

ANNOTATED BIBLIOGRAPHY

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RECAP FROM PREVIOUS SESSION

-Using you own words, what did we cover last week?

RECAP

Introduction to the module:

- Brief

- Examples from previous students

Brainstorm about your research topic, keywords.

Relating the keywords to books

SESSION OVERVIEW

The focus of today's session will be on the annotated bibliography.

Some of the points that we will cover:

- What is an annotated bibliography?
- What is its purpose?
- Examples from previous students

AIM OF THE SESSION

-To introduce the annotated bibliography structure as a guideline to write their own annotated bibliography.

LEARNING OUTCOMES

- To identify the three key components of an annotated bibliography.
- Learners will be able to apply these three components: summary, evaluation and connection to write their annotated bibliographies.

WHAT IS A THESIS?

Typically, your independent project will enable you to present your findings in response to a question that you propose yourself.

Firstly, you identify a topic that is related to your current practice.

Secondly, you do initial research around the topic. What books or materials are you planning to use to critically examine your topic? This material will form the basis of your annotated bibliography.

TO PLAN OR NOT TO PLAN

The process of developing a research document is usually divided into seven steps:

- Identify a precise topic;
- Collect or create documents on this topic;
- Structure these documents;
- Re-examine the topic in light of the collected or created documents;
- Organise all these materials into one organic form;
- Make sure your audience understands you;
- Provide documentation (list of references) so that your audience may re-examine your topic through your sources.

THESIS STRUCTURE

We have seen that one of the purposes of your thesis is to present a reasoned argument in a clear and structured way.

But what structure or 'standard' can be use when it comes to write your thesis?

There isn't a single convention on dissertation writing.

THESIS STRUCTURE

The thesis should be organised in the following format:

1. Title page
2. Abstract (approximately 300 words, on a separate page)
3. List of contents
4. List of illustrations
5. Author's declaration (suggested wording: I declare that all the material contained in this thesis is my own work.)
6. Text of the thesis, divided into chapters, sections, etc
7. Conclusion
8. Bibliography

ANNOTATED BIBLIOGRAPHY

On a scale from 1 to 10, what is your initial knowledge about the annotated bibliography?

Discuss in small groups about your understanding of the annotated bibliography.

WHAT IS AN ANNOTATED BIBLIOGRAPHY?

In your annotated bibliography you need to firstly include the key texts that you have identified for your topic (5 sources).

The annotation should describe, summarise, evaluate and clarify your source and your position in relation to that source.

PURPOSE OF AN ANNOTATED BIBLIOGRAPHY

Help you to develop your thesis by identifying key issues and ideas relevant to your research. By identifying the key sources of your research will help you writing your independent project

PROCESS

1. Searching, finding and locating sources.

- Dictionaries and encyclopaedias offer a good starting point to define key terms.
- Books.
- Journals.
- Exhibition catalogues.
- Current photography and art magazines.
- JSTOR is an archive of over 1000 e-journals for the humanities.
- Primo research tool.
- Google books.
- Google scholar.
- Podcasts.
- Movies.
- A long etc.

PROCESS

1. Searching, finding and locating sources. TIPS.

- Select keywords, broad/narrow (using initially dictionaries/encyclopedias).-Identify sources.
- Systematic search - general publications throughout to specific.

PROCESS

1. Searching, finding and locating sources. EXAMPLE.

-JSTOR is an archive of over 1000 e-journals for the humanities.

🔒 librarysearch.uwtsd.ac.uk/discovery/fulldisplay?docid=alma9925195802421&context=L&vid=44WHELF_UWTSD:44WHELF_UWTSD_VU1&lang=en&search_s...

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Course Information

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[ECHC5001: Contemporary Mental Health \(ECHC5001\); Social Policy, Youth & Communities; Scoulding, Samantha; Slade, Catherine; Rodriguez-Morales, Lymarie; Williams, Andrea; Dalling, John; Phelps, Ceri; Cole, Beverly; Groff, Ruth; Toyne, Lisa; Jones, Sarah](#) 📄 >

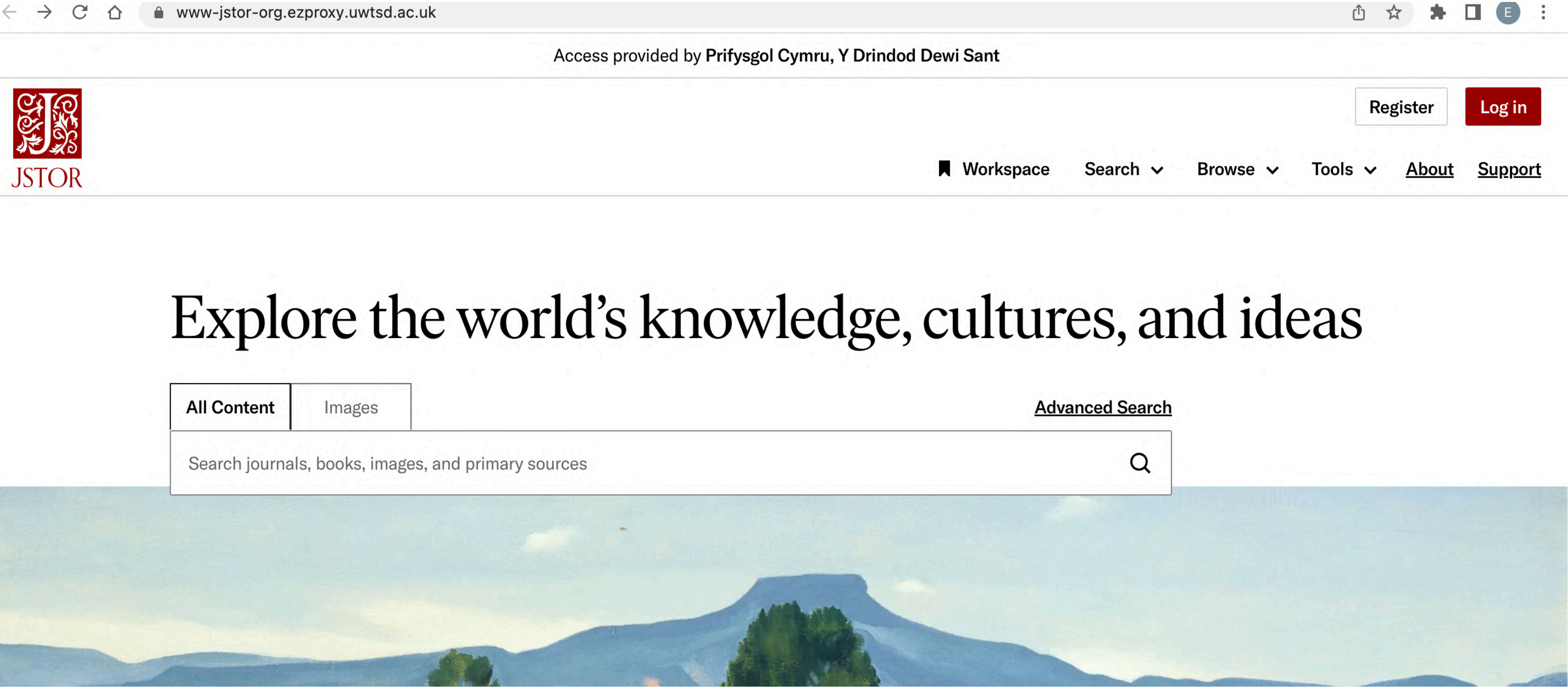
[ECHC5002: The Therapeutic Process \(ECHC5002\); Social Policy, Youth & Communities; Toyne, Lisa;](#)

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PROCESS

1. Searching, finding and locating sources. EXAMPLE.

-JSTOR is an archive of over 1000 e-journals for the humanities.



PROCESS

1. Searching, finding and locating sources. EXAMPLE.

-JSTOR is an archive of over 1000 e-journals for the humanities.

www-jstor-org.ezproxy.uwtsd.ac.uk/action/doBasicSearch?Query=october+journal+rosalind+krauss

Access provided by Prifysgol Cymru, Y Drindod Dewi Sant

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Cite

Journal Article

The Photographic Conditions of Surrealism

Rosalind Krauss

October, Vol. 19 (Winter, 1981), pp. 3-34

...Conditions of Surrealism* ROSALIND KRAUSS I open my subject with a comparison. On the one hand, there is Man Ray's Monument to de Sade, a photograph made in 1933 for the magazine Le Surreal- isme au service de la rekvolution. On the other, there is a self-portrait by Florence Henri, given...

Download

Save

Cite

PROCESS

2. Questions.

As part of the process of doing the annotated bibliography you might consider the following questions:

- What is already known in relation to the subject that I am researching?
- Has the subject developed through time?
- Am I identifying any useful direction for my own future practice and research?

PROCESS

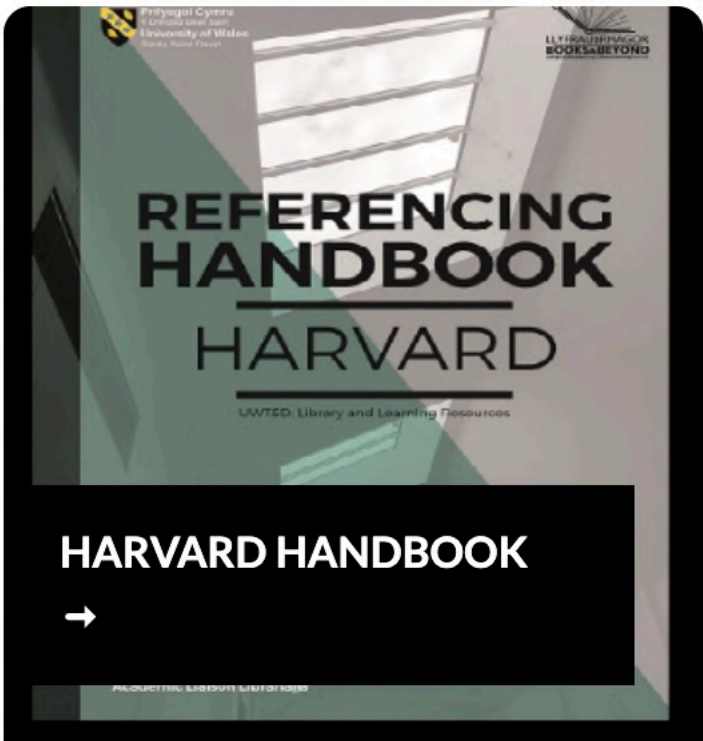
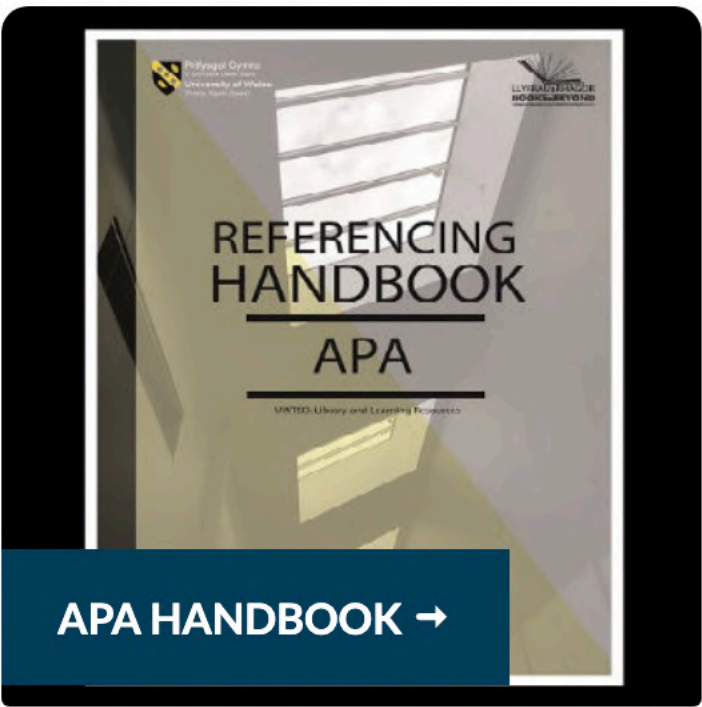
3. Recording and referencing your sources using Harvard Referencing System.



The handbooks provide you with the basic principles of referencing and plagiarism, how to get support and what additional resources you can make use of for more specific examples of the referencing style you’re using.

There are four recognised referencing styles at UWTSD and the one you use will depend on your area of study. To find out which one you should be using, look in your Programme Handbook, and download your copy by clicking on the button below.

If in doubt, contact your [Academic Liaison Librarian](#).



PROCESS

4. Avoid plagiarism.

- Avoid paraphrasing other people's facts or arguments without citation.
- Separate an author's evaluation of research from your own.
- Be organised and take notes, keep adequate records and always acknowledge your sources.

ANNOTATED BIBLIOGRAPHY BREAKDOWN

Quick breakdown before going into the examples.

An annotated bibliography provides your evaluation of a source and how it will work for you and your project. It is 1-2 paragraphs long and includes the following:

1. Summary

- What is the resource about?
- What arguments does the author use? How do they support the arguments?

2. Evaluation

- Are the author's arguments convincing?
- What are the strengths and weaknesses of the arguments?

3. Connection

- How does this resource help you? How is it useful for your research? How does it fit in with other resources you are using?
- What additional questions does it raise?



EXAMPLE 1: ANTHOLOGY BOOK

SUMMARY:

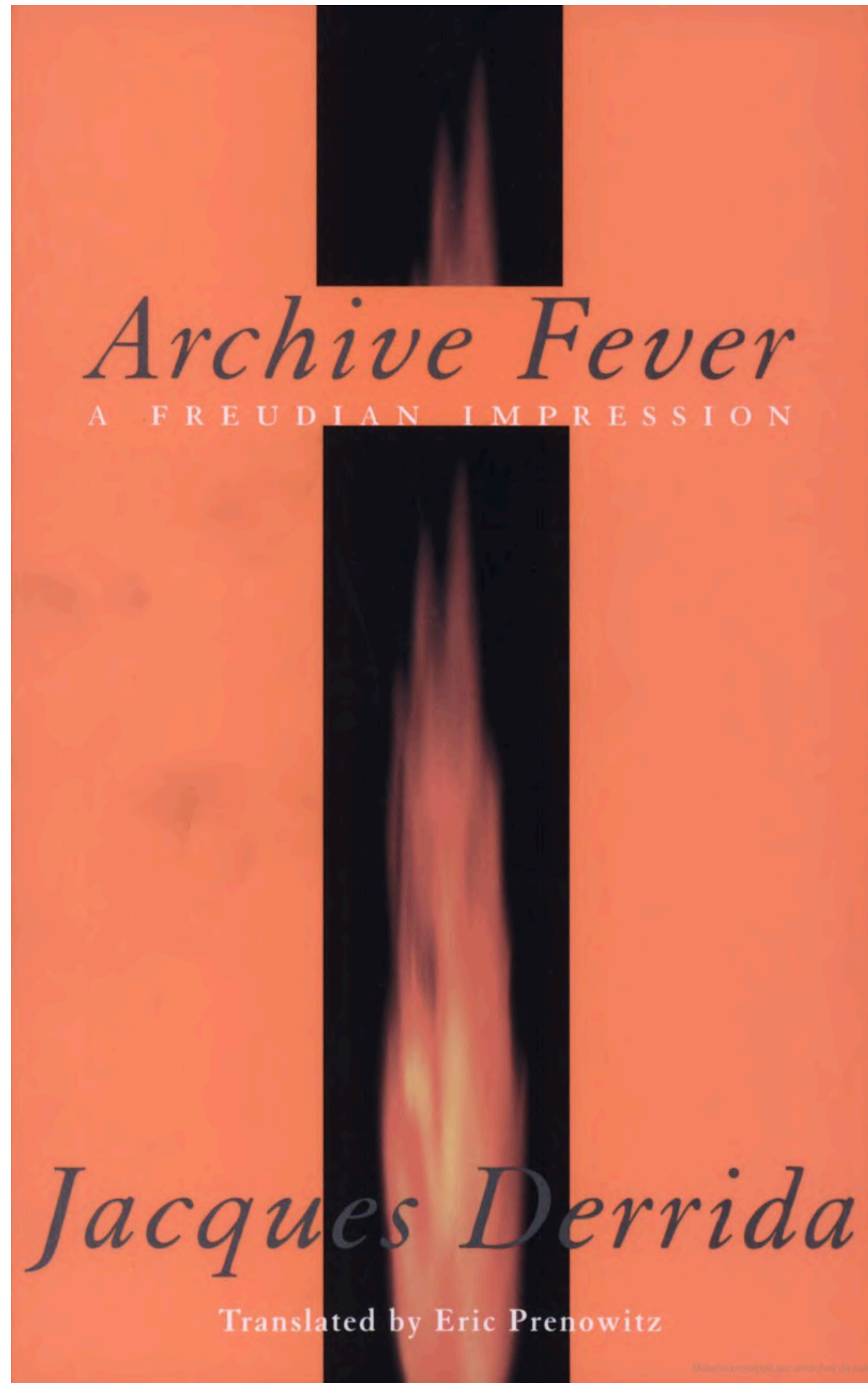
Charles Merewether's *The Archive* (2006) is a comprehensive compendium of essays and statements that touch upon the connection between archivisation and art. Therefore, Merewether's compilation of texts refers to a wide range of approaches – with contributions from artists, philosophers, photographers, and art historians including: Susan Hiller, Paul Ricoeur, Walid Raad or Benjamin H. Buchloh among others – in relation to the acts of accumulating, storing and recovering information. The book is divided in four sections: 'Traces', 'Inscriptions', 'Contestations' and 'Retracings'. The first one 'Traces' deals with the perceptions that events and experiences always leave behind them by means of their index.

EVALUATION:

Even though the selection of texts in this book does not deal directly with photography, nonetheless we can establish similarities between their reflections and the relationship of photography and/or the archive.

CONNECTION:

Merewether's book is significant because it provided me with an initial general framework for my investigation.



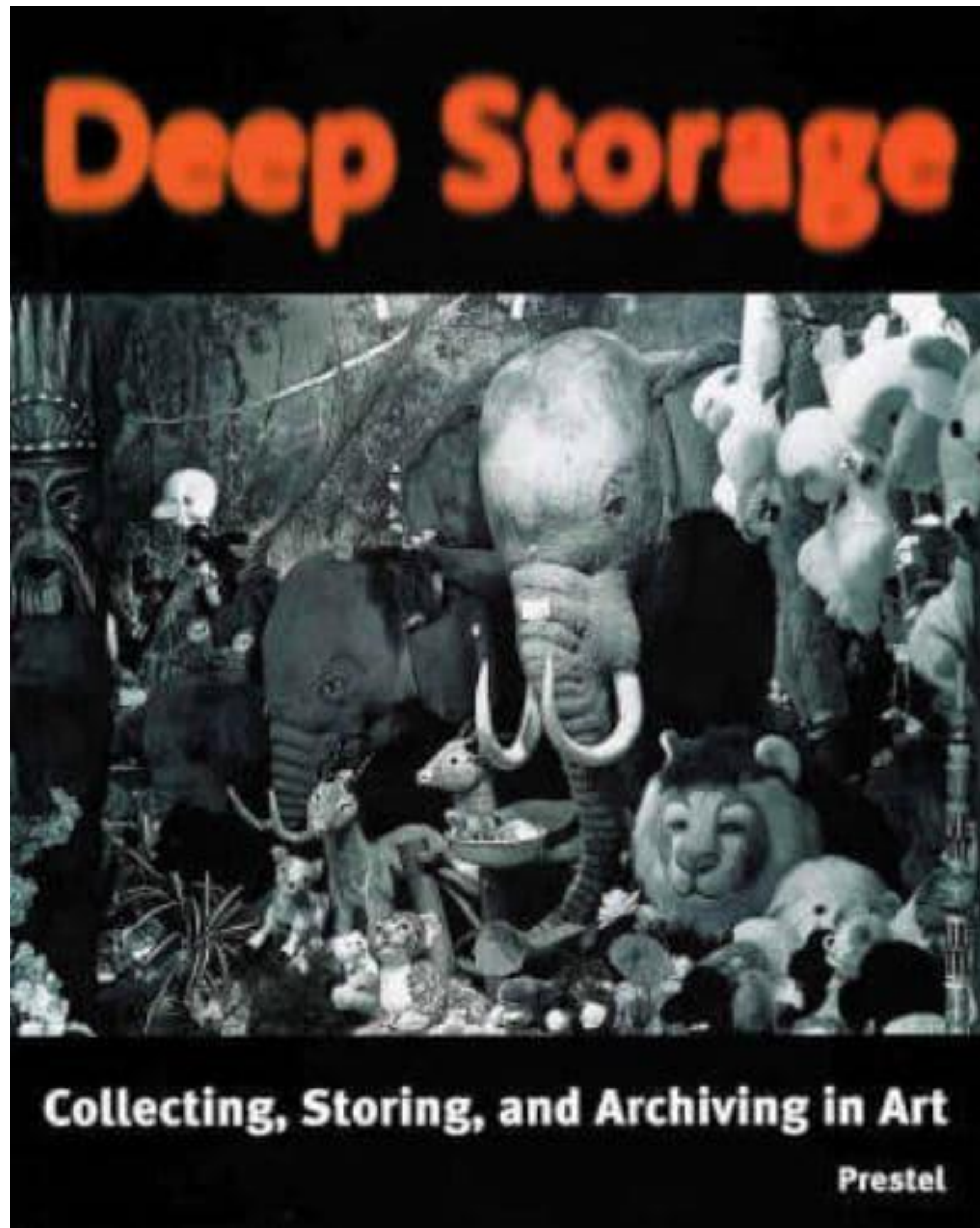
EXAMPLE 2: KEY BOOK

SUMMARY:

One of the key texts that shaped the current understanding of the archive is Jacques Derrida's *Archive Fever* (1998). The book was based on a lecture he delivered in 1994 at the Courtauld Institute of Art, part of a symposium called 'Memory – The Question of the Archives' that was organised by the Freud Museum as well as the Société internationale d'Histoire de la Psychiatrie et de la Psychanalyse. *Archive Fever* begins with an ontological reflection on the archive, which was later appropriated and re-articulated in critical discourse and art.

EVALUATION and CONNECTION:

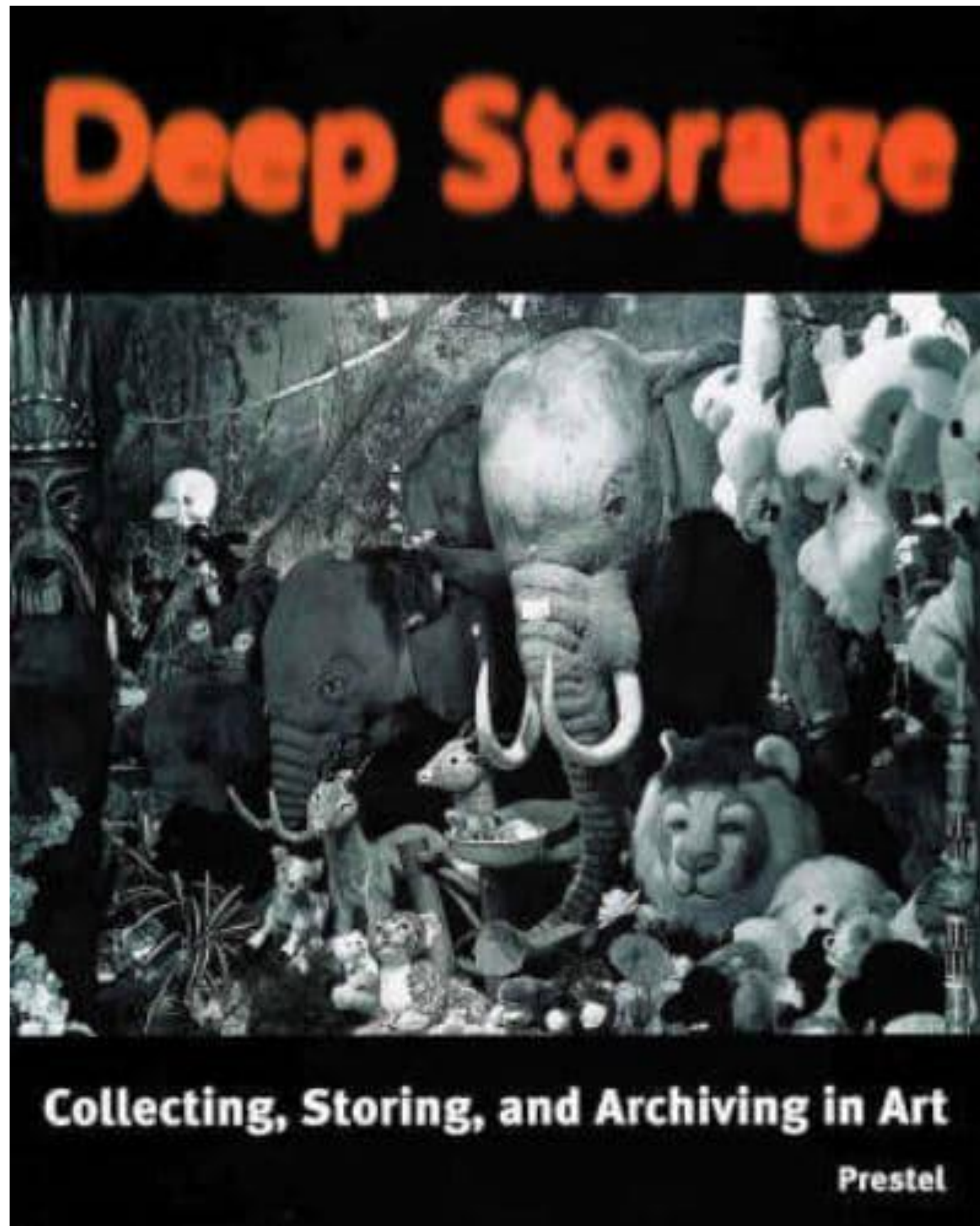
Derrida's etymological analysis of the archive is relevant for my research, especially how paying attention only to the word history there is already an intermingling of meanings between a place, the law, authority, technology and memory. What I have done in my research is to use Derrida's meditations as my starting point to produce a working definition of the archive. Even though I am not dealing directly with this aspect of the archive in my research is worth mentioning that Derrida in *Archive Fever* argues as well that: 'The theory of psychoanalysis, then, becomes a theory of the archive and not only a theory of memory' (Derrida, 1998, p.9). In fact, Derrida's essay offers a reflection on Freud, on psychoanalysis, on the idea of the Freudian psychical apparatus as an archive constituted by marks, inscriptions that go through a process of memory, suppression and loss.



EXAMPLE 3: EXHIBITION CATALOGUE

SUMMARY:

Ingrid Schaffner and Matthias Winzen were the curators of *Deep Storage: Arsenal of Memory. Collecting, Storing, and Archiving in Art*, an exhibition that was first shown at Haus der Kunst in Munich in 1997 and then toured to PS.1 in New York as well as Henry Art Gallery in Seattle in 1997. This show was one of the first to deal with storage and archiving as imagery, metaphor or process in contemporary art. The exhibition comprised a wide range of artists from the 1960s until the 1990s – including Bernd & Hilla Becher, Christian Boltanski, Hanne Darboven, Feldmann, and On Kawara among others. The curators argue that one of the approaches that artists took against the overflowing of information was to produce projects based on establishing collections, and archives. Schaffner and Winzen use the word ‘storage’ in its allusion to memory as well as history. In the exhibition catalogue they resort to four metaphors to describe how information can be stored, they are: the ‘collection-archive’, ‘the box’, ‘the studio’, and ‘data space’. The exhibition also investigated what happens to objects when they are de-contextualised and subjected to a process of indexing, and labelling with the purpose of being integrated in a larger system of relation with other objects.



EXAMPLE 3: EXHIBITION CATALOGUE

EVALUATION and CONNECTION:

This exhibition is important for my research because Schaffner and Winzen deal with the 'collecting drive', and some of the contradictions and ambiguities inherent to the processes of collecting, archiving and storing information. In that sense, they do not define or position the artworks presented in the exhibition, as archives or collections, but rather as practices that resemble collections and whose structure is similar to an archive. This is significant because similarly I consider that the artists' practices I am analysing in my thesis and my work do not constitute archives, or collections but they borrow strategies from them.



Plate 41 from Alphonse Bertillon, *Identification anthropométrique*, 1893.

EXAMPLE 4: JOURNAL ARTICLE

SUMMARY:

Allan Sekula in 'The Body and the Archive' (1986) argues that projects such as Alphonse Bertillon's police archive of the nineteenth century are at the intersection of a number of discourses from different disciplines that range across statistics, physiognomy, photography and social legal practices of the time. Therefore, he examines the conditions of production of these archives to explain how they produce a specific system of knowledge with its own rules.

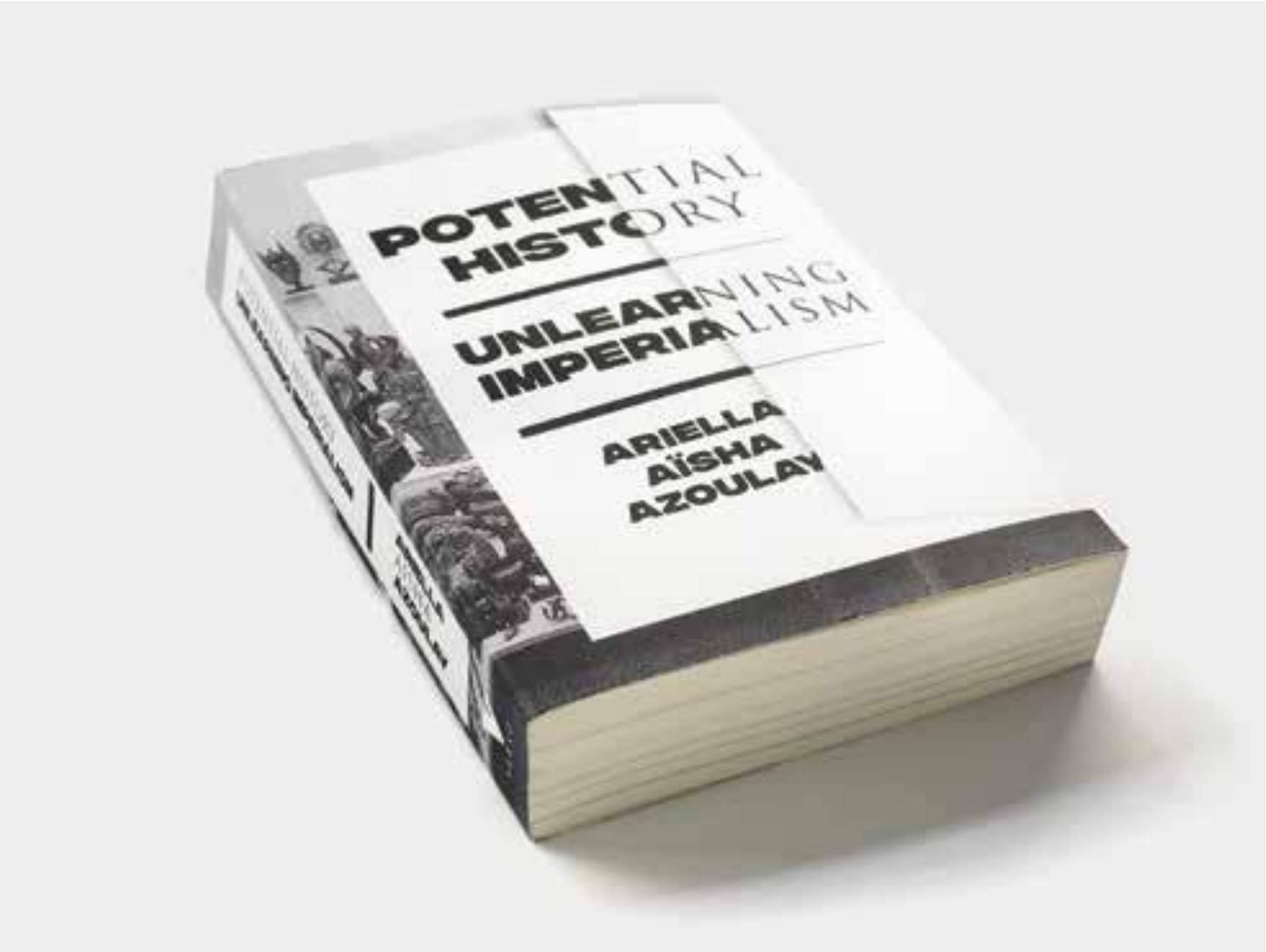
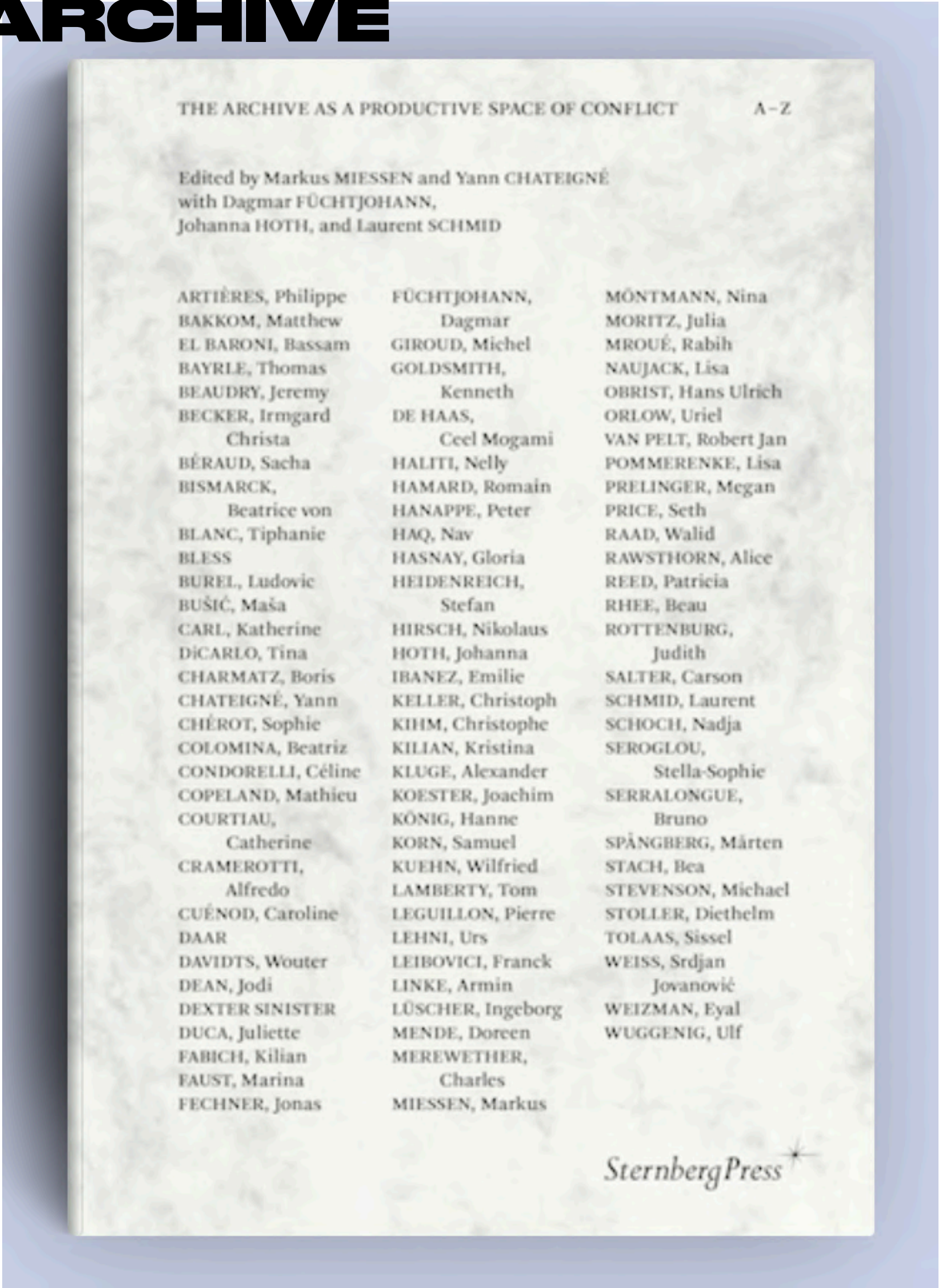
EVALUATION:

This process described by Sekula allows us to see how the instrumental use of photography is constructed. Thus Sekula exposes the archive as an image of control.

CONNECTION:

His reflections made me reconsider my position about the artworks discussed in the thesis. My initial approach was to analyse those works exclusively within an art context, however I realised they also deal for example with historical as well as social memory issues and therefore they should be considered in the discussion.

FURTHER REFERENCES RELATED TO THE ARCHIVE

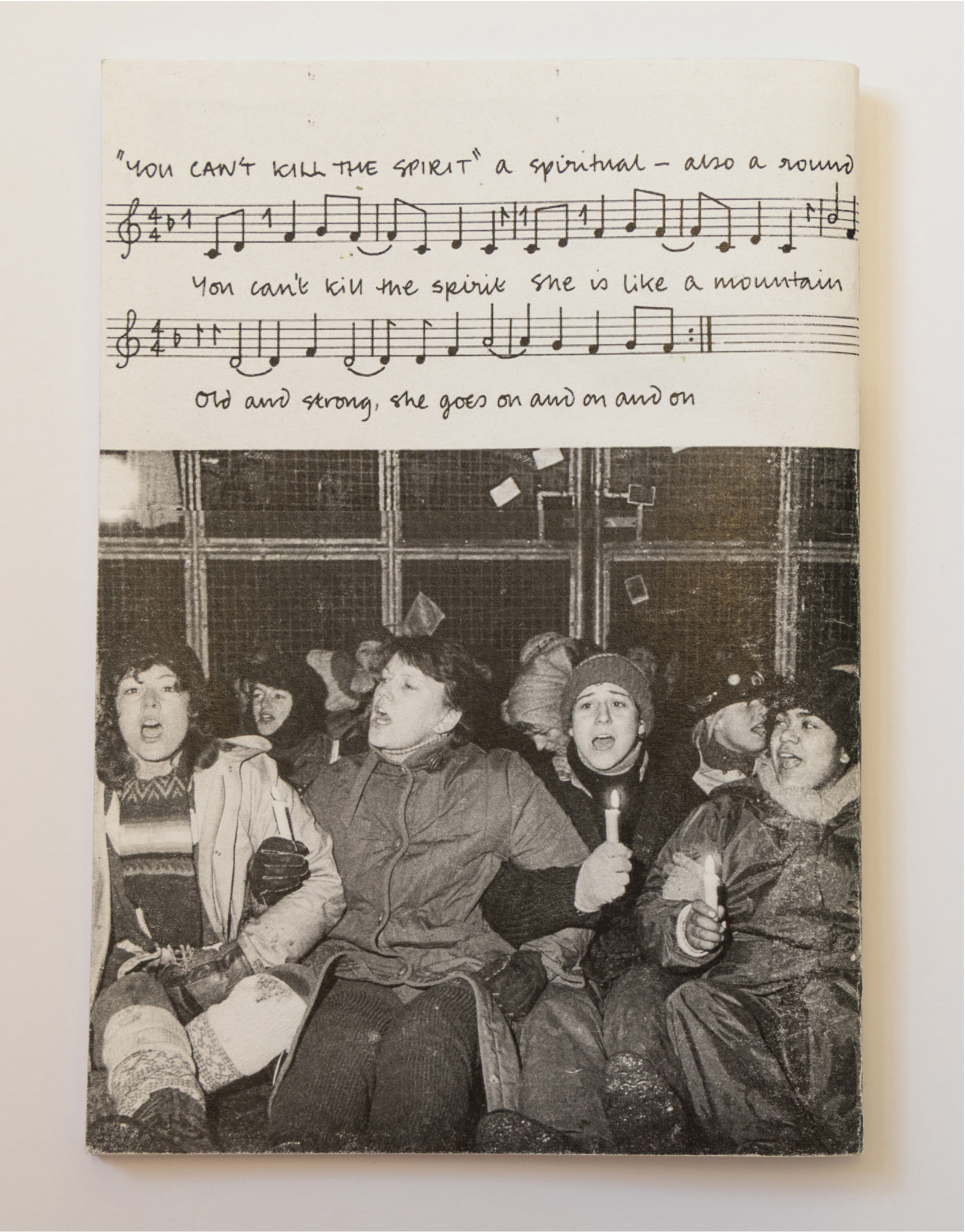
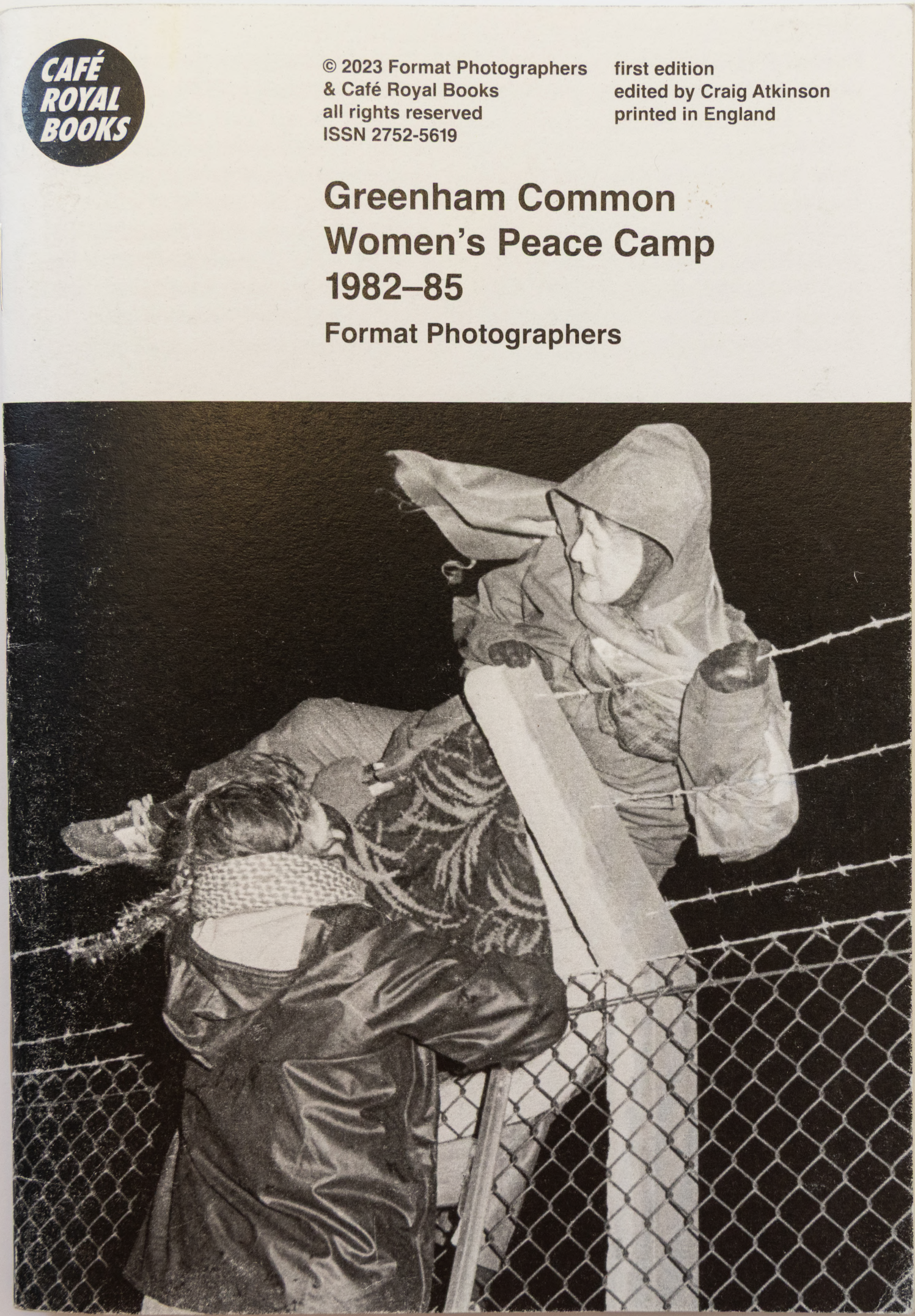


memória em marcha

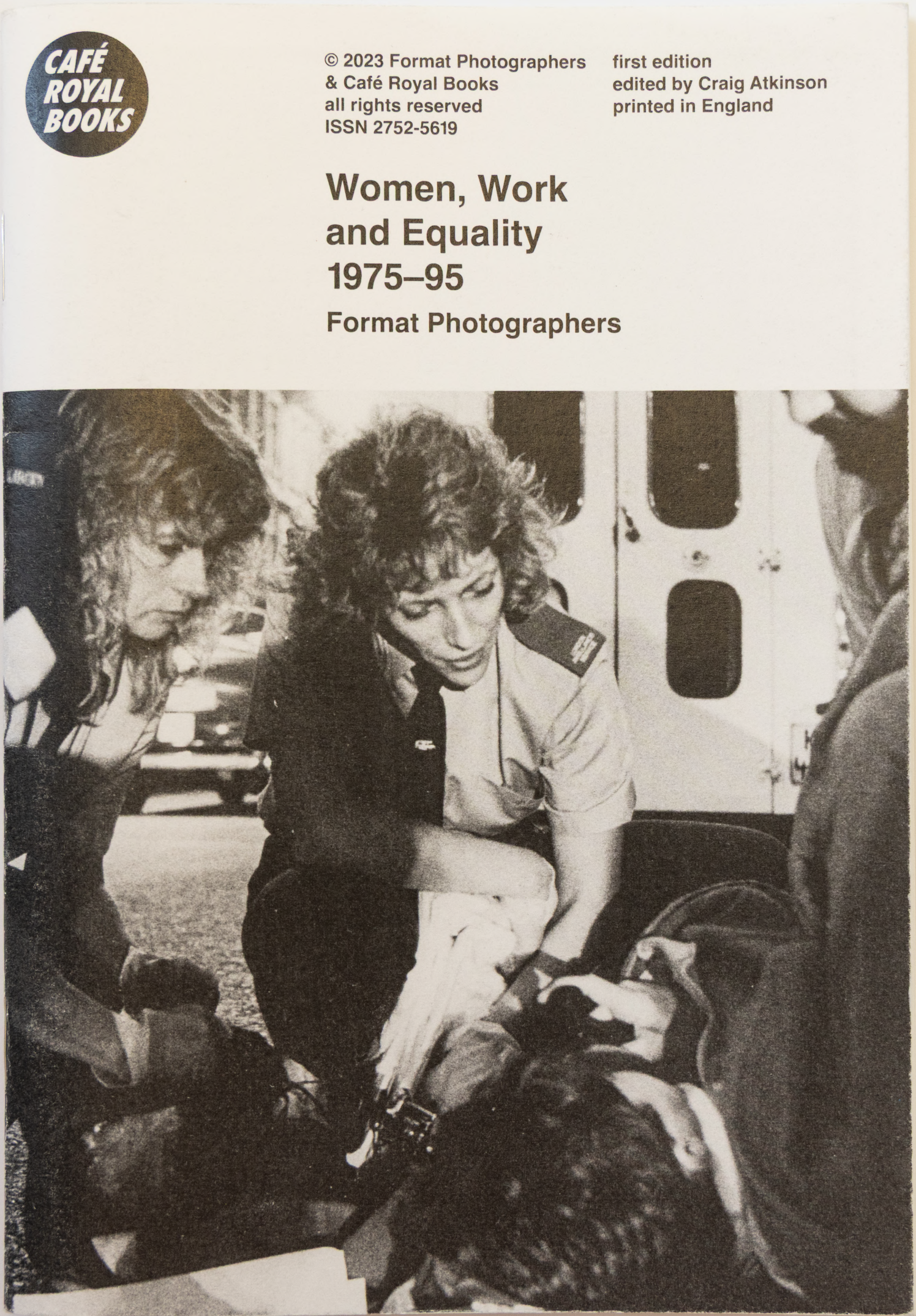
redes de cuidado, ecologia e feminismo no
acampamento pela paz em greenham
através das fotografas da agência format



CAFÉ ROYAL BOOKS



Women, Work and Equality 1975-95/ Format Photographers
CAFÉ ROYAL BOOKS



Feminism or Death: How the Women's Movement Can Save the Planet/ Françoise D'Euabonne/ First edition 1974

ECOFEMINISM



Women in Revolt! Art and Activism in the UK/ Touring exhibition- Tate Britain, 8 November 2023 – 7 April 2024/

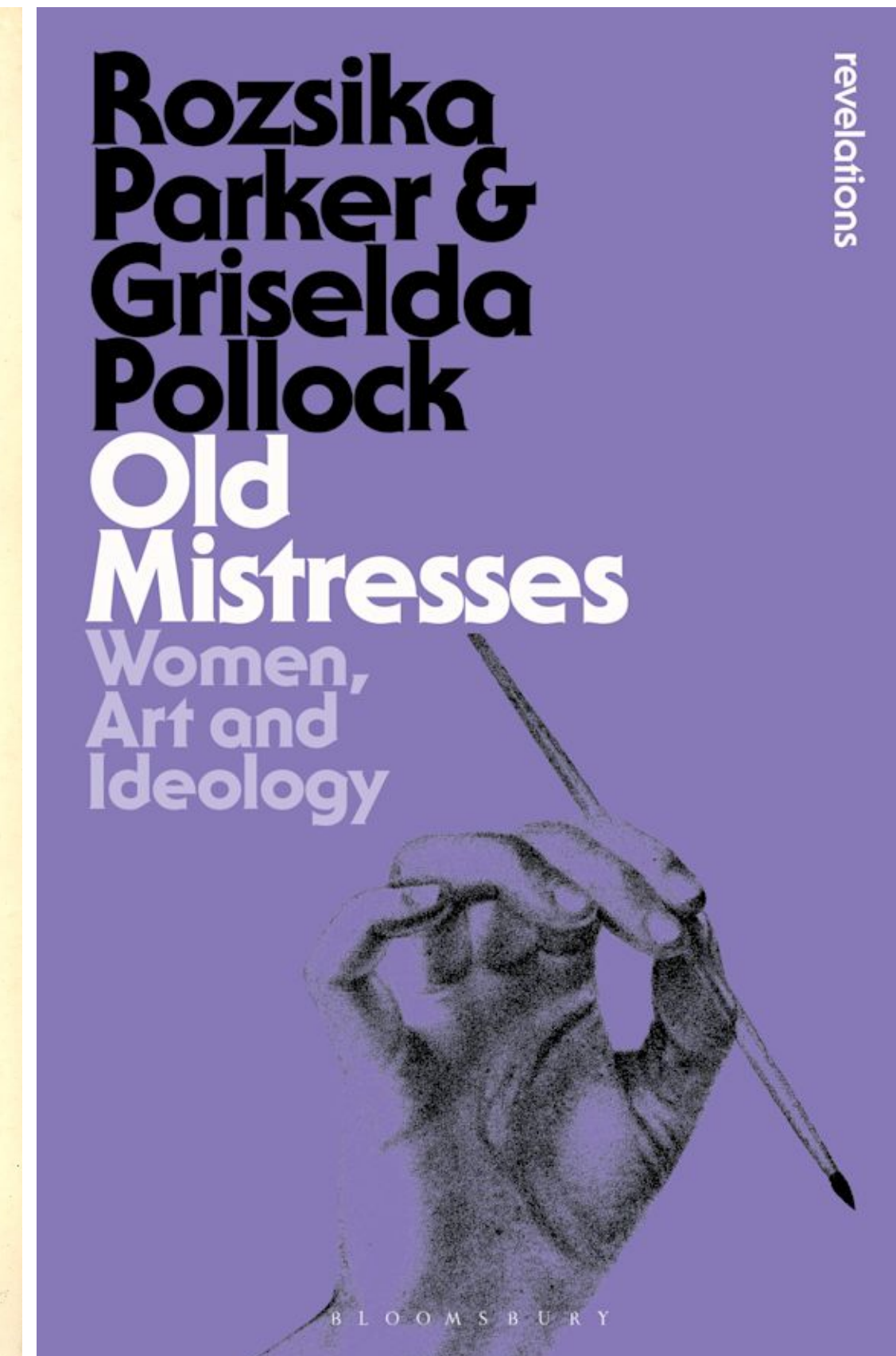
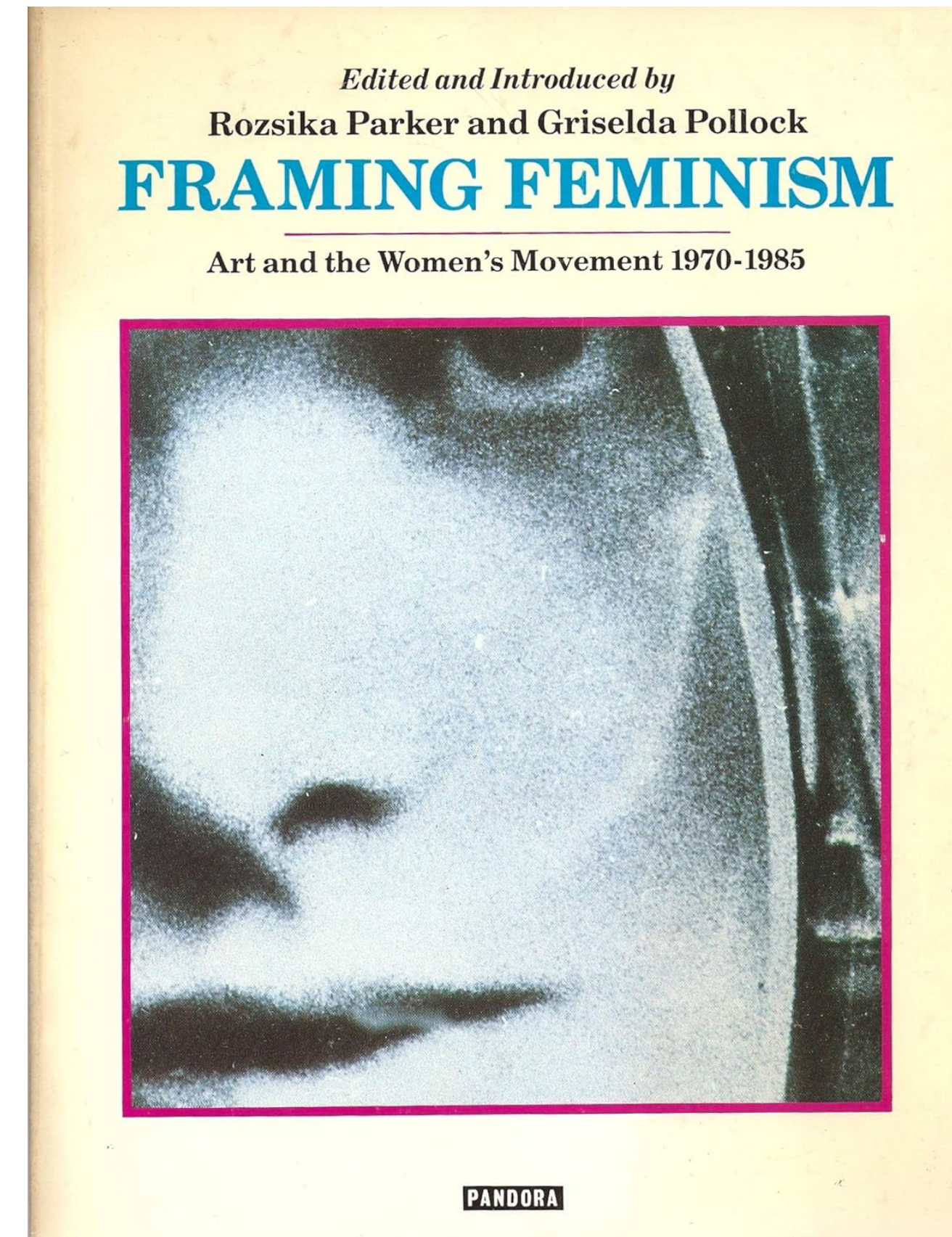


EXHIBITIONS

*Women in Revolt! Art and Activism in the UK
1970 - 1990.*

To make this exhibition the curators used Rozsika Parker and Griselda Pollock *Framing Feminism* first published in 1987, a foundational text introducing art and the women's movement in the UK.

The artists featured in the exhibition were making work at a time when there were almost no commercial or institutional outlets for their art. Tate gallery included, were barely showing - let alone collecting - women's work. As a result, access to the history of women's art has not been equal to that of their male counterparts.



NEXT STEPS

- Theory begins with practice. Writing is a process and a practice that you develop through time, the same as you have been doing during these three years with your artistic projects.
- Begin working on your annotated bibliography as soon as possible.
- Arrange supervisory meetings with your supervisor.
- Submission deadline for your annotated bibliography (1000 words) is on 20th October, 17.00. Submit directly to your supervisor.

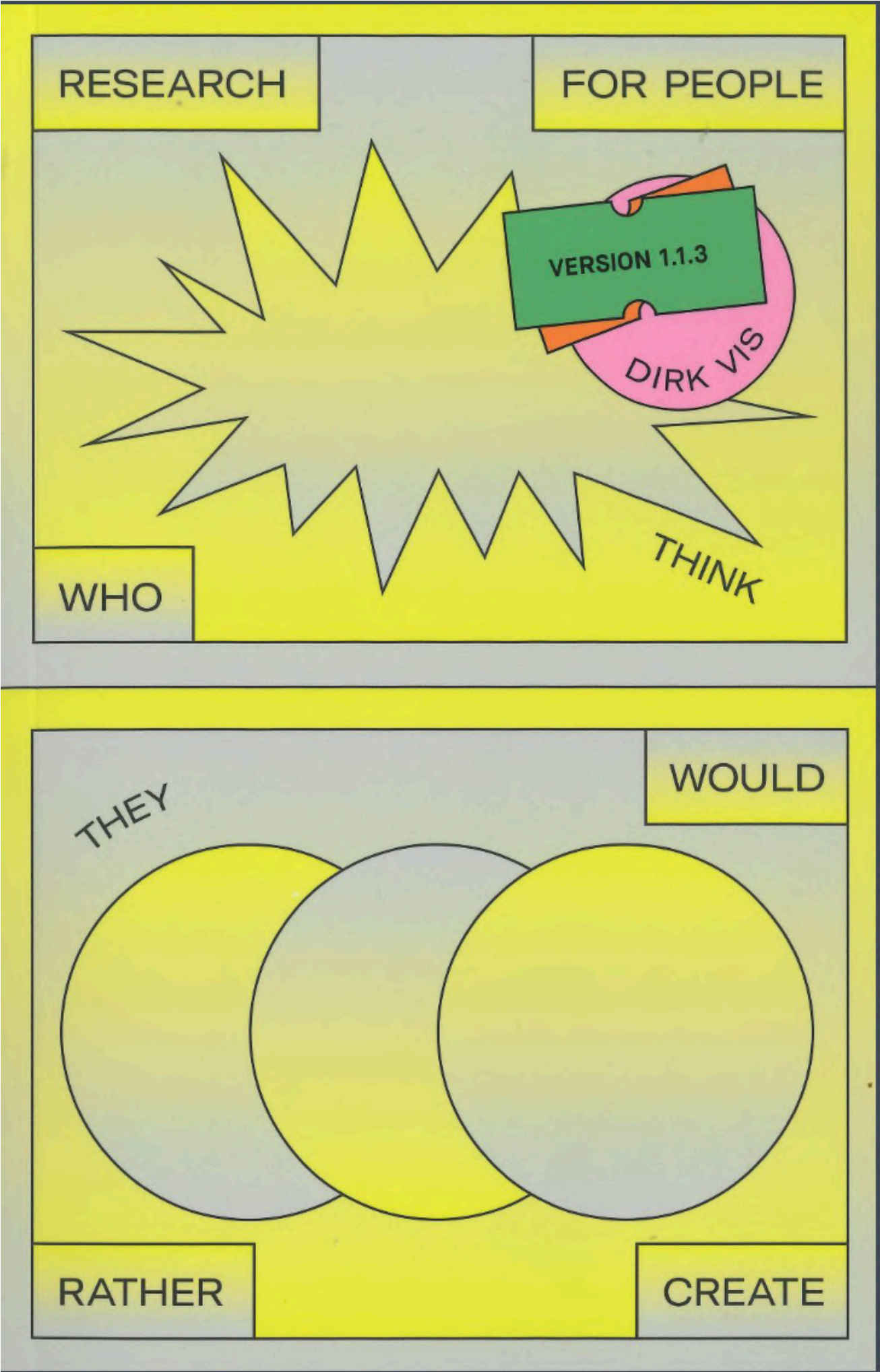
FURTHER REFERENCES

MENU

Onomatopée 201

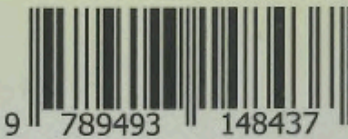
RESEARCH FOR
PEOPLE WHO
THINK THEY
WOULD RATHER
CREATE

FURTHER REFERENCES



What • is • artistic • research? What is a research document? How do these relate to the making process, invention, and creativity? What exactly is expected of me? If you have ever asked yourself any of these questions, then this book is for you. We will be addressing here all relevant aspects of the research and documentation process, such as: finding the right topic and approach; formulating your research question; working out your methods; choosing one or more suitable writing styles; and considering the possible roles of visual, virtual, auditory, embodied, and spatial materials. ¶

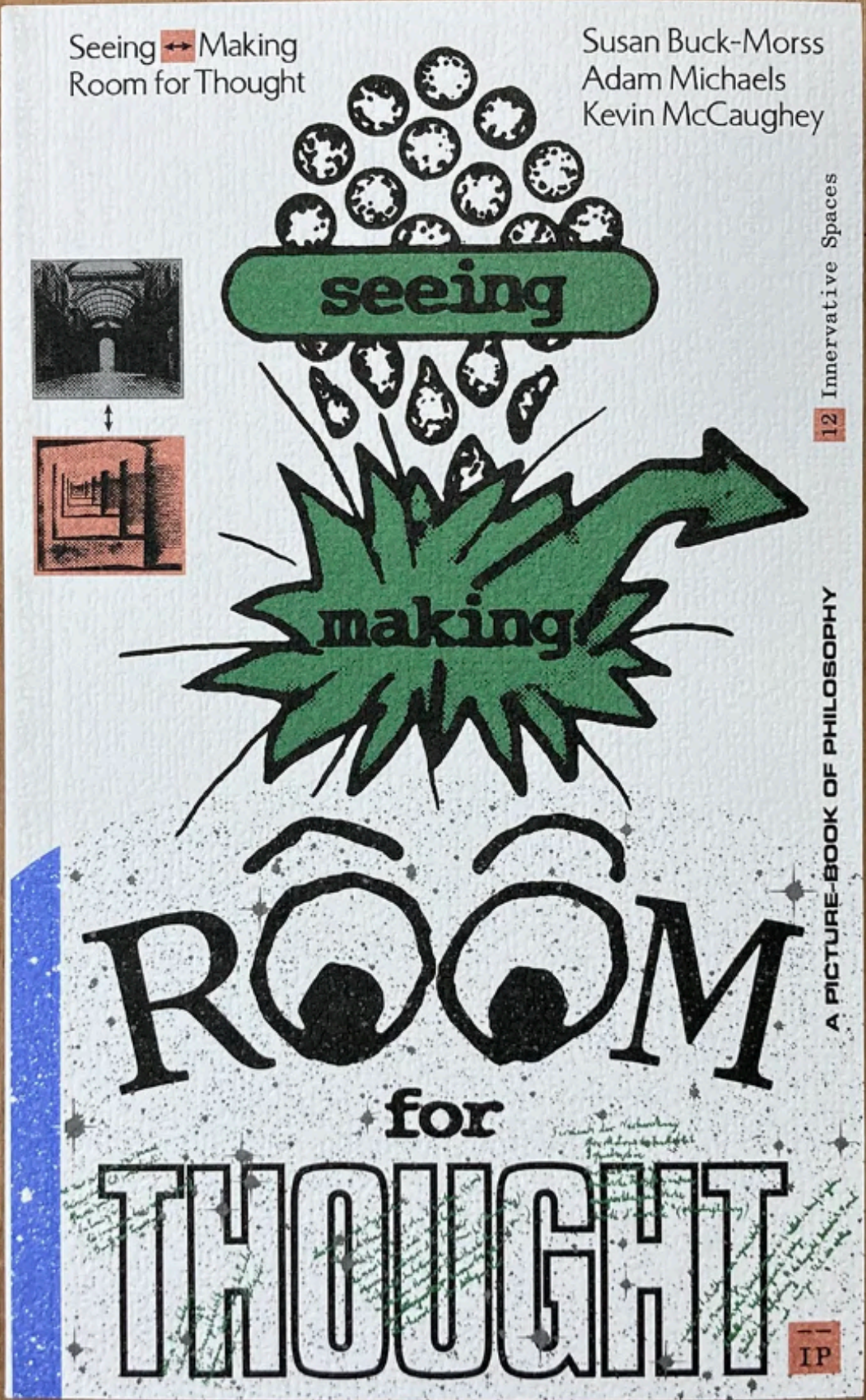
At • the • heart • of this book are dozens of examples from the field of art and design – each of which illustrates one specific aspect of developing a thesis, essay, paper, report, proposal, research document, or however else it may be referred to in your own setting. You can read this book from cover to cover, or you can immediately flip to those subjects which you find most relevant at any given moment. Ultimately, this book is an invitation to contribute – quite literally, with your own projects, examples, and questions – since our goal is to help you develop your own research. #



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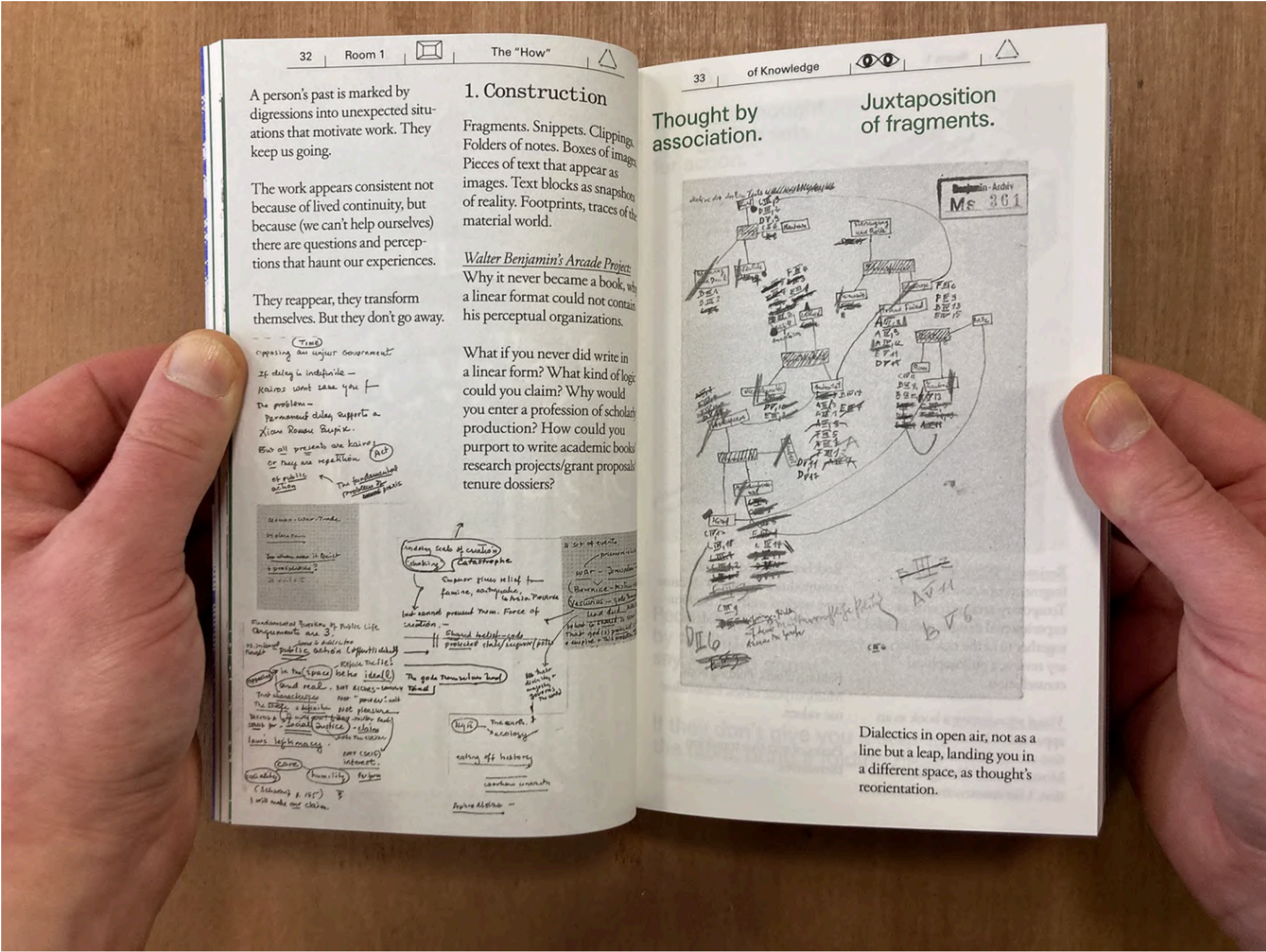
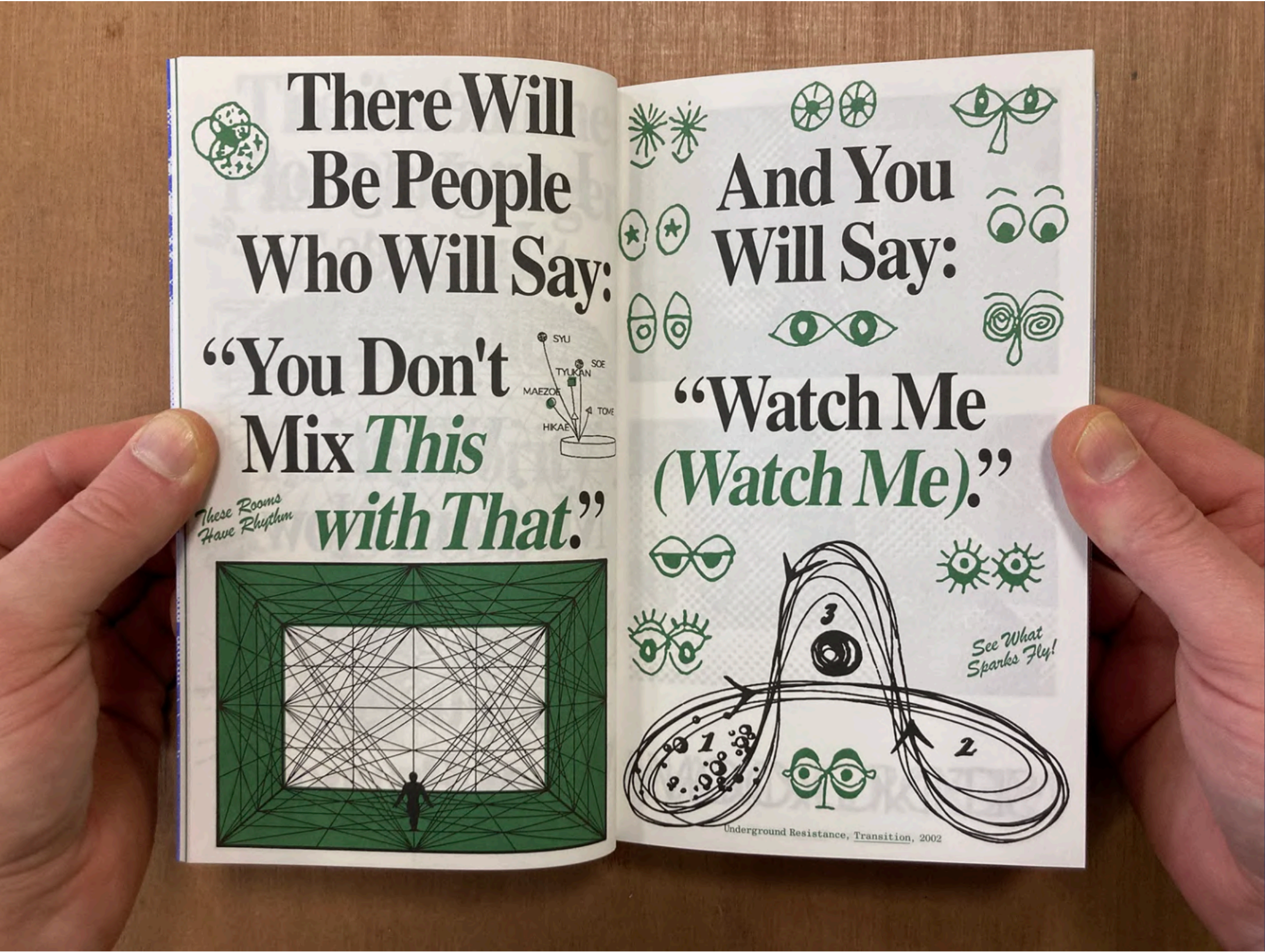
Seeing <=> Making: Room for Thought both studies and presents the creative process of constructing ideas with images. By activating the techniques of montage, the book reveals a wide field of view and a space to engage new critical connection between a multiplicity of objects from the past and present. Realized through an intergenerational collaboration of three cultural producers committed to making theory visible, a transformative anthology of critical essays by Susan Buck-Morss anchors this kaleidoscopic project. Images and ideas sync with Buck-Morss' perceptive texts on visual culture, history, politics, and aesthetics, fusing criticism with visual play and linking collective imagination and social action.

Building upon the methods and ways of seeing put forth by visual thinkers like Walter Benjamin and John Berger, designer Kevin McCaughey (Boot Boyz Biz), designer, editor, and publisher Adam Michaels (IN-FO.CO/Inventory Press), and renowned theorist Buck-Morss collectively assemble colliding material into new relation. What results is a (typo-) graphic articulation that thinks seriously about the stakes of ideation and reorients the space of the book in the service of a theory and philosophy that speaks the language of our image-based information age.

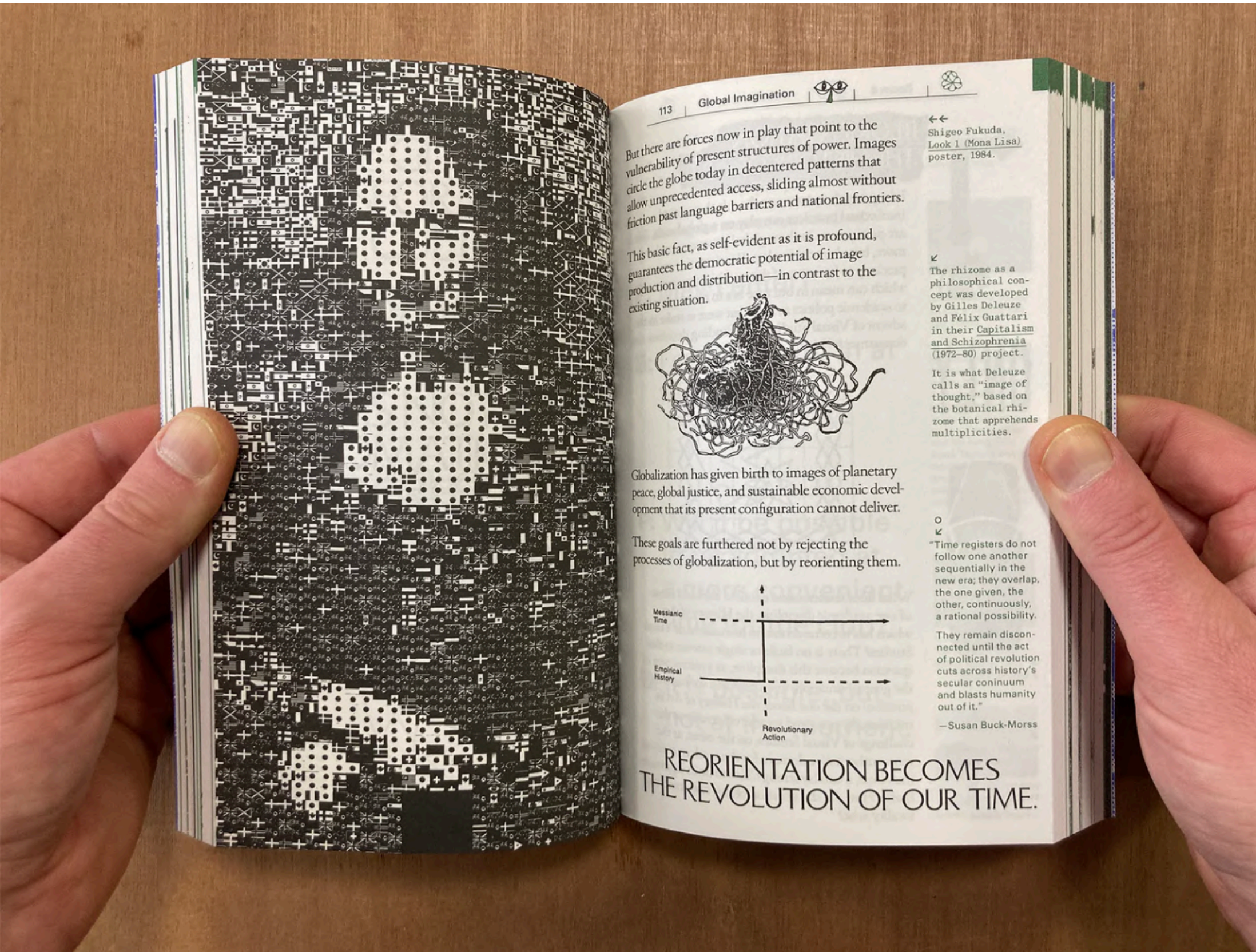
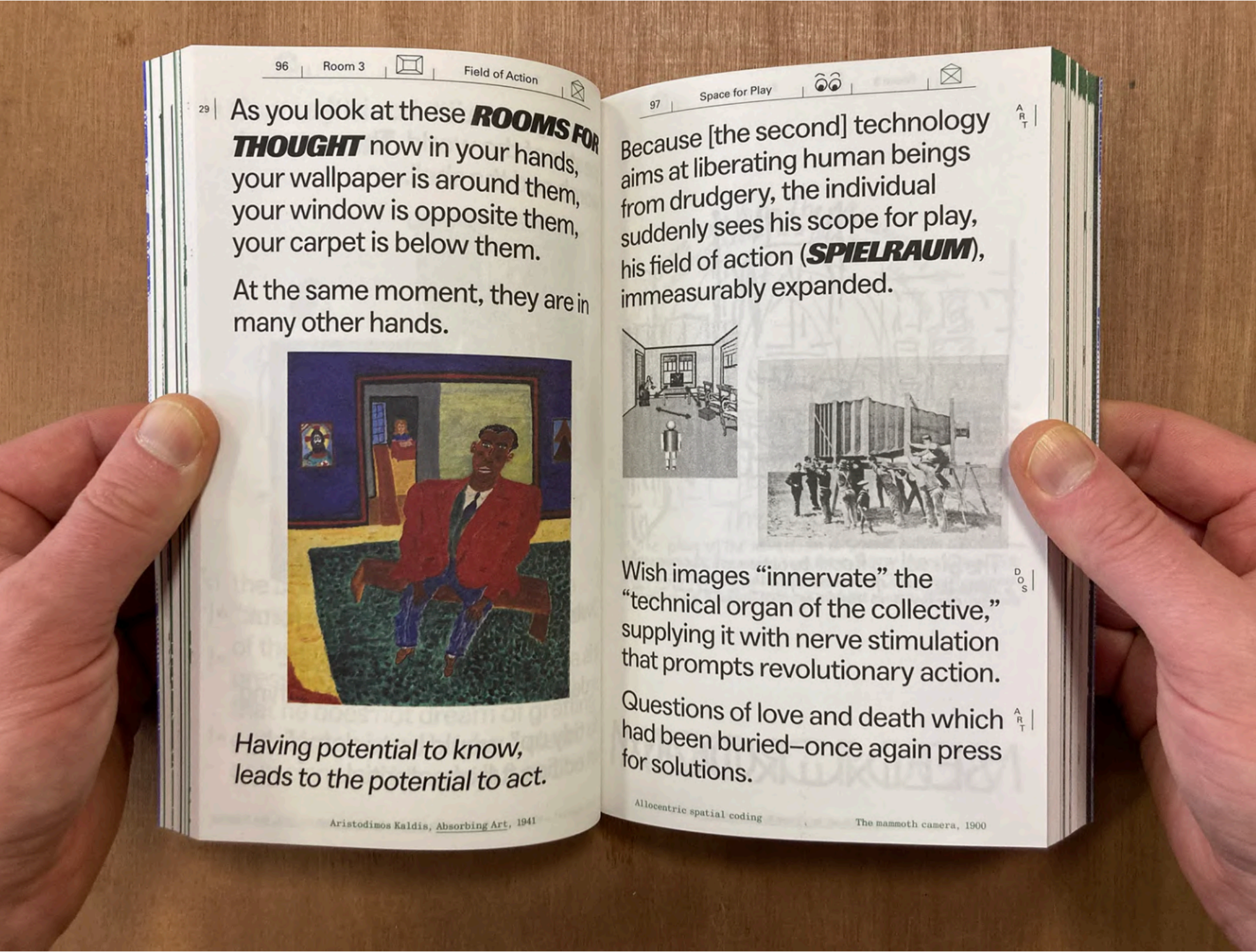
Published by

Inventory Press

FURTHER REFERENCES



FURTHER REFERENCES



ANY QUESTIONS?

THANK YOU

Estéfani Bouza: e.bouza-arnoso@uwtsd.ac.uk/ October 2026