



HM

HONORABLE MENTIONS

Winter 2017

A collaboration by
DePaul University's Honors Program



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Visit the DePaul Honors Program's Web Page:

academics.depaul.edu/honors

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HONORABLE UPDATES

Statement on the Executive Order on Immigration

By the Honors Student Government

President Donald Trump's recent executive order on immigration barred Syrian refugees from entering the United States indefinitely, suspended all refugee admissions for 120 days, and has created a 90 day ban on entry of residents from seven Muslim-majority countries, including Syria, Sudan, Iraq, Somalia, Libya, Iran and Yemen.

There are over 4.8 million Syrian refugees. Half of them are children who are at risk of becoming ill, malnourished, abused, or exploited during this crisis. Millions more have been forced to quit school. More than 3,200 perished in 2015 alone.

We, the Executive Board of DePaul's Honors Student Government acknowledge that this is the worst humanitarian crisis of our generation. With more than triple the amount of displacements as the Haiti earthquake, nearly twelve times as many as Hurricane Katrina, and twice as many as the Indian Ocean tsunami, this order subverts an opportunity for our nation to overcome fear, lead by example, and provide asylum.

This statement is born out of the hope that our nation could bring children with no families, and families with lost children into homes on our shores.

We also acknowledge that though this ban does not directly name Muslims as its intended target, the intention behind and effect of this law is clearly to actively discriminate against Muslims. Statements by President Trump during the campaign season also reaffirm the notion that this is intended to be a ban on Muslims.

We condemn the harsh, unwarranted, and inhumane treatment of all peoples entering the United States caused by this executive order, and demand its immediate repeal. We stand in solidarity with Muslim students, faculty, and staff, and condemn these efforts of discrimination. We look forward to providing opportunities for students to help refugee communities across the City of Chicago, and will organize outings with RefugeeOne for our constituent students.

Today, we call upon the leaders of other student organizations to follow suit and condemn this active discrimination.

Respectfully,

The Executive Board of the DePaul Honors Student Government

Afterword:

We echo the statement put out by the DePaul University's President's Office, and wish to provide students with the knowledge of the following offices, should their status in the United States become threatened by this administration, whether by this executive order or future decisions:

International Student and Scholar Services is reaching out directly to DePaul students directly impacted by the executive order, offering resources and inviting them to come into their office for individual appointments. The office can assist with travel, visa and immigration advice to all F1 and J1 non-immigrant students. For appointments, students can contact Hiwote Tamrat at htamrat@depaul.edu.

Students with concerns about how they will be impacted by the executive order may contact the DePaul Asylum and Immigration Law Clinic. For appointments, students can contact Jenny Freundt at jfreundt@depaul.edu.

University Counseling Services and University Ministry both stand ready to support students more personally as they balance the stress that such uncertainty brings.

Students have access to Croak Student Legal Services, located in the Lincoln Park Student Center, which provides free legal services as well as referrals to external resources.



Adventures in the LA Quarter

By Taylor Gillen

Instead of dealing with whistling winds and dropping temperatures, I was treated with warm weather and sunny beaches. During the fall, I studied in Los Angeles as part of the LA Quarter that SCA (School of Cinematic Arts) offers.

This program's focus is to provide students with the opportunity of gaining applicable experience in the film industry. As we approach graduation, we SCA students ask ourselves a big question: do we remain in Chicago and pursue our interests here, or do we make the big move to Los Angeles? After spending three months living and working in southern California, I can safely say that I would be comfortable making a permanent move.

I interned at two companies while in Los Angeles. The first was a talent management company called Alan Siegel Entertainment, and the second one was an international sales agency called The Exchange. Though I accomplished varying tasks, there was some overlap. I read incoming scripts, wrote coverage (like book reports), assisted with incoming and outgoing mail, ran errands when needed, and assisted with other administrative tasks. I also learned bits and pieces of the operations of each company. It was a unique but powerful learning experience. In the evenings we attended classes on The Lot, one of the filming studios. There we had the chance to speak with industry professionals about their journeys.

*Left: View of West Hollywood from our living room at Park LaBrea
Right: The beach can be seen peeking between rows of houses in Santa Monica.
Photos: Taylor Gillen*

We had plenty of time to explore the city on the weekends. I spent an extensive amount of time in Santa Monica, and I was surprised to see the beaches were clean and not too crowded. There were beachside shops and restaurants with incredible food. It was quite an experience.

A few friends fell in love with the city and moved there after graduation. We spent some time with them and learned more about great places to go. I enjoyed my time in LA, but I also enjoy living in Chicago. There's a certain sentiment here that Anthony Bourdain perfectly explains in his show "Parts Unknown." Both companies told me they would be interested in working with me in the future, and I may travel there someday. However, I have a full-time job in the industry here in Chicago, and with everything considered, I am in no rush to leave.

Chicago Truly IS Our Campus: Behind the Scenes with Chicago Sports Organizations

By MK Verdun

The saying, “Chicago is our campus,” is often overheard at DePaul; however, it is not just a marketing slogan, but rather the reality of going to school in a large city. This past December, I had the opportunity to see this slogan in action in the December Intersession class, Behind the Scenes with Chicago Sports Organizations (MGT 398).

Andy Clark, Director of Sports Management Programs at DePaul led our week-long class. We received an insider’s perspective on the business side of Chicago’s diverse sports environment. Over the course of six days, my classmates and I were exposed to all facets of the sports industry through visits to six sports teams, two sports marketing agencies, one sports governing body and one corporate headquarters office.

Through presentations with executives from the Bears, Blackhawks, Bulls, Cubs and White Sox, my classmates and I were able to learn about the many components of a team’s front office: sponsorship, client services, marketing, ticket sales

and operations, and community relations. We were able to see how these different departments work together as well as how the team ownership can affect and influence decisions that need to be made. A neat part of our visits to these teams was that there were DePaul graduates working at every team we went to, including a recent graduate who was in this class last year.

During our visits to Property Consulting Group and Intersport, two sports marketing agencies in Chicago, we were able to hear from their executives how they make an impact on teams and events. At Gatorade, we heard from their marketing and innovation teams on how their products can make athletes perform better and how they get their products to athletes from the early points of their career.

At the U.S. Soccer Federation, we heard about many different departments of this governing body including development, youth programs and happenings with the national team. In a country

Students at the United Center before a Blackhawks game.





Marquee inside the Cubs offices. Photography by MK Verdun

where soccer is not the #1 sport, it was an awesome experience to learn how they are working to make soccer more prominent across all ages.

We visited the Wintrust Arena sales center, where we got a view of a mock suite and got to look at a model of the arena, which will be the new home of the Blue Demons. We spoke with the Associate Director of Development for DePaul Athletics and gained an understanding of what goes on when a school decides to build a new athletic facility and what goes into creating a naming rights deal.

By using the many teams, agencies and companies of the Chicago sports landscape as our classroom, my classmates and I were exposed to many jobs that often get looked over in the sports industry. We were able to see that to work in sports, you do not just have to work for a team. Overall, networking with 72 professionals over a few days would have been unattainable without stepping outside of classroom walls and truly using Chicago as our campus.

CREATIVE CONNECTIONS

Eating is Hard - And Other Things No One Tells You

By Allison Carvalho

When your father dies, no one tells you how much there is to do. No one tells you what boards to buy to put pictures on, no one tells you what pins to put on it and no one tells you that you won't be able to eat.

No one tells you nothing will taste good except for alcohol. Because it's the only thing that makes this feel less real.

After he dies, no one tells you how the sadness will wash over you like rain and you'll cry at the slightest memory of perceived happiness with him.

No one tells you how you will search for answers knowing you will never find any.

When you're watching TV, no one tells you that you can't watch horror movies now because there's a chance of someone hanging themselves and you have already played that in your mind and your dreams a million times.

No one tells you that none of it will be surprising and that surprise and shock are two very different things.

No one tells you that your dad's will never get to make it back to the Azores or get that Harley he always wanted.

No one tells you why he did it, not even him.

No one tells you how to take care of everyone else when you're silenced by your own trauma.

No one tells you that everyone experiences death and your father really differently.

No one admits his abuse.

No one tells you how many songs have the word suicide die or kill in them and no one tells you how much you will cringe hearing that.

No one tells you that "I'm sorry" and "our deepest condolences" sound more like pity than empathy.

No one tells you where to put your hands at the funeral or where to stand. No one tells you that it'll be hard to be there for your mom because you don't know how to be there for yourself.

When your father dies no one says his smell only remained on the light blue button down but not on the others. No one tells you will go through each of his shirts smelling them for some trace of cigarettes and cheap cologne. No one tells you that's what he smelled like.

When you're at the funeral, no one tells you that like his laugh, then his body, then his ashes...will fade away-never to be heard or seen again the way they were in memories.

Nobody tells you that when you feel his head it'll be cold because it's not exactly HIS head anymore. No one tells you what to bury him in or with. He didn't leave a Will or a note and so every decision is a culmination of everyone's perception of who dad was or is or could have been. It's a shot in the dark but that's not how he went.

No one tells you you'll be the last one to touch the casket, the last one to touch the ashes and the first one to have stopped talking to him.

No one tells you that it'll be this easier this way, as if not talking to your father was easy. As if not seeing him for months was easy. As if him killing himself made any sense.

In the days between the funeral and the burial, No one tells you that most life insurance policies have suicide clauses and that funerals are expensive-even though your father was a simple man.

No one tells you that the sun will shine when you bury him and that even though your Many a Miles from the ocean it will smell of salt water.

No one tells you that they ashes are put in a tin and that that tin won't go into the ground until everyone leaves the premises.

When your father dies on October 5, no one tells you how weird October 6,7,8,9,10 and every day after that will feel and no one tells you for how long it will feel like that. No one says on October 12 it's a one week anniversary because that somehow symbolizes something good rather than tragic.

No one tells you that everything and nothing has changed.

When your father dies and the services are over no one tells you how to go back to your "normal life". No one tells you that each morning before your eyes part with darkness, a voice inside you whispers "your dad is still dead".

Males Wanted: Consciousness Raising Project

By Allison Carvalho

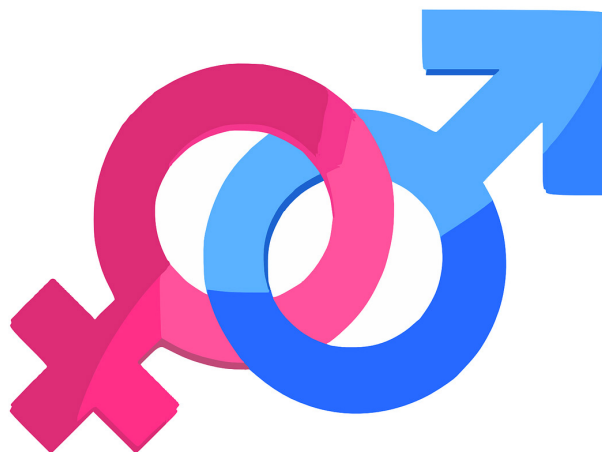
In autumn of 2016, I took Anne Russo's *Women, Self and Society* course (WGS 303). The final project of the course was to develop and institute your own consciousness raising project to relate the readings and course topic in a way you found relevant. Much of the topics discussed reacted to the effects of dominant ideologies of toxic masculinity. However, it did not seem to me that anyone was really defining explicitly what this dominant ideology was and how it was affecting men. Since the nature of the project was consciousness raising, I began surveying the college age men closest to me about their understanding and definition of their own masculinity. Concurrently, I was researching the masculinization of various aspects of American society. I looked at understandings and definitions of masculinity, mental health and masculinity, emotionality and intellect, as well as how young boys are socialized male.

Thus far, the research has questioned the availability of spaces that present men with the opportunity to unpack their feelings and emotions. In my interviews, I began to understand that masculinity amongst my male friends is an accumulation of negative and positive traits...ones that drive them to be the person they are, and ones that they feel are inflicted upon them. All male spaces, have been a bubble of this trend. For instance, sports, especially in adolescence and

high school, have aided many of my participants to build an understanding of loyalty, acceptance and comradery (which they identify as positive masculine traits). But they also saw these teams (across soccer, basketball, baseball, football, etc...) as a breeding ground for toxic masculinity.

The research led me to initially accumulate a list of approximately 15 questions that I used to conduct interviews with close male friends. Each interview was taped with the hope that eventually the content will constitute some type of comprehensive shareable informational video. During each interview, the participants were able to add a question that they believe other participants should be asked. The interview now has about 35 questions. I'm still conducting interviews and recruiting more participants.

The study is meant to serve a twofold purpose of gathering information on how DePaul college age men define themselves, as well as presenting a space for them to do so. I'm in the process of applying for funding to continue the research, as well as hoping to gain more research participants. To any male-identified people in the Honors Program, I would love to hear your opinions and insights. You can contact me at ACARVAL3@depaul.edu. Thank you.



My Mother's Funeral

By Lena Muldoon

Sometimes the sun shines through
the leaves on the trees and
things that should be shadowed begin to refuse,
and fight to break into the sun.

But one thing I know for sure-
one thing that has shown bright between the branches
and lit my face with the light of truth
is that my mother is going to die
and I will watch.

Why do you deny yourself happiness?
The words I have asked for so many years
will echo in the church atrium

But soon I will realize
that I am the only one who can hear them.

Oh, the butterflies are back
Not the kind that fill your belly on a first date
or as you enter your first day at a new job.
But the kind that flutter slowly, agonizing
with the pace of a thousand slugs
in and out of my organs
inch, by inch, by inch.

I imagine that all of the people will gather to mourn
remember, wish, regret, cry.
But then I think,
Maybe they were less ignorant than I.

Did they see past the performances,
let themselves see the truth through the trees?
And remember the way her eyes
sunk so deep into her skull that she sometimes began
to disappear
and left behind only demons, and the lies behind
them?

What if I had one more minute with her?
Perhaps just one would be enough
to ask, did you feel my resistance to your demise,
Mommy?
Would it, perhaps, have been better for all of us,
if I had not defied it at all?

Perhaps one more time would be enough.
Or perhaps the only thing I will regret
is not letting her go sooner.

Perhaps the only thing I will regret
is holding onto her hand so strongly, so stubbornly,
despite her all but begging me to let her destroy
herself.

Perhaps as a voice booms throughout the church,
reflecting on things such as achievements and
successes,
I will reflect on the agony
and how much more excruciating it was
to watch her live
than to watch her die.

As they stare down at her,
clutching one another and dabbing their eyes,
My mind is a broken record:

Mommy, don't die.
Mommy, please die.

Perhaps none of them will know
that the way she is in that coffin-
eyes closed, hands folded,
clothes ironed

is the first time I have seen her stop shaking.

Theatre Review: *The Temperamentals*

By Maiwenn Brethenoux

Chicago's renowned *About Face Theater* aims to create works that "advance the national dialogue on sexual gender and identity"¹, just as it does with *The Temperamentals*, a play written by Jon Marans and directed by Andrew Volkoff. The play recounts the birth of the first major American gay rights male organization, the Mattachine Society, in Los Angeles¹. Albeit this institutional element, the docudrama is also touching and emotional and so real – historical but also intimate, through both the theatre space and the characters' fretful secrecy. And these facts make the piece brutally relevant to today's blatantly intolerant socio-political atmosphere. As says Volkoff's editorial page, "that's the beauty of art – how it resonates with the time in which we live."¹

"Mattachine" was historically the name of a medieval French society of masked players, who wanted to "represent the public 'masking' of homosexuality."² In the play, Harry Hay (Kyle Hatley), remarks that though these societies were farcical, they also had "a vital, political message". Likewise was there one for the Mattachine Society – to advocate for gay rights, for "a sexual minority" (just as there are "ethnic minorities") that is still unfairly treated.

For instance, one of Mattachine's members, Dale Jennings (Paul Fagen), is arrested and beaten by the police without cause but that of his sexuality; in fact, because of this discrimination he wins the trial, 11:1, despite the Society's idiosyncratic "not guilty" plea. Yet the Society must deal with further injustice when no papers promulgate the victory, in what Chuck Rowland (Rob Lindley), another Society member, angrily calls "a deliberate conspiracy of silence"³. Verily, this silence is frustrating to all and unfair, for it means that the group misses an opportunity to be acknowledged as an "oppressed minority," and that homosexuals' rights are not treated as a real issue.

Howbeit, the trial is just one of the many obstacles the five protagonists must face. There are two groups for which other troubles arise.

The first of these is the couple formed by Rudi Gernreich (Lane Anthony Flores) and Harry Hay. Like a cameo, their relationship handles two layers of problems, one inner and one outer. The outer layer is socio-political, that of society's disapprobation – cinematic designer Rudi must tread lightly: with a growing reputation he must create a public mask of heterosexuality in favor of his professional aspirations. Meanwhile, for Hay, as the performance and Society – an impressive, bustling political organization – move forward, he becomes increasingly bold and open about his sexuality: wearing colorful shawls (he wants to "never be mistaken for a heterosexual again"³) and even divorcing from his wife. Rudi admires his bold moves, but they must eventually break apart when Harry gets tied up in communist accusations from HUAC. Hence the cameo crumbles.

Then there is Bob Hull (Alex Weisman), Chuck Rowland and Dale Jennings, the first of which dated the two others, a fact that reveals two inner problems: firstly the tension between the three individuals; interestingly, however, their previously close relationships also help them cooperate and support each other in the organization, that transiently central part of their lives. Secondly, there emerges a personal obstacle for Bob – both of his "paramours"³ say he is "a lightweight when it comes to dealing with deeper feelings"³ and dislikes a serious relationship: this will prevent him from ever really settling with a single person, or having a "real relationship"³. And though he acts nonchalant (and is the piece's main comic source of relief) this point will have serious ramifications: perhaps he is thus because he doesn't really know himself.

Unfortunately for both the founders and Society, in May 1953, for the "good of the organization's" cohesion, the founders dissolved the original board, breaking away from what "motivated them to

get up every morning”³. Indeed, this is the play’s “resolution”: the separation of the founders. The founding members leave that stage and go on, mostly, to found theaters and organizations with the same goals as the Mattachine: Rudi became a “fashion activist”³ in NYC, creating unisex clothing; Harry formed another coalition called the “Radical Færies,” who advocated openness to appearances; Chuck eventually founded the Celebration Theater in LA, which still holds the same goals as AFT; Dale went on to write for the magazine *The Homosexual Viewpoint*. Bob, however, “dropped out of politics”³, with a determination to “hold on to his boyishness”³; eventually, he faced a mid-life crisis that brought him to, in a lonely and alcohol-infused moment, take potassium-cyanide. He died May 1, 1962.’

Overall, however, this story is one of both heartwarming affairs and sustainable organizations with a great cause – that of LGBTQ rights – it is a story of trials, success, and sweet love. Or simply, as Artistic Director Andrew Volkoff says so well: “There [is] something very energetic and vital to it.”



1: Volkoff, Andrew, and various contributors. “*The Temperamentals*.” *About Face Theatre. Playbill*. 2017: 1-10. Print.

Printed by Footlights.com.

2: Levy, Michael. “Gay Rights Movement: Political and Social

Movement.” *Encyclopædia Britannica*. N.p., 17 July 2015.

Web. 16 Jan. 2017. <[https://www.britannica.com/topic/gay-](https://www.britannica.com/topic/gay-rights-movement#ref239597)

[rights-movement#ref239597](https://www.britannica.com/topic/gay-rights-movement#ref239597)>.

3: *The Temperamentals*. Written by Jon Marans. 2009. Directed by

Andrew Volkoff. 2017. 1229 W Belmont Ave, Chicago. 14 Jan.

2017. Performance.

4: Roscoe, Will. “*Mattachine: Radical Roots of the Gay Movement*.”

FoundSF. N.p., n.d. Web. 16 Jan. 2017. <[http://www.foundsf.](http://www.foundsf.org/index.php?title=Mattachine%3A_Radical_Roots_of_the_Gay_Movement)

[org/index.php?title=Mattachine%3A_Radical_Roots_of_the_](http://www.foundsf.org/index.php?title=Mattachine%3A_Radical_Roots_of_the_Gay_Movement)

[Gay_Movement](http://www.foundsf.org/index.php?title=Mattachine%3A_Radical_Roots_of_the_Gay_Movement)>.

Note: About Face Theater’s Theater Wit is located at 1229 W. Belmont (red line stop); then approximately 9 blocks west.

For further reading: “A Codeword for Gay” published on *Chicago Theatre and Concert Reviews*; Sarah Bowden’s review on *Theatreby Numbers*; Alexis Bugajski’s “A Gripping Gay Rights History”.

HONORABLE EVENTS

Upcoming Events

Friday, March 31st	Honors Student Government Meeting, Rm. 1404, 990 W. Fullerton - 3:30 pm
Wednesday, April 5th	Student-Faculty Dinner - Mo's Asian Bistro, 5:00-6:00 pm
Friday, April 7th	Honors Ball - 7:00-10:00 pm, Courtelyou Commons
Wednesday, April 12th	Theatre Outing: <i>Wig Out!</i>
Friday, April 21st	HSG Meeting - 3:00-4:00 pm, Rm. 1404 Sister Helen Prejean Event - 4:00-5:00 pm, Room 1404
Friday-Saturday, April 28-29th	DemonTHON, 5:00 pm, McGrath-Philip Arena
Friday, May 5th	HSG Meeting - 3:30-4:00 pm, Room 1404
Friday, May 12th	Honors Student Conference, 3:00-6:00 pm, Student Center
Saturday, May 13th	Honors Senior Gala, 1:00-4:00 pm, Student Center
Friday, May 19th	HSG Meeting (Elections) - 3:30-4:00 pm, Room 1404
Friday, June 2nd	HSG Meeting (New Board Presides) 3:30-4:00 pm, Room 1404



2016 Senior Gala

Seeking a Senior Gala Student Speaker

Graduation and the Honors Senior Gala are just around the corner! The Honors Program would like to offer you an opportunity to give a sendoff to your peers in the class of 2017 at the Honors Senior Gala on Saturday, May 13th.

We are looking for a student speaker to address their fellow graduating seniors, family members, and friends at our annual celebration of Honors Program graduates. We hope that you will consider sharing your experience and insights, inspire your fellow graduates, and show your appreciation for the support you have received along your academic journey.

Interested candidates should submit a draft of their proposed speech, along with a brief statement of why they would like to be the Honors Senior Gala Speaker.

Interested Student Speaker Qualifications:

- Student speaker candidates must have a minimum cumulative GPA of 3.5.
- Candidates must have a record of Honors Program/campus involvement.
- Have completed (or be on track to complete) all Honors Program and degree requirements to qualify for graduation

2016 Senior Gala

Suggested Speech Guidelines:

- The length of the speech should be between three and five minutes, approximately 750 to 850 words.
- Grammar, writing style, and spelling are important elements of the written submission.
- Stage presence is important; you don't have to memorize your speech, but you shouldn't read it word for word.
- Speech should be of general interest to graduating seniors, parents, and other guests.
- Must be original work (no collaborative submissions).

All application materials should be sent via email to: honorsprogram@depaul.edu no later than 5 p.m., Friday, April 7, 2017. **SUBJECT LINE OF EMAIL MUST SAY: HONORS SENIOR GALA SPEAKER APPLICATION.** Finalists will be notified by April 13th, and will be invited to deliver their speech during an audition the week of April 17th. The winner will be selected based on a combination of the written submission and audition. A committee of both Honors Program students and staff will select the winner; text of winning speech will be published in Honorable Mentions and on the Honors Program website. Winner will be selected and notified by Monday, April 24th.

Good luck and we look forward to hearing from you!



Reflections on Handshake

By Delaney Garcia

At the end of the fall quarter of my junior year, I decided that I was finally ready to take on an internship for winter quarter. I combed through multiple websites, leads, and other general internship-locating resources. While looking at the DePaul Career Center website, I happened upon Handshake, DePaul's internship search service. I had heard about this tool before, but didn't know much about it. I decided to give it a chance and set up a profile, which is very similar to a LinkedIn format and pretty straightforward. However, what set Handshake apart from ANY other internship-locating site I'd tried was the extremely specific internship search to find the perfect internship that fell within my exact preferences for a future career. Not only did it find me amazing opportunities that I was genuinely interested in, I had not seen any of these listings on any other website I had checked. Another unique feature of Handshake is that it allows you to list all of the courses you have already completed at DePaul that you feel are relevant experience to the career that you want. I applied for 10 internships on varying websites, 3 of which were through Handshake. In the end I received 3 intern offers, and all 3 were the internships I had applied for via Handshake. This is a FREE and very useful resource that I encourage any student to use who is ready to take on a professional-and-within-your-major-interest internship.

For more information, just go to: <http://careercenter.depaul.edu/default.aspx> Log in to Handshake using your DePaul login information, and be on your way to your dream internship!

The Honors Ball: A Galaxy Gala

The annual Honors Ball, a Galaxy Gala, will take place on Friday, April 7th. The Honors Program will take over lovely Cortelyou Commons from 7 – 10 p.m. that evening for dancing and refreshments. Put on your 'spiciest' duds and be prepared to dance the night away. Mark your calendars now and watch your email for more details.

To see photos from last year's event, go to: <http://academics.depaul.edu/honors/about/events/galleries/Pages/2015-2016.aspx>

Scenes from Winter 2017

- 1: Father Ed Udovic's speaking event
 - 2, 3: The Student-Faculty dinner
 - 4: HON 350 students get in touch with their artsy sides
 - 5: The Murmur For Democracy Event
- (Photo: Laura Kina)



Not Going Away: DePaul's 2017 Vagina Monologues

By Madeleine Williamson

"My vagina's not going away. It's pissed off and it's staying right here," Rachel Pride said in her performance of "My Angry Vagina." It was a blunt statement of defiance. But *The Vagina Monologues* takes a blunt approach to presenting women's experiences- "vagina," after all, is in the title. But it isn't for shock value. *The Vagina Monologues* intends to break the stigma around discussing or even taking pride in one's vagina, the target of so much misogyny and such a taboo subject.

This marked the 18th consecutive year that DePaul had put on a performance of Eve Ensler's 1994 play, a collection of monologues based on the author's interviews with over 200 women. DePaul was not alone in putting on the play; performances take place across the world each February as part of the "V-Day" movement. V-Day aims to fight violence against women through storytelling. Proceeds from ticket sales at DePaul went towards three nonprofits dedicated to this aim: Rape Victim Advocates, A Long Walk Home and Take Back the Halls. Equal measures of humor and seriousness illuminated the experience of having a vagina, from gender-based violence to sex to body image.

Directed by Honors Program junior Julie Peacock and Charia McDonald, the Monologues seemed to take on a special meaning in the wake of the 2016 elections. Charlotte Meffe, an Honors freshman, performed the monologue "Not-So-Happy Facts," drawing attention to sexual assault's negative impacts which cut across gender, race and class. McDonald edited and updated the monologue to specifically take a stand against the actions of the Trump administration, whose policies the cast and directors saw as harming the very groups too often hurt by sexual and relationship violence.

Meffe was not the only Honors student onstage. Sophomore Erin Roux was one of several cast members who wrote and performed an original monologue. Roux's monologue focused on her experiences as a woman struggling with mental health. The directors noted the importance of these original pieces in the program. Their inclusion began last year. "Co-directors, Cassie Snyder (Honors alum)

and Emilie Winter, realized that several important voices were missing from the narrative," Peacock and McDonald wrote in the program. Original monologues introduced perspectives including those of women of color and abuse survivors.

Expressing and acknowledging such experiences seemed cathartic for performers and audience alike. Perhaps that's unsurprising in the shadow of the Trump presidency. When the vagina is positioned as public property, to be regulated by law or grabbed without asking, claiming and even celebrating the vagina feels especially poignant. The absurdity of existing with a vagina in a world made by and for men without them has not gone away in the quarter century since Ensler authored *The Vagina Monologues*. But this year's production proved that resistance and activism have not gone away, either.

We'd like to recognize all of the Honors Program students who were involved in this year's production of The Vagina Monologues:

Allison Carvalho
Kristine Daniels
Anna Freed
Shelby Johnson
Aurora Lawrie
Charlotte Meffe
Molly Murray
Julie Peacock
Erin Roux
Madalyn Tenace
Zoe Tingas



Molly Murray introducing the evening show at the Vagina Monologues



*Anna Freed performing
“The Woman Who Loved To Make Vaginas Happy”*





Students at the Murmur for Democracy event, photo: Laura Kina

Murmuring for Democracy

By Sofea Lee

The event information read: “January 20, 2017 and the Murmur of Democracy – a group performance at Cortelyou Commons, organized by Professor Matthew Girson in the Department of Art, Media, and Design.

“During his campaign and since he became the President-elect, Donald J. Trump has insulted and degraded individuals and communities with hateful speech and divisive rhetoric. Such positions run contrary to Vincentianism and the values of DePaul University.

The date of his confirmation as president is more than Inauguration Day. January 20, 2017 is also the 75th anniversary of the Wannsee Conference. At that meeting, fifteen high-ranking Nazi officials met to implement the Final Solution to the Jewish Question. In other words, January 20, 1942 was the

day that the systematic annihilation of Europe’s Jews was organized and made official as state policy. The intersection of this history and our moment demands that we stand together against hatred, bigotry, violence and oppression.

By reciting words written by survivors of (hate crimes, violence, and acts of oppression) while the next President takes the oath of office, we will be standing in opposition to the negative values he advances and the threat of violence and oppression that he represents. By reciting these words, we will give voice to the people who have endured the tyranny of hatred and narrow-mindedness. We will also be modeling the power of sharing and listening to others and how these simple acts can carry great gravity.”

As I sat at an open seat at one of the many tables set up in Cortelyou Commons, I quickly realized that I had entered a solemn space, where the reading of Reverend Dr. Martin Luther King Jr.'s well known and widely studied "Letter from Birmingham Jail" was taking place. I wasn't intimately familiar with large portions of the text, and as those seated at the table passed around the printed copy of the letter, I grew increasingly overwhelmed by emotion as I absorbed the poignant weight of Dr. King's words. I felt myself being infused with the deep fury and frustration captured and conveyed in his signature elegant prose, but I was also unexpectedly moved by the nature of the group performance.

This significant document was being read by members of a stratified university community who had intentionally gathered on this day to be present with one another and directly acknowledge the complex matrix of oppression. As Professor Girson had intended, we were reading to each other and for each other. When the letter was handed to me, I read clearly and purposefully. I refused to let my voice falter as tears streamed down my face.

fact that it was my first time participating in that particular rallying call.

My own personal struggle as a Muslim woman existing in the current American landscape had been brought into sharp focus during the entire presidential campaign, and as a result, I had placed other urgent battles of those around me on the back burner. The level of support shown to me during and after the campaign and election was wholly unprecedented and gratefully received on my end, but I wondered if I had settled into a cushion of complacency from feeling safe and protected. I felt both humbled and ashamed. My vision and capacity for effecting social change beyond the core of my own selfhood was evidently narrower in scope than I had previously assumed.

I thought about Dr. King's letter that I had read aloud with students and faculty for the Murmur of Democracy, and what Professor Girson had hoped we would achieve by attending: careful listening, mindful participation, and meaningful reflection. To move forward, I would need to construct a clearer idea of demonstrating true fraternity.

"I continued chanting – clearly, purposefully, and as loudly as I could. I did not falter."

The next day, during the Women's March, I found myself in a crowd of people from either side of all identity borderlines, desperately seeking to give and receive love from each other. The now-ubiquitous poster of a woman in an American-flag hijab was held up by so many marchers, and I felt an acute sense that I, as a hijab wearer, was being openly and unconditionally welcomed in this land that historically has set conditions for the acceptance of whole communities into mainstream society. I encountered a large group of DePaul students clustered together along Upper Wacker Drive and felt proud to see our student body represented at such a significant event.

After rallying the crowd with their infectious spirit of sociopolitical justice, several students started chanting, "Black lives matter! Black lives matter!" I immediately joined in, chanting along and trying my best to use verbal power to send a strong message of solidarity with the black community. As I was chanting, however, I became conscious of the

The intersectionality of identities is a beautiful thing, but we need to follow through on actionable plans. We need to listen, participate, and reflect. We need to not only reassure the marginalized and oppressed that we will always defend and fight for their existence, but to truly make good on our promise and be on the frontlines with them, no matter how unfamiliar we may be with their specific terrain of injustice.

I continued chanting – clearly, purposefully, and as loudly as I could. I did not falter.

"As students, your voices are central to the university and necessary in the fight against hatred and violence."

*“I will always welcome
joyfully any opportunity
that comes my way
to be of service to you.”*

Saint Vincent dePaul

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