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Annotated Bibliography for Project II

Galchen, R. (2013, December 9). The Late Novels of Gene Hackman. *The New Yorker*, 139(40), 74-79.

This fictional short story appears as an article *The New Yorker*, and happens to be the first piece I looked at for this project. The article gave me an idea of the length of the fiction works that ran in *The New Yorker*, the kind of tone they used, the level of language, and the overall format of how the article is laid out (illustrated cover page; tri-columned, single-spaced pages that followed). Because my re-purposed short story is intended to appear in *The New Yorker*, becoming familiar with these aspects of their fiction articles was a crucial step in the research process.

Gunesequera, R. (2013, December 2). Roadkill. *The New Yorker*, 139(39), 62-65.

After learning that *The New Yorker* publishes exactly one fictional piece in each weekly issue, I sought to find another issue in order to make sure the format of the first fiction piece I was read was not a fluke. Thankfully, this story was less satirical than the first one I read (as my story is not intended to be satirical at all), yet there still was a level of sophisticated wit, underlying in the language, that I realized I would have to incorporate into my own story if I was going to cater to the audience of *The New Yorker*. For the most part, the formatting of this article mirrored the first article I read, which gave me confidence to envision a schema of what these articles generally look like.

Jordan, J. (2013). *How to Write a Good War Story*. In D. Turner (Ed.), *Wiki How*. Retrieved February 23, 2014, from <http://www.wikihow.com/Write-a-Good-War-Story>

I recognize that in most any academic work, citing “Wiki How” as a reference in a bibliography is not only frowned upon, but often times not allowed at all. My logic for this being an exception is that one: for the first time in my college career, this writing assignment is not academic, it is a fictional short story. Two: because this is a (historically based) fictional story, none of the story’s content will be referencing or relying on physical sources, and so the potential lack of credibility of this article does not lower the credibility of my piece at all. Credible or not in academia, this encyclopedia entry provided me with some helpful advice in writing believable, yet fictional war stories. Especially as a virgin in writing war stories, this entry gave me tips and examples of simple things to either avoid, or include, in my story to prevent making glaring errors. Because I currently don’t have any examples of successful, published, short stories dealing with times of war, this site was helpful in gathering information directly in line with my specific topic.

Lardner, R. W. (1924). *How to Write Short Stories [With Samples]*. New York, NY: Charles Scribner's Sons.

On the surface this appears to be the old, beat up, yellow-paged book with no graphic on the cover that I found within the stacks of Thatcher. However, in my search for how to write the

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genre of “the short story” effectively, this source proved to be the most useful. Although published in 1924, the technics of story writing have remained relatively timeless, and this book provides helpful structures of when to introduce central conflict, main characters, make novel conclusions, ect., as well as provides examples of the author’s own stories to further exemplify his points.

Mahr, G. Z. (1992). *Wartime Reminiscence*. Dearborn Heights, MI: Unpublished.

This memoir is the meat of the “historical” portion of my historical fiction short story. My grandfather wrote this memoir specifically about his years as a teenager and young adult in the midst of World War II at the time of the Nazi invasion of Poland. There are several, gripping, anecdotal accounts, specifically during the period of time he was forced to fight for the Nazi Army, until his eventual escape to Germany across American lines, that I plan to use to base the central conflict of my story on.

Spatz, G. (2013). *Half as Happy*. Indianapolis, IN: Engine Books.

Although I had already found examples of current, published short stories in the exact medium I was hoping to replicate (as an article *The New Yorker*), I was hoping to find examples of other successful modern short stories to further elaborate my knowledge on what makes a good short story. By fluke, although longer than my short story is intended to be, Spatz’s eight stories in *Half as Happy* seem to be very emotionally appealing and at least some of them are in first person (from the brief skimming I have done), both qualities that I want excel at administering in my own story.