

# AP Language Level 4

## Annotating Sources

### What to Include in an Annotation

*In short, annotating a source (article, essay, book, etc.) calls for the writer to review the source. In the review, the writer of the annotation gives the audience bibliographical information about the source and a summary of the main points in the source that will be useful for a larger research project. **Your** annotations will be slightly different. It's more like a bunch of good writing files put together.*

#### Purpose of an Annotation

- An annotation's purpose is to give its audience an idea of what information is presented in a source, how its presented, and whether or not it's useful to them for research purposes.

#### Your annotation

- Should be a summary and any major ideas presented by each source (in this case, speech)
- Should then include any rhetorical devices, key syntax, or diction that the rhetor implements, and the effect they have

#### What should be included in your annotations:

- The proper MLA citation (the bibliographical information)
- A summary of what the text says: you don't need every detail, but you want enough so that you don't have to go back and re-read the source; you can just review the parts you've highlighted or the quotes you've taken.
- An analysis of the source's rhetorical devices, key syntax, and diction
- You can include your opinions: whether you agree or disagree with the source, or how you feel about its overall effectiveness.

*This part  
should be  
about 100-  
150 words*

Some sample annotations have been provided on the next page.

**NOTE: THESE ARE REGULAR ANNOTATIONS. THE CONTENT OF YOURS WILL FOCUS MORE ON RHETORICAL DEVICES AND CONTENT.**

Notice how even in the summary, if I've used a direct quote or specific page number, I cite the page on which I found it.

Caitlin Skinner

Pawlowski

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Annotated Bibliography: Feminist Reading of *Persuasion*

**Galperin, William. *The Historical Austen*. Philadelphia: U of Pennsylvania P, 2003. Print.**

Galperin's text is not the only on this list to attempt to recontextualize Austen's work more accurately amidst its contemporaries, but it does more soundly tout Austen as a radical for her day than other literary theorists are willing to do. Her chapter "Why Jane Austen is Not Frances Burney: Probability, Possibility, and Romantic Counterhegemony" may serve me well with its close survey of discrepancies between Austen and male authors of the day—though the novel used for analysis is predominantly *Northanger Abbey*. His final chapter on the body in *Persuasion* will be most useful. At times it diverges more into a defense of viewing the novel as a capstone to an oeuvre of work in progress, yet even its superficial assessment of the battle between "romance and prudence" in *Persuasion* is not without merit (223).

**Harris, Jocelyn. *A Revolution Almost beyond Expression: Jane Austen's Persuasion*. Newark: U of Delaware P, 2007. Print.**

Harris does not hide her high regard for Austen's last novel, and that bias may need to be considered when one reads her liberal critical analyses of *Persuasion*. Though not the first to draw heavily on the novel's war references, Harris does claim that it "is the most precisely located in actual space, time, societies, and even meteorology" of Austen's novels—which is what I aim to examine further in conjunction with gender dynamics. In particular, her chapter "Domestic Virtues and National Importance" investigates the "new kind of masculinity" and "new kind of Englishness" that was developing within the naval society setting of Austen's final novel (91).

**Sodeman, Melissa. "Domestic Mobility in 'Persuasion' and 'Sanditon.'" *Studies in English Literature, 1500-1900* 45.4 (2005): 787-812. JSTOR. Web. 24 Jan. 2012.**

Sodeman gives an intriguing argument for Austen's redefinition of the home, domesticity, and the relationship between public and private spheres in Austen's final two works. Analyzing, in *Persuasion*, Anne Elliot's relationship to the home, to travel, to other characters, to social protocol, and to physical spaces, Sodeman convincingly shows how Austen's final completed novel conflates domesticity with "social, public, and private concerns" (798). Though this analysis does not seem initially to have much to do with gender studies, I imagine its integration of Anne's physical situating and relationship with others in the domestic setting may be extremely useful as a springboard during my own final analysis.