

# NARRATIVE STUDIES CAPSTONE PRESENTATIONS

APRIL 22 – APRIL 25, 2019 | THH 420

	Monday, April 22	Tuesday, April 23	Wednesday, April 24
9:00 a.m.	Virginia Bullington	Katherine Houk	Hanna Fahsholtz
9:40 a.m.	Erin Hodgkins	Lurie Poston	Sarah Berry
10:20 a.m.	Wooi Yen "Sandee" Lim	Sally Bailey	Casey Gibson
11:00 a.m.	Dominic-Madori Davis	Cameron Flagel	Kate Takach
11:40 a.m.	Anahita Dalmia	Austen Le	Lindsay Frazin
12:20 p.m.	Katherine Cowdrey	Ryan Furrh	Jan Bross
1:00 p.m.	Zharia O'Neal	Robert Green	Cameron Chin
1:40 p.m.	Nisha Malhotra	Niaje Morgan	Jasper Benson-Sulzer
2:20 p.m.	Martin Torres	Riley Kapfer	Alex Hwang
3:00 p.m.	Noah Kim	Sophia Spirus	Rachelle Clark
3:40 p.m.	Evangeline Edwards	Bowen Du	Amanda Broder-Hahn
4:20 p.m.	Shiran Chai	Ryan Williams	Jack-Henry Day
5:00 p.m.		Sarah Campbell	

Thursday, April 25			
9:00 a.m.	Sydney Coleman	12:20 p.m.	Catherine Feldhaus
9:40 a.m.	Joseph Chang	1:00 p.m.	Falon Hardy
10:20 a.m.	Anthony Hernandez	1:40 p.m.	Alex Ness
11:00 a.m.	Lauren McDowell	2:20 p.m.	Joanna Velez
11:40 a.m.	Mars Similien	3:00 p.m.	Sarah Alexander

# THE NARRATIVE STUDIES MAJOR

Narrative Studies prepares students for the development and evaluation of original content in a wide variety of narrative platforms, and recognizes that the range of professional opportunities in literature and the performing arts is much wider than the roles of author, screenwriter or playwright.

To recognize a good story, to critique, help shape, realize and transform it, requires a background in the history of narrative, cross-cultural and contemporary models, and an understanding of the broader context of popular culture.

## IN NARRATIVE STUDIES, STUDENTS CAN EXPLORE:

American Studies and Ethnicity

Anthropology

Art and Design

Cinematic Arts

Classics

Comparative Literature

Dramatic Arts

East Asian Languages and Cultures

English

French and Italian

German

History

Latin American and Iberian Cultures

Music

Philosophy

Slavic Languages and Literatures

# THE CAPSTONE PROJECT

All students in the Narrative Studies major complete a capstone project during their senior year. This project is devised by the student and is a culmination of the student's education at USC. Each project is done under the guidance of a faculty supervisor in a relevant discipline.

We thank faculty from the Department of English for their generous support in guiding our students to complete their capstone projects.

Read ahead to learn more about this semester's capstone projects.



## THE CAPSTONE AS STONEHENGE

The capstone project can be compared to the *lintel stones* that span across the standing stones at the ancient monument. If the capstone project spans across the top, then each standing stone represents a pillar of Narrative Studies: one performance-based, and the other literary-based. Each student designs and executes a capstone project that brings these disciplines together.

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## Monday, April 22

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9:00 a.m.	Virginia Bullington	N/A
9:40 a.m.	Erin Hodgkins	How A Little Romance Changed a Lot: The Effects of Adaptation
10:20 a.m.	Wooi Yen "Sandee" Lim	Caricatures and Animation: Entertainment or Casual Racism?
11:00 a.m.	Dominic-Madori Davis	Time and Time Again
11:40 a.m.	Anahita Dalmia	Alterea - Live The Story
12:20 p.m.	Katherine Cowdrey	Concerning Worldbuilding: The Creation and Function of Magic...
1:00 p.m.	Zharia O'Neal	Small Villages: Examining the Short Black Narrative...
1:40 p.m.	Nisha Malhotra	Rini and the Beast
2:20 p.m.	Martin Torres	The Process of Adaptations: Exploring Washington Irving's ...
3:00 p.m.	Noah Kim	Stitching
3:40 p.m.	Evangeline Edwards	Annie and Jean: A Story of the Jonestown Massacre
4:20 p.m.	Shiran Chai	Destination: EMPATHY - Music as the Vehicle and Film as the ...

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## Tuesday, April 23

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9:00 a.m.	Katherine Houk	Medium: Ballerina
9:40 a.m.	Lurie Poston	N/A
10:20 a.m.	Sally Bailey	Recognizing the Self through Narrative: Life after Brain Injury
11:00 a.m.	Cameron Flagel	Replica
11:40 a.m.	Austen Le	The Hubris of Science
12:20 p.m.	Ryan Furrh	A World Between the Gutters
1:00 p.m.	Robert Green	How the West Was Done: Adaptation & American Myth
1:40 p.m.	Niaje Morgan	Etymology of the Current
2:20 p.m.	Riley Kapfer	Out From Under the Influence: Popular Directors and Cult ...
3:00 p.m.	Sophia Spirus	Funny Girl Gets Serious...About Comedy
3:40 p.m.	Bowen Du	Shedding Skins: Adapting the Legend of White Snake
4:20 p.m.	Ryan Williams	Not Kids' Stuff: Living through a Parent's Cancer

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## Wednesday, April 24

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9:00 a.m.	Hanna Fahsholtz	Underrepresented and Overlooked: Female Perspectives ...
9:40 a.m.	Sarah Berry	A Requiem for my Father
10:20 a.m.	Casey Gibson	Circumstantial Narrative
11:00 a.m.	Kate Takach	Women At Work
11:40 a.m.	Lindsay Frazin	The Bountiful
12:20 p.m.	Jan Bross	Nonno: A Narrative Portrait of My Grandfather
1:00 p.m.	Cameron Chin	Beyond the Wall: Immigration Stories from Past and Present
1:40 p.m.	Jasper Benson-Sulzer	Cutter's Gulch
2:20 p.m.	Alex Hwang	Imagine Your Way Out
3:00 p.m.	Rachelle Clark	Narrative and Choreography : How Personal experience can ...
3:40 p.m.	Amanda Broder-Hahn	Carriage Return: Ways of Writing and Reading
4:20 p.m.	Jack-Henry Day	Borderline

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## Thursday, April 25

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9:00 a.m.	Sydney Coleman	Television Genre and Social Progress: How Network Situation...
9:40 a.m.	Joseph Chang	Dr. Strangelove's Red Alert Or: How Kubrick Learned to...
10:20 a.m.	Anthony Hernandez	Prospero's Island
11:00 a.m.	Lauren McDowell	Written All Over Us: The Objects of Evolution
11:40 a.m.	Mars Similien	Piti Piti, Zwazo Fè Niche: An Exploration For Culture, Identity...
12:20 p.m.	Catherine Feldhaus	N/A
1:00 p.m.	Falon Hardy	The Importance of Visual Narrative as Seen Through Blackness
1:40 p.m.	Alex Ness	The Solo Wilderness Experience as Narrative: Exploring Ident...
2:20 p.m.	Joanna Velez	A Latina is Born: The Importance of Children's Books Through...
3:00 p.m.	Sarah Alexander	Free To Flip You Off: An Analysis of Johnny Cash and His Music
4/23 5:00p.m.	Sarah Campbell	Lost in Translation? How Hollywood Represents Sacred ...

# Monday, April 22

Virginia Bullington

9:00 a.m.

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## Title Not Available

Description not available.

SUPERVISOR:

Dana Johnson

Erin Hodgkins

9:40 a.m.

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## How *A Little Romance* Changed a Lot:

### The Effects of Adaptation

An analysis of the ways in which the changes made from the French novel *e=mc2, mon amour* (1977) to the adapted American film *A Little Romance* (1979) showcase how a story told in two different mediums to two different audiences can effectively remain the same.

SUPERVISOR:

Sarah Sligar

# Wooi Yen “Sandee” Lim

10:20 a.m.

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## Caricatures and Animation: Entertainment or Casual Racism?

By examining caricatures and animation that perpetuate racial stereotypes, this project analyzes how an individual’s perception depends on factors such as socioeconomic and cultural backgrounds as well as social commentary during the time the cartoons were created. It then discusses the negative impact the caricatures have and the importance of accurate representation in media.

SUPERVISOR:

Lawrence Green

# Dominic-Madori Davis

11:00 a.m.

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## Time and Time Again

A short collection of essays about my childhood in Florida, and everything that happened after.

SUPERVISOR:

Ellen Wayland-Smith

# Anahita Dalmia

11:40 a.m.

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## Alterea - Live The Story

With the emerging AR/VR technologies, Star Wars Land that brings the movie to life and growing immersive productions such as Sleep No More and Meow Wolf we have reached a point where people are no longer satisfied with just witnessing a story - they want to be a part of it. This capstone analyzes the results of two narrative experiments where we created a space for more than 500 people to engage with a world using immersive theatre and gaming techniques that enable participants to establish a role for themselves in an unfolding story to determine the impact of giving people agency in a story.

SUPERVISOR:

Lawrence Green

# Katherine Cowdrey

12:20 p.m.

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## Concerning Worldbuilding:

### The Creation and Function of Magic Systems in High Fantasy Narratives

I am looking into the practice and rules of worldbuilding for the fantasy genre across mediums, more specifically the high fantasy genre. I am generally looking into the practice of worldbuilding from the point of view of anthropology and and genre studies of fantasy. Specifically within the realm of worldbuilding I am focusing on magic systems in high fantasy. How they work and function on their own in the world and how they interact with the narrative of the fantasy story. Analyzing prominent fantasy works such as Lord of the Rings (novel), Star Wars (film) and Game of Thrones (TV Show) I have developed loose rules and forms for magic in fantasy. Then I have applied those rules to my own creative work of high fantasy to understand how my magic system works and how it informs my plot.

SUPERVISOR:

Sara Sligar



# Zharia O'Neal

1:00 p.m.

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## Small Villages:

### Examining the Short Black Narrative Desc:

A two-pronged examination of the black short story. One phase features the critical study of selected short stories that center Black folks in various temporal and geographical settings. I will conduct close readings of these texts in search of tropes, themes, archetypes, and central messages, with special attention to generational traumas and the family narrative. How is Blackness represented on the page within black short fiction? What stories are most commonly told? Who is telling them? How do others define the genre? How do I define it? The second involves the crafting of my own collection of short stories, *Small Villages*. Ranging in length, these stories will span one particular Black community across generations in the United States. This collection will touch on themes of generational trauma and family ties, collective memory, and migration -- all themes of interest within Black literature, as well as my own work.

SUPERVISOR:

Aimee Bender

# Nisha Malhotra

1:40 p.m.

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## Rini and the Beast

My capstone project has been a life-long goal of mine: to write my own novel. My story is largely inspired by fantasy, Indian mythology and folklore, strong, female protagonists, and ancient religious practices. My story is character driven, focusing on the inter-dynamics between "the Other," when face-to-face with institutions such as war, marriage, and the patriarchy. I have two protagonists, in an alternating POV young adult novel, about how "the Other" can come together despite the odds and accomplish greatness in the face of injustice. Inspired by other young adult works, my novel is a fantasy, my favorite genre to read, for it allows ordinary people to become magical heroes within distant, fantastical worlds. Anything can happen when you make up your own story: people can possess magical abilities; monsters can demand annual sacrifices; and the human spirit, despite all odds, is able to thrive in the most desperate of situations. Fiction has always allowed me an outlet to escape reality, to become engrossed in people and places I'd never known before. I hope to be able to write something for all those young women growing up and immersing themselves in young adult literature.

SUPERVISOR:

Dana Johnson

# Martin Torres

2:20 p.m.

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## The Process of Adaptations:

### Exploring Washington Irving's "Tales of the Alhambra" through a 21st Century Lens

This capstone is an adaptation of Washington Irving's novel "Tales of the Alhambra" into a screenplay. In spending a Maymester in Granada this past summer, I fell in love with the magic and detail of the Alhambra, a palace that symbolizes the rich history of the city. Washington Irving wrote his novel in the 19th century, introducing the castle to a Western audience. This script presents the magic of the Alhambra, while making sure that my it was different than a word for word rendition of Irving's description and moves. As a whole, my screenplay adaptation provides an in depth characterization to the castle and Washington Irving, fully bringing to life the 19th century Alhambra through a 21st century lens.

SUPERVISOR:

Dana Johnson

# Noah Kim

3:00 p.m.

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## Stitching

Medicine was supposed to be in my blood. I'm the grandson of an oral surgeon, the son of two doctors, and the younger brother of a soon-to-be doctor. I was even named—partly, at least—after Noah Wyle, who played Dr. John Carter on the hugely successful late 90's television show, ER. But everyone knew I was going to be a little different when I cried uncontrollably at the buzz of the board game, "Operation." Still haunted and oddly inspired by that light-up red nose, I've pursued a career in writing. Along the way, I've found more hidden threads of my family than I ever could have expected; Stitching is my attempt to weave these disparate pieces of our lives together.

Drawing inspiration from Paul Kalanithi's memoir *When Breath Becomes Air*, from Atul Gawande's long-form New Yorker article "Letting Go," Abraham Verghese's *Cutting for Stone*, and from family dinner-table conversations, *Stitching* is a series of three short stories that capture my individual relationships with my mother, father, and sister. It reflects on the way I make sense of the world—both in accordance with and in contrast to my family—and it asks readers to identify how they order their own mixture of reality.

SUPERVISOR:

Dana Johnson

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# Evangeline Edwards

3:40 p.m.

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## Annie and Jean: A Story of the Jonestown Massacre

When my mother was twenty-four years of age, she learned that her childhood friend, Annie Moore, had participated in the mass suicide at Jonestown. My mother would come to learn that Annie, the clean-cut medical student she had known since sixth grade, was among Jim Jones' personal staff. She was responsible for the preparation and distribution of cyanide-infused Kool-Aid which would end the lives of nearly one thousand members of the Peoples' Temple colony at Jonestown. When I heard this story, I was enthralled and disturbed all at once.

My capstone explores the story of the Jonestown massacre through Annie and my mother's relationship. It weaves together Annie and Jean's upbringing in Davis, California, how Jim Jones slithered his way into Annie's life, and how, in the same week my parents got married, Annie would end her life and the lives of many others. Through my interviews and research, I have retold the story of two young women close to my age, and how the radically divergent vows they made in November of 1978 would change their lives forever.

SUPERVISOR:

Dana Johnson

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# Shiran Chai

4:20 p.m.

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## Destination:

### EMPATHY -- Music as the Vehicle and Film as the Highway

Have you ever wondered how watching a movie has made you laugh, cry, feel anxious, or feel afraid? Film score has psychological effects on our brain's processing as it guides us in how we should feel about characters on screen. By appealing to our emotions through auditory intake, composers are able to get audience members and viewers to empathize with other people's stories and therefore increase our empathic concern.

SUPERVISOR:

Dana Johnson

# Tuesday, April 23

Katherine Houk

9:00 a.m.

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Medium:

Ballerina

A personal testimony & investigation into the narrative capacities of Ballet's most celebrated works, techniques, and minds.

SUPERVISOR:

Sara Sligar

Lurie Poston

9:40 a.m.

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Title Not Available

Description not available.

SUPERVISOR:

Lawrence Green

# Sally Bailey

10:20 a.m.

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## Recognizing the Self through Narrative:

### Life after Brain Injury

This project explores how a person's sense of self is altered with a traumatic brain injury, and how constructing a narrative establishing a new identity post-injury can reconcile a sense of a patient's "old" self and "new" self.

SUPERVISOR:

Lawrence Green

# Cameron Flagel

11:00 a.m.

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## Replica

This story follows a nameless true-crime writer during his stay at the Tranquil Manor as he attempts to uncover the truth of what happened fifteen years ago. It alternates between the story he's drafting, and his personal journal entries. His story assumes a gothic tone, providing details of the house and the family that once lived there: fifteen years prior, the Williams Family perished when the son, David, burned the house down in a rage; seemingly overnight, the house reconstructed as an exact replica. The writer's journal entries expose his personal occult experience staying in the house as paranoia pushes him to the brink of insanity. Periodically, a kitchen cabinet—the cabinet where David allegedly started the fire—will produce journal entries from members of the Williams family fifteen years prior. The remainder of Replica focuses around these journal entries. Perhaps the plot truly initiates with a line from David's journal, "There is a woman living in my basement. She is an exact replica of my mother."

SUPERVISOR:

Dana Johnson

# Austen Le

11:40 a.m.

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## The Hubris of Science

This project is a reflection upon my experience at USC with two disparate majors: Narrative Studies and Biochemistry. It is modeled off of the format of a scientific research paper, with sections reflecting the scientific method, and is a collection of short reflective essays, scientific writing pieces, and poems that follow how my perception of the relationship between science and the humanities as two completely unrelated subjects has been broken down. Through analysis of popular science writing and my own experimentation with different narrative forms with science as the subject, I attempt to synthesize the things I have learned in both majors and break down the commonly preconceived barriers between science and the arts.

SUPERVISOR:

Chris Freeman

# Ryan Furrh

12:20 p.m.

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## A World Between the Gutters

An exploration in the ways of constructing visual narrative through the comics medium. I use the works of Jean Giraud (Mœbius) and Chris Ware as a lens to understand different approaches to content and form, and I attempt to apply that knowledge on my own comic project.

SUPERVISOR:

Lawrence Green

# Robert Green

1:00 p.m.

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## How the West Was Done: Adaptation & American Myth

Once considered the most popular form of American media, the Western film is the closest our country has to a national mythology. What sociological factors led to the rise, fall, and recent resurgence of this particular genre, which was rooted in a false vision of America? My short story "The Pursuit" is based on the same true events as the classic 1956 film *The Searchers*. While writing it I explored how both the adaptive process, and perceptions of American Identity, have changed since the original film's release.

SUPERVISOR:

Sara Sligar

# Niaje Morgan

1:40 p.m.

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## Etymology of the Current

This project aims to offer a spin on the traditional narrative medium of memoir-style writing. Through a series of reflective personal essays and poems, I offer a meditation on what it means to come to love while existing at the intersection of Queerness, Womanness, and American Blackness.

SUPERVISOR:

Chris Freeman

# Riley Kapfer

2:20 p.m.

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## Out From Under the Influence:

### Popular Directors and Cult Classics

It is a case study on Quentin Tarantino and his significant cultural impact while considering the concept of him being in a position of privilege while exploiting minority narratives (i.e. Django Unchained, Kill Bill Vol. I). With this project, I intend on exploring his influence on lovers of cinema and cinema students such as myself even though in his identity as a privileged white man gives him no license to take on these narratives.

SUPERVISOR:

Chris Freeman

# Sophia Spirus

3:00 p.m.

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## Funny Girl Gets Serious... About Comedy

This project will analyze my personal interests and experiences in comedy, music, and pop culture with a critical lens. Why do certain things seem funny? Why is humor and lightheartedness important in storytelling? Why are things that seem traditionally or aesthetically “bad” still entertaining? I aim to answer these questions using experiences of my life, as well as through conversation with theoretical literature on culture, comedy, and Camp. This in-progress life story will focus in on my own sense of humor, how it has shifted over the years, and my pursuit of a career in the business of funny.

SUPERVISOR:

Chris Freeman



# Bowen Du

3:40 p.m.

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## Shedding Skins:

### Adapting the Legend of White Snake

In this project, I attempt to adapt the Legend of White Snake, a well-known Chinese folktale, into a novel. Apart from simply transplanting this story from China to Southern California, my adaptation rewrites this tale by recasting ideas like whiteness and reincarnation into an Asian-American context. Throughout the course of developing this project, I have come to understand that the process of adaptation is not just a literary act. More importantly, it is also a deeply cultural one.

SUPERVISOR:

Chris Freeman

# Ryan Williams

4:20 p.m.

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## Not Kids' Stuff:

### Living through a Parent's Cancer

A handbook on vulnerability, empathy, and perseverance.

SUPERVISOR:

Chris Freeman

# Wednesday, April 24

Hanna Fahsholtz

9:00 a.m.

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## Underrepresented and Overlooked:

### Female Perspectives within Gang Narratives

An analysis of female gang members in popular culture. In comparing representations of women in gang narratives, this project examines how homegirls convey their humanity and agency to the public by telling their own stories.

SUPERVISOR:

Dana Johnson

Sarah Berry

9:40 a.m.

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## A Requiem for My Father

A memoir examining my relationship with my father - an exploration of trauma, mental health, growing up, and moving on.

SUPERVISOR:

David Treuer

# Casey Gibson

10:20 a.m.

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## Circumstantial Narrative

Adapting premodern Japanese animal wife tales into a modern love story.

SUPERVISOR:

Sara Sligar

# Kate Takach

11:00 a.m.

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## Women At Work

WOMEN AT WORK declares: we are overcoming the patriarchy, we are creating something, we are badass, come join us. Thinking about my own experience as a woman trying to do it all lead me to investigate those who have come before me. You must have role models, historical and local, when tangoing with creation, and I found one in Lois Weber, America's first female filmmaker. This project—though truly a personal exploration of my journey in understanding work and identity in the film industry—also pays homage to Weber, a woman who dared to do it all and did; a woman whose work and legacy was sadly forgotten has a voice once again in this piece. As the experience of being a woman at work is multifaceted so too is this project. This is a narrative and filmic exploration of what it means to be a woman at work in a creative industry.

SUPERVISOR:

Chris Freeman

# Lindsay Frazin

11:40 a.m.

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## The Bountiful

I have written the first few chapters of a historical fiction novel from two different angles, jumping back and forth between the late 1800s and present day. A paranormal investigations team, reuniting after a break, is attempting to piece together various clues regarding mysterious events surrounding the death of a 19th-century young aristocrat who had recently taken ownership of her family's ocean liner, the Bountiful.

SUPERVISOR:

Christopher Freeman

# Jan Bross

12:20 p.m.

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## Nonno: A Narrative Portrait of My Grandfather

Most of us who've enjoyed the privilege of quality time with our grandparents think that we truly know them. To me, my grandfather Othello was one of the strongest, humblest and all around most remarkable men to ever exist. Yet, no matter how close we were, I didn't really know him much at all. Everything I knew about him came from an extremely limited perspective – drawn from my interactions with him in the twilight of his life, and from the stories my family used to share with me. Although I accepted them as absolute truths, I came to realize these anecdotes were actually more like tall tales.

This project attempts to show just how much the memories that inform our reality are actually a type of narrative. I support this theory using a collection of diverse memories of my grandfather. I present these memories such that, rather than hiding their narrative elements, I bring them forward in the form of short stories. Hopefully, this will not only illustrate how much storytelling shapes our reality, but will also provide me with a wider perspective as to who my grandfather was in the most appropriate mode I can think of: through his stories.

SUPERVISOR:

Sara Sligar

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# Cameron Chin

1:00 p.m.

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## Beyond the Wall:

### Immigration Stories from Past and Present

Based upon interviews and first-hand accounts of those effected by immigration, this project seeks to go beyond statistics to tell the human stories of those looking to start a new life for themselves and their families.

SUPERVISOR:

Dana Johnson

# Jasper Benson-Sulzer

1:40p.m.

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## Cutter's Gulch

Welcome to Cutter's Gulch, a strange town full of secrets and shady goings on. Something's not quite right here, but nobody can seem to agree on what dark forces are at play in this dead-end village. Some say the town is haunted, others will tell you it's just full of lunatics and petty criminals. Ask a third person and they might tell you something in the water makes everyone who lives there go crazy. Or that it sits on an old Indian burial ground, or even that witches run amok in the woods that surround Cutter's Gulch.

Cutter's Gulch is a story about growing up in a place where nothing seems to happen, yet something strange or downright disturbing often is. It is a story about encountering, confronting, and finally coming to terms with some of the more unpleasant and unsettling realities of life. It is a story for the haunted, the lost, the damned and the cursed. The ones who never had a chance, or those who did but had it taken from them. For those who were taken from us too soon.

SUPERVISOR:

Dana Johnson

# Alex Hwang

2:20 p.m.

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## Imagine Your Way Out

The first portion of this project consists of a close analysis of two films that deal with the physical and emotional isolations of their characters, and how imagination is used as a coping mechanism for these problems. Swiss Army Man and Castaway are two films that portray how the protagonists survive their isolated circumstances through the use of their imaginations. Both films push their characters to the brink of death before introducing the concept of imagination to help draw the protagonists out of their perilous situations.

The second portion of this project takes the concept of imagination as a coping mechanism and translates it into an original creative project. In this creative project, I decided to use journal entries to tell a fictional narrative of a girl who finds herself trapped in a room with no means of escaping. She spends the beginning stages of her imprisonment in anger, grief, and determination to get out. As the journal entries continue, they reveal her slow detachment from reality as she enters into a world of fantasy.

SUPERVISOR:

Sara Sligar

# Rachelle Clark

3:00 p.m.

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## Narrative and Choreography :

### How Personal experience can be translated through Movement

Overview - Although Modern dance was, and still is a dance style performed predominantly by white dancers, the form's abandonment of the strict Balletic positions and ways of moving, allowed for all types of dancers, including black dancers the ability to express one's self through movement. Black choreographers used modern dance as a way of expression and communication, in order to reveal an authentic truth about what it really meant to be black in America. This capstone project is attempting to answer the overall question, how can my lived experience be transferred into bodily expression, and how can this change of medium help others understand my experience differently?

SUPERVISOR:

Sara Sligar

# Amanda Broder- Hahn

3:40 p.m.

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## Carriage Return:

### Ways of Writing and Reading

This project attempts to playfully explore the interaction of form and content, and the ways in which both creation and consumption of narrative work is (and is not) shaped and informed by the medium in which that work is produced, from typewriters to voice recognition, blue books to dms.

SUPERVISOR:

Lawrence Green

# Jack-Henry Day

4:20 p.m.

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## Borderline

An attempt at reimagining stream of consciousness fiction, greatly inspired by the works of Virginia Woolf. Borderline looks to create a new narrative concerning the tribulations and subsequent repercussions of growing up in a conservative environment while in the closet. It also hopes to examine and remove some of the stigma that plagues mental health conversations specifically borderline personality disorder.

SUPERVISOR:

Chris Freeman

# Thursday, April 25

Sydney Coleman

9:00 a.m.

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## Television Genre and Social Progress:

How Network Situation Comedies and Premium Serialized Dramas are Uniquely Situated to Encourage Social Change

A critical analysis of two dominant American television genres and their potential to advance progressive diversity conversations in addition to a creative experiment that applies these findings to stories of immigration.

SUPERVISOR:

Sarah Sligar

Joseph Chang

9:40 a.m.

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## Dr. Strangelove's Red Alert Or:

How Kubrick Learned to Laugh at Nuclear Annihilation

How does the same story about nuclear annihilation turn from a suspense thriller into a comedic satire? In 1964, Stanley Kubrick did just that when he adapted Peter George's novel into the now classic film. Join me as I analyze the storytelling and the specific filmmaking techniques that manifested the change onto the silver screen.

SUPERVISOR:

Sarah Sligar



# Anthony Hernandez

10:20 a.m.

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## Prospero's Island

Widely considered the best playwright of all time, William Shakespeare is responsible for some of the most celebrated plays ever written. In what is believed to be one of his final plays, *The Tempest*, The Bard introduced audiences to the magical Prospero and his enchanted island. Throughout the course of the semester, I worked to adapt Shakespeare's final curtain call to the interactive medium. *Prospero's Island*, as I call the final product, is a video game that allows players the opportunity to participate in Shakespeare's play for themselves. Realize the brilliance of Shakespeare as you yourself fulfill the plot of *The Tempest*. Will you assist Prospero in his plot for revenge, help the handsome Ferdinand woo Miranda, or sympathize with the slave Caliban in his pursuit for liberty? We are such stuff as dreams are made on – the choice is yours.

SUPERVISOR:

Tom Sloper

# Lauren McDowell

11:00 a.m.

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## Written All Over Us:

### The Objects of Evolution

This video art piece is a collection of visual models, specimens, and diagrams used to conceptualize evolution. The piece emphasizes the challenges of understanding evolution (when the concepts are often incomprehensibly vast) and considers the ways in which one's own body serves as an evidentiary model of the theory.

SUPERVISOR:

Patty Chang

# Mars Similien

11:40 p.m.

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## Piti Piti, Zwazo Fè Niche:

### An Exploration For Culture, Identity and Home

Through a series of vignettes that play with the boundaries of fiction and non-fiction, I grapple with themes of immigration, memory, and history. As a Haitian-American female immigrant, this collection of fictionalized memoirs speak to the personal and cultural. In exploring these memories, I construct an authentic personal narrative about a life lived on the hyphen, and I pay tribute to what were once neglected but cornerstone moments of my adolescence.

SUPERVISOR:

Christopher Freeman

# Catherine Feldhaus

12:20 p.m.

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## Title Not Available

Description not available.

SUPERVISOR:

Lawrence Green

# Falon Hardy

1:00 p.m.

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## The Importance of Visual Narrative as Seen Through Blackness as Performance

This project examines visual performances of blackness throughout American history in order to determine how such performances have shaped social, political, and personal interactions.

SUPERVISOR:

Lawrence Green

# Alex Ness

1:40 p.m.

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## The Solo Wilderness Experience as Narrative:

Exploring Identity Developments, Perceptual Changes, Responsibility and Preparedness

This project analyzes the narratives created based upon solitary experiences within the wild with a special emphasis on self accounts. Historically, solo explorations and rites of passages in the wilderness, in their removal of the individual from society, were a source of inspiration, enlightenment, and a tool for one's own self-improvement. Today, aloneness within nature, is both misunderstood and greatly idealized. Through my project I look to examine stories of extended and isolated journeys into the wild, analyzing their impacts on one's identity and self-perceptions, their effect on the reader in relation to preparedness and expectations, and the storyteller's responsibility to the very landscape they are attempting to portray.

SUPERVISOR:

Lawrence Green

# Joanna Velez

2:20 p.m.

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## A Latina is Born:

### The Importance of Children's Books Throughout One's Life

My project revolves around two children's books I read growing up and a children's book I read in college. My analysis will draw connections between the materials I have read and the different ways I have written and thought about my identity.

I see the works I've consumed and created as a trajectory of my identity as a Latina. By exploring how these children's books portray Latinx stories, I hope to convey how stories facilitate a sense of discovery and affirmation that is universal.

SUPERVISOR:

Lawrence Green

# Sarah Alexander

3:00 p.m.

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## Free To Flip You Off:

### An Analysis of Johnny Cash and His Music

During my time at USC I have found that the most interesting stories are sometimes in the least conventional forms. Johnny Cash showed me that narrative is not constrained to books and movies. He had a career spanning through different decades and different genres. He appealed to Christians, prisoners, and many other audiences in between. While his songs are seemingly simple, the messages they convey are complex, and sometimes contradictory. He became well known for his ballads, and even the songs without such clear narrative form tell stories. Ideas in these narratives such as humility, forgiveness, love, and nonconformity seem as important today as they would have when Cash was in the heart of his career. My research examines these ideas, Cash, and his music through the a theme he explores deeply: freedom.

SUPERVISOR:

Lawrence Green

# Sarah Campbell

4/23/19 5:00 p.m.

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## Lost in Translation? How Hollywood Represents Sacred Stories on the Silver Screen

A look at the transformation of a narrative: from sacred story to entertainment in major motion pictures. Throughout the cultural translation, research, and simplification processes, the themes and meaning behind the mythology that is being represented can become altered to a point that may be seen as disrespectful. By comparing representations of myth in films throughout time periods and from various originating cultures, the more respectful ways in which to incorporate myth in films become clearer. The current culture around translating sacred stories into entertainment is noticeably outdated. With this research, steps can be made towards finding a better way to create entertainment that will please the mass market without losing the essence of the original narrative.

SUPERVISOR:

Tok Thompson

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WE TELL STORIES, AND STORIES MAKE US HUMAN.

We use them to tell us what should be, what could be, and the human truth of what now is. We collect them over centuries, tell them to our children, and they define us as cultures. We change our stories, start new ones, rethink old ones and experiment as we shift our sense of who we are and what we value. Take away our stories, and there is not much left of us.

## OUR ACADEMIC PROGRAMS

BA	English (Literature)	MA	Literary Editing and Publishing
BA	English (Creative Writing)	PhD	English Literature
BA	Narrative Studies	PhD	Creative Writing and Literature
Minor	English		
Minor	Narrative Structure		
Minor	Early Modern Studies		

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