English
Creative Writing

Spring 2022
Commencement

May 19, 2022
On behalf of the Department of English, I warmly welcome you and your friends and family.

Today we come together to celebrate an amazing achievement, which in light of the challenges of a global pandemic is nothing short of extraordinary. We share with you pride and joy for overcoming obstacles and sympathy for having brooked the disappointments and losses of the past few years.

The desire for a community of readers, writers, and thinkers brought you to us. Your sensitivity to the diversity of the human condition, curiosity in the face of complexity, and innovative responses to seemingly intractable problems will distinguish you in the years ahead. Your future is bright and our future is in good hands.

Amanda Bailey
Chair, Department of English
Order of Events

Call to Order.................................................................Bonnie Thornton Dill
Dean, College of Arts and Humanities

Procession of Faculty and Graduates

Welcome........................................................................Amanda Bailey
Chair, Department of English

Student Address............................................................Kirpa Kaur Kohli
Spring 2022 Graduate, English

Graduate Student Awards
Carl Bode Dissertation Prize.........................................Hillary Beth Roegelein
Alice Geyer Dissertation Prize.....................................Lindsey Elizabeth Rotz O’Neil
John Kinnaird Essay Award, Master’s...........................Allen Daniel Pereira
John Kinnaird Essay Award, Doctoral............................Natalie Claire McGartland
Robinson Award for Excellence in Teaching..............Elizabeth Rose Catchmark
Robinson Award for Excellence in Teaching..............Alexandria Jochebed Nunn

Undergraduate Student Awards
Henrietta Spiegel Creative Writing Award–Fiction.........Mia Sylvia Garcia
Henrietta Spiegel Creative Writing Award–Poetry.........Matthew Herskovitz
Sara Ann Soper Service Award......................................Kirpa Kaur Kohli
Houppert Memorial Shakespeare Prize.......................Michael Charles Marenko
Mike Angel Award......................................................Tyler Ryan Bassett
Sandy Mack Honors Award..........................................Emma Ruth Bailey
Joyce Tayloe Horrell Award.........................................Eunice Ike-Oluwa Braimoh

Academic Excellence Awards
Emma Ruth Bailey
Eunice Ike-Oluwa Braimoh
Sarah Hyunah Choi
Elissa Fay Dallimore
Kelsey Clare Digs
Lily Adel Dondoshansky
Troy Gharibani
Matthew David Herskovitz
Alyssa Lynn Kraus
Percy Allen Langston
Michael Robert Marinelli
Delma Elizabeth Mbulaiteye
Greta Yae-bong Mun
Ray Jackson Newby
Nei-Peace Tifuh Tebird
Christina Marie Wolfrey
Kathryn Mary Worden
Order of Events

English Honors.................................................................Julius Fleming
         Director, English Honors Program

Advisor: Professor Chad Infante

Theresa Elaine Baker, “The Trauma Narrative and Anti-Blackness in Danticat & Diaz”
Advisor: Professor Sharada Balachandran Orihuela

Advisor: Professor Cecelia Shelton

Advisor: Professor GerShun Avilez

Riley Catherine Brennan, “We Don’t Talk About It”
Advisor: Professor Michael Olmert

Lily Adel Dondoshansky, “Girlhood and Growing Up in Frances Hodgson Burnett’s Serialized Novels”
Advisor: Professor Jason Rudy

Matthew David Herskovitz, “In the Red All My Life’: Woody Guthrie, Tradition, Folk Music, and Ideological Warfare”
Advisor: Professor Barry Pearson

Percy Allen Langston, “Interesting People: A Play”
Advisor: Professor Michael Olmert

Michael Robert Marinelli, “Childhood Metaphor in the American Occupation of Korea”
Advisor: Professor Linda Coleman
Delma Elizabeth Mbulaiteye, “Rehabilitation Through the Narrative: Black Women’s Construction of Motherhood Through the Autobiography”
Advisor: Professor Cecilia Shelton

Advisor: Professor Sharada Balachandran Orihuela

Morgan Paige Montgomery, “Divine Right”
Advisor: Professor Michael Olmert

Greta Yaebong Mun, “Caught in Dichotomies: Evaluating Rhetorical Framings of ‘The Forgotten War’”
Advisor: Professor Linda Coleman

Alice Brennan Murphy, “Conversations with the Moon: Mary Oliver and the Transposition of Self”
Advisor: Professor Martha Nell Smith

Emma Elizabeth O’Kane, “The Twilight Zone: Popular Culture Portrayals of Persistent Paranoia and Their Serial Nature”
Advisor: Professor Scott Trudell

Casey Elizabeth Schreck, “ill-heard ill-murmured ill-heard ill-recorded’: Human Narrativity in Samuel Beckett’s How It Is”
Advisor: Professor Brian Richardson

Kathryn Mary Worden, “A Collision of Fragile Bodies: Stories”
Advisor: Professor Gabrielle Fuentes
Presentation of Degree Candidates
Doctor of Philosophy, English.................................................GerShun Avilez
   Director, Graduate Studies

Master of Arts, English..............................................................GerShun Avilez
   Director, Graduate Studies

Master of Fine Arts, Creative Writing............................................Josh Weiner
   Director, Creative Writing

Bachelor of Arts, English..............................................................Scott Trudell
   Director, Undergraduate Studies

Closing Remarks....................................................Bonnie Thornton Dill
   Dean, College of Arts and Humanities

Recession of Faculty and Graduates
Please remain seated until the graduates leave the hall.
Mary Katharine Bramlett
Katie Bramlett’s dissertation, “Genres of Memory and Asian/American Women’s Activism,” examines three distinct memorial genres—a statue, a traveling exhibit, and a documentary—created by Asian/Americans about Asian/American women activists. Drawing on research in feminist memory studies, Asian/American studies, and cultural rhetorics, this project investigates how public memory activists leverage the affordances of different memorial genres to recover Asian/American women’s activism. The main chapters in the study consider how memorials not only remember past activism but also work to reframe current conversations about Asian/American women in more just and equitable frameworks by especially challenging traditional gendered and cultured stereotypes that are pervasive in the United States. —Professor Jessica Enoch, Dissertation Director

Justine Marie DeCamillis
The idea of the “attention economy” in which attention is a resource, like time and money, was already in formation when late-sixteenth and early-seventeenth-century playwrights asked audiences to attend to the bodies and props before them. Engaging a wide array of primary sources, including popular domestic pamphlets, recipe books, political treatises, and travel narratives, “Transformative Materiality: Attention and Animation in Early Modern English Drama” examines the long history of a psychological and somatic experience that affected both the subject and object of attention. Justine DeCamillis shows that the early modern theater served as a laboratory where writers and players could experiment with attention as creative labor that animated or transformed bodies in performance. In the same period, religious authorities insisted that what people paid attention to influenced their physical and spiritual constitution. By tracing moments of transformative attention in the works of William Shakespeare, Ben Jonson, John Fletcher, Richard Brome and others, Justine DeCamillis charts the ways that self-possessed, autonomous selfhood was underwritten by the biopolitics of attention. —Professor Amanda Bailey, Dissertation Director
William Charles Gonch
How should we think about religion in 20th and 21st century multiethnic U.S. literature? And what is the role of literature in understanding the meaning, impact, and status of different religions during the past century and into the future? In “Translating Grace: Postsecularity in 20th Century American Literature,” Bill Gonch rejects the proposition that the arc of history is increasingly and inevitably secular, and instead studies the presence of religion as an irreducible source and instrument of knowledge, power, feeling, and difference alongside competing truth claims of secularity during the past 100 years. Drawing on critical translation studies in readings of a wide range of women novelists—among them, Willa Cather, Zora Neale Hurston, Flannery O’Connor, and Marilynne Robinson—Gonch argues that the novel is a crucial site of translation for non-dominant religions interfacing with predominant Protestant and secular norms of understanding, and also a site for exploring and asserting the limits of translation and registering religiously inflected intersections of difference as well. —Professor Peter Mallios, Dissertation Director

Danielle Renee Griffin
Based on archival study at the Folger Shakespeare Library and in London, Danielle Griffin’s dissertation, “Working Literacies: Gender, Labor, and Literacy in Early Modern England,” reveals the literacies and rhetorical agency of working women. She explores their rhetorical education through curricula in charity schools and orphanages, women’s rhetorical reading through ballads and chapbooks aimed at the working-class, and women’s rhetorical collaboration in their use of the genre of petitions, women’s oldest political right and a multi-form genre ranging from manuscripts of petitions to officials to coauthored print petitions. She revises our understanding of rhetorical circulation by uncovering alternative narratives in ballads and romance literature where women refused marriage or punished men who attempted sexual assault and where women protested lack of workplace safety. She offers groundbreaking analyses of petitions in which women collaborated with professional scribes to construct their own identities as laborers and argued for their rights in the workplace in an era when women were supposed to be silent and obedient. —Professor Emerita Jane Donawerth and Professor Jessica Enoch, Dissertation Co-Directors
Tamar Dora Leroy
Tamar LeRoys’s brilliant dissertation, “Embodied Performance: War, Trauma, and Disability on the Eighteenth-Century Stage,” draws on trauma theory and disability studies, which has overlooked the most significant disabled population in the long eighteenth century: those returned from war with physical and psychological wounds. Eighteenth-century plays not only depict war, but were crucial for encountering the trauma of danger, destruction, and loss at both the personal and communal level. “Embodied Performance” observes for the first time the tropes, figures, and strategies that theatrical productions used to confront Britain’s constant state of war, such as morbid humor about the soldier’s impending bodily destruction, the substitution of bodies through bed tricks and “dead tricks”—when dead bodies are mistaken for the living or for other dead soldiers—and plots that rely both tragically and comically on mistaken identity, suggesting the interchangeability of bodies in the face of war. While war plots appeared to simply celebrate national triumphs, a closer inspection demonstrates their capacity to plumb communal emotions around loss, death, and disability. —Professor Laura Rosenthal, Dissertation Director

Abbey Morgan
African American comics, satirists, stand-up comedians, and literary humorists of the 19th and 20th century used comedy as a critical lens to disrupt racist paradigms, to critique a racial caste that systemically attempts to strip black people of their selfhood, and to publicly remake representations of blackness. In her dissertation, “Laughing to Keep Human: Disruptions of Racial Logic in African American Comedy,” Abbey Morgan uses a comparative approach that situates black humorists within political-aesthetic movements not immediately identified with humor—showing that black comedy was aligned with movements that are traditionally engaged in the struggle for black human rights. These political-aesthetic movements include abolitionism, The Harlem Renaissance or New Negro Movement, The Black Power and Black Arts Movements, the Civil Rights Movement and post-Civil Rights Era politics. From the satirical novels of Paul Beatty, the feminist humor of stand-up comedian Jackie (Moms) Mabley, and the trenchant humor of Richard Pryor, black comedians have used humor to undermine the fundamentally antiblack Western constructions of the category of “the human.” In traveling across two centuries, this landmark project reveals an enduring cultural conversation among these humorists that consistently instantiates Black interiority and Black humanity. —Professor Emerita Mary Helen Washington, Dissertation Director
Jeffrey Tyler Moro

Jeffrey Moro's "Atmospheric Media: Computation and the Environmental Imagination" begins with a startling and elemental idea: that air—considered historically, scientifically, and perhaps above all imaginatively—is a medium, and what's more that it is a programmable medium, subject to "techniques" he identifies as forecasting, conditioning, respiring, and modeling. The dissertation then moves through an astonishing array of topics and texts, ranging from climate-controlled data centers to weather logs at NOAA, and from experimental literature (in both print and digital manifestations) to the vapors and byproducts of 3D printing. All of these exemplars are arrayed in the service of an extended exploration of the dual sense of the word atmosphere, as both a physical (but intangible) environment and also as a sense of mood or affect, even aesthetics; Moro's methods, meanwhile, range from close reading to computational analysis. Ultimately, Atmospheric Media asks how we cohabitate with human and nonhuman entities alike when our relationship with the environment we share is so profoundly damaged; it is a (literally) breathtaking piece of scholarship, beautifully written and conceived with all of the urgency of now, as we are each reminded through once mundane everyday interactions of how the air is the interface between ourselves and others. —Professor Matthew G. Kirschenbaum, Dissertation Director

Lindsey Elizabeth Rotz O’Neil

Lindsey E. R. O’Neil’s dissertation, “Reparative Forms: Poetry and Psychology from the Fin de Siècle to WWI,” traces the history of our present-day concerns about national belonging to turn-of-the-twentieth century anxieties fueled by the decline of the British Empire. O’Neil focuses on the intersection of psychology, poetry, and gender with respect to British nationalism. British women writers innovated new poetic forms to explore the experiences of colonial subjects, while simultaneously promoting their integration into a greater British communal psychology. In poetry, women could wrestle with both psychological and national questions that were closed to them in the fields of science and public policy. O’Neil shows how women and colonial subjects rewrote the paradigms of white male psychologists in order to represent both belonging to and estrangement from national identity. —Professor Jason Rudy, Dissertation Director
Hillary Beth Roegelein
What are we to make of the figure of the unemployed woman writer in works by American women writers from the 1830s to the early twentieth century? In her timely dissertation, “The Art of Unemployment: Nineteenth-Century American Women Writers and the Search for Work,” Roegelein provides a new understanding of the conflict between success and failure in accounts of nineteenth-century women’s authorship and prompts a larger consideration of what it means to be unemployed. Just as important, Roegelein presses us to think about connections between women’s writing and women’s work. Was a poet like Emily Dickinson, for example, “employed” while writing her poems? Was she really working? As Roegelein deftly shows in chapters on Dickinson, Louisa May Alcott, Fanny Fern, and other American women writers, these questions and concerns informed the works of a number of American women writers of the period. At a time of pandemic and high unemployment, Roegelein’s dissertation prompts us to rethink what we mean by work and unemployment in the literary sphere and beyond. —Professor Robert S. Levine, Dissertation Director

Justin Thompson
Justin Thompson’s dissertation, “‘The Native Question’: Genre, Gender, and Governance in Nineteenth-Century Women’s Writing,” argues for the significance of women’s writing for making sense of British colonial violence and dispossession. Genres like the travel narrative, the frontier memoir, the romance novel, and the Christian conversion narrative, all generally marginalized in literary studies, become in Thompson’s analysis locations for rich political analysis. Ranging from Canada to India, South Africa, Australia, New Zealand, and Borneo, the dissertation examines works by both colonizers and colonized to elaborate a more complex version of British Imperial history made apparent by women writers and often disparaged genres of writing. —Professor Jason Rudy, Dissertation Director
Master of Arts in English
Joanna Avery
Michael Lewis Dignan
Katlin Michelle Gray
Dominique Michele Joe
Emily Mary Joy
Bianca Fiorella Licitra
Joshua McGarry
Allen Daniel Pereira

Master of Fine Arts in Creative Writing
Madeline Yahaira Galvez
Kathryn Rose Karoly
Max Gregory Lasky
Lisa Jocelyn Latouche
McKenna King Marsden
Chika Victor Onyenezi
Glorious Piner
Caroline Haley Rothrock
Connor Gage Watkins
Kiera Emiko Wolfe
Bachelor of Arts
Rebecca Marie Abbett ST
Jarvis Alexander Andrade
Matthew David Laurent Andreoli
Elizabeth Anne Armstrong
Ana Esperanza Avalos
Colleen Michelle Bachkosky ST
Emma Ruth Bailey CL, HN
Jourdan Taya Banks HN
Tyler Ryan Bassett ST
Jared Gage Bennett ST
Wen-Hsin Bi ST
Eunice Ike-Oluwa Braimoh SC, HN
Debra Cecelia Brennan CL
Riley Catherine Brennan HN
Je'Sika Ann Brown
Thuy Nuy Bui ST
Melissa Angela Cafarelli
Guadalupe Aylin Castillo
Jade Elizabeth Chin ST
Sarah Hyunah Choi MC
Loraine Lynn Chow PK
Cecilia Carroll Cook
Elissa Fay Dallimore SC
Jordan Nicholas Daugherty
Kelsey Clare Diggs MC, ST
Lily Adel Dondoshansky SC, HN, ST
Thomas Michael Donohue CL
Brian Thomas Doolan
Virginia Kathryn Dubbs
Nicole Anne Emory CL, ST
Beatriz Barion Fanzeres
Megan Elizabeth Fox
Janneh Marie Freeman
Kyle Ryan Gardner
Troy Gharibani
Safiyyah Azhar Ghori
Sumayyah Azhar Ghori
Lauren Rachel Gow

Kimberly Leonora Greulich
Karen Amelia Guzman
Ryan Christopher Haight
Joseph Thomas Heim
Matthew David Herskovitz MC, HN, ST
Jaiwen Liang-Jai Hsu
Christina Huang
Dylan Lee Johnson
Junie Nancy Joseph
Michael Alan Katski ST
Marissa Lynn Kevan
Jewlia Carol Koehn
Kirpa Kaur Kohli ST
Alyssa Lynn Kraus PK
Gabriella Cate Kurczeski ST
Jessie Kwon ST
Percy Allen Langston MC, HN
Eytan Yair Layman
Daniel Eusebio Lazaro
William Michael Lee
Audrey Skye Lenahan
Emma Mamie Levitt PK
Yesenia Jasmin Lopez
James Edwin Lore
Azeem Alexander Lyons
Michael Charles Marena ST
Michael Robert Marinelli HN
Lacheal Renee Martin
Adriana Isabel Martinez
Dustin Mark Mattingly
Anna Isabelle Mayer MC
Nigel Fritzroy Maynard
Delma Elizabeth Mbulaiteye HN, ST
Elizabeth Nicole McKenzie
Daniel Bayliss McKinnon
Joshua Daniel Mendez
Geena Nichole Michaelides HN, ST
Morgan Paige Montgomery HN, ST
Juan Pablo Morales ST

Honors Key
CL = Cum Laude
HN = English Honors
MC = Magna Cum Laude
PK = Phi Beta Kappa
ST = Sigma Tau Delta
SC = Summa Cum Laude
Greta Yaebong Mun MC, HN, ST, PK
Alfred Manuel Muna
Alice Brennan Murphy HN
Nikita LeAnn Mutter CL, ST
Noor Haitham Nabulsi
Sara Nahusenay PK
Alia Shea Nelson ST
AnnieBelle Neugebauer
Ray Jackson Newby MC
Michelle Lauren O'Connell
Susannah Mary Offenbacher ST
Calissa Tyler Park
Hannah Felicia Parker
Alexander Luis Parsky
Kathryn Marie Pedneau
Alyssa Pruitt
Aliya Rahman
Eric Lewis Reichenberg
Madeline Olivia Rihn
Evelyn Rodriguez
Brandon Michael Rosario ST
Daniel J. Rossi
Madeline Claire Salehi
Jayme Gabriela Savoy
Casey Elizabeth Schreck CL, HN, ST
Alexander Joseph Scott
Kelly Ann Sherman
Kelvin Joseph Skeen
Leah Ecker Smead CL, PK
Olatomiwa Opemipo Sobande
Maximilian Soderberg
Bhupinder Singh Sohal
Chabelli Barata Souza ST
Joseph Ryan Tabak ST
Neil-Peace Tifuh Tebid
Julia Anne Thompson
Kara Jean Thompson
Santiago Torero
Annie-Hue Ngoc Tran MC

Honors Key  CL = Cum Laude  MC = Magna Cum Laude  SC = Summa Cum Laude  HN = English Honors  ST = Sigma Tau Delta  PK = Phi Beta Kappa

Note: Because final semester grades are processed after commencement activities, identification of Latin Honors in the commencement ceremony program is tentative and unofficial, pending the submission and calculation of all final grades for the semester of commencement.
Creative Writing Minor
Colleen Michelle Bachkosky
Adonijah Louie Bourne
Eunice Ike-Oluwa Braimoh
Abby Danielle Callas
Sara Emily Cohen
Sarah Faith Dilworth
Thomas Michael Donohue
Miranda Shay Donovan
Sheldon Rickardo Ellis
Kyle Kurentsir Enchill
Emily Anne Felber
Kayvan Fouladinovid
Mia Sylvia Garcia
Kimberly Leonora Greulich
Matthew David Herskovitz
Abigail Jane Hower
Hannah Rose Hwang
Christine Marie Johnson
Michael Alan Katski
Azeem Alexander Lyons
Dustin Mark Mattingly
Elizabeth Nicole McKenzie
Daniel Bayliss McKinnon
Mariah Ashlee McLaren
Aidan Gerard McLoughlin
Jessica Pang Nah
Sara Nahusenay
Vivian Nguyen
Kelsie Elise Oshinsky
Danvi Pham
Khloe Ann Quill
Isabel Walker Russo
Kate Abigail Savinelli
Oluwakanyinsola Oluwaferanmi Shonibare
Sophia Teresa Sorensen
Michelle Y. Sung
Genevieve Claire Tan
Neil-Peace Tifuh Tebid
Robert Russell Wolle

Professional Writing Minor
Samantha Lynn Cohen
Matthew Lawrence Donahue
Simone Alma Evans
Ayana Denise Freeman
Beatrice Elizabeth Hammett
Joseph David Houghton
Jyotsna Jayaram
Berkely Hunter Kim
Nikita LeAnn Mutter
Selia Anne Myers
Samantha Anne Salter
Kelly Ann Sherman
Grace Sundeok Suh
Caitlyn Judith Tucker
Connor Alexander Wei-Williams
Emily Kathryn Wirt
Zheng Zhang

Rhetoric Minor
Tsega Amare
Thuy Nuy Bui
Denise Gail Burroughs
Liesel Kate Luyaben Buslig
Alex Ethan Croen
Kyle John D’Elisa
Blair Michelle Herman
Rachel Elise Hornung
Amelia Jane Jarecke
Patrick James Kavanagh
Lucas Michael Neil King
Lil Beatrix Klam
Sarah Michelle Kruhm
Joselyn Machado
Maria Siying Mao
Fynn Joshua McDonald
MaryClare Neisess
AnnieBelle Neugebauer
Jordan Esther Resnick
Alanah Nicole Richardson
Rohan Sanjay Shah
"Stories have been used to dispossess and to malign. But stories can also be used to empower, and to humanize. Stories can break the dignity of a people. But stories can also repair that broken dignity."

—Chimamanda Ngozi Adichie