

# WINTER 2013 DEPAUL UNIVERSITY

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## DEPARTMENT OF WOMEN'S AND GENDER STUDIES NEWSLETTER

### From the Department Chair

Greetings from Women's and Gender Studies!

It may be cold and wet outside on this last day of February, but you'd never know it by all the activity in our offices on the 5<sup>th</sup> floor of SAC. It's been a busy winter for Women's and Gender Studies, and I'm so happy that our newsletter allows us to share at least some of the accomplishments of our students, faculty, and staff over these last months. But as usual, this newsletter highlights just a fraction of the projects and accomplishments of our WGS community. So after reading this, please also feel free to visit our website or visit us in SAC any time!

WGS and the Beck Research Initiative for Women, Gender, and Community have been in full swing this winter! We've commenced our WGS Service Learning and Internship Program (SLIP), and we're currently working with our first group of 14 interns who are taking a new class, WGS 352/452 – Gender, Community, and Activism: Community-Based Learning in WGS. These 14 students are placed in a variety of internships across the city. It's so gratifying to see the ways in which our students are bringing their talents and passions to their work in organizations such as Out Justice, The Civil Rights Agenda, Chicago Women's Health Center, Catharsis Productions, Illinois Caucus for Adolescent Health, among others. For more information about our growing internship program, please feel free to visit the Beck Research Initiative website at [www.beckresearch.org](http://www.beckresearch.org). On the website you'll find an entire database of organizations with which our students will likely have the opportunity to work in the future.

I'm also delighted to highlight a very special event at Steppenwolf Theatre on March 18. As you may remember from last year's newsletter, Miles Harvey received the Beck Research Initiative Faculty Fellowship this year; the fellowship helped support his work on the upcoming performance *How Long Will I Cry: Voices of Youth Violence*. For the past two years, creative-writing students from DePaul have been traveling all over the city to interview Chicagoans about youth violence.

(continued p. 3)

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## Remembering and Honoring Ravin Myking

*Ravin Mykin, who went by Kelsey during their time at DePaul, was a WGS student and a member of our community. We feel fortunate to have known them and want to honor them for the many contributions they made to our community and the larger world. We offer our condolences to all who loved them.*

*By Whitney Fink, DePaul Alum and close friend with Ravin*

Ravin passed away on December 3, 2012. They graduated from DePaul as a Psychology and Women's and Gender Studies double major in June 2011.

During their time at DePaul, they challenged themselves and all of their peers to think critically about the world and the forces that continuously alienate us. They had to respond to liberal students many times in a gender studies class making essentialist, racist and misogynistic comments with a patience, honesty, and clarity that was admirable and accessible.

They were known for their ability to connect with people everywhere as well as to support anyone looking for a way to heal themselves and dismantle the systems that destroy everything.

We appreciate their professors taking their work many weeks past deadlines and for always supporting and validating them as they struggled through the challenges and contradictions of academia.



**Always late, always loud**

**and always full of ideas that they struggled to keep in short winded comments,**

**Ravin brought the best energy to their surroundings.**

**We will miss them everyday.**

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## Department Chair Letter *(continued from page 1)*

This undertaking—part of a unique partnership between DePaul and Steppenwolf Theatre—is finally coming to fruition. Not only will there be a special performance on March 18 specifically for the DePaul community, but if the March 18 event doesn't fit into your schedule, you can attend the play at one of the other public showings, either at Steppenwolf Theatre or on tour at Chicago Public Library branches in areas affected by youth violence. You can find more information at: <http://www.steppenwolf.org/Plays-Events/productions/index.aspx?id=572>. Many other narratives from this project are being used in the book, also entitled *How Long Will I Cry?: Voices of Youth Violence*, which will be published by DePaul's new Outreach Press this spring. Please join me in congratulating Miles on this extraordinary work!

Another WGS affiliated faculty member, Francesca Royster, recently published a new book, *Sounding Like A No-No: Queer Sounds & Eccentric Acts in the Post-Soul Era*. WGS was so delighted to work with African & Black Diaspora Studies and the Department of English to co-sponsor a reading and reception to celebrate this new book. What a great evening we had! Thanks to Francesca for sharing her work with us.

And the list of events, accomplishments, classes and programs goes on and on! It's always so difficult to write this letter, because I have so much from which to choose, and I can only discuss a fraction of the exciting work going on in WGS. So please read through this entire newsletter, and stay in touch. Before signing off, however, I have one more event to announce: please join us on Friday, March 15 from 4-6 pm for our WGS senior project presentations. It is sure to be a great evening for our entire community, and you'll have the opportunity to witness firsthand the vibrancy and passion of our WGS students. Their activist scholarship truly is on the cutting edge!

We have wonderful course offerings for spring, so drop by our office or check out our website to see what courses might be of interest to you. Sending everyone warm wishes! And please feel free to stop by my office to visit anytime!

Sincerely,

Beth Catlett

## Dandelions in the Concrete: Promoting Transformative Justice By JoAnna Fernandez

On Feb. 22, DePaul University students, faculty, and staff gathered for an evening of collective healing and transformation at *Dandelions in the Concrete* in the Schmitt Academic Center Pit at 6pm.

The program is billed as a night of healing art and creative interventions, an evening for collective healing and transformation through storytelling, art, music, performances, poetry and an open mic. It is part of the "Building Communities, Ending Violence" project. "The project is based on ideas of community accountability and transformative justice as ways to respond to oppression and violence," said Ann Russo, professor of Women's and Gender Studies at DePaul. "It is through building communities and relationships among people that we can more effectively respond to issues of oppression and violence."

Joy Ellison, graduate assistant for the "Building Communities, Ending Violence," believes *Dandelions in the Concrete* is "a great opportunity for students to talk about oppression and their own experiences and also to develop a common vision for what we want our world to be like." (Continued on page 4)



## Dandelions in the Concrete *(Continued from page 3)*

“It creates a space that’s intentional about community building” adds Russo. It mirrors DePaul’s values of “honoring the dignity of everybody, a commitment to social justice, valuing people in all of their complexities, and community interconnectedness.” She further added, “we are all involved; we all can heal from it, we all can change from situations of violence,” said Russo.

This is also a great opportunity for students to gain professional skills. Students can become a part of the planning committee if they are “interested in event planning, working for non-profit, or anything that requires being organized and following through on an event,” said Ellison.

### Program has branched across DePaul

This quarter, College of Communications Professor Dustin Goltz’ performance collaborations class will be performing at *Dandelions in the Concrete*.

“This project is part of a larger course in performance studies that involves a series of collaborative projects with several departments and programs across the university,” says Goltz. “Students’ work is developed with the specific context of Dandelions in mind, allowing the values of the program to dictate and shape the student work.”

Goltz added that his class was honored to accept an invitation to perform at *Dandelions in the Concrete*. “The work of transformative justice and the practice of communal healing re-envision and deeply personalizes DePaul’s Vincentian values in specific contextual and relational actions,” he says. “This event is about reaching beyond who we are and how we relate to one another to envision potential for who we might be and how we might work alongside one another in more inventive, just, empathetic and radically transformative ways.”

### Program has motivated more initiatives

Misty Deberry, professor of Women’s and Gender Studies, developed the Poets Hallway, which is a project that came out of the idea of Dandelions in the Concrete. “Dandelions in the Concrete really grounded, shifted, and expanded the way I think of myself in the DePaul community,” said Deberry.

Dandelions in the Concrete “really helps us think about what the possibilities are when a group of people come together, specifically inside academic spaces,” said Deberry. “It begins to shift the way we think about the power hierarchies we experience in the classroom, and how a group of people can lean on one another, and use that as a model for strategies, resistance, transformation, self-care, and creativity.”



**Want to get involved with Dandelions in the Concrete?**

**Dandelions in the Concrete is organized by a committee of students. To get involved, email Joy Ellison at [jubilus@gmail.com](mailto:jubilus@gmail.com)**

## Opinion: “Do You Have a Bathroom?” by Jill Kuanfun



My name is Jill. For nine months I worked at the loop campus location’s Barnes & Noble at the customer service desk. I shelved books, answered questions, mostly I helped people find things, but as it so happens the most frequently asked question at the Barnes & Noble in the DePaul Center is, “Do you have a bathroom?” This is not such an odd question given the size of the DePaul Center, the constantly busy café in the far left corner of the bookstore, and several hundred students, teachers, homeless people, tourists, and booklovers that come through this Barnes & Noble daily. It is the answer we were required to give that raises questions, concerns, and conflict: “We don’t have a restroom. The university does. It is out in the lobby around the corner to the left of the candy shop next to the elevators. I can give you a key to this restroom, but I have to hold onto a photo ID until you bring it back.”

As you can imagine, this policy upsets a lot of people. The more keys I handed out, the more I questioned what exactly we were communicating to customers. Above everything there was a lack of trust. I had to assume that any given person was going to steal the keys, I was told that if the bathrooms were accessible to just anyone, safety would be compromised, there would be a threat of rape, especially in the women’s bathroom. And this lack of trust affected everyone differently. Many homeless people without identification knew that they were suspected

of drug-use and bathing in the restrooms and hung their heads when we turned them away; countless people of color looked justifiably hurt when we asked for identification (“Is it because I’m Black?” was a common response); gender non-conforming individuals were not allowed to choose, but rather were assigned either a “men’s” or “women’s” key while the desk worker fidgeted with the driver’s license, looking for clues that would give away the customer’s “correct” gender. There were language barriers, mental disabilities that prevented people from being able to communicate what they needed, teen mothers—too young to obtain state IDs—with children to keep track of; there were those who didn’t have time to haggle over keys and driver’s licenses.

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**In order to serve others, in order to recognize the humanity of others, we have to accept that the systems of power that keep oppression and inequality alive are larger than us and we cannot defeat these power structures by “washing our hands of them.”**

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The problem here is larger than inconvenience. Yet, strangely when I spoke with my coworkers, few wanted to join me in addressing the ways in which race, class, gender, sex, and sexuality informed each and every customer’s response to the bathroom key policy.

My coworkers and I faced a great deal of negative responses from angry customers who were just looking for a place to relieve themselves, but even

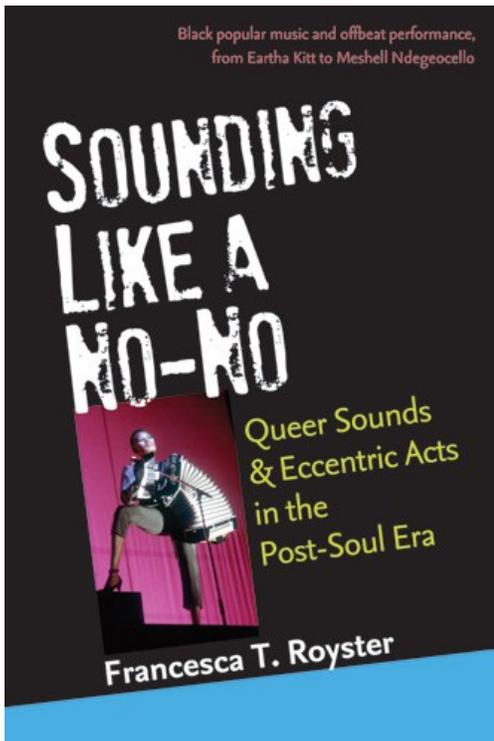
after seeing the spectrum of ways in which this policy hurt people, few wanted to look farther than impatience. Even when customers blatantly called us out for the policy’s racism, many of my coworkers told me that racism was irrelevant to the conversation. They didn’t want the responsibility of a bad situation that was bigger than all of us, and I don’t blame them. But in believing that racism or classism or transphobia are individual characteristics dying out with our grandparents’ generation—in believing that we “know better” and therefore aren’t racist or sexist or what have you—we turn a blind eye to those suffering at the hands of systems of oppression that we privileged folks like to think are extinct.

In order to serve others, in order to recognize the humanity of others, we have to accept that the systems of power that keep oppression and inequality alive are larger than us and we cannot defeat these power structures by “washing our hands of them.” My coworkers and I enforced a policy that hurt and continues to hurt homeless individuals, people of color, and gender non-conformers. We enforced that policy under the direction of our superiors whose direction was enforced by *DePaul University*. We, as a larger community, must consider how to respond.

On my last day of work, a customer approached the desk inquiring about the bathrooms. I couldn’t help myself: I told them that there were unlocked, clean, multi-stalled bathrooms on the upper floors of the DePaul Center. We aren’t allowed to tell the public about them, I told her. But I no longer wanted to participate in enforcing this policy. Secret’s out, I guess.

# New and Upcoming Books from WGS Faculty

## New Release: *Sounding Like a No-No* by Francesca T. Royster



**Sounding Like a No-No** traces a rebellious spirit in post-civil rights black music by focusing on a range of offbeat, eccentric, queer, or slippery performances by leading musicians influenced by the cultural changes brought about by the civil rights, black nationalist, feminist, and LGBTQ movements, who through reinvention created a repertoire of performances that have left a lasting mark on popular music.

The book's innovative readings of performers including Michael Jackson, Grace Jones, Stevie Wonder, Eartha Kitt, and Meshell Ndegeocello demonstrate how embodied sound and performance became a means for creativity, transgression, and social critique, a way to reclaim imaginative and corporeal freedom from the social death of slavery and its legacy of racism, to engender new sexualities and desires, to escape the sometimes constrictive codes of respectability and uplift from within the black community, and to make space for new futures for their listeners.

The book's perspective on music as a form of black corporeality and identity, creativity, and political engagement will appeal to those in African American studies, popular music studies, queer theory, and black performance studies. General readers will welcome its engaging, accessible, and sometimes playful writing style, including elements of memoir.

## Upcoming: *Dark Shadows: Black Women and the Production of Gender and Race in France* by Robin Mitchell

*Dark Shadows: Black Women and the Production of Gender and Race in France, 1750-1850* analyzes the rhetorical importance of black women in France during the late 18<sup>th</sup> and early 19<sup>th</sup> centuries by examining the lives of these women affected by the construction of French social, sexual and racial identities. Representations of black women of this period have not been considered as a constitutive element in the creation of national identity, even though rich depictions can be found in some unusual and public places throughout modern French history. Although there have been some studies of individual and collective black female representations in 19<sup>th</sup>-C France, particularly in literature and art, much work remains to analyze these representations within a larger historical framework. Images of and discourses about black women were not simply reflections of a racist, classist, and sexist society, but rather were used to construct white French identities – social, sexual and racial – more generally. In fact, my work reveals a significant paradox: there may have been relatively few black women in 19<sup>th</sup>-C France (studies suggest that there were never more than a few thousand women of color in a nation of over 25 million), yet images of and discussions about them appear repeatedly across many important sectors and social milieus.

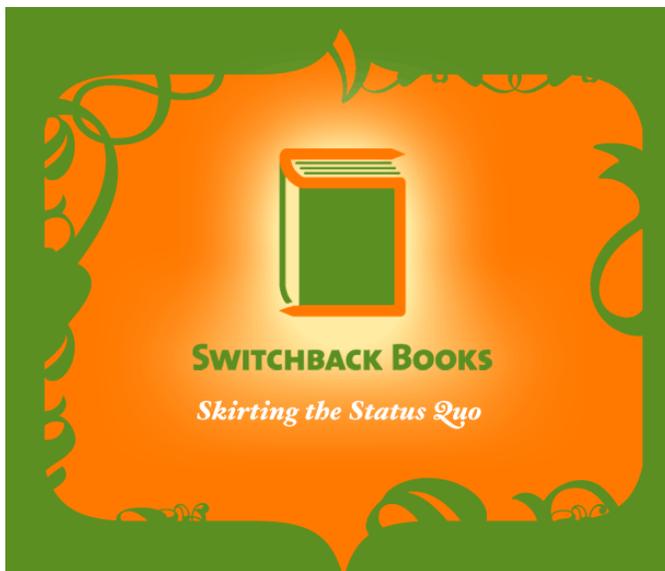


## **Dark Shadows** *(continued from page 6)*

This manuscript brings into simultaneous dialogue images, paintings, prints, and sculpture – sometimes satirical, sometimes not. It also examines legal cases, rulings, legislation, and key debates in Parliament to contextualize the changing social and political environments in which these images of black women circulated. From the world of literature, the book draws on plays, poems, memoirs, and letters (both real and satirical). Fashion also plays an important part in my discussion, though it is not just items of clothing that concern me, but the historical meaning they conveyed to both black and white French men and women. Finally, this project examines various pamphlets, advertisements, scientific papers (including an autopsy), and newspapers. This allows us to ask about the cultural work assigned to black women's bodies, even though their actual number would not suggest so much attention. How did they negotiate the spaces available around them? How can these women's own narratives help us create a new story of France in the era of the revolution and its aftermath? While several of the women I write about have been studied, there is still much analytical and historical ground to explore. No historical work exists that brings these black women's stories together and historicizes what they meant to France, and what France meant to them.

### **Spotlight: Switchback Books**

by Nicole Faust



Switchback Books is a Chicago-based nonprofit committed to publishing poetry by women, including transsexual, transgender, genderqueer, and female-identified individuals. Founded in 2006 by poets Becca Klaver, Hanna Andrews, and Brandi Homan, Switchback's editorial staff is comprised of poets and writers dedicated to promoting feminist creative voice and independent press culture.

Switchback has published eight full-length poetry collections, each of a uniquely radical aesthetic. Our poets (to date) include Monica de la Torre, Jennifer Tamayo, Peggy Munson, Caroline Noble Whitbeck, Kathleen Rooney, Marissa Crawford, and Jessica Bozek. Each year, a contest is held to determine the next collection to be published by our press. The winner of The Gatewood Prize, named for Emma Gatewood, the first woman to hike the Appalachian

Trail, is decided by editors along with a guest judge. In our 2011 contest, guest judge and renowned writer Harryette Mullen has chosen Cynthia Arrieu-King's manuscript "Manifest" for publication in 2013.

From the deconstructionist poetical play of Monica de la Torre's "Talk Shows" to Jennifer Tamayo's raw-nerved and discordant "Red Missed Aches" to Kathleen Rooney's dreamy romp through "Oneiromance," Switchback Books' catalog is diverse, provocative, and forward-looking.

For more information or to purchase our titles, please visit us at our website <http://www.switchbackbooks.com/>, on Facebook <http://www.facebook.com/switchbackbooks>, or contact Nicole Faust at [nicole@switchbackbooks.com](mailto:nicole@switchbackbooks.com)



*Jess*

“Undocuqueer’ Positionalities and Potential for LGBT Community Solidarity: Using Digital Texts to Narrate Existence at the Margins and Call for Change”



*Emma*

“Moving Beyond the Pro-Life/Pro-Choice Paradigm: Recontextualizing Abortion”



*Simone*

“Blackness and Mental Health: A Critical Interrogation of Research Practices and Methodologies”



*Amanda*

“So Very Alive: Performing Feminist and Queer Utopias, Futures, and Dreams”

Senior  
Capstone  
Projects



*Matt*

“It's Bigger Than Sex: Placing Healthy Relationships at the Center of Sex Education”



*Alayne*

“Buying into a Standard: How a Large Compa-



*Hannah*

“Women Warriors: Understanding and Changing the Construct of the US Military Term”



*Karla*

“An Analysis of Post-Rape Services: Are they Accessible to Latina Women?”



*Callie*

“Silenced Screamer: Moving Beyond Ineffective Labeling Strategies in Programs to End Youth Violence”



*Alex*

“Sex Ed Deficiency: What Abstinence-Only Education Does Not Teach and the Future of Comprehensive Sexual Education”



*Kristin*

“Love and Hip Hop Atlanta: Deconstructing Hegemonic Notions of Black Femininity and Masculinity”



*Amelia*

“Who Is Woman Enough for Feminism?: Conversation and Dialogue Around Inclusion and Exclusion”



*Juan*

“Crossing the Divide: Complicating and Healing the Tensions between Fat Gay Men and the Homonormative”



*Alex*

“Obamacare and Women’s Reproductive Health: Does Policy Shape Discourse?”



*Chelsea*

“God Hates Loves F\*gs: A Conversation About Homosexuality as “Sin” In the Christian Protestant Church”



*Amanda*

“A Forgotten Wave: Radical Women and the Politics of Race, Class and Gender (1870-1930)”



*Carlyne*

“Learning Lessons from RepoGames, Honey Boo Boo, and Kim Kardashian: A Critical Look at Reality Television’s Grip on Class and Gender”



**Presentations**  
Friday, March 15  
4-6pm w/ Reception 6-7pm  
**Munroe Hall**  
Rooms 114, 115, & 116

## Graduate Research Spotlight: “Voices of Charity” by Eleanor Bossu

I am a graduate research assistant for Amy Tyson in the history department who is conducting a project called “Voices of Charity.” We gather oral histories from long-term staff at two Catholic social service centers that work with children and families, St. Vincent DePaul in Lincoln Park and Marillac House in East Garfield Park on the west side. The goal is to have the staff, overwhelming female, tell their stories and share their memories – giving a unique and personal account of Catholic social service work. I have been conducting interviews with the men and women who dedicate their time and energy to these centers. It has been a privilege to have these women share their personal stories, emotional memories, and unique perspectives with me.

The research assistantship is helping me develop a skill set in collecting, analyzing, and documenting oral histories. This is a valuable experience because we are creating a source base, rather than just discovering it. Also, I find it exciting and meaningful that our source is made up of first hand accounts of women’s experiences. The goal is not just to learn about the histories of the centers and the organizations, but to really get at the personal experiences of the people who make up these organizations – to get a specific point of view.

The men and women at these centers share their frustrations with working through a charitable system that often leaves them feeling limited in

their ability to help change kids’ lives. They also share how experiences are both challenging and rewarding. It’s interesting to see how the centers have changed over time, with the 90’s and early 2000’s being a time of greatly decreased funding. The staff at these centers have a unique perspective about what it’s like to work in social service and the challenges and limitations of their work. Overwhelmingly, the men and women I interview have so



Rita Corbin

much love, gratitude, and passion for the children and families they work with in these social service centers.

I’ve been privileged to hear many amazing accounts of social justice work. Most of the men and women at Marillac House on the west side have grown up in the neighborhood and work hard to make the center a community based effort and to involve everyone in the community and not just those who sign up for their services. I’ve heard stories about staff members going above and beyond, communicating with their students and their parents after hours. A feature of Marillac House is the intergenerational continuity,

where kids who attended their programs bring their own children back. It truly is a community-based organization that values consistency and continuity in people’s lives. The community rallies around the center in times of struggle and tragedy to make Marillac a safe haven for children and their families.

The staff there has a dedication not only to provide much needed services to the community, but because so many of them are a part of the community, Marillac has become a place where people work for social justice. Many of the programs have been developed by the staff who see holes in the services, and they become creative to address systemic problems. For example, a long-standing program is for teen mothers, providing educational services and supplies for these young women. But some staff realized that there was a lack of

attention being paid to pre-teen girls. Now a popular program they offer is the Hope Jr. program, which is aimed at empowering young girls and providing them with compassion and structure from Marillac. Since many of the staff are from the community and have a long-term relationship with the families who attend Marillac, they are able to work with these young girls coming from a very familiar place. I am impressed with the ways the staff at Marillac and St. Vincent’s is often able to provide social service and work for social justice simultaneously.

## Opinion: On the Use of the Word "Curvy" by Michelle Funk

**Is it 1996 again?** Did I somehow live under a rock, safe from "curvy," for the past 15+ years, or is "curvy" making a comeback?

As I recall from my experience as a teen-magazine-reading teen, "curvy" surged into the common vernacular around the time that teen magazines realized that emerging stars like Kate Winslet were tricky, non-super-thin devils. They were undeniably beautiful, and yet they weren't thin. How could we deal with these non-thin beauties, without (a) inviting ridicule for the contradiction of not finding beautiful women beautiful just for not being thin, or (b) giving up the notion that women's bodies have to fit certain standards in order to be beautiful?

Clearly the solution is to focus on the "assets" that some big women have that are the most acceptable to standard notions of beauty. The term that they arrived on was perfect: "curvy." It's not that you're fat -- it's that you've got T&A!

This "liberating" recognition that being un-skinny does not automatically make you a hideous specimen was thus safely contained into a recognition that sometimes not being skinny is correlated with having other traits that are safely within the realm of mainstream appreciation. This shift successfully preserved the exclusion of a vast majority of women from finding themselves acceptable enough physically not to have to worry about, and buy products and diets to fix, their bodies.

### "Nice guys" and the "curvy" renaissance

Well, again, maybe I was living under a rock and "curvy" was never gone to bring back, but I would like to connect this discussion about "curvy" with the trending "nice guy" and "friendzone" conversations that are currently taking place on the internet. When I was most recently single and thus conversing with guys on dating sites, I was reminded of how gross it is to be called out for being "curvy" in an ostensibly appreciative fashion.

Now, I can't be sure, but it seemed to me that these men were hoping to be congratulated on how progressive they are for not finding only one body type attractive, and preferably that said congratulation would be offered through sex (this is a dating site, after all). Unfortunately for them, however, I was no longer 22 and had already figured out that men who are trying to get laid will try to have sex with me, even though I'm not thin! Therefore, the surprise and gratitude these "curvy"-loving men must have expected was sadly not to be found. Instead, this is what I heard:

"Hey baby. I get that you don't fall within conventional norms of attractiveness, but I want you to know that I am a totally nice guy who won't even call you fat. I will call you curvy, even though it is not a term that applies to your actual body. This is because I want you to know that I don't just happen to be in the set of people who find you attractive, since humans are attracted to a range of other humans. No, on the contrary, I am a super special dude who is into 'girls like you' even though I know those jerks out there will reject you for not being thin. That is why you should thank me for being so progressive, preferably with sex."

Thanks, but no thanks.

### In Short

I realize there are people out there who can accurately be described as "curvy," and if they embrace that term more power to 'em. But I am seriously sick of "curvy" being a euphemism for "fat" or even just "not thin." It only serves to obscure the fundamental truth that many women are beautiful and attractive -- to themselves and others -- without fitting into the normative woman's silhouette.

Just as I do not have to pretend to have giant breasts and a tiny waist in order to feel comfortable walking about in public or participating in human relationships, I prefer that people do not indulge me in "kind" or "progressive" euphemisms that support exclusionary definitions of beauty by cramming my body into an more acceptable box that it doesn't fit in.

And, while I'm at it, if it's relevant or appropriate to comment on my body in the first place, can't we just skip the body categories altogether and talk like human beings who know each other?

Thanks,

Me

# Upcoming Events

April 24th: Take Back the Night

April 26th: Graduate Colloquium with Ramya Ramanath

Rosati Room #300 3-5:30

April 29th: Strategy Session: Creative and Collective Responses to Sexual Assault at DePaul Student Center Room 316 5:30-9

May 31st: Graduate Colloquium (Speaker TBA)

Rosati Room #300 3-5:30

Look for More Updates on the WGS Newsletter Facebook Page!  
Search for “WgsNewsletter DePaul”

## Want to write for the WGS Newsletter?



Are you a writer, artist, poet, photographer? Are you planning an event that you'd like to promote or reflect on? Do you run an organization or have a project that you'd like to share with the WGS network? DePaul University's Women's and Gender Studies (WGS) Newsletter is looking to publish your work for our Spring Quarter Issue.

The WGS Newsletter is a quarterly publication for the DePaul WGS community and its extended family to share their stories, thoughts, ideas, dreams, creative visions, and work. The Newsletter looks to highlight various media including but not limited to articles, artwork, poetry, photographs, recent publications, and short stories. If you're interested in sharing your work, please contact the editors at [wgs.newsletter@gmail.com](mailto:wgs.newsletter@gmail.com).

## Congratulations



**WGS Undergraduate Cohort 2013!**