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

Today we come together to honor an amazing achievement, which in light of the challenges of the past few years is nothing short of extraordinary. We share with you pride and joy for overcoming obstacles and celebrate your resilience.

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.................................................................Stephanie Shonekan
Dean, College of Arts and Humanities

Procession of Faculty and Graduates

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

Student Address.............................................................Caleb O’Neil Hurley
Spring 2023 Graduate, English

Graduate Student Awards
Carl Bode Dissertation Prize........................................Mary Katharine Bramlett
Alice Geyer Dissertation Prize........................................Danielle Renee Griffin
John Kinnaird Essay Award, Master’s........................Noah Mastruserio
John Kinnaird Essay Award, Doctoral........................Himadri Agarwal
Robinson Award for Excellence in Teaching........Annemarie Mott Ewing
Robinson Award for Excellence in Teaching..Jeannette Elizabeth Schollaert

Undergraduate Student Awards
Henrietta Spiegel Creative Writing Award–Fiction…..Caleb O’Neil Hurley
Henrietta Spiegel Creative Writing Award–Poetry……Madison Marie Yoest
Sara Ann Soper Service Award................................Andrea Morelia García
Houppert Memorial Shakespeare Prize........................Amy Hui Zhong
Mike Angel Award....................................................Shaheen Wadea Beheri
Sandy Mack Honors Award........................................Hadrian Lupul
Sandy Mack Honors Award........................................Madison Marie Yoest
Joyce Tayloe Horrell Award........................................Saxon James Brown

Academic Excellence Awards
Saxon James Brown
Maggie Patricia Brooks
Andrea Morelia García
Brandon Scott Grant
Alexandra Higgins
Melanie Corrine Hunt
Theodore William Jonas
Eirena Jing-Yi Li
Hadrian Lupul
Madisyn Ann McCoy
Max Christian O’Dell
Emma Elizabeth O’Kane
Elizabeth Grace Paglinauan-Warner
Rachel Elizabeth Pepper
Alexa Marie Schaub
Karissa Grace Smith
Lucy Marlena Wess
Order of Events

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

Vinita Bojja, “Sculpted”
Advisor: Professor Gabrielle Fuentes

Andrea Morelia García, “Evoking a Racial Consciousness: Siembra’s Production and Representation of Latine Identity”
Advisor: Professor Randy Ontiveros

Caleb O’Neil Hurley, “Dark Was the Night, Cold Was the Ground: Black American Absurdity”
Advisor: Professor Maud Casey

Leilani Mbete Kieti, “Reimagining Black Womanhood: Triple Consciousness in The Miseducation of Lauryn Hill”
Advisor: Professor Marissa Parham

Hadrian Lupul, “A Feast of Freaks: Using Food Words to Reconstruct the Medieval ‘Other’”
Advisor: Professor Thomas Moser

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

Naya Naa Quartey, “Come One, Come All: The Freakshow’s Effect on the Treatment of Racial Minorities and the Portrayals of Disabled People”
Advisor: Professor Luka Arsenjuk

Isabella Rose Scopetski, “Margaret Fuller & Jane Johnston Schoolcraft: Early 19th Century Women’s Writing on the Western Frontier”
Advisor: Professor Robert Levine
English Honors Continued

Advisor: Professor Edlie Wong

Madison Marie Yoest, “When Cage Becomes Nest”
Advisor: Professor Elizabeth Arnold

Presentation of Degree Candidates
Doctor of Philosophy, English.................................................................Jason Rudy
Director, Graduate Studies

Master of Arts, English........................................................................Jason Rudy
Director, Graduate Studies

Master of Fine Arts, Creative Writing......................................................Maud Casey
Professor, Creative Writing

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

Closing Remarks..................................................................................Stephanie Shonekan
Dean, College of Arts and Humanities

Recession of Faculty and Graduates
Please remain seated until the graduates leave the hall.
Nahid Ahmadian
Nahid Ahmadian’s dissertation, “The Development of Theater in Post-Revolutionary Iran from 1979 to 1997,” studies Iranian dramatic literature and theatrical productions in connection to their multi-layered spatial and discursive contexts during the most transformative time in the history of contemporary Iran. It demonstrates Iranian drama and theater’s historical and aesthetic development by examining artistic productions that navigated and negotiated the existing mandates while exploring new styles and stories. Ahmadian has conducted extensive archival research about this under-documented theatrical era and combined her findings with numerous interviews and field notes to make visible the unacknowledged spaces and lost voices within the Middle Eastern theatre historiography. Her exploration of more than 2000 documents, from magazine excerpts to bulletins, posters, photos, reviews, interviews, and speeches, is valuable for furthering important conversations about Iranian theatre. Grounded in post-positivist historiography, her revisionist historical narrative yields new insights into theatrical subjects, currents, and contexts. —Professor Fatemeh Keshavarz-Karamustafa, Dissertation Director
Elizabeth Rose Catchmark
In “We Heard Healthcare: The Long Black Freedom Struggle as Healthcare Advocacy,” Elizabeth Catchmark traces the ways Black liberation organizers have positioned a guarantee of health as a prerequisite for citizenship since Emancipation. Their challenges to white supremacy named the violence of the state in making Black America sicker and organized communal acts of care to enable their survival in the wake of state neglect. By situating health justice as key to full participation in civic life, these activists refuted a disembodied interpretation of citizenship and offered instead an embodied, capacious vision of racial justice that acknowledges the entanglements of our environments, bodies, and minds. The genealogy Catchmark develops demonstrates that the right to health is a constituent feature of the Black political imagination across the long Black freedom struggle. Ultimately, she finds that Black liberation organizers, through their racial-justice informed theorizations of health and citizenship, illustrate that democracy and health are inextricable from the eradication of white supremacy while offering new ways forward for public policy, racial justice organizing, and interpersonal care. —Professor Jessica Enoch and Professor Julius Fleming, Dissertation Directors

Liam Thomas Daley
In drawing a line between the recent medieval past and the newly-modern present, writers of the English Renaissance also redrew the boundary between historical fact and literary fiction. In “Staging the Middle Ages: History and Form in Early Modern English Drama,” Liam Thomas Daley shows how endurably popular conceptions of both medieval and modern history (including the idea of a “Middle Ages” at all), derive from the fictional inventions of early modern writers: chroniclers and antiquarians as well as poets and playwrights. Focusing on the affordances and limitations of dramatic form, this dissertation traces the genealogy of medievalist historical revisionism on stage from the early modern period (in the plays of Shakespeare, John Bale, Elizabeth Cary, and others) into our own time (in Tony Kushner’s late-twentieth-century stage epic, Angels in America). Examining the formal strategies employed by these playwrights provides insight into the ways that readers and writers have understood the medieval past, the modern present, and the shape of history itself. —Professor Kellie Robertson, Dissertation Director
Marina Luray Ellis
As writers, we know that we benefit from a range of experiences with literacy and languages throughout our lives. Yet, literacy educators also know that often our students’ linguistic backgrounds are treated not as a resource, but as a deficit. Marina Ellis’s dissertation, “Tutors’, Spanish-Speaking Students’, and Writing Center Directors’ Dispositions Toward Literacy and the Effect of their Dispositions on Tutoring Sessions,” works to counter this deficit perspective and instead understand how heritage Spanish-speaking students and writing center tutors bring with them experiences of lived realities, both in and out of school, when they enter educational spaces like the writing center. Ellis interviewed students, tutors, and writing center directors, collecting their stories of literacy and language learning, and paired those stories with observation of writing center sessions. She then traced how participants’ past experiences shaped their dispositions towards literacy learning in the writing center. Further, she points writing centers and other literacy educators to practices that most draw out students’ vast linguistic resources and allow them to reflect on literacy learning practices. —Professor Sara Wilder, Dissertation Director

Sara Faradji
“Afropolitan,” a contested term, is used by both writers and critics to describe contemporary African Anglophone literature that reflects the Afro-cosmopolitan sensibilities captured in both critical work and fiction. Contributing to this prominent conversation in African Diaspora and postcolonial studies, Sara Faradji’s dissertation, “Afropolitan Hackers: Redefining Anglophone African Literature,” theorizes how Africa-based and migrant Afropolitan writers revise, rebut and reuse the genre of “writing back.” She argues that Afropolitan writers from Teju Cole to Lauren Beukes engage, challenge, and remake central literary tropes. She calls this process “hacking.” Replicating the maneuvers of computer hackers, the writers adeptly learn the “codes” of Anglophone literature. But, as Faradji argues, they do not just crack codes but write over them so as to alter the shape, form, structure and content of the literary canon. These self-conscious and often daring and experimental modifications prove to be more appealing to a global audience. Faradji’s dissertation synthesizes Anglophone African literature across a variety of genres from different national origins (Nigeria, Ethiopia, and South Africa) and provides a methodology for theorizing the relationship between the production and reception of popular African novels. —Professor Sangeeta Ray, Dissertation Director
Roberto Sebastian León

Roberto León’s dissertation, “Copia rerum: Histories and Theories of Rhetorical Arrangement,” asks a simple question: Beyond the basic structure of introduction, body paragraphs, and conclusion, how do we teach students what an effective arrangement of their ideas and arguments is? The answer is rather complicated. Many rhetoric and composition scholars focus on rhetorical arrangement within the sentence or paragraph (what we sometimes call “flow”) or between paragraphs (what we sometimes call “transitions”), conceptualizing arrangement as a matter of linkages, organizational frames, or series of moves. This approach has value in attending to the small units of arrangement; however, it also tends to reduce arrangement to argument or expression. León argues that these concepts are limited by nineteenth-century assumptions about composition and restrict arrangement to linear or static form. He turns to pre-modern and early modern theories in order to explore how rhetoric teachers in the past have taught it and thought about it, recovering flexible, embeddable, and scalable meso-structures, which hold a lot of pedagogical potential. León’s dissertation situates rhetorical arrangement among writing studies, linguistics, psychology, and communication studies and offers new theoretical and methodological ways of thinking about and teaching genre moves. —Professor Vessela Valkavitcharska, Dissertation Director

Garth Taylor Libhart

How did the legacy of the ancient philosopher Empedocles—famous for his theory that everything is made of the four elements earth, water, fire, and air—influence the early modern dialectic of science and religion? This question is at the heart of Garth Libhart’s dissertation, titled “I Shall Tell A Double Tale: Empedoclean Materialism and Idealism in the English Renaissance.” Libhart carefully shows how a 1603 translation of Plutarch’s *Moralia* brought a number of Empedocles’ fragments onto the English literary scene. Drawing on a wide range of sources including philosophical, poetic, biographic, and scientific texts, Libhart argues that writers such as Shakespeare and Milton rely in part on an Empedoclean style of thought to negotiate the relationship between religion and science in the Renaissance. As Libhart demonstrates, the fragmentary reception of Empedocles helped mediate the relationship between the seemingly opposed philosophical positions of materialism and idealism. The dissertation sheds new light on key issues in early modern England, such as an increasing skepticism toward the monarchical doctrine of divine ordination, and the paradoxical representation of identity as both fluid and essentialized. —Professor Gerard Passannante, Dissertation Director
Alexandria Jochebed Nunn
Speculative fiction is sometimes described as a genre of the future—a genre that celebrates technological and scientific progress and that envisions limitless possibilities. In her innovative exploration of contemporary science fiction by Black women authors, Andy Nunn examines the speculative literature of writers who challenge such generic assumptions. “Racing Imaginaries: Limit and Resistance in Contemporary Black Women’s Speculative Fiction” specifically attends to a conversation between Black realist thought, such as Afro-Pessimism, which foregrounds histories of anti-blackness, and speculative fiction by Black imaginative authors focused on present and future possibilities. Nunn maps a dialectic between Black realism and Black speculation in major works by Octavia Butler, Nalo Hopkinson, and N. K. Jemisin. Each author showcases the limitations of perceiving futures apart from race, while likewise suggesting alternative possibilities for growth and thriving. Ultimately, Nunn suggests that Black creators frame science fiction not as a "literature of the possible" but rather as a "literature of the limit," reminding readers both of the limits of contemporary lived reality and of the opportunities that already exist at their fingertips. —Professor Lee Konstantinou, Dissertation Director

Konstantinos Pozoukidis
“Surviving Romanticism” argues that fictional and historical representations of disaster and survival in the Romantic period bear the potential of radically new forms of social and political organization different from those dominant in a world that does not recognize how embedded it is within the catastrophic. This project suggests that disaster is omnipresent in the writings of the romantic period, affecting both the content of these texts as well as their structure, with disaster materializing formally as fragmentation, repetition, and the lack of narrative climax and conclusion. The four main chapters of Pozoukidis’s dissertation bring together a variety of prose, poetry, and non-fiction where both historical and fictional disaster take place. “Surviving Romanticism” indicates that genuine survival and worldmaking occur when fictional characters, such as Lionel Verney in Mary Shelley’s The Last Man, and historical actors, such as British abolitionist and autobiographer Mary Prince, decide to stop reproducing the world around them, one that forces them to contribute to the very making of the catastrophic world they inhabit. Instead, they start to behave as if they are inhabiting a world beyond productivity, usefulness, marketability, exchangeability, and racial subjection that our current world also practices, with these terms constituting the key ideas that "Surviving Romanticism" explores. —Professor Orrin Wang, Dissertation Director
Melanie Ferguson Rio
Madness is such a popular device in early modern English drama that extant playscripts are littered with stage directions indicating that a character should enter “like a madman” or simply, “mad.” Because the public playhouse required the psychosomatic participation of actors and observers from every social class and category, it served as a unique cultural laboratory in which to explore questions of cognition, embodiment, identity, and interiority. Madness as a theatrical device also offers unique insight into the challenge of “performing” an invisible disability. In “Daggers of the Mind: Performing Madness on the Early English Stage,” Melanie Rio examines representations of madness in the early English playhouse and demonstrates how intersecting indices of identity influence the construction and interpretation of early modern cognitive disorder. —Professor Gerard Passannante, Dissertation Director

Jeannette Elizabeth Schollaert
“From Censors to Shouts: Ecologies of Abortion in American Fiction” registers the urgent need to revisit abortion storytelling in multiethnic American women’s fiction with close attention to one of its key tropes: the herbal abortifacients that signify as both code and medicine, recalling the Victorian “language of flowers” and essentialist connections between femininity, reproduction, and nature. This project traces the literary history of herbal abortifacients from abortion’s censorship and criminalization in the nineteenth century to present-day movements to reclaim or “shout” one’s abortion, all with a focus on the shifting knowledges and uneven burdens informed by race, class, and location that surround reproductive care. Schollaert assembles a diverse archive of abortion storytelling—including fiction by Sarah Orne Jewett, Edith Summers Kelley, Josephine Herbst, Marge Piercy, Octavia Butler, Ntozake Shange, Jamaica Kincaid, Toni Morrison, Ana Castillo, and Kali Fajardo-Anstine—and through that charts how plant names and knowledges have long been crucial cultural signifiers of abortion access. Such scholarly work is vital to understanding the recent appeal to these knowledges as we fight for reproductive justice amidst a new legal landscape. —Professor Martha Nell Smith and Professor Christina Walter, Dissertation Directors
Brittany Noelle Starr

“Wise Angers: Generation Z Activists and Their Digital Rhetorics of Feminist Rage” works at the nexus of feminist theory, digital media studies, and rhetoric to investigate how young adult activists use twenty-first-century social media technologies to challenge the sexist, racist, ageist, and ableist anger norms that disenfranchise young women in the public sphere. Each chapter theorizes what Starr calls a “wise anger” strategy that its principal subject deploys to generate rhetorical agency for angry girl activists and change oppressive anger norms. The activists Starr examines are Greta Thunberg, Thandiwe Abdullah, and Shina Novalinga. While their causes range from the climate crisis to racial justice and Indigenous rights, and their primary platforms in the case study chapters are Twitter, Instagram, and TikTok, respectively, each activist makes innovative, strategic use of digital affordances to reframe young women’s anger in public discourse. Ultimately, Starr develops a theory of wise anger as a response to injustice that is intelligent, informed, constructive, justice-oriented, hope-driven, rational, reasonable, and moral. The wise anger these youth activists model through their digital rhetorics on social media is part of a genealogy of feminist rage that envisions and enacts a more inclusive, more livable world. —Professor Jessica Enoch, Dissertation Director
English Master’s

Master of Arts in English
MacKenzie Lauren Guthrie
Shannon Marie Neal
Alexandra Karen Syvertsen

Master of Fine Arts in Creative Writing
Sebastian Bronson Boddie
Meghan Ann Collins
Madeline Yahaira Galvez
Katherine Robbie Hansen
Cecilia Rylee Smith
Bachelor of Arts
Joshua Alexander Afrangui
Jahura Akter **ST**
Noura Bishr Anani
Remy Sky Andersen
Jason Donnell Anderson **ST**
Anna Artazova
Senam Giselle Attipoe
Charley Cayla Baker **ST**
Theresa Elaine Baker **HN**
Audrey Jeanne Bartholomew
Joshua Peyton Bates
Kasey Renea Bauserman
Shaheen Wadea Beheri **ST**
Christian Ammer Bekele
Robert Warren Bellinger
Rosy Elizabeth Benitez
Afriasia Adonia Bermudez-Crespin
Wen-Hsin Bi **ST**
Megan Marie Blackman **ST, PK**
Jordan Alexander Blackwell
Vinita Bojja **HN**
Reagan Jean Bowen
Edward Benson Brennan
Carroll Joseph Briggs
Maggie Patricia Brooks **PK**
Jillianne Bailee Brown **ST**
Saxon James Brown **SC, ST**
Jihad S. Bruce
Selma Stefania Cadar
Leah Rose Campbell **CL, PK**
Heather Lynn Capino
Matthew Castellanos **PK**
Alexa Leeza Cohen **ST**
Erica Leah Cohen
Jenna Claire Corazzi **ST, PK**
William Lombard Doherty
Andrew Michael Dolan-Miller
Brian Thomas Doolan
Samantha Michelle Eddy
Andrea Lauren Edmondson
Kiona Caprice Elmore
V Wendell Estes
Beatriz Barion Fanzeres **ST**
Joshua Scott Gallatin
Andrea Morelia García **CL, HN, ST**
Sarah Elizabeth George
Nicole Gwinn Giglio **CL, ST**
Brandon Scott Grant
Jacob Brian Haug
Joseph Thomas Heim
Alexandra Higgins **SC**
Candace Damona Hopkins **ST**
Ethan Anderson Hunt
Melanie Corrine Hunt
Caleb O'Neil Hurley **MC, HN**
Jung-Won Hwang **CL**
Theodore William Jonas
Emily Nicole Kasprzyk **PK**
Mary Rose Kay **CL**
Marissa Lynn Kevan
Leilani Mbete Kieti **HN, ST**
Annie Fitzgerald Langhauser
Naia Reney Lee-Hendricks
Eirena Jing-Yi Li
Sabrina Yanwen Li
Alexandra Elizabeth Long **ST**
Ileana Yamilett Lozano
Hadrian Lupul **MC, HN, ST**
JaVaughn Sialевич Marshall
Madisyn Ann McCoy **MC**
Nancy Jo McQuade

**Honors Key**  
**CL** = Cum Laude  
**HN** = English Honors  
**MC** = Magna Cum Laude  
**PK** = Phi Beta Kappa  
**SC** = Summa Cum Laude
Camillo Thomas Melchiorre  
Jesse S. Mencow  
Simone Marie Mularkey  
Taylor Yvonne Newton  
Max Christian O’Dell  
Emma Elizabeth O’Kane  
Miranda Lynn Otwell  
Elizabeth Grace Paglinauan-Warner  
Rachel Elizabeth Pepper  
Florence Lee Petite  
Zhenye Qiu  
Margot Adeline Rizzi  
Michael Steven Rodas  
Hadas Rachel Sandalon  
Alexa Marie Schaub  
Isabella Rose Scopetski  
Javan James Scott  
Kathleen Marie Slack-Baraki  
Jessica Lynn Smith  
Karissa Grace Smith  
Maximilian Soderberg  
Adrienne Claire Elworth Stovall  
Caleb John Sudbrink  
Grace E. Suh  
Raphaela Devir Tenembaum  
Jeevita Cynthia Tharmarajah  
Gabrielle Josephine Trivelli  
Uchenna Okechi Ugbor  
Kayla Asangi Wellage  
Lucy Marlena Wess  
Tekla Lind Wilson  
Samuel Jameson Witmer  
Jason Woods  
Elena Catherine Yeatts-Lonske  
Madison Marie Yoest  

Alice Heejoo Yoon  
Marcos Paolo Zelaya  
Amy Hui Zhong  

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.

Honors Key

<table>
<thead>
<tr>
<th>Honors Key</th>
<th>Definition</th>
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<tbody>
<tr>
<td>CL</td>
<td>Cum Laude</td>
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<td>MC</td>
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<td>SC</td>
<td>Summa Cum Laude</td>
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English Minors

**Creative Writing Minor**
Joshua Alexander Afrangui  
Chisomebi Chiemelie Agwu  
Nana Ayensua Annan  
Arielle Elizabeth Ashkenase  
Senam Giselle Attipoe  
Dorvall Elijahwon Bedford  
Vinita Bojja  
Adonijah Louie Bourne  
Reagan Jean Bowen  
Edward Benson Brennan  
Benjamin Samuel Bryan  
Julianne Theresa Farnham  
Faith Anne Flaherty  
Nicole Gwinn Giglio  
Carla Gustave  
Katherine Marta Hindenach  
Michael Evan Holman  
Carmie Clarice Hsiao  
Caleb O'Neil Hurley  
Zan Noor Husain  
Hannah Rose Hwang  
Christopher Joseph Lawrence  
Joyce Yile Li  
William Franics Morrissey  
Hernandez Mirsa Michelle Oporta  
Miranda Lynn Otwell  
Saul Nathan Sawilowsky  
Aiesha Solomon  
Sidney Michelle Strong  
Molly Ann Williams  
Elena Catherine Yeatts-Lonske  
Madison Marie Yoest  
Nathan Daniel Young  
Akif Sunyat Zaman  
Eric Zhu  
Jacqueline Eve Zito

**Professional Writing Minor**
Audrey Jeanne Bartholomew  
Carly Hannah Connell  
Kaitlyn Elaine Levin  
Mary Frances Lorenz  
Caroline Jay McElwee  
MacKenzi Miller Moran  
Lauren Olivia Nicholson  
Tyler Andrew Perlstein  
Kendall Maria Reed  
Christine Tanis  
Jeevita Cynthia Tharmarajah  
Gabrielle Josephine Trivelli

**Rhetoric Minor**
Christina Rayne Alvarez  
Dylan Wyatt Bails  
Maria Barreiro Palafox  
Krupali Yogesh Daya  
Pablo Espejo-Saavedra  
Andrea Morelia García  
Nicodemus Shane-Vincent Imbraguglio  
Andrew Clarence Lowe Mohammed  
Isaac Kihanya Ngobu  
Ethan Palmer Ringel  
Michael Steven Rodas  
Ethan Gregory Wise
English Minors

Humanities, Health, and Medicine Minor
Alejandra Isabella Arias
Yasmin Esfahanian Behbehani
Haley Noel Bolender
Dominic Nicholas Brady
Lyubov Bulavin
Spencer Skylar Chan
Michelle Onyinyechi Chigbu
Karena Valerie Chu
Catherine Eden Theresa Chua
Stephanie Kathy Claure
Melanie Nana Fremah Danso
Zoe Isabelle Davidson
Sara Roxanna Deen
Rebecca Leslie Dolfman
Bibi Donraadt
Alexis Ann Dougherty
Ornelas Marlene Esparza
Manal Faisal
Donya Jocelyn Forohar
Alisa Kawamoto Forsberg
Shivika Sekhri Gaind
Christina Yianna Galanis
Neil Supriya Ghosh
Gabrielle Margalit Goldman
Sophia Lee Guan
Mariam Shahnoor Khan
Anna Rose Kuhn
Nhu Ngoc Quynh Le
Giovanna Concetta Levato
Lauren Vincenza Macek
Francis Adrian Aguilar Maglaqui
Abigail Ruth McKenna
Jacob Paul Meakin
Berhan Mulualem Meku
Regan Elyse Miller
Claire Daniel Molavi
Muhammed Taha Nasir
Humza Nawaz
Isabella Sofia Nielsen
Olatokunbo Mojoyinoluwa Olaniyan
Pravalika Palavarapu
Aashka Jignesh Patel
Gauri Bharat Patel
Riya Patel
Michael Philip Penafiel
Rayshaun Reginald Pettit
Paola Pintor
Caroline Elise Pugh
Ryan John Thomas Puthumana
Dulmi Kalara Ratnasiri
Katelyn Duffy Reynolds
Bryana Mae Rowley
Alexis Emily Ruth
Rishabh Saha
Abinesh Saravanan
Alyssa Marie Scott
Raj Bhavin Shah
Anjalye Bharati Singh
Shriya Singh
Mya Millholland Smith
Natalie Elizabeth Snyder
Marina Babu Syric
Garmani Kz Thein
Saijagruti Thrasu
Rachel Claire Timmerman
Kwaniyah Afua Tuffour
Christopher Tongfei Wu
Maria Zimmermann