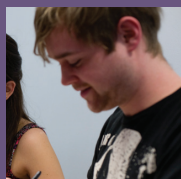


Graduate

Catalogue 2011–2012



EMERSON COLLEGE
BOSTON MASSACHUSETTS



School of the Arts

Creative Writing
Media Art
Publishing and Writing
Theatre Education

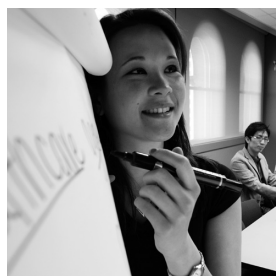
School of Communication

Communication Disorders
Communication Management
Global Marketing Communication
and Advertising
Health Communication
Integrated Marketing Communication
Journalism



EMERSON COLLEGE

Communication and the Arts



Graduate Catalogue
2011–2012

Credits

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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.

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President's Message



President M. Lee Pelton

Dear Student,

As the new president of Emerson College, I am pleased to welcome you to a distinctive and vibrant academic institution that we will learn to navigate and enjoy together. Founded in 1880, Emerson is committed to pursuing the highest standards in teaching and research in communication and the arts and to educating men and women to excel as leaders in these fields.

Because Emerson is a specialized college, it is able to focus its resources and energies on areas of study that are central to national issues and on trends in communication and the arts.

The College provides undergraduate and graduate students with exceptional opportunities for academic and professional development through programs that balance theory and practice. Students also enjoy access to the vast cultural, educational, and recreational resources of a world-class city.

I hope this catalogue will provide you with the information that you need. If this is your first semester at Emerson, I look forward to welcoming you to the community. And if you are a returning student, I hope you will share your thoughts regarding the Emerson experience with me.

Sincerely,

A handwritten signature in black ink that reads "M. Lee Pelton". The signature is written in a cursive, flowing style.

M. Lee Pelton
President

Dean's Message

Dear Graduate Student,

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

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

Sincerely,



Richard Zauft
Dean of Graduate Studies
Associate Vice President for Academic Affairs



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The College

College Mission Statement

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

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

History

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

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

Emerson has been a pioneer in its chosen area of specialization. It was the first to establish a children's theater program in 1919, and one of the first to grant degrees in Dramatic Arts, Speech Pathology, and Public Communication, including

Broadcast Journalism. It founded New England's first educational FM radio station and the first closed-circuit television studio with broadcast capability. In 1980, the College initiated a comprehensive, graduate-level program in Publishing and Writing—the first program in the nation specifically designed to meet the needs of the publishing industry.

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

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

Concurrent with programmatic evolutions and academic reorganizations, Emerson has continued to upgrade the technology and the facilities necessary to support the curriculum. Emerson's radio and television stations both offer webcasts in addition to traditional broadcasts, and the state-of-the-art Tuft Performance and Production Center opened in the fall of 2003. Since then, Emerson has opened a campus center. In the spring of 2010, the College opened the multi-use Paramount Center, which includes a 590-seat live performance theater, performance development facilities, and the Bright Family Screening Room.

Accreditation

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

Emerson's Commitment to Diversity and Inclusion

Emerson College values—and has placed an institutional priority on—diversity and inclusion in the campus community.

Our faculty, staff, and students believe that the concept of diversity and inclusion: encompasses acceptance and respect, recognizes that each individual is unique and different, and that exposure to diverse backgrounds and experiences greatly facilitates critical thinking.

Emersonians are committed to creating a culture of respect that values differences and understands that the end result of all our achievements will be richer because of our differences in thought, experience, and background.

Graduate Study at Emerson

Graduate Studies Mission Statement

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

Graduate Study

Emerson's graduate programs are designed to help students develop the professional, research, and artistic skills necessary for leadership in the communication and arts fields. Because Emerson believes that communication and the arts are fundamental to the growth of societies, the College is committed to ensuring that students are knowledgeable about future trends in communication and the arts. The 10 graduate programs at Emerson College are committed to the discovery of new ideas and knowledge so graduates will realize intellectual and creative fulfillment, personal enrichment, and their career objectives. Emerson College educates graduate students who wish to re-enter the labor market, seek a career change, or strengthen their value in their professional careers. To assist working professionals and lifelong learners, Emerson offers part-time enrollment in 7 of its 10 graduate degree programs. Full-time enrollment is required in the Communication Disorders, Journalism, and Global Marketing Communication and Advertising programs.

The Office of Graduate Studies

The Office of Graduate Studies provides administrative oversight to the 10 graduate programs. It organizes orientation; publishes policies, requirements, rules, and procedures; reviews and recommends curricular and program changes; approves individual program requirement exceptions; approves master's theses and projects; coordinates

student activities and events with the Graduate Student Association (GSA); helps support graduate student research and professional development opportunities and activities; and helps organize graduate commencement.

The Graduate Council

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

Graduate Program Directors

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

Admission

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

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

1. Completed graduate application and nonrefundable application fee.
2. Official transcripts of all previous undergraduate and graduate work, including transfer credit. A completed undergraduate transcript indicating a date of degree conferral must be submitted before a student can register for first-semester classes.
3. Three letters of recommendation from persons qualified to assess academic, professional, and personal qualifications, including motivations, goals, and clinical potential (for Communication Disorders applicants). Personal recommendations from friends and family members will not be accepted.
4. GRE/GMAT Test Scores. Standardized test scores may be no more than five years old and must be sent directly to the Office of Graduate Admission from the test provider. Test requirements vary by program. Please see the application to determine which test is appropriate for each program. Applicants who have already earned a master's degree at a U.S. college or university may request a waiver of the GRE/GMAT requirement. The GRE

and GMAT are offered year-round at test centers worldwide. Test sites and registration information can be found at gre.org (GRE) and mba.com (GMAT). It takes a minimum of two weeks from the test date for scores to be sent to the College.

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

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

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

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

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

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

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

International Applicants

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

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

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

Transcripts

International applicants must submit records from each university attended. Each transcript must indicate the number of lecture and laboratory hours devoted to each course and the grades received. All transcripts and other credentials must be translated

to English by an official translator and submitted along with the originals and the rest of the application. Official documents indicating degrees awarded with titles and dates conferred should also be included. A foreign transcript evaluation is required any time coursework is conducted outside of the U.S. International transcripts must be evaluated by one of the approved evaluation services listed on our website in order to be accepted by the admission committee. These are private organizations that charge a fee for their services. Individuals seeking an international transcript evaluation must follow the procedures outlined by the organization providing the evaluation.

In some cases, professional transcript evaluation is required in order to determine U.S. bachelor's degree equivalency.

Proof of Finances

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

Deferred Admission Status

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

Degree Requirements and Standards

Degree Requirements

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

The minimum degree requirements are as follows:

Communication Disorders (MS)	54 credits
Communication Management (MA)	40 credits
Creative Writing (MFA)	52 credits
Global Marketing Communication and Advertising (MA)	40 credits
Health Communication (MA)	40 credits
Integrated Marketing Communication (MA)	40 credits
Journalism (MA)	44 credits
Media Art (MFA)	64 credits
Publishing and Writing (MA)	40 credits
Theatre Education (MA)	40 credits

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

Limitation of Time

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

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

Transfer Credits

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

Capstone Experience

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

Comprehensive Examinations

Some degree programs conduct final comprehensive examinations for their candidates. Comprehensive exams must be completed at least one week before the last day of classes for the semester in which they are taken. For specific requirements, the student should contact the appropriate program.

Master's Project

The master's project is an applied academic project that integrates theory and practice. The master's project often takes the form of a creative project, such as an audio or video documentary, a play production, or a multimedia production. The written sections of master's projects must consistently follow one of the MLA, APA, or Chicago style manuals (latest editions), as well as the latest version of the master's thesis/project guidelines, which is available from the Office of Graduate Studies. It is the student's responsibility to acquire these materials. In those programs that allow a master's project in lieu of a thesis, students must register for a total of 4 credits. A master's project is subject to the same procedural and approval requirements as a thesis.

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

Master's Thesis

The master's thesis is a scholarly treatment of a subject or an investigative treatment of a problem that is sufficiently limited in scope to ensure thoroughness. Work on the thesis is supervised by a thesis chair and thesis committee. Theses must follow one of the MLA, APA, or Chicago style manuals (latest editions), as well as the latest version of the master's thesis/project guidelines, which is available from the Office of Graduate Studies. Students must follow program guidelines for thesis work. Students (with the exception of Creative Writing and Media Art students) must register for a total of 4 credits of thesis work.

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

Publication

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

Graduation

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

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

they complete their degree requirements. No student may participate in Commencement exercises until all financial obligations to the College are met.

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

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

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

Standards of Work

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

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

All courses taken at Emerson College for graduate credit must be at the 500- or 600-level or above. Many programs only accept 600-level courses. Limits to the number of 500-level courses that may be applied to a student's degree vary by program. Please consult the degree requirements for individual programs for more information.

Students may take no more than 12 credits in directed study and internship courses combined. Check with individual departments for any additional limits on credits.

Course Grades

Graduate students' work is graded at the end of each semester. The College uses a system of letter grades and quality points to evaluate student performance.

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

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

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

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

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

take an approved leave of absence immediately after receiving an I have one semester after they return from their leave of absence to complete the I.

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

Grade Dispute or Grievance Process

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

Grievance Process: Students who feel that they have a policy grievance or issue should first contact their graduate program director or the Office of Graduate Studies. The process for pursuing a grievance is available in the Graduate Student Handbook. This is also available online at emerson.edu/graduate_studies.

Registration

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

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

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

Course Load

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

Change of Address

The Registrar's Office maintains two addresses for each student. One is a billing address that includes the name of the bill payer where bills are mailed. The other is the student's local address while attending Emerson. It is important that students update their

addresses immediately online at *eCommon.emerson.edu* to ensure that they receive vital information affecting their student status. Students will need their Emerson email username and password in order to access any online functions. The Registrar's Office sends out official notifications to students' email addresses. It is imperative that students use their Emerson College email account as their primary email contact.

Change of Status

Leave of Absence

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

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

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

Tuition and fees refund insurance is available to students who wish to protect themselves in the event they are required to withdraw from a given term because of a medical or psychological reason.

For further information, refer to the Medical/ Psychological Tuition Refund Insurance Plan listed in the Expenses and Financial Assistance section.

Withdrawals

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

Continuing Student Status

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

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

Failure to Maintain Continuous Enrollment

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

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

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

Change of Degree Program

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

Course Numbering System

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

Auditing

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

Dropping and Adding Courses

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

petition approved by the Dean of Graduate Studies. The deadline for completing drop/adds during a summer session is the end of the first week of classes. Please consult the Academic Calendar.

Repeating a Course

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

Grade Reports

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

Academic Transcripts

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

Expenses

Tuition and Fees

Application (nonrefundable)	
Domestic Students	\$60
International Students	\$75
Tuition Deposit	\$200

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

Tuition	\$1,004 per credit
Course Audit	\$25 per credit
for students enrolled for at least 4 full-tuition credits	

Graduate Student Services Fee	\$245 per semester
Health Insurance	\$1,653 per year
Late Registration	\$50

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

Graduate Student Services Fee

The Graduate Student Services Fee is a consolidation of campus-required fees that support several College services. The comprehensive fee is paid by all students at Emerson College. The following components make up the comprehensive fee.

- Student Services: Registration, Orientation, Commencement (24.49% of the total fee)
- Health Services (63.27% of the total fee)
- Graduate Student Association (12.24% of the total fee)

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, Student Life, Graduate Studies, and the Commencement Office.

Graduate Student Association Fee

The Graduate Student Association fee is charged to each student to support research activities, professional opportunities, and graduate student organization activities.

Health Services Fee

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

Health Services and Health Insurance

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

The state law requires graduate students enrolled at least ¾ time (6 credits or more) to be covered by a qualified health insurance program. Graduate students enrolled for fewer than 6 credits must contact the Student Service Center if they wish to be enrolled. The College automatically provides a health insurance policy for all matriculating students. The premium for the 2011–2012 Graduate Student Health Insurance Plan is \$1,653 for 12-month coverage, and the Health Services Fee for the academic year is included in the comprehensive Graduate Student Services Fee. The Emerson College health insurance policy is not available separately from the overall health services program. The Health

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

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

The student health insurance policy is designed to offer protection against unexpected and potentially heavy expenses for accidents or illnesses. A copy of the Health Service Program and Health Insurance Plan is mailed annually to all students from the Student Administrative Services Office. It can also be downloaded from the CHW website at emerson.edu/health_center. Please refer to this document for specific coverage benefits.

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

During the academic year, **students enrolled in the student insurance program are required to first seek care at the Center for Health and Wellness prior to receiving non-emergency medical care.**

A referral is required for all visits outside of the Center, including specialty care for medical problems. Students seeking mental health services off campus are not required to obtain authorization. However, a clinician in these Centers can facilitate referrals to healthcare providers outside the College.

Insurance Regulations for Students Who Experience a Loss of Coverage Midyear

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

International Students

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

Billing and Payment

Graduate students pay the full semester's costs as billed prior to the beginning of the semester (August 1, 2011 and January 2, 2012). Charges are based upon the number of credit hours for which students are enrolled. Each student is responsible for knowing and understanding fees and for meeting financial obligations on time. Account balances not paid on time are subject to a penalty assessment.

Students wishing to pay their accounts in monthly installments may do so by participating in an authorized tuition payment plan. TuitionPay is a program that allows students to spread payments

for the academic year over 10 monthly installments. Students may also utilize this program to pay one semester at a time through a five-month fall or spring payment plan. TuitionPay requires a nonrefundable annual enrollment fee of \$95. For further information, go online to tuitionpay.salliemae.com/emerson.

Credit Balances on Student Account

Credit balance refunds are available to students who have overpaid their accounts. Credit balance refunds are granted to enrolled students only when a credit balance exists. Please note that no refunds may be issued based on an anticipated credit balance (e.g., financial aid not yet disbursed). A credit balance must exist prior to the refund request.

Credit balance refunds will be processed by the Office of Accounts Management within two Fridays from the date on which the request is received. Refund request must be made online through eCommon. Checks may be obtained from the Student Service Center during regularly scheduled hours or mailed directly from the Accounts Payable Office.

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

Refund Policy

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

When the withdrawal from the College is filed:

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

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

All students are eligible to receive full credit for their tuition and fees, excluding nonrefundable deposits, if they withdraw before the first day of classes. Students receiving federal financial aid funds who withdraw on or after the first day of classes will have their aid adjusted using the percentage determined by the Federal Return of Title IV Funds calculation. Adjustments will be made based on the number of days a student attends, up to the 60 percent point of the semester. Tuition charges on the student’s account will be adjusted by the same percentage used to adjust aid. Students who do not receive federal financial assistance are subject to the Emerson College Refund Policy as published in the Office of Accounts Management Policies and Procedures brochure.

Collection Policy

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

collection agency. Students referred to an outside collection agency will be responsible for all collection costs and interest charges.

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

Medical/Psychological Tuition Refund Insurance Plan

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

Financial Assistance

Types of Graduate Need-Based Financial Assistance

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

Federal Subsidized and Unsubsidized Stafford Loans

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

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

Federal Work Study (FWS)

This is a need-based award of federally subsidized part-time employment administered by the College. Earnings are paid directly to the student in the form of a biweekly paycheck. The number of hours a student may work and the hourly wage is

determined by the College and limited by availability of funds and calculated need. Students are permitted to work up to 20 hours per week while classes are in session and up to 40 hours per week during College break periods. The student is only compensated for actual hours worked. Graduate students must be enrolled in at least 4 credits to work through student employment programs. Availability of funds is not guaranteed, but if funding is offered, graduate students may request consideration for FWS. Awards will be made to students with need who request FWS in writing at the discretion of the Office of Student Financial Services.

Emerson Employment

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

How to Apply for Graduate Need-Based Financial Assistance

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

Priority Application Deadlines for Graduate Federal Financial Assistance*

Fall Term

All students

April 1

Spring Term

All students

December 1

Summer Term

Returning students

March 1

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

Alternative Educational Loan Programs

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

Fellowships

Each year, Emerson College awards merit-based fellowships to a certain number of applicants who are judged to be exceptionally well qualified for graduate study based upon their comprehensive academic credentials, including professional promise and past academic excellence.

Applicants seeking merit-based financial assistance should complete the application for admission as early as possible and before the priority merit aid deadlines outlined on the application for admission. There is no separate application to be considered for

merit aid and decisions are based on the materials submitted with the regular application for admission. Both domestic and international students are eligible for merit awards. Offers of merit aid cannot be deferred until a later semester. Returning students are not eligible for additional merit-based awards.

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

Intersession Courses

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

Scholarships

Bookbuilders of Boston Scholarship

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

Doriot Fellowship Program

Established in 1998 by the Beaucourt Foundation, the award is granted to an outstanding second-year graduate student (or students) with financial need in the Communication Disorders program.

Naomi Stroh Janover Scholarship

This award was established in 1992 and funded by an endowment from the estate of Mrs. Naomi Stroh Janover. Janover scholarships are provided for second-year students in Communication Disorders who wish to explore working with preschool hearing-impaired children. The Janover Scholars are selected by the staff of the Thayer Lindsley Nursery. Awarded students are required to work three mornings a week in the nursery.

Mitzi and Mel Kutchin Scholarship for Communication Disorders

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

Helen Hughes Lane Scholarship in Journalism

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

Dr. Shelley Martin Scholarship

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

MFA in Writing Scholarship

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

Cecil and Helen Rose Ethics in Communication Scholarship

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

Dr. Marion A. Ryan Scholarship

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

Barbara S. Rutberg Graduate Scholarship in Fiction

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

C. Marcia Cartz Wood Scholarship

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

Campus Life

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

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

Max Mutchnick Campus Center

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

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

The Cabaret and Multipurpose Room

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

Off-Campus Housing

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

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

Meals

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

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

The current cost for a commuter meal plan is \$645.

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

Breakfast: \$5.70
Lunch: \$9.15
Dinner: \$12.55

Center for Health and Wellness

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

The Center provides for the immediate health needs of students and offers both follow-up and educational services, including general medical care, GYN exams, emergency contraception, health counseling and education, routine lab work, pregnancy testing, and referrals to other health specialists when appropriate. Services are available by appointment. Confidentiality within the guidelines of professional ethics and legal principles is

guaranteed to all students using the Center. The staff consists of nurse practitioners, a physician assistant, a nutritionist, and a consulting general medicine physician.

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

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

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

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

- Two doses of measles, mumps, and rubella vaccine(s). Generally, this is administered as a combination MMR vaccine given at least one month apart beginning at or after 12 months of age;
- Tdap, combined Tetanus, diphtheria, and Pertussis: one dose within the last 10 years; and
- Three doses of hepatitis B vaccine. This series may take up to six months to complete. If you are not immunized, you should begin the series as soon as possible. Details for dosing intervals are listed on the health form and new student letter.
- Varicella (Chickenpox) Two doses; if given before age 13 at least three months apart. If given after age 13, two doses at least 30 days apart, or verification

by clinician signature of confirmed infection, or laboratory test of immunity to varicella. If born in the United States before 1980, verification/immunization is not required except for Communication Disorder majors.

A current certificate of vaccination is not required when:

- The student provides written documentation that he or she meets the standards for medical or religious exemption set forth in M.G.L. c. 76, § 15C. There is a section on the Entrance Health Form for the clinician to document the reason for the medical exemption. Students who have not been immunized due to their religious belief may request a copy of the Religious exemption form by email (below). In the event of an outbreak of a communicable infection, students with medical or religious exemptions will be excluded from participating in campus activities, internship or other College functions until the local board of health determines the end of the quarantine period. (105CMR300.000), or
- The student provides appropriate documentation, including a copy of a school immunization record indicating receipt of the required immunizations; or in the case of measles, mumps, rubella, varicella and hepatitis B, the student presents laboratory evidence of immunity. Documentation must be provided in English.

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

The health documents are sent to confirmed students through the Admission Office. Forms are available to download from emerson.edu/health-center/.

Health Insurance

State law mandates that all students enrolled at least $\frac{3}{4}$ time (6 graduate credits or more) must be continuously enrolled in a qualified insurance plan. The Student Financial Services Office mails a copy of the College-sponsored insurance program to all students who meet the mandated insurance enrollment threshold requirement prior to the due date of the tuition bill. Students will be automatically enrolled in the College-sponsored program unless they provide insurance information and submit an insurance waiver annually to the Student Financial Services Office within the specified waiver time period.

Insurance Regulations for Students Who Experience a Loss of Coverage Midyear

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

Wellness Education

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

Counseling Center

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

Disability Services

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

Emerson's Disability Services Office (DSO) offers academic accommodations and related services to qualified students with documented physical, medical, visual, hearing, learning, and psychiatric disabilities.

Office of Multicultural Student Affairs

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

Cultural Center

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

Office of International Student Affairs

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

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

Center for Spiritual Life

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

Athletics and Recreation

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

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

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

Fitness Center

The Emerson College Fitness Center (ECFC) offers exercise and wellness programs designed to meet specific interests and goals including proper diet and nutrition, stress management, sports conditioning,

and general physical fitness. At no cost to the Emerson community, the ECFC provides state-of-the-art strength training, cardiovascular and free weight equipment, and a studio where a daily schedule of aerobic, dance, yoga, and conditioning classes are offered.

Student Activities

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

Graduate Student Association (GSA)

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

Graduate Student Organizations

Communication Management Student Group

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

Emerson Media Graduates (EMG)

The EMG Production Group was created to provide graduate students in the Media Art program the opportunity to gain extracurricular production experience and to encourage professional and personal contacts between graduates during their years at Emerson and beyond. Throughout the year, students work on self-directed studio and field

production projects, which culminate in a screening during each semester. The group also invites guest speakers from the industry and supports other student initiatives in the Media Art program. Recent activities include an original sitcom, a local news magazine production, and music videos for local Boston artists.

Graduate Reading Series

The Graduate Reading Series is organized by a dedicated group of graduate students in the Writing, Literature and Publishing Department. They feature MFA and MA students from the department reading from their most recent works.

Graduate Students in Communication Disorders

This organization was established to foster discussion of issues relating to the field of communication sciences and disorders. The group promotes awareness of issues relating to communication sciences and supports discussions and activities for new professionals in the field.

Graduate Students for Global Marketing Communication and Advertising

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

Graduate Students for Integrated Marketing Communication

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

Graduate Students for Publishing

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

Health Connections

Health Connections is composed of all current students in the Health Communication graduate program. The group is devoted to professional growth and uses many facets to accomplish this goal. Health Connections practices health communication through its blog HealthBent!, which takes a look at health campaigns, popular health news, and representations of diseases. Health Connections also has an internet radio show on health concerns pertinent to Emerson students. Finally, the group hosts alumni and student mixers, health-related movie nights, lectures, and many other professional development activities/events that foster knowledge about the different internship, academic, and career opportunities that may be available for Health Communication students.

Redivider

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

Theatre Education Graduate Association (TEGA)

TEGA is dedicated to enhancing career opportunities and encouraging professional goals, as well as creating a strong sense of community throughout the Theatre Education graduate student body. TEGA offers workshops, socials, and panel discussions with professionals in the field to help enrich Theatre

Education students' experiences now and upon graduation. TEGA's aim is to broaden Theatre Education students' sense of knowledge about the field, while also providing ample working opportunities to assist Theatre Education students in their career after graduating from Emerson.

Other General Campus Groups

Amigos

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

Asian Students for Intercultural Awareness (ASIA)

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

Emerson's Black Organization with Natural Interests (EBONI)

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

Emerson Communication (EmComm)

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

Emerson Goodnews Fellowship (EGNF)

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

Emerson International (EI)

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

Hillel

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

National Student Speech, Language, and Hearing Association (NSSLHA)

All Emerson students have the opportunity to become members of this national organization. The Emerson chapter provides the opportunity for students to take part in professional activities on a local, regional, and national level.

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

Newman Club

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

Speak Up!

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

Student Awards

President's Award

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

Dean of Graduate Studies Award

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

The Graduate Program Awards

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

Graduate Student Association (GSA) Awards

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

The Betsy Carpenter Playwriting Award

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

Dr. Donald B. and Phoebe Rothman Giddon Award in Health Communication

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

Evelyn Horowitz Video Poetry Prize

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

Rod Parker Playwriting Award

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

Cecil and Helen Rose Ethics in Communication Award

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

Student Services

Iwasaki Library

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

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

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

Media Collection

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

Archives

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

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

Information Technology

The College's computing facilities are available for use by Emerson College students, faculty, and staff. The facilities consist of both teaching and open access labs, as well as kiosks that offer convenient web access and printing. Workstations in the computer labs provide the following types of software applications: email, Internet, word processing and office productivity, statistical analysis, web authoring, image editing, desktop publishing, 3D animation, and digital video. High-end applications, such as Autodesk Maya for 3D animation and Apple's Final Cut Studio for video editing, are available in all open-access labs. Digital production labs contain workstations with multimedia production and digital video applications,

including Avid Media Composer and Final Cut Studio. Emerson College has been designated a New Media Center since 1995 by a consortium that includes Apple Inc., Adobe Systems, and Hewlett-Packard, among others. The New Media Center designation provides support for the College's digital production and multimedia capabilities. More information about the computer labs is available at emerson.edu/labs.

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

IT Help Desk

The Office of Information Technology's Help Desk offers assistance to all faculty, staff, and students with computing problems, ECnet problems, and issues regarding connectivity to the College's computer network.

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

Media Services Center

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

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

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

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

Career Services

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

Our many offerings include the following:

- Individual assistance with self-assessment, career exploration, career decision making, internship/job searching, résumé/cover letter writing, and other career-related issues
- An extensive resource library of communication- and arts-related career exploration materials, industry directories, trade publications, tip sheets, handouts, and newsletters

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- Career- and industry-related speakers, panels, and events
 - Résumé writing, interview preparation, and other career-related workshops
 - Internship Workshops, which are mandatory for all students seeking internships for academic credit (internship requirements and options vary by department; students should consult with their departments before pursuing any internship for credit)
 - Networking and mentoring opportunities with alumni and other industry professionals
 - Assistance with internship and job search preparation, including mock interviews
 - Online job and internship listings, internship fairs, and much more

such as a visiting artists series, master classes, and forums. Additionally, Alumni Relations works closely with the Office of Career Services to connect students with alumni for mentoring and networking through industry site visits and a mentorship program. The Alumni Office communicates news about the College and its alumni through a tri-quarterly magazine, an online community, social media, and e-communications.

Lacerte Family Writing and Academic Resource Center

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

Office of Alumni Relations

The Office of Alumni Relations and the Emerson College Alumni Association work together to promote institutional pride, professional development opportunities, and lifelong connections with Emerson alumni. The Office enables students and alumni to benefit from the experience of alumni and others through a variety of events and activities

Campus Speakers

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

P. Steven Ainsley, *Boston Globe* publisher

Edward Albee, Playwright

Maya Angelou, Poet, Activist

Kenn Apel, PhD, Professor and Chair, Communicative Disorders and Sciences, Wichita State University

Jeff Arch '76, Screenwriter, *Sleepless in Seattle*

Rick Baker, Academy Award-winning make-up artist for films such as *How the Grinch Stole Christmas*, *Men in Black*, and *The Nutty Professor*

Martin (Marty) Baron, Editor

Ursula Bellugi, PhD, Director, Laboratory for Cognitive Neuroscience and Professor, The Salk Institute for Biological Studies

Kathie Berlin '65, Director, Marketing and Production, MGM

Joseph Biden, U.S. Vice President

Michael Blowen, Columnist, *The Boston Globe*

Walter Bogdanich, Investigative Editor, *The New York Times*

Ian Bowles, MA, Secretary of Energy and Environmental Affairs, Massachusetts

Candace Bray, EdD, Consultant for Education and Learning Disabilities, Maine

David Brinkley, ABC's *This Week with David Brinkley*

Bonnie Brinton, PhD, Dean of Graduate Studies and Professor of Audiology and Speech-Language Pathology, Brigham Young University

Tom Brokaw, Anchor, *NBC Nightly News*

Gwendolyn Brooks, Pulitzer Prize-winning Poet

David Burnett, Photojournalist

Joseph Leo Bwarie '99, Starred as Frankie Valli in the touring production of the Broadway musical *Jersey Boys*

Joanne Carlisle, PhD, Professor of Education and Research Scientist, University of Michigan

Christopher Cerf, Emmy- and Grammy-winning Author, Composer, Humorist, and Technologist

Michael Chapman, Cinematographer

Clifford Christians, PhD, Professor, Author

Jack Connors, Chairman, Hill, Holliday, Connors, Cosmopolus, Inc.

Jennifer Coolidge '85, Actress in *Legally Blonde*, *Best in Show*, and *American Pie*

S. James Coppersmith, former President/General Manager, WCVB-TV

Bernard Cornwell, Novelist

Stavros Cosmopoulos, Creative Director, Cosmopoulos, Crowley & Daley

Jack S. Damico, PhD, Professor, Communication Sciences and Disorders, University of Louisiana at Lafayette

Lee Daniels, Nominated for a 2009 Oscar for best film director

Angela Davis, Activist, Professor, Author

Scott Davis, Executive Vice President, MTV Network

Morton Dubitsky Dean '57, former ABC News Anchor

Vin Di Bona '66, Producer, ABC-TV, *MacGyver*, *America's Funniest Home Videos*, *America's Funniest People*

Judith Downes, President/Executive Producer, September Films

Troy Duffy, Director of the film *The Boondock Saints II*

Edward Eskandarian, Chairman and CEO of Arnold Worldwide Partners

Martin Espada, Poet, Author, *Rebellion Is the Circle of a Lover's Hands*

Sean Patrick Flanery, Star of the film *The Boondock Saints II*

Vicki S. Freimuth, Professor, Department of Speech Communication and the Grady School of Journalism, and Director of Center for Health and Risk Communication at the University of Georgia

Steve Friedman, Executive Producer, NBC News

Fred Friendly, Journalist, Ethicist, former President of CBS News

David Gergen, Commentator, Editor, Teacher, Advisor to Presidents

Ronald Gillam, PhD, Research Associate, Communication Science and Disorders, Jesse H. Jones Communication Center, The University of Texas at Austin

Carol Gilligan, Author, *In a Different Voice*

Danny Glover, Actor, Director, Producer

Whoopi Goldberg, Actor, Producer
Rebecca Newberger Goldstein, Author
Doris Kearns Goodwin, Memoirist and Political Biographer
Spalding Gray '65, Performer and Novelist, *Sex and Death to the Age 14*
David Handschuh, Reporter, *New York Daily News*, Photojournalist
Kathryn Harrison, Author of the novels *Envy*, *The Seal Wife*, and *Exposure* and the memoir *The Kiss*
David Hays, Founding Artistic Director, The National Theatre of the Deaf
Karen Hein, MD, Director, HIV Adolescent Clinic, New York
Doug Herzog '81, President, MTV Networks Entertainment Group
Tony Hoagland, Poet and Guest Editor of the Winter 2009–2010 issue of *Ploughshares*
Amy Holden-Jones, Screenwriter
Shane Hurlbut '86, Director of Cinematography for *Crazy/Beautiful*, *Terminator Salvation*, *Swing Vote*, *Semi-Pro*, and *We Are Marshall*
Gwen Ifill, Moderator, Managing Editor of *Washington Week*, Senior Correspondent for the *NewsHour with Jim Lehrer*
Gish Jen, Author, *Typical American* and *Mona in the Promised Land*
Sut Jhally, Professor of Communication, UMass Amherst, Author, Producer, Director
Alex Jones, Director of the Shorenstein Center on the Press, Politics and Public Policy at Harvard University
James Earl Jones, Actor
Malalai Joya, Suspended Afghan Parliamentarian
Jonathan Katz, Creator of award-winning animated television show *Dr. Katz, Professional Therapist*
Wendy Kesselman, Playwright, Screenwriter, Children's Book Author
Kay Koplovitz, CEO and President, USA Network
Stanley Kunitz, U.S. Poet Laureate
Stephen Kurkjian, *Boston Globe* editor and three-time Pulitzer Prize Winner
Paul La Camera, Vice President and General Manager, WCVB-TV
Don Law, Concert Promoter/Owner, Blackstone Entertainment and NEXT Ticketing
Sara Lawrence-Lightfoot, Sociologist, Author, Educator
Spike Lee, Director, Producer, Writer, Actor
Jay Leno '73, Host of *The Jay Leno Show*
Jerry Lewis, Comedian, Muscular Dystrophy Association Spokesperson
John Lewis, Congressman
Thomas Lux '70, Poet, *Half Promised Land*, *The Drowned River*, and *Sunday*
David Mamet, Playwright, Screenwriter, Director
Irma S. Mann '67, President, Irma S. Mann Strategic Marketing
Sara Mann '97, Backup Singer for Miley Cyrus
Karen Marinella '84, News Anchor, WLVI-TV
Garry Marshall, Writer, Producer, Director, Actor
Joe Mathieu '96, Host of SIRIUS XM Radio Show *Press Pool with Joe Mathieu*
Marlee Matlin, Actress
Rachel I. Mayberry, PhD, Director and Associate Professor, School of Communication Sciences and Disorders, Faculty of Medicine, McGill University
Brendan McCarthy '04, Staff writer at *The Times-Picayune* and 2009 Pulitzer Prize finalist
Carl McIntyre, Actor, Filmmaker, Motivational Speaker
Eileen McNamara, Pulitzer Prize-winning Columnist, *The Boston Globe*
Peter Meade '70, Managing Director, Rasky Baerlein Strategic Communications
Arnon Milchan, Film Producer, *JFK*, *Pretty Woman*, *Guilty by Suspicion*
Harvey Skolnick Miller '59, Screenwriter, *Private Benjamin*, *Bad Medicine*, *The Odd Couple*, and *Taxi*
Sue Miller, Writer
Chris Moore, Executive Producer and Co-Director of *The People Speak*
Walter Mosley, Author
David Mulligan, former Commissioner of Public Health, Massachusetts
Donald Murray, Pulitzer Prize winner, Author, *A Writer Teaches Writing*, *Learning by Teaching*, and *Write to Learn*, *Read to Write*
Giovanna Negretti '95, Executive Director of zOiste?
John O'Neal, Co-founder of the Free Southern Theater, founder and director of JNEbug Productions

Chrystee Pharris '98, Actress, *Scrubs* and *Passions*
Anna Hamilton Phelan MSSp '65, Screenwriter, *Amelia*

Jayne Anne Philips, Author, *Black Tickets*, *Fast Lanes*, and *Machine Dreams*

Jorge Quiroga '72, Reporter, WCVB-TV
Norman Reedus, Star of the film *The Boondock Saints II*

Judy Reilly, PhD, San Diego State University and Laboratoire Langage et Cognition, Université de Poitiers

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

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

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

Jack E. Robinson, President, Boston Chapter, NAACP

Scott Rosenberg, Screenwriter, *Con Air*

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

Mark Samels, Executive Producer, *American Experience*

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

Janet Scardino, President of Commercial for 19 Entertainment

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

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

Enrique Senior, Hollywood Studios and Major Media Companies Financier

Paula Shugart, President of the Miss Universe Organization

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

E. Denise Simmons, City of Cambridge Mayor

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

Joshua Sobol, Playwright

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

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

Regina Spektor, Musician

Lesley Stahl, CBS News Correspondent, *60 Minutes*

Ken Swope, Political Consultant

Evan Thomas, Assistant Managing Editor of *Newsweek*

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

Joe Trippi, Political Strategist

Tommy Tune, Actor, Choreographer

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

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

Henry Winkler '67, Actor/Producer

Janet Yuen-Mei Wu, Broadcast Journalist

Howard Zinn, Executive Producer and Co-Director of *The People Speak*

Policy Statements

The following is a partial list and description of selected policies relevant to graduate study. For more information on college policies, visit emerson.edu.

Statement of Nondiscrimination

Emerson College provides access to and admits qualified students of any race, color, religious beliefs, national or ethnic origin, sex, sexual orientation, gender identity, age, or disability to all of the rights, privileges, programs, facilities, and activities generally accorded or made available to students at the College. Emerson College does not unlawfully discriminate on the basis of race, color, religious beliefs, national and ethnic origin, sex, sexual orientation, gender identity, age, disability, or any other category protected by law, in the administration of its educational policies, admission policies, scholarship and loan programs, athletic programs, or other College-administrated programs or facilities. Individuals with questions or concerns about the College's nondiscrimination policy may contact the College's Associate Vice President for Human Resources and Affirmative Action at Emerson College, 120 Boylston Street, Boston, MA 02116-4624, 617-824-8580.

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

Students' Right to Privacy (FERPA)

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

FERPA Definition of Records

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

- Records of instructional, supervisory, and administrative personnel, and educational personnel ancillary thereto that are in the sole possession of the maker thereof and that are not accessible or revealed to any other person except a substitute;
- Records concerning a student who is 18 years of age or older that are created or maintained by a physician, psychiatrist, psychologist, or other recognized professional or paraprofessional acting in a professional or paraprofessional capacity, or assisting in that capacity and in connection with the provision of treatment to the student, and are not available to anyone other than persons providing such treatment, provided, however, that such records can be personally reviewed by a physician or other appropriate professional of the student's choice;

- Records of students as employees unless the employment results from the employee's status as a student; and
- Alumni records (records that are created or received by the College after an individual is no longer a student and that are not directly related to the individual's attendance as a student).

Access to Records

No one outside the College shall have access to, nor will the College disclose students' education records without the written consent of students except as permitted by FERPA. FERPA-permitted disclosures include, but are not limited to, disclosures to College officials with legitimate educational interests, persons or organizations providing students financial aid, accrediting agencies carrying out their accrediting function, parents of a student who is their "dependent" for federal tax purposes, and persons in connection with a health or safety emergency. The College's decision to release information that is covered by a FERPA exception is discretionary with the College. Emerson College will also release information in compliance with a judicial order or lawfully issued subpoena. In most cases, the College will make a reasonable attempt to notify the student of the order or subpoena in advance of compliance at the student's last known address.

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

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

Disclosure of Education Records with Student's Consent

The College will disclose a student's education records at a student's request when the College receives a signed and dated written consent from the student that specifies (i) the records that may be disclosed; (ii) the purpose for which they may be disclosed; and (iii) the persons or classes of persons to whom they may be disclosed. The College will comply with requests only after using reasonable methods to identify and authenticate the identity of the student and the designated recipients of the education records.

Directory Information

At its discretion, the College may provide Directory Information in accordance with the provisions of the Act to include: Name, Local Address, Permanent Address, Name of Parent(s)/Guardian(s), Local Phone Number, Dates of Attendance, Degrees Earned, Dates of Degrees, Awards/Honors/Scholarships, Majors, Sports and Activities, Height and Weight of Members of Athletic Teams, Advisor, Minors, and Computer User Name. It should be known that it is the College's choice to release information, and careful consideration is given to all requests to ensure that the information is not released indiscriminately. A student may withhold all Directory Information by notifying the Registrar's Office in writing. Requests for non-disclosure will be honored by the institution until the Registrar's Office is notified in writing by the student to remove the action.

Review Process

FERPA provides students with the right to inspect and review information contained in their education records, to challenge the contents of their education records, to have a hearing if the outcome of the challenge is unsatisfactory, and to submit

explanatory statements for inclusion in their files if they feel the decisions of the hearing panel are unacceptable. The College has designated to the Registrar's Office and the Dean of Students' Office the responsibility of coordinating the inspection and review procedures for student education records. Students wishing to review their education records must make written requests to the Registrar or the Dean of Students listing the item or items of interest. Records covered by FERPA will be made available within 45 days of the request. All documents will be reviewed in the presence of a designated official. Students may obtain copies of documents contained in the College education records unless a financial hold exists, the document involves another person, or the student has waived his/her right to access. Copies will be provided at the student's expense.

Restricted Information

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

Challenge Procedures

A student who believes that her/his education records contain information that is inaccurate or misleading or otherwise in violation of his/her privacy or other rights may discuss the problem informally with the Registrar or Dean of Students. If the Registrar or Dean agrees that the records should be modified, appropriate adjustments to the records in dispute will be made. If the Registrar or Dean determines that the records should not be adjusted, the student will be so notified and

will simultaneously be informed of the right to a formal hearing. A request for a formal hearing must be made in writing to the Registrar who, within a reasonable period of time after receiving such request, will inform the student of the date, place, and time of the hearing. The student may present evidence relevant to the issues related to the student's request for modification and may be assisted or represented by a person of the student's choice. A hearing panel will consist of the vice president for administration and finance, the Registrar (if the challenge concerns a document maintained by the Dean of Students), the Dean of Students (if the challenge concerns a document maintained by the Registrar), two faculty members selected by the Faculty Assembly, and two student members selected by the Student Government. No member of the hearing panel may have a direct interest in the outcome of the hearing.

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

A student has the right to submit a written complaint to the Family Policy Compliance Office, U.S. Department of Education, Washington, D.C. 20202-4605, if the student believes that the College has violated the student's right under the Family Education Rights and Privacy Act. Additionally, the Family Compliance Office (FPCO) may, on its own initiative, investigate a potential FERPA violation

“when no complaint has been filed or a complaint has been withdrawn.” Investigative and Enforcement Provisions (34 C.F.R. 99.62-99.67)

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

Annual Notification

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

Types, Locations, and Custodians of Education Records

Following is a list of the types of records that the College maintains, their locations, and their custodians.

Admission Records

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

Cumulative Academic Records

Registrar’s Office
216 Tremont Street, 2nd Floor
Custodian: Registrar

Health Records

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

Financial Aid Records

Financial Aid Office
216 Tremont Street, 4th Floor
Custodian: Director of Student Financial Services

Financial Records

Student Accounts Office
216 Tremont Street, 4th Floor
Custodian: Director of Student Financial Services

Placement Records

Career Services
216 Tremont Street, 6th Floor
Custodian: Director of Career Services

Progress Records or Advising Records

Individual Graduate Program Director Offices
216 Tremont Street, 6th Floor
Custodian: Graduate Program Directors

Student Records

Office of Graduate Studies
180 Tremont Street, 12th Floor
Custodian: Dean of Graduate Studies

Disciplinary Records

Office of the Dean of Students
Campus Center
150 Boylston Street, 2nd Floor
Custodian: Dean of Students

Policy, Practices, and Procedures Regarding Students with Disabilities

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

Governing Law (Section 504 of the Rehabilitation Act of 1973, The Americans with Disabilities Act, as Amended in 2009)

Two federal statutes govern the rights of individuals with disabilities and apply to students with disabilities attending Emerson College. Section 504 of the Rehabilitation Act of 1973 states that no “otherwise qualified person” with a disability may be excluded from, denied the benefits of, or be subjected to discrimination under any program or activity within an institution that receives federal financial aid. The Americans with Disabilities Act, as amended in 2009 (ADA) defines a person with a

disability as any individual who (1) has a physical or mental impairment that substantially limits one or more major life activities, (2) has a record of such an impairment, or (3) is perceived by others as having such an impairment. The ADA applies to Emerson College, both as a place of public accommodation and as an employer. Taken together, Section 504 and the ADA require institutions of higher education to provide equal access to educational opportunities to otherwise qualified persons with disabilities.

Rights and Responsibilities of Students with Disabilities

Emerson students with disabilities (as defined under the ADA) have the right to the following:

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

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

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

Rights and Responsibilities of the College

Emerson College has the right to do the following:

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

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

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- 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 Making Accommodation Requests

Emerson's Disability Services Office offers services to qualified students with documented physical, medical, visual, hearing, learning, or psychiatric disabilities. The associate director for disability services is the College's primary contact person for all students with disabilities.

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

Students who request accommodations will be asked to provide the DSO with recent and appropriate documentation of their disability and the reason(s) their requested accommodation is necessary. A qualified professional must prepare the documentation. Specific guidelines for preparing and submitting appropriate documentation can be found at emerson.edu/disability-services. The College reserves the right to determine the adequacy

of the documentation and may request additional assessments. The DSO staff, along with staff in the Counseling Center and/or the Center for Health and Wellness, will review the student's request and documentation in order to make decisions about accommodations and services. Students must meet with the DSO to obtain the outcome of the review and discuss their accommodations. At the meeting, students will be informed in writing of the decision, as well as of their right to appeal the decision. Policies, procedures, and responsibilities for the DSO and for the student will be clarified.

Location and Contact Information

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

Clery Disclosure

Emerson's Annual Report on Campus Security Policies and Crime Statistics (prepared in compliance with the Jeanne Clery Disclosure of Campus Security Policy and Campus Crime Statistics Act) is available online at emerson.edu/clery-report. This report contains information and policies relative to campus law enforcement, wellness education, crime prevention, disciplinary process for sexual assault, and crime statistics for certain designated offenses that occurred on campus, in campus residence halls, and in non-campus buildings and public areas adjacent to the campus for the past three years. A paper copy of this same report is available upon request from the Public Safety Office, Emerson College, 120 Boylston Street, Boston, MA 02116-4624, 617-824-8555.

School of Communication

Department of Communication Sciences and Disorders

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

Communication Disorders Master of Science Degree

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

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

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

The Department of Communication Sciences and Disorders is located in a state-of-the-art academic and clinical facility on Tremont Street. Emerson's location in Boston provides students with access to practica in a wide variety of clinical settings and with the opportunity to work with children and adults with a range of communication disorders. Internal clinical experiences take place in the Robbins Speech, Language and Hearing Center and

its specialty programs, including the Thayer Lindsley Family-Centered Program for hearing-impaired children, the Program for Acquired Communication Disorders, the Program for Developmental Communication Disorders, the Program for Speech Improvement, and the Group Language Therapy Program. All are located in the same building as the department. Throughout their graduate program, students work closely with the clinical faculty in performing diagnostic evaluations and in designing, implementing, and evaluating intervention programs.

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

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

The following are the Students Learning Outcomes (SLOs) for the Communication Disorders program:

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

Admission Requirements

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

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

Emerson, but 3-credit equivalents taken at other institutions are permissible. Please see the following course section for descriptions of all prerequisite courses.

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

Degree Requirements

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

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

Clinical hours are counted toward the ASHA clinical requirements only when a passing grade has been earned for that practicum. A student who earns a B– (although it is a passing grade) in Clinical Practicum will not qualify for a more advanced and/or off-campus clinical opportunity until a grade of B or above is earned. In addition, students whose overall GPA falls below 3.0 may lose their eligibility for an off-campus placement.

<p>Students must successfully complete appropriate coursework and clinical practica to meet the current academic and clinical requirements of ASHA for the Certificate of Clinical Competence in Speech-Language Pathology.</p> <p>Students must successfully complete at least five semesters of clinical practicum while enrolled in the program. Students must also fulfill the ASHA requirement to accumulate at least 375 supervised hours during the graduate program. In addition, Clinical Practicum (CD 605) placements and Clinical Methods courses are designed to parallel and support students' development as clinicians.</p> <p>Students must successfully complete three 1-credit seminars. The current graduate curriculum includes these seminars in order to ensure that students have the opportunity to study areas of interest in more depth. Seminars are scheduled during winter and spring intersessions. As a consequence, students should plan their personal schedules with the awareness that completion of the degree requires completion of these three 1-credit seminars outside the regular fall and spring semesters and summer sessions.</p> <p>Students will successfully complete a comprehensive examination or a master's thesis. The comprehensive examination is administered twice per year.</p>			
Required Courses		Elective Courses	
CD 600	Intro to Clinical Methods	CD 623	Fluency Disorders
1 credit		3 credits	
CD 601	Clinical Methods I	CD 635	Speech Sound Disorders
1 credit		3 credits	
CD 602	Clinical Methods II	CD 641	Dysphagia
1 credit		3 credits	
CD 603	Clinical Methods III	CD 645	Language and Literacy Disabilities
1 credit		3 credits	
CD 604	Clinical Methods IV	CD 650	Motor Speech Disorders
1 credit		3 credits	
CD 605	Clinical Practicum (Five semesters)	CD 677	Voice Disorders
1 credit		3 credits	
CD 609	Research and Statistical Methods	CD 680	Neurologic Bases of Communication
3 credits		3 credits	
		CD 682	Foundations of Language Acquisition
		3 credits	
		CD 684	Augmentative and Alternative Communication
		3 credits	
		CD 686	Preschool Language Disorders
		3 credits	
		CD 689	Audiology in Speech-Language Pathology
		3 credits	
		CD 690	Aphasia
		3 credits	
		CD 692	Cognitive Communication Disorders
		3 credits	
		Master's Thesis	
		CD 699	Master's Thesis
		3 credits	

Communication Disorders Courses of Study

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

CD 600

Intro to Clinical Methods

1 credit, non-tuition

Required for graduate students from undergraduate fields other than communication disorders and introduces them to clinical practice. Through class discussion, required observation of clinical work, and community screenings, students begin to understand the dynamic interactions between clients and clinicians.

CD 601

Clinical Methods I

1 credit

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

CD 602

Clinical Methods II

1 credit

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

CD 603

Clinical Methods III

1 credit

Students learn about the role of the speech-language pathologist in clinical work with adults and issues pertinent to conducting effective assessment and treatment sessions with various communication

disorders in this population. Additional topics include health care reimbursement and regulation, health literacy, and the role of other team members in adult settings. This course must be passed before enrolling in CD 604. (Fall, Spring)

CD 604

Clinical Methods IV

1 credit

Focuses on professional issues and the transition into professional practice. (Spring)

CD 605

Clinical Practicum

1 credit

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

CD 609

Research and Statistical Methods

3 credits

Clarifies the philosophical and logical foundations of scientific reasoning based on the principles of empiricism, operationism, causality, and probability theory. Students learn about the principles underlying quantitative and qualitative research designs and the types of statistical methods appropriate for the analysis of different kinds of data. Projects are incorporated that facilitate skillful reading and comprehension of scientific literature and the ability to formulate a well-founded research proposal. (Semester varies)

CD 623

Fluency Disorders

3 credits

Explores the nature of stuttering from theoretical and empirical perspectives. Cluttering and neurogenic and psychogenic stuttering are also examined. Procedures for evaluating and treating/managing stuttering among children and adults are emphasized. (Semester varies)

CD 635**Speech Sound Disorders****3 credits**

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

CD 641**Dysphagia****3 credits**

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

CD 645**Language and Literacy Disabilities****3 credits**

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

CD 650**Motor Speech Disorders****3 credits**

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

CD 651**Autism****1 credit**

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

CD 652**Craniofacial Anomalies****1 credit**

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

CD 653**Counseling and Family Systems****1 credit**

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

CD 654**Early Intervention****1 credit**

This seminar provides information regarding early intervention context. Emphasis is placed on understanding this population, the service delivery

system, its consumers, and their special needs. The speech-language pathologist's role in providing direct assessment, treatment, and advocacy for children and their families is integrated into each topic area. (Intersession)

CD 659

Special Topic Seminars

1 credit

A range of current topics in the field are selected and scheduled. (Intersession)

CD 677

Voice Disorders

3 credits

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

CD 680

Neurologic Bases of Communication

3 credits

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

CD 681

Topics

3 credits

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

CD 682

Foundations of Language Acquisition

3 credits

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

CD 684

Augmentative and Alternative Communication

3 credits

Introduces the clinical considerations involved in the identification of candidacy for augmentative communication strategies, including domains of AAC assessment across disciplines and selection of AAC strategies as part of a total communication approach. Students become familiar with assessment and intervention considerations with persons who are nonspeaking, and develop an understanding of population characteristics, evaluation considerations, and feature matching within each domain/discipline and within varied intervention techniques. (Semester varies)

CD 686

Preschool Language Disorders

3 credits

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

CD 689**Audiology in Speech-Language Pathology**
3 credits

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

CD 690**Aphasia**
3 credits

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

CD 692**Cognitive Communicative Disorders**
3 credits

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

CD 698**Independent Study**
1–3 credits

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

CD 699**Master's Thesis**
3 credits

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

**Undergraduate Courses to Fulfill
Program Requirements**

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

CD 193**Introduction to Communication Disorders**
4 credits

Introduces the variety of communication disorders seen in children and adults. The roles of professional speech-language pathologists and audiologists are explored through presentations by guest speakers who describe their various work experiences in the field. Through viewing of videotaped diagnostic and treatment sessions, students are introduced to clinical terminology, treatment procedures, and clinical writing. (Semester varies)

CD 233**Phonetics**
4 credits

Reviews the various aspects of speech sounds and their production with a focus on articulatory, acoustic, and linguistic bases. Students learn to discriminate, analyze, and transcribe speech sounds using the International Phonetic Alphabet (IPA). The relevance of course content to clinical work and other applications are discussed and students learn

to use the IPA to transcribe the speech of individuals with communicative impairments and different social dialects and accents. (Semester varies)

CD 234

Speech and Hearing Anatomy and Physiology 4 credits

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

CD 301

Language Acquisition 4 credits

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

CD 403

Speech Science 4 credits

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

CD 467

Introductory Audiology 4 credits

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

Additional Departmental Information

Advising

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

Clinical Practica

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

Doctoral Program

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

Licenses and Certifications

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

Communication Disorders Faculty

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

Researcher, author, and teacher, Dr. Kempler is a specialist in acquired neurologically based communicative disorders in adults. His research covers the areas of aphasia, dementia, Parkinson's disease, aging, and culturally non-biased assessments. Dr. Kempler is the author or co-author of more than 100 scholarly articles, abstracts,

chapters, books, and reviews, including presentations of his research at dozens of conferences nationally and internationally. His research has appeared in journals such as *Brain and Language*, *Aphasiology*, *Journal of the International Neuropsychological Society*, *Archives of Neurology*, and *Journal of Speech and Hearing Research*. He is author of the book *Neurocognitive Disorders in Aging*.

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

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

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

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

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

A Certified Early Intervention Specialist (CEIS), experienced clinician, and supervisor, Ms. Conners supervises graduate student clinicians participating

in the Thayer Lindsley Family-Centered Program for young children who are deaf and hard of hearing and their families, and in the Robbins Speech, Language, and Hearing Center.

Elaine Geller, Visiting Professor in Communication Sciences and Disorders (2011); Professor at Long Island University, Brooklyn Campus, NYC; BA, MA, Queens College of the CUNY; PhD, Graduate Center of the CUNY. CCC in Speech-Language Pathology, American Speech-Language-Hearing Association.

Ms. Geller has completed post-graduate training in infancy and mental health at the Jewish Board of Children and Family Services in NYC. She was the co-founder of a bilingual/multicultural graduate program at LIU and served as graduate program director for 11 years. Her expertise is in child language acquisition, language disorders in children (with a particular interest in autism spectrum disorders), multiculturalism, and clinical education and supervision. Over the last six years, she has written extensively in the area of clinical education and supervision. Her research interests are to integrate relational and reflective clinical practice into speech-language pathology. She has several recent articles in the *American Journal of Speech-Language Pathology*, *Infant Mental Health Journal*, and *Zero to Three*. She has lectured at the local, state, and national levels in these areas.

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

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

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

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

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

Dr. Jagaroo is a cognitive neuroscientist with research interests in the areas of visuospatial function and spatial cognition—how the brain is involved in the processing and perception of space and higher order vision. Dr. Jagaroo is currently studying the application of information technology to neuropsychology, specifically in developing a computerized system to map large-scale visual fields.

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

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

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

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

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

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

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

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

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

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

Wyatt Oswald, Assistant Professor of Communication Sciences and Disorders (2006); BA, Dartmouth College; MS, PhD, University of Washington.

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

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

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

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

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

Health Communication Master of Arts Degree

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

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

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

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

- Students will be prepared to promote health and enhance the quality of life of individuals and communities.
- Students will have the skill to develop, deliver, and evaluate health communication and disease prevention strategies and campaigns.

- Students will have a commitment to the highest ethical standards in communicating about health.
- Students will have the skills useful to working effectively as a health communication practitioner.

Admission Requirements

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

Degree Requirements

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

Required Courses

Emerson College-Tufts University Core

HC 601 4 credits	Applications of Communication Theory for Health Communication
HC 602 4 credits	Media Strategies for the Health Professional
HCTU 1 4 credits	Introduction to Medicine

HCTU 2	Epidemiology and
4 credits	Biostatistics: How to Read the Medical Literature

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

Research and Capstone Requirement

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

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

Elective Courses

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

Social Marketing

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

Healthcare Organizations

CC 604	Strategic Planning and the
4 credits	Managerial Process
CC 626	Crisis Communication
4 credits	
CC 628	Entrepreneurship and Creative
4 credits	Problem Solving
MK 620	Public Relations Management
4 credits	
HC 690	Internship in Health
2–4 credits	Communication

Health Writing

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

Tufts University

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

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

Health Communication Courses of Study

HC 601

Applications of Communication Theory for Health Communication 4 credits

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

HC 602

Media Strategies for the Health Professional 4 credits

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

HC 603

Research Methods 4 credits

This course is organized around the research process in which students learn how to formulate a research question and define a research problem, decide upon a research design, assess data collection methods, define a sampling frame, determine types of data analyses, interpret data appropriately, and prepare a research report. Topics in both qualitative

and quantitative research methods are included. Further, students gain an understanding of the importance of research in the development of health communication strategies. (Fall)

HC 604

Social Marketing 4 credits

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

HC 605

Special Topics in Health Communication 4 credits

Occasionally courses are offered that capitalize on trends in health communication or which address topics not covered in other courses in the program. This course may be repeated when topics vary. (Semester varies)

HC 610

Applied Learning Experience 4 credits

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

HC 630**Social Marketing Institute****4 credits**

Intensive one-week learning experience that brings together academics and professionals from a variety of disciplines to study how to use marketing principles and creative arts to influence change. Combines theory and practice. Participants work in teams on a project with a real-life client. (Summer)

HC 690**Internship in Health Communication****2–4 credits**

Requires students to secure positions in organizations where they will be gaining experience in health communication. Students must meet with site supervisors and internship coordinators throughout their internships and complete reports regarding their experiences during and at the completion of their internships. All students must participate in a mandatory internship orientation the semester before the internship. This is through the Career Services Office. (To be arranged)

HC 697**Directed Study****2–4 credits**

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

Additional Departmental Information

Advising

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

Internships

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

Health Communication Faculty

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

Dr. Edgar's professional career has been devoted to conducting quantitative and qualitative health communication research on topics as diverse as HIV/AIDS, physical activity for adolescents, childhood and adult immunization, diabetes, epilepsy, peptic ulcers, and antibiotic resistance. Prior to working at Emerson, Dr. Edgar was a senior study director with Westat, a social science research firm in Rockville, Maryland. Dr. Edgar has also taught health communication and research methods at the University of Maryland, the University of Wisconsin, and George Washington University. Dr. Edgar has published widely in professional journals such as the *Journal of Health Communication*, *Health Education Research*, and *Health Communication*; and he has

contributed to edited volumes such as *The Handbook of Health Communication*. He also co-edited the books *AIDS: A Communication Perspective* and *Communication Perspectives on HIV/AIDS for the 21st Century*. Dr. Edgar currently serves on the editorial boards of *Health Communication* and the *Journal of Health Communication*.

Julie Volkman, Assistant Professor of Communication Sciences and Disorders (2009); BA, The Pennsylvania State University; MA, Michigan State University; PhD, The Pennsylvania State University.

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

School of Communication
Department of Communication Studies

Communication Management
Master of Arts Degree

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

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

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

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

- Students will learn expertise in identifying, analyzing, and communicating with an organization’s internal and external stakeholders.
- Students will learn strategic stakeholder communication for internal and external publics, web-based communication strategies, public affairs, communication theory, research methods, strategic planning, and project management.
- Students will create and implement communication campaigns based on an understanding of the changing global technological and media landscape.

- Students will create ethical, effective, and efficient communication strategies to affect stakeholder behavior.
- Students will gain abilities necessary to create and disseminate communication messages and campaigns utilizing both traditional and new media in a rapidly changing technological environment.
- Students will be prepared for leadership positions in both public and private sectors, including director of corporate communication, employee communication, or public affairs in the business sector.

Admission Requirements

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

Degree Requirements

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

Core Requirements

CC 602 4 credits	Communication Theory
CC 645 4 credits	Research Methods
CC 692 4 credits	Capstone Course in Communication Management or
CC 699 4 credits	Master’s Thesis*

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

Students may choose one of two concentrations in the program.

Concentration 1: Human Resources and Employee Communication

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

Required Courses: Concentration 1

CC 638	Human Resources
4 credits	
CC 688	Learning and Development
4 credits	

Concentration 2: Public Relations and Stakeholder Communication

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

how publics perceive and interact with organizations. Students choose electives to learn deeper application of crisis communication, public affairs, and web-based communication strategies.

Required Courses: Concentration 2

CC 648	Stakeholder Relations and Communication
4 credits	
CC 651	Persuasion
4 credits	

Elective Courses

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

CC 604	Strategic Planning and the Managerial Process
4 credits	
CC 608	Public Affairs
4 credits	
CC 626	Crisis Communication
4 credits	
CC 628	Entrepreneurship and Creative Problem Solving
4 credits	
CC 636	Negotiation and Group Process
4 credits	
CC 640	Web-Based Communication Strategies
4 credits	
CC 643	Global Communication
4 credits	
CC 652	Emerging Communication Technologies
4 credits	
CC 653	The Conversant Manager
4 credits	
CC 655	Project Management and Communication
4 credits	
CC 690	Internship in Communication Management
2–4 credits	
CC 694	Seminar Topics in Human Resources and Employee Communication
4 credits	
CC 695	Seminar Topics in Communication Management
4 credits	
CC 696	Seminar Topics in Public Relations and Stakeholder Communication
4 credits	
CC 697	Directed Study
2–4 credits	

Capstone

Students in the department complete a major communication project to fulfill the capstone requirement for the program. Most students in the program are expected to take the Capstone Course to fulfill this requirement.

Master's Thesis

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

Communication Management Courses of Study

CC 602

Communication Theory

4 credits

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

CC 604

Strategic Planning and the Managerial Process

4 credits

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

CC 608

Public Affairs

4 credits

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

CC 626

Crisis Communication

4 credits

Students learn about the development of organizational and marketing communication strategies in crisis situations. Using case studies and fieldwork, students focus on the importance of internal communication and media relations during a crisis. Students also investigate preventive strategies that organizations should employ to avoid crises. (Semester varies)

CC 628**Entrepreneurship and Creative Problem Solving****4 credits**

Entrepreneurship is the process of creating value by bringing together a unique package of resources to exploit an opportunity. Students learn about the concepts and characteristics of entrepreneurship. Students investigate the key dimensions of entrepreneurial attitudes and behaviors that include: innovativeness, risk-taking, and proactiveness. Case studies are utilized to help students employ concepts from the course and develop their own creative and critical thinking, as well as problem-solving skills. (Semester varies)

CC 636**Negotiation and Group Process****4 credits**

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

CC 638**Human Resources****4 credits**

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

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

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

CC 643**Global Communication****4 credits**

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

CC 645**Research Methods****4 credits**

Students engage in applied research in communication management. Students develop skills in assessing and formulating problems; designing research; gathering, synthesizing, analyzing, and interpreting data; and applying the results to comprehensive communication strategies. Students learn to apply the most appropriate quantitative and qualitative research methods to particular research problems in an effort to effectively address stakeholder audiences, oversee information management systems, and cultivate and manage intellectual capital. Students gain experience

in surveys, polling, focus groups, interviews, communication audits, and learn how to optimize research conducted through the Internet-based research. (Spring)

CC 648

Stakeholder Relations and Communication

4 credits

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

CC 651

Persuasion

4 credits

Examines how communicators in businesses, nonprofits, and government employ principles and techniques of persuasion to serve organizational goals. Uses persuasion theory, both classical and modern, to illuminate how strategic messages, both within organizations and to external stakeholders, are planned, composed, delivered, and evaluated. Surveys different forms and contexts of strategic communication and illustrates them with case studies. (Spring)

CC 652

Emerging Communication Technologies

4 credits

Surveys the political, social, and economic trends of the 21st century with an eye on the effects and uses of information technology in the shaping and reshaping of institutions. Students develop a media literacy that informs their own consumption of mediated content. Through a series of exercises and collaborative projects, they use this literacy to guide

their strategic use of media formats, applications, and technology in developing every aspect of organizational communication—from the narrowest internal communication to the broadest public communication campaigns. (Semester varies)

CC 653

The Conversant Manager

4 credits

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

CC 655

Project Management and Communication

4 credits

Develops skills in understanding, applying, and assessing the process known as project management in a variety of environments. This is accomplished by introducing and applying the following: systems theory and its philosophical underpinnings; project management theories, methods, vocabularies, and skills; organizational communication theories; team building theory, application, and trends; and global workplace implications and trends. (Semester varies)

CC 688

Learning and Development

4 credits

Teaches students the theories, methods, and skills needed to become adult trainers in organizational and independent (consulting) settings. A major emphasis is placed on adult learning theories (andragogy). Topics covered include: needs assessment, strategic and tactical integration of training, identification of learning goals and behavioral objectives, program planning, training

methods and skills, and outcomes assessments. Several opportunities to plan, train (teach), and assess learning modules are included. How to recognize, select, and manage high-quality training programs and operations are covered. (Spring)

CC 690

Internship in Communication Management 2–4 credits

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

CC 692

Capstone Course in Communication Management 4 credits

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

CC 694

Seminar Topics in Human Resources and Employee Communication 4 credits

Students have the opportunity to enroll in special topics courses that are offered by the Department of Communication Studies when contemporary ideas or new research findings in the area of human resources and employee communication emerge

in the field of communication. This course number represents a new course offering that, if successful, will become a permanent course in the course roster. (Semester varies)

CC 695

Seminar Topics in Communication Management 4 credits

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

CC 696

Seminar Topics in Public Relations and Stakeholder Communication 4 credits

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

CC 697

Directed Study 2–4 credits

Students interested in completing independent projects in their areas of study can do so under this option. Students must collaborate with a full-time faculty member in the Department of Communication Studies on their study proposals. These proposals must identify learning objectives, learning outcomes, a justification for taking the directed study, design of instruction, and a bibliography. Proposals must be submitted by the end of the semester preceding the semester in which

the students want to complete directed studies. Directed studies cannot be used to fulfill a course requirement that is offered by the Department of Communication Studies. Students must secure the commitment of a full-time faculty member and his/her signature along with the approvals and signatures of the graduate program director and the department chair. (Semester varies)

CC 699

Master's Thesis

4 credits

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

Additional Departmental Information

Advising

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

Internships

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

Communication Management Faculty

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

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

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

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

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

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

Nicole Files-Thompson, Visiting Scholar (2011); BA, Howard University; MA, Georgia State University.

Nicole Files-Thompson comes to Emerson on the heels of completing her coursework at Howard University, where she is pursuing her PhD in mass communications and media studies with a concentration in women's studies. Her dissertation uses an ethnographic, interdisciplinary strategy to examine intersectionality and intercultural communication in the fluidity of power through the lived experiences of African American women as tourists in Jamaica. After gaining a BA in film from Howard University, she worked in production on variety of television shows from *Showtime @ the Apollo* to the *Democratic National Convention*. While working as an associate producer for *Get Married*, airing on Lifetime Television Network, she earned her MA from Georgia State University in moving image studies with emphases in screenwriting and critical theory. A Boston native and former Frederick Douglass Doctoral Fellow, her research focuses on theoretical concerns of empowerment for African American women in popular culture and society.

Active in the national and regional communications associations, she has made several presentations in the content areas of intercultural communication, feminist and women's studies, American Studies, instructional communication, ethnography, and African American communication and culture.

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

Dr. Gallant investigates how web-based information and communication technologies can best facilitate human communication to advance social computing and media for personal use as well as internal and external corporate communication. She has publications in *Personal and Ubiquitous Computing*, *e-Service Journal*, *Qualitative Research Reports in Communication*, *DOXA Communication*, *First Monday*, *Management Communication Quarterly*, and *Academic Exchange Quarterly*.

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

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

Angela Hosek, Assistant Professor of Communication Studies (2010); BA, MA, Texas State University-San Marcos; PhD, University of Nebraska–Lincoln.

Dr. Hosek's research interests focus on investigating the extent to which social group categorization impacts relational functioning as people communicate to create, negotiate, and express their identities. Dr. Hosek's current research examines

the ways in which teachers and students manage their social identities and privacy during interactions whether they are facilitated by face-to-face, out of class, or through mediated forms of communication. Her research and teaching interests bring together the content areas of learning and development, instructional communication, communication education, intergroup communication, interpersonal/family communication, and training and development. She has published in *Communication Education*, *Communication Quarterly*, and the *Journal of Social and Personal Relationships*.

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

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

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

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

School of Communication

Department of Journalism

Journalism Master of Arts Degree

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

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

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

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

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

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

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

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

Admission Requirements

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

Degree Requirements

The Master of Arts degree in Journalism requires the completion of 44 credit hours, including 20 credits in Core Requirements, 8 credits in Key Competencies, 4 credits in Cross-Media Capstone or Master’s Thesis, and 12 credits in elective courses. Students must be in good academic standing to graduate (see Standards of Work in the Registration section of the catalogue).

Core Requirements *

JR 600 8 credits	Writing, Reporting Across the Media
JR 601 4 credits	News and Society
JR 604 4 credits	Journalism Law and Ethics
JR 606 4 credits	News Theory and Research Methods

Students must complete JR 601 to enroll in JR 606.

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

Key Competencies: Broadcast Journalism

JR 611 4 credits	TV News Producing
JR 613 4 credits	ENG/TV News Reporting

Key Competencies: Print and Multimedia Journalism

JR 610 4 credits	Advanced Print/ Multimedia Reporting and either:
JR 608 4 credits	Interactive News
	or
JR 640 4 credits	News Editing and Page Design

Cross-Media Capstone or Master's Thesis

JR 693 4 credits	Cross-Media Capstone
	or
JR 699 4 credits	Master's Thesis

Cross-Media Capstone

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

Master's Thesis

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

Elective Courses

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

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

Conceptual Electives

JR 555 4 credits	Reporting Issues of Cultural Diversity
JR 570 4 credits	Global Journalism
JR 571 4 credits	Newsroom Management
JR 574 4 credits	The Press and Propaganda
JR 694 4 credits	Journalism Topics

Cross-Media Electives

(JR 600 is the only prerequisite for these classes)

JR 595 4 credits	Multimedia Journalism Practicum
JR 608 4 credits	Interactive News

JR 610	Advanced Print/Multimedia Reporting
4 credits	
JR 611	TV News Producing
4 credits	
JR 613	ENG/TV News Reporting
4 credits	
JR 640	News Editing and Page Design
4 credits	
JR 660	Feature Writing
4 credits	
JR 664	Specialized Reporting
4 credits	
JR 690	Internship
2–4 credits	
JR 695	Directed Project
4 credits	

Other Electives

(Note prerequisites before registering)

JR 561	TV News Magazine and Documentary
4 credits	
JR 562	The Magazine
4 credits	
JR 585	Journalism Topics
4 credits	
JR 590	Online Publishing
4 credits	
JR 591	Broadcast Journalism Practicum
4 credits	
JR 592	Public Affairs Reporting
4 credits	

Journalism Courses of Study

JR 600

Writing, Reporting Across the Media 8 credits

Students develop fundamental reporting and writing skills to cover and produce stories for a variety of news media. They craft news reports that are tightly written, sharply focused, and manageable in scope for any type of journalistic writing. They also learn research and interviewing skills to infuse news stories with a voice of authority provided through

sound, accurate information. Students develop a sense of news judgment and an ability to produce stories quickly, efficiently, and accurately in print, broadcast, or online. They participate in a weekly lab to understand a range of tools for multimedia storytelling. (Fall)

JR 601

News and Society 4 credits

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

JR 606

News Theory and Research Methods 4 credits

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

JR 608

Interactive News 4 credits

Students understand and learn reporting, writing, and producing online news. They explore, evaluate, and analyze "best practices" of online news publications, online technologies, and their use in digital storytelling and delivery of breaking news. Students configure and maintain a blog to critique news sites and learn to work in a team or individual environment to produce basic multimedia stories. Prerequisite: JR 600. (Spring)

JR 610**Advanced Print/Multimedia Reporting****4 credits**

Students cover a geographic beat in the city of Boston, developing, reporting, and writing stories for community newspapers and Emerson's Journalism Students' Online News Service. Class time is spent critiquing student work, discussing reporting and writing techniques, and reporting and writing stories in the city on deadline. Prerequisite: JR 600 or permission of instructor. (Spring)

JR 611**TV News Producing****4 credits**

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

JR 613**ENG/TV News Reporting****4 credits**

Students work in the field to research, shoot, write, and edit television news stories. They develop reporting and interviewing skills, visual acuity, writing for the eye and ear, and general TV performance abilities. They also learn the technical aspects of television news shooting and editing. Prerequisite: JR 600 or permission of instructor. (Spring)

JR 615**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. They examine legal decision-

making in gray areas. They study the basic structure and processes of federal and state courts and learn how to conduct research within the legal system.

JR 616**Ethics for Journalists****2 credits**

Students gain an understanding of journalists' ethical responsibilities, in relation to professional standards and legal limits. They examine ethical decision-making and current ethical questions using case studies.

JR 640**News Editing and Page 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. They explore issues of style, bias, stereotyping, fairness, and taste. Prerequisite: JR 600 or permission of instructor. (Fall)

JR 660**Feature Writing****4 credits**

Students research, organize, write, and market feature articles for publication in newspapers and magazines. They learn techniques for finding and focusing stories, interviewing in-depth, observation, and storytelling. Students analyze and apply a variety of approaches, from the personal essay to the dramatic narrative. Prerequisite: JR 600 or permission of instructor. (Semester varies)

JR 664**Specialized Reporting****4 credits**

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

JR 690**Internship****2–4 credits**

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

JR 693**Cross-Media Capstone****4 credits**

Students produce individual and group cross-media projects that demonstrate ability to do professional work in reporting, writing, editing, and producing. They produce a reporting project using some combination of print, broadcast, and online elements. They also report and produce news stories that demonstrate competency in an area of specialization in print, broadcast and/or online journalism.

Prerequisite: completion of key competency. (Fall, Spring)

JR 694**Journalism Topics****4 credits**

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

JR 695**Directed Project****4 credits**

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

JR 697**Directed Study****2–4 credits**

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

JR 699**Master's Thesis****4 credits**

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

**Joint Undergraduate/
Graduate Courses**

JR 555**Reporting Issues of Cultural Diversity****4 credits**

Develops knowledge and critical thinking skills to function and thrive as a journalist in America's culturally diverse society. Analyzes media coverage of a wide spectrum of underrepresented groups, and challenge personal and societal stereotypes. Students learn from guest speakers, readings, and videos about the realities of different groups as well as the job of journalists trying to cover them. (Spring)

JR 561**TV News Magazine and Documentary****4 credits**

Takes a behind-the-scenes look at TV news magazines and documentaries with a focus on research, reporting, and production techniques. Explores how to put together longer-form stories from the initial pitch to the final product. Examines

the importance of character development and dramatic storytelling. Analyzes effective management practices from controlling budgets to directing personnel. (Semester varies)

JR 562

The Magazine

4 credits

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

JR 570

Global Journalism

4 credits

Looks at the mass media in other countries. What are they like? What are their differing philosophies? How do their practices differ? Examines concepts of press freedom, media conglomeration and globalization, and the use and impact of new media technologies. Students go online to communicate with other journalists around the world and to monitor international news and issues. (Semester varies)

JR 571

Newsroom Management

4 credits

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

JR 574

The Press and Propaganda

4 credits

Examines the history of propaganda and its relationship to journalism. Looks at propaganda during war, in political campaigns, and in coverage of business and entertainment. (Semester varies)

JR 585

Journalism Topics

4 credits

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

JR 590

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 to produce journalistic stories that are difficult to tell in print or broadcast alone. (Semester varies)

JR 591

Broadcast Journalism Practicum

4 credits

Students refine and further develop ENG or producing skills at an advanced level with the goal of putting together a professional portfolio by semester's end. In addition to completing a body of work, students are expected to engage in in-depth research and critical analysis. (Semester varies)

JR 592

Public Affairs Reporting

4 credits

Explores and tackles the challenges of depth reporting about issues of government and civic life. Students prepare print, online, or radio news reports related to Massachusetts state government and local municipal government for outlets throughout the state, culminating in a portfolio of best work. They gain some expertise in the workings of state and city government through readings, trips, and lectures. (Semester varies)

JR 595

Multimedia Journalism Practicum

4 credits

Students learn to produce all facets of the Journalism Students' Online News Service (JSONS). They use the city and the college as a news laboratory to write news in text form and produce audio and video news stories. They work as editors to process the news for the daily news site. Students work individually and in teams, utilizing state-of-the-art Internet-ready equipment to produce journalism in a "newsroom without walls" environment. (Semester varies)

Additional Departmental Information

Advising

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

Internships

Students should contact the Office of Career Services for information.

Journalism Faculty

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

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

Emmanuel (Manny) Paraschos, Graduate Program Director and Professor of Journalism (1998); BJ, MA, PhD, University of Missouri, Columbia.

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

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

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

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

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

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

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

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

Mr. Leccese spent almost 30 years covering politics and government as a wire service reporter; a daily newspaper reporter; the editor-in-chief of *The Tab* Newspapers, the largest-circulation weekly newspapers in New England; a correspondent for

The Boston Globe; and the State House bureau chief for a large chain of Massachusetts newspapers. He has also been a magazine writer and editor, a literary critic, and a writer and editor at *bizjournals.com*. He recently served as the associate editor for the *Boston Business Journal*. His freelance work has appeared in *The Columbia Journalism Review*, *The Quill*, *Boston Magazine*, *America*, *The Boston Phoenix*, *zooba.com*, *beansprout.net*, and *boston.com*. His primary area of interest is the effect of the Internet on the public discourse about politics and public policy.

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

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

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

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

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

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

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

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

Carole Simpson, Leader-in-Residence (2007), BA, University of Illinois.

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

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

Struck was a foreign and national reporter for *The Washington Post* and *Baltimore Sun*. He was a bureau chief in the Middle East, Asia, and Toronto. He has reported from six continents and the United States. Struck reported from Iraq often, covering both Gulf Wars, and helped cover conflicts in Afghanistan, the West Bank, Lebanon, East Timor, the southern Philippines, and Sudan. From Canada, he specialized in global warming issues. He was a Nieman Fellow at Harvard University in 2003–2004, a Pulitzer Prize finalist in 2002, and a fellow in Asian Studies at George Washington University in 1998–1999. He worked at the Harvard Center for the Environment in 2008 and taught journalism at Boston University in 2008 and 2009.

School of Communication

Department of Marketing Communication

The Department of Marketing Communication offers the Master of Arts degree in Global Marketing Communication and Advertising, and the Master of Arts degree in Integrated Marketing Communication. In each of these programs, theory and research are combined with practical applications to enhance student learning and better prepare graduates for their chosen profession.

Global Marketing Communication and Advertising Master of Arts Degree

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

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

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

- Students will learn to effectively integrate the disciplines of communication, marketing management, and consumer behavior by focusing on the skills and knowledge necessary for building, executing, evaluating, and managing

integrated marketing communication strategies and relationships with external audiences in a global environment.

- Students will develop marketing professional skills that will advance their careers on the client or agency side by assisting companies in responding to and fulfilling the needs of consumers in particular local cultures, while simultaneously establishing a worldwide presence and building a brand that transcends national barriers.

Admission Requirements

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

Degree Requirements

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

Required Courses

Fall	
GM 601 4 credits	Marketing Management in a Global Environment
GM 604 4 credits	Research Methods for Global Marketing Communication and Advertising
GM 620 4 credits	Global Brand Management
GM 636 4 credits	Creative Thinking and Problem Solving in a Global Environment

Spring

GM 603	Global Multicultural Consumer Behavior
4 credits	
GM 605	Financial and Strategic Context of Global Market Planning
4 credits	
GM 606	Global Marketing Communication Planning
4 credits	

Additionally, one of the following three courses must be chosen:

GM 612	Global Public Relations
4 credits	
	or
GM 614	Global Advertising
4 credits	
	or
GM 630	Interactive and e-Communication in Global Environments
4 credits	

May Intersession

GM 668	Global Marketing Communication Capstone
4 credits	

Summer

GM 690	200-hour Internship (Summer)
4 credits	
	or
GM 694	International Seminar/ Practicum (when offered)
4 credits	

Global Marketing Communication and Advertising Courses of Study

GM 601**Marketing Management in a Global Environment****4 credits**

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

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

Examines human and consumer behavior within cultures, how members of diverse cultures differ, and the criteria upon which cultural members can and cannot be compared. Cultural value systems are highlighted as they provide insight into the impact of cultural differences on individual and group processes such as decision-making, verbal and nonverbal communication styles, and organizational structure. Models of decision-making and information processing are also explored. Prerequisite: GMCA students only. (Fall)

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

Provides students with an in-depth understanding of the research process, including formulation of research questions and determination of research design including data collection methods, sampling, data analysis, and interpretation. Introduces students

to the world of networked information as well as the application of information technology to decision-making in a global business context. Prerequisite: GMCA students only. (Fall)

GM 605
Financial and Strategic Context of Global Market Planning

4 credits

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

GM 606
Global Marketing Communication Planning

4 credits

Introduces disciplines within marketing communication and the concept and practice of integrated marketing communication planning. Describes fundamental theory and practice within advertising, public relations, sales promotion, direct marketing, e-commerce, event planning, and sponsorships. Reviews global issues and institutions in the practice of these disciplines in multinational organizations. Prerequisite: GMCA students only. (Spring)

GM 612
Global Public Relations

4 credits

Focuses on the role of public relations in a global setting, application of market research to public relations, the benefits and limitations of analytical frameworks applied to strategy development, and models of roles and ethical responsibilities of corporations engaged in public relations. Attention

is given to the evolution and practice of public relations in major global markets. Prerequisite: For GMCA students and select IMC students only. (Spring)

GM 614
Global Advertising

4 credits

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

GM 620
Global Brand Management

4 credits

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

GM 630
Interactive and e-Communication in Global Environments

4 credits

Students learn how organizations use the Internet and other interactive technologies to communicate with consumers and the public in global environments, and to examine the differences between traditional media vehicles and the Internet within the context of strategic communication. Students explore how communication has changed

given media and delivery system convergence as well as market democratization. Ethical and legal parameters of technology-based communication are also covered. (Spring)

GM 636

Creative Thinking and Problem Solving in a Global Environment

4 credits

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

GM 668

Global Marketing Communication Capstone

4 credits

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

GM 690

Internship for Global Marketing Communication and Advertising

4 credits

This 200-hour internship is meant to acquaint GMCA students with the realities of the international marketing communication and advertising community and economy. Students must have the approval of the GMCA graduate program director to register. Prerequisite: GMCA students only. (Summer)

GM 694

International Seminar/Practicum

4 credits

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

Integrated Marketing Communication Master of Arts Degree

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

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

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

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

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

Admission Requirements

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

Degree Requirements

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

Required Courses

MK 604 4 credits	Introduction to Research Methods
MK 610 4 credits	Marketing Management

MK 617 4 credits	Consumer Behavior
MK 618 4 credits	Marketing Communications: Achieving Success Through Integration
MK 668 4 credits	Capstone Course in Integrated Marketing Communication

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

Elective Courses

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

MK 612 4 credits	Direct/Database Marketing
MK 620 4 credits	Public Relations Management
MK 621 4 credits	Writing for Marketing Communication
MK 627 4 credits	Interactive and e-Communication
MK 630 4 credits	Advertising, Sales Promotion, and Publicity Management
MK 636 4 credits	Creative Thinking and Problem Solving
MK 639 4 credits	Strategic Brand Management
MK 648 4 credits	Media Management Strategies
MK 649 4 credits	Measuring and Communicating Investments in Marketing
MK 653 4 credits	Web Page Development and Management

MK 695 4 credits	Special Studies in Marketing Communication
GM 612 4 credits	Global Public Relations (Spring) (limited number of seats available to IMC students)
GM 614 4 credits	Global Advertising (Spring) (limited number of seats available to IMC students)

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

MK 690A 2–4 credits	Internship
MK 697 2–4 credits	Directed Study
MK 699 4 credits	Master's Thesis

Master's Thesis

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

Integrated Marketing Communication Courses of Study

MK 604

Introduction to Research Methods

4 credits

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

(Fall, Spring)

MK 610

Marketing Management

4 credits

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

MK 612

Direct/Database Marketing

4 credits

Examines the communication, database management, and physical distribution aspects of direct marketing. Students learn how to mine databases, use them for segmentation analysis, and merge external and internal databases for gap analysis purposes. Students manipulate databases in traditional areas of direct marketing and investigate

how e-commerce has changed direct marketing from a promotional function to one that triangulates communication, marketing, and delivery systems. Students develop a direct marketing plan and an evaluation mechanism to measure results.

(Semester varies)

MK 617

Consumer Behavior

4 credits

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

(Fall, Spring)

MK 618

Marketing Communications: Achieving Success Through Integration

4 credits

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

(Fall, Spring)

MK 620**Public Relations Management****4 credits**

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

MK 621**Writing for Marketing Communication****4 credits**

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

MK 627**Interactive and e-Communication****4 credits**

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

MK 630**Advertising, Sales Promotion, and Publicity Management****4 credits**

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

MK 636**Creative Thinking and Problem Solving****4 credits**

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

MK 639**Strategic Brand Management****4 credits**

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

MK 648**Media Management Strategies****4 credits**

Offers an introduction to strategic decision making in advertising media planning. Provides an understanding of the challenges involved in making media decisions and executing media plans. Students are introduced to media planning tools and study the impact of changing media trends. (Spring)

MK 649**Measuring and Communicating Investments in Marketing****4 credits**

An important function of the IMC manager is to optimize investments across different aspects of the marketing and communication mix. This class reviews fundamental tools of analysis used by managers, such as budgeting, forecasting demand, market and segmentation analysis, return-on-investment valuations, media expenditure planning, expense auditing, and evaluation of marketing communication efforts. The class uses exercises, cases, and readings to provide students with exposure to the concepts and practice in applying them. (Spring)

MK 653**Web Page Development and Management****4 credits**

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

MK 668**Capstone in Integrated Marketing Communication****4 credits**

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

MK 690A**Internship in Integrated Marketing Communication****2–4 credits**

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

MK 695**Special Studies in Marketing Communication****4 credits**

Occasionally courses are offered that capitalize on trends in the communication industries or address topics not covered in other courses in the program. This course may be repeated when topics vary. (Semester varies)

MK 697**Directed Study****2–4 credits**

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

MK 699**Master's Thesis****4 credits**

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

Additional Departmental Information

Advising

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

Internships

Graduate students may participate in internship opportunities offered in Boston and other international and national locations. During these internships, students receive expert guidance in

applying the skills, techniques, and theory learned in the classroom. Graduate students have served as interns in marketing communication agencies, nonprofit organizations, consumer products firms, and government agencies. Students may take a maximum of 4 credits of internships.

Wheaton/Emerson College Dual Degree Program

The Dual Degree Program allows students to earn a BA from Wheaton College and an MA in Integrated Marketing Communication from Emerson College within a five-year time frame. Interested Wheaton College students should submit a complete application by the deadline during their junior year so that they may be provisionally admitted prior to the first term of summer school. In the summer following their junior year, students begin coursework at Emerson College at the graduate level in their chosen field of study. After successful completion of two summer courses, Dual Degree applicants will be evaluated for full admission to Emerson College. Wheaton/Emerson students should plan to meet with their graduate program director at Emerson before registering for courses.

Marketing Communication Faculty

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

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

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

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

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

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

of experience in the corporate world with IBM where she held positions in sales and marketing management. Her combined expertise comes together in cases published in *Strategic Marketing Management Cases* and the *Journal of Business Research*.

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

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

Paul Mihailidis, Assistant Professor of Marketing Communication (2011); PhD, University of Maryland.

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

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

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

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

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

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

Dr. Youn pursues a productive line of research focusing on the antecedents, correlates, and consequences of online consumer socialization among the young. In addition to presenting her

work at national and international conferences, it has been featured in professional journals such as the *Journal of Advertising Research*, *Psychology and Marketing*; the *Journal of Interactive Advertising*; and the *Journal of Broadcasting and Electronic Media*. Dr. Youn's instruction in courses that deal with global applications and research methodology is enhanced by her industry experience with DongSeo Marketing Research in Seoul, Korea.

Executives-in-Residence

William G. Anderson, Executive-in-Residence (2003); BA, University of Washington; MBA, The Wharton School, University of Pennsylvania.

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

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

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

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

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

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

Mr. Rowean brings 25 years of professional experience in advertising and marketing to his teaching of integrated marketing communication. A former account executive for Cronin/Wallwork Curry, Arnold Worldwide, and Campbell Ewald (Detroit), he also directed marketing for Dunkin' Donuts and Bread & Circus/Whole Foods Supermarkets. He has brand experience with Ocean Spray, Kimberly-Clark, Reebok, Timex, and Steinway Pianos. Rowean has been a guest lecturer at Boston University, New York University, and Boston College.

School of the Arts

Department of Performing Arts

Theatre Education Master of Arts Degree

The Department of Performing Arts offers the Master of Arts degree in Theatre Education. This program is for students who wish to pursue careers and opportunities that lie at the intersection of the fields of theatre and education. As such, this program provides professional training in both theatre and education and in the uses of theatre and drama as vehicles of education in a multitude of settings. The program also serves as preparation for doctoral work in theatre, education, or related fields. The graduate program is designed with two course streams, the Theatre Educator stream and the Theatre and Community stream, each of which includes foundational and core courses, with additional work in areas of special interest to students, in order to support a broad range of individual career goals.

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

Students in both streams complete a set of foundational and core requirements (outlined below) and work with their graduate program director or faculty advisor to design individual plans of study to meet the remainder of the degree requirements. Late afternoon coursework and intensive summer

institutes make it possible for students and practicing teachers to pursue this program part-time or to concentrate their study within a 12- to 14-month period.

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

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

- Students will access learning needs, develop appropriate educational goals and objectives, and design and implement drama/theatre teaching strategies based on understandings of the theoretical and historical foundations of drama/theatre education and the practices of applied drama and theatre.
- Students will demonstrate skills at creative theatre in and with a variety of communities based on understandings of the relationships between theatre and culture as informed by economics, history, sociology, cultural studies, politics, and performance theory.
- Students will develop their individual potentials and interests in performance, production, and theatre education in applied theatre and related fields as demonstrated in portfolios, theses, or capstone projects.

Admission Requirements

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

Degree Requirements

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

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

Stream 1: Theatre Educator

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

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

Foundation Requirements

TH 660	Drama as Education I
4 credits	

One course from the following:

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

Core Requirements

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

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

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

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

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

Theatre Design/Technology	
TH 540	Puppetry
4 credits	

TH 640 4 credits	Special Topics in Design and Technical Theatre	Acting	
TH 650 4 credits	Design in Production	TH 521 4 credits	Ensemble Workshop Topics
Master's Thesis or Master's Project or Comprehensive Exam		TH 621 4 credits	Special Topics in Acting
TH 698 4 credits	Master's Project	TH 622 4 credits	Principles of Acting
	or	TH 627 4 credits	Playing the Self
TH 699 4 credits	Master's Thesis	TH 628 4 credits	Playing the Other
	or	Directing	
Successful completion of a comprehensive examination in an area in their concentration of study.		TH 521 4 credits	Ensemble Workshop Topics
0 credits		TH 584 4 credits	Directing the Musical
Stream 2: Theatre and Community		TH 680 4 credits	Directing: Theory and Practice
Theatre and Community, the second stream, is for students primarily interested in the uses of theatre in a variety of community settings. This stream's curriculum focuses on theatre practices and points of view that provide for cultural exchanges and social change. Opportunities to work with diverse peoples in both classes and in communities, including professional and grassroots artists in the field, are also offered.		TH 681 4 credits	Special Topics in Directing
Foundation Requirements		Playwriting/Devising	
TH 625	Performance: Theatre and Community	TH 521 4 credits	Ensemble Workshop Topics
One course from the following:		TH 567 4 credits	Playwriting for and with Youth
TH 660 4 credits	Drama as Education I	TH 589 4 credits	Playwriting Workshop
TH 668 4 credits	Practicum: Multicultural Education	TH 662 4 credits	Playmaking
TH 669 4 credits	Contemporary Issues in Education	Dramatic Literature/Theatre History	
Core Requirements		TH 562 4 credits	Theatre for Young Audiences
Students must take one 4-credit course from any three of the five following areas for a total of 12 credits:		TH 611 4 credits	Seminar in Dramatic Literature
		TH 612 4 credits	20th-Century Dramatic Theory
		TH 614 4 credits	Theatre Studies Seminar

Theatre Design/Technology

TH 540 Puppetry

4 credits

TH 640 Special Topics in Design and
4 credits Technical Theatre

TH 650 Design in Production

4 credits

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

TH 698 Master's Project

4 credits

or

TH 699 Master's Thesis

4 credits

or

Successful completion of a comprehensive
examination in an area in their concentration
of study.

0 credits

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

Master's Thesis or Master's Project

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

Theatre Education Courses of Study

TH 611

Seminar in Dramatic Literature

4 credits

Selected periods and topics in dramatic literature
are discussed; subject matter varies each semester.
(Semester varies)

TH 612

20th-Century Dramatic Theory

4 credits

Introduces students to 20th-century dramatic
theory from both academic and performance-
based perspectives. Focuses on the fundamental
issues raised by contemporary criticism, such
as Modernism, Post-Modernism, Materialism,
Psychoanalysis, Deconstruction, Feminism, Queer
Theory, and Post-Colonial theory; and the ways in
which contemporary theory challenges notions of
race, gender, and sexuality. Analyzes the notions of
identity and post-identity and how they subsequently
developed. Looks at how theory can illuminate our
understanding of dramatic texts (characters, concepts,
and milieus), how it influenced the 20th-century
drama, and how it developed in response to and in
the context of drama. Although students begin with
the early 20th-century texts, the primary focus is on
the post-WWII period (1950s and after). (Fall)

TH 614

Theatre Studies Seminar

4 credits

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

TH 621

Special Topics in Acting

4 credits

Involves intensive explorations of specific topics.
(Semester varies)

TH 622**Principles of Acting****4 credits**

This introductory course has the dual objectives of developing students' abilities as actors and as coaches and teachers of acting in either classroom or rehearsal settings. Skills in improvisation and in working with scripted material are honed, and attention is given to movement and voice as a part of the acting process. Also explores how and when to use these techniques, particularly with adolescent actors. (Semester varies)

TH 625**Performance: Theatre and Community****4 credits**

Examines the relationships between theatre and culture, where culture is understood as a process of knowing the other, of looking and listening, of creating and maintaining connection in a community. An examination of theoretical texts in economics, history, sociology, cultural studies, politics, and performance provides a foundation for exploring and experiencing various techniques of making theatre in community. (Fall)

TH 627**Playing the Self****4 credits**

This is an acting course. In it, students generate and develop personal stories and discover the most theatrical way to tell them. By developing personal material, students learn how to make choices from content and characterization to style and presentation. Through improvisations, students learn to do what actors do best, act. This process is spontaneous and in the moment, and discoveries are made not in the head but on one's feet. (Semester varies)

TH 628**Playing the Other****4 credits**

This is an acting studio course, where students explore social, cultural, political, and aesthetic questions of playing characters of different racial,

ethnic, gender, ability, sexual and other human identities, in acting work. Questions of appropriation, authenticity, and artistic license are considered. The actor's dramaturgy wherein one studies the bigger social and political contexts of characters is also considered. (Semester varies)

TH 640**Special Topics in Design and Technical Theatre
2 or 4 credits**

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

TH 650**Design in Production****4 credits**

This course is a comprehensive survey of scene, lighting, and costume design as they relate to the work of the non-design specialist. Emphasis is placed on the interconnection among the various design areas and their function in the process of making theatre. Students are expected to supply appropriate materials. (Semester varies)

TH 660**Drama as Education I****4 credits**

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

TH 661**Drama as Education II****4 credits**

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

TH 662**Playmaking****4 credits**

This course is designed to provide an intensive introduction and exploration of playmaking with young people, ages 8–21. The course offers a variety of approaches to developing original material with students, and identifies strategies for integrating curriculum topics and playmaking, as well as social, personal, and societal exploration. (Summer)

TH 663**Student Teaching Seminar****2 credits**

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

TH 665**Student Teaching Practicum****2 credits**

This 8- to 14-week practicum provides supervised teaching activities at either the elementary, middle, or high school level. Students practice teaching in a school system that permits them to interact with students and teachers in their area of concentration. Working closely with the on-site supervising practitioner, students develop instructional units and must be engaged in 300 hours of teaching. The practicum is open only to students who have completed their program sequence. Requirements and prerequisites may be obtained from the Theatre Education program director. Co-requisite: TH 663. (Semester varies)

TH 667**Special Topics in Theatre Education****4 credits**

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

TH 668**Practicum: Multicultural Education
4–8 credits**

Introduces students to a variety of perspectives and approaches to solving the “problem” of multicultural education. Includes an exploration of the range of issues involved in this complex topic, such as curricular and teaching issues, social and behavioral issues, bilingual education, testing systems, tracking, and cultural and ethnic power dynamics. Also focuses on the ways in which drama and theatre can facilitate change in these areas. (Summer)

TH 669**Contemporary Issues in Education
4 credits**

Students examine the critical, philosophical, historical, and sociological issues facing education in general, and communication and performing arts education in particular. Students also evaluate

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

TH 671

Production Projects

2–4 credits

Students may enroll, with permission, in these designated production projects as performers or directors, designers or technicians, managers, or education specialists/directors. Assigned advisors supervise production projects. (Fall)

TH 672

Production Projects

2–4 credits

Students may enroll, with permission, in these designated production projects as performers or directors, designers or technicians, managers, or education specialists/directors. Assigned advisors supervise production projects. (Spring)

TH 680

Directing: Theory and Practice

4 credits

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

TH 681

Special Topics in Directing

4 credits

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

TH 690

Internship

2–4 credits

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

TH 697

Directed Study

1–4 credits

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

TH 698

Master's Project

4 credits

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

TH 699

Master's Thesis

4 credits

Individual conferences with the student's thesis supervisor are held for planning, organizing, writing, and completing a research thesis. The performance is recorded as Pass/Fail at the completion of the thesis. Prerequisite: department permission. (Fall, Spring)

Joint Undergraduate/ Graduate Courses

TH 514

Theatre Studies Seminar

4 credits

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

TH 521

Ensemble Workshop Topics

4 credits

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

TH 540

Puppetry

4 credits

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

TH 562

Theatre for Young Audiences

4 credits

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

TH 567

Playwriting for and with Youth

4 credits

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

TH 579

10K and Under: Writing the Small Arts Grant

4 credits

Students design grant proposals with a focus on community-based projects, learning grant writing, skill building, and developing relationships with local arts funders and community artists successful at grant writing and community-based collaborations. Skills include research, budget preparation, developing “boiler-plate” data, and writing for specific constituencies and potential audiences. (Semester varies)

TH 584

Directing the Musical

4 credits

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

TH 589

Playwriting Workshop

4 credits

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

Additional Departmental Information

Advising

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

Internships

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

Production Opportunities

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

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

During the academic year, eight major productions are fully mounted at the Paramount, Majestic, and Tufts Center. Additional workshop projects offer student actors, directors, dramaturgs, designers, and

choreographers the chance to create their own work. In April, the Emerson Playwrights Festival is mounted through the generosity of Emerson alumnus Rod Parker '51. It includes workshop productions and staged readings of new work written by students and directed by faculty and guest professionals.

Performing Arts Faculty

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

the award-winning productions of José Casas' play *14*, and Rubén Amavizca's *Las Mujeres de Juárez* for Teatro Bravo in Phoenix, Arizona.

Robbie McCauley, Professor of Performing Arts (2000); BA, Howard University; MA, New York University.

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

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

Robert J. Orchard is Emerson College's first executive director for the Office of the Arts. For more than 35 years, Orchard has been one of the most successful and respected managing directors in the American theatre, first at Yale Repertory Theatre and then at the American Repertory Theatre. Before 1979, he was managing director of the Yale Repertory Theatre and School of Drama, where he also served as associate professor and co-chairman of the theatre administration program. During his 30 years at the A.R.T., Orchard served as founding managing director and subsequently as executive director of the A.R.T. and the Institute for Advanced Theatre Training and director of the Loeb Drama Center at Harvard University. At the A.R.T. he produced more than 200 works, including new plays by Nobel prize winners Dario Fo and Derek Walcott; composer Philip

Glass; and playwrights Susan Sontag, Anna Deavere Smith, Steve Martin, and Sam Shepard; among others. He has also worked with many of the world's most respected directors, and has overseen tours of A.R.T. productions to major festivals in Edinburgh, Avignon, Belgrade, Paris, Madrid, Jerusalem, Venice, São Paulo, Tokyo, Taipei, Singapore, Moscow, and Hong Kong, among others. Under his leadership, A.R.T. has performed in 81 U.S. cities in 22 states, and worldwide in 21 cities in 16 countries on four continents. A.R.T. has also garnered many of the nation's most distinguished awards under his leadership, including a Pulitzer Prize and a Tony Award. In May 2003 it was named one of the top three theatres in the country by *Time* magazine. In 2000, Orchard received the Elliot Norton Award for Sustained Excellence.

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

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

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

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

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

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

Toneelacademie in Maastricht, The Netherlands. She was an associate director of the Company of Women, an all-female Shakespeare company. She is a member of the Society of Stage Directors and Choreographers.

Scott Wheeler, Associate Professor of Performing Arts (1989); BA, Amherst College; MFA, PhD, Brandeis University.

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

Artists-in-Residence and Production Experts

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

Prior to joining Emerson as production manager of Emerson Stage and co-head of the BFA Stage/Production Management program, Ms. Acquavella had been a production stage manager on Broadway, off-Broadway, and regionally for many years. On Broadway, she was production stage manager for the year-long run of the Tony Award-winning *Metamorphoses*; stage manager of *Master Harold... and the boys*, starring Danny Glover; and *Jane Eyre, The Musical*, directed by John Caird. Off-Broadway credits include *Falsettos* at Playwrights Horizons, directed by Lonnie Price; *The Thing About Men* at The Promenade Theatre; and *Metamorphoses* at Second Stage. Regionally, Ms. Acquavella spent 15 seasons as production stage manager of Actors

Theatre of Louisville, stage managing close to 200 productions. These include dozens of premieres of new works in the Humana Festival of New American Plays, representing playwrights Tony Kushner, David Henry Hwang, Suzan-Lori Parks, Lee Blessing, Jane Martin, and Naomi Iizuka, among many others.

Ms. Acquavella comes to Emerson after four seasons as resident stage manager of Baltimore's Centerstage and following her third summer season at Contemporary American Theatre Festival, a new play festival performed in rotating repertory, in Shepherdstown, West Virginia.

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

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

Amelia Broome-Silberman, Artist-in-Residence (2002); BA, South Georgia College; MA, University of West Florida; MFA, Boston University.

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

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

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

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

Ted Hewlett is a trained expert in theatrical combat, including hand combat, broadsword, sword and shield, rapier and dagger, small sword, quarterstaff and pole arms, bull whip, and basic equestrian skills. He has served as fight director for plays, operas, and television productions in New York City, Los Angeles, Boston, and Cleveland. His director credits

include *Stone Monkey Banished*, *Macbeth*, *Richard III*, *Tartuffe*, *Dragonwings*, and *The Pirates of Penzance*, among many others. Mr. Hewlett's performance credits include *Hook*, Tri-Star Pictures; *Mathis der Maler*, New York City Opera; *Army of Darkness*, Universal Pictures; and *Shogun*, the original Broadway production in New York City.

Rafael Jaen, Resident Costume Designer of Performing Arts and Costume Shop Supervisor (1991); Technical, Universidad Central De Venezuela; BFA, New York University; MA, Emerson College.

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

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

Bethany Nelson teaches in the areas of theatre education, playmaking, and multicultural education. She has taught drama and theatre K–12 in urban, suburban, and rural settings, and theatre education at undergraduate and graduate levels. Her research interests are focused on using Applied Drama and Theatre for meeting best practice in multicultural education with at-risk urban youth. Her research on the effects of in-role drama, process drama, and playmaking are published in *Youth Theatre Journal*; *Drama Australia Journal*; *Drama Research*, an international journal of drama-in-education; and *Research in Drama Education: the Journal of Applied Theatre*. She regularly presents workshops and papers at national and international conferences and is a contributor to *Key Concepts in Theatre/Drama Education* (2011), edited by Schifra Schonmann, an international textbook on the state of the field.

Stephen Terrell, Head of Musical Theatre and Artist-in-Residence (2003).

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

Technical Staff

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

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

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

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

School of the Arts

Department of Visual and Media Arts

Media Art Master of Fine Arts Degree

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

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

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

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

- Students will demonstrate, through the work or their articulation of its context, an understanding and willingness to embrace the convergent reality of the media art field.

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

Admission Requirements

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

The following are required for admission:

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

Degree Requirements

The Master of Fine Arts in Media Art requires the successful completion of 64 credit hours, including 8 credit hours for completion of the MFA project. Students must matriculate full-time. The expected schedule is three courses per semester for the first five semesters and the last 4 credits of MFA project in the sixth semester. Students are to complete the degree requirements within three years. Any extensions past three years must be petitioned to the graduate program director. Students may not extend their matriculation in the MFA program past five years.

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

Required Courses

VM 600 4 credits	Business of Modern Media
VM 602 4 credits	Media Production Ethics and Cultural Diversity
	or
VM 655 4 credits	Topics in Media Studies
	or
VM 663 4 Credits	Studies in Digital Media and Culture
	or
VM 664 4 credits	Studies in Documentary History and Theory
VM 605 4 credits	Graduate Writing the Short Subject
	or
VM 606 4 credits	Writing for Interactive Media
VM 613 4 credits	Foundations of Image and Sound Production

VM 640 4 credits	MFA Production Workshop (Must take three times for 12 credits)
VM 651 4 credits	Studies in Narrative and Media History
VM 652 4 credits	Theories of Integrated Media
VM 698 8 credits	MFA Project

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

MFA Project

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

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

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

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

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

Media Art Courses of Study

VM 600

Business of Modern Media

4 credits

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

VM 602

Media Production Ethics and Cultural Diversity

4 credits

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

VM 604

Topics in Media Production

4 credits

Special offerings in the area of media studies and production. (Semester varies)

VM 605

Graduate Writing the Short Subject

4 credits

Introduces the three genres of short form—nonfiction, experimental, and fiction. Students learn the differences and components of each genre and acquire an understanding of the art, craft, and

discipline of each process from a writer's point of view. Emphasis is on developing the writer's individual personal vision. (Fall)

VM 606

Writing for Interactive Media

4 credits

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

VM 610

Media Pedagogy

4 credits

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

VM 611

Principles of Sound Production

4 credits

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

VM 612

Graduate Sound Design

4 credits

An introductory course on the art of the sound designer and the processes and theories applied to composing and editing sound tracks for visual media such as film, video, computer animation, and

websites. Areas of focus are in audio postproduction techniques and in the roles of the supervising sound editor and the sound designer. Postproduction techniques include dialog correction and automated dialog replacement (ADR), Foley session recording, sound effects acquisition and editing, and the mixing and localization theories and practices for stereo and surround-sound. The theoretical focus of the course is on the voice in film and visual media, as speech, as song, and everything that remains afterward with an ongoing theoretic investigation into the relationship between sound and image. Prerequisite: VM 611 Principles of Sound Production. (Semester varies)

VM 613
Foundations of Image and Sound Production
4 credits

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

VM 614
Graduate Studio Production
4 credits

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

VM 615
Introduction to Film Production
4 credits

This project-based course is an introduction to camera, light, and sound equipment used in film production. The course is designed to give students an overview of the basic building blocks of motion-picture filmmaking, from the characteristics of emulsion to conceptual continuity. Students are engrossed in the mechanics of filmcraft on all

levels: technical, practical, aesthetic, poetic, etc. Photographic principles and mechanical image acquisition are explored at length with technical and aesthetic assessment of projects. Prerequisite: VM 613 Foundations of Image and Sound or Waiver. (Semester varies)

VM 618
Interactive Media
4 credits

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

VM 619
Advanced Interactive Media Production
4 credits

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

VM 621
Graduate Documentary Production
4 credits

Introduces the practice of documentary video production. Emphasizes documentary strategies, research, budgeting, production, and postproduction. Students produce a documentary short. Prerequisite: VM 613 or Waiver. See the graduate program director. (Spring)

VM 623**Advanced Documentary Production****4 credits**

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

VM 624**Graduate Directing Actors for the Screen****4 credits**

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

VM 625**Computer Animation I****4 credits**

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

VM 626**Computer Animation II****4 credits**

This is the second course in the two-course computer animation sequence, introducing students to advanced three-dimensional modeling and animation techniques and preparing them for independent computer animation production work. Students continue to develop their skills in concept development, storyboarding, modeling, texturing objects, composing and lighting scenes, animating, dynamics, rendering and postproduction compositing. In addition to these production skills, students continue to develop their conceptual understanding as well as their critical and creative thinking about the practice of computer animation. Prerequisite: VM 625 Computer Animation I or permission of instructor. (Semester varies)

VM 627**Advanced Directing Fiction Narrative****4 credits**

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

VM 628**Experimental Media Production****4 credits**

This is a project-based course for students who are interested in experimental analog and digital media. Along with project assignments open to a wide range of processes in various media, students

examine ways that audiovisual media can be used to question mainstream genres, either through the invention of new forms or by subverting and hybridizing those forms. Students also look at how alternative venues and audiences shift the meaning and orientation of production. Technical topics include innovative uses of film, video, audio, and software, for example, direct animation or contact recording. Other topics include: the medium as metaphor, alternative representations of politicized subject matters, ordering systems other than the narrative, non-camera-based visual production, installation art and media as object, media's use of performance and anti-performance, image appropriation, the macro and the miniature within the frame, the long take, repetition and feedback loops, and other generative strategies for media makers. Prerequisite: VM 613 Foundations of Image and Sound or Waiver from the graduate program director. (Semester varies)

VM 629

Motion Graphics

4 credits

This is an intermediate course in the practice and art of motion graphics and visual effects. The design process, artistic concepts, and technologies involved in the creation of motion graphics range from title sequences for film to compositing of real and virtual worlds and a myriad of digital time-based art forms. Students make a series of projects using post-production and compositing software. (Semester varies)

VM 640

MFA Production Workshop

4 credits

This is an intensive workshop for second-year MFA students to concentrate on the main body of their artistic output. Students present their own work and critique the work of others, as well as work on their current projects. Centered on the self-directed production schedule and the collaborative nature of critique in an MFA program, this course prepares students to become lifelong artists. Course

to be repeated three times during matriculation. Prerequisites: second-year standing in program and completion of one second-level production course. (Fall, Spring)

VM 651

Studies in Narrative and Media History

4 credits

Offers a historical survey of media art from the perspective of narrative studies. Exposes students to a wide array of narrative structures historically evident in media art, including conventional and unconventional fictional narrative forms, as well as varying types of narrative evident in documentary and experimental media works. In addition, students are introduced to the role of visual images in media narratives, as well as the impact of digital technologies on narrative forms. Students are expected to develop an understanding of the role of narrative structure in effecting emotion and in communicating ideas. (Fall)

VM 652

Theories of Integrated Media

4 credits

Media are no longer discreet forms of expression. Digital technology has created an integrated environment where even analog media are most often produced and/or viewed in a digital context or with digital tools. This course is an intensive introduction to theories of producing and consuming film, video, photography, and sound, both in isolation and couched within digital technologies. Students are given a background in traditional approaches to media criticism and encouraged to question how the new digital context has altered those approaches and changed the conditions under which the creative expression and consumption of media takes place. (Spring)

VM 655

Topics in Media Studies

4 credits

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

VM 663**Studies in Digital Media and Culture****4 credits**

Examines the dramatic shift in meaning and process of contemporary communication by examining the social, artistic, economic, and political implications of using and implementing digital ways of working. Topics include the Internet and the web, cyberspace and censorship, history of the technologies and new media, games, digital film and video, multimedia and interactivity, virtual reality, person/machine interfaces, and globalization considerations. (Semester varies)

VM 664**Studies in Documentary History and Theory****4 credits**

A historical investigation of the theories and practice of documentary representation in film, television, video, and new media. Prerequisite: VM 651. (Semester varies)

VM 690**Internship****2–4 credits**

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

VM 697**Directed Study****1–4 credits**

Credits awarded to be determined in consultation with faculty advisor, the department chair, and the graduate program director. (Fall, Spring, Summer)

VM 698**MFA Project****8 credits**

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

**Joint Undergraduate/
Graduate Courses**

VM 500**Topics in Visual and Media Art: Studies****4 credits**

Topics explore various aspects of visual and media art history, theory, and criticism. Course may be repeated for credit if topics vary. (Semester varies)

VM 520**Topics in Visual and Media Art: Practice****4 credits**

Topics explore various aspects of visual and media art practice. Course may be repeated for credit if topics vary. Prerequisite: varies with course topic. (Semester varies)

**Additional Departmental
Information**

Advising

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

Internships

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

Transfer Credits

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

Teaching Opportunities

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

Portfolio Review

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

Possible Courses of Study

Students will be able to specialize in:

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

Taking courses in multiple areas is possible and encouraged.

Visual and Media Arts Faculty

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

Jonathan Wacks has directed a number of films including *Powwow Highway*, produced by Beatle George Harrison. The film was winner of the Sundance Film Festival Filmmaker's Trophy, nominated for four Independent Spirit Awards, and winner of awards for best picture, director, and actor at the American Indian Film Festival in San Francisco. Wacks' first film, *Crossroads/South Africa*, won a Student Academy Award in the documentary category. He then produced the acclaimed cult-hit *Repo Man*, starring Emilio Estevez and Harry Dean Stanton, and directed *Mystery Date*, starring Ethan Hawke and Terri Polo, *Ed and His Dead Mother*, starring Steve Buscemi and Ned Beatty, and an array of TV productions including *21 Jump Street* with Johnny Depp, *Sirens*, and *Going to Extremes*. Prior to his career as a director, Wacks served as vice president of production at the Samuel Goldwyn Company. He is a former chairman of the board of the Independent Feature Project/West (IFP/West), the largest organization of independent filmmakers in America, and has served on the selection committee of the Writers' Program at the Sundance Institute. His work has been seen at numerous international film festivals including Sundance, Montreal, Tokyo, Florence, London, Leipzig, Leeds, Cape Town, Deauville, New York, Munich, and Berlin. He has written several screenplays, including *Recoil* based on the Jim Thompson novel, *No Cure for Love*, *Another Year in Africa*, *Coldsleep Lullaby*, and *Stuck*. Wacks served as head of the film department at the Vancouver Film School in British Columbia and professor and chair of the moving image arts department at the College of Santa Fe, NM. He was also director of Garson Studios, Santa Fe. Professor Wacks is a member of the Directors Guild of America.

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

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

Claire Andrade-Watkins, Associate Professor of Visual and Media Arts (1982); BA, Simmons College; MA, PhD, Boston University.

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

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

Professor Archambault is a sound designer, sound artist and music composer, and a performer of electronic music. Among others, his credits include sound design for the award-winning CD-ROM *Exotic Japan*, the BBC film *Dear Nelson*, and contributing composer for the PBS series *Our Stories* and *Made-in-Maine*. He also composed the music for the global art exhibit C.O.D. He has also taught at The School of the Art Institute of Chicago and the Savannah College of Art & Design.

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

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

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

Ms. Belkina is a designer, painter, animator, and new media artist. Belkina began her studies of drawing, painting, and design at the Moscow Art Institute in the Memory of Year 1905. In the United States, she worked as a designer for companies such as NTN Communications, Compton’s New Media, Pacific Data Products, Litel Instruments, and the *Chicago*

Tribune. She was on the faculty of Duke University, where she taught drawing, design, and virtual modeling. Belkina's paintings are held in private and corporate collections throughout the United States. Her work in the area of new media has been presented nationally and abroad. Her animated short *Nasuh* won the North Carolina Filmmaker Award and the Honorable Mention Award from the 56th Columbus International Film and Video Festival. Her experimental animation *Crowded with Voices* premiered at the Computer Animation & Special Effects Festival of the 11th International Conference of Information Visualization, was included in SIGGRAPH 2007 Art Gallery Program "Global Eyes," and received the Honorable Mention Award from the Accolade International Film Festival.

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

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

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

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

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

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

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

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

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

Professor Freeman uses digital technologies to produce exhibitions made up of projected virtual reality environments that lead the user from global satellite perspectives to virtual reality scenes on the ground. His work has been exhibited internationally including at Ciber@rt Bilbao, Spain; the Video and Digital Arts International Festival, Girona, Spain; the Contemporary Art Center in Atlanta; the Nickle

Arts Museum in Calgary, Canada; the Centro de la Imagen in Mexico City; the Photographers Gallery in London; the Center for Experimental and Perceptual Art (CEPA) in Buffalo; Mobius in Boston; the Ambrosino Gallery in Miami; and the Friends of Photography's Ansel Adams Center in San Francisco. In 1992, he was awarded an Individual Artist Fellowship from the National Endowment for the Arts. His work has been published in *Leonardo*, the *Journal of Visual Culture*, *Exposure*, *Artforum*, *Ten-8*, *Z Magazine*, *Afterimage*, *Photo Metro*, *New Art Examiner*, *Time*, *Harper's*, and *Der Spiegel*.

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

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

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

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

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

Professor Gianvito is a filmmaker, curator, and critic. He has directed three feature films, including the award-winning *The Mad Songs of Fernanda Hussein* (2001), and edited the book *Andrei Tarkovsky: Interviews* (University Press of Mississippi, 2006).

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

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

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

With eight feature screenplays to his credit, writer/director Hassan Ildari, a graduate of the American Film Institute Directing Fellowship Program, has directed the feature films *Face of the Enemy*, winner of the Critics Award at the Florence International Film Festival; and *Sharkskin*, currently in post-production. His screenplay *Confessor* is in development at Belladonna Productions (*Funny Games*, *Transamerica*), and his screenplay *The Seamstress* has Academy Award winners Mercedes Ruehl and Olympia Dukakis and Emmy Award winner Peter Coyote attached to play the lead roles. His latest screenplay, *D-Girl*, portrays the life of an unemployed movie executive. He has worked at Columbia Pictures and Walt Disney Studios, and

ran the production company of Academy Award winning director Arthur Hiller from 1991 to 2000. He has written, produced, and directed reality and nonfiction television for NBC/Bravo, PBS, A&E/The History Channel, Discovery, and TLC.

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

Mr. Kingdon has been a producer and a director. His credits include *Masterpiece Theatre* and BBC TV's *EastEnders*, in addition to *Beowulf* (2006), and several other network drama series, children's programs, and corporate programs. His book on directing narrative fiction, *Total Directing*, was published in 2004.

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

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

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

Raised in Buenos Aires, Argentina, and the United States, Cristina A. Kotz Cornejo is an independent filmmaker who recently finished a feature-length film titled *3 Américas*. The script was twice a semifinalist for the 2004/2005 Sundance Screenwriter's Lab and was in the official script competition at the 2003 International Festival of New Latin American Cinema in Havana, Cuba. She is the recipient of a 2004 Moving Image Fund Grant from the LEF Foundation and was invited to attend the Sundance Institute's 2004 Independent Producer's Conference. Her latest short film *La Guerra Que No Fue/The*

War That Never Was (2004) was completed in the summer of 2004 and is currently screening nationally and internationally. Her personal documentary *My Argentine Family/Mi Familia Argentina* (2003) premiered at the 2003 Rhode Island International Film Festival and her digital short *Ocean Waves* (2002), which has screened at various U.S. festivals, received the Award of Merit from the University Film and Video Association. In 2000, she was awarded a grant from the Partnership for a Drug-Free America to direct *Ernesto* (2000), which premiered at the Palm Springs International Short Film Festival. Her short film *The Appointment* (1999), developed under the advisement of Spike Lee and Nancy Savoca, was awarded a Warner Brothers Pictures Production Award and is distributed by Urban Entertainment.

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

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

Theodore R. Life Jr., Distinguished Director-in-Residence of Visual and Media Arts (2011); BA, Tufts University; PGD, University of Ibadan; MFA, New York University.

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

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

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

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

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

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

Dr. Ramey is an experimental filmmaker and scholar. Her award-winning films have screened at the Toronto International, Ann Arbor, Athens, Boston Independent, and Philadelphia film festivals, among others. In 2004, she received a Pennsylvania Council of the Arts Fellowship for her works in film. In 2003, she was a Social Science Research Council program on the Arts fellow for her research on experimental

filmmakers. Her most recently published works include "Between Art, Industry and Academia: The Fragile Balancing Act of the Film Avant-Garde" in *Visual Anthropology Review*.

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

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

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

Professor Schaefer's primary research interests are film history, exploitation film and other marginalized cinemas, popular culture, and postwar film and television. He is the author of a number of articles and the award-winning book "*Bold! Daring! Shocking! True!": A History of Exploitation Films, 1919–1959*. He is currently working on *Massacre of Pleasure: A History of Sexploitation Films, 1960–1979*. Professor Schaefer is also active in the area of film preservation and serves on the editorial board of the *Moving Image*, the journal of the Association of Moving Image Archivists.

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

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

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

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

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

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

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

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

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

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

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

Dr. Wang's research interests include global film distribution, piracy and copyright governance, and issues surrounding space, technology, the state, and power. She is a research associate in the Fairbank Center for East Asian Research at Harvard University. The author of *Framing Piracy: Globalization and Film Distribution in Greater China* (2003), she has published in such journals as *Cinema Journal*, *Film Quarterly*, *positions*, *Theory Culture & Society*, *Public Culture*, *Asian Cinema*, *Text*, *Visual Anthropology*, *Journal of Communication Inquiry*, *Gazette*, *Asian Journal of Communication*, and *Media Asia*.

School of the Arts

Department of Writing, Literature and Publishing

The Department of Writing, Literature and Publishing offers the Master of Fine Arts degree in Creative Writing and the Master of Arts degree in Publishing and Writing. The department provides students with a curriculum to develop their talent as writers, their knowledge of literature and criticism, their awareness of the literary marketplace, their knowledge of the publishing industry, and, to those inclined to teach, their skills as teachers of writing and literature. Established professionals provide guidance and instruction in all genres of writing, including poetry, fiction (both short story and the novel), nonfiction, screenwriting, and playwriting.

Creative Writing Master of Fine Arts Degree

The Master of Fine Arts in Creative Writing is a terminal degree for students who wish to pursue careers as writers in any of the creative media or who want to teach writing and literature at the college level. This program is designed for students interested in a traditional academic writing program with courses aimed at developing the student's writing style and artistic sensibility, and for students interested in pursuing careers in writing fiction, poetry, nonfiction, plays, or screenplays. Students may also take courses in publishing as electives.

The following is the Student Learning Outcome (SLO) for the Creative Writing program:

- Students will develop and revise their creative writing, improve their critical thinking skills, and gain intimacy with the literature of their chosen genre as they work toward creating a body of original work of publishable quality in poetry, fiction, or literary nonfiction.

Admission Requirements

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

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

Degree Requirements

Students are admitted into the program in a particular genre: poetry, nonfiction, and fiction. The MFA program requires 52 credit hours, including a minimum of 20 credits of writing workshop courses, 12 credits of literature courses, 12 credits of department electives, and 8 credits for the master's thesis. MFA students must complete at least 16 credits (four courses) of their required 20 credits of workshops in the genre of the thesis. At the conclusion of their coursework, students submit and defend a manuscript in one genre to be approved by a thesis committee. Students are expected to complete the degree requirements within seven years.

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

Required Courses

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

WR 605	Poetry Workshop
4 credits	
WR 610	Form in Poetry
4 credits	

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

WR 613	Nonfiction Workshop
4 credits	
WR 655	Writing the Nonfiction Book
4 credits	
PB 687	Column Writing
4 credits	

PB 676	Magazine Writing
4 credits	
WR 515	Topics in Nonfiction
4 credits	(summer offering)
Fiction students are required to take 16 credits in any of the following workshops:	
WR 606	Fiction Workshop
4 credits	
WR 607	Advanced Fiction Workshop
4 credits	
WR 652	Novel Workshop
4 credits	
WR 629	Playwriting Workshop
4 credits	
WR 640	Screenwriting Workshop
4 credits	
MFA Thesis	
WR 699	MFA Thesis
8 credits	

MFA Thesis

For completion of the MFA degree, students are required to write a thesis of “near publishable” quality. The thesis may consist of a collection of poems, short stories, essays, script or play, a novel or novel excerpt, or a nonfiction book or excerpt. Minimum required lengths for MFA theses vary according to genre. It is strongly suggested that the student begin planning the thesis early and develop a work that approaches a publishable book in concept and form. When nearing completion of the program, a student applies for a thesis committee with a chair who works closely with that student to make a work plan, develop the final manuscript, and schedule a thesis defense.

Publishing and Writing Master of Arts Degree

The Master of Arts in Publishing and Writing program offers courses in book, magazine, and electronic publishing, covering a full range of publishing and writing-related fields, as well as in literature and criticism. Students may also take courses in fiction writing, nonfiction writing, and poetry as electives. Internship opportunities are available, for credit, in publishing firms, with magazines, and at literary agencies. The book publishing sequence is endorsed by the Education Committee of the Association of American Publishers. This program is designed primarily to meet the needs of students who are interested in pursuing careers in publishing or as writers or professionals in a writing-related field. It provides the opportunity for an interactive “guided apprenticeship” in Publishing and Writing.

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

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

Admission Requirements

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

MA program applicants are required to submit a nonfiction writing sample (maximum 15 double-spaced pages). The quality of the writing sample, as judged by the faculty, will be a primary factor in determining admission.

Degree Requirements

The MA in Publishing and Writing requires 40 credit hours: 24 credits of Publishing (PB) courses (including the three required overviews, PB 680, PB 683, and PB 692, and the option to do a 4-credit master's project) and 16 credits of department elective courses from Writing, Publishing, and Literature.

Required Courses

PB 680	Magazine Publishing Overview
4 credits	
PB 683	Book Publishing Overview
4 credits	
PB 692	Electronic Publishing Overview
4 credits	
PB 698	MA Project
4 credits	
	or
A 4-credit	
Publishing (PB) course	

MA Project or Course Option

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

Creative Writing and Publishing and Writing Courses of Study

Writing Courses

WR 600

Teaching College Composition 4 credits

Introduction to composition history, theory, and pedagogy that prepares students to teach college writing courses. Examines debates and practices in college composition and their conceptual foundations and introduces rhetoric as a productive art and means of analysis. In preparation to teach writing, students learn how to design writing assignments, to run writing workshops, to respond to and evaluate student writing, and to produce a syllabus for a first-year composition course. (Fall, Spring)

WR 605

Poetry Workshop 4 credits

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

WR 606

Fiction Workshop 4 credits

Uses student manuscripts as its main texts, supplemented by published stories, to illustrate the fundamental aspects of fiction, mainly in the short story form. Explores the complexities of narration, characterization, scene, dialogue, style, tone, plot, etc. Emphasis is on the generation of fictional works and on their revision. (Fall, Spring)

WR 607**Advanced Fiction Workshop****4 credits**

Continues to examine the art and craft of short fiction, with an extended focus on narrative technique, aesthetic possibilities, and the process of revision. Prerequisite: WR 606 or permission of instructor. (Fall, Spring)

WR 610**Form in Poetry****4 credits**

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

WR 613**Nonfiction Workshop****4 credits**

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

WR 629**Playwriting Workshop****4 credits**

Detailed exploration of the playwright's craft for the medium of the stage. Each student writes a major dramatic work and submits a draft for critique and discussion. (Fall)

WR 640**Screenwriting Workshop****4 credits**

For students with screenplays-in-progress and for writers wishing to start new scripts. (Spring)

WR 652**Novel Workshop****4 credits**

A workshop in structuring and writing the opening chapters of a novel. Explores story premise, stylistic approach, point-of-view, and other structural parameters, as well as revision. (Fall, Spring)

WR 655**Writing the Nonfiction Book****4 credits**

Workshop on the extended narrative, with discussions of organizing the research, developing an outline and devising a structure, carrying out the plan, and writing the book proposal. Students submit their own work and also examine various approaches of nonfiction books. (Fall, Spring)

WR 697**Directed Study****1–4 credits**

Individual writing projects planned in collaboration with the instructor to meet the student's specific area of creative work and professional interests. Prerequisite: permission of department chair and instructor. (Fall, Spring)

WR 699**MFA Thesis****8 credits**

Individual thesis of creative work to be completed within the college semester designated by the thesis advisor. Students need consent of the graduate program director to register for the course. Performance is recorded as Pass/Fail. (Fall, Spring)

Publishing Courses**PB 676****Magazine Writing****4 credits**

Gives students experience in developing magazine feature stories. Students brainstorm, report, and write their own magazine-style stories, with emphasis on the shaping and editing stage. They also read and discuss published work by professionals.

Class is conducted as a writing workshop in a style that mimics a magazine atmosphere. This course may count for 1 workshop credit for nonfiction students. Prerequisite: PB 680 or permission of instructor. (Fall)

PB 677

Professional Ethics in Magazine Publishing
4 credits

Analyzes the ethical decisions editors and writers face in magazine publishing today. Draws on current issues in magazine publishing and focuses on these as well as historical readings and class discussions as a means of understanding the ethics behind the decisions and actions that take place in magazine publishing. (Semester varies)

PB 678

Magazine Editing
4 credits

Course about the magazine editing process. Covers topics ranging from focus, direction, topicality, structure, sense of audience, and voice, and explores the practical application of editing skills as well as historic examples of editors and their magazines. Prerequisite: PB 680 or permission of instructor. (Spring)

PB 679

The Editor/Writer Relationship
4 credits

Examines the magazine writing and editing process, and covers topics ranging from idea generation and story selection to the mechanics of editing and how the editorial process works. Prerequisite: PB 680 or permission of instructor. (Fall)

PB 680

Magazine Publishing Overview
4 credits

Examines the magazine field from the perspective of writers and editors, and covers the editorial and business operations of magazines, the editorial mix, and magazine geography. (Fall, Spring)

PB 681

Magazine Publishing: Rotating Topics
4 credits

Topics may include a study of editorial positioning, marketing and business strategies, idea generation and development, and the development of a prospectus for a viable new magazine, among others. Some topics require completion of PB 680 as a prerequisite or permission of instructor. (Fall, Spring)

PB 682

Magazine Design and Production
4 credits

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

PB 683

Book Publishing Overview
4 credits

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

PB 684

Book Publishing: Rotating Topics
4 credits

Topics may include examination of book marketing and sales, literary publishing, specific publishing genres, among others. Some topics require completion of PB 683 as a prerequisite or permission of instructor. (Fall, Spring)

PB 685

Book Editing
4 credits

Considers book editing skills, tasks, and responsibilities from initial review and acquisition of a book manuscript through project development.

Emphasizes trade book editing, but also considers editorial work at scholarly and professional presses. Prerequisite: PB 683 or permission of instructor. (Fall, Spring)

PB 686
Book Design and Production
4 credits

Covers book and book jacket design fundamentals: design, typography, image research and assignment, and prepress and manufacturing. Students design a book through a workshop process of presentations and revisions. Course assumes students have necessary computer skills. (Spring)

PB 687
Column Writing
4 credits

Magazine publishing course explores the process of researching, writing, and revising magazine columns, and examines the importance of audience. This course may count for one workshop requirement for nonfiction students. (Fall, Spring)

PB 688
Copyediting
4 credits

Covers the process of editing and preparing manuscripts for publication. Together with hands-on assignments, the course considers the relation of editor to author, the nature of copyediting in various publishing environments, and other topics. (Fall, Spring)

PB 689
Book Publicity
4 credits

Familiarizes students with trade book promotion to the media. Begins with an overview of book publicity and then covers the publicity process, the type of freelance help available, crafting press material, the author/publicist dynamic, how to secure and promote bookstore events, the art of the interview, and the art of the pitch. All assignments and classroom activities are based on real-world publishing tasks so that students leave the class thoroughly prepared to promote their book or someone else's. Prerequisite: PB 683 or permission of instructor. (Spring)

PB 690
Internship
4–8 credits

Involves work in writing and publishing. Internships in other areas should be undertaken through the appropriate department. Students are expected to attend class meetings during the internship semester and may not register for another course whose meeting time coincides with that of the internship course. A 4-credit internship requires 16 hours a week over a 12-week period and an 8-credit internship requires 32 hours a week over a 12-week period. No more than 8 credits of internship and no more than 12 credits of any combination of internship, directed project, and directed study may be applied to the total graduation requirements. Course cannot be added after the regular registration period; please consult the Academic Calendar for registration deadlines. (Fall, Spring)

PB 691
Applications for Print Publishing
4 credits

Students master the page layout and image creation software used in the print publishing industry. Some design issues are addressed, but the primary focus is on software skills. Course assumes the student has basic Macintosh skills. (Fall, Spring)

PB 692
Electronic Publishing Overview
4 credits

Introduction to electronic and new media publishing formats, including but not limited to the web, online publishing, CD-ROM, and DVD. Course assumes the student has basic computer skills. (Fall, Spring)

PB 694
Topics in Writing and Publishing
4 credits

Topics may include offerings in genre nonfiction writing, review and criticism, literary editing, alternative publishing, online editing and writing, business and legal issues, among others. Some topics may require a prerequisite or permission of instructor. (Fall, Spring)

PB 697**Directed Study****1–4 credits**

Individual publishing projects planned in collaboration with the instructor to meet the student's specific area of creative work and professional interests. Prerequisite: permission of department chair and instructor. (Fall, Spring)

PB 698**MA Project****4 credits**

Individual project to be completed within the college semester or semesters designated by the project advisor. To register for a project, students must write a two-page prospectus in the semester preceding its completion that must be approved by the project committee chair. Students need consent of the graduate program director to register for the course. Performance is recorded as Pass/Fail. (Fall, Spring)

Literature Courses**LI 612****Topics in Poetry****4 credits**

Intensive study of poetry, which may focus on an individual poet, a small group of poets, or a school of poetry, and/or may be defined by a single form, theme, region, or period. Topics have included Bishop and Lowell, American Narrative Poetry, Dickinson and Whitman, modern and contemporary Eastern European Poets, and Visionary Poetry. (Semester varies)

LI 615**Topics in Multiple Genres and Hybrid Forms****4 credits**

Special offerings in topics that range over two or more genres, and/or focus on combining generic forms. Topics have included the Harlem Renaissance, Native American Literature, Writing on War in the 20th Century, Literature and Violence, the Writer in the Archive, and Hybrid Forms in Literature. (Semester varies)

LI 616**Topics in Drama****4 credits**

Various offerings in drama include such areas as Contemporary European Theatre, Contemporary British Drama, Contemporary American Drama, World Drama, Women's Drama, The Absurd and the Avant-Garde, and Drama Criticism. (Semester varies)

LI 617**Poetry and Poetics****4 credits**

Historical survey that looks at influential writings by poets on the art of poetry. Considers how their ideas and arguments have helped shape key aesthetic movements in English and American poetry. Additional writings by important critics and philosophers may supplement the course texts. (Semester varies)

LI 625**Topics in Fiction****4 credits**

Focuses on fictional narrative. Depending on the instructor, the class may examine texts defined by geography, chronology, culture, and genre. Possible topics of discussion include such issues as craft, theory, mechanics, form, aesthetics, literary movements, and themes. Topics have included Latin American Short Fiction, Diaspora Novelists Between History and Memory, Alienation and the Modern European Novel, Salman Rushdie, Toni Morrison, and Novel into Film. (Semester varies)

LI 636**Literary Theory and Criticism****4 credits**

Surveys the dominant theoretical and critical approaches to the study of literature. Working with the genealogical model, the course traces the main arguments found in these approaches and develops a sense of what it means to consume and produce literature today. (Semester varies)

LI 637**Construction of Taste****4 credits**

Explores the problem of aesthetic judgment and the relation between aesthetics, ethics, and politics. Through a series of readings across periods (from the 18th century to today) and across disciplines (from philosophy to film, to fiction, to poetry, to art), the course examines what it means to be a member of an aesthetic community, as well as how such communities shape aesthetic values and impact political responsibilities. Looks at how taste constructs us as we construct it. (Semester varies)

LI 638**Theory of the Novel****4 credits**

Study of the novel from a theoretical and philosophical perspective. Course might look at a particular aspect of the art of the novel, a subgenre (romance, gothic, etc.), historical period (ancient, Modernist, etc.), national tradition, or at the relationship of the novel at a particular time to movements like existentialism, postmodernism, or changes in contemporary language philosophy. Examines primary works of literature together with theoretical texts on narrative art. (Semester varies)

LI 650**Seminar in the Novel****4 credits**

Examines particular narrative strategies in storytelling. Students examine such practices as multiple points of view, chronology, indirect discourse, focalization, etc., as well as historical and cultural contexts. Reading might include works by Nabokov, Proust, Woolf, Faulkner, Sterne, Bernhard, Bowles, among others. Reserved for incoming MFA students. (Semester varies)

LI 651**Seminar in Poetry****4 credits**

Analytical and critical study of a variety of poets and/or schools of poetry, modern and contemporary, that explores their approaches to craft, form, and theme,

as well as their aesthetic, cultural, and historical assumptions for and about the art. Reserved for first-year incoming MFA students. (Semester varies)

LI 652**Seminar in Short Fiction****4 credits**

Analytical and critical study of a variety of recent American short stories, mostly modern and contemporary, exploring their approaches to form, theme, and technique. Reserved for first-year incoming MFA students. (Semester varies)

LI 653**Seminar in Nonfiction****4 credits**

Focuses on the nonfiction narrative, including memoir, personal essay, biography, travel writing, nature writing, and other nonfiction writing from various periods, with particular attention paid to issues of craft and structure, as well as historical and cultural contexts. Reserved for first-year incoming MFA students. (Semester varies)

LI 687**Topics in Nonfiction****4 credits**

Special offerings in autobiography, biography, travel writing, nature writing, hybrid forms, and other nonfiction writing from various periods. Recent topics include the Twentieth Century in the First Person, Latin American Women's Autobiography, and The Literary Essay. (Semester varies)

LI 697**Directed Study****1–4 credits**

Individual projects planned in collaboration with the instructor to meet the student's specific area of creative work and professional interests. Prerequisite: permission of department chair and instructor. (Fall, Spring)

Joint Undergraduate/ Graduate Course

WR 515

Topics in Nonfiction

4 credits

Various topics, approaches, and styles of life studies—the art of portraying fact and the art of portraying self—are explored in reading, practiced in writing, and addressed in group discussions and private conferences. Each student produces a 30-page portfolio of nonfiction. **Offered in Summer Sessions only.**

Additional Departmental Information

Advising

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

Internships

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

Teaching Appointments

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

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

WLP Class Enrollment Policy

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

WLP Change of Degree Policy

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

A graduate student within the department who wishes to switch from Publishing and Writing to Creative Writing must submit the following to the Creative Writing graduate program director:

- a personal statement that addresses the desired change in program;
- a recent creative writing sample (maximum 15 double-spaced pages for fiction and nonfiction, 10 pages or 8–10 poems for poetry); and
- one letter of recommendation from a writing faculty member in WLP.

A graduate student within the department who wishes to switch from Creative Writing to Publishing and Writing must submit the following to the Publishing and Writing graduate program director:

- a personal statement that addresses the desired change in program;
- a recent nonfiction writing sample (maximum 15 double-spaced pages); and
- one letter of recommendation from a publishing faculty member in WLP.

Writing, Literature and Publishing

Applications will be reviewed on a rolling basis and expeditiously decided. If accepted, the student must fill out a general petition form with the signatures of both graduate program directors. This form must be given to the Graduate Studies Office for the Dean of Graduate Studies' approval.

Writing, Literature and Publishing Faculty

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

Dr. Walker's teaching interests include African American literature, memoir, essay, and nonfiction writing. His nonfiction has appeared in numerous periodicals and anthologies, including *Best American Essays* (2007, 2009), *Best African American Essays* (2009, 2010), *Mother Jones*, *The Oxford American*, *The North American Review*, *The Missouri Review*, *The Chronicle of Higher Education*, *The Barcelona Review*, *The Iowa Review*, and *Brothers: 26 Stories of Love and Rivalry*. He is the author of *Street Shadows: A Memoir of Race, Rebellion and Redemption*, described by *Publishers Weekly* as "spectacular" and *The Economist* as "inspiring." Prior to coming to Emerson, Walker was an associate professor of English at Bridgewater State College, where he received several accolades for teaching and founded an award-winning literary/arts journal (*The Bridge*) as well as a summer nonfiction writing retreat (the New England Writing Institute). He has received fellowships from the Iowa Writers' Workshop and the James A. Michener Foundation.

Frederick Reiken, Graduate Program Director (Creative Writing Program) and Associate Professor of Writing, Literature and Publishing (1999); BA, Princeton University; MFA, University of California at Irvine.

Frederick Reiken has published three novels: *The Odd Sea*, *The Lost Legends of New Jersey*, and most recently, *Day for Night*. *The Odd Sea* won the Hackney Literary award for a first novel, was a finalist for the Barnes & Noble Discover Award, and was selected as one of the best first novels

of the year by *Booklist* and *Library Journal*. *The Lost Legends of New Jersey* was a *New York Times* "Notable Book" and was cited on "Best Books" lists for both *The Los Angeles Times* and *The Christian Science Monitor*. Reiken's short stories have appeared in various publications, including *The New Yorker*. New stories have recently appeared in the *Western Humanities Review* and *Glimmer Train*. He has also been a frequent contributor of essays on the craft of writing to *The Writer's Chronicle*, and his personal essay "Horizon House" was published in the anthology *Living on the Edge of the World: New Jersey Writers Take on the Garden State*. He has appeared on radio shows including NPR's *Weekend All Things Considered* with Scott Simon, *The Kathy and Judy Show* (Chicago), and *The Book Show* with Gretchen Grezina (Albany). He has worked as a reporter, columnist, and nature writer for the *Daily Hampshire Gazette*.

John Rodzvilla, Graduate Program Director (Publishing and Writing Program) and Electronic Publisher-in-Residence (2009); BA, Skidmore College; MS, Simmons College.

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

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

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

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

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

Bill Beuttler, Publisher/Writer-in-Residence (2006); AB, University of Illinois, Urbana-Champaign; MS, Columbia University.

Bill Beuttler teaches courses in magazine writing, editing, and publishing. Before joining Emerson, he spent the previous three years covering jazz for *The Boston Globe* and teaching journalism at Boston University. His more than two decades of magazine work include stints as a senior editor at the Discovery Channel, *Men's Journal*, and *Boston Magazine*, and as an associate editor at *Down Beat* and *American Way* magazines. He has also written for *Atlantic Online*, *Best Life*, *Chicago Magazine*, *The Boston Globe Magazine*, *Sports Illustrated*, *Outside*, *Playboy*, *GQ*, *National Geographic Traveler*, *Cooking Light*, *American Health*, and *The New York Times Book Review*, among other publications. His assignments have taken him to Cuba, the Moroccan Sahara, and the Mall of America, and have brought him face to face with artists and writers including Saul Bellow, Sonny Rollins, and John Kenneth Galbraith. Beuttler is a contributing writer to *JazzTimes*.

Ben Brooks, Writer-in-Residence (2006); BA, Harvard University; MFA, University of Iowa.

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

Mary Kovalski Byrnes, Lecturer (2011); BA, Mary Washington College; MFA, Emerson College.

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

Christine Casson, Scholar/Writer-in-Residence (2004); BA, New York University; MA, University of Virginia; MFA, Warren Wilson College.

Christine Casson is the author of *After the First World*, a book of poems (Star Cloud Press, 2008). She was recently named "Poet of the Month" at *PoetryNet.org*. Her work has appeared in *Agenda* (England), *Stand* (England), *The Dalhousie Review*, *Natural Bridge*, *Slant*, *South Dakota Review*, and *Alabama Literary Review*, among others, and in the

anthologies *Fashioned Pleasures* (Parallel Press, 2005), *Never Before* (Four Way Books, 2005), and *Conversation Pieces* (Everyman's Library, 2007). Ms. Casson is currently writing a book that explores the relationship between trauma and memory, and is at work on a study of the poetic sequence titled *Sequence and Time Signature: A Study in Poetic Orchestration*.

Yu-jin Chang, Assistant Professor of Writing, Literature and Publishing (2007); BA, PhD, Yale University.

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

Lisa Diercks, Associate Professor of Writing, Literature and Publishing (2001); BA, Tufts University; MS, Boston University.

Lisa Diercks is a publishing industry veteran, working primarily in book design. She began her career at Houghton Mifflin Trade and later established her own design studio. Her publishing clients have included *The Atlantic Monthly*; Beacon Press; *Boston Review* magazine; Candlewick Press; Carnegie Museum of Art; Charlesbridge; Da Capo; HarperCollins; Houghton Mifflin Harcourt; Little, Brown; the Museum of Fine Arts; and Ten Speed Press. She began teaching as an adjunct in 1996, joining the full-time faculty in 2001. Both she and her students have received multiple awards for design work. She recently joined the board of Bookbuilders, serving on the education committee.

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

Dr. Donoghue is a specialist in the history and theory of the novel. His book *Enlightenment Fiction in England, France and America* examines the relationship of the novel to aesthetics and philosophy. He reviews books for *The Scriblerian*, has published articles on literary theory, 17th-century poetry, Ben Johnson and the Marquis de Sade, and is currently writing a new book on the poetics of space in Mannerist literature. His courses cover the British, American, and French novel; narratology; literary theory; and European Modernism. He has published a translation of French poetry, *Lead Blues*; made a film, *Amateurs*; and published short fiction in *TriQuarterly*, *Grain*, *New England Review*, and other journals in the United States and Canada.

David Emblidge, Associate Professor of Writing, Literature and Publishing (2003); BA, St. Lawrence University; MA, University of Virginia; PhD, University of Minnesota.

Dr. Emblidge has more than two decades of experience as a book editor and publisher. He has edited *Beneath the Metropolis: The Secret Lives of Cities*; *My Day: The Best of Eleanor Roosevelt's Acclaimed Newspaper Columns, 1936–1962*; *The Appalachian Trail Reader*; *The Providence and Rhode Island Cookbook*; and many other books. He authored *Exploring the Appalachian Trail: Hikes in Southern New England* and book packaged the four other volumes in this series. He co-authored *Writer's Resource: The Watson-Guption Guide to Workshops, Conferences, Artists' Colonies and Academic Programs*. He serves as associate editor of *The International Journal of the Book*. His articles and essays have appeared in *Southwest Review*, *The New Republic*, *Saturday Review*, *The New York Times*, and *The Boston Globe*. For *The World Book Encyclopedia*, he wrote the article on book publishing. Among his awards are a First Union Fellowship, a Fulbright Teaching Fellowship, a National Endowment for the Humanities Fellowship, and a grant from the

Massachusetts Foundation for the Humanities and Public Policy. Prior to joining the Emerson faculty, he was editor-in-chief at The Mountaineers Books in Seattle.

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

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

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

Maria Flook, a 2007 John Simon Guggenheim Foundation Award recipient, is the author of the nonfiction books *My Sister Life: The Story of My Sister's Disappearance* (Pantheon, 1998), and *The New York Times* Bestseller *Invisible Eden: A Story of Love and Murder on Cape Cod* (Broadway Books, 2003). Her fiction includes the novels *Open Water*; *Family Night*, which received a PEN American/Ernest Hemingway Foundation Special Citation; *Lux* (Little, Brown and Company, 2004); and a collection of stories, *You Have the Wrong Man* (Pantheon, 1996). She has also published two collections of poetry, *Sea Room* and *Reckless Wedding*, winner of the Houghton Mifflin New Poetry Series. Her work has appeared in *The New York Times Book Review*, *The New Yorker*, *The New Criterion*, *TriQuarterly*, and *More Magazine*, among others.

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

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

Lise Haines, Writer-in-Residence (2002); BA, Syracuse University; MFA, Bennington College.

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

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

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

Steven Himmer, Lecturer (2008); BA, University of Massachusetts Amherst; MFA, Emerson College.

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

Richard Hoffman, Writer-in-Residence (2001); BA, Fordham University, MFA, Goddard College.

Richard Hoffman is the author of *Half the House: A Memoir*, and the poetry collections *Without Paradise* and *Gold Star Road*, winner of the Barrow Street Press Poetry Prize. His work, both verse and prose, has appeared in *Agni*, *Ascent*, *Harvard Review*, *Hudson Review*, *Poetry*, *Witness*, and other magazines. He has been awarded several fellowships and prizes, including two Massachusetts Cultural

Council Fellowships in fiction, *The Literary Review's* Charles Angoff Prize for the essay, and a Boston Foundation Brother Thomas Fellowship Award.

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

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

Maria Koundoura, Associate Professor of Writing, Literature and Publishing (1993); BA, MA, University of Melbourne, Australia; PhD, Stanford University.

Dr. Koundoura is a specialist in British and post-colonial literature and literary and cultural theory. She is the author of *The Greek Idea: The Formation of National and Transnational Identities* (I.B. Tauris, 2007). Among her publications are articles and book chapters on nationalism, multiculturalism, and globality (in *Multicultural States*, Routledge and *Hop on Pop*, Duke); current critiques of the discourse on modernity (in *Culture Agonistes*, *Peter Lang*, and *Journal x*); the intersections of Philhellenism and Orientalism (*The Eighteenth Century*, *Colby Quarterly*, *Anglo-American Philhellenisms*); and women's travel writing (*Women Writing Greece*, Rodopi). She was the project officer of the inaugural Antipodes Festival, an arts festival funded by the Ministry of Culture of Greece and the Victorian Ministry for the Arts, Australia. Her translations of Greek poet Yiorgos Chouliaras have appeared in *Ploughshares*, *Harvard*

Review, and *Translation*. Currently she is at work on a book, *Desire Lines: Metaphors of the Global City*, and editing a collection of essays on taste.

Margot Livesey, Distinguished Writer-in-Residence (1996); BA, University of York, England.

Ms. Livesey is the author of *The House on Fortune Street* (2008), *Banishing Verona* (2004), *Eva Moves the Furniture* (2001), *The Missing World* (2000), *Criminals* (1995), *Homework* (1990), *Writing About Literature* (1986), and *Learning by Heart* (1983). She has written for *The New York Times Book Review*, *The Atlantic Monthly*, *The New Yorker*, *The Boston Globe*, *Newsday*, and *The Improper Bostonian* and has received grants from the NEA and the Guggenheim Foundation.

Gian Lombardo, Publisher-in-Residence (2001); BA, Trinity College; MA, Boston University.

Gian Lombardo has more than 30 years of experience in a wide range of publishing environments: trade, association, literary, and consumer magazines as well as professional, literary, and textbook publishing. As a freelance consultant, he provides expertise in editing, design, production, and project management. His clients have included Reed Business Information, *Ploughshares*, Agni, Bedford/St. Martin's, Boston Society of Civil Engineers, and *Transitions Abroad*. He serves as contributing editor for *Sentence*, a literary journal, and advisory editor for Shape&Nature Press. Lombardo also directs Quale Press, which publishes literary works. In addition to his diverse publishing background, Lombardo is the author of *Between Islands*, a collection of poems and verse translations (Dolphin-Moon Press, 1984); and five collections of prose poetry: *Standing Room*, *Sky Open Again* (Dolphin-Moon Press, 1989 and 1997), *Of All the Corners to Forget* (Meeting Eyes Bindery, 2004), *Aid & A_Bet* (BlazeVOX ebooks, 2008), and *Who Lets Go First* (Swamp Press, 2010).

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

Dr. Marko specializes in multilingual, multimedia community literacy projects in the Americas (Spanish, Portuguese, Maya, Quechua, English). She channels her work as a historian of Latin America and her 14 years of teaching writing to combine genres of new media, composition, and traditional historical memory. Marko's several academic and media publications and translations explore relationships between youth movements and nation-building projects in post-abolition and peace process contexts. Her work has also debuted in film festivals, theatres, and cafés in the U.S. and abroad. While a Faculty Fellow at Duke University, Marko co-founded DukeEngage Colombia, which she still directs. Her poetry, in a publication-ready collection titled *Coming to Consciousness: In Brazil my name is a fruit*, explores the power and pitfalls of white privilege, gender, and interracial relations. Before academia, she worked as a journalist covering human rights in Africa, Asia, Latin America, and the United States.

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

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

Gail Mazur, Distinguished Writer-in-Residence (1996); BA, Smith College; MA, Lesley College.

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

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

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

Pablo Medina, Professor of Writing, Literature and Publishing (2009); AB, MA, Georgetown University.

Pablo Medina was born in Havana, Cuba, and then moved to New York City. He is the author of 11 books of poetry and prose, most recently *The Cigar Roller: A Novel* (Grove, 2005) and *Points of Balance/Puntos de apoyo*, a bilingual collection of poems (Four Way, 2005), as well as a new English version of García Lorca's *Poet in New York* (Grove, 2008), with Mark Statman. His poetry and prose have been widely published in periodicals and anthologies in the United States and abroad and he has received several awards, among them fellowships and grants

from The Rockefeller Foundation, the National Endowment for the Arts, the Lila Wallace-Reader's Digest Fund, the Cintas Foundation, and the state councils of New Jersey and Pennsylvania. Medina was on the board of the Association of Writers and Writing Programs from 2002 to 2007, serving as board president in 2005–2006.

William Orem, Writer-in-Residence (2007); BA, Hampshire College; MFA, PhD, Indiana University.

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

Pamela Painter, Professor of Writing, Literature and Publishing (1987); BA, Pennsylvania State University; MA, University of Illinois.

Professor Painter's first collection of stories, *Getting to Know the Weather*, won the Great Lakes Colleges Association New Writers Award. Her second collection of stories is titled *The Long and Short of It*. Painter is also the co-author, with Anne Bernays, of the widely-used textbook *WHAT IF? Fiction Exercises for Fiction Writers*. Her work has appeared in numerous literary journals and magazines, including *The Atlantic Monthly*, *Harper's*, *Kenyon Review*, *North*

American Review, *Ploughshares*, and *Epoch*, and in numerous anthologies, including *Sudden Fiction*, *Flash Fiction*, *Flash Fiction Forward*, and *Microfiction*, among others. She is the winner of three Pushcart Prizes and Agni's John Cheever Award for Fiction, is a founding editor of *StoryQuarterly*, and has received grants from the Massachusetts' Artists Foundation and the National Endowment for the Arts. Her stories have been produced by Word Theatre, Wellfleet Harbor Actors Theatre, Stage Turner, and "Reading in His Wake" was recorded for *Love Hurts*, by W. W. Norton.

Jon Papernick, Writer-in-Residence (2007); BA, York University; MFA, Sarah Lawrence College.

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

Elizabeth Parfitt, Lecturer (2007); BA, Pennsylvania State University; MFA, Emerson College.

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

Ladette Randolph, Director and Editor-in-Chief of *Ploughshares* and Distinguished Publisher-in-Residence (2009); BA, MA, PhD, University of Nebraska—Lincoln.

Ladette Randolph is the director/editor-in-chief of *Ploughshares* magazine. She is the author of the novel *A Sandhills Ballad* and the award-winning short story collection *This Is Not the Tropics*, as well

as the editor of two anthologies: *The Big Empty* and *A Different Plain*. Before joining the staff at Emerson, she was executive editor and associate director at University of Nebraska Press, and prior to that served as managing editor of *Prairie Schooner* magazine. She has been the recipient of a Pushcart Prize, Rona Jaffe grant, a Norcroft fellowship, a Virginia Faulkner award, and has been reprinted in *Best New American Voices*.

Murray Schwartz, Professor of Writing, Literature and Publishing (1997); BA, University of Rochester; MA, PhD, University of California, Berkeley.

Dr. Schwartz is a specialist in Shakespeare whose interests include literary theory, psychoanalysis, and Holocaust studies. He co-edited *Representing Shakespeare: New Psychoanalytic Essays*. Other major publications include *Memory and Desire: Aging, Literature, Psychoanalysis* (with Kathleen Woodward); *A Thematic Introduction to Shakespeare; Erik Erikson; Where Is Literature?*; and *Know Thyself: Delphi Seminars* (with Norman Holland); as well as many essays on Shakespeare, theoretical and applied psychoanalysis, and poets such as Sylvia Plath. His essays on Shakespearean Romance appeared in *Psyart*, an online journal he co-edits with Holland.

Dr. Schwartz is currently at work on a psychoanalytic study of the Holocaust, an essay on theories of trauma, and the completion of a biography (with Peggy Schwartz) of the African American dancer and anthropologist Pearl Primus.

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

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

Daniel Tobin, Interim Dean of the School of the Arts and Professor of Writing, Literature and Publishing (2002); BA, Iona College; MTS, Harvard University; MFA, Warren Wilson College; PhD, University of Virginia.

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

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

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

John Trimbur, Director of First-Year Writing Program and Professor of Writing, Literature and Publishing (2007); BA, Stanford University; MA, PhD, State University of New York at Buffalo.

Dr. Trimbur is a specialist in rhetoric and writing studies, with interests in cultural studies of literacy and the politics of language in the United States and South Africa. He has published widely on writing theory and has won a number of awards, including

the Richard Braddock Award for Outstanding Article (2003) for "English Only and U.S. College Composition," the James L. Kinneavy Award (2001) for "Agency and the Death of the Author: A Partial Defense of Modernism," and the College Composition and Communication Outstanding Book Award (1993) for *The Politics of Writing Instruction: Postsecondary*. He has also published three textbooks, *The Call to Write* (5th ed. 2011), *Reading Culture* (7th ed. 2010), and *A Short Guide to Writing About Chemistry* (2nd ed. 2000), and edited the collection *Popular Literacy: Studies in Cultural Practices and Poetics* (2001).

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

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

Daniel Weaver, Publisher/Editor-in-Residence (2007); BA, Earlham College.

Dan Weaver has been the editor-in-chief of *Nation* Books in New York City, Faber & Faber, Inc. in Boston, senior editor at Viking Penguin and McGraw-Hill in New York City, run several book clubs, and taught at Hofstra University. He has edited and published Gore Vidal, Vincent Bugliosi, Arthur Danto, John Sayles, Phyllis Chesler, Garry Marshall, Julian Barnes, Carolyn See, Norman Lewis, Richard Powers, Fannie Flag, T. Coraghessan Boyle, Roy Blount Jr., Peter DeVries, Alan Lelchuk, and Jonathan Schell, among others.

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

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

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

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

Mako Yoshikawa, Associate Professor of Writing, Literature and Publishing (2005); BA, Columbia University; MPhil, Oxford University; ABD, University of Michigan.

Mako Yoshikawa is the author of two novels. *One Hundred and One Ways*, a national bestseller, was published by Bantam in 1999 and has been translated into six languages. Her second novel,

Once Removed, was published by Bantam in 2003. Among her awards for writing are fellowships from the Bunting Institute of Harvard University, the Massachusetts Cultural Council, and the MacDowell Colony. Active as a scholar as well as a novelist, Yoshikawa has also published articles on incest and race in American literature.

Adjunct Writing, Literature and Publishing Faculty

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

editor at Houghton Mifflin; **Rebecca Saraceno** is a freelance book designer who also specializes in magazine design and letterpress printing; and **Lissa Warren** is senior director of publicity at Da Capo Press and the author of *The Savvy Author's Guide to Book Publicity*.

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

David Barber, author of the collection of poems *The Spirit Level*; **Sven Birkerts**, author of several books of criticism, including *The Gutenberg Elegies: The Fate of Reading in an Electronic Age*; **Doug Bolin**, online and new media designer and producer; **James Carroll**, author of eight novels and the 1996 National Book Award Winner in Nonfiction for *An American Requiem*; **Stephen Dobyns**, author of 34 books, which include 11 books of poetry, novels, a collection of short fiction, and a collection of essays on poetry; **Douglas Eisenhart**, author of *Publishing in the Information Age*; **Judith Grossman**, author of the short story collection *How Aliens Think*; **Lisa Jahn-Clough**, author of four picture books for children, *Alicia Has a Bad Day*, *My Happy Birthday Book*, *ABC Yummy*, and *123 Yippee*; **Juris Jurjevs**, founder and editor-in-chief of Soho Press and the former editor-in-chief of Dial Press; **Don Lee**, author of the story collection *Yellow* and a Pushcart Prize-recipient; **Ralph Lombreglia**, author of two collections of short fiction and many award-winning short stories; **Myra McLarey**, author of *Water from the Well*; **Kyoko Mori**, novelist and nonfiction writer, and author of *Shizuko's Daughter*, *Fallout*, *The Dream of Water*, *One Bird*, *Polite Lies*, and *True Arrow*; **Matthew Nash**, an artist and publisher of the journal *Big RED & Shiny*, as well as a contributing editor to *Contemporary Magazine*; **Pete Nelson**, author of *Left for Dead* and many other books, stories, and articles; **George Packer**, author of *Central Square*, *The Half Man*, and *The Village of Waiting*; **Martha Rhodes**, author of *Perfect Disappearance (New Issues Poetry & Prose)*, and founder of Four Way Books; **Erik Rickstad**, author of the novel *Reap*; **Elizabeth Searle**, author of *My*

Body to You and *A Four-Sided Bed*; **Thea Singer**, veteran magazine writer and editor whose work has appeared in the *Washington Post* magazine, *O the Oprah Magazine*, *More Magazine, Inc. magazine*, *Natural Health*, *The Boston Globe*, *Frontline.org*, and *The Nation*; **Michael Stephens**, author of *Where the Sky Ends*, *The Brooklyn Book of the Dead*, *Green Dreams: Essays Under the Influence of the Irish*, and *Lost in Seoul*; Terri Trespicio, senior editor at *Whole Living* magazine; and **Christopher Tilghman**, author of two collections of short fiction, *In a Father's Place* and *The Way People Run*, and the novel *Mason's Retreat*.

Educator Preparation and Licensure Programs

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

The Department of Performing Arts offers Massachusetts Department of Elementary and Secondary Education-approved programs leading to the Initial License as a Teacher of Theatre (all levels).

Students in the Department of Communication Sciences and Disorders who seek the Initial License as a Specialist Teacher in Speech, Language, and Hearing Disorders (all levels) must complete the master's degree in Communication Disorders. The Professional License requires the completion of the post-master's degree Clinical Fellowship.

For more information, contact:

Institutional Coordinator for Educator Preparation, Title II Coordinator, and Program Director of Teacher Education

Robert Colby, Department of Performing Arts

Director of Clinical Education and Program Director for Educator Preparation

Sandra Cohn Thau, Department of Communication Sciences and Disorders

General Procedures and Requirements for Educator Licensure

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

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

The Theatre Education faculty offers review sessions for the MTEL exams once each semester. Attendance at one of the review sessions prior to taking the exams is mandatory.

It is recommended that students take the CLST early in their program and take the Theatre SMT near the end of their studies, but prior to graduation. Students who have successfully completed all their course and practicum requirements and who have passed both parts of the MTEL will be considered program completers and be licensure eligible.

Title II Disclosure

Section 207 of the Higher Education Act mandates that institutions preparing educators for work in schools must disclose the pass rates on state teacher tests for their students during the most recently completed academic year. In Massachusetts, this is the Massachusetts Test for Educator Licensure comprising the Communication and Literacy Skills Test (CLST) and the Subject Matter Test (SMT). For the 2009–2010 academic year, Emerson students in programs that will prepare them for classroom teaching (Teacher of Theatre) had a total pass rate of 100% (CLST and SMT). Communication Disorders students do not take a state-designed subject matter test. Title II data do not include these latter individuals' CLST scores, as they are not preparing for classroom work.

Emerson College

External Programs

Los Angeles Center

Qualified graduate students may enroll for one semester of study at the Emerson College Los Angeles Center. The Los Angeles Center is a residential program with a full semester of internship opportunities and coursework during the fall and spring semesters, as well as a shortened summer session. All graduate students (except those in the Global Marketing Communication and Advertising program) who wish to participate in an internship in the Los Angeles area must be enrolled in the Emerson Los Angeles program.

The internship course may be taken for 4 or 8 credits, depending on department requirements, and requires completion of both academic assignments and a specific number of hours at the internship site. Internships focus on a large variety of fields related specifically to the Hollywood entertainment industry. With more than 1,000 internship sites in film, television, radio, new media, music, management, publicity, marketing, and public relations, the L.A. program offers a broad range of opportunities within this arena. Student interns integrate theory and practice in an atmosphere of “experiential learning” with the goals of self-knowledge, personal growth, and career development. Interning with industry professionals such as film and television producers, studio executives, film editors, casting directors, talent managers, camera technicians, publicity directors, and others will provide students with an understanding of the industry beyond the classroom.

Courses are taught by Los Angeles Center faculty who, as well as holding academic credentials, are professionals working in the industry, including producers, directors, screenwriters, advertising and public relations executives, actors, entertainment marketing professionals, and more. Course offerings vary from semester to semester. Completely furnished student housing (optional for graduate students) is located a short distance from the center at the Oakwood Apartment Complex near Universal Studios, Warner Brothers, and NBC.

To study at the Los Angeles Center, graduate students must meet requirements determined by their individual departments. Students must consult with their graduate program director to ensure that degree requirements will be met. Students may attend for one semester only. Costs are comparable to a semester at the Boston campus (not including transportation and travel expenses). The Emerson College student who participates in the Los Angeles Center program is fully registered in the College and eligible for financial assistance. Students must be registered full-time (8 to 12 credits). The online application process for the following year (Summer and Fall 2012, and Spring 2013) begins September 1, 2011. The application deadline is November 1, 2011. More information may be found online at emerson.edu/academics/international-study-external-programs/los-angeles-program. The International Study and External Programs Office is located at 80 Boylston Street, Suite 121, and can be reached by phone at 617-824-8567 or by email at la@emerson.edu.

Prague Summer Film Program

This rewarding and unique summer program is offered in Prague, the capital city of the Czech Republic. Students study on the campus of the Academy of Performing Arts for Film and Television (FAMU), one of the top film schools on the European Continent. Prague, one of the finest cities in Europe, is rich in history, culture, and beauty; and its attractions and landmarks are the classroom for students' learning and experiences.

This program may offer graduate students up to 8 credits of graduate coursework. Students are evaluated by FAMU and Emerson College faculty as they are given an intensive experience in production, scripting, and editing at the Academy. Special tours are planned throughout the program, including a weekend trip to the Karlovy Vary International Film Festival. Students will also meet with Czech film industry professionals, such as directors and cinematographers, to discuss their work.

Professional Studies and Special Programs

Graduate students must be in good academic standing with a GPA of 3.0 or better. Students' media studies or production background will be considered as well as their academic standing. The online application process begins on November 15 and ends on February 24, 2012 for Summer 2012. More information may be found online at emerson.edu/academics/international-study-external-programs/prague-summer-film-program. The International Study and External Programs Office is located at 80 Boylston Street, Suite 121, and can be reached by phone at 617-824-8567 or by email at prague@emerson.edu.

Summer Sessions

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

All credit courses that count toward a graduate degree offered in the summer are scheduled and offered through PSSP in cooperation with the graduate program. PSSP offers summer graduate-level classes in two accelerated, six-week sessions. Matriculated graduate students may use summer classes to fulfill their degree requirements or accelerate their program of study completion with the approval of their graduate program director.

Administrative Staff*

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Laurie Edelman, MEd; Associate Director
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Lacerte Family Writing and Academic Resource Center

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Debra Krasa, MFA; Costume Shop Assistant
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Tori Weston, MFA; Educational Planner
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Romeo Etienne, Rotch Field Supervisor
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Harry Nestor, Rotch Field Supervisor
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Anwar Pinckney, Loading Dock Supervisor, Paramount
Christopher Serwacki, BA; Assistant Property Manager
Norman Sosin, BS; Associate Property Manager
Benyam Wessenyeh, Loading Dock Supervisor, Paramount
Michelle Ziomek, MA; Assistant Property Manager

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Caleb Chabot, BA; Public Safety Dispatcher
Troy Chappelle, Lieutenant
Rose Cocorochio, Public Safety Officer
Carl Elledge, BS; Public Safety Officer
John Elson, Public Safety Dispatcher
Harold Follins, Public Safety Officer
Alex Francis, BA; Public Safety Dispatcher
Laura Howard, BA; Public Safety Officer
George Leehan, Public Safety Officer
Joseph Linscott, Sergeant
Jacqueline Michalowski, MCJ; Sergeant
Joseph Murphy, BS; Public Safety Officer
George Noonan, MCJ; Director
Alma Pellecer, MA; Administrative Assistant
Thomas Richardson, AS; Public Safety Officer
Israel Rivera, Public Safety Officer
Eric Schiazza, MCJ; Lieutenant
Edward Szalno, Public Safety Officer
Erik Tebeau, Public Safety Officer
Thomas Tierney, Public Safety Officer
Edward Villard, MCJ; Public Safety Officer
Brian Walsh, AS; Sergeant
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William DeWolf, PhD; Registrar
Lauren Labonte, MA; Assistant Registrar
Kelly McCabe, MA; Senior Assistant Registrar
Sarah Miles, MFA; Senior Assistant Registrar
Amanda Wade, BS; Program Coordinator

Special Projects/Construction

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Ted Sowa, Assistant Construction Manager
John Walden, BA; Construction Manager

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Alayne Fiore, BA; Student Account Manager
Kellie Fuller, MS; Manager of Student Service Center
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Shannon Glaser, BA; Assistant Director
Sonia Guerrero, BA; Student Account Manager
Jennifer Heller, BA; Senior Assistant Director, Student Employment
Erik Kuenlen, BS; Coordinator of Educational Loans
Kerri Luca, BA; Associate Director
Sarah Martin, BA; Department Assistant
Aiyanna Medeiros, BS; Student Service Advisor
Christopher Norfleet, BS; Student Service Advisor
Sujata Puthuserry, MA; Director of Accounts Management
Michelle St. Martin, BS; Student Service Advisor
Brette Tracy, Assistant Accounts Coordinator

Sarah VanderVeer, BS; Processing Coordinator
Wende Wagner, AS; Senior Associate Director

Student Life and Student Activities

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Joshua Hamlin, MS; Assistant Director of Campus Center
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