

Appendixes

APPENDIX A Preparing an Annotated Bibliography

Purposes of an Annotated Bibliography

Like any bibliography, an annotated bibliography serves to direct the reader to related items on a given subject. In addition, an annotated bibliography further helps users of the bibliography determine the usefulness of a particular item.

The preparation of an annotated bibliography can demonstrate the scope of your research. It can be assigned separately, a required part of a paper, or part of a series of assignments leading up to a final paper. It may be compiled during the process of writing a research paper for one or more of the following reasons:

- To summarize your reading background
- To sketch how adequately your subject has been researched or could be researched
- To support your proposed paper
- To provide practice in condensation and evaluation

Preparing to Write an Annotated Bibliography

1. *Determine the specific purpose and intended scope of your bibliography.* Select only those items which are appropriate.
2. *Examine each work carefully.* When annotating a book, try to determine the scope, main purpose, and general organization of the book by examining the table of contents, chapter summaries, appendixes, notes, and bibliography. If the book is related to other books in a specific way, note those books and establish the relationship—for example, a book in a series, or a return to a subject the author treated in an earlier work.

When annotating an essay or article, note whether the article is a major piece, a response to an earlier article, or a part of special column or feature of the journal (such as a letter, note, query, or review of research in progress). Note the academic affiliation of the author if it is provided. Read the abstract if one appears and note the major divisions of the article.

3. *Consider carefully the date of publication of the book or article.* In deciding whether or not the book or article is appropriate for your purposes, consider that the material in a book is likely to be at least two years old by the time it is published and that few articles in scholarly journals get published within a year of the time they are written. On the other hand, consider that a publication date may be too soon after an event to supply full details. For example, in collecting material for *The Longest Debate* (1985), the Whalens had access

to many details regarding the civil rights debate that would not have been available in 1964 when the Civil Rights Act was passed. Many of the details would have been too politically sensitive to release for publication in 1964. But with the passage of time, and the death of some of the principal participants, they became available from personal papers deposited in presidential or university libraries. The political figures interviewed were also able to speak with greater candor after more than twenty years had passed. Yet at the time the Whalens wrote, the experience of participating in the legislative process was still fresh in their minds. At the same time, readers can consider the impact of this significant piece of legislation over time.

Steps in Writing Annotated Entries

The following steps may be used as a guide in writing a complete annotation:

- Step 1* Write the heading as a formal bibliographic entry. Use the appropriate forms for "Works Cited," discussed in Chapter 7.
- Step 2* Establish the authority of the author by citing his most significant credentials.
- Step 3* Establish the purpose of the work by describing it briefly.
- Step 4* Discuss briefly the relationship of the annotated work to related works by the same author.
- Step 5* Provide a brief overall evaluation of the work.

To illustrate these steps we have included a sample annotation from *The Longest Debate* by Charles and Barbara Whalen. Note that step four has been omitted in the entry since this is the Whalen's first book on civil rights. For a sample of a complete annotated bibliography, see Appendix B.

Whalen, Charles, and Barbara Whalen. *The Longest Debate: A Legislative History of the 1964 Civil Rights Act*. Washington: Seven Locks Press, 1985.

Charles Whalen, who served in the U.S. House of Representatives from 1967–1979, first became involved in the civil rights issue while serving in the Ohio General Assembly, where he sponsored the 1963 Public Accommodations Law and authored the 1965 Fair Housing Act. Barbara Whalen is a newspaper columnist with a strong interest in politics. In *The Longest Debate*, the Whalens trace the tortuous passage of the Civil Rights Act of 1964 from the time President Kennedy presented a strong civil rights bill to Congress, only nine months before his assassination in 1963, through myriad committee debates in both houses of Congress, until its final enactment—somewhat changed but at least as strong as the Kennedy bill—on July 2, 1964. Twenty-five years later, the Whalens present a blow-by-blow account of the debate over the bill. They document the details surrounding the passage of the bill from congressional records, newspapers, audio tapes, oral histories, and private papers. They also interview many of the large cast of characters involved, some of whom had served in Congress with Charles Whalen. Because the book is filled with interesting character sketches of the participants—from presidents to civil rights activists—it can be read like a novel or detective story. But for those who take a more scholarly interest, the Whalens include over forty pages of line-by-line documentation of their sources. Reading the book is an education in the legislative process as well as in the history of the civil rights movement.

Lawrence Bloy

English 103

Dr. Henry Perkins

Assignment 2: Annotated Bibliography

Annotated Bibliography
of Criticism of
Katherine Mansfield's 'The Fly'

Berkman, Sylvia. Katherine Mansfield. New Haven: Yale UP, 1951.

Berkman's critical study treats 'The Fly' as one of several attempts by Mansfield to deal with the following theme: 'As flies to wanton boys are we to the gods; / They kill us for their sport.' She insists that 'the boss stands for a superior controlling power--God, destiny, or fate'--which is 'capricious.' But because the boss also experiences the 'capricious' use of power, Berkman finds the symbolism of the story confusing.

Boyle, Ted E. 'The Death of the Boss: Another Look at Katherine Mansfield's 'The Fly.''' Modern Fiction Studies 11 (1965): 183-85.

This article, published in the 'Notes and Discussion' section of Modern Fiction Studies, is a response to John V. Hagopian's 'Capturing Mansfield's 'The Fly'' (Modern Fiction Studies 9, 1963). Although Boyle finds the Hagopian article a 'more reasoned and logical explication than those made by earlier critics,' which he summarizes in a footnote, he does not wholly accept Hagopian's interpretation of either the boss or the symbolism of the fly. Boyle claims that

Bloy 2

"only when 'The Fly' is read as the spiritual death of the boss can the story be fully liberated from the charge that its symbolism is confused." He develops his interpretation by pointing out the parallels between old Woodifield and the boss and between the fly and the boss.

Daly, Saralyn R. Katherine Mansfield. New York: Twayne, 1965.

The boss is a "sadist" in Daly's interpretation of "The Fly," included in her critical study of all of Mansfield's works. The boss enjoys the "slavish nervousness" of Macey and the timidity and weakness of Woodifield. To him, they are flies. Daly also sees the boss's treatment of his son as similar to his treatment of the fly. In relation to the fly the boss is "prime mover," a position which he enjoys. But as the defeated fly--and the others--also remind him of the movement toward death, he is miserable. "He destroys, but he is destroyed."

Hagopian, John V. "Capturing Mansfield's 'The Fly.'" Modern Fiction Studies 9 (1963): 385-90.

After summarizing what he called "a critical guerrilla warfare" over the symbolism and the meaning of "The Fly," Hagopian pleads for an interpretation of the story that does not depend on biographical details or other "extra-textual" evidence. He refutes the idea that the boss is a cruel and unsympathetic man. He particularly refutes interpretations that see the boss as a capricious god-figure. "The Lear citation is absolutely misleading," he insists. The boss "experiments" with the fly, "testing the image of death that old Woodifield had