

PRELIM 6: Evolving Annotated Bibliography

What is an Annotated Bibliography?

As you may know, a *bibliography* (also known as a works cited) is an alphabetized listing of sources—books or books chapters, films, journal articles, newspaper or magazine articles, interviews, images, videos, blogs, websites, podcasts, etc.—cited as evidence in a text. A *bibliography* is organized in units called *bibliographic citations*, each of which includes information about the author, source, publisher, publication date, etc.

An *Annotation* is a summary + analyses + evaluation of a source. An *Annotated Bibliography* includes both parts.

What is the purpose of an Annotated Bibliography?

I. Writing *Annotated Bibliographies* facilitates better *understanding*, *evaluating*, and *organizing* of sources as you prepare a research project; they help you know what arguments exist about a topic, and provide a place for you to brainstorm/analyze how you will use a source to develop and support *your argument*.

II. An *Annotated Bibliography* helps keep track of sources, narrow a topic focus, contextualize or frame an argument (i.e. determine a source/s to use as lens texts), and connect to an already existing argument (i.e. enter an existing conversation). Analyzing & evaluating sources can help you identify + develop a Motive + Stance.

II. Writing an *Annotated Bibliography* helps you start writing your essay! The summary, analysis, + evaluation you do in annotation determines NOT ONLY TO WHAT EXTENT sources support a developing Thesis idea, but also HOW you can USE them—i.e. HOW + WHERE you can cite & analyze them in an argument. Fuller annotations will help you compose & organize ACE, Stance, Synthesis, or Counterargument, etc. paragraphs that use “They Say, I Say” templates & Rhetorical Structural Moves (RSMs). Having complete annotations also means you also won’t likely need to keep re-reading your sources. Some students have reported copying & pasting actual passages from annotations into their essays! You can also copy & paste bibliographic citations from an *Annotated Bibliography* into a final essay’s “Works Cited.”

How do I write an “Evolving” Annotated Bibliography?

I. Think of your *Annotated Bibliography* as an informative, evaluative, organizational research + writing tool that *will* and can *evolve & develop*. In each resubmission you ADD new sources + REVISE existing entries by: adding deeper or more focused analysis; explaining how you might use a source; integrating quotations you plan to cite + analyze to support the argument; and making connections to (synthesis) other sources, etc.

II. Your *Annotated Bibliography* will be divided into two sections: *Works Cited* and *Works Consulted*.

Works Cited includes annotations for sources you cite in the essay. *Works Consulted* contains annotations for the sources you decide NOT to cite, but that helped you get started, narrow a focus, etc. (i.e. shows your work)

III. What Do I Actually Write?

- When you **summarize** each source identify: *author, title, genre, format or discipline, content/focus, motive, thesis/argument, important points, kinds of evidence cited, a writer’s stance and audience, etc.*
- *After summarizing, analyze what this information means.* If you add a quotation, do a quick + dirty A-C-E paragraph so you can begin thinking about how to use it in your paper: analyze the meaning + significance.
- Ask the following questions to help you to **evaluate** the source:
 - How is this source related to my topic? How can I use this source to *focus a potential argument*?
 - How does this author’s “They Say” potentially support my “I SAY” argument idea?
 - How does this source relate to other sources I have found/read?
 - Can I use this source as a Lens Text to frame or contextualize my argument/thesis? Can I use this source to develop a counterargument?
 - How has this source changed how I think about my topic?

*If you can’t answer any of these questions, you probably shouldn’t use that particular source.

***Some students like to note evaluation—how they can use a source in an argument/essay—with italics.*

Annotated Bibliography Requirement, Format & Due Dates

I. All sources should be *reliable, credible and/or scholarly*: articles in journals, book chapters, popular or scholarly magazines or newspapers, as well as films, documentaries, videos, published interviews, photographs, ads, or other images, personal interviews, or blogs, etc. You will have more sources (10-12+) in the *Annotated Bibliography* than you are required to cite in the Research Essay (6-8+). **The number of cited sources will be LARGER if you use/cite images, Tweets, or songs as sources.** *The more sources you annotate, the more options you have for choosing those that BEST develop & support your argument as your thesis evolves.* *You can also use GMTM course texts. Move sources you don't cite in the essay from the *Works Cited* to a *Works Consulted* section that follows it.

II. Format: a) entry length: ½—1 page, *single-spaced* for each source. Note: you may include bibliographic citations for sources you have recently found but have not yet annotated; each *bibliographic citation* should be formatted in MLA/APA using a citation helper OR “The Owl” <https://owl.english.purdue.edu/owl/resource/747/01/>

PRELIM 6: Evolving Annotated Bibliography Due Dates:

- 1) Wednesday, April 13th: 1st *Installment* w/4-5 sources from PRELIM 5b + add'l research due on Canvas by your class meeting time for collaborative Peer Review Writing Workshop
- 2) Wednesday, April 20th: 2nd *Installment* w/5-8 new/revised annotations) resubmitted on Canvas
- 3) Wednesday, April 27th: 3rd *Installment* w/8-10 new/revised annotations resubmitted on Canvas during Unit 3 Conferences for your Research Paper Conference
- 4) Friday, May 13th *Last Installment* w/8-10 new/revised annotations, including sources used as Lens Texts in INTRO + in Counterargument/Refutation, due w/Final Research Paper Revision + Roadmap + Cover Letter

Example Former Student Annotated Bibliography Entries

“Alcor at Work Photo Gallery: Procedures.” Alcor Life Extension Foundation, Alcor Life Extension Foundation, 2019, www.alcor.org/AtWork/index.html

[**Website**] Alcor’s website features a photo gallery that shows every step of the team preparing a patient to be preserved. The first photo shows the empty operating room at Alcor’s Scottsdale, Arizona facility. The next photo shows how busy the operating room is as a team consisting of up to a dozen technicians and support staff with knowledge of cryoprotectant perfusion assist a physician or veterinary surgeon with extensive cryonics experience. The next photo shows surgeons working to access major blood vessels. At this point in time, the patients are typically at 60 degrees Fahrenheit or cooler so blood circulation can be stopped without harming the brain. The fourth photo shows that once the team has access to major blood vessels, they connect the patient to a perfusion machine that “replaces blood with a chemical solution that prevents ice formation.” The next four photos show technicians preparing and monitoring the machines that use the cryoprotectants and that monitor the patient and collect information of the temperature, pressure, and cryoprotectant concentration data during the four-hour process of replacing the blood with cryoprotectants. The ninth photo shows the patient then being transferred from the operating room to the cooldown facility where they are cooled to -130 degrees Celsius and vitrified. The last three photos show how the patients are then placed in individual aluminum containers that are then submerged in liquid nitrogen at -196 degrees Celsius for long-term care.

Auerbach, Nina. *Our Vampires, Ourselves*. University of Chicago Press, 1995.

[**Book**] Nina Auerbach’s *Our Vampires, Ourselves* offers an analysis of vampires and the roles they have assumed in society throughout history, arguing that the construction of the vampire changes in response to the social climate of the time. Auerbach contends that “There is no such creature as ‘The Vampire’”, praising their “supreme adaptability” to an ever-changing society. In regards to Bram Stoker’s *Dracula*, Auerbach asserts that *Dracula*, in contrast to the earlier vampires of Lord Byron and John Polidori, seems to be “the most solitary vampire we have met” (81) and is unable to participate in any homosocial nor homoerotic relationships due to his seclusion. According to Auerbach, “The British 1890s were haunted not only by the Undead, but by a monster of its own clinical making, the homosexual” (83). Nina Auerbach postulates that in the context of the Wilde Trials and the Labouchere Amendment of 1885 which criminalized homosexuality, that the isolation of *Dracula* serves to separate the homosexual from “normal” men and women. Auerbach’s argument supports my claim that Gothic monsters are representative of the fears and forbidden dreams of a Victorian audience. *This source will also allow me to take a queer perspective on the sexuality of monsters in the Victorian period and demonstrate how Dracula is illustrative of a homophobic society.*

Avatar. Directed by James Cameron. USA: Twentieth Century Fox, Dune Entertainment, Lightstorm, 2009.

[Movie] *Avatar* is a film where a man finds himself being immersed in this avatar that looks like him with similar features in order to pick up intelligence of the native peoples of Pandora. This man is paralyzed from the waist down, never to walk again. Once he is thrown into this new and healthy body, he quickly realizes that his abilities with this avatar go way beyond his physical impediments. Once he stays in his avatar body for long enough, developing himself in this new strange world, making connections everywhere he goes, he doesn't want to leave it. This movie can very much be related to gaming and how emersion is quickly evolving allowing the gaming to be more and more connected physically with his/her avatar. The effects Jake Sully, the guy in *Avatar*, went through, where his identity lied can be directly correlated with where the gaming industry is headed. *I can use this movie towards the climaxing moments of my essay where I start talking about future technologies and how the developing VR world is massively increasing immersion in video games. The technology we are uncovering for games is already so advanced where gamers can put themselves inside their avatars, look 360 degrees in real life, and see nothing but fantasy. With technology exponentially growing, the average household would be able to afford this technology, and gaming companies will make full blown RPGs for VR. Having this movie relate in a since to where we are heading can really show us how gamers will feel when ripped out of their fantasy worlds to go work or have a stabilized life.*

Fox, Amaryllis, director. American Ripper. History.com, A&E Television Networks, 2017.
www.history.com/shows/american-ripper.

[Online Documentary] In the eight-part series the History Channel researches the connection between Europe's first serial killer Jack The Ripper and America's first serial killer H.H.Homles. This series attempts to unmask jack the ripper by stating that jack fled London after the five murders to the United States to presume his identity of H.H.Holmes. This series explains that because jack left London that's why he was never found. American Ripper uses multiple expert researchers in the field of forensic handwriting, land excavation, DNA analysis, and underwater sonar. *This source will be especially useful to me due to the previously concluded research. The hope of my paper is to discover why the ripper was never unmasked and this documentary explains in detail a reason as to why he never was. One of the more fascinating pieces of evidence was the discovered change in the ripper's form of killing at first he was considered to be a killer of opportunity he would stalk his victims and wait for the right time. However, evidence such as surgical skills and the careful mutilation of the bodies makes it appear to be more premeditated. This connects him to the same style as that of HH Holmes who also had a medical background and he was a very premeditated serial killer-the murder castle.*

Haran, Joan, et al. Human Cloning in the Media, Routledge, 2007. ProQuest Ebook Central.
<https://ebookcentral-proquest-com.ezproxy.lib.ou.edu/lib/ou/detail.action?docID=325135>.

[Book Chapter] In the introduction of this novel, Haran discusses human cloning as seen in the real world. They discuss why they decided to embark on writing a novel that "sets out to investigate the phenomena noted above: the flurry of cultural productions and texts which appeared in the wake of these two important markers in the history of genetics and biotechnology, the changing expectations regarding human cloning, and the state of this techno-scientific field in the early twenty-first century."(1) Haran also mentions the influences of writing this novel stating "This project was influenced by media and cultural studies conceptualizations and research that posited a complex cultural circuit, including production, texts and audience or readers."(6) So basically, this introduction gives examples of real-life cloning and the rapid spread of cloning in film and media as a result of cloning happening in the real world. *I could use the introduction of this book as a lens text because it covers cloning in both the real world and in media. This could help build my motive which is that the cloning we see in the media and means of fictional stories could potentially be what cloning turns out to be in the real world soon. From all that I've read so far, the author has the same stance as me which means I have a text that can back up my claims and argument which I could use this text as evidence throughout my essay.*

Dick, Philip K. *Do Androids Dream of Electric Sheep?* Thorpe, Ulverscroft, 2018.

[Novel Chapter] In a future where most animals are a rare commodity, bounty hunter Rick Deckard tracks deviant androids, hoping to earn enough money to purchase a living sheep (as opposed to the robotic one that he already possesses). In the process, he falls in love with an android. Struck by this unprecedented dilemma, Deckard struggles

to differentiate between humanity and inhumanity as he reassesses his situation. *Since my essay focuses on the portrayal of robots in media, this classic felt like the perfect reference point. As Deckard realizes the dangers associated with making androids as human as possible, I see a chance to analyze why the androids even need to be human-like in the first place. The book also provides an opportunity to define androids in the context of classic fiction, setting a reference point for the reader audience. Plus, the novel opens the following discussions: What makes a human? What about the androids makes their emotions so uncanny? Why give them the ability to emote in the first place? Are they meant to be better than us? If so, again, why give them emotions? And so on.*

Manson, Marilyn. "Columbine: whose fault is it?" *Rolling Stone* 28 (1999).

[Popular Magazine Article] There is great contrast in this Rolling Stone article written by Manson. He talks about his reactions and views on Columbine in response to the idea that he inspired the 1999 shooting to happen. "Columbine: Whose Fault is it?" is just a very open view of Manson that strips away that Mechanical Animal persona. Manson, despite being a violent and notably, horrid figure on stage already starts out in the first sentence of the article: "It is sad to think that the first few people on earth needed no books, movies, games or music to inspire cold-blooded murder" (Manson). And in a way, he follows that by why his stage name is the way it is- because we give killers and people that don't deserve the spotlight "the same notoriety" as other celebrities. *In a way, it is like an explanation of himself that is unlike his stage name- it is an open, honest and unmasked perspective of Manson during a time that Manson was not as open as he is decades later.*

"Marilyn Manson Interview 2017: Broken legs, Namesakes, CIA Recruitment and Two Decades of Obscurity," Youtube.com, Channel 4 News. Dec. 2017.

[Video Interview] Manson is very raw in this interview. He has all different kinds of perspective that not many see on stage, as well as he is not making the interviewer uncomfortable or saying anything really foul. Instead, the musician is just being open about the origin of his name and his father's recent passing. Not many people see this side of Manson, an intellect. People don't think of Manson as a human being with real feelings due to his on-stage persona, but this is just a good way to understand that he actually can be a normal person and have feelings such as the feelings of loss he felt when talking about his father and his love for him. *I mostly will rely on this source to show a side of Manson that most would not typically see.*

New York Times [New York] 13 Jan. 1991: 197. ProQuest Historical Newspapers: The New York Times (1851-2009). Web. 7 Apr. 2014. <<http://search.proquest.com/docview/108653512?accountid=12964>>.

[Online Newspaper Article] In the beginning of Nicholas Lemann's article, "For One Family, Chicago's Robert Taylor Homes, Once Considered the Ideal for Public Housing, Has Been a Model of Crime, Drugs and Unkept Promises" he talks about the inconvenient and troublesome area of Chicago that the Robert Taylor Homes were placed. He claims that the homes were automatically set up for failure after white citizens denied the homes a location in a predominantly white community. Robert Taylor left his efforts to create the homes, but a few years later they were built in his name in a vacant, abandoned neighborhood in Chicago. He talks about the hardships that came along with the Robert Taylor Homes and specifically told the story of residences in the homes and how their dangers effected the residences. I plan to specifically use this article to talk about how the homes did not have much of an effect on the better wellbeing of the African Americans in the community, but rather it set it them up for failure automatically. Additionally, this article exemplifies the idea that the government does in a sense, create a tragic hero out of these homes. Lemann writes, "*As the poorest people in Chicago, the black migrants were the most obvious candidates for billets in the new housing projects. Taylor's list of sites was received as a master plan for neighborhood racial integration. But Robert Taylor's list engendered a furious response from the neighborhood "improvement associations" of white Chicago. In 1950, the City Council rejected most of his sites and approved its own list, which put almost all the new public housing in black neighborhoods, on land to be made available by tearing down existing slums*" (Lemman). Lemann describes the reality of not only how the government shut down a valid chance for African Americans, but also how other White citizens in the area did not want to necessarily be segregated with the Robert Taylor Housing Projects. The overturning of locations shows the reality that the government, though they may say their intentions are to create better lives for the citizens, fail to live up to the proper standards they may have for a different housing community. By placing the Homes in such a remote location, the government willingly sets up a ghetto town with little hope for further improvement.

Olson, D., Higgins, Sharron, Wolf, Naomi, Kirkpatrick, James, Cochrane, Marie, Assheton-Smith, Lori, . . . Moving Images Video Project. (1993). *Becoming Barbie* a SHE TV production ; producer/director/editor, Danielle Prohom Olson. Vancouver, BC: Moving Images [distributor].

[Video Documentary] The 1993 documentary “Becoming Barbie” addresses the negative effects, such as eating disorders, harmful views on personal body image, and low self esteem, that stem from media outlets, as a result of digital editing and photoshop. This Danielle Olsen documentary focuses on the body image issues that teenage girls experience due to exposure to seemingly perfect women that are portrayed in the media, especially since they begin to feel that they should resemble those in magazines and billboards. In the documentary, it is stated that “The reason [photoshop] is so insidious and dangerous is that young women are comparing their bodies to those that are not human. They are computer composites. They are not possible human bodies and then they are looking at themselves in the mirror thinking there is something wrong with them” (3:35), revealing the damaging effects caused by slimmed and perfected women. First person experiences of teenage girls and healthcare professionals are included to give the viewer firsthand accounts on how detrimental the use of photoshop in the fashion world can be for developing women. *This source will be useful to me because it shows a direct correlation between the photoshopping of womens’ bodies in the media and negative feelings experienced by the consumer due to not feeling pretty enough or thin enough. By including details of how young women’s self confidence is being harmed by this altered images may help reveal why companies and models today should limit the amount of retouching they do on an image. I can contrast these images with brands, such as Dove, that do not photoshop and encourage body positivity, no matter the size or shape.*

Pichel, Irving. “Character, Personality, and Image: A Note on Screen Acting.” *Hollywood Quarterly*, vol. 2, no. 1, 1946, pp. 25-29. JSTOR, www.jstor.org/stable/1209460.

[Journal Article] This article is a comparison of stage acting and film acting from the stage and film actor, Irving Pichel. He discusses the different conventions present in each type of acting, such as the weeks of rehearsal for a play compared to the minutes of rehearsal for a movie scene. The conditions that a film actor is in are different because they are in the setting of their character for days at a time. These conditions cause more developed characters. Pichel says that character and personality are the largest components of acting. Character “is presented to an audience through the personality of the actor,” (Pichel, 27). Pichel argues that complete impersonation is not possible. Personality is the constant quality of an actor seen in every role. Roles that are played by many different actors can become compared due to their different personalities. The perception of the actor is not completely under his or her control due to how the directors and editors portray the character in the film. *This article will be useful to me in describing the blending between character and actor. The comparisons to stage acting could be a good use of expansion. This will help the aspect of my argument about the perception of villain actors. Since they don’t have all the control of their perception, editing can make them appear even more evil. This causes a change in their “talked-of self” as they are seen solely through their characters’ evils. Film characters are some of the most developed characters there are because of the size and impact of the film industry.*

Quantic Dream. Detroit: *Become Human*. Sony Interactive Entertainment, 2018. Playstation 4.

[Video Game] Detroit: *Become Human* is an interactive sci-fi video game in which the player controls three characters (Connor, Markus, and Kara) as they traverse a fast-paced futuristic America overrun by android-centric social conflicts. Being androids themselves, the characters are very reactive to the game’s plot catalyst - a supposed virus that allows androids to breach their initial programming and develop human motives and expressions. Connor’s initial job is to track down deviant androids in the hopes of preventing the spread of autonomy, Markus finds himself in the den of android revolutionaries, and Kara takes custody of a child after saving her from an abusive father. Each story takes place in a world that resembles our own, with heavy reference to the civil rights movement and modern concerns about advanced technology. *I want to use this source as a way to discuss the difference in tone between Detroit: Become Human, in which robots are humanized, and other sci-fi media that presents robots as a metaphor for invasion and oppression. With the game’s interactive mechanics, the characters can become increasingly violent or pacifist, making them less sympathetic to the general public. This makes it a fantastic tool for discussing my research topic, as it allows me the room to analyze it from multiple perspectives.*