

The Annotated Bibliography

A Workshop by Alessia Cortina



www.schreibzentrum.fak13.uni-muenchen.de

schreibzentrum@lrz.uni-muenchen.de

What is an annotated bibliography?



Manovich, Lev. (2009). The practice of everyday (media) life: From mass consumption to mass cultural production? *Critical Inquiry*, 35(2), 319–331. <https://www.jstor.org/stable/10.1086/596645>

Manovich's article assesses the shift from a consumption-based media culture (in which media content is produced by a small number of professionals and consumed by a mass audience) to a production-based media culture (in which this mass audience is just as active in producing content as in consuming it). He is skeptical of some of the claims made about this cultural shift; specifically, he argues that the shift towards user-made content must be regarded as more reliant upon commercial media production than it is typically acknowledged to be. However, he regards web 2.0 as an exciting ongoing development for art and media production, citing its innovation and unpredictability.

The article is outdated in certain ways (it dates from 2009, before the launch of Instagram, to give just one example). Nevertheless, its critical engagement with the possibilities opened up for media production by the growth of social media is valuable in a general sense, and its conceptualization of these changes frequently applies just as well to more current social media platforms as it does to Myspace. Conceptually, I intend to draw on this article in my own analysis of the social dynamics of Twitter and Instagram.

Steps to an annotated bibliography



System and Setting

1. Categorizing
2. Incorporating in one's system
3. Identifying relevance

Reading

- Scanning
- Skimming
- Annotating

Annotations

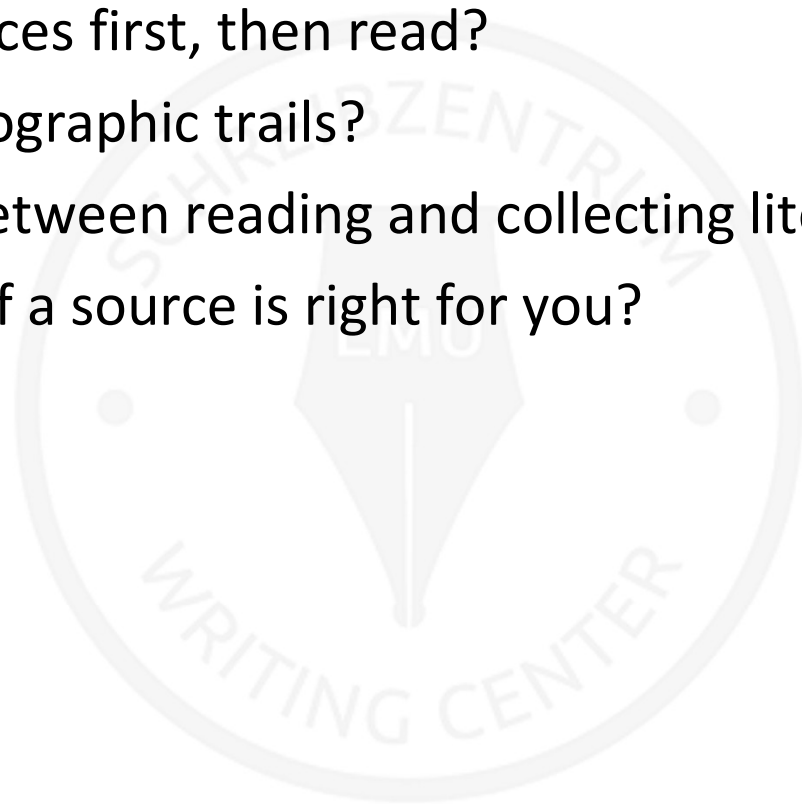
- Adapted summary
- Relevant content
- Meta-Information



How do you approach literature?



- Do you gather sources first, then read?
- Do you follow bibliographic trails?
- Do you alternate between reading and collecting literature?
- How do you know if a source is right for you?
- How do you *read*?



Reading: Strategies, tools, methods



- Decide how you read best.
- Read title, subtitle, and abstract first.
- Do not get bogged down in minutiae. Stick to digging up these three main things:
 - Author's argument or topic of description.
 - Main pieces of evidence used to support that argument.
 - Significance of the topic, implications of the argument, important conclusions.
- Understand when to skim, scan, or annotate.
- Try annotating articles with a pen; highlight sparingly.

The components of an annotated bibliography



Manovich, Lev. (2009). The practice of everyday (media) life: From mass consumption to mass cultural production? *Critical Inquiry*, 35(2), 319–331. <https://www.jstor.org/stable/10.1086/596645>

Manovich's article assesses the shift from a consumption-based media culture (in which media content is produced by a small number of professionals and consumed by a mass audience) to a production-based media culture (in which this mass audience is just as active in producing content as in consuming it). He is skeptical of some of the claims made about this cultural shift; specifically, he argues that the shift towards user-made content must be regarded as more reliant upon commercial media production than it is typically acknowledged to be. However, he regards web 2.0 as an exciting ongoing development for art and media production, citing its innovation and unpredictability.

The article is outdated in certain ways (it dates from 2009, before the launch of Instagram, to give just one example). Nevertheless, its critical engagement with the possibilities opened up for media production by the growth of social media is valuable in a general sense, and its conceptualization of these changes frequently applies just as well to more current social media platforms as it does to Myspace. Conceptually, I intend to draw on this article in my own analysis of the social dynamics of Twitter and Instagram.

The adapted summary



Manovich, Lev. (2009). The practice of everyday (media) life: From mass consumption to mass cultural production? *Critical Inquiry*, 35(2), 319–331. <https://www.jstor.org/stable/10.1086/596645>

Manovich's article assesses the shift from a consumption-based media culture (in which media content is produced by a small number of professionals and consumed by a mass audience) to a production-based media culture (in which this mass audience is just as active in producing content as in consuming it). He is skeptical of some of the claims made about this cultural shift; specifically, he argues that the shift towards user-made content must be regarded as more reliant upon commercial media production than it is typically acknowledged to be. However, he regards web 2.0 as an exciting ongoing development for art and media production, citing its innovation and unpredictability.

The article is outdated in certain ways (it dates from 2009, before the launch of Instagram, to give just one example). Nevertheless, its critical engagement with the possibilities opened up for media production by the growth of social media is valuable in a general sense, and its conceptualization of these changes frequently applies just as well to more current social media platforms as it does to Myspace. Conceptually, I intend to draw on this article in my own analysis of the social dynamics of Twitter and Instagram.

The adapted summary



Manovich, Lev. (2009). The practice of everyday (media) life: From mass consumption to mass cultural production? *Critical Inquiry*, 35(2), 319–331. <https://www.jstor.org/stable/10.1086/596645>

Manovich's article assesses the shift from a consumption-based media culture (in which media content is produced by a small number of professionals and consumed by a mass audience) to a production-based media culture (in which this mass audience is just as active in producing content as in consuming it). He is skeptical of some of the claims made about this cultural shift; specifically, he argues that the shift towards user-made content must be regarded as more reliant upon commercial media production than it is typically acknowledged to be. However, he regards web 2.0 as an exciting ongoing development for art and media production, citing its innovation and unpredictability.

The article is outdated in certain ways (it dates from 2009, before the launch of Instagram, to give just one example). Nevertheless, its critical engagement with the possibilities opened up for media production by the growth of social media is valuable in a general sense, and its conceptualization of these changes frequently applies just as well to more current social media platforms as it does to Myspace. Conceptually, I intend to draw on this article in my own analysis of the social dynamics of Twitter and Instagram.

From skimming, title, abstract:

- What is the main thesis?
- Why is this relevant for me?
- What am I using from this source?

The relevant content



Manovich, Lev. (2009). The practice of everyday (media) life: From mass consumption to mass cultural production? *Critical Inquiry*, 35(2), 319–331. <https://www.jstor.org/stable/10.1086/596645>

Manovich's article assesses the shift from a consumption-based media culture (in which media content is produced by a small number of professionals and consumed by a mass audience) to a production-based media culture (in which this mass audience is just as active in producing content as in consuming it). He is skeptical of some of the claims made about this cultural shift; specifically, he argues that the shift towards user-made content must be regarded as more reliant upon commercial media production than it is typically acknowledged to be. However, he regards web 2.0 as an exciting ongoing development for art and media production, citing its innovation and unpredictability.

The article is outdated in certain ways (it dates from 2009, before the launch of Instagram, to give just one example). Nevertheless, its critical engagement with the possibilities opened up for media production by the growth of social media is valuable in a general sense, and its conceptualization of these changes frequently applies just as well to more current social media platforms as it does to Myspace. Conceptually, I intend to draw on this article in my own analysis of the social dynamics of Twitter and Instagram.

The relevant content



Manovich, Lev. (2009). The practice of everyday (media) life: From mass consumption to mass cultural production? *Critical Inquiry*, 35(2), 319–331. <https://www.jstor.org/stable/10.1086/596645>

Manovich's article assesses the shift from a consumption-based media culture (in which media content is produced by a small number of professionals and consumed by a mass audience) to a production-based media culture (in which this mass audience is just as active in producing content as in consuming it). He is skeptical of some of the claims made about this cultural shift; specifically, he argues that the shift towards user-made content must be regarded as more reliant upon commercial media production than it is typically acknowledged to be. However, he regards web 2.0 as an exciting ongoing development for art and media production, citing its innovation and unpredictability.

The article is outdated in certain ways (it dates from 2009, before the launch of Instagram, to give just one example). Nevertheless, its critical engagement with the possibilities opened up for media production by the growth of social media is valuable in a general sense, and its conceptualization of these changes frequently applies just as well to more current social media platforms as it does to Myspace. Conceptually, I intend to draw on this article in my own analysis of the social dynamics of Twitter and Instagram.

Drawn from scanning and close reading

- Relevant arguments
 - Do they agree with my arguments or not?
- Rules of annotation:
 - Only copy-paste when absolutely necessary
 - Always summarise
 - Always reflect

The meta-information



Manovich, Lev. (2009). The practice of everyday (media) life: From mass consumption to mass cultural production? *Critical Inquiry*, 35(2), 319–331. <https://www.jstor.org/stable/10.1086/596645>

Manovich's article assesses the shift from a consumption-based media culture (in which media content is produced by a small number of professionals and consumed by a mass audience) to a production-based media culture (in which this mass audience is just as active in producing content as in consuming it). He is skeptical of some of the claims made about this cultural shift; specifically, he argues that the shift towards user-made content must be regarded as more reliant upon commercial media production than it is typically acknowledged to be. However, he regards web 2.0 as an exciting ongoing development for art and media production, citing its innovation and unpredictability.

The article is outdated in certain ways (it dates from 2009, before the launch of Instagram, to give just one example). Nevertheless, its critical engagement with the possibilities opened up for media production by the growth of social media is valuable in a general sense, and its conceptualization of these changes frequently applies just as well to more current social media platforms as it does to Myspace. Conceptually, I intend to draw on this article in my own analysis of the social dynamics of Twitter and Instagram.

The meta-information



Manovich, Lev. (2009). The practice of everyday (media) life: From mass consumption to mass cultural production? *Critical Inquiry*, 35(2), 319–331. <https://www.jstor.org/stable/10.1086/596645>

Manovich's article assesses the shift from a consumption-based media culture (in which media content is produced by a small number of professionals and consumed by a mass audience) to a production-based media culture (in which this mass audience is just as active in producing content as in consuming it). He is skeptical of some of the claims made about this cultural shift; specifically, he argues that the shift towards user-made content must be regarded as more reliant upon commercial media production than it is typically acknowledged to be. However, he regards web 2.0 as an exciting ongoing development for art and media production, citing its innovation and unpredictability.

The article is outdated in certain ways (it dates from 2009, before the launch of Instagram, to give just one example). Nevertheless, its critical engagement with the possibilities opened up for media production by the growth of social media is valuable in a general sense, and its conceptualization of these changes frequently applies just as well to more current social media platforms as it does to Myspace. Conceptually, I intend to draw on this article in my own analysis of the social dynamics of Twitter and Instagram.

From reflection and context

- Other referenced sources, contextual incorporation
- Critique, thoughts when reading
- Unanswered questions
- Relevant methods, techniques, key terms

This is the part that is most interesting to you as a writer.

Reminder: Steps to an annotated bibliography



System and Setting

1. Categorizing
2. Incorporating in one's system
3. Identifying relevance

Reading

- Scanning
- Skimming
- Annotating

Annotations

- Adapted summary
- Relevant content
- Meta-Information



Designing your personal (ideal) setting



1. Roughly sketch your system and setting [5 minutes]
 - Where are you keeping your notes? How?
 - How are you sorting your literature?
 - How are you making notes?
 - How are you storing and differentiating between the adapted summary, the content, and the meta-information?
2. Share with your neighbour, give each other feedback [5 minutes each]



**THANK YOU FOR YOUR TIME AND
ATTENTION**

Enjoy your writing!