**(In)Visible Identities**

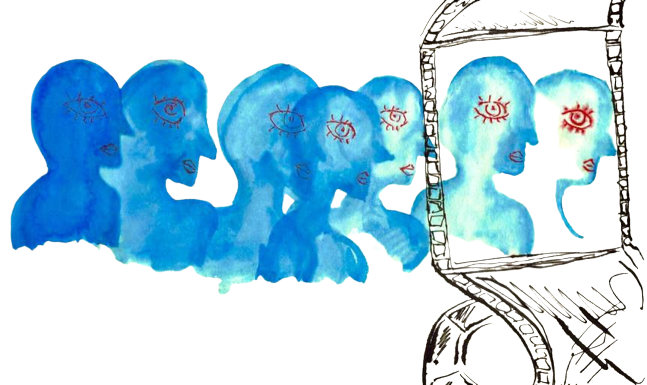
**and their**

**(Im)Possibilities**

15th Annual CSER Symposium

Friday, April 7, 2023 | 10:00am-2:00pm

420 Hamilton Hall

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**Daisy Sprenger**

**(In)Visible Identities**

**and their**

**(Im)Possibilities**

The Senior Research Symposium is a crucial component of the Center for the Study of Ethnicity and Race (CSER) academic experience, which seeks to generate innovative thinking about race, ethnicity, indignity and other categories of difference in order to better understand their role and impact in modern societies. Publicized campus-wide, the symposium showcases thesis projects by seniors in the major.

The symposium offers CSER students an opportunity to share and receive feedback on their original research. This event enables students to hone their oral presentation skills to supplement the analytical projects they have prepared on a subject of their choice.

The members of the Senior Projects Seminar gratefully acknowledge the Center for the Study of Ethnicity and Race for its support of the 2023 Senior Research Symposium.

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**(Im)Possibilities**

15th Annual CSER Symposium

Friday, April 7, 2023 | 10:00am-2:00pm

Program

**10:00-10:10am  Professor Karl Jacoby, CSER Co-Director**

**Welcome -- Opening Remarks**

**10:10-10:15am  Professor Darius V. Echeverría, Senior Project Seminar**

**Opening Remarks -- Honor Student Introductions**

**10:15-10:30am Kianna Pete**

**10:30am-10:45am Rae Stokes**

**10:45am-11:00am Ezequiel Baiza**

**11:00-11:15am Sharmie Azurel**

**11:15-11:30am Antonio Rodriguez**

**11:30-11:45am Grace Fox**

**11:45-12:00pm Sofia Grosso**

**12:00-12:15pm Nikita Leus-Oliva**

**12:15-12:30pm Benjamine Mo**

**12:30-1:00pm INTERMISSION -- Lunch**

**1:00-1:15pm Sarah Boyd**

**1:15-1:30pm Mya Reyes-Rios**

**1:30-1:45pm Nathalia Tavares**

**1:45-1:55pm Professor Deborah Paredez**

**CSER Director of Undergraduate Studies**

**Closing Remarks**

**1:55:-2:00pm  Congratulations to CSER’S Honors Students**

**Program Ends**

**BIOS & ABSTRACTS**

**Kianna Pete**

Kianna Pete is Tó'aheedlíinii and born for Nashashí. She is Diné, originally from the Navajo Nation and raised in Farmington, New Mexico. She is a senior at Columbia University, majoring in Political Science and Ethnicity and Race Studies. Previously working with her Diné community, state congressional representative, and in non-profit environmental organizations, Kianna seeks to find an understanding of Native identity within US political spheres. Most recently, she has explored this through psychological research at the University of Michigan, examining the political discrepancies between tribal communities and the US government. Motivated by the matriarchs within her family, she hopes to preserve Diné teachings by integrating them into her graduate school research and professional career in politics and teaching.

**Project Title: The Formation of Tribal Reservation Bordertowns: Navigating Diné Identity in “*Injun*-Killing” Spaces**

In the past 100 years, Native Americans have undergone a series of policies that have altered how they identify within their communities and broader US society. For Native Americans, who occupy spaces outside tribal reservations, known as reservation bordertowns, navigating identity is not only difficult but extremely dangerous. Reservation bordertowns experience the highest rates of violence against Native Americans, despite its existing programs and policies aiming to support Native communities. In a precarious space and state, Native Americans who live in reservation bordertowns are vastly underserved, dehumanized, and victims of legitimized violence by the state and US federal government. Centering on a bordertown of the Navajo Nation, Farmington, NM, this thesis investigates the formation of reservation bordertowns, bridging settler-colonialism and border formation theory to ongoing Native American displacement, violence, and self-identification. With little research on this topic, this paper seeks to understand the experiences of Native Americans living in reservation bordertowns through political, ethnic studies, and Indigenous lenses.

**Rae Stokes**

Rae Stokes has been an artist all her life. Art helps her heal from trauma surrounding her biracial identity, her sexuality, her mental illness, and her chronic pain. Her ability to recognize and defend herself from injustice grows in tandem with her artistic ability. Rae studies Human Rights and Ethnicity and Race at Columbia University, which allows her to analyze how systems of marginalization and dispossession work on micro and macro levels of society. She is especially interested in how discrimination alters an individual's perception of self. Rae hopes to become a social worker and foster parent knowing this will require her to actively examine how she may be contributing to historical patterns of harm.

**Project Title: State of the Art: Centering identity formation in visual-arts based afterschool programs for students at-risk of family policing**

People of color in New York City have been targeted by welfare and education reforms that lead to poverty and criminalization in child welfare systems. Findings suggest that visual arts have a great potential in alleviating anxiety, depression, stress, trauma symptoms, and other mental health concerns that often arise in people subject to family policing. This thesis examines how equitable access to visual arts programs can support healing and self-care practices of low-income children of color in NYC, specifically in relation to preventative services for children involved in the Administration for Children’s Services (ACS). Through the lens of psychotherapists, art therapists, social workers, and teaching artists, this thesis explores how individuals who have extensive after school arts programs often transition from private self-narratives into self-empowerment and political action. After analyzing organizations and curricula that prioritize the mechanics of art making over the therapeutic aspects of art, I provided suggestions for creating a visual arts curriculum for NYC after-school programs to use in order to center identity formation.

**Ezequiel Baiza**

Ezequiel Baiza is a Mexican-Salvadoran Latino from Los Angeles, California and currently studies at Columbia University. He is majoring in C.S.E.R. on the Latine Studies track and concentrating in Economics. With what he has learned, he hopes to promote possibilities for a better future that are outside the current acceptable boundaries of what could be.

**Project Title: Advocating for Prison Abolition: Why Bukele is not the solution to crime in El Salvador**

The election of Nayib Bukele as the new President of El Salvador in 2019 signaled to the rest of the world that the citizens of said country wanted change. For decades the country would be met with ineffective policies by different political parties that tried to tackle the extreme rates of violent crime by gangs such as MS-13. Bukele and his party *Nuevas Ideas* promised to bring different solutions to the problem of gang violence. But using historical sources and statistical analysis, I will prove that the “new ideas” of Bukele are nothing but an echo of past criminal justice policies that continue to criminalize the poverty-stricken residents of El Salvador. Through this analysis, i will also show how gang violence arose as a response to economic conditions that were present in the country for decades and present prison abolition as an actual solution to the problems that plague El Salvador.

**Sharmie Azurel**

Sharmie Azurel (she/her) is a senior at Barnard College. She immigrated from the Philippines with her mom and older sister at age eight to reunite with her dad, who worked in Los Angeles, a place she now calls her hometown. At Barnard, she created a Special Major in Ethnicity and Race Studies to integrate her interdisciplinary interests in Migration History, Human Rights, and Asian American Studies. In 2021, Sharmie worked with Damayan Migrant Workers Association in NYC, assisting Filipino migrant workers and labor trafficking survivors with their immigration cases. She earned various fellowships for advocacy work within the Filipino and Asian American immigrant community, including the Yale Law School’s Public Interest Law Summer Fellowship. On campus, Sharmie served as the President of Liga Filipina, where she led discussions about the Philippine diaspora and identity formation for students of Filipinx/o/a heritage. Proud to be first-generation, she is a student leader and a mentor to other first-gen pre-law students. Sharmie aims to use her passion for advocacy and the law to bring forth immigrant justice for the Asian American community.

**Project Title: How the Legal Definition of Families in Immigration Law Impact Family Reunification Policies: A Story of Filipino Immigrant Advocacy and Community Organizing**

Immigrants can use advocacy and community organizing to reshape and transform restrictive family reunification policies. This thesis will explore the immigration history of Filipino immigrants in the United States and how identity-based organizations are a powerful way of engaging and empowering immigrants politically to advocate for their rights. The current visa process in the United States is arduous, lengthy, expensive, and highly selective – directly impacting (im)migrants who wish to reunite with their families upon migrating to the U.S. Using literature and frameworks from Political Science and Asian American studies scholars, this thesis will examine family reunification rationales and analyze how and why the U.S. creates such distinctions for non-immediate family members. It will also highlight how community organizing has bridged gaps and provided inventive solutions for reunification. This thesis will be supplemented by personal anecdotes, interviews, media, and literature. Ultimately, I aim to offer a new perspective on how immigration can be reformed by centering the experiences of immigrant families through powerful community organizing and advocacy.

**Antonio Rodriguez**

Antonio Rodriguez is an interdisciplinary artist committed to bringing POC and LGBTQ+ perspectives to the fore. A San Antonio native he now lives with his wife, son, and cat in The Bronx, NY. His work explores intersectionality and decolonial patterns in post-imperial borderlands. Primary experience exists in documentary film, broadcast media, and live music production. As an activist at Columbia University, his work has concentrated on the student groups Equality for GS and the Center for the Study of Ethnicity and Race, Student Advisory Board. Other mediums and topics include: Photography, Poetry, Criticism, Zines, Community Organizing, Festival Organizing, The US/Mexico Border, Tejano History, & Radical Organizing.

**Project Title: Marigloria Palma and the Puerto Rican Beats: *Voces Olvidadas* of Mid Century American Poetry**

This project aims to offer an alternative view of mid-century American poetry and political activism through the lens of Puerto-Riqueno and Women of Color identities. This will be achieved by investigating Marigloria Palma, Julia de Burgos, and Juan Antonio Corretejer. Three poets whose lives converged in Harlem, New York City during the summer of 1944. During the same months that Allen Ginsberg, Jack Kerouac, and William S. Burroughs were meeting around Columbia University; my subjects were working as journalists less than 2 miles away at Pueblos Hispanos. A Spanish language, Puerto Rican nationalist newspaper. Over the next thirty years this central cohort of what I am calling “The Puerto Rican Beats” would go on to achieve fame, notoriety, obscurity, and ultimately the ruinous attention of the FBI. At the center of this project is Marigloria Palma, who is uniquely positioned as a central character in the literary and political scenes of the Puerto Rican 20th century. Throughout her travels, work, and relationships, we can begin to quickly map the undiscovered constellation of the Puerto-Ruiqueno intelligentsia from 1930s Puerto Rico, to 1940s Harlem, and through 1950s Los Angeles. In addition to a zine of essays investigating Marigloria Palma this project includes two long form translations:  “Autobiografía en verso rimada” “*Bolitas de Mármol*” by Marigloria Palma and “*La poesia de Marigloria Palma cuarenta anos de caminos poeticos*”, a 1990 dissertation, by Diana L. Judith

**Grace Fox**

Grace Elizabeth Fox is double majoring in Psychology and Ethnicity and Race Studies, concentrating in Native American and Indigenous Studies at Columbia University. She is from Edmond, Oklahoma, and is an enrolled member of the Seminole Nation of Oklahoma. As a 2019 Bill and Melinda Gates Scholar, 2019 Kluge Scholar, 2021 Navab Fellow, 2021 Solomon & Seymour Fisher Civil Liberties Fellow, 2022 Udall Scholar, and 2022 Rhodes, Marshall, Kellett, and Doctorow Scholarships finalist, Grace pioneers radical change both inside and outside the classroom. During her time at Columbia, Grace's indelible leadership is celebrated through her roles as a founder of the CSER Student Advisory Board, the Community Chair for Columbia's Native American Council, and an educator through the New York Civil Liberties Union, Project Rousseau, Matriculate, Root & Rebound, and Edmond Public Schools Indian Education. At the intersection of education, mental health initiatives, and cultural preservation, she plans to work directly with Native American youth across the country. After graduation, Grace will create a home in Washington, D.C., where she will work in Congress as a recipient of the esteemed 2023 Udall Congressional Internship Program. She was also awarded admittance to Oxford University for a Master of Public Policy in the Blavatnik School of Government, commencing in Fall 2023. Tenaciously, Grace works towards justice through the strength and love of her people, endlessly fighting for the success of her future ancestors.

**Project Title: The Mandalorian and Indigeneity: Exploring the Impact of Authentic and Stereotyped Representations of Native Americans in Media and Popular Culture on Identity Formation, Community Healing, and Decolonization**

My thesis project investigates the evolving relationship between Native American communities and popular media. My video essay dissects Indigenous representation within the Star Wars Cinematic Universe, utilizing *The Mandalorian*, a 2019 “Space Western,” as a case study. By analyzing how *The Mandalorian* acknowledges and confronts historical anti-Indigenous sentiment and white saviorism, I provide context for the Indigenous reclamation of both *Star Wars* and *The Mandalorian*. Through interviews with Indigenous authors, academics, content creators, and community members, my thesis unpacks the reclamation of appropriated identity, culture, and history. My project then explores the strong attachment Native Americans have towards *Star Wars*, especially the fierce love for The Mandalorian and Grogu as characters, in particular. Both The Mandalorian and Grogu’s likenesses have been included in traditional regalia, beadwork, patchwork, art, and media. My project heavily relies on interviews with both Native and non-Native individuals, as my project focuses on the cultural and emotional impact of misrepresentation or authentic inclusion. My project aims to tell a story of community healing through identification with Grogu and The Mandalorian, who share similar struggles and values of Native Americans. Their challenges, triumphs, partnerships, and characterization provide a platform by which Native Americans can picture themselves as the heroes of magnificent stories– ultimately becoming the screenwriters, actors, filmmakers, and creatives who create such stories.

**Sofia Grosso**

Sofia Grosso (she/her) is an interdisciplinary artist and scholar from Lake Worth, Florida and a Questbridge scholar at Columbia University, studying Economics and Ethnicity and Race. During her time at Columbia, she has served as part of a variety of organizations looking to spread community and further empowerment of historically disenfranchised communities, like the Alianza Pan Ethnic Student Alliance, the CSER Student Advisory Board, and Community Impact. Her research has surrounded the intersections of economic disempowerment and race in Less Developed Economies. In the near future, she will continue her work connecting underserved communities to financial services, and obtain her Masters in Public Policy. Ultimately, she hopes to apply the knowledge of people and world systems gained during her time in CSER to her work in Development Economics.

**Project Title: Un Hola Invisible**

This project explores the unpaid emotional labor that University staff provide to many students and its repercussions on both parties through interviews and photographic portraiture, with a particular interest in class, race, and gender dynamics. Staff are defined as any employee of the University not part of academic faculty; this project mainly focuses on dining hall and public safety staff. As for students, the project focuses mainly on First Generation Low Income (FGLI) students at the University, as these are the most likely to find themselves alienated in and by the University. Each subject as interviewed separately regarding their perspective on interactions with the other party. Portraits of students and faculty who are friends were taken together to make visible the relationship and the importance of the interaction for the larger community. The photographs are displayed on college walk, and on an interactive website.

### Nikita Leus-Oliva

Nikita Leus-Oliva is double majoring in Human Rights and Ethnicity and Race Studies, the latter of which has served as her academic home at Columbia, and she is proud to be a member of CSER’s Student Advisory Board. The daughter of two immigrants, she was born and raised in Miami, FL, where she got her start as an organizer in progressive campaigns through a fellowship on Hillary Clinton’s 2016 presidential campaign, and her interest in public policy blossomed as an intern for U.S. Senator Bill Nelson. At Columbia, she’s been involved politically through Columbia Democrats, serving as President 2021-2022, and in teaching/mentorship roles through Community Impact, Columbia Mentoring Initiative, and Freedom and Citizenship. In 2020, she took a semester off and worked as a Field Organizer for President Joe Biden in Nevada’s swing district. She held intern and consultant roles in the DNC’s Party Affairs and Delegate Selection Office in 2021, before transitioning to philanthropic and NGO based work in 2022. Nikita is looking forward to combatting structural injustices and their new manifestations through a career (and potential graduate program) in urban planning or public policy.

**Project Title:** **From Venezuela to New York City: When the tired, the poor, and the huddled masses arrive by land**

From Venezuela to New York City is a multidisciplinary and multimodal (and eventually multilingual) public humanities project, inspired by my work with NGOs and activists welcoming migrants to New York at the Port Authority Bus Terminal in the fall of 2022. Written in the form of a report, it is about the integration of Venezuelan newcomers that Texan Governor Greg Abbott and Mayor of El Paso Oscar Leeser bussed to New York City over the past year or so, which is a process that governmental, nongovernmental, and private actors contribute to. Using the Migrant Integration Policy Index (MIPEX), I assess how governmental and nongovernmental practices have impacted Venezuelan newcomers across eight different, but certainly interconnected and interdependent, policy areas. At the center of this project are real stories about migrants who have been forcibly displaced from multiple locations–from their home country and the US state where they sought asylum. Ultimately, it engages and connects social justice theory and praxis to focus on housing for newcomers.

**Benjamine Mo**

Benjamine Mo (he/him) honors the vibrant potential of a just American future through his ethnic studies scholarship and community advocacy work. At Columbia, he is a member of the CSER Student Advisory Board and AAPI Interboard, the president of Columbia Public Health Club, a senior Editor at the Blue & White Magazine, and the former president of the Asian Creative Collective. He has worked with Asian Americans for Equality, the NYC Office for the Prevention of Hate Crimes, and the Asian American Legal Defense and Education Fund. He is endlessly grateful for the incredible support and guidance he has received throughout his years as a CSER student.

**Project Title: Bleeding Ink: A Queer Asian American Homecoming**

*Bleeding Ink* embodies a discourse on queer Asian American reckoning and awakening, part theoretical intervention, part autoethnography, in sum provocatively articulating and possibilizing an instance of my (im)possible subjectivity—making myself a home. Its poetic scholarship, inventively intertwining academic and literary writing, takes on both queer methods and Asian Americanist critique to faithfully disrupt normative racial, gender, and sexual paradigms, imagining a queer Asian American alterity and futurity beyond mere survival. My entry is haunting, my own and those of violent histories and epistemologies of erasure. To come home, I traverse myriad frameworks of knowledge to locate, or dislocate, myself: I commence with racial melancholia, the racialization and attendant gendering of Asian Americans; negotiations requisite for coming out and into queerness, as well as subsequent confrontations with white homonormativity; and envisage a queer joy which decenters lines of normativity so as to realize the total potential of queerness—coming home at last.

**Sarah Boyd**

Sarah Boyd is a Columbia University senior double majoring in Ethnic and Race Studies and Neuroscience and Behavior with a premedical specialization. During her time at Columbia, she has served as a co-chair of the Columbia Mentoring Initiative, the Director’s Lieutenant and DEI chairman of the Columbia University Emergency Medical Services, and a biomedical researcher at both the Columbia Zuckerman Institute and Columbia University Medical Center. Through her numerous community involvements, Sarah became interested in investigating the intersectionality of ethnicity/race and medicine. Following graduation, she will be conducting neurological research for two years before matriculating at an MD/PhD program. She dedicates her work to her family and friends for their endless support and encouragement.

**Project Title: Mental Illness, New York City, and Marginalized Communities: How Youths Become Targets of the Carceral System**

Mental healthcare has become a matter of great concern in modern society. Unfortunately, various barriers have led to a growing disparity in the healthcare resources available to racial and ethnic minority communities. The differences in the care offered in New York City provide a distinct illustration of this disparity, particularly in the time following the 1980s when the city established many of its first major mental healthcare initiatives. My project, which takes the form of an animated video, engages with a collection of academic studies and oral histories to determine how mental healthcare inaccessibility in these minority communities leads to the targeting of the respective youths by the carceral system. The video depicts the symbolic perspective of a racial/ethnic minority youth to call attention to the political, social, educational, and financial stressors that contribute to this population becoming at risk for incarceration. These factors, in turn, are thus criticized for their role in causing and perpetuating the vulnerability of these racial/ethnic minority communities.

**Mya Reyes-Rios**

Mya Reyes-Rios is a poet from Alhambra, California who grew up in a multigenerational household of Mexican mothers. Early on, she was drawn to storytelling as a means to process the inherited trauma, addiction, and incarceration that afflicted her family and community at large. During her time at Columbia University, she double majored in creative writing and the study of ethnicity and race, forming her own specialization in decolonial media studies. Currently, she works as an educator alongside amazing students earning their high school diplomas. Her greatest happiness is to be one of many voices advocating for a more just society and she maintains hope that there will soon be a freer world.

**Project Title: Cantadora**

Cantadora is a collection of creative writing that looks at femicide in Ciudad Juárez to examine processes of colonial violence, collective mourning, and counterhistory. The collection is deeply inspired by oral forms of storytelling, including the musical, the mythological, and the whispered. Incorporating the voices of young feminist activists in Ciudad Juárez, Cantadora seeks to explore what it means to write a Mexican woman’s history in resistance to the dual threats of death and silence. The poems ultimately contend with the weight of bearing witness to such a history and all that the living owes to it.

### Nathalia Tavares

Originally from the Bronx, NY, Nathalia Tavares is a Dominican-American theatre artist dedicated to using theatre for social change. Coming from a background in community-devised theatre, Nathalia writes original plays centered on family, community, and Dominican identity. Outside of theatre, Nathalia serves as community coordinator of Casa Latina, the dedicated Latinx housing space at Columbia. Through this role, Nathalia facilitates events for the Columbia community geared towards broadening cultural understanding of Latinx identity and culture. In the future, Nathalia aspires to work as a theatre producer to further uplift plays and musicals written by underrepresented groups.

**Project Title: Let’s Have a Carnival del Barrio: An Exploration of the Future of Latino Musical Theatre**

“Let’s Have a Carnival del Barrio: An Exploration of the Future of Latino Musical Theatre” is a play centered on a discussion between a high school drama teacher and her class about putting on the musical *In the Heights*by Lin-Manuel Miranda for their school’s Spring theatre production. Tackling themes of race, gender, community, and heritage, this play analyzes the history of Latine representation in musical theatre and dares to envision a better future for Latine representation onstage. Source material for this play has been drawn from theatre and performance studies, Latinx studies, and interviews with Latine theatre artists and theatre fans.

**Notes**

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**CONGRATULATIONS**

**TO ALL CSER’S**

**HONORS STUDENTS!**