School of Communication faculty, students, and alumni are headed into the world, braving uncharted territories to create exciting new work. Their eagerness to embrace new worlds is exhilarating.

This month’s photo shows one of our most innovative theatre faculty, Jessica Thebus (GC91, GC97), with the work of one of our MFA students, Caitlin McLeod. In her Toy Theatre class, Thebus gives graduate directing students a challenging assignment: create an entire work of theatre in miniature, on a tabletop, and perform it themselves. The students face all the challenges that directors encounter on a normal stage, but in a pared-down medium that asks them to think creatively about their role. In carrying out this project, each student creates a new and very personal world in which to practice the crafts of theatre.

As with every program featured in this year’s calendar, the work of MFA theatre students is supported in myriad ways by alumni contributions, which fund productions, scholarships, student and faculty travel, facility improvements—all the things that take us outside the classroom and into the world.

Give every year, make a difference every day.
THE WORLD IN MOTION

Each spring a faculty member serves as artistic director of the annual Danceworks show and invites guest choreographers to work with our students. In 2015 theatre lecturer Jeff Hancock served as artistic director, recruiting distinguished fellow choreographers to help students explore the "Ties That Bind" us together and to the spaces—both social and geographical— that we inhabit. Personal narratives, shared experience, gender, identity, and tradition—it all came tumbling, leaping, and fan-kicking out in the student dancers' performances during the annual winter-quarter event at the Josephine Louis Theater.

Our students felt fortunate to work with distinguished guest artists such as Kevin Durnbaugh (C06), Sophia Rafiqi (C13), and Bessie Award winner Darrell Jones, as well as adjunct faculty member Amanda Exley Lower and doctoral student Amy Swanson. Choreographer and School of Communication Dance Program director Joel Valentin-Martinez says this collaboration helps student dancers "engage with the world in a way that is fruitful." They get a taste of the rigor of real-world performing while still in the embrace of supportive faculty and guest artists—such as Rafiqi, whose "You're Invited" (above) featured students Anna Celeste Harrer, Katherine Scott (C15), and Sarah Morimoto.
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THE WORLD THROUGH A LENS

Cinema is a global art that our students and faculty want to study in its global context, and that is why we organize opportunities for them to visit media capitals in Europe and Asia. These excursions are organized and led by our Office of External Programs, Internships, and Career Services (EPICS). For example, associate professor Jacob Smith's Indian Cinema course culminates in a weeklong spring trip to Hyderabad, India, where radio/television/film students work with students from the Annapurna International School of Film and Media (AISFM). The trip provides an extraordinary learning opportunity for everyone. "It's one thing to teach about the Indian film industry," Smith says, "but quite eye-opening to be on the ground, observing students of such different cultures sharing and working together."

The 2014–15 Hyderabad seminar included, among other things, a visit to a special effects house, a meeting with an Indian cinema star, sumptuous cuisine, and a trip to Chowmahalla Palace (above). The week culminated in a 48-hour film festival that gave Northwestern and AISFM students the opportunity to partner in teams to cocreate a film. One of those films ultimately earned student Jack Birdsall a Special Projects Grant for further development from Northwestern's student-run film production company, Studio 22.

Faculty and students alike are very grateful to the alumni and parents who support these high-impact programs.
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Give every year, make a difference every day.
THE WORLD AS DIALECTIC

With relentless preparation and lightning-fast delivery, the Northwestern Debate Society boasts a history of achievement that is unmatched anywhere in the world. In March 2015 the top Northwestern team, Arjun Vellayappan (WCAS15) and Alex Miles (WCAS15), won the National Debate Tournament at the University of Alabama at Tuscaloosa. The team’s 100% win record for the tournament, with no losses at all, is a remarkable feat in the world of college debate. Arjun and Alex’s championship victories is far ahead of its nearest competitors, Harvard and Dartmouth (each has won only six times).

During their time at Northwestern, Arjun and Miles, as he’s known, compiled a particularly stellar record. Arjun won the Wake Forest University Debate Tournament each of his four years in college, a significant achievement that solidified his reputation as a formidable debater. Arjun’s consistent success has been instrumental in the Northwestern debate program, supported by the Owen L. Coon Foundation, helping to bring both of these talented students to Northwestern.

Their considerable skills were well developed before they arrived on campus but were even more finely honed under the tutelage of Daniel Fitzmier (GC02, GC06), director of debate and forensics. “At its core, debate consists of a bundle of practices designed to habituate students to making excellent decisions under conditions of extreme adversity,” says Fitzmier. “The range of possible applications is limited only by the human imagination.”
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During their time at Northwestern, Arjun and Miles, as he’s known, compiled a particularly stellar record. Arjun won the Wake Forest University Debate Tournament each of his four years in competition—an unprecedented accomplishment. And during their senior season Arjun and Miles helped Northwestern win the Harvard College Debate Invitational for the fifth time in a row. The Hardy Scholarship program, supported by the Owen L. Coon Foundation, helped bring both of these talented students to Northwestern.

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THE WORLD AS PERFORMANCE

Every spring the Northwestern community turns out to see and celebrate the Waa-Mu Show. Last May the 84th annual Waa-Mu both carried on this storied tradition and built on the show's exciting recent direction.

Waa-Mu is named after the Northwestern Women's Athletic Association and Men's Union, groups that worked together to present the first show in 1929. Every year the tradition harnesses the creativity of more than 200 students to write, cast, arrange, design, and produce the show. In recent years Waa-Mu has evolved from a collection of songs and sketches to an incubator for new book musicals. The director of both Waa-Mu and the Music Theatre Program, David Bell, has also developed a curriculum to support Waa-Mu that allows students to simultaneously create the show and learn how to write, orchestrate, and produce for the stage.

The new format challenges students to craft a workable script and songs with nuance, arc, and action in a single year, but the challenge was very successfully met. This year's writers tackled political upheaval, athletic ambition, and international travel in Gold (above), inspired by the 1936 Berlin Olympics. With soaring sets, musical spectacle, and phenomenal student acting, Waa-Mu is one of the School of Communication's best examples of how far alumni support takes us. Contributions make guest artist visits, mentoring opportunities, special classes, and production enhancements possible—and impressive.

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**THE WORLD AS PERFORMANCE**

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Give every year, make a difference every day.
The World In New Images

As a student-run film production company providing production management, tutoring, and crews, Studio 22 helps the Northwestern film community navigate the demanding process of conceiving, shooting, editing, and finishing projects. The group has been devoted to expanding graduate filmmaking opportunities since its founding in the 1980s.

Last year one of the projects Studio 22 chose to support was *Poker Night* (above), a short film by Jack Forbes (C15) about a mother’s night of card playing disrupted by the return of her prodigal son. Studio 22 copresident, says, “It was a strong script with good comedic elements, and we trusted Jack to bring it to life.”

Studio 22 faculty adviser Kyle Henry, assistant professor of radio/television/film, observes that the group’s projects are “ambitious films. As an independent narrative nonfiction filmmaker who makes low-budget films with small crews myself, I am a cheerleader and facilitator for their goals.”

Studio 22 is just one of the many ways that the radio/television/film department goes beyond the Hollywood model, providing student filmmakers with cinematic support and networking opportunities through mentoring, panel discussions, and workshops with industry professionals.
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**THE WORLD IN NEW IMAGES**

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1 | 2 | 3 | 4 | Spring quarter classes end
5 | 6 | 7 | 8 | 9 | 10 | 11
12 | 13 | 14 | 15 | 16 | Commencement, Ryan Field, 9:30 a.m.
17 | 18 | 19 | 20 | 21 | School of Communication convocations, Pick-Staiger, 1:30 & 5 p.m.
22 | 23 | 24 | 25 | 26 | 27 | 28
29 | 30

**JUNE**

Give every year, make a difference every day.
In the prologue to the Stephen Sondheim musical Into the Woods, the cast proclaims “It's time, and so I must begin my journey.” Sondheim's theme is especially meaningful for the recent graduates and rising seniors who stay on campus each summer to perform in Summerstage at the Virginia Wadsworth Wirtz Center for the Performing Arts. Many of these students will soon leave the University in pursuit of careers in the creative world beyond Northwestern. Their journey begins, though, in the exceptional opportunities they find in the Wirtz Center, where faculty, students, and staff invariably present professional-caliber productions. The 2015 Summerstage series boasted an especially delightful staging of this Sondheim classic, guest directed by alumnus and Jeff Award winner Scott Weinstein (C10). The cast (above) included students and recent graduates Fergus Inder, Lindsey Olson, Chris Anselmo, Julia Rose Duray (C15), Myrna Conn, Max Rein (WCAS15), Christine Jones (C15), Tessa Dettman, Max Kramer, Kaja Burke-Williams, Rosie Jo Neddy, Zachary Freier-Harrison, Alex Getlin, Meghan McCandless, Zach Piser (C15), and Jared Corak (BSM15). The Wirtz Center's programming uniquely positions student artists to perform for a diverse audience from outside the University. And that audience is equally fortunate in getting to witness the beginning of their journeys.
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When the Northwestern University Center for Audiology, Speech, Language, and Learning (CASLL) opened its doors in January 2015, a new standard was set for clinics worldwide. This state-of-the-art center—and its academic setting, the Roxelyn and Richard Pepper Family Institute—has informed its mission with the phrase “The World We Engage.”

In addition to its team of accomplished and empathetic audiologists, speech-language pathologists, and student clinicians—such as speech, language, and learning graduate student Nourah Alohali (above)—CASLL has partnered with the Ann and Robert H. Lurie Children's Hospital of Chicago to offer the innovative Developmental Diagnostic Program. The program helps address lengthy waiting lists to diagnose autism spectrum disorders, developmental delays, and other communication disorders in children, making CASLL’s interdisciplinary service and multivisit evaluations available to new patients right now.
When the Northwestern University Center for Audiology, Speech, Language, and Learning (CASLL) opened its doors in January 2015, a new standard was set for clinics worldwide. This state-of-the-art center—and its academic setting, the Rowelyn and Richard Pepper Department of Communication Sciences and Disorders—combines pioneering research, student training, and high-quality, evidence-based care for those with hearing and speech challenges. The objective is not to save its resources for faculty and student work but instead to show patients young and old that this place was built for them—to identify their communication deficits and help overcome them. “We see our new facility as a bridge to the community,” says Diane Novak, audiology clinic manager, “helping all individuals on their journey to reach their communicative potential.”

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Give every year, make a difference every day.
Education is now a global enterprise, and so is the process of scholarship. For Northwestern to maintain its excellence, the University must embrace the talented students and pioneering research emerging around the globe, and this is especially true of our work in media and communication studies. The Department of Communication Studies is meeting this challenge by forming exciting new research and teaching partnerships with outstanding programs around the world. Professor Dilip Gaonkar, head of the Center for Global Culture and Communication, has just formalized a partnership with the London School of Economics that will support faculty and student exchanges and joint research projects. Professor Ellen Wartella, chair of the department, is working on a similar partnership with the communication school at the University of Amsterdam. Another emerging partnership connects Northwestern’s new Leadership for the Creative Economy initiative, headed by Professor Pablo Boczkowski, with a new research center at the Universidad de San Andres in Buenos Aires (above). Boczkowski codirects the center with Eugenia Mitchelstein (GC15), his collaborator in many comparative studies of the growth and use of digital media. A November 2015 conference inaugurating the center attracted leading researchers from across Latin America and heightened the visibility of their joint research initiatives for potential students and collaborators.
## THE WORLD WE CONNECT

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### SEPTEMBER

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Labor Day

Wildcat Welcome begins

Fall quarter classes begin

Give every year, make a difference every day.
Give every year, make a difference every day.

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16 17 18 19 20 21 22
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30 31

OCTOBER

Rosh Hashanah begins at sundown

Rosh Hashanah ends at sundown

Columbus Day

Yom Kippur begins at sundown

Yom Kippur ends at sundown

Reunion Weekend begins

Reunion Weekend ends

Halloween

THE WORLD WE CREATE

The Northwestern Student Theatre Coalition (StuCo) is a collective of 10 self-governed theatre and dance groups united in fostering and facilitating student-run plays and performances. Its funding is significantly generated through unrestricted gifts for resources, spaces, and assistance in bringing their collaborative visions to the stage. For many students, StuCo is a training ground for careers in theatre producing and directing. Theatre director Alex Benjamin (C15) can attest to that. In early 2016 he stages his adaptation of the classic Faust story at Chicago's Athenaeum Theatre—a version similar to the ambitious production he tackled last year for StuCo's Sit & Spin Productions. Benjamin's The Great and Terrible Doctor Faustus—featuring student Tatyana Aravena (above)—combined elements of several versions of the tale, taking viewers on a kinetic, roving journey across multiple spaces in Cahn Auditorium. It was ambitious, it was difficult, and the logistics were very complicated.

Student theatre groups—like the one that created Lookingglass Alice many years ago, took it downtown, and ultimately became Chicago's Lookingglass Theatre Company—are a critical component of our performing arts community, regularly launching students like Benjamin into success beyond Northwestern.
THE WORLD WE CREATE

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Give every year, make a difference every day.
The human footprint has left indelible marks on the farthest reaches of the world, and even into the depths of the ocean. Ozge Samanci, assistant professor in the School of Communication’s radio/television/film department, grew concerned when she learned that sharks were biting at undersea fiber-optic cables that trigger sharks’ sensitive electromagnetic sensors and prompt them to gnaw. Is our need to communicate on a global scale too dangerous for the natural world? Have we gone too far? Samanci—an artist, computing whiz, and lover of sea creatures—posed that question in her striking interactive installation “Fiber Optic Ocean.” Using 3-D models of sharks’ cartilage skeletons, actual shark jaws, lengths of colorful fiber-optic cable, music, real-time data, and custom-written code, Samanci and assistants built an interactive installation that not only raises questions about the impact of human technology on the natural world but also invites viewers to participate in the process.
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Ozge Samanci, assistant professor in the School of Communication’s radio/television/film department, grew concerned when she learned that sharks were biting at undersea fiber-optic cables that carry communication signals (and especially Internet data) between continents. The cables trigger sharks’ sensitive electromagnetic sensors and prompt them to gnaw. Is our need to communicate on a global scale too dangerous for the natural world? Have we gone too far? Samanci—an artist, computing whiz, and lover of sea creatures—posed that question in her striking interactive installation “Fiber Optic Ocean.”

Using 3-D models of sharks’ cartilage skeletons, actual shark jaws, lengths of colorful fiber-optic cable, music, real-time data, and custom-written code, Samanci and assistants built an installation (above) that depicts “the ongoing conflict between nature and culture” as well as how “the two sides clash nose to nose on a thin fiber-optic line.” Signals from Internet use and GPS-tracked sharks are used to generate trombone notes and choral voices and to prompt blinking lights in the cables, which wind around and through three skeletal shark models in a dramatic, eerily beautiful net of technology.
The brilliant dramatist David Catlin (C88) lives in multiple worlds. He is a School of Communication alumnus, a Lookingglass Theatre Company cofounding ensemble member, and now a valued faculty member in the Department of Theatre. And as he took on a new project—adapting Melville's *Moby Dick* for the stage—he entered a world of vast oceans, sailing ships, seamen, and creatures both natural and unnatural.

His production was developed in one of his classes, where he and students began to imagine how *Moby Dick* could become a play. Directed by Catlin, it was first presented on the Wirtz Center mainstage with a student production. The set and costumes, designed by MFA student Sully Ratke, employed movable set pieces, acrobatics, puppetry, and imaginatively transformed actors into the forces of nature—wind, water, and whales—that we confront when we dare to sail the oceans.

Many elements of the original Wirtz Center production, including the costume design by MFA student Sully Ratke, were incorporated into Lookingglass Theatre's subsequent Chicago production, which earned multiple Jeff Awards—including best production of a play.
THE WORLD AS ADVENTURE

The brilliant dramatist David Catlin (C88) lives in multiple worlds. He is a School of Communication alumnus, a Lookingglass Theatre Company cofounding ensemble member, and now a valued faculty member in the Department of Theatre. And as he took on a new project—adapting Melville's *Moby Dick* for the stage—he entered a world of vast oceans, sailing ships, seamen, and creatures both natural and unnatural.

His production was developed in one of his classes, where he and students began to imagine how *Moby Dick* could become a play. Directed by Catlin, it was first presented on the Wirtz Center mainstage with a student cast—including (above) Pat Buetow (C14), Brandon Powers (C14), Fergus Inder, Sammy Zeisel (C14), Daniel Chenard (C15), and Matt Moynihan (C14). Staging the novel struck many as an impossible task, but improbably, it worked. The complex tale of man versus beast, land versus water, and fate versus free will came to life with the assistance of acrobatics, puppetry, and gorgeously imaginative costumes that transformed actors into the forces of nature—wind, water, whales—that we confront when we dare to sail the oceans.

Many elements of the original Wirtz Center production, including the costume design by MFA student Sully Ratke, were incorporated into Lookingglass Theatre’s subsequent Chicago production, which earned multiple Jeff Awards—including best production of a play.

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