

Engaging with Sources: Tracking Your Research & Thinking

This handout presents three common methods for collecting both your research and your thinking about it: **Annotated Bibliography**, **Reading Journal**, and **Note Cards**. All three are described in detail in our Research Paper Video Tutorial. These are just a few ideas; you can pick the one that seems most useful, combine different strategies, or adapt them in new ways. What matters is finding a system that works for you.

Whatever method you choose for engaging sources, write careful citations, thorough explanations, and give yourself space to find what you think. The note-taking and writing that happens here often contains the ideas that fuel a research paper.

Annotated Bibliography

The screenshot shows a Google Docs interface with the title "Sources on Climate Change Art". The document content is as follows:

Doll, Shauna, Tarah Wright. "Climate Change Art: Examining How the Artistic Community Expresses the Climate Crisis." *The International Journal of Social, Political and Community Agendas in the Arts* 14, no.2 (2019): 13-29. <https://doi.org/10.18848/2326-9960/CGP/v14i02/13-29>

Footnote: Shauna Doll and Tarah Wright, "Climate Change Art: Examining How the Artistic Community Expresses the Climate Crisis," *The International Journal of Social, Political and Community Agendas in the Arts* 14, no.2 (2019): XX.

This journal article surveys 200 works of art in response to climate change. The authors use a scientific approach, coding and analyzing the samples and sharing their findings in a lab report framework. The most useful part of this article was the final section, Results and Discussion. In it, they draw connections between art's function in society and specific impacts of climate change art. They point to the way art both reflects and shapes public consciousness. This sparks my own thinking about the responsibility of artists as well as the capabilities of the artistic mind. Depending on my own findings, this may reinforce my conclusion or provide a perspective to expand on.

Fowkes, Maja and Reuben. *Art and Climate Change*. London: Thames & Hudson Ltd, 2022.

Footnote: Maja and Reuben Fowkes, *Art and Climate Change* (London: Thames & Hudson Ltd, 2022), XX.

This book serves as a massive catalog of contemporary art about climate change. Each chapter builds to one of the authors' arguments about causes and solutions. In Part V, Chapter 2, "Reparative Histories," for example, films ranging in style from documentary to animation, sci-fi storytelling to living portraiture are connected by the idea that human imperialism is the cause of climate change. This builds off of McKibben's point about those in power perpetuating the crisis in a deeper, more direct way. It will be interesting to compare to the voices and purposes of other examples.

	Climate Change Art Reading Journal	Spring 2022
Source:	<p>Fowkes, Maja and Reuben. <i>Art and Climate Change</i>. London: Thames & Hudson Ltd, 2022.</p> <p># Maja and Reuben Fowkes, <i>Art and Climate Change</i> (London: Thames & Hudson Ltd, 2022), XX-XX.</p> <ul style="list-style-type: none"> - massive catalog of contemporary art about climate change - Each chapter features works about a specific aspect of climate change, builds to an argument/idea 	<ul style="list-style-type: none"> - as if this moment in time were one global exhibition - interesting to compare to other examples, in terms of the voices they raise and the purpose they carry
	<p>Denise Ferreira da Silva and Arjuna Neuman's film <i>4 Waters: Deep Implicancy</i> (2019):</p> <p>"Images of vibrant microscopic life and a fisherman's tale of a thousand years of attentive human/sea relations in the Indian Ocean disclosed a state of primordial entanglement before the world was divided up by colonial modernity." (p 233)</p>	<ul style="list-style-type: none"> - Not just humans as source of climate change but humans brutally yielding their power as origin of culture's separation from nature (that artists try to reconnect)
	<p>The Karrabing Film Collective's <i>The Mermaids, or Aiden in Wonderland</i> (2018):</p> <p>"An elder whom the boy meets on the way tells him that 'before white people came, the world was alright, the mermaids would come out in the moonlight,' pointing to the recuperative power of storytelling." (235)</p>	<ul style="list-style-type: none"> - Centering indigenous people existing before and after climate change/environmental destruction, and as hope for recovering from it

Note Cards

Source Cards

4 Mattison, Courtney and Jane Lubchenco. "Clay, Coral, and Climate Change: Sculpting Hope for the Ocean." *Fragile Earth: The Naturalist Impulse in Contemporary Art*, edited by Jennifer Stettler Parsons, 40–49. Old Lyme, Connecticut: Florence Griswold Museum, 2019.

Courtney Mattison and Jane Lubchenco, "Clay, Coral, and Climate Change: Sculpting Hope for the Ocean," in *Fragile Earth: The Naturalist Impulse in Contemporary Art*, ed. Jennifer Stettler Parsons (Old Lyme, Connecticut: Florence Griswold Museum, 2019), XX–XX.

Information Cards

4	Power Dynamics	IA
Q: "Scientists can provide guidance, but real action will not happen until we have the public demand and political will to be smarter about our actions. [...] Your [Mattison's] work provides much-needed motivation for action." (p 44)		
C: Raising public awareness is not its own end goal; it does ripple into further activism, voting, policy change, etc.		