

Capstone Annotated Bibliography
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Class of 2017

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Capstone:

Write a novella. Genres: Horror/Mystery/Psychological.
Chapters: 12. Pages: 125. Font: Crimson Text. Size: 11

Bibliography:

Source 1: The Secret History

Tartt, Donna. *The secret history*. New York: Knopf, 1992.

<<https://www.amazon.com/Secret-History-Vintage-Contemporaries-ebook/dp/B005PRJT9Q>>

This book was recommended to me by my mentor: Larissa Pahomov, since she thought that it would help with my novella, and I can see why. This book, which follows a group of college students, who by circumstances, end up killing their friend, and mostly deals with the mindsets of the main character. It follows pretty precisely the mix of genres I'm going for in my own novella, so it served as a good source to how to approach my novella. It also gave me some ideas about how regular people, at least in a narrative, should react to murder, or murdering. (102w)

Source 2: The Hero With a Thousand Faces

Campbell, Joseph. *Hero with a thousand faces, the*. New York: Meridan Books, 1956.

<<http://www.dabhub.com/datas/media/The%20Hero%20with%20a%20Thousand%20Faces.pdf>>

Admittedly, I have not read the entirety of Joseph Campbell 's now legendary work of comparative mythology, because it's long and Campbell is probably a lot smarter than I will ever be, but what's important isn't the text as a whole, but its ideas as a separate source. Most notably, "The Hero's Journey", which is one of the best and most relevant pieces of narratology out there, which was extremely helpful for me, as it gave me structure to which to form my narrative around. That cliché formula also gave me some tips on what to avoid with my own narrative, as to make the overall product all the more stronger. (111w)

Source 3: Boku Dake ga Inai Machi

Kishimoto, Taku, writer. *Boku Dake ga Inai Machi*. Directed by Tomohiko Itō. Produced by Kenta Suzuki and Taku Matsuo. NoitaminA. January 8, 2016. <https://myanimelist.net/anime/31043/Boku_dake_ga_Inai_Machi>

“Boku Dake ga Inai Machi”, or in its English title, “The Town Where Only I Exist”, or in its abbreviated title “ERASED”, is a Japanese TV show that can probably be credited as the direct inspiration for my novella. I initially started writing my novella while this series was airing, and it's probably not a coincidence that my premise shares many aspects from this show's premise: a group of kids in a small town trying to solve some serial killings, intrigue, and a deep connection between the main protagonist and the antagonist. While “ERASED” uses supernatural elements to spice up the narrative, I decided to veer my story more towards the realistic spectrum in order to properly differentiate the two. At this point, my story has evolved enough to not be cited as anything close to a rip-off, but I thought I should give credit to where the initial germs of inspiration for my novella began. The overall format and length of my novella is also based off the respective format and length of this show. (176w)

Source 4: Re;Re

Gotō, Masufumi. *Re;Re*. Asian Kung-Fu Generation. Ki/oon, Tofu, Okami, JPU Records, MP3. <<https://www.youtube.com/watch?v=vyM4h4iVeFo>>

I understand that citing a song as one of my sources might seem a little abstract, but I would argue that writing a novella doesn't lend itself to citing specific and “proper” sources. All I can do is name the things that gave me the motivation and structure to write my novella, and “Re;Re”, a mid-2000's song by J-Rock band Asian Kung-Fu Generation, certainly falls under the latter category. Incidentally, this song also acts as the opening theme for “ERASED”, and I feel that the overall atmosphere of the song does a lot to inspire how I intend to craft the atmosphere of the novella. A slow build-up, a mysterious, which all spirals into confusing yet satisfying conclusion that hopefully will be able to achieve the sort of feeling that this song does for me. (136w)

Source 5: Top Rules For Mystery Writing

Wiehardt, Ginny. "Top 10 Rules for Mystery Writing." The Balance. Accessed February 01, 2017. <<https://www.thebalance.com/top-rules-for-mystery-writing-1277089>>

Mystery as a genre that needs to follow very specific rules and laws in order to get it right; so that your reader's drawn in and that it isn't too obvious who the final culprit turns out to be. While I thought I had an at least moderate understanding of how to follow such things, I thought it would be good to get another opinion on the matter, and to give me something more concrete to follow rather than vague rules floating around in my head. This article on the website The Balance makes it easy and succinct, detailing everything in very simple language as

to give me a tight-rope to walk across to accomplish what I want to accomplish with this “murder-mystery” -ish novella I’m writing for my Capstone. (131w)

Source 6: Interview With A Serial Killer (Documentary) - Real Stories

[Http://www.youtube.com/channel/UCu4XcDBdnZkV6-5z2f16M0g](http://www.youtube.com/channel/UCu4XcDBdnZkV6-5z2f16M0g). YouTube. May 05, 2016. Accessed February 01, 2017.

<<https://www.youtube.com/watch?v=NQNwjEkszvg>.>

Like any writer, I wanted the characters in my novella to be relatively realistic. That was easy enough for the most part since the majority of my characters are teenagers, but their was the matter of writing the killer. I didn’t want my killer to act too crazy because it would just seem cheesy and stupid, but I wanted to perceive a malicious air that you detect around such people in real-life. This documentary details a conversation between renowned serial killer and an interviewer, and while it was very confusing, I think it helped with giving me some subject material to base my killer off of. It’s hard to write a sociopath, if you don’t know what a real-world sociopath looks like, you know? (124w)

Source 7: Victorian Character Design

Unknown Artist. 1880's Fashion Plate. 1880-1882. Accessed February 1, 2017.

<https://usercontent2.hubstatic.com/4366273_f520.jpg.>

I’ve talked a lot about atmosphere, and that’s because it’s extremely critical to know the atmosphere of your world in order to properly visualize it. This is especially important with character description, and by extension, character design, and how you describe characters can add a lot to them. I wanted to properly visualize what the costume of my killer looked like, again, because they are likely the most important character, and when I stumbled upon this picture on the Internet, purely by accident, I knew I wanted base my killer’s costume design off of it, only with a few changes to collar and the such. It helped my conjure the *aura* of the character, and made me want to the same for the rest of the characters. (127w)

Source 8: Akureyri

Nonni Travel. Akureyri.

<http://www.nonnitavel.is/static/gallery/christmas-feeling-all-year-round/ak_10_1130-009-myvatn_1024x768.jpg>

At some point I realized that I had never made the setting of my novella really clear, all I knew was that it was a small coastal town somewhere cold. So, in order to get the setting most fully realized, I looked through the Internet for somewhere that would fit my perimeters but also capture my imagination. I eventually stumbled upon Akureyri, Iceland, which not only was exactly what I needed, but also gave me some new ideal for the novel. For instance, the town was a mass of mountains behind it, which made me change the location of the school in the novella to the top of the hill, and one of the most significant sights being peake at the edge of a mountain. Several setting details were added from the real-life location in order to brighten up the place, and gave the setting a level of depth it had never really had before. (155w)

Source 9: The Body

King, Stephen. *The Body*. Fall From Innocence ed. Vol. 1. Different Seasons. New York, NY: Viking Press, 1982.

<<http://mggu-sh.ru/sites/default/files/s.king-the.bodypenguin.readers-5.pdf>>

The genre I am writing in the spirit of, that being psychological/mystery/horror, can likely be credited as the cipher for legendary writer Stephen King, whose work I have enjoyed and gained a lot of inspiration from. If you look closely, you might notice that my novella shares a lot of thematic elements with King's own novella "The Body" which he released as part of a collection of novellas called "Different Seasons". While the plots of King's story and mine aren't especially similar, they both belong to the "coming-of-age" sub-genre, they both deal with the loss of innocence via the sudden indoctrination into an adult world of death, and they both deal with a group of friends who all have somewhat questionable backgrounds. Nothing is directly borrowed, but both novellas are the same vein of one another, and I think that is somewhat worth mentioning. I even directly reference this in the novella, the title of chapter 7 being an obvious reference to the famous "want to go find a dead body" line in "The Body". (177w)

Source 10: Solipsism and the Problem of Other Minds

Thornton, Stephen P. Solipsism and the Problem of Other Minds. ISSN 2161-0002. The Internet Encyclopedia of Philosophy. 1986-1995. Accessed February 2, 2017. <http://www.iep.utm.edu/home/about/>.

<<http://www.iep.utm.edu/solipsis/>>

Solipsism is, by definition, the belief that only oneself or one's ideals exist in the material world, and serves as the crutch for my protagonist's character arc, metaphorically if not literally. However, I figured I should probably read up in greater detail about the mindset in order to better apply it to my book. I found this article by a professor from the University of Limerick which details the historic and philosophical significance of the "disorder" in clear and thoughtful terms. The article went deep into how solipsism work on an individual mindset level, which I belief will help me more accurately write the mindset of my protagonist. (108w)