000); AB, Harvard University; MA, Stanford University.

Joseph Durand, Affiliated Faculty, Writing, Literature and Publishing (2002); BFA, Massachusetts College of Art and Design.

Gary Durham, Affiliated Faculty, Performing Arts (1998); BM, University of Delaware.

Nicole Dutton, Affiliated Faculty, Writing, Literature and Publishing (2016); BA, Boston University; MFA, Brown University.

Joseph Dwinell, Affiliated Faculty, Journalism (2014); BA, North Adams State College; MS, Boston University.

Robb Eason, Senior Affiliated Faculty, Communication Studies (2007); BA, University of New Hampshire.

Karen English, Senior Affiliated Faculty, Writing, Literature and Publishing (2000); BA, Barat College; MA, Tufts University.

Jennifer Farrell, Affiliated Faculty, Performing Arts (2004); BA, Tufts University.

Kori Feener, Affiliated Faculty, Visual and Media Arts (2015); BA, University of Tampa; MFA, Emerson College.

Nancy Finn, Affiliated Faculty, Performing Arts (2008); BA, MA, California State University, Northridge; PhD, University of California, Santa Barbara.

Daniel Fitts, Affiliated Faculty, Writing, Literature and Publishing (2016); BA, Yale University.

Gregory Freed, Affiliated Faculty, Communication Studies (2012); BA, Boston University; MA, Stanford University.

Jonathan Fried, Affiliated Faculty, Performing Arts (2015); BA, Brown University; MFA, University of San Diego.

Kenneth Gagne, Affiliated Faculty, Writing, Literature and Publishing (2013); BS, Worcester Polytechnic Institute; MA, Emerson College.

Indira Ganesan, Affiliated Faculty, Writing, Literature and Publishing (2013); BA, Vassar College; MFA, University of Iowa.

Anne Gehrenbeck-Shim, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2016); BA, Macalester College; MA, PhD, Boston University.

Richard Gilman, Senior Affiliated Faculty, Performing Arts (1995); BA, University of Maryland; MFA, University of South Carolina.
Stephen Glantz, Affiliated Faculty, Visual and Media Arts (2012); BA, University of Pennsylvania.
Kelvin Goh, Affiliated Faculty, Writing, Literature and Publishing (2018); BA, Clark University; MA, Emerson College; PhD, Tufts University.
Jared Gordon, Affiliated Faculty, Visual and Media Arts (2008); BFA, New York University.
Todd Gordon, Affiliated Faculty, Performing Arts (1988); BM, University of Arkansas; MM, New England Conservatory.
Gary Gramigna, Affiliated Faculty, Communication Sciences and Disorders (1997); AA, Keystone Junior College; BEd, Indiana University of Pennsylvania; MS, University of Arizona.
Craig Grant, Affiliated Faculty, Marketing Communication (2005).
Lauren Greenberg, Affiliated Faculty, Visual and Media Arts (2006); BA, Brown University.
Kerri Greenidge, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2014); MA, PhD, Boston University.
Steven Grossman, Affiliated Faculty, Visual and Media Arts (1996); BA, MA, Boston University; MFA, University of Southern California.
Kenneth Grout, Affiliated Faculty, Communication Studies (2011); BA, Drake University; MA, Emerson College.
Kiri Gurd, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2010); BA, Dalhousie University; MSc, London School of Economics.
Julie Gustafson, Affiliated Faculty, Visual and Media Arts (2009); BA, Brandeis University.
Paul Hacket, Affiliated Faculty, Marketing Communication (2009); BSc, University of Aston; MA, University of Gloucestershire; PhD, Birmingham.
Jacqueline Hall, Affiliated Faculty, Writing, Literature and Publishing (2010); BA Simmons College.
Yaacoub Hallak, Affiliated Faculty, Journalism (2009); MEd, Cambridge College; PhD, Union Institute and University.
Ziad Hamzeh, Affiliated Faculty, Visual and Media Arts (2014); BA, University of Massachusetts Boston; MA, MFA, California State University.
Eric Handler, Affiliated Faculty, Visual and Media Arts (2014); BA, State University of New York at Geneseo; MA, Emerson College.
Richard Harrison, Senior Affiliated Faculty, Marketing Communication (2002); BA, Evergreen State College.
Kathryn Hassinger, Affiliated Faculty, Performing Arts (2008); BA, Skidmore College; MA, Goddard College; MAT, Boston College.
Justin Hathaway, Affiliated Faculty, Journalism (2014); BA, University of Tulsa.
Julie Henrikus, Affiliated Faculty, Performing Arts (2004); BS, School of Public Communication; Graduate Certificate, Radcliffe College; ALM, Harvard University.
Stephanie Heroux, Affiliated Faculty, Performing Arts (2008); BA, Boston University.
Ardan Hill, Affiliated Faculty, Communication Sciences and Disorders (2004); BS, Boston University; MS, University of Wisconsin, Madison.
Eric Hofbauer, Senior Affiliated Faculty, Performing Arts (2000); BM, Oberlin Conservatory; MM, New England Conservatory.
Jane Howland, Affiliated Faculty, Performing Arts (2011); BA, University of Pennsylvania; MA, Brandeis University.
David Humphreys, Affiliated Faculty, Visual and Media Arts (2011); BA, University of Massachusetts, Amherst; MFA, Emerson College.
Pierre Hurel, Senior Affiliated Faculty, Writing, Literature and Publishing (1997); BA, Berklee College of Music.
Stephen Iandoli, Affiliated Faculty, Journalism (2006); BS, Villanova University; MS, Boston University.
Suzy Im, Senior Affiliated Faculty, Marketing Communication (2003); BA, Saint Bonaventure; MA, Emerson College.
Beth Ineson, Affiliated Faculty, Writing, Literature and Publishing (2006); BA, University of New Hampshire.
Alden Jones, Senior Affiliated Faculty, Writing, Literature and Publishing (2000); BA, Brown University; MA, New York University; MFA, Bennington College.
Erin Jones, Affiliated Faculty, Writing, Literature and Publishing (2014); BS, Southern Connecticut State University; MFA, Emerson College.
Billie Jo Joy, Affiliated Faculty, Performing Arts (2005); EdM, Harvard University.
Nikoletta Kanakis, Affiliated Faculty, Visual and Media Arts (2014); BA, Boston University; MFA, Emerson College.
Jeanine Kane, Affiliated Faculty, Communication Studies (2013); BA, Stonehill College; MA, Rhode Island College.
Gazmend Kapllani, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2013); BA, Kapodistrian University of Athens; PhD, Panteion University.
Christopher Keane, Senior Affiliated Faculty, Writing, Literature and Publishing (1985); BA, MA; University of Maryland.

David Kelleher, Senior Affiliated Faculty, Visual and Media Arts (2000); BS, Rensselaer Polytechnic; MA, Emerson College.

Mohamed Khalil, Affiliated Faculty, Communication Studies (2011); BSc, University of Khartoum; MPA, Harvard University.

Katherine Kim, Affiliated Faculty, Writing, Literature and Publishing (2015); BA, MA, University of Chicago; PhD, Boston College.

Grayson Kimball, Affiliated Faculty, Communication Studies (2014); BA, University of Hartford; MS, PhD, Springfield College.

Geoffrey Klapisch, Affiliated Faculty, Marketing Communication (2007); BA, Hofstra University.

Joseph Kolbe, Affiliated Faculty, Visual and Media Arts (2007); BFA, School of the Museum of Fine Arts.

Kristina Kopic, Affiliated Faculty, Writing, Literature and Publishing (2009); BA, University of Central Florida; MA, Emerson College.

John Krivit, Affiliated Faculty, Visual and Media Arts (2006); BA, University of Michigan; MEd, Argosy University.

Daniela Kukrechova, Affiliated Faculty, Writing, Literature and Publishing (2007); BA, Masaryk University.

Nicole Laffan, Affiliated Faculty, Communication Sciences and Disorders (2014); BA, Boston University; MS, Northeastern University.

Pamela Larson, Affiliated Faculty, Visual and Media Arts (2009); BA, Mount Holyoke College; MA, Bard College.

Karen Lauffer, Affiliated Faculty, Communication Studies (2007); BA, Lycoming College; MA, Fairleigh Dickinson University.

Lisa Lavoie, Affiliated Faculty, Communication Sciences and Disorders (2004); AB, Harvard University; MA, PhD, Cornell University.

Sabrina Learman, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2018); BA, Mount Holyoke College; MA, The Ohio State University; PhD, University of California, Irvine.

Meredith Lee, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2018); BA, Mount Holyoke College; MA, The Ohio State University; MSW, Hunter College, CUNY; JD, New York University School of Law; MA, University of Iowa; PhD, University of California, Berkeley.

Jamie Lichtenstein, Affiliated Faculty, Communication Sciences and Disorders (2010); SB, Massachusetts Institute of Technology; PhD, Harvard University.

Kimberly Lorusso, Affiliated Faculty, Marketing Communication (2011); BS, Bentley College; MBA, Northeastern University.

Michael Lueger, Affiliated Faculty, Performing Arts (2012); BA, College of the Holy Cross; MA, Tufts University.

Shawn Mahoney, Affiliated Faculty, Performing Arts (2007).

Barry Marshall, Senior Affiliated Faculty, Visual and Media Arts (1999); BA, University of Massachusetts Boston.

Eric Marshall, Affiliated Faculty, Writing, Literature and Publishing (2014); BA, Bridgewater State College; MA, University of Massachusetts Dartmouth; MFA, Emerson College.

Shane Martin, Affiliated Faculty, Communication Studies (2004); BS, Fitchburg State College; MS, Suffolk University.

Roberto Martinez Mighty, Affiliated Faculty, Visual and Media Arts (2007); BA, Boston University.

Fiona Maurissette, Affiliated Faculty, Writing, Literature and Publishing (2015); BA, Wellesley College; MS, St. John’s University; MA, Tufts University.

Laura McCune-Poplin, Affiliated Faculty, Writing, Literature and Publishing (2006); BA, Brigham Young University; MFA, Emerson College.

Caitlin McGill, Affiliated Faculty, Writing, Literature and Publishing (2015); BA, University of Florida; MFA, Emerson College.

David McGrory, Affiliated Faculty, Performing Arts (2006); BMus RSAMD, Glasgow, Scotland; Graduate Diploma, New England Conservatory; Artist Diploma, Longy School of Music.

Thomas McNeely, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (1997); BA, University of Texas, Austin; MFA, Emerson College.

Brian McNeil, Senior Affiliated Faculty, Visual and Media Arts (1997); BA, York University; BFA, MFA, Concordia University.

Peter Medeiros, Affiliated Faculty, Writing, Literature and Publishing (2015); BA, Arcadia University; MFA, Emerson College.
Mark Micheli, Affiliated Faculty, Journalism (2014); BS, Suffolk University; MS, Northeastern University.

Elizabeth Milarcik, Affiliated Faculty, Writing, Literature and Publishing (2011); MFA, Emerson College.

Cynthia Miller, Senior Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2002); BA, Southern Connecticut University; MA, University of South Carolina.

Kevin Miller, Senior Affiliated Faculty, Writing, Literature and Publishing (1985); BFA, Emerson College; MFA, University of Iowa.

Kelley Misata, Affiliated Faculty, Visual and Media Arts (2014); BS, Westfield State College; MA, Bentley University; PhD, Purdue University.

Agatha Morrell, Affiliated Faculty, Communication Studies (2012); BA, Oberlin College; MA, DeMontfort University.

Jeffrey Myers, Affiliated Faculty, Marketing Communication (2012); BA, Northwestern University; MBA, University of Connecticut.

Richard Nangle, Affiliated Faculty, Journalism (2016); BA, University of Massachusetts Amherst; MS, Boston College.

Kavita Nayar, Affiliated Faculty, Visual and Media Arts (2017); BA, University of Michigan; MA, Temple University.

Alison Neill, Affiliated Faculty, Performing Arts (2009); BFA, Boston Conservatory.

Robert Nesson, Affiliated Faculty, Visual and Media Arts (2005); BS, Boston University.

Jodi Nevola, Affiliated Faculty, Communication Studies (2000); BA, Northeastern University; MA, Suffolk University.

Scott Nicholas, Affiliated Faculty, Performing Arts (1999).

John Newton, Senior Affiliated Faculty, Marketing Communication (2004); BA, University of Massachusetts Amherst.

Matthew Noferi, Affiliated Faculty, Visual and Media Arts (2008); BA, Providence College; MFA, Boston University.

Courtney O’Connor, Senior Affiliated Faculty, Performing Arts; BA, Cabrini College; MA, Emerson College.

Iris O’Connor, Affiliated Faculty, Writing, Literature and Publishing (2014); BA, Florida International University; MA, Emerson College.

Charles Oliver, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2012); BA, MA, PhD, New School University.

Diane Pansen, Senior Affiliated Faculty, Visual and Media Arts (2002); MEd, Antioch, New England; MA, The University of Texas.

Benjamin Papendrea, Affiliated Faculty, Communication Sciences and Disorders (2000); BS, University of Massachusetts Lowell.

Carol Parikh, Senior Affiliated Faculty, Writing, Literature and Publishing (2000); BA, University of Chicago; MA, University of Washington.

Joseph Pereira, Affiliated Faculty, Journalism (2010); BA, San Jose State University.

Jeffrey Phelps, Affiliated Faculty, Visual and Media Arts (2015); BA, University of Colorado; Colorado Springs; MFA, Boston University.

John Pirone, Affiliated Faculty, Communication Sciences and Disorders (2009); BA, Arizona State University; MBA, University of Phoenix.

Matthew Pitta, Affiliated Faculty, Journalism (2007); BS, Boston University; JD, New England College School of Law.

Sarah Pollman, Affiliated Faculty, Visual and Media Arts (2015); BFA, MFA, Tufts University.

Diane Pontius, Affiliated Faculty, Visual and Media Arts (2010); BFA, University of the Arts; MFA, Rutgers University.

Mary Potorti, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2015); BA, University of Maryland; PhD, Boston University.

Andre Puca, Affiliated Faculty, Visual and Media Arts (2007); BA, Cornell University; MFA, Boston University.

Susana Ramirez, Affiliated Faculty, Performing Arts (2006); BFA, MA, Emerson College.

Vassiliki Rapti, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies; BA, The National and Kapodistrian University of Athens; MA, University of Paris-Sorbonne; MA, University of Missouri; PhD, Washington University, St. Louis.

Sukanya Ray, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2013); BA, MA, MPhil, Utkal University; PhD, Indian Institute of Technology.

David Richard, Affiliated Faculty, Marketing Communication (2003); BA, Boston University; MA, Emerson College.

David Richwine, Affiliated Faculty, Journalism (2005); BA, Northeastern University; MS, Columbia University.

Ricc Rizzo, Affiliated Faculty, Marketing Communication (2013); BS, Multnomah University; MBA, Marylhurst University.
Miranda Roberson, Affiliated Faculty, Writing, Literature and Publishing (2011); BA, Minnesota State University; MFA, Emerson College.

Jacqueline Romeo, Senior Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (1996); BA, Rider University; MA, Emerson College; PhD, Tufts University.

Emma Romeu, Affiliated Faculty, Writing, Literature and Publishing (2017); BA, Havana University; MA, New Mexico State University

Dana Rosengard, Affiliated Faculty, Journalism (2010); BA, University of New Hampshire; BS, Northwestern University; MA, Johnson State College; PhD, University of North Carolina, Chapel Hill.

Anna Ross, Affiliated Faculty, Writing, Literature and Publishing (2008); BA, Mount Holyoke College; MFA, Columbia University.

Karen Ruymann, Affiliated Faculty, Performing Arts (2003); MM, Cleveland Institute of Music; MA, Boston University.

Nancy Salzer, Senior Affiliated Faculty, Visual and Media Arts (2000); BA, Columbia University; MFA, Massachusetts College of Art.

Mehmet Sanlikol, Senior Affiliated Faculty, Performing Arts (2007); BM, Berklee College of Music; MM, DMA, New England Conservatory.

Sarah Scher, Affiliated Faculty, Visual and Media Arts (2015); BFA, Washington University in St. Louis; MA, MA, New Mexico State University; PhD, Emory University.

Rebecca Schneebaum, Affiliated Faculty, Performing Arts (2013); BFA, Emerson College.

Erin Schwall, Affiliated Faculty, Performing Arts (2014); MA, Emerson College.

Jeffrey Schwartz, Affiliated Faculty, Writing, Literature and Publishing (2010); BA, Colorado State University; MFA, Emerson College.

Matthew Scully, Affiliated Faculty, Writing, Literature and Publishing (2015); BA, McGill University; MA, PhD, Tufts University.

Eric Sepenoski, Affiliated Faculty, Writing, Literature and Publishing (2010); BA, MFA, Emerson College.

Peter Seronick, Affiliated Faculty, Marketing Communication (2008); AA, Dean College; BS, Emerson College.

Allyson Sherlock, Affiliated Faculty, Visual and Media Arts (2009); BA, Pennsylvania State University; MA, MA, Emerson College.

David Shim, Affiliated Faculty, Marlboro Institute for Liberal Arts and Interdisciplinary Studies (2012); BA, Boston University; MA, PhD, Boston College.

Peter Shippy, Senior Affiliated Faculty, Writing, Literature and Publishing (1991); BFA, Emerson College; MFA, University of Iowa.

R. Scott Shupert, Senior Affiliated Faculty, Communication Sciences and Disorders (2000); BS, Springfield College.

Thomas Smith, Senior Affiliated Faculty, Communication Studies (1989); BA, MA, Emerson College.

Sara Stackhouse, Affiliated Faculty, Performing Arts (2015); BA, Oberlin College.

Heather Stern, Affiliated Faculty, Performing Arts (2015); BA, Calvin College.

Sunil Swaroop, Senior Affiliated Faculty, Performing Arts (2003); MFA, Tufts University.

Geoffry Tarulli, Affiliated Faculty, Visual and Media Arts (2015); BA, MA, MFA, Emerson College.

John Teopaco, Affiliated Faculty, Marketing Communication (2004); BA, MBA, University of Minnesota; DBA, Harvard University.

Brian Truglio, Affiliated Faculty, Visual and Media Arts (2011); MFA, Visual Studies Workshop.

Mark van Bork, Senior Affiliated Faculty, Visual and Media Arts (2003); BM, Berklee College of Music.

Spiro Veloudos, Affiliated Faculty, Performing Arts (2004); BFA, Emerson College.

Nancy Vincent-Meotti, Senior Affiliated Faculty, Communication Sciences and Disorders (1993); BS, Gallaudet University; MS, Western Maryland.

Maruta Vitols, Affiliated Faculty, Visual and Media Arts (2008); BA, Wellesley College; MA, New York University; PhD, Ohio State University.

Meta Wagner, Senior Affiliated Faculty, Writing, Literature and Publishing (2000); BA, Brown University; MFA, Emerson College.

Lissa Warren, Affiliated Faculty, Writing, Literature and Publishing (2003); BS, Miami University; MFA, Bennington College.

Marc Weinberg, Affiliated Faculty, Visual and Media Arts (2009); BA, Rutgers University; MFA, University of California, Los Angeles.

Sarah Wright, Affiliated Faculty, Journalism (2010); BA, Bennington College; EdM, Harvard University.

(as of May 2020)
## Administrative Staff*

### Academic Advising Center

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erin Allen</td>
<td>MS; Assistant Director</td>
</tr>
<tr>
<td>Alexander Boyle</td>
<td>BA; Administrative Associate</td>
</tr>
<tr>
<td>Tim Douglas</td>
<td>MA; Assistant Director</td>
</tr>
<tr>
<td>Laurie Edelman</td>
<td>MEd; Associate Director</td>
</tr>
<tr>
<td>Ana Fraden</td>
<td>MS; Assistant Director</td>
</tr>
<tr>
<td>Audra Boden Kenny</td>
<td>MEd; Director</td>
</tr>
<tr>
<td>Jeffrey Pierce</td>
<td>MA; Associate Director</td>
</tr>
<tr>
<td>Colleen Kelly Poplin</td>
<td>MFA; Assistant Director</td>
</tr>
</tbody>
</table>

### Academic Affairs

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Role</th>
</tr>
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<tbody>
<tr>
<td>Patrice Ambrosia</td>
<td>MBA; Assistant Vice President of Academic Administration and Finance</td>
</tr>
<tr>
<td>Anne Doyle</td>
<td>MA; Assistant Vice President of Academic Administration</td>
</tr>
<tr>
<td>Matthew J. Finn</td>
<td>BS; Assistant Director of Faculty Administration and Information</td>
</tr>
<tr>
<td>Angela Hampton-Frisby</td>
<td>BA; Senior Executive Administrator</td>
</tr>
<tr>
<td>Brooke Knight</td>
<td>MFA; Assistant Provost for Faculty Affairs</td>
</tr>
<tr>
<td>Eric Matthews</td>
<td>MBA; Web and Information Coordinator</td>
</tr>
<tr>
<td>Angela Tsiosos</td>
<td>MBA; Assistant Director, Academic Finance and Administration</td>
</tr>
<tr>
<td>Michaelene Whealan</td>
<td>PhD; Provost and Vice President</td>
</tr>
</tbody>
</table>

### Administration and Finance

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Loretta Bemis</td>
<td>MS; Associate Vice President, Financial Business Services</td>
</tr>
<tr>
<td>Robert J. Butler Jr.</td>
<td>CPA; Associate Vice President, Finance</td>
</tr>
<tr>
<td>Paul S. Dworaks</td>
<td>CPA; Vice President for Administration &amp; Finance / Chief Financial Officer</td>
</tr>
<tr>
<td>James Merenda</td>
<td>Executive Administrator</td>
</tr>
</tbody>
</table>

### Admission (Graduate)

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Muzhgan Bekdas</td>
<td>MS; Assistant Director</td>
</tr>
<tr>
<td>Haley Bresnanan</td>
<td>BS; Assistant Director</td>
</tr>
<tr>
<td>Tatiana Johnson</td>
<td>BA, Senior Assistant Director</td>
</tr>
<tr>
<td>Leanda Miranda</td>
<td>MEd; Director</td>
</tr>
<tr>
<td>Colleen O'Brien</td>
<td>MEd; Assistant Director</td>
</tr>
<tr>
<td>Sandra Orlowski</td>
<td>BFA; Operations Assistant</td>
</tr>
<tr>
<td>Maura Vogel</td>
<td>MBA; Associate Director</td>
</tr>
</tbody>
</table>

### Admission (Undergraduate)

<table>
<thead>
<tr>
<th>Name</th>
<th>Title and Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cori Bodley</td>
<td>MS; Assistant Director and Multicultural Recruitment Coordinator</td>
</tr>
<tr>
<td>Camille Bouknight</td>
<td>BA; Associate Director, International and Multicultural Coordinator</td>
</tr>
<tr>
<td>Michael Brosseau</td>
<td>MS; Admission Counselor</td>
</tr>
<tr>
<td>John Dunn</td>
<td>BA; Admission Counselor</td>
</tr>
<tr>
<td>Adriana Guida</td>
<td>BS; Assistant Director</td>
</tr>
<tr>
<td>Malorie Kranis</td>
<td>MA; Assistant Director, Visitor Experience</td>
</tr>
<tr>
<td>Michael J. Lynch</td>
<td>MBA; Director</td>
</tr>
<tr>
<td>Samantha Moyer</td>
<td>BA; Enrollment Systems Analyst, Paris Program</td>
</tr>
<tr>
<td>Erik Osborne</td>
<td>MEd, Associate Director</td>
</tr>
<tr>
<td>Alexandra Parker</td>
<td>BA; Assistant Director, Customer Service Coordinator</td>
</tr>
<tr>
<td>Ilka Rivard</td>
<td>BS; Senior Associate Director, Visitor Experience</td>
</tr>
<tr>
<td>Rafael Trujillo</td>
<td>BS; Term Admission Counselor</td>
</tr>
<tr>
<td>Quontay Turner</td>
<td>BSBA; Senior Assistant Director, Multicultural Recruitment Coordinator</td>
</tr>
<tr>
<td>Nicholas Washburn</td>
<td>BS; Assistant Director</td>
</tr>
<tr>
<td>Lisa Yaeger</td>
<td>BA; Senior Associate Director</td>
</tr>
</tbody>
</table>

*Note: The document contains a list of names and titles, indicating the positions held by individuals at Emerson College. The list is organized by department, focusing on academic advising and administration.
Office of the Arts/HowlRound

Akiba Abaka; Associate Producer
Craig Allen, BS; Associate Audio Supervisor
Bonnie J Baggesen, MFA; General Manager
Stuart Beacham, BA; Audio Supervisor
Kevin Becerra, BFA; Associate Producer
John Borecki, BA; Technical Supervisor
Sara Brookner, MFA; Foundation Relations Manager
Susan Chinsen, BA; Associate Producer
Brittany Collins, BA, Assistant Box Office Manager
Tareena Darbe, MFA; Operations Manager and Executive Admin
David Dower, BA; Vice President, Office of the Arts; Artistic Director, ArtsEmerson
Katherine Eow, MS; Company Manager
Kieran Fallon, BA; Associate Box Office Manager
Zak Fayssoux, BFA; Production Manager
Melissa Federico, BFA; Associate Box Office Manager
Rebecca Frank Oeser, JD/MFA; Senior Manager of License and Contracts
Jamie Gahlon, BS; Director of HowlRound
Christina Harrington, MSED; Director of Business Operations
Matthew Harrington, BA; Guest Experience Manager
Aroline Herzig, BFA; Lighting Supervisor
David Howse, MA; Senior Associate Vice President, Office of the Arts; Executive Director, ArtsEmerson
Michael Jarvis, BA; Assistant Lighting Supervisor
Ramona King, BA; HowlRound Producer
Shannon Knapp, BA; HowlRound Communications Manager
Louis Kreienkamp, BFA; Associate Lighting Supervisor
Jeffrey MacFarlane; Paramount Studio Supervisor
Elizabeth Mason, BA; Production Business Manager
Vijay Mathew, MFA; Cultural Strategist
Wayne McWorter, BA; Senior Director, Marketing, Communication, and Audience Services
Donfaye Meninger, BA; Business Manager
Peggy Miller; Events Manager
Michael Murphy, BA; Technical Director
Jessica Newman, BM, BA; Development Fellow
Herbert Nipson, PhD; Screening Room Manager
Blair Nodelman, MA; Marketing and Communications Associate
Anya Prudente, BA; Senior Manager, Creative Services
Jamie Siebenaler, BA; Box Office Manager
JD Stokely, MA; Associate Producer
Christopher Sutton; Assistant Audio Supervisor
Mark Wallace; Assistant Guest Experience Manager
Scott Wallace; Senior Manager of Production
Benjamin Walsh, BA; Senior Manager of Development Operations
Ryan Walsh, BA; Marketing and Communications Manager
Matthew West, BA; Assistant Technical Director
Shannon Worthington, BFA; Senior Development Officer
Marisa Young, MA; Web and New Media Manager
Dillon Yruegas, BFA; HowlRound Fellow

School of the Arts

Adam Greenfield, MFA; Director of Communications and Operations
Jasmine Kim, MA; Administrative Associate to the Dean
Mattia Mauree, MM; Administrative Assistant
Matthew McMahan, PhD; Assistant Director, Comedic Arts
Robert Sabal, MFA; Dean

Athletics

Kathryn Annunziata; Head Athletic Trainer
Jack Barret, MA; Fitness Assistant, Associate Head Men’s Basketball Coach

Emerson College
Aaron Bergeron, BA; Head Coach, Men’s and Women’s Tennis
Noelle Boran, MS; Assistant Athletic Trainer
Jen Boyd, MS; Assistant General Manager of Fitness Center
Erin Brennen, EdM; Senior Associate Director of Athletics
Matthew Colombini, BA; Head Coach, Men’s Lacrosse
Bill Curley, BA; Head Coach, Men’s Basketball
Johnny Dunbar, BA; Fitness Specialist
Brandon Fox; Head Coach, Men’s and Women’s Cross Country
William Gould; Head Coach, Women’s Basketball
Bryan Harkin, MBA; Head Coach, Men’s Soccer
Jessie Koffman, BA; Head Coach, Women’s Lacrosse
Philip McElroy Jr.; Head Coach, Softball
Kristin McKenney, MS; Athletic Trainer
Stanford Nance, BA; Senior Associate Director
Pat Nicol, MS; Director of Athletics
Boe Pearman, BS; Associate Director, Athletics
Nick Pezzillo, BS; Director of Athletic Communications
Ben Read, BA; Head Coach, Men’s and Women’s Volleyball
Ronald Smithers, BS; General Manager of Fitness Center
David Suvak, BA; Head Coach, Women’s Soccer
Nicholas Vennochi, MEd; Head Baseball Coach

Campus Services

Christopher Beaupere, MPA; Director, Emergency Management
Donna Brescia, BS; Property Management and Event Specialist
Jessica Butler, MArch; Senior Planner
Karen A. Dickinson, MEd; Director
Thomas Doyle, BS; Assistant Director
Jordan Mackenzie, MA; Customer Experience Coordinator
Kristen Nicholas; Associate Director of Business Management
Duncan Pollock, BS; Assistant Vice President of Facilities and Campus Services
Alfonso Ragone, BA; CBORD System Manager
Jennifer Rogers, BS; Conferences and Events Manager

Facilities Management

Ademario Barreto; Trades Mechanic
Leonard Boudreau; Third-Shift Trades Mechanic
David Carr; Trades Mechanic
Mario Carranza; Rotch Field Supervisor
Nestor Carranza; Manager of Custodial Services
Efrain Chicas; Custodian
Jorge Coronado; Crew Chief
Ana Carmen Cruz; Custodian
Derrek Eno; Crew Chief
Ricardo Galdamez; Custodian
Michael Gilboy; Trades Mechanic
Alessandro Goncalves; Mechanical Technician
Maria Guerra; Custodian
Julio Guillen; Building Maintenance Worker
Maria Gutierrez; Custodian
Joseph Knoll; Director of Facilities Management
Harry Nestor; Rotch Field Supervisor
Thomas O’Brien; BA; Trades Mechanic
Ernesto Osorio; Custodian
Cravin Perry; Rotch Field Supervisor
Anwar Pinckney; Loading Dock Supervisor
Marcos Pleitez; Custodian
Maria Portillo; Custodian
Rodolfo Ribas; Trades Mechanic
Alvaro Romero; Custodian
Gerry Sampuang; Building Maintenance Worker
Luis Soto; Trades Mechanic
Career Development Center

Emi Bague, BA; Internship Administrator, International Student Career Services
Blaine Butler, MA; Associate Director of Employee Engagement and Marketing
Anders Croft, BA; Marketing and Communications Manager
Jessica Chance, MS; Associate Director, Alumni and Graduate Students
Andrew Genova, BA; Internship Administrator
Brendan Peltier, MPA; Employer Partnerships Manager
Katharine Privert, MEd; Assistant Director, School of Communication
Marissa Shallcross, MSW; Assistant Director, School of the Arts
Carol Spector, MEd; Director

School of Communication

Molly Loughman, BA; Web Coordinator
Paul Mihailidis, PhD; Assistant Dean, Graduate Program Director for Media Design, Associate Professor
Paul Pegher, MBA; Director, Communications and Operations
Raul Reis, PhD; Dean
Diego Salazar; Administrative Associate
Jonathan Satriale, MA; Technology Director

Department of Communication Sciences and Disorders

Kim Bennett, MSeD, CEIS; Clinical Instructor
Lauren Berry, MS, CCC-SLP; Clinical Instructor
Lauren Bozzuto, MA, CCC-SLP; Clinical Instructor
Amy Caron, MS, CCC-SLP; Assistant Director, Speech@Emerson
Jena Castro-Casbon, MS, CCC-SLP; Clinical Instructor
Lynn Conners, MS, CCC-SLP; Director of Clinical Programs
Laura Glufling-Tham, MS, CCC-SLP; Director of Clinical Education
Ruth Grossman, PhD, CCC-SLP; Chair and Associate Professor
Phedra Hamilton-Reyna, MA; Director of Program Administration, Speech@Emerson
Amara Khalife, MS, CCC-SLP; Program Operations Administrator, Speech@Emerson
Jocelyne Leger, MS, CCC-SLP; Clinical Instructor
Lauren Nehilla, MS, CCC-SLP; Interim Graduate Program Director, Speech@Emerson
Patti (Luongo) Nelson, MS CCC-SLP, Graduate Program Director for the Communication Disorders Program
Donna Ott, BS; Clinical Operations Administrator
Marie Rimshaw, MS, CCC-SLP; Clinical Instructor
Kate Roberts, MS, CCC-SLP; Assistant Director, Program and Student Support, Speech@Emerson
Elaine Rudel, MS, CCC-SLP, CEIS; Clinical Instructor
Estelle Ticktin, MA; Administrative Associate to the Chair
Summer Plouffe Vogel, BA; Program Administrator
Barbara Worth, MS, CCC-SLP; Clinical Instructor

Department of Communication Studies

Linda Gallant, PhD; Graduate Program Director for the Public Relations Program and Associate Professor
Greg Payne, PhD; Chair and Associate Professor
Community Standards

Julie Rothhaar-Sanders, MEd; Director

Counseling and Psychological Services

Jelisa Adair, LICSW; Staff Social Worker/Multicultural Specialist
Patricia Challan, PsyD; Associate Director
Priscilla Cheung, PhD; Staff Psychologist
Danya Goodman, PhD; Staff Psychologist
Elise Harrison, PhD, LMFT; Director
Robin Li, PhD; Staff Psychologist
Elisanett Martinez, BA; Clinical Coordinator
Kyle Rundles, PsyD; Staff Psychologist
Stacy Taylor, MD; Staff Psychiatrist
Natalie Waggaman, LICSW; Staff Social Worker/Substance Abuse Specialist
Macrina Yah-Buendia, LMHC; Case Manager

Disbursements

Scherley Jean-Baptiste, MBA; Senior Disbursement Specialist
April Jones, MA; Director

Education Abroad and Domestic Programs

Lindsay E. Durant, BA, Senior Administrative Associate, Office of Internationalization and Global Engagement
David Griffin, MA; Director, Education Abroad and Domestic Programs

Emerson College Los Angeles

Christopher Anderson, MA, LCPC, LMFT; Staff Psychologist
Tatiana Barzaghi, Executive Assistant
Terrye Bretzke; Assistant to Chief Operations Officer
Timothy Chang, MA; Associate Dean of Students and Chief Operations Officer
Mandla Daley, MA; Associate Director, Events and IT
Laura Daroca, MFA; Associate Director of Student and Alumni Transitional Services
Mikhail Gershovich, PhD; Academic Director
Liam Gillen, MEd; Associate Director of Academic Planning and Experiential Learning
Annie Kelly, MA; Associate Director of Student Support
Chanda Lam, MA, LMFT; Staff Psychologist
Ly Li Lau, Administrative Associate Student Affairs ELA
Gustavo Leytte, Associate Director, Facilities
Isabel Macomber, BA; ELA Academic Department Coordinator
Amy Mitchell, MFA; Associate Director, Admission
Chad Myers, MA; Director, Housing and Student Life
Oscar Ormaechea, MS; Associate Director, IT/Strat Planning & OP
Daryl Paranada, MA; Assistant Director of Communications
Thomas Potts, MFA; Assistant Director of Experiential Learning
Skarlett Prittie, MA; Residence Director
Allison Sampson, MS; Vice President and Executive Director
Rudy Shiel, AA; Technology Support Admin
Melinda Valente, EdD; Associate Director of Alumni Engagement
Rachel Watson, BA; Associate Director of Donor Relations

Emerson Launch Program

Sanjay Pothen, MBA; Director
Engagement Labs

Anne Cahill, BA; Director of Grants and Finance
John Harlow, PhD; Research Specialist
John Richardson, BFA; Engagement Lab Lead Developer
Melissa Teng, MA, Programs Coordinator

Enrollment Management

Gianna Constantine; Enrollment Data Analyst
Sharon A. Duffy, MEd; Assistant Vice President, Student Success
Michaela Fabrizio, BS; Assistant Director of Enrollment Operations
Daniel Gulyas; Credential Processing Coordinator
Shana Healy-Kern, MS; Enrollment Systems Lead
Ruthanne Madsen, EdD, MBA; Vice President
Susan Pottenger, BA; Operations Manager
Jalene Regassa, MS; Credential Processing Coordinator
Justin Sharifipour, MBA; Assistant Vice President of Enrollment Data and Technology
Noah Wood, BA; Executive Assistant

Financial Affairs

Alan Bowers, MBA; Director of Treasury Services
Christopher Cullen, CPA; Associate Controller
Ann Flaherty, MA; Senior Financial Systems Analyst
Irina Korogodsky, BS; Accounting Manager
Stephen Lisa; Senior Director of Business Intelligence
Lisa Phan, BS; Staff Accountant
Jonathan Pearsall, MS, CPA; Controller
Kristin Pomponi, BS; Office Manager
Shermaine Thompson, MBA; Accounting Manager
Jiao Tian, MS; Assistant Director of Treasury Services

Budget and Planning

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

General Counsel

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

Government and Community Relations

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

Graduate Studies

Maria Figueroa, MA; Administrative Associate to the Dean
Shaylin Hogan, MA; Program Manager
Jan Roberts-Breslin, MFA; Dean
Center for Health and Wellness

Elizabeth Avery, MS, RD, CSSD, LDN, CNSC, NSCA-CPT; Clinical Dietitian and Sports Nutritionist
Megan Cavanaugh, ANP-BC; Advanced Practice Clinician
Laura Owen, MA; CHES, Associate Director and Coordinator of Wellness Education
Shakena Perry; Clinical Coordinator
Jane Powers, MSN, ANP-BC; Director
Elizabeth Walsh, FNP-BC; Advanced Practice Clinician

Housing and Residential Education

Christie Anglade, MEd: Director of Housing and Residential Education
Desiree Bradford, MEd; Residence Director
Matthew Carney, MS; Residence Director
Charlie Shen de Leon, MS; Residence Director
Cristina Flores, MA: Residence Director
Ashley Gravina, MEd: Residence Director
Britt Locklin, MS: Residence Director
Danielle Merrill, MA; Associate Director of Residential Education
Chris Muchata, MEd: Housing Operations Coordinator
Isaac Newsome, MA: Area Coordinator
Acacia Santos, MS; Residence Director
Kendra Stokes, MBA; Associate Director of Housing Operations

Human Resources

David Beall; Special Assistant to the Controller
Cathy Carney; Director Employee Engagement
Arleen Carter; BS; Director of Payroll
Norma De La Cruz, BA; Senior Administrative Associate
Caitlin DiMartino; Director Learning and Development
Kellie Fuller, MS; Learning and Engagement Specialist
Debra Gratto; Senior HR Business Partner
Maura Golding, BBA; Workday HCM Project Lead
Tricia Kennedy, MBA; Senior Benefits and Compensation Specialist
Karishma Mannan; HRIS Analyst
Laurie Meacham; HR Business Partner
Jamie Montgomery-Hyde; Associate Vice President Human Resources Operations
Ann-Marie Driscoll; Director, Compensation/Benefits
Briana Papaleo; HRIS Analyst
Cathleen Phillips; Lead Payroll Analyst
Janet Pohl, MM; Talent Acquisition Specialist
Carlos Ramos; HR Service Center Associate
Shari Stier, MS; Senior Associate Vice President/Chief Human Resources Officer
Tess Wilensky; HR Service Center Associate
Kenneth Willis; Senior Payroll Analyst
Clare Wilson Pelton; Human Resource Coordinator

Information Technology

Brian Basgen, MS; Associate Vice President
William Gilligan, EdD; Vice President
Ashley Schiefer, BS; Executive Assistant

Enterprise Applications

Thomas Barry, MS-CIS; Business Intelligence Applications Administrator
Orcun Dikici, MS, ITIL-F; Business Relationship Manager
Miao He, MIS/MBA; Executive Director of Enterprise Systems
Anne Isakson, MBA; Enterprise Application Administrator
Robert Parks, BA; Senior Software Applications Developer
Tal Seiberg, BA; Senior Software App Developer
Haiyan Wang, MS; Senior Software Applications Developer
Terry Wojtkunski, MB; Database System Administrator

Infrastructure

Stephen Bohrer, MEd; Network/Security Administrator
Ryan Buzzell; VOIP System Administrator
Corey Davis, BA; Systems Administrator
Francis Frain, MFA; Director of Information Security and IT Infrastructure
Dennis Levine, BS; Information System Security Administrator
Craig Oliveira, MBA; Associate Director of IT Infrastructure
Dan Persons; Network Systems Administrator

Project Management

Amisha Choksey, BS; Project Management Associate
Hugh S. Gilbert, BA; IT Infrastructure Project Manager

User Services

Andres Abreu, AS; Technology Systems Support Specialist
Sofia Belenky, AS; Technology Support Specialist
Brad Benkle, BA; Desktop Systems Administrator
Robin Chace, MA; Information Design & Support Specialist
Regina Clark, MA; User Services Coordinator
Molly Coombs, BS; Assistant Director of User Services
Carlin Corrigan, MA; Director of User Services
John DeGregorio, BA, CTS; Senior AV Support Engineer
Cymone Johnson; Desktop Support Specialist
Elbert Lee, BA; Technical Services/AV Supervisor
Adam Lipkin, BA; Assistant Director of Desktop Support Services
Olivia Meehan, BA; Desktop Support Specialist
Nicholas Sloane, Desktop Support Specialist
Richard Thomas, BM, CTS; AV Support Specialist
Chloe Warfford, BS; User Services Operations Coordinator
Jacob Wen, BA; Classroom Technology Administrator
Keith Wise, MS; Technology Systems Support Specialist

Institutional Advancement

Anna Biller, BA; Director of Annual Giving
Sasha Castroverde, MBA; Associate Director of Annual Giving
Michael Charewicz, MS; Associate Director and Prospect Researcher
Christine Del Favero, MA; Senior Associate Director of Alumni Relations
Meghan Driscoll; Associate Director of Corporate and Foundation Relations
Oscar Erazo Romero; Advancement Services Assistant
David Fahey, AA; Advancement Services Associate
Leigh Gaspar, BA; Associate Vice President of Alumni Engagement
Rebecca Giucklich, MSW; Associate Director of Alumni Relations
Kristy Kime, BS; Director of Alumni Digital Engagement
Jillian Naimo, BS; Associate Director, Student and Recent Alumni
Malik Peacock; Engagement Officer, Student and Recent Alumni
Caroline Preneta, BA; Assistant Director of Donor Relations and Events
Gary Walling, MA; Director of Prospect Management and Research
Nadia Yassa, JD; Director of Estate and Gift Planning

Office of Communications and Marketing

Liliana Ballesteros, MA; Production Coordinator/Layout Designer
Jason Beals, MA; Director of Web and Digital Services
Ashley Belmer, BA; Digital Marketing Manager
Sofiya Cabalquito, MFA; Associate Vice President
Tiffany Canetta, MFA; Senior Designer
Alicia Carlson, BS; Video Production Manager
Monica Chu, BA; Marketing Account Representative
Erin Clossey, MS; Associate Director of News and Information
Charles Dunham, MFA; Director of Creative Services
David Ertischek, BFA; Writer and Content Producer
Michelle Gaseau, MS; Director of Communication and Media Relations
Nancy Howell, MA; Senior Copy Editor
Paul Kruczynski, BA, Front End UX/UI Developer
Rosemary Lavery, MS; Associate Director of Communication and Media Relations
Maureen Mello, BA; Senior Marketing Accounts Executive
Michael Novick, MS; Web Developer
Iris O’Connor, MA, Digital Services Manager
Derek Palmer, MA; Photographer
Sarah Teczar, MFA; Senior Writer and Content Marketing Strategist
Morgan Viehman, MFA; Associate Director of Marketing
Charna Westervelt, MS; Editorial Director, Alumni Magazine
Sam Woodson, MSM; Director of Marketing

Institutional Research
Genevieve Alelis, PhD; Assistant Director
Michael Duggan, EdD; Associate Vice President

Instructional Technology Group
Christopher Connors, BFA; Creative Instructional Designer
Adam Engel, PhD; Creative Instructional Designer
Korina Figueroa, BA; Instructional Developer
Natalie Hebshie, EdM; Associate Director of Online Education
Audrey Park, BA; Instructional Technologist
Jennifer Stevens, EdM; Director
Iliona Yukhayev, MA; Instructional Technologist

Intercultural Student Affairs
Jelisa Adair, LICSW; Multicultural Specialist
Tamia Jordan, MEd; Director
Jamaica Siroky, MEd; Assistant Director

International Student Affairs
Iryn McIntyre; Assistant Director
Andrea Popa, MA; Director

Internationalization and Global Engagement
Corey Blackmar, MA; Associate Director, Internationalization Initiatives
Anthony Pinder, EdD; Associate Vice President for Internationalization and Global Engagement

Iwasaki Library
Emily Belanger, MSLIS; Instruction Librarian
Stefanie Borntrager, MLIS; Operations Assistant
Nora Brosseau, BA; Interlibrary Loan Specialist
Delia Buhl, BA; Managers, Acquisitions
Daniel Crocker, MLS; Electronic Resources/Reference Coordinator
Christina Dent, MA, MFA; Assistant Director of Teaching and Learning
Melissa DiBerardino, MS; Digital Access and Metadata Librarian
Marc Herman, MS; Cataloger/ Metadata Technician
Beth Joress, MLS; Associate, Information Services
Daniel Laikko, MLIS; Access Services Librarian
Cheryl McGrath, MFA, MLIS; Executive Director of Library and Learning
Lindsey Nichols, MFA, MLIS; Online Learning Librarian
Elena O’Malley, MA, MLSIS; Assistant Director of Technology and Access Services
Sydney Orason, BA; Assistant Access Services Manager
Tara Pealer, MLS; Service Desk Coordinator
Daniela Puorto; Learning Assessment Associate
Michelle Romero; Digital Archivist
Cate Schneiderman, MLS; Coordinator of Outreach and Reference Librarian
Maureen Tripp, EdM; Media Resources Coordinator
Marie Wasnock, MLISc; Archivist and Records Coordinator
Jennifer Williams, MA, MLS; Head of Archives and Special Collections

Department of Journalism

Janet Kolodzy, MSJ; Chair and Professor
Paul Niwa, MS; Associate Chair and Associate Professor
Tim Riley, MM; Graduate Program Director for the Journalism Program and Associate Professor
Christopher Stetson Wilson; Administrative Associate

Kasteel Well

Christine Cornelissen; On Call Staff/Assistant to the Office of Student Affairs
Sandra Donders; Housekeeping
Rob Dückers, PhD Candidate; Assistant Director, Administration and Management
Sjaak Eickmans; Maintenance Assistant
Mientje Hagens; Part-Time Housekeeping
Johnny Hermsen; Office of Student Affairs
Dojna Krecu; Assistant to the Office of Student Affairs
Cindy Laarakker; Housekeeping
Chester Lee, PhD; Assistant Director, Academic Support Services
Dulcia Meijers, PhD; Executive Director
Tikesha Morgan, MS; Senior Advisor for Student Affairs
Ivo Pauwels, Maintenance Assistant
René Pijls, BA; Office of Student Affairs
Huber Simons; Facility Manager
Margit Simons; Housekeeping
Renate Tavernier; Housekeeping
Ad van den Heuvel; On Call Staff
Kitty van Belkom; On Call Staff
Katia van Eldik; Management Assistant
Robbert van Helsdingen, MA; Coordinator, Office of Student Affairs

Lacerte Family Writing and Academic Resource Center

Jodi Burrel, MA, MFA; Associate Director of Academic Skills
Jacqueline Holland, MA; Assistant Director of Academic Support
Tyler McPeek, MBA, PhD; Associate Director of Academic Services
Matthew Phelan, MA, MFA; Director

Department of Marketing Communication

Sereikhuoch “Serei” Eng, PhD; Graduate Program Director for Digital Marketing and Data Analytics Program and Assistant Professor
Wes Jackson, MA; Director of the Business of Creative Enterprises and Executive-in-Residence
Emerson College

Brenna McCormick, MA; Graduate Program Director for the Strategic Marketing Communication Program and Senior Executive-in-Residence
Leslie Medalie, BA; Emerson Entrepreneurial Experience Tutor
Cynthia Ntinunu, BA; Administrative Associate
Lu Ann Reeb, MBA; Assistant Dean of School of the Arts, Director of Entrepreneurial Studies and Business Studies, and Senior Executive-in-Residence
Brent Smith, PhD; Chair and Professor

Marlboro Institute for Liberal Arts and Interdisciplinary Studies

Amy Ansell, PhD; Dean of Liberal Arts
Nicole Martignetti, BA; Program Manager

Media Technologies and Production

Antonio Ascenso, MA; Manager, Production Facilities
Diana Barton, BA; Manager, The Emerson Channels
Daniel Brokowski, BA; Manager, Equipment Distribution Center
Bruno Caruso, AA; Manager of Design and Integration
David Charles, AEE; Assistant Manager, Electronic Maintenance
Damon D’Aquila, MFA; Evening Operations Supervisor
Eric Fox, MA; Production Manager
Pierre Huberson, MFA, MM; Post-Production Facilities Manager
Suzanne Iacobucci, BS; Manager, Film Center, EDC
Sasha Kieszy, BFA; Manager, Emerging Media Lab
Timothy S. MacArthur, BS; Associate Director
Karen McKeen, BA; Creative Producer
Kieran McKeon, BA; Manager, Digital Post-Production
Robert Murphy, BS; Assistant Manager, Journalism Production Center
John Nadeau, BA; Evening Operations Manager, EDC
Zachary Persechini, BA; Assistant Manager, Tufte PPC Television Facility
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Nerissa Williams, MFA; Assistant Manager, Paramount Center Film Soundstage
Roy Wilson, MFA; Manager, Paramount Center Film Soundstage

NEWMAC

Marisa Kubik; Coordinator
Patrick Summers, Executive Director
Taylor Teixeira; Assistant Director

Off-Campus Student Services

Desiree Bradford, MEd; Assistant Director

Department of Performing Arts

Jason W. Allen-Forrest, BA, BS; Operations Manager
Ryan Bates, MFA; Props Director
Alixandra Bigley, MM; Assistant to General Manager of Emerson Stage
Laurie Bramhall, BA, MFA; Draper/Cutter
Brian Choiniski, BFA; Assistant Costume Shop Supervisor
Robert Colby, EdD; Chair, Program Director of Teacher Education, and Professor
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Keith Cornelius; Technical Director
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Joe Keener, MFA; Scenic Painter
Bethany Nelson, PhD; Graduate Program Director for the Theatre Education Program and Assistant Professor
Timothy Sullivan, BFA; Production Manager
Eric Weiss, MA; Director of Performing Arts Programming

Ploughshares

Cory Bailey, MFA; Business and Circulation Manager
Ellen Duffer, MA; Managing Editor
Ladette Randolph, PhD; Director and Editor-in-Chief
Allison Trujillo, BA; Production Manager

Police Department

Robert Bousquet, MA; Lieutenant
Robert Call; Sergeant
Robert Casagrande; Police Officer
Tarlisha Casimir-Morris; Police Officer
Steve Desy, MPA; Lieutenant
John Elson; Police Dispatcher/Self-Defense Instructor
Ralph Fiore; Police Officer; ALiCE Instructor
Harold Follins; Police Officer
Steven Giacoppo, BA; Detective
Robert Miller; Police Officer, ALiCE Instructor
Michael O’Connor, BA; Police Officer, First Aid and CPR Instructor
Walter Patterson; Police Officer
Ryan Pound; Police Officer
Eric Schiazza, MA; Deputy Chief
Carmelo Serrano, BA; Sergeant
Andrew Shaw, BS; Police Officer, First Aid and CPR Instructor
Mackenzie Slocumb; Sergeant
Robert Smith, MPA; Police Chief
Erik Tebeau; Police Officer
Christopher Wellborn; Police Officer
Joshua Wingate; Police Officer

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M. Lee Pelton, PhD; President
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Vicky Peterson, MFA; Commencement Director
Jaimee Rizzo, BA; Coordinator, Presidential Events
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ProArts

Zoë Wyner; Executive Director

Procurement and Business Operations Strategies

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Walter Wickersham, MS; Senior Director of Procurement

Professional Studies and Special Programs

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Julie Choi, BA; Associate Director of Credit Programs
Lesley Nichols, MBA; Executive Director of Professional Studies
Tori Weston, MFA; Assistant Director of Youth Programs

Office of the Registrar

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Matthew Fabian, BS; Associate Registrar, Technology and Communications
Lauren Labonte, MA; Associate Registrar, Operations
John D. Pestana, MA; Registrar
Samantha Starkey, MFA; Assistant Registrar
Amanda Wade, BS; Assistant Registrar

Office of Research and Creative Scholarship

Eric Asetta, MA; Executive Director
Diana Potter, MA; Senior Associate Director of Proposal and Grant Production
Andrew Shepard, MBA; Assistant Director

Social Justice Center

Alayne Fiore, MFA; Director of Operations, Special Assistant to the VP
Samantha Ivery, MA; Director, Diversity and Equity Initiatives
Sylvia Spears, PhD; Vice President for Equity and Social Justice
Jae Williams, MA; Director of Special Projects

Access, Equity, and Title IX

Ryan Milligan, JD; Deputy Title IX Coordinator and Investigator
Pamela White, JD; Associate Vice President, Title IX and Clery Act Coordinator

Elma Lewis Center for Civic Engagement, Learning, and Research

Jeeyoon Kim, BA; Assistant Director, Youth Development
Tamera Marko, PhD; Executive Director
Ashley Tarbet DeStefano, BS; Assistant Director for Community Engagement

Healing and Advocacy Collective

Melanie Matson, EdD; Director and Counselor/Advocate
Greta Spoering, LICSW; Survivor Counselor/Advocate

Center for Spiritual Life

Rev. Julie Avis Rogers, MDiv; Director and Campus Chaplain

Student Accessibility Services

Matt Fisher, MS; Assistant Director
Erin Glover, MA; Assistant Director
Diane Paxton, MA; Director
Student Financial Services

Office of Financial Aid

Sharon Chakoian, Associate Director
Ian Flynn, BA; Assistant Director
Alison Garcia, MA; Assistant Director
Eric Glaskin, MEd; Senior Associate Director
Angela Grant, BA; Director
Christopher Gray, BA; Senior Assistant Director and Budget Manager
Sean Griffin, MDiv; Counselor
Erik Kuenlen, BS; Assistant Director
Christopher Norfleet, MA; Assistant Director/Student Employment Coordinator
Jaclyn Pastor, MEd; Assistant Director
Paul Spears, BFA; Counselor
Andrew Viscariello, MSED; Student Loan Coordinator

Office of Student Accounts

Alice Buttery, BS; Assistant Director
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Kathleen Shine, BBA; Director
Karen Uminski, BFA; Senior Assistant Director
Van Tran, BA; Counselor

Office of Student Success

Christopher Grant, MEd; Associate Director
Seth Grue, MEd; Associate Director
Carol Smolinsky, MA; Director, Retention and Student Success
Heather Wise, MEd; Assistant Director

Student Affairs

Chris Daly, BA, BM; Assistant Dean for Campus Life
James Hoppe, PhD; Vice President and Dean for Campus Life
Paula Mangiaratti, BS; Senior Administrative Associate
Erik Muurisepp, MEd; Assistant Vice President for Campus Life
Jaz Osman, BA; Administrative Assistant

Student Care and Support

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Student Engagement and Leadership

Jenna Coviello, MA; Program Coordinator
Joshua Hamlin, MS; Director of Campus Centers
Jason Meier, MEd; Director

Student Transitions and Family Programs

Maureen Hurley, MA; Director
David Todd, MEd; Associate Director

Department of Visual and Media Arts

James Delaney, BA; Budget and Operations Manager
Anna Feder, MFA; Programming Manager
Cristina Kotz Cornejo, MFA; Chair and Professor
James Lane, PhD; Graduate Program Director for Low Residency Writing for Film and Television and Senior Scholar-in-Residence
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David Reeder, MFA; Program Administrator
Homa Sarabi-Daunais, MFA; Location Coordinator
Michael Selig, PhD; Graduate Program Director for Film and Media Art and Associate Professor

WERS

Jack Casey, DC, BA; General Manager
Alison Fernandez, MA; Associate Director
Cynthia Howes, BA; Promotions and Marketing Director
Phillip Jones, BA; PM Drive Host
George Knight, BA; On-Air Host
Carol Li; Membership Coordinator
Ashley Lindsay, BS; Traffic Coordinator and Receptionist
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Howard Simpson, BS; Operations Manager
Chantel Watkins, BS; Budget Analyst

Department of Writing, Literature and Publishing

Jabari Asim; Graduate Program Director for the Creative Writing Program and Associate Professor
Roy Kamada, PhD; Chair and Associate Professor
Kim McLarin, BA; Graduate Program Director for the Popular Fiction Writing and Publishing Program and Associate Professor
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* as of June 2020
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*as of May 2020*
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Mary Sweig Wilson, PhD, MA ’65, President, Laureate Learning Systems Inc., Professor Emerita, Communication Sciences & Disorders, University of Vermont, Hinesburg, VT

*as of May 2020
Policy Statements

Accreditation

Emerson College is accredited by the New England Commission of Higher Education (NECHE) (formerly the Commission on Institutions of Higher Education of the New England Association of Schools and Colleges, Inc.).

Accreditation of an institution of higher education by the Commission indicates that it meets or exceeds criteria for the assessment of institutional quality periodically applied through a peer review process. An accredited college or university is one which has available the necessary resources to achieve its stated purposes through appropriate educational programs, is substantially doing so, and gives reasonable evidence that it will continue to do so in the foreseeable future. Institutional integrity is also addressed through accreditation.

Accreditation by the Commission is not partial but applies to the institution as a whole. As such, it is not a guarantee 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 accreditation status by the Commission should be directed to Emerson College, Attn: Office of the Provost, 120 Boylston St. Boston, MA 02116. Individuals may also contact:

New England Commission of Higher Education
3 Burlington Woods Drive, Suite 100
Burlington, MA 01803-4514
781-425-7785
Email: info@neche.org

Notice Regarding the Contents of This Catalogue

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

For further information, contact:

Office of Academic Affairs
Emerson College
120 Boylston Street
Boston, MA 02116-4624

Policy Against Discrimination, Harassment, and Retaliation

Policy Statement:

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

Reason for the Policy:

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

Emerson College
Emerson College Policy Against Discrimination, Harassment, and Retaliation

Emerson’s Commitment to Nondiscrimination

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

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

Individuals Covered Under this Policy

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

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

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

Coordination of the Policy Against Discrimination, Harassment, and Retaliation and Sexual Misconduct Policy

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

Reservation of Rights

Emerson recognizes that reports of violations of this policy can occur in conjunction with reports of conduct which may constitute a violation of other College policies. When a member of the Emerson community is reported to have engaged in conduct violating this policy and others (excluding Sexual Misconduct), the College will ordinarily review the reported violations collectively pursuant to the Process for Resolving Reports of Conduct in Violation of This Policy, set forth below.

The Senior Associate Vice President/Chief Human Resources Officer (“Sr. AVP/CHRO”), or designee, will generally investigate the reported misconduct and reach conclusions concerning all policy violations. If the Sr. AVP/CHRO, or designee, concludes that there has been a violation(s) of this policy and any other College policies, the Sr. AVP/CHRO, or designee, will determine the responsive action for all misconduct. If the Sr. AVP/CHRO, or designee, concludes that there is insufficient evidence to support a violation of this Policy, but that there is sufficient evidence to support a violation of other policies, the Sr. AVP/CHRO, or designee, may determine the responsive action for the other misconduct, or may refer the other violations for
resolution by other College administrators, as deemed appropriate by the Sr. AVP/CHRO, or designee, in their discretion and may consult with other College officials to make this determination.

Definitions

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

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

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

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

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

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

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

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

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

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

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

- Making decisions about a person’s employment, compensation, or education based upon or motivated by the person’s protected characteristic(s);
- Verbal or physical abuse, offensive innuendo or derogatory words, epithets, or comments concerning, based on, or motivated by a person’s protected characteristic(s);
- A display of objects, pictures, or other media that create a hostile working/learning environment based on or motivated by a person’s protected characteristic(s); or
- Failure to provide religious or disability-related accommodations when required by applicable law.

Consensual Relationships

See the Policy for Consensual Relations: Staff at emerson.edu/policy/consensual-relations-staff and the Policy for Consensual Relations: Faculty at emerson.edu/policy/consensual-relations-faculty.

Responsibilities of College Community Members

Each member of the College community is personally responsible for adhering to this policy and may not discriminate against or harass anyone in the College community. College community members are also expected to cooperate in any investigation of alleged harassment or discrimination, if requested to do so by the College. Failure to cooperate in an investigation of a report of harassment or discrimination, including, but not limited to, failure to meet with College administrators concerning the report, may lead to corrective action, up to, and including, dismissal, termination of employment, association with Emerson, or dismissal from Emerson.

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

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

Report Process

Reporting an Incident of Discrimination or Harassment

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

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

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

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

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

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

Timeliness in Reporting

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

Corrective Action

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

For Employees and Emerson–Affiliated Third Parties:

Reprimand, change in work assignment, loss of privileges, mandatory training or suspension and/or immediate termination, or end of contractual or business relationship with the College.

For Students:

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

Confidentiality

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

**Protection Against Retaliation**

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

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

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

**Cross References to Related Policies:**

- Sexual Misconduct Policy
- Policy for Consensual Relationships: Staff
- Policy for Consensual Relationships: Faculty

**Responsible Officer:**

Vice President, Administration and Finance

**Key Offices to Contact Regarding the Policy and Its Implementation:**

- Office of Human Resources
- Dean of Campus Life
- VP, General Counsel

**Links to Procedures or Forms:**

[emerson.edu/policies/discrimination-harassment-retaliation](http://emerson.edu/policies/discrimination-harassment-retaliation)

### Sexual Misconduct Policy

The Department of Education issued new Title IX regulations to be effective August 14, 2020. Emerson College will be reviewing and updating this policy and procedure to ensure compliance and will post revisions online. Refer to the Title IX website at [emerson.edu/titleix](http://emerson.edu/titleix) for more information. The current policy remains in effect until August 12, 2020.

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

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

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

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

To achieve equitable results, the College will carefully review and/or investigate all reports and complaints of sexual misconduct with an earnest intent to understand the perspective and experiences of each individual involved and provide for fair and impartial evaluation and resolution.

The entire policy can be found at emerson.edu/titleix.

The following person has been designated by Emerson to respond to inquiries regarding the Sexual Misconduct Policy:

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

State and Federal Agencies

In addition to or in lieu of filing an internal complaint with Emerson College, persons who believe that they have been subjected to unlawful discrimination or harassment on the basis of sex or gender or retaliation may file a formal complaint with the government agencies that are identified below. Using the College’s report process does not prohibit an employee from filing a complaint with these agencies.

Massachusetts Commission Against Discrimination (MCAD)

One Ashburton Place, Room 601
Boston, MA 02108
617-994-6000
mass.gov/mcad/

California Department of Fair Employment and Housing (DFEH)

800-988-1684; TTY: 800-700-2320; videophone for hearing impaired: 916-226-5285
Contact.center@dfeh.ca.gov or dfeh.ca.gov/

Emerson College
Conclusion

Emerson strives to provide a campus environment free from discrimination and harassment. Any person who has questions or concerns about the Sexual Misconduct Policy should speak with Pamela White, associate vice president, Title IX and Clery coordinator.

Students’ Right to Privacy (FERPA)

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

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

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

- Records of instructional, supervisory, and administrative personnel, and educational personnel ancillary thereto that are in the sole possession of the maker thereof and which are not accessible or revealed to any other person except a substitute;
- Records concerning a student who is 18 years of age or older that are created or maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional acting in a professional or paraprofessional capacity, or assisting in that capacity and in connection with the provision of treatment to the student, and are not available to anyone other than persons providing such treatment, provided, however, that such records can be personally reviewed by a physician or other appropriate professional of the student’s choice;
- Records of students as employees unless the employment results from the employee’s status as a student; and
- Alumni records (records that are created or received by the College after an individual is no longer a student and that are not directly related to the individual’s attendance as a student).

Access to Records

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

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

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

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

The College will disclose a student’s education records at a student’s request when the College receives a signed and dated written consent from the student that specifies (i) the records that may be disclosed; (ii) the purpose for which they may be disclosed; and (iii) the persons or classes of persons to whom they may be disclosed. The College will comply with requests only after using reasonable methods to identify and authenticate the identity of the student and the designated recipients of the education records.

Directory Information

FERPA defines “Directory Information” to include a student’s: Name, Local Address, Dates of Attendance, Degrees Earned, Dates of Degrees, Awards/Honors/Scholarships, Majors, Sports and Activities, Height and Weight of Members of Athletic Teams, Advisor, Minors, photographs and recorded images, and Computer User Name. The College retains the right to choose whether or not to release students’ directory information, and careful consideration is given to all requests in an effort to prevent such information from being released injudiciously. If students would prefer that the College maintain their Directory Information as non-public information, they may notify the Office of the Registrar in writing that they wish for their Directory Information to remain private. Requests for non-disclosure will be honored by the institution until and unless a student submits a new written request to the Office of the Registrar revoking the earlier request that the Directory Information be treated as non-public information.

Review Rights and Process

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

Restricted Information

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

Challenge Procedures

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

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

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

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

Annual Notification

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

Types, Locations, and Custodians of Education Records

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

Admission Records

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

Cumulative Academic Records

Office of the Registrar
180 Tremont Street, 4th Floor
Custodian: Registrar

Health Records

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

Financial Aid Records

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

Placement Records
Career Development Center
216 Tremont Street, 6th Floor
Custodian: Director of Career Development Center

Progress Records or Advising Records
Faculty Office, Individual Offices, or Advising Center
180 Tremont Street, 4th Floor
Custodian: Instructor, Advisor

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

Policy, Practices, and Procedures Regarding Students with Disabilities

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

Governing Law

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

Rights and Responsibilities of Students with Disabilities

Emerson students with disabilities (as defined under the ADA) have the right to the following:

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

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

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

Rights and Responsibilities of the College

Emerson College has the right to do the following:

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

Emerson College has the responsibility to do the following:

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

Process for Students Making Accommodation Requests

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

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

Location and Contact Information

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

Clery Disclosure

The federal Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act (the “Clery Act”), 20 U.S.C. § 1092, requires that certain colleges and universities publish an annual report concerning various campus safety-related policies and procedures, as well as campus crime and fire statistics. Each year, Emerson College publishes a campus security report for each of its three campuses (Boston; Los Angeles; and Kasteel Well, Netherlands). The Emerson College Police Department or “ECPD” assembles statistics for this report based on its own records and based on communications with local law enforcement and the various campus security authorities. These communications are directed at acquiring information necessary to the College’s effort to disclose annual crime statistics to the Emerson community.

The ECPD also maintains a record of every criminal incident that is reported to the ECPD. The ECPD’s daily crime log summarizes each reported criminal incident and includes, when available, the nature of the crime reported, the date and time the crime occurred, the date the crime was reported, the location of the crime, and the disposition of the complaint, if known. Each day’s log is available for inspection by the public for 60 days at the ECPD. Any portion of the log that is older than 60 days is available within two business days of a request for public inspection.

Emerson’s Campus Security Policies, Crime Statistics, and Fire Safety report is available online at emerson.edu/departments/police/staying-informed/clery-reports. Requests for paper copies of the report can be submitted via email to Robert_Smith@emerson.edu or requests can be made in person at the Emerson Police Department, which is located at 114 Boylston Street, Boston, Massachusetts.
Policy Regarding VA Benefits

Students that are a covered individual\(^1\) are able to attend or participate in their course of education during the period beginning on the date on which the individual provides to the educational institution a certificate of eligibility\(^2\) for entitlement to educational assistance under chapter 31 or 33 and ending on the earlier of the following dates:

1. The date on which payment from VA is made to the institution
2. 90 days after the date the institution certified tuition and fees following the receipt of the certificate of eligibility.

Emerson College will not impose any penalty including the assessment of late fees, the denial of access to classes, libraries, or other institutional facilities, or the requirement that a covered individual borrow additional funds, on any covered individual because of the individual’s inability to meet their financial obligations to the institution due to the delayed disbursement funding from VA under chapter 31 or 33. Covered individuals are responsible for any amount not covered by the VA.

\(^1\) A covered individual is defined as any individual who is entitled to educational assistance under chapter 31, Vocational Rehabilitation and Employment, or chapter 33, Post-9/11 GI Bill benefits.

\(^2\) A certificate of eligibility can also include a “Statement of Benefits” obtained from the Department of Veterans Affairs’ (VA) website (eBenefits) or a VAF-28-1905 form for chapter 31 authorization purposes.
Undergraduate Admission

General Correspondence
120 Boylston Street
Boston, MA 02116-4624

Application Materials
Emerson College
Undergraduate Admission
Processing Center
PO Box 880
Randolph, MA 02368-0880