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CICE Magazine

CENTER FOR INTERCULTURAL
& CIVIC ENGAGEMENT

NO. 4 • MAR./APR. 18



MY CULTURE IS NOT FUN, MY CULTURE IS SACRED

Two Native Hawaiian students
reflect on their experiences at
Puget Sound | pg. 14

PASSOVER AND CAMPUS SEDERS

What is Passover? Learn more
about Passover and campus Seders
inside. Annual Chocolate Seder
pictured above | pg. 10

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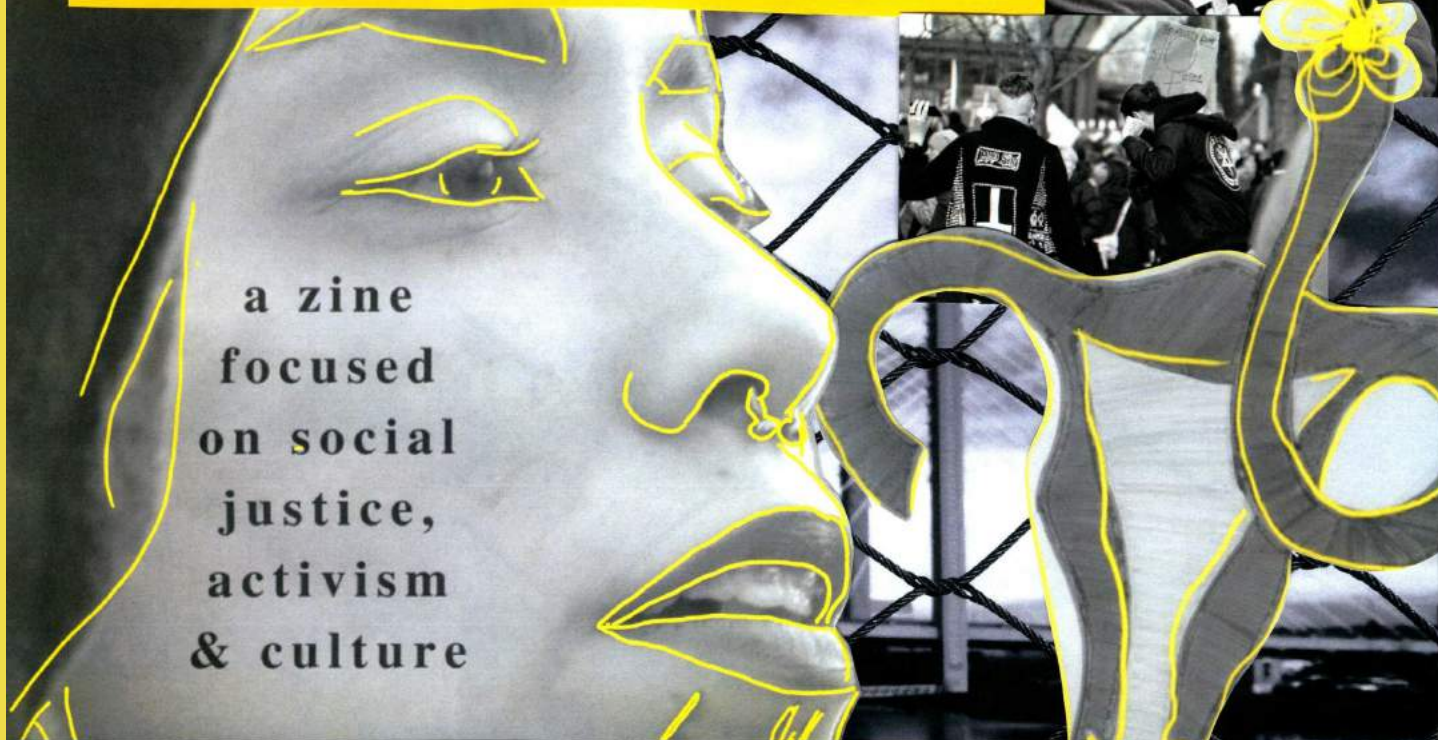
a zine
focused
on social
justice,
activism
& culture

CONTEMPORARY
CONSEQUENCES OF
WHITE CULTURAL
DOMINATION

PROSE · POETRY · ART · OTHER

DUE MARCH 18 2018

YES I am an Arab.
YES I live here
NO I am not going ANYWHERE!



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Bags of clothing, bedding, shoes, and towels that have been sorted and weighed, waiting to be displayed as a used-clothing store during the annual Operation Save program during Move-Out. Learn more about how you can contribute on page 6.



Welcome Mary!

CICE Magazine is excited to welcome Mary Aquiningoc ('19) to the team! Mary is our new Communications Coordinator for the Yellow House and has already brought their strong organizational skills and creative eye to the team. Be on the look out for some engaging stylistic changes in coming issues. Mary's first special feature is:

**"My Culture is Not Fun,
My Culture is Sacred."**

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GOODLUCK



Year of the Dog

By Tim Lu ('20)

The Lunar New Year, or as some call it the Spring Festival, is a time for bright red and gold, for fireworks, household cleaning, flashy clothes, cultural charms, and lion dancers as the lunar calendar begins a new cycle. Similar to an excessive New Year's celebration here in the United States, Lunar New Year festivities can last from a few days to weeks. It is a time where family reunions occur daily to reconnect, honor ancestors, and share meals and dishes made annually only for the Lunar New Year. In addition to reflecting on the previous year's events, the Lunar New Year is spent warding off evil spirits and preparing for a year full of luck and good fortune.

The Lunar New Year encompasses a wide range and spectrum of ethnicities and countries; it is celebrated all over Asia and predominantly the South East. Some countries which have significant populations that celebrate this festival include China, Vietnam, Tibet, Korea, and Mongolia. For these countries, Lunar New Year celebrations generally occur from mid-January to mid-February. Other countries, like Laos, Burma, Thailand, and Cambodia vary their regional festivities in relation to the

moon. Much like how the Western world aligns birth dates with zodiac signs, the Chinese Zodiac associates an animal with each lunar year. 2018 is the Year of the Dog.

One tradition common in Chinese and other East and Southeast Asian communities, is the gifting of red envelopes containing money to children of the family from couples, grandparents, and other older aunts/uncles as a way to celebrate. Another significant tradition is the iconic lion dancing during Lunar New Year festivals. Performers mimic the appearance and movements of lions to usher in an auspicious year.

This year, the Center for Intercultural & Civic Engagement brought the Seattle-based, youth-empowerment and cultural enrichment group LQ Lion Dance to campus. On a near-freezing, grey, February day, a small group of LQ Lion Dance members performed the traditional lion dance and helped kick off the Year of the Dog. Over 75 students, faculty, staff, and community members gathered in Wheelock Plaza to watch the show and share in celebrating the new year.



Operation Save

Every finals week, as students are studiously finishing papers and taking finals, and as faculty and staff are gearing up to celebrate the season's graduates, Residence Life, Sustainability Services, and the Center for Intercultural & Civic Engagement work hard to help students move out of their residences with as little waste as possible. Operation Save and the Grizz Garage save literal tons of items, keeping them from the landfill, and aiding community partners and future students in the process.

If you live in a Residence Hall or Greek House, starting during Reading Period, you will see a row of large brown paper bags appear in one of your building's lounges. The bags, placed there by the CICE, are for you to donate any clothing, shoes, accessories, sheets, blankets, and/or books that you no longer want. Throughout Finals Week and Graduation Weekend, volunteers collect and replace the full bags, sort and weigh the donated items, and get ready to fold and display them, turning the basement of Kilworth Chapel into a what looks like a small, used-clothing store. On the Monday and Tuesday following graduation, partners from a range of local non-profits, arrive to select items from the folded piles of clothing laid out for them. They are invited to take as much as they would like, and can put to good use for their clients, for free. By the end of the day on Tuesday, all of it has gone to new homes. It sounds simple, but requires hours of volunteer time and effort to stay on top of the volume and keep the residence hall spaces from overflowing. In 2016 Operation Save collected and redistributed 2.38 tons of clothing, shoes, and bedding. Students who would like to extend their move-out date in order to stay on campus long enough to see friends graduate (students not involved with graduation must be out of their on-campus housing 24 hours after their last scheduled final), may sign up for two 2-hour volunteer shifts, helping make Operation Save possible. We need dozens of volunteers for this endeavor, so even if you don't need a late check-out, but are willing to help, please contact us at volunteer@pugetsound.edu. Those who do volunteer, usually find it to be an entertaining time.

While Operation Save is distinct from the Grizz Garage, Sustainability Services and the CICE work closely together to ensure all usable items have the opportunity to find their way to good homes. Grizz Garage accepts dorm "reusables" such as hangers, lamps, staplers, and small appliances - anything that an incoming student might find helpful when they arrive on campus next fall. Over the summer, the Sustainability Services student staff sort and clean the items getting them ready to sell back to students at greatly reduced rates, keeping them from polluting our world and helping students stock their rooms.



Volunteers and CICE staff taking a break to try on some of the donated costume-ware during the 2016 Operation Save (left to right: Skylar Bihl, Kendall Vinyard, Maloy Moore, Kathleen Porcello, and Austin Colburn).

Celebrate

Class of 2018, mark your calendars for this year's Grad Fair on March 5 and 6 in Wheelock Student Center and stop by the Center for Intercultural & Civic Engagement table to learn more our Graduation Weekend celebrations.



Graduates of Color Celebration

Graduates of Color Celebration recognizes the paths that led our talented students of color to Puget Sound and honors their diverse journeys to a successful completion of their studies. These graduates join us at this celebration, together with those who nurtured them, caught them when they stumbled, encouraged them, struggled with them, taught them, learned from them, were inspired by their determination, and now applaud their victories. Please RSVP at www.pugetsound.edu/gradofcolor.



Lavender Graduates Celebration

The Lavender Graduates Celebration is a time to recognize and applaud the unique challenges and successes of our lesbian, gay, bisexual, and transgender students. Traditionally, the Celebration honors graduating students, honorary LavGrads who are faculty, staff, or administrators who are chosen to be recognized as advocates of the LGBT community, and any Puget Sound alumni who chose to be part of the event. Please RSVP at www.pugetsound.edu/lavgrad.



First-in-Family Recognition

Take a break in the midst of the packed graduation weekend and drop by with your loved ones. Grab a quick bite and recognize the accomplishment of being the first in your family to graduate from college. Pick up a special #1 charm to hang from your mortar board tassel for the big ceremony on Sunday. This is a drop-by event; there is no need to RSVP.



Interfaith Baccalaureate Celebration

The university's baccalaureate service provides students and families from all religious traditions the opportunity to gather and celebrate your achievements in a spiritual setting. This service draws on resources from the religious and spiritual traditions represented in your graduating class, and is designed and led by graduates from diverse backgrounds with the support of University Chaplain Dave Wright ('96). No RSVP required.

Photos (top to bottom) by Gabriel Newman Photography ('18), Jae Bates ('18), Skylar Marston-Bihl ('08), and Dave Wright ('96).

Matzah Brei

My Grammie's Recipe

By Rebekah Sherman ('18)



Hi! I'm Rebekah Sherman, and I am a senior at UPS. I have been involved in the Jewish community on campus for a while now, and have served on the Hillel Leadership team for three years. I also grew up with many familial Jewish traditions. One of these traditions I would like to share with you is my Grammie's recipe for matzah brei.

My family makes matzah brei every Passover, when we avoid eating leavened bread and many other grain products for eight days. I love matzah brei because it is easy to make—and because it's fried, which is always good. Since Passover rarely overlaps with school vacation days, I have spent Passover here at UPS every year I have been here, and as a result, making matzah brei has become a source of comfort as well as a family tradition.

Different families have different methods for preparing their matzah brei, and I can't speak for all of the different traditions, so I am just going to share the way my Grammie makes it. She doesn't like to use precise amounts—a lot of her recipes are more like guidelines—so don't worry about getting everything "right." Just try it out for yourself, or, if you want to be like a real Jewish grandmother, make (more than) enough for all your friends! As my Grammie always says, "If there are no leftovers, you didn't make enough!"

Directions

Step 1: Break up the matzah into small pieces (not crumbs) in the large bowl and wet it with hot water. Let the matzah soak for a couple minutes, then drain the water and squeeze out more if you can.

INGREDIENTS

- Matzah
- Eggs
- Canola Oil (do NOT use olive oil)
- Hot water
- Optional condiments: jam, cinnamon and sugar, or maple syrup

PROPORTIONS

- 1 board of matzah per every 1-2 eggs (Grammie recommends more eggs than matzah)
- More oil than you think you need
- I usually use about 2 boards of matzah and three eggs to feed a couple of people

MATERIALS NEEDED

- frying pan (deep enough to hold a lot of oils)
- stove
- spatula
- wooden spoon (or something to mix with - clean hands are fine, but messier than a spoon)
- 1 small/medium bowl
- 1 large bowl
- clean brown paper bag (you can cut open the paper bag and use the inside, or a few layers of paper towels will work too)

Step 2: Beat the eggs in the smaller bowl. After you drain the water from the matzah, add the eggs to that bowl and mix it into the matzah pieces.

Step 3: Add the oil to the pan and heat it at a medium/low heat setting. **IMPORTANT:** Be patient and wait for the oil to get really hot before you start cooking! You can drop in a tiny bit of the egg mixture to test it—if it sizzles, that's how you know it's probably hot enough.

Step 4: Add spoonfuls or clumps of the egg and matzah mixture to the oil. (Be careful, as the oil is likely to pop and splatter a bit, especially if the heat is turned up too high.) For eggier matzah brei, add bigger clumps; if you want your matzah brei really crispy, I recommend smaller clumps. Don't overcrowd the pan.

Step 5: Wait until the bottom of the egg-and-matzah-mixture clump is golden brown and crispy, and then gently flip it over. (Again, be careful of splattering oil.) This recipe requires a lot of patience for the matzah brei to really crisp up, but it's worth it!

Step 6: When the matzah brei is crispy all around, take it out and let some of the oil drain. This is where the paper bag (or paper towel) comes in handy—apparently it's great for absorbing some of the oil.

Step 7: Enjoy! I prefer my matzah brei with maple syrup or jam, but my mom prefers cinnamon and sugar. Or, you can eat it plain. It's up to you!



Jewish Life | Center for Intercultural & Civic Engagement

Annual Slave-Free Chocolate Seder

Learn about modern slavery, chocolate, and the holiday of Passover all while enjoying Fair Trade chocolate.

Save the Date:
Thursday, April 5





Passover

By Anna Petersen, Campus Jewish Life Coordinator

“And you shall tell your children on that day, saying: It is because of that which the Lord did for me when I came forth out of Egypt” - Exodus 13:8”

“In every generation, every individual must feel as if he or she personally came out of Egypt.” - Haggadah Passover Commentary

This year on the evening of March 30th Jews all over the world will begin the eight-day (7 for some) observance of Passover. Passover, also known as Pesach, occurs every spring beginning on the 15th of the Hebrew month of Nissan and concluding on the 22nd. Passover, the most widely practiced Jewish holiday, is commonly known as a commemoration of the liberation of the Jewish people from slavery in ancient Egypt. Jewish people all over the world celebrate Passover by hosting or participating in a Seder, a ceremonial dinner and service, the first two nights of the holiday. For all of Pesach it is tradition to avoid "chametz" or leaven and to eat foods like matzo.

While not every Jewish person observes all the traditions of Passover (e.g. avoiding flour and bread products, eating matzo, searching for chametz and thoroughly cleaning the home, etc.) most have participated in a Passover Seder. The Seder is one unifying element among Jews throughout time and geography. Believe it or not, the Jewish people have been holding Passover Seders for thousands of years. The Seder is conducted in an organized fashion, with each ritual performed in a prescribed order, in a certain way, according to thousands of years of tradition. It is mind boggling to realize that more than 100 generations of Jewish people have retold the same story and followed the same order. In fact, the Hebrew word seder means order. No matter where you go, no matter what language you speak, the bones of a Passover Seder are the same. Customs vary from family to family and region to region but the same 15 steps have been included in every traditional Seder for generations (talk about abiding to tradition).



Members of Hillel pose, leaving space for Elijah, at the 2016 campus-wide Passover Seder.

As we join together at the Seder table to retell the story of Passover we are instructed to think of ourselves as the ones who fled persecution. At the Seder, we are individuals remembering a shared past and in pursuit of a shared destiny. We symbolically and literally put ourselves in the shoes of our ancestors. We experience the sorrows of slavery and oppression (salt water and bitter herbs), the joys of freedom (by singing, reclining, and feasting), and the physical toil (charoset).

You may ask, how have we managed to stick to these traditions for so long. The key is the Haggadah. The Haggadah is referred to by some as our book of living memory. For many, the Haggadah and the Passover Seder are not just tools for retelling of an ancient story. They are a method to instill empathy and awareness, an effort to give dignity to the struggles of human life. Through the text of the Haggadah we are given the Seder structure. But this is just an outline, one that allows for elasticity and evolution. We are taught we must look upon ourselves as though we too were among those fleeing a life of bondage in Egypt and wandering the desert, without a home for a generation. With this in mind, many texts have inferred an obligation to use the Exodus story to relate to the continuing oppressions of our own times. To use it as a tool to engage everyone at the table in current struggles while also recognizing those of the , past.

Passover is not just a story about the Jewish people escaping slavery in ancient Egypt, it has direct relevance today. It is a symbol of the universal concept of, and the search for, freedom and peace for all peoples. For many Jews Passover is a time to reflect not just on our ancient history, but a time to address the modern struggle against oppression. As Jewish people, all over the world sit down on the 15th of Nissan (March 30th this year) to celebrate freedom through the story of Passover we also recognize that still, far too many people are denied freedom.

That’s not my Bubbie’s Haggadah

Most Jewish Americans are familiar with the *Maxwell House Haggadah*, a cultural icon originally produced in 1932 as a marketing promotion. Known as the most popular Haggadah among American Jews it has even been used by the US Army and President Barack Obama at White House Seders. Though the easily available *Maxwell House Haggadah* has made its

way into the hands of most Americans (over 50 million copies) it is not the only Haggadah out there.

The Haggadah is a written guide used to help conduct the Passover Seder. It is the “guide book” for every Passover Seder around the world and through the ages. The Haggadah includes prayers, blessings, rituals, stories, songs and directions for how the Seder should be managed. Every Haggadah includes the same basic elements: instructions for the order of the Seder (redundant since Seder means order in Hebrew), blessings for the four cups of wine, hand washing, explanations of ritual items, 10 plagues, Four Questions, and the song *Dayenu*.

One would think that the contemporary Haggadah, used since the middle ages, would lack variety and creativity. You may be surprised to learn that Haggadot can vary widely. True, some elements have been in use for 2,000 years and much of the content dates to the middle ages, but even with all the tradition, Haggadot are quite adaptable. Many Haggadot explore alternative meanings and explanations for common Seder symbols while encouraging participants to reflect on grander themes of freedom, emancipation, redemption, and persecution.

Many people feel that by learning about and reflecting on the enslavement and freedom of our ancestors we can also learn about and take action on present-day political situations. This has given rise to many politically and social-justice-themed Haggadot. One of the first modern day Haggadot to draw connections to political struggles was the Polish-Jewish

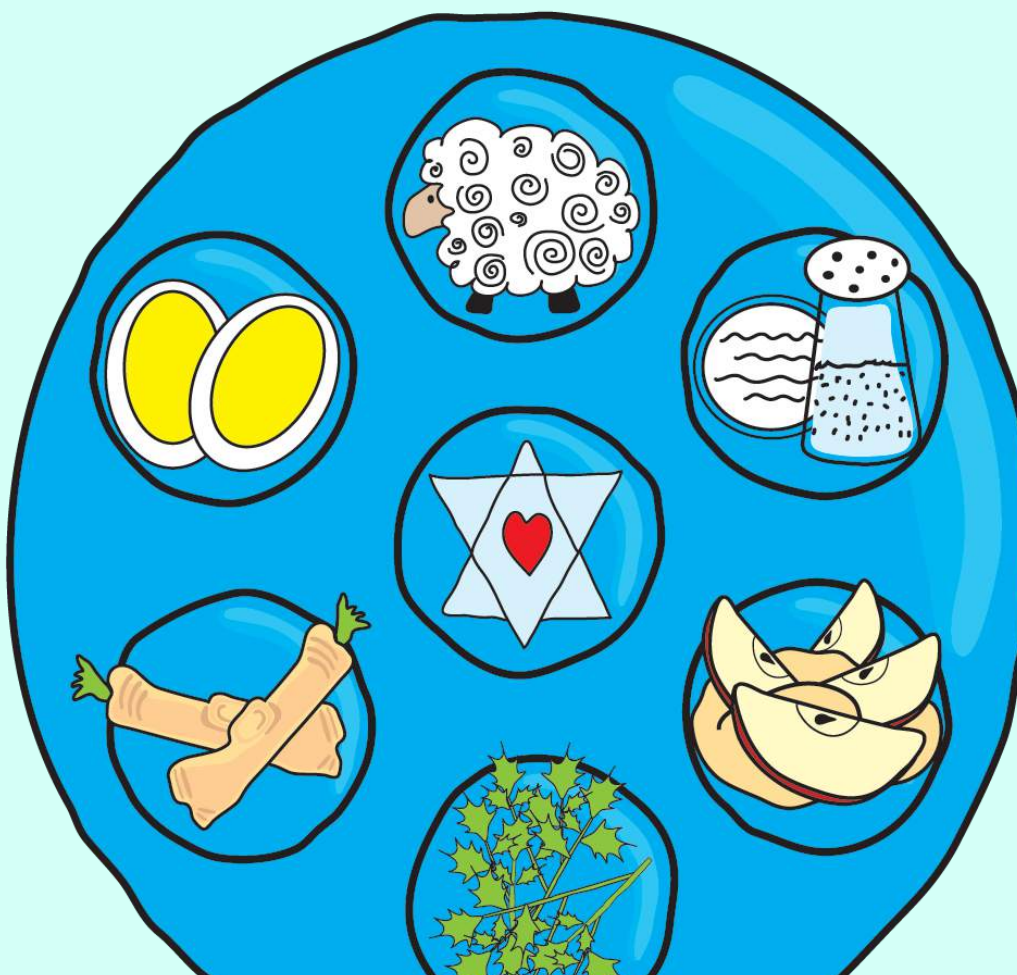
political artist Arthur Syzk who created an illustrated Haggadah with watercolor images in which he paralleled the story of Pharaoh’s oppression to the rise of fascism in Europe in the late 1930s. Many others have followed. In 1969, the political activist and rabbi Arthur Waskow published the Freedom Seder Haggadah, which drew comparisons between the slavery and liberation of the ancient Jews to contemporary struggles like the civil rights and women’s movements. The Stonewall Seder is an LGBTQ Haggadah that began as a Seder celebrated by the Berkeley Queer Minyan for Gay Pride Weekend. The Haggadah for the Liberated Lamb is billed as “a vegetarian Haggadah that celebrates compassion for all creatures.” In addition to the Seder it contains suggestions for a vegetarian observance.

Not all Haggadot are quite so serious. The Baseball Haggadah: A Festival of Freedom and Springtime in 15 Innings, includes the 15 elements of the Seder and incorporates a love of baseball into the evening. Sammy Spider’s First Haggadah is for children and follows the style of the popular Sammy Spider Jewish book series. Some Haggadot, like *Dayenu!* made for families and children even come with a CD for easy singing along.

In keeping with the theme of reflecting on present day situations, while also reflecting on the story of Passover, the UPS Jewish Community has been holding a Slave Free Chocolate Seder. At this Seder we look as a community at the persistence of slavery in the modern world and the little things we can do to combat it.

CAMPUS PASSOVER SEDER

March 30, 2018 | 6:00 pm | Rotunda
Tickets @ the Info Center | \$10 each
On Sale March 19



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My Culture is Not Fun My Culture is Sacred

An Interview with Carley Arraujo and Keanna Woodward

By Mary D. Aquiningoc ('19) Palm Photo by Evan Kirby on Unsplash

Institutions of higher education, especially private universities such as ours, have been historically inaccessible to people of color and low income communities. Pacific islands like Hawai'i have a long history of colonization. From the arrival of Captain Cook, the plantations, and laws prohibiting the practice of Hawaiian traditions and language, to the culturally diluted and appropriated representations of Native Hawaiian culture that cover tourist areas all over the island, colonization continues today. The history of forced labor and segregation and the ensuing poverty, leaves a legacy making it increasingly difficult for Native Hawaiians to pursue university degrees. As a result, native Hawaiians make up a very small percentage of college students in the United States and struggle to find much needed community and authentic representation on their campuses.

We sat down to interview two Native Hawaiian students on campus to give them a chance to offer their individual perspectives. Native Hawaiian is defined for this article as those indigenous to the Hawaiian islands prior to Cook's arrival.

Q: How do you think people at UPS view Hawai'i and its people or culture?

"Hula girls and all the stereotypes: tikis, pineapples, beaches,

surfing. People in the mainland think of 'paradise'," says Carley Arraujo ('18.) "The question I get a lot is 'why did you leave?' and then I have to explain to them that being a person of color and being Native Hawaiian, the historically rooted systemic and structural oppression of my people has put my family and many other families in poverty. My reason for coming to the mainland is because I had an opportunity that no one in my family has ever had - to get out of that situation, and I couldn't miss out on that opportunity."

"I think that people here still view Hawai'i as a vacation spot," Keanna Woodward ('19) explains. "I want people to know that when they come to Hawai'i it's more than a destination wedding spot or vacation spot. The people who live and work there are very hard working people so please show respect for the people and the land. There are spots in Hawai'i that are considered holy and sometimes people don't take care of the land."

Q: There are a lot of students at UPS from Hawai'i. What would you say your experience is similar or different from them? How does that make you feel?

"Most of the students on this campus that are from Hawai'i are not Native Hawaiian. [Their backgrounds are] Chinese Japanese, Korean, Filipino and they often tend to be upper



class, as well," Carley begins, "or they tend to be from Oahu. I am from a rural area, from lower socioeconomic status, I am Native Hawaiian. Being born in Hawai'i doesn't make you Hawaiian. We happen to have a lot of kids from Hawai'i but that is different, and I really want people to know that. Hawai'i's not just a state name, it's a name of an ethnicity. It's a name of a culture that is 1000+ years old. We were Hawaiian before Captain Cook 'found' us."

"I would say that my experience is different," adds Keanna, "because we are all individuals. I grew up in a very family-oriented home and was taught to care deeply. Seeing that there are not very many Native Hawaiian students or faculty, I lost that sense of Ohana, family...Honestly I feel very alone [on this campus]. It wasn't until recently that I found other Native Hawaiian people here. Talking with them made me realize that this deep care that I feel is more than a family, but it's also deeply rooted in the culture. It was difficult [to find a sense of home]. But not impossible. I find that sometimes finding people with the same ethnicity or same island is very reassuring."

"You're constantly told, maybe not directly and maybe not with words, but you have definitely learned that college is not a place that you exist," says Carley. "And those kids, like me, who need university the most, who are struggling with generational poverty, access to higher education is a game-changer for them. Schools like this don't bat an eye at them. And that's a problem."

"Being born in Hawai'i doesn't make you Hawaiian. We happen to have a lot of kids from Hawai'i but that is different, and I really want people to know that."

Q: Given your experiences with other Puget Sound students from Hawai'i, what do you wish our campus was more cognizant of?

"I would like to possibly see Hawaiian students joining the recruitment," Keanna states. "[Admissions] tends to go to Oahu to heavily recruit," explains Carley further, "[UPS] goes to larger college fairs which is how I found Puget Sound. But I had to drive 45 minutes in a bus. Luckily there were others from my school also going, because I couldn't rely on a parent to get me there, because my parents can't take off work. Native kids and mixed kids, we go to rural schools and small schools that are in out of the way in districts that are low income, due to generational poverty from colonization. We don't ever get a glance from mainland universities. We get military coming to our school or a community college, but most kids go directly into the hotel workforce."

"Sometimes," Carley offers, "I wonder what would happen if [admissions] went to more schools - but I think part of it is the financial barrier. This school is so expensive that they don't take the time to go to places like where I came from: Kohala. They wouldn't go to Kohala because the chances of someone like me being able to afford to go here are near non-existent. Which is why colleges like [UPS] doesn't put in the time or effort."

Carley's experience mirrors that of many native Pacific Islander students who face various economic barriers in pursuing higher education. "Even if we apply and we get in which is half the struggle, how am I supposed to pay for it? What scholarships am I gonna get? Who's to say that my financial situation's gonna work out not only so I can get here, but to last through graduation? Who's to say my grades won't drop and I lose all my scholarships because I wasn't prepared 'well enough' to be integrated into a college setting. Those are the real struggles."

Q: What would you want to see change in the treatment of Hawaiian identity on campus by other students, faculty, and organizations?

"So this is a grey area and it gets kind of sticky," Carley expresses. "I have my own ideas... This group of students who grew up in Hawai'i, that's the only setting and context in which they know [Hawaiian identity]. So when they come here, there's a mixture of their own experience meeting with what people are expecting them to be like. I think they tend to conform to meet the expectations of the mainlanders. So what that means then, is that we have a conflation of what they perceive as authentic Hawai'i and what the mainland perceives as authentic Hawai'i, and they become one in the same. And that has historically been the way in which they perform what it means to be authentically Hawaiian on this campus."

"And we see that with Luau, right? Kids from Hawai'i dance hula, because that is something they grew up doing. People who haven't ever danced hula before get to try it out, which is good and great and fine. The kids from Hawai'i know that most mainlanders don't want to learn about Hawaiian culture, don't want to learn what the moves are called, don't want to learn what the song is about, or how it translates, or what story they're telling. They just want to learn exotic dances and it becomes entertainment and exercise; something that you do for fun."

Carley continues, "As a Native Hawaiian I recognize that hula was, in its authentic original self, religious. It was something that was sacred. Hulu was how we communicated with and told the stories of the gods and ancestors. Folks need to understand that hula was illegal for a while forcing us to practice in secrecy, because colonial missionaries told us

we couldn't practice hula, chant, nor even speak our own language. Knowing that history and how damaging it was/is, the UPS luau feels the same to me. When we fail to teach what the words mean or about the discipline and the sacredness that hula is supposed to have, when they fail to communicate the weight of that - I feel disrespected as Native Hawaiian. I feel my culture being disrespected. And it feels appropriative to me.

"Yes," agrees Keanna. "I feel like the portrayal of Hawai'i is what everyone else knows about it. It's a very white-man view."

"My first year [in luau]," continues Carley, "I was a dancer in *Hula Kahiko*, meaning the ancient form or traditional style of hula. On the first day, my *Kumu Hula* [or teacher], a Japanese student from Hawai'i, introduced the dance. 'This is about Lili'uokalani, our last reigning monarch.' That was it. Then we just started dancing. I paused her in the middle of class. I said 'Are you gonna tell us about the history of Lili'uokalani? Are you going to give us a translation of this song, this *Oli*, this sacred chant?' And she literally turned to me and said, 'No need.' No need. I was flabbergasted. After class she approached me, asking, 'you're Hawaiian, aren't you?' And I said 'yeah,' and she said, 'how much?' Why does that matter? But it mattered to her. 'I'm a third Hawaiian, if you have to know. Maybe more. I don't know, we're not sure.' She responded, 'I don't feel like I know the history well enough to tell it. So I don't.' And then she did something that was different from what I've experienced with other people: she gave me time in the next class to explain the history, because 'you probably knew it better than me.'

"You don't have to be Hawaiian to teach hula. You don't have to be Hawaiian to have a respect for the culture. That's what it really comes down to right, it's a respect for the people from which the culture and practice comes from."

"At this point I had to realize that these Oahu kids don't know the history, much like the kids from the mainland. Maybe they didn't learn it and maybe they didn't care to pay attention even when they were taught about Native Hawaiian history. So, they don't have that knowledge when they get here. But everyone here has this idea of a Hawaiian paradise that looks a certain way and they expect the kids from Hawai'i to fit this idea. But this mainland concept of what Hawai'i is, lacks that history as well. If these kids who are being expected to teach don't have the history to share and the

mainlanders aren't expecting the history to be shared, no one's getting it. And that just honestly messed me all up."

"This is why I became the Kahiko teacher my second year," Carley explains. "My third year I became a luau chairperson attempting to address my frustrations. I tried to encourage my dance teachers to teach the history, to explain the translations of the words, etc. I had done it as a Kahiko teacher so I knew it was possible - I knew that it was possible. But they kept giving me excuses not to: 'We don't have enough time during the dance practices, we don't have the knowledge, we don't have the time to do the research so that we can have the knowledge.' It wasn't at all a priority to them. They didn't [care] if anyone on this campus came away from this experience educated. It was fun to them. And my culture is not fun, my culture is sacred. My culture was ripped from me and my family generationally, and we have scrambled to pull back together the ripped pieces. And it's fun to everyone else. It's painful for us."

"I am also disappointed with the luau," Keanna adds, "it feels like it's a tourist trap version."

"You don't have to be Hawaiian to teach hula," Carley says. "You don't have to be Hawaiian to have a respect for the culture. That's what it really comes down to, right, it's a respect for the people from which the culture and practice

comes from. And that's what I think the kids on this campus lack. All the knowledge that I have is either from my family that was passed down orally, or I looked it up on my own and took the time and effort because it's important to me. It's not important to the kids on this campus."

All of these factors from economic access, to cultural misrepresentation, to tokenization have a broader impact on Hawaiian students' education. "We can do better at creating environments such that people like me can thrive in," Carley concludes, "because yes it's helpful if I'm strong but it's also helpful if everyone around me is putting in effort to change things too."

Carley is continuing her work to raise awareness on campus. For her thesis she is doing the important work of capturing the stories of her people for posterity sake and asking questions about what it means to be *local* Hawaiian, but not of Native Hawaiian descent.

If you would like to learn more about the history of Hawai'i and Hawaiian culture, you can attend Carley's upcoming presentation as part of the Yellow House's Wednesdays @ 6 series: "Not Your Hula Girl: A Workshop on Hawaiian Erasure." This workshop will be held on Wednesday, March 21 from 6:00-7:00pm on campus in the Social Justice Center (3224 N. 13th St).



Keanna Woodward ('19) and her sister at the 2016 Puget Sound Luau.

Wednesdays @ 6

Not Your Hula Girl: A Workshop on Hawaiian Erasure

E komo mai!

Learn a bit about the history of Hawaii. Engage with and explore the impact this historical erasure has had on the experiences of Native Hawaiians.

When?

March 21, 2018

6:00-7:00 pm

Where?

Social Justice Center
(the sage-colored house
at 3224 N. 13th)



But Some of Us are BRAVE:



An Annual Lecture Series in Honor of Women/ Womxn of Color Scholars Debuts at Puget Sound

By Dr. LaToya Brackett & Dr. Sarah West

It is no secret that the University of Puget Sound is actively working to create a more diverse and equitable campus. And rightly so: currently, our university ranks #1,515 out of 2,718 national universities in ethnic diversity, and only #1,133 in gender diversity out of 2,718 national universities (College Factual). It is also no secret that the experiences of faculty of color echo this lack of representation on college campuses, in spite of the fact that research suggests that their (invisible) labor, both emotional and professional, especially supports students of diverse ethnic, national, and socioeconomic backgrounds (Chronicle of Higher Education). For female-identifying scholars of color, when we enter a room we are often “presumed incompetent;” our ideas are often discarded and our contributions ignored in an environment of systemic and individual acts of sexism and racism. For example, in *Presumed Incompetent: The Intersections of Race and Class for Women in Academia* (Gutiérrez y Muhs, et. al, 2012), authors demonstrate how every component of our academic experience requires us to be brave: as we step onto campus, as we open our office doors, as we set foot into our classrooms and meetings, when we decide on wardrobe and hair, or when we choose titles of papers, lectures or books, we must always be brave in the face of these realities.

“But Some of Us Are Brave: Narratives of Scholarship, Resistance, and Activism by Women/Womxn of Color,” a new lecture series hosted by the University of Puget Sound, assists in breaking down the barriers for womxn of color

scholars to share all aspects of their experiences, and to showcase what makes them scholars and what makes them brave. This lecture series was born from a desire to intercede within this academic environment of invisibility and limited opportunities for women and female-identifying junior scholars of color. It is inspired by the academic labor of Gloria T. Hull, Patricia Bell Scott, and Barbara Smith, three black female scholars who published a seminal text in understanding the placement of black women in academia entitled *All the Women are White, All the Blacks are Men, But Some of Us are Brave: Black Women's Studies*. Their research considered the emerging fields of Black Studies and Women Studies and the frustration that Black women felt as they attempted to incorporate Black women's scholarship in a scholarly landscape dominated by Black men and White women. In this sense, Hull's et. al. edited volume was groundbreaking because it established a space to consider the scholarly work and influence of Black women in these fields, as well as narrating the experiences of Black women scholars.

But Some of Us Are Brave is composed of five weekly lectures and each provides students, faculty, staff, and the Tacoma community an opportunity to experience the outstanding intellectual production of women/womxn of color, and how that scholarship centers inclusivity and equity in academia and beyond. The series has two goals: firstly, it hopes to provide junior womxn scholars of color the opportunity to

break through the invisibility by providing a safer space to share our narratives. Their presentations demonstrate the bravery it takes to fight the odds placed against women/womxn of color within traditional academia and the everyday public scholarship many of them engage in as active community members. Secondly, this lecture series extends the notion of brave beyond racial and gender binaries (black/white and male/female, for example). This space is for the voices of all womxn of color as they too continue to broaden the register of experiences within academia. Join us for these five presenters, Thursdays at 5:00 pm from February 22nd to April 5th, 2018.

Our five presenters pay tribute to the spirit of Hull's et. al. declaration, continuing in that important legacy of representing the contributions of women/womxn scholars of color. Each voice will share a journey, each voice will provide a space for engagement, and each voice will be a reminder that women/womxn of color who create scholarship are still brave.

On February 22nd, Dr. Shawn Mendez, Assistant Professor of Sociology, discussed "Contemporary Queerness: Why Queer Theory is for Everyone". On March 8th, Angela D. LeBlanc-Ernst, Co-Founder of the Intersectional Black Panther Party History Project, will present a talk entitled "Love Liberation: A Conversation about Black Panther Party Women, Gender, Resistance and Intersectionality." Dr. Fumiko Sakashita offers insights of her experiences in Japan as a scholar of African American History entitled "When and Where I Entered: Autobiography of a Japanese African Americanist". Our third presenter, Prof. Elisha Miranda, Assistant Professor of Film Studies will speak to how she has broken barriers within the film industry with her talk "From Invisibility to Justice: Women of Color Changing the Face of the Television and Film Industry." Our last lecturer Linda Levier, Salish Native Elder and Community Scholar, will share an oratory history and contemporary story of Native America via an interactive Stone Weaving lecture entitled Cloud Sweeping.

We ask these five women to once again be brave and present their stories on Puget Sound's campus in recognition of Women's History Month. And each week, their stories will be told, but it is their collective story that allow us to see the levels of suppression in academia today, while also recognizing the development, investment, and recognition of women of color scholars. Come listen to their stories and ask yourself: how am I brave?

Founding the Series

How did you get involved with this series?"

"I was leaning against the door jamb of a very brave sister scholar and mentor of mine as I pondered the invisibility at times of being a woman of color in academia. In a low and slow voice my mentor said: all the women are white, all the blacks are men... but some of us, some of us are brave." It hit me harder than that title ever hit me and it connected with what had been developing in my mind. I had been planning to bring an international woman scholar of color to campus and at that moment in her door I thought, why only one? I said, "a series of women of color, entitled: But Some of Us Are Brave." It was going to be major, and I wanted it to be more than me, but an us, that would create the space for the brave. I needed a partner." -Dr. LaToya Brackett

"Dr. Brackett approached me during the fall semester to join a writing group she had formed for new women of color faculty on campus, and during one of those meetings she started throwing the idea of Brave around with me. The concept really resonated with me and we started discussing how to open the paradigm further to be inclusive of all



Dr. LaToya Brackett (left) and Dr. Sarah West (right) are the co-founders of the BRAVE lecture series.





M29

Feb. 22 Dr. Shawn Mendez,
Assistant Professor of
Sociology:
"Contemporary
Queerness: Why Theory
is for Everyone"

Mar. 8 Angela D. LeBlanc-Ernst,
Co-Founder of the
Intersectional Black
Panther Party History
Project: "Love
Liberation: A
Conversation about
Black Panther Party
Women, Gender,
Resistance, and
Intersectionality."



M8

A5



© Dreamtime Portraits

Mar. 22 Dr. Fumiko Sakashita,
"When and Where I
Entered: Intellectual
Autobiography of a
Japanese African
Americanist"

Mar. 29 Prof. Elisha Miranda,
Assistant Professor of
Film Studies, "From
Invisibility to Justice:
Women of Color
Changing the Face of
the Television and Film
Industry"

Apr. 5 Linda Levier, Salish
Native Elder and
Community Scholar: An
interactive Stone
Weaving lecture entitled
"Cloud Sweeping"



F22



M22

**Each talk will be held in Smith Hall, Room 106
Please use South Entrance
5:00-6:00 pm
Light refreshments will be served**

*Photos used with permission. Face graphic by Megan Severson.

female-identifying narratives. From there, Dr. Brackett formally invited me to collaborate and as a junior scholar, and it's been invaluable to have a collaborative experience like this, designing something so interdisciplinary, with so many intersections." -Dr. Sarah West

What's your hope for this series?:

"I hope this series creates a space for true intersectional interaction and support. As two of the brave, Dr. West and I founded this series for us all. Be Brave, join us." -Dr. LaToya Brackett

"I hope that this series gives the Puget Sound intellectual community more insight into the importance of equitable representation in academia. I hope it shows how inclusive practices enriches the intellectual narrative, and it provides a space where students can ask presenters real, honest questions about their experiences." -Dr. Sarah West

Dr. LaToya Brackett is Visiting Assistant Professor of African American Studies and the Race & Pedagogy Institute.

Dr. Sarah West is Visiting Instructor of Hispanic and Latina/o Studies.

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Race & Pedagogy
INSTITUTE

University of Puget Sound • Tacoma, Washington

Call for Student Poster Proposals!

Students are invited to present work reflective of the conference theme, *Radically Re-Imagining the Project of Justice: Narratives of Rupture, Resilience, and Liberation*, at the Race & Pedagogy National Conference, September 27-29, 2018.

DUE DATES

March 30, 2018—online letter of intent to submit a poster proposal

May 25, 2018—online submission of poster proposal

LEARN MORE

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Howarth 209 ○ 253.879.2435

Diversity Center Scholarships Support Minoritized Students

By Skylar Marston-Bihl ('08)

It's scholarship application season again, so as you're balancing courses, your job(s), and campus activities, it is also a good time for current students to think about the myriad of campus-based scholarships you can apply for to help cover costs for the 2018-2019 academic year. While Puget Sound awards a wide range of scholarships annually, over the years, students involved in the Student Diversity Center (SDC) have worked to bridge the gap between financial aid packages and the cost of attendance. To do so, members of SDC clubs have raised funds to create endowed scholarships for students from underrepresented backgrounds. As of this spring, Queer Alliance, Black Student Union, Latinos Unidos, and the Asian Pacific Islander Collective all fundraise to offer scholarships. While all of these scholarships have started endowed accounts, only two (BSU's One More and Q&A's LGBT Scholarships) have raised the threshold amount required to be able to disburse funds from the endowed accounts as scholarships. The Latinos Unidos and Asian Pacific Islander Collective scholarships are newer, so the clubs are still raising the needed funds.

As stated, endowments for specific purposes must reach a minimum funding level before a distribution will be made for expendable scholarships. Each SDC Club that has a such an associated endowed account, hold annual fundraisers to support the scholarships. The funds raised may be used to increase the permanent endowed fund (thereby increasing the possible scholarship payout) or to both allocate funds to offer small scholarships each year and continue raising the funds necessary to add to the endowment so that the scholarships may eventually become self-sustaining. In fiscal year 2017, ASUPS contributed \$10,000 to three then-existing scholarships to help them reach or draw nearer to being fully endowed. The current ASUPS administration

hopes to be able to support the two scholarships yet to have reached the minimum funding threshold this year as well.

The Scholarships

Recognizing students who have demonstrated leadership and involvement in lesbian, gay, bisexual, and trans, non-binary, and queer (LGBT) communities, the first of the SDC club scholarships created was the Puget Sound LGBT Leadership Scholarship. It was established in 2001 and has achieved the necessary funding threshold to disburse funds annually in the form of scholarships. "Even today," says Mary Aquiningoc, a junior and current co-President of Queer Alliance, "LGBTQ students face many social and financial obstacles to accessing and retaining enrollment in higher education, and are underrepresented in academia as a whole. It's important that scholarships like this exist not only to increase visibility and accessibility for queer students' needs, but also to foster a community change that makes private institutions like UPS more inclusive of queer perspectives and people." Students who self-identify as part of the queer community are encouraged to apply. Awards will be made to currently enrolled students in good academic standing who demonstrate involvement in promoting LGBTQ student activities and leadership in the promotion of a positive identity for LGBT students throughout Puget Sound and the local community.

Founded in 1967, the Black Student Union (BSU) celebrated its 50th anniversary as a student club during Homecoming Weekend this past fall. However, the BSU One More scholarship was a long time coming. In 2014, the BSU of Puget Sound began holding annual fundraiser dinners in order to offer the scholarship. In 2017 the official endowment account was established to support the scholarship and

funding has reached the minimum endowment level, allowing for a sustained, annual scholarship. According to the description on the application One More “is designed to alleviate some of the barriers to pursuing higher education for fellow Black- and/or African American-identifying students by providing financial support. [It] is an additive scholarship that provides funding for books and technology to include textbooks, a first-purchase laptop or computer, or other classroom necessities required for students at Puget Sound. Award amounts vary depending upon number of recipients and class year. Previous recipients are eligible to apply, however priority is given to new applicants. Scholarship recipients are expected to actively participate in the Black Student Union throughout the academic year. Eligible recipients are currently enrolled Puget Sound students for the 2018-19 year who demonstrate financial need with an emphasis on applicants who identify as Black and/or African American (including biracial and multiracial black students).”

In Spring 2016, Latinos Unidos (formerly CHispA) held their inaugural annual scholarship dinner to begin raising the necessary funds to endow the Latinos Unidos Leadership Scholarship. Latinos Unidos created this scholarship to support Puget Sound’s immigrant student population. “This scholarship is an confirmation that our existence, our entire

beings, our culture, our experience, and our resilience is valued and cared for on a campus that does not always feel welcoming,” writes senior, Amanda Díaz, one of the drivers behind the founding of the scholarship. “This scholarship is not only an investment for the future of the Latinos at the University of Puget Sound, but an investment in a community that is loving, hardworking, and resilient. It is an investment to the future of this country and we hope that you will be part of our personal, educational, and professional growth.” As stated on the scholarship application itself, “as a student group uniquely concerned with issues impacting the wider Latinx community, Latinos Unidos recognizes the impact that being an immigrant may have on a student’s decision to attend a liberal arts college such as Puget Sound. The LU Leadership scholarship is intended to provide financial support to any student who is an immigrant, documented or undocumented. The scholarship is to be awarded to students in good academic standing, who demonstrate impressive leadership, and with a preference given to students who identify as Hispanic and/or Latinx.” Latinos Unidos is still working to raise the funds to reach the threshold amount for this scholarship in order to make annual disbursements in the form of scholarships, so current scholarships are awarded as a portion of what is raised at their annual scholarship dinner. This year's dinner will be held on April 28.



Top left: Latinos Unidos at the 2017 Latinx Leadership Scholarship Dinner. Right: President Isiah Crawford, Shannon Woods ('19) at the 2016 BSU One More Scholarship Dinner. Bottom left: Jae Bates ('18), Lilian Wong ('17), Mandy Chun ('19), Mary Aquiningoc ('19), Tim Lu ('20) and Julia Lin ('18) at the 2017 API Scholarship Dinner. Photos by Chloe Varlack ('20) and Edrick Wang ('18).



Silent auction at the 2017 API Scholarship Dinner. Photo by Edrick Wang ('18).

If you would like to contribute to any or all of the SDC club scholarships, you may do so in one of three ways. You may call 866-Go-Loggers. You may send a check to: University of Puget Sound, 1500 N. Warner St. CMB #1067, Tacoma, WA 98416-1067, indicating the intended scholarship in the memo line. Finally, you may also go online to pugetsound.edu/restrictedgifts. On the website, select "other" as the fund and then type in which scholarship you would like to support.

Last month, the first fundraiser banquet for the most recently created SDC club scholarship was held. The Asian Pacific Islander scholarship grew out of conversations among Asian-identifying students who felt that the unique needs of members of their community weren't addressed by campus scholarship options. "It's important because Asians/Asian Americans and Pacific Islanders/Polynesians face a lot of barriers to higher education that often get missed because we are all lumped together as a single monolith that (for Asians/Asian Americans) means that we are inherently smart & rich," writes senior and co-founder of the Asian/Pacific Islander Collective, Jae Bates. "I don't think the academic sphere on the mainland has any concept of how difficult it is to access Higher Ed as a Pacific Islander/Polynesian student here on campus." Bates and fellow senior Julia Lin began conversations with Asian Student Community leaders and Asian/Pacific Islander Collective members, and Lin took the reins in leading the coordination of this year's scholarship dinner.

"This scholarship is more than just some free money," continues Jae. "This scholarship is part of owning identity and community. We hope that by having an API Identity Scholarship it encourages API students to own their heritage and their experiences," says Bates. "This scholarship is part of saying I see you and I love you to future API students from our current, founding members." Anyone who identifies as Asian/Asian American/Pacific Islander/Polynesian (including mixed race & adopted students) are encouraged to apply.

Applications for the LGBTQ Leadership Scholarship, One More Scholarship, and the Latinos Unidos Leadership Scholarship (among others for continuing

students) can be found online at pugetsound.edu/scholarships/currentstudents. The Yellow House also helps administer religious and spiritual life scholarships as well as the Hurley Community Service Scholarship. Applications for all these scholarships are due March 31, 2018, to Student Financial Services. You may submit your application in person at Jones 019 or via email to sfs@pugetsound.edu.

LGBT LEADERSHIP BRUNCH FUNDRAISER

Hosted by University of Puget Sound's Queer Alliance



April 7th
10:00 - 1:00
Trimble Forum






**\$10 faculty, staff, and general
\$5 students**

RSVP by March 31st to queeralliance@pugetsound.edu

Puget Sound is committed to being accessible to all people. If you have questions about event accessibility, please contact 253.879.3236, accessibility@pugetsound.edu, or pugetsound.edu/accessibility.

Spiritual & Religious Life Scholarships



**OPEN TO STUDENTS OF ALL RELIGIOUS
AND SPIRITUAL BACKGROUNDS:**

- **Religious Leadership Award**
- **Interfaith Coordinator Mentorship**
- **Cyrus Ames Wright Scholarship**
- **K. James Davis Chaplain's Award for Spirituality and Justice**



Apply by March 31, 2018
pugetsound.edu/scholarships/currentstudents



Ask the Directors

Ask the Directors provides space for students to submit anonymous questions related to the broad work of the Yellow House that they would like the Director of Intercultural Engagement, [Vivie Nguyen](#), and Director of Spiritual Live & Civic Engagement, [Dave Wright](#), respond to. Below are their thoughts in response to two questions.



Q: If there are activities (i.e. dancing, music, art) that're rooted in a particular marginalized culture, how can a white person navigate the line of cultural appropriation vs appreciation?

This is Vivie responding here. Thank you for this question, so many people have it!- it's definitely a tricky one that you can further read/watch (plenty of videos) up on if you find yourself still confused after my response. I'm going to attempt to give you some of my personal examples and "rules of thumb", so here goes! I am going to be in a wedding for my friend who is Indian, and she purchased me a sari (Indian garment) to wear. This is an example of her inviting me to be part of her culture, in a cultural context (a traditional Indian wedding). Now, if I were to wear this sari to say, another wedding, I am now both out of the cultural context and have not received an invitation from someone in that culture to wear the garment- it's now appropriation. A reminder is that just because one person of that culture is OK with you doing whatever, it isn't a free card to do that thing forever and wherever. Another example is I don't ever "namaste" if I practice yoga because more often than not, my best guess is that the instructor wasn't taught in the traditional and spiritual origins of ancient India- I am not in that cultural context, and the person who is instructing isn't likely to be of that culture/taught through that culture either.

Part of appreciation is knowing the history and significance of whatever you are engaging in, and an invite from a person of that culture to partake (e.g. buying goods from a local vendor

when abroad and talking to them about what they mean). When it comes to dancing, music, and art, there are just some things that some cultures create and "own" that any use or misuse of it becomes appropriative. Some examples include, non-Black folk should NEVER attempt to twerk (one, it's not yours and I can ramble about the history but I won't, and two, you look foolish) or use the "n" word when singing/rapping along. When any non-Black person uses the "n" word it is tied to a history of oppression and power, there's no way to take that out of the equation. Dreadlocks, boxer braids, and other types of hairstyles are also appropriative because they are rooted in a people that are still oppressed when they wear their hair this way (say, in the workplace), but when white people do it, it is not only acceptable, but even admired as avant-garde or edgy.

This concept of "white discovery" of things that people of color already own or created is colloquially called "Columbusing." The Kardashian aesthetic, fusion food trucks, "super foods" (quinoa, açai, bone broth), "tribal" printed garments and jewelry, are all good examples of this. Appropriation then, is when you take something out of its cultural context without crediting the source culture, benefit from this misuse, and/or perpetuate harmful stereotypes in your attempt to portray another culture. The best way I would frame appropriation is at minimum a diluted/white-washed form of culture (e.g. "ethnic" printed clothing), and at worse, a mockery of culture (e.g. wearing headdresses to music festivals, tiki torches "luau" parties, Cinco De Mayo mustaches and garb).

[Dave here.](#) For me, a lot has to do with intentionality, relationship, respect, and humility. First and foremost, I'd hope that those of us who are white always think about these questions in advance and have at least this internal discussion: why do I want to do this? Have I been invited into this practice by someone within the community it originates from? Am I

attempting to engage in it with integrity -- doing this with respect or honor or appreciation of its origins? Many of the most egregious incidents are when something is done as parody or silliness (e.g. most white American approaches to Cinco de Mayo, or much of what happens at Halloween). I'd also encourage those of us who are white to remember that "my friend from this culture said it was cool" is not an adequate rationale -- that may inform your choices, but does not mean that your act of "appreciation" is going to be okay for everyone. Remember that the burden for embodying respect falls on YOU when you engage in someone else's cultural or social reality. When challenged, don't react out of fragility or embarrassment. Apologize, seek to genuinely understand, and with humility share why you have made your choice.

I'd also gently remind us that this conversation isn't just for white people. It's for anyone who adopts or practices aspects of others' cultures and identities. There is a particular and proper onus on those of us in majority identities to be mindful, but in my time at UPS I've also seen negative impacts when those within minoritized groups engage in parody or appropriation of other minoritized groups' practices. That's, to me, quite secondary to the dynamic of white appropriation, but when any of us seek to carry the story of someone else, I'd encourage us to do so with care.



Q: How do you explain to an authority figure that something they've said is harmful/ inappropriate without jeopardizing your working relationship with that authority figure?

I hate to use this phrase, but "it depends." I believe when you have a good working relationship with this individual already, you want to ground your critical conversation on that first and foremost. Framing your words with something along the lines of "I feel like I can tell you this, because you've created a supportive and trustworthy environment for me" might make the receiving individual more responsive. Now, if you are unfortunately in a poor working relationship with this person, direct action may not be in your best interest. There are avenues of anonymous feedback such as course or supervisor evaluations (if this person doesn't review them until after your time/work together), etc where you can get your points across. Or, you might want to ask for advice from another authority figure (without naming the person in question) before addressing your concerns. Personally, I look for cues on how people receive feedback from others to base my own actions off of. When someone is very defensive or reactive to others (e.g. shuts down, overly explains their intentions without hearing the impact), I am less likely (or not at all likely) to put myself out there. When I see someone who is an authority figure admit to mistakes, or even just say they can do some things better, I feel that this humility invites me to further engage. If you have trustworthy peers or colleagues,

that's also a great place to process. It could be that you aren't the only one hearing these things or seeing them, and sometimes a collective case speaks to an environmental change (which is at times, easier to bring up than pointing out any one individual).

I'll speak specifically for myself on this one. Please be direct. I mess up regularly, and have been called out and challenged by students, faculty, staff, alumni, dear friends, people I don't get along with, and more. I would FAR rather hear it directly and have the opportunity to change or address or understand than to have someone carrying pain that I've inflicted. If you do that, and I respond poorly, PLEASE bring it to another professional staff, or take it to Kris Bartanen, Mike Benitez, or others who can engage me in a different power differential than what students might experience with me. This work is a lifelong process, in a fluid environment, and all of us will make mistakes or worse - particularly those of us who carry much privilege. If that feels like a heavy lift, or unsafe, or you just don't know me well enough to trust that...

In those cases, or with others you feel the need to address, I'd encourage you to find someone who is on a relatively peer level with that person that you trust to process and brainstorm with. The power stuff is real, and I hear the concern in this question. I wish I could say I'd never seen students pay for raising these concerns directly, but that'd be a lie. Make use of our pro staff, or faculty you trust, or others - not to step in to "fix" things, but to think and reflect with you about what safer and/or more functional options you might have. I've had students use me in this capacity to process or brainstorm relationships with others, and I've had friends and peers approach me to push me in places and ways students haven't felt okay doing. I can't promise everyone will be open or receptive, but I can commit that I will do my best to be.

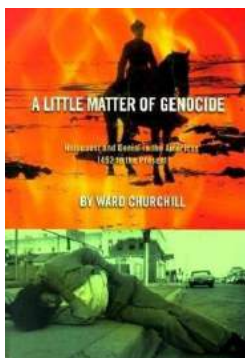


Do you have questions about social justice, prejudice, religion and spirituality, or anything related to the multi-faceted work of the Center for Intercultural and Civic Engagement? Submit your anonymous questions and the Yellow House Directors will respond in an upcoming issue.

Search "Ask the Directors" on the Puget Sound webpage to submit your question.

Recommendations for You

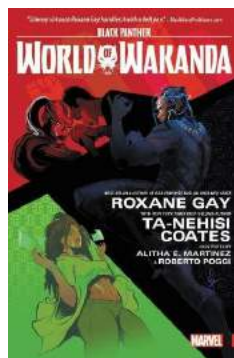
Each month we compile some recommendations for articles, videos, websites, podcasts, and/or documentaries that engage aspects of the work we do at the CICE for your own continued learning and enjoyment. We welcome your recommendations as well (cice@pugetsound.edu).



A Little Matter of Genocide: Holocaust and Denial in the Americas 1942 to the Present

Book, by Ward Churchill

"Ward Churchill has achieved an unparalleled reputation as a scholar-activist and analyst of indigenous issues in North America...He frames the matter by examining both "revisionist" denial of the nazi-perpatrated Holocaust and the opposing claim of its exclusive "uniqueness," using the full scope of what happened in Europe as a backdrop against which to demonstrate that genocide is precisely what has been-and still is-carried out against the American Indians."



Black Panther: World of Wakanda

Comic Book, by Roxane Gay with Ta-Nehisi Coates

"You know them as the midnight angels, the breakout characters from Ta-Nehisi Coates' best-selling Black Panther. But before they became rebel leaders, they were just Ayo and Aneka - young women recruited into the Dora Milaje, an elite task force sworn to protect Wakanda's crown. But what if their burgeoning love for each other interferes with that oath? And when the crown fails to protect Wakanda's people, are Ayo and Aneka ready to step up - even at the cost of the own lives?"



The (unofficial) Hogwarts Haggadah

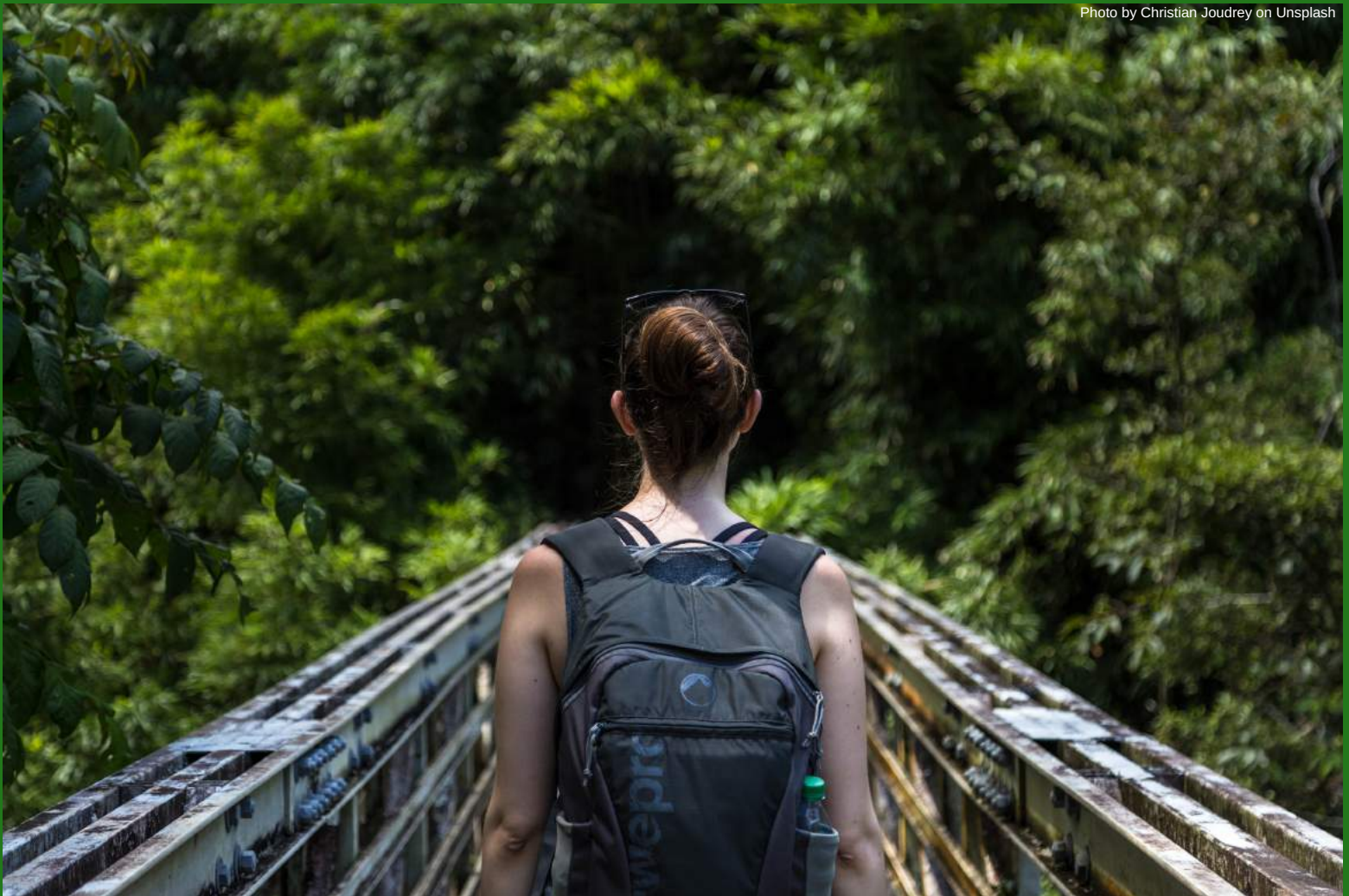
Book, by Mosche Rosenberg

"What could a School of Witchcraft and Wizardry possibly have in common with the most published book in Jewish history and the most celebrated holiday of the Jewish calendar? As it turns out, quite a lot. From the concepts of slavery and freedom, to the focus on education, to the number four, Harry Potter and Passover share almost everything. This book is the perfect companion for young and old at the Seder table. Enchant your guests with lessons from the magical realms of Hogwarts and Jewish tradition."

Wednesdays @ 6

Voluntourism and White Saviorship

A workshop by Katie Hart ('18)



Wed., April 11 | 6:00-6:50 pm

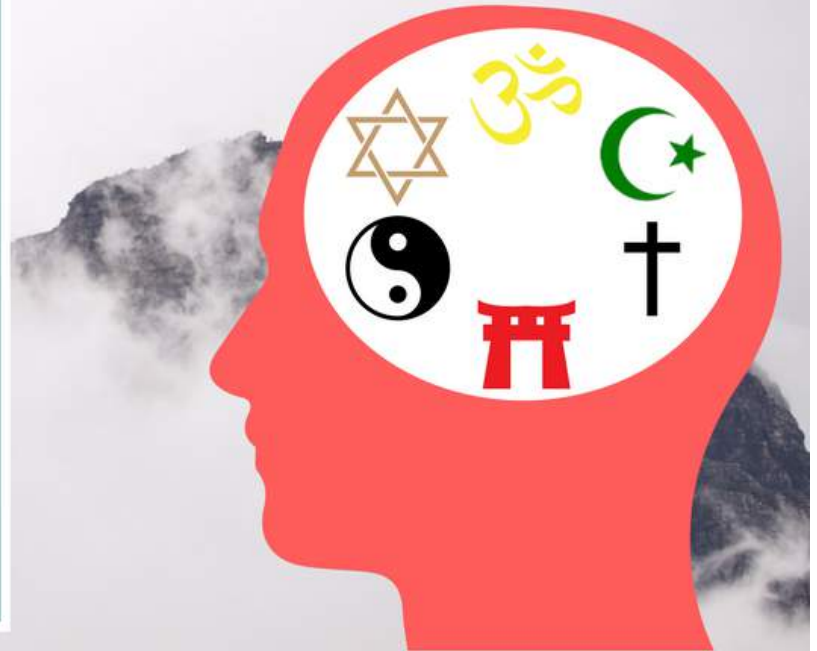
Social Justice Center



Religion & Privilege

part of the "Religion &" series

MARCH 7, 2018
6:00-7:00 PM
SOCIAL JUSTICE CENTER



Spring Programming

TUE, Feb 20 at 6:00pm

The Pine and the Cherry: Japanese Americans in Washington

TAHOMA ROOM



THURS, Feb 22 at 7:00pm

Corey Harper

The Piano Lounge



THURS, March 8 at 7:30pm

Howard Levy Concert

Schneebeck Concert Hall



**ASUPS
Performing ARTS**

FRI, March 30 at 7:00pm

Crazy Politics, presented by Cornell Clayton

TAHOMA ROOM



Mon, April 9 at 7:00pm

American Muslims, presented by Turan Kayaoglu

TAHOMA ROOM



asupsteam



**ASUPS – Associated Students of the
University of Puget Sound**



<https://asups.pugetsound.edu>

Local Logger Event

Tacoma's Annual Daffodil Parade

Saturday, April 7

10:00 am

Transportation Provided

Email cice@pugetsound.edu to RSVP



