

Mengorganisasi Referensi

(Teks sebagai Rujukan)

Anotasi Bibliografi

Diadaptasi dari:

Achmad Syarief. 2011. Materi Kuliah “Metode Informasi Penelitian” Magister Desain ITB.

Annotated Bibliography. 2007. The Writing Center, University of North Carolina, Chapel Hill: USA. (access: www.unc.edu/depts/wcweb1998-2007)

Engle, M., Blumenthal, A., and Cosgrave, T. 2002. How to Prepare Annotated Bibliography. Guide for writing, Cornell University Library USA (access: www.library.cornell.edu)

Annotated

Summary or Evaluation

Bibliography

A list of sources (books, journal, websites, etc)

Summarize

Apa yang menjadi argumen utama? Apa poin-poin bahasannya? Apa topik/pokok bahasan yang dikemukakan?

Assess

Apakah konten bermanfaat? Bagaimana informasi tersebut dapat dimanfaatkan? Apakah informasinya layak digunakan dan dapat dipercaya (reliable)? Apakah konten bersifat bias atau obyektif? Apa tujuan dari bahasan tentang konten tersebut?

Reflect

Bagaimana konten disesuaikan dengan penelitian kita? Apakah konten dapat mendukung argumen penelitian?

The Process To Annotate Bibliography

Mencari, memilah, memilih sumber yang memiliki informasi (gagasan/uraian) yang dianggap sesuai dan bermanfaat untuk penelitian

Review sumber tersebut

Tulis uraian singkat yang memaparkan poin utama dan ruang lingkup konten bahasan:

- a. fokus utama / tujuan
- b. lingkup pembaca yang dituju
- c. relevansi
- d. fitur yang spesial / unik
- e. catatan penutup dari penulis
- f. catatan atas observasi konten

Four illustrations of Frankenthaler's work, "Mountains and Sea" (1952), "Eden" (1956), "Winter Hunt" (1958) and "Mother Goose Melody" (1959).

Faxon, Alicia. "Museum of Modern Art: Helen Frankenthaler/Christopher Wilmarth." *Art New England* (Brighton, MA). (September 1989): 23.

Faxon finds the juxtaposition of Frankenthaler and Wilmarth "a stunning study in contrasts." The reviewer finds that Frankenthaler's 40 paintings on display provide good documentation of Frankenthaler's development as an artist. She is satisfied with Frankenthaler's categorization as a second-generation abstract expressionist. Faxon speculates on inspirational sources for Frankenthaler's work in addition to landscapes.

One illustration of Frankenthaler's work, "Chairman of the Board."

"Frankenthaler." *American Way* (December 1, 1989).

An article written on the occasion of Frankenthaler's show, "Helen Frankenthaler: A Paintings Retrospective." The exhibit presented 40 key paintings spanning four decades. The paintings display an exhaustive range of inspiration and diversity, the one essential aesthetic characteristic. The article describes by decade changes in her style.

Five color illustrations of Frankenthaler's work. One color photograph.

"Frankenthaler." Review of the Elderfield book. *Publisher's Weekly* (January 20, 1989): 182.

A review of John Elderfield's book on Frankenthaler. The review states that "Elderfield provides the most thorough survey of Frankenthaler's stylistic growth to date in this huge, sumptuous album." Comments are included on the incomparable quality of the plates.

"Frankenthaler at the Crossroads." *View: The Photojournal of Art* (June/July 1989): 67-69.

An article written on the occasion of Frankenthaler's retrospective exhibit, spanning 40 years, at the Museum of Modern Art in New York City. Frankenthaler answers questions that are put to her. The topics discussed by her include her paintings, the issue of gender in art, women who helped her in the art world, her role models, the influence of Jackson Pollock and her relations with him, the problems of art conservation, and the isolation of artists.

Galligan, Gregory. "An Interview with Helen Frankenthaler: There Are Many More Risks to Take." *Art International* #7 (Summer 1989): 45-52.

This interview took place before the opening of Frankenthaler's retrospective at the Museum of Modern Art in New York City. It summarizes forty years of Frankenthaler's work. Frankenthaler discusses her feelings before the opening. She says, "Such an event is a great service to an artist; for me it's a wonderful opportunity to get my bearings and envisage the next steps of the journey." Frankenthaler explains her work and her feelings about different media she worked in, including sculpture, mixed media, work from nature, costumes, and sets for the Royal Ballet. She singles out painting as her main medium, and discusses her approach to painting in terms of

Helen Frankenthaler

Galligan, Gregory. "Rescripting the Sublime." *Art International* #7 (Summer 1989): 56-58.

A review of the New York scene in 1988-89. The reviewer notices fresh in nature that goes back to Neo-Impressionism, and includes it in this group. Galligan considers Frankenthaler's influence on the current stylistic development to have been meaningful and important.

Hamilton, James. "Letter from America." *Arts Review* 41 (September 8, 1989): 640-641.

Hamilton calls Frankenthaler one of the standard bearers of Color Field painting, and he believes that she was due this retrospective exhibit. The exhibit traveled from the Museum of Modern Art in New York to the Modern Art Museum of Fort Worth, to Los Angeles and Detroit. Hamilton criticizes the hanging of the paintings at the Museum of Modern Art, discusses individual paintings in the show, changes of mood and style. He believes that Frankenthaler's work should be more known in Europe.

One illustration of Frankenthaler's work, "Chairman of the Board."

Hayt-Atkins, Elizabeth. *Art News* 88 #4 (April 1989): 199.

A review of Frankenthaler's show at the Andre Emmerich Gallery. The reviewer feels that Frankenthaler is using an already familiar language. She admires Frankenthaler's ability to evoke a wide range of moods through her use of color. She mentions individually to several works, "Morpheus," "North Shore," and "Tangent."

One black-and-white illustration of Frankenthaler's work, "Tangent" (1988).

"Helen Frankenthaler: A Paintings Retrospective" *The Museum of Modern Art Members' Calendar* (June 1989): 3.

An announcement and a description of Frankenthaler's retrospective at the Museum of Modern Art (June 5-August 20) "celebrating the visual diversity of Frankenthaler's paintings." Forty paintings are in the exhibit, organized by Carmean, Jr. Each painting is treated as an individual achievement. Carmean describes Frankenthaler's style and the reaction to her work.

"Helen of Joy." "Word of Mouth." *Conde Nast's Traveler* (May 1989): 42.

A brief announcement of Frankenthaler's forthcoming retrospective of paintings at the Museum of Modern Art in New York City.

Hess, Elizabeth. "Helen Frankenthaler." *New York Woman* 3 #5 (February 1989): 93.

A report of a short interview with Frankenthaler in her New York studio before the retrospective exhibit at the Museum of Modern Art. Hess mentions Frankenthaler's stain technique, her perception of being a woman artist in the art world, her dedication to abstract style.

Color photograph of Frankenthaler.

Hughes, Robert. "A Love of Spontaneous Gesture." *Time* (June 12, 1989): 70.

"A doyen of American woman painters today, Helen Frankenthaler is the

Descriptive Annotation

Ringkaskan Ruang Lingkup dan Bahasan Dari Sumber

Liroff, R.A & Davis, G.G. 1981. *Protecting open space: Land use control in the Adirondack Park. Cambridge, MA: Ballinger*

Buku ini mendeskripsikan tentang proses implementasi perencanaan kota dan regulasi pemanfaatan ruang di sekitar Taman Adirondack, New York. Penulis memaparkan program evaluasi lingkungan yang dilakukan (hal xx) serta solusi perencanaan ruang yang diterapkan berkaitan dengan pemanfaatan ruang terbuka hijau untuk kegiatan semi-komersial (hal xxx)

**A brief summary of book's scope and
note its main points**

Evaluative Annotation

Ringkaskan Ruang Lingkup dan Bahasan Dari Sumber, Berikan
Evaluasi Kritis Atas Konten

Lubis, Nina R. 1998. *Kehidupan kaum menak Priangan 1800-1942*.
Bandung: Pusat informasi kebudayaan Sunda

Buku ini memaparkan perkembangan masyarakat Sunda, khususnya status dan kehidupan sosial kaum menak di wilayah Priangan. Penulis mendeskripsikan elitisitas status (hal...), kekuasaan (hal...), pewarisan (hal...), hubungan kekerabatan (hal...), dan gaya hidup kaum menak Priangan (hal...). Penjelasan yang diberikan mendetail dan observatif, *walaupun beberapa argumen tidak didukung data penyerta sehingga terkesan bersifat subyektif (lihat halaman...)*. Bagian buku tentang struktur politik tradisional dan gaya hidup kaum menak Priangan dapat digunakan sebagai sebagai latar untuk memahami keberadaan dan kehidupan sosial masyarakat Sunda secara umum.

**A brief summary, critical evaluation, and
reflection of its use**

Perbedaan Anotasi Bibliografi dengan Abstrak

Anotasi Bibliografi

Pernyataan singkat yang menjelaskan, mendeskripsikan, dan/atau mengemukakan poin-poin utama **karya orang lain**. Biasanya dibuat dalam uraian 150 kata, teks dituliskan untuk meng-evaluasi ruang lingkup dan konten atau mengemukakan kritik atas isi

Abstrak

Pernyataan singkat yang mengemukakan poin utama **karya sendiri** (problematika, pendekatan, hasil, kesimpulan).
Uraian tidak lebih dari 2 (dua) halaman. Tidak melakukan evaluasi atas hasil penelitian tetapi hanya mendeskripsikan kembali

Tugas

Anotasi Bibliografi

- Mahasiswa diminta membuat anotasi bibliografi (descriptive/evaluative) dari minimal 5 buah sumber (buku, jurnal, atau laporan riset); yang berkenaan dengan satu topik bahasan penelitian yang sama.
- Gunakan sumber literatur akademik: buku, artikel jurnal/prosiding, atau laporan riset (skripsi/TA). Hindari penggunaan sumber populer: artikel weblog, wikipedia, koran, dan/atau majalah.
- Format kertas A4. Font Times New Roman 11pct spacing 1, justified (rata kiri-kanan). Halaman pertama berisi Nama, NIM, Kelas & Judul Penelitian Desain. Halaman kedua dst berisi Anotasi 1, Anotasi 2, dst.
- Waktu pengumpulan 1 (satu) minggu.

Tuliskan sumber referensial selengkap mungkin, dengan format baku sbb:

- Nama penulis. Tahun. *Judul artikel/buku (italics)*. Tempat terbit: Nama Penerbit .

Judul: nama buku, judul paper, judul halaman web, judul artikel dalam buku, dsb
(jika tidak ada, cantumkan anonymous/anonim)

Contoh :

- Syarief, A. & Sunarya, Y. 2008. *The semantics of newly developed West Javanese batik. Journal of Visual Art and Design, Vol 3 [2], h 1-8*. Bandung: ITB

Number of the reference

Bibliographic information (the reference). This must include the title, author, publisher and date of the source using the style specified by your faculty.

1. Ladenson, E. (2007). *Dirt for art's sake: Books on trial from Madame Bovary to Lolita*. New York: Cornell University Press.

Elisabeth Ladenson sets out to study the changing perceptions of what material is illicit, and what is art. This book is a deeply researched study of a number of the most famously banned books, including *Ulysses* and *Lolita*. Ladenson has conducted thorough investigations into the writers' lives, the reception, and eventual acceptance of their work into the literary canon.

Explanatory paragraphs (the annotation). The annotations for each source are written in paragraph form. The length of your annotations may vary depending on your purpose and assessment requirements. They must be written using appropriate language, tone and sentence structure.