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# WRITING THE RESEARCH PAPER

**T**he *research paper* is an original essay presenting your ideas in response to information found in library sources. As you gather research material, your ever-increasing knowledge of a topic will allow you to make informed judgments and original interpretations. At each stage of research, you will have a more complete idea of what you have already found and what you are looking for. Midway through the process, the writing tasks of creating a *review of the literature* and a *proposal* will help you focus the direction of your research. This chapter addresses both the technical skills of finding and recording information and the intellectual skills of understanding the material, developing original ideas, and making informed judgments.

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## Your Ideas and the Library's Information

Writing a research paper is a process of interaction between the materials you find in primary sources and the ideas you develop yourself. Your ideas lead you to search out additional materials, and these new-found materials lead you to new ideas. Throughout this process, it is you who decides what materials you need, discovers the connections between different pieces of information, evaluates the information, frames the questions you will answer, and comes to original conclusions. Before you begin, you cannot know what you will find or what your conclusions will be; but as you proceed, your emerging sense of direction will give shape to the entire project.

In order to gain information and to discover other writers' thoughts on your subject, you will have to become acquainted with how material is arranged in libraries. Library classification systems, computerized card catalogs, periodical indexes and abstracts, CD-ROM data bases, and similar information retrieval systems will tell you whether information is located on library shelves or on microfilm reels: But only your own growing knowledge of the subject can tell you what information is useful and how that information relates to questions you are raising. The secret to library research is to remember that the organization of material in books, journals, and reference documents differs from the—new organization of facts and ideas that you will eventually achieve by your own thinking on the subject.

Writing an essay based on library sources takes time. You will spend time finding sources; you will spend additional time reading these sources and taking notes. Even more time will be required for your thinking to go through many stages: you will need to identify subjects, raise questions, develop a focus, formulate and reformulate ideas on the basis of new information, come to understand the subject, and reach conclusions. The vision of what your paper should cover will only gradually emerge in your mind. You will find your subject not in any book or card catalog but only in your own thoughts—and only after you have begun to investigate what the library books have to offer.

This chapter will present the typical stages you will pass through in preparing an original library research essay—that is, an essay in which you develop your own thoughts based on library research materials. The purpose of these stages is to isolate some of the complex tasks that go into completing the assignment and to allow you to focus on each skill one at a time. In reality, these stages are not so clearly separable. Everyone has an individual way of working, and the development of each essay follows a different course. To give an idea of the way the various stages interact in the development of one particular paper, I will describe how one student, Katherine Ellis, developed her ideas for a research essay assigned in a writing course.

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## Finding a Direction

Before you can do any research, you must set yourself a direction—a general area to investigate. That direction can, and probably will, change with time and knowledge—at the least it will become more specific and focused. But with the first step, as the cliché goes, begins the journey.

How can you set that first direction?

## Interest Your Reader

The immediate context in which you are writing the paper provides one set of clues. If you are writing the research paper as part of an academic course, the issues raised in class and the particulars of the assignment given by the teacher establish the direction. If the teacher gives a detailed sheet of instructions defining the major research assignment, these instructions will suggest specific kinds of topics.

In addition to the appropriate topic and the stated expectations of the teacher, you should also consider the intended audience as part of the context. In some courses the teacher is the only reader; that teacher, already well informed about the topic you choose, may read your paper to judge your understanding of the material. In this case, you would be wise to choose a topic in which you can demonstrate just such mastery. At other times the teacher, still the only audience, may request papers on topics with which he or she has only limited familiarity. In another class, the teacher may ask you to imagine yourself a practicing scholar writing for a well-informed professional community; your classmates may in fact be your primary audience—the community to which you report back your findings. Careful consideration of which topics might interest each of these audiences may help you choose an initial direction.

## Interest Yourself

You can also look into yourself and into the materials for help in choosing a general area of research. If you choose an area in which you already have some background knowledge, you will have some insight into the meaning and importance of the new materials you find. Prior acquaintance with a subject will also give you a head start in identifying useful sources. Even more important, if you already have an interest in the subject, you will have more motivation to learn and understand the subject in depth. If your interest in the subject makes you feel your questions are worth answering, that conviction will carry across to your readers. On the other band, if you pick a subject that is tedious to you from the start, not only will you probably drag your heels in doing the research, you will also have a hard time convincing your readers that reading your paper is worth their time.

## ONE STUDENT'S PROGRESS

As an example of how one student developed the ideas and information for a research paper, we will follow the progress of Katherine Ellis, a first-year economics major interested in the entertainment business, through each stage of her work.

After doing some preliminary background reading and writing assignments on American popular culture, her class had chosen American popular culture in the 1990s as a focus for their research papers. The topics could extend to any aspect—from television to sports to fashion trends—according to students' individual interests, but a topic had to be relevant to American popular culture in some way. With everyone working on topics related to a single subject area, the students could pick and choose from a wide variety of topics yet nonetheless see how their own work fit into a bigger picture. They could thus become an informed audience for their classmates' work. The assigned length of the paper was eight double-spaced typed pages, approximately 2,000 words. The instructor assigned the paper almost two months before it was due so that students could pursue the research gradually. Smaller interim assignments based on the same research materials also helped the students develop their information and ideas for the larger project.

As one preliminary assignment, each student wrote a detailed description of an artifact or object of American popular culture he or she grew up with. Some students wrote about national parks or historical monuments like the Statue of Liberty and others wrote about television shows or music videos. Katherine chose to write on Disneyland, since she had gone to the theme park often as a child and had visited it recently with a group of friends. For the second preliminary assignment, each student wrote a synthesis paper compiling materials about his or her cultural artifact, items that had appeared in newspapers and magazines during a three-month period. In the process of researching this preliminary paper, Katherine discovered that in April 1992, Disney had opened a new theme park in France. Although Disney films and Disneyland seemed to her to present uniquely American views of life, she was surprised to find that the opening of Euro Disneyland had sparked heated debate in France and that some reports projected the park's failure. This made her curious enough about the Disneyland abroad to dig a little deeper to see if this would be a workable topic for her research paper.

To get a general sense of the possibilities of the subject and of the amount and kinds of materials available to her, Katherine checked the college library's computerized catalog subject index under "Euro Disney." She also checked the keyword index under the same term. The computer said that there were no books on this topic in the library. She also requested a computer search as to whether "Euro Disney" appeared in the titles of any library books. This title search also turned up no books in her library. After a moment's despair at the impossibility of finding books on her particular topic, she decided to broaden her search topic to "Disney" and "Disneyland." This search yielded about sixty books on Walt Disney and Disney films, but only a few on the Disney theme parks in the United States. Most of the books on the theme park were located in the Fine Arts section and seemed too specialized, but a few were located in the Social Science section. She decided to take a look at these social science books to see if they contained any useful information but found that all of them had been checked out.

By this time Katherine was about ready to drop the topic altogether. She still was puzzled, though, about the apparent scarcity of information. Then she remembered some research she had done for her second preliminary paper: a limited computer search in the magazine and newspaper data bases. Katherine decided to go back to these data bases and do a more thorough search. She limited her search to "Euro Disney" and was relieved to find more than a dozen recent articles in news and business magazines. In order to see if more materials were available under a broader topic, she also searched the subject heading "Disney-Disneyland." This search yielded an interesting piece of information that she had been unaware of: a Disney theme park had opened in Japan in 1985.

Katherine then conducted a more limited subject search, on "Tokyo Disneyland," which yielded a half dozen articles spanning the time period from the opening of the park to the time of her search. Given the reaction to Euro Disney, she was surprised that the Tokyo park was extremely successful. In order to find out more about the success or failure of the Euro Disney park during its first year, she entered the computer's newspaper data base and did another subject search. This search yielded a handful of articles with titles indicating that the park was even less successful than earlier articles suggested. After reviewing these articles, Katherine asked a tentative research question: why was Euro Disney failing when Tokyo Disney was thriving? She wondered whether the difference had anything to do with how people in foreign countries felt about American popular culture.

The titles of the articles available suggested a range of possible answers to her question: demographic considerations, corporate organization and management, world economic factors, cultural differences. Given the length of the assignment and the availability of materials, Katherine decided to pursue research comparing the two Disney parks abroad, but she knew that

she would probably have to narrow her topic even further in order to write a focused research paper. Because most information on the subject was located in contemporary newspapers and magazines, this seemed to be a story of events that were still unfolding rather than a historical comparison.

In order to narrow her topic, Katherine decided to focus on factors contributing to reactions to the two parks rather than write a broad comparison. However, since the two parks abroad were based on the two original parks in the United States, she wanted to find some general information about Disneyland and Disney World as well. She decided to recall the general books on the two earlier parks and see if they had any useful background information, and she also did a general search under the keywords "Disney-Disneyland-American culture" in the magazine data base. This search yielded a half dozen articles in scholarly journals on the cultural significance of Disneyland and Disney World. Katherine hoped that these articles would help explain the appeal of the parks in general and suggest reasons why the Japanese park was doing well and the European park was not. At this point, without even looking at the books and articles, Katherine could see what kinds of materials were available, gain insight into the subject, and make the focus of her paper narrower.

### **EXERCISES**

- 1.** Imagine that you have been asked to write an editorial for the college newspaper on a moral or legal issue currently under debate (for example, abortion, "politically correct" language, the cost of higher education). List five potential issues and make a quick preliminary search on one of them in the library. Compile a list of the kinds of resources available (such as editorials in newspapers, reports in news magazines, articles in scholarly journals, books).
- 2.** Identify a technology, social movement, organization, or public issue you would like to get involved with after you graduate from college. Make a preliminary survey of your college library to compile a list of available materials that would be informative about this subject.
- 3.** Make a list of famous people who influenced you or other people your age (for example, historical figures like Malcolm X, popular figures like Mick Jagger, or business figures like Bill Gates). Choose one person on this list and do a preliminary search in the library to find out what kinds of materials are available (for example, biographies, news reports, interviews, speeches, or public statements). From these sources compile a list of potential topics for further research.
- 4.** Imagine that an instructor of a course you are taking this term asks you to write a research paper on any topic or issue that has interested you from class discussions or the textbook. For the course of your choosing, list three topics and make a quick preliminary search in the library on one of them.
- 5.** Imagine that you are a city planner, a lawyer, a physician, or an investment banker who has just moved to your town from across the country. To orient yourself locally in your profession you need information about the region you now live in. List several topics relevant to your professional work that you should research. Make a preliminary survey of your college library to determine what source materials are available.

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## Finding the Needed Information

Because even small libraries have more material than users can locate by memory, librarians have devised various techniques for filing documents and for helping people find the information they seek. A description of the more common information storage and retrieval devices follows, but don't forget that each library has its own special selection.

Whenever you begin work in an unfamiliar library, take a few minutes to read orientation pamphlets or signs prepared by the local librarian. Furthermore, do not hesitate to bring specific research problems to the reference librarian, who will know the special resources of the library as well as more general information-finding techniques. The more specifically you can define your research problem for the librarian, the more exact and creative solutions he or she can suggest. If you are vague or uncertain about the subject, let the librarian know about the uncertainty. The reference librarian may have good suggestions about how to focus the subject or where you should look to develop your own ideas. Also feel free to go back to talk to the librarian again after you have learned more from further research. Although you will be working in your college library most frequently, you should also acquaint yourself with other libraries in your region, particularly those that have specialized collections in areas that interest you.

### Locating the Sources You Want

The problem of finding materials in the library falls into two parts: you must discover what materials you want to examine, and you must find where in the library these materials are stored. The second task is easier, so we will discuss it first.

If you already know either the author or the title of a particular work—whether book, article, government publication, or other document—the various catalogs in the library will let you know whether the library has it and, if so, where and how it is stored. The main card catalog lists all books alphabetically in several places: under author, under title, and under one or more subject areas.

Although in the recent past, card catalogs consisted of extensive file drawers filled with small index cards, almost all college and university libraries have computerized their catalogs, so you can now search for sources just by typing the author, title, or subject into the terminal. Although the search commands for each system are different, they are usually easy to learn and instructions are usually posted next to the catalog terminals. Many of the systems also have on-line instructions. The three sample computer screens (on pages 165-167) from one on-line library catalog show the path from first logging on to the computer to locating a full bibliographic entry. The first screen provides general instructions. In response to the command "k Disney" the catalog then displayed all the works with that key word. From this summary list, the full bibliographic listing for one specific title was selected.

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                                Welcome to PEGASUS
                                The UCSB Library Catalog and Information System

OPTIONS:
  / request

  / For help with searching by:   title      Type:  t
                                author      Type:  a
                                subject     Type:  s

  / For more information on PEGASUS      Type:  m

  / For library news                      news

To begin a search, enter the command, a space, and a search request (e.g., t gone with the
wind), then press Enter.

Ask at a library service desk if you don't find what you need.

Type a command and press ENTER = >

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Each entry card or each computerized bibliographic file contains the basic bibliographic information for the item, as in the sample computer entry on page 167. The most important piece of information is the *shelf* or *call number*; which tells you where you can find the item in the library.

**Library of Congress System** The call number on the sample card—HN 59.2 .ZS5 1991—is from the Library of Congress Classification System, now used in most large libraries in this country. In this system the first letter indicates the main category, and the second letter a major subdivision. The additional numbers and letters indicate further subdivisions. The main categories of the Library of Congress System are as follows:

- A General Works (such as general encyclopedias, almanacs)
- B Philosophy; Psychology; Religion
- C Auxiliary sciences of history (such as archeology, heraldry)
- D History: General and Old World
- E History: America (general)
- F History: America (local, Canada, Mexico, South America)
- G Geography; Anthropology; Recreation
- H Social Sciences
- J Political Science
- K Law
- L Education
- M Music
- N Fine Arts
- P Language and Literature

- Q Science
- R Medicine
- S Agriculture
- T Technology
- U Military Science
- V Naval Science
- Z Bibliography and Library Science

Search Request: K = DISNEY			UCSB
Library			
Search Results: 63 Entries Found			
Keyword Index			
DATE	TITLE:	AUTHOR:	
1 1992	The culture of nature: North American lan	Wilson, Alexander	
2 1992	Keith Harins, Andy Warhol, and Walt Disney		
3 1992	Masic lands: western cityscapes and Ameri	Findley, John M.	
4 1992	Proceedings: the 67th annual meeting of t		
5 1991	Landscapes of power: from Detroit to Disn	Zukin, Sharon	
6 1991	International Archit	Peter Eisenman & Frank Gehry	
7 1991	The Pitchfork disney	Ridley, Philip	
8 1991	Prince of the masic Kingdom: Michael Eism	Flower, Joe	
9 1990	The works of Herbert Ryman	Ryman, Herbert	
10 1989	Bill Peet: an autobiography	Peet, Bill	
11 1989	Tasuchi methods: applications in world in		
12 1987	Storms the masic Kingdom: Wall Street	Taylor, John	
13 1986	Joint Resolution to Designate December 5	United States	

STArT over	LONg view	<FB> FORWARD page
HELP	INDex	<F6> NEXT
record		
OTHer options		
NEXT COMMAND:		

**Dewey Decimal System** Smaller libraries tend to use the Dewey Decimal Classification System, based on a simpler and less differentiated all-numerical classification. The major categories are as follows:

- 000 General works
- 100 Philosophy and related disciplines
- 200 Religion
- 300 Social sciences
- 400 Language
- 500 Pure sciences
- 600 Technology
- 700 The arts
- 800 Literature
- 900 Geography and history



Old and large libraries, such as the New York Public Library Research Collection, have their own numerical systems, which do not indicate any systematic subject classification but rather reflect the order in which the documents were received.

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Search Request: K = DISNEY                                UCSB Library
BOOK - Record 1 of 63 Entries Found                       Short View
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Author:      Zukin, Sharon.
Title:       Landscapes of Power from Detroit to Disney World
Published:   Berkeley: University of California Press, c1991.
Subjects:    Cities and towns--United States.
              Regional planning--United States.
              United States--Social conditions--1980-.
              United States--Economic conditions--1981--Regional disparities.
              United States--Industries--Location.
-----
LOCATION:      CALL NUMBER:   STATUS:
Main Library  HN 59.2 .Z85 1991  Charged, Due 3/01/93
-----
                                           Page 1 of 1
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START over      LONs view      <FB> FORWARD page
HELP            INDEX          <FB> NEXT
record
OTHER options

NEXT COMMAND:

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**Serials File** Some libraries list entries for newspapers, magazines, and other periodicals in a separate *serials file*. This file lists the issues of the periodical that are available and indicates whether the issues are loose, bound, or microform. The serials file entry will also give reference letters or call numbers, where appropriate. Because the serials listings offer only the titles and issues of the periodicals—and not the authors and titles of specific articles—you will usually have to consult the appropriate *periodical index* to find out exactly where and when any particular article appeared. You will usually also need to consult a specialized index to locate a government publication or any microform material. Each library offers a different selection of the many available indexes; some of the more common are in the following list. Many of these are available directly on-line or on CDROM data bases.

### Indexes to General Circulation Periodicals

*Readers' Guide to Periodical Literature*  
*Public Affairs Information Service*  
*Humanities Index*  
*Social Sciences Index*  
*General Science Index*

### Indexes to Newspapers

*New York Times Index*  
*The Times Index (London)*  
*Wall Street Journal Index*

*Washington Post Index*

### **Indexes to Government Publications**

*Monthly Catalog of U.S. Government Publications*

*American Statistics Index*

### **Indexes to Specialized Journals**

#### **Humanities**

*Art Index*

*Index to Art Periodicals*

*Film Literature Index*

*International Guide to Classical Studies*

*International Bibliography of Historical Sciences*

*Analecta Linguistica*

*MLA International Bibliography*

*Index of Little Magazines*

*Music Article Index*

*Popular Music Periodical Index*

*Index to Religious Periodical literature*

*Philosopher's Index Humanities Citation Index*

#### **Social Sciences**

*Anthropological Index*

*Accountants' Index*

*Business Periodicals Index*

*Criminology Index Population Index*

*International Bibliography of Economics*

*Education Index*

*British Education Index*

*Current Index to Journals in Education*

*Resources in Education*

*International Bibliography of Political Science*

*Environment Index*

*Psychological Abstracts*

*Sociological Abstracts*

*International Bibliography of Sociology*

*Index to Current Urban Documents*

*Women's Studies Abstracts*

*Social Sciences Citation Index*

#### **Sciences**

*Biological and Agricultural Index*

*Biological Abstracts*

*BioResearch Index*

*Chemical Abstracts*

*Computer and Control Abstracts*  
*Bibliography and Index of Geology*  
*Hospital Literature Index*  
*Hospital Abstracts*  
*Index Medicus*  
*Physics Abstracts*  
*Science Citation Index*

Once you have the journal and the issue containing the article you want, you must return to the serials file to get the shelf number. Then you can locate the issue, microfilm, or bound volume on the library shelf. In some large libraries you may not be allowed to fetch the materials directly from the shelves; instead you must file a request slip and an attendant will get the material for you. This closed stack system, though it makes it harder for you to browse, does allow librarians to maintain order in complex collections.

### Pursuing Leads

More difficult than knowing where to look is knowing what material you want to find. More ingenuity, imagination, and dogged persistence are involved than the simple following of procedures. The procedures suggested below can only serve as starting points that may lead you in many false directions before they lead you to a few good ones. You will probably have to look through much material before you find sources that are directly relevant to your search.

**Subject Headings** The first place to look is under the subject headings in the catalogs, indexes, and bibliographies just described. Almost all are either arranged or cross-indexed according to subject. The trick is to find the right subject heading, because each topic can be described, in many ways—and the catalogs and bibliographies have only a limited number of subject headings. If you have trouble locating an appropriate subject heading, you may find the publication *Subject Heading Used in the Dictionary Catalogs of the Library of Congress* useful. Most libraries follow its system of headings. Sometimes you may have to try several different terms to describe your subject before you hit on the one used in the card catalog or in a periodical index. Sometimes merely rearranging the terms of a long subject heading may be enough to help you find the listings. For example, the subject of social aspects of American science would be phrased in a card catalog as «Science—Social aspects—United States.»

**Computer Search** Increasingly, research libraries have access to computerized data bases that allow a researcher to search rapidly extensive bibliographies in most fields, including the natural and social sciences, humanities, law, medicine, business, engineering, and public affairs. Among data bases now available are *Biological Abstracts*, *Chemical Abstracts*, *Index Medicus*, *Magazine Index*, *Management Contents*, *National Newspaper Index*, *Physics Abstracts*, *Psychological Abstracts*, *Public Affairs Information Service*, *Resources in Education*, *Science Citation Index*, and *Social Science Citation Index*. Each record (or reference) provides complete bibliographical information (author, title, and publication information) plus, in most cases, an abstract and a list of descriptors or subject headings. The illustration on page 170 from the *Readers' Guide to Periodical Literature* shows several files retrieved through the search of the subject "Euro Disneyland." Note how this term appears in the "Subjects Covered" description for each article listed and how other related subjects are included (for example, Disneyland in general and Tokyo Disneyland). Each file includes a brief description of contents as well as publication information.

Computerized data bases have been compiled only in recent years, so you should be aware that you will usually not be able to retrieve bibliographical information much earlier than 1970. A few data bases begin in the 1960s. For earlier periods you must use the bound indexes.

The descriptors identify the main subjects covered in the article and are generally used to retrieve the reference from the data base. Because research in many fields changes rapidly, new descriptive terms are constantly needed. The currently used descriptors for each data base are usually listed in a special thesaurus for each data base. For example, the ERIC (Educational Resources Information Center) system provides a frequently revised list of subject headings in *The Thesaurus of ERIC Descriptors*.

The secret to success in computer searches is to find the right descriptors and to combine them in an appropriate search strategy. To begin you must identify those descriptors that are likely to appear in articles you are interested in. Sometimes these will match the obvious subjects of your research, but sometimes the thesaurus will refer you to a synonym or other related word.

Once you have identified likely terms, you ask the computer to find out how many listings it has under one of them. You may find only a few listings or far too many. At this point the search strategy becomes important. You need to find the right combination of descriptors that will pull out all the articles you want without pulling out many you do not want. If a descriptor identifies too few listings, you might try to use additional terms, adding the files together. If a descriptor provides too many listings, you might instruct the computer to pull only those files that contain particular combinations of descriptors. For example, a search of the *Readers' Guide to Periodical Literature* index under "Disney" may yield hundreds of articles, but just fifty covering both "Disney" and "Disneyland" and only a dozen covering "Disney," "Disneyland," and "Tokyo."

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3 RDG
Popkin, James
At Euro Disney, bad French won't get you a sneer. And the polyslot crowds are fun
U.S. News & World Report v112 p00 70 Mar 10 '92
Contains: illustration(s)
SUBJECTS COVERED:
Euro Disneyland

5 RDG
Corliss, Richard
Voila!
Time v130 p02 4 April 20 '92
Contains: illustration(s)
SUBJECTS COVERED:
Euro Disneyland

9 RDG
The mouse that roared
People Weekly v37 p50 1 April 27 '92
Contains: illustration(s)
SUBJECTS COVERED:
Euro Disneyland

10 RDG
Leerhsen, Charles
And now, Goofy sees Gallic
Newsweek v110 p87 April 13 '92
Contains: illustration(s)
SUBJECTS COVERED:
Euro Disneyland

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As you develop your computer-search strategy, you should test it out before asking the computer to provide the complete file or list. By looking at the first five items on the list, you can see if you are getting the kind of material you want. If not, you can adjust your strategy accordingly. If, for example, you find that about half the titles are useful, but the rest fall into one

or two easily identified categories, such as articles in Russian or articles written before the events you are interested in, you can ask the machine to leave our articles in Russian or those published before a specific date. If you have difficulty finding the right descriptors or combination of them, you can call for the record of an author or specific article you know that handles the subject; then you can use the descriptors listed in that file.

In developing your search strategy, remember that the computer search can be a tremendous tool, turning up many useful references very rapidly. But without a correct strategy, your computer search will simply be a very expensive waste of time.

**Newspaper Search** Because only a few of the major newspapers are fully indexed, you may need to begin your subject search with a newspaper that is, such as the *New York Times* or the *Washington Post*. Once you have identified the days when news stories appeared in the indexed papers, you can check those dates—and a few days forward and backward—in unindexed newspapers.

### One Book Leads to Another

These early subject searches will give you an entry into the topic, but they will probably not provide all the material you will eventually need. Much of what you find will not be directly relevant to your interests, and you'll return many volumes to the shelves after a few moments of skimming. The material that you do find relevant probably won't tell the full story and may only serve to lead you to other sources.

At this point, you need real ingenuity—to let the references you have already found lead you to more material.

First, one book or article can lead you to another through the references cited by the author. In footnotes, bibliographies, and passing citations, authors identify the work of other authors on which their own work is based. If you find a particular book or article important for your topic, probably the earlier sources it refers to will also be of some importance. Just because footnotes and bibliographies are sometimes in small print and tucked away in the back, don't ignore them. Sometimes the most fruitful information a book yields is the title of another book that turns out to provide just the information you were looking for.

In your search, you should also develop the skill of selective browsing. If you find a few books on your subject clustered around a particular shelf number, browsing through nearby shelves—both before and after the shelf number—may help turn up related sources. Similarly, if you find a particular journal that has published several articles over a short period of time dealing with your topic, skimming the tables of contents of earlier and later years may turn up a choice find.

After reading a few sources, you may discover that one or two scholars have written the major studies on which most other researchers have based their work. If this is the case, you may be able to locate new sources by finding out which researchers have referred to these seminal writers. The *Science Citation Index*, *Social Science Citation Index*, and *Humanities Citation Index* will direct you to articles by seminal writers. (The listings are arranged according to the work cited.)

Because each source teaches you more and more about your subject, you will be able to judge with ever-increasing precision the usefulness and value of any prospective source. In other words, the more you know about the subject, the more precisely you can identify what you must still find out. You will also become better aware of what other secondary subjects you need to investigate as background. As you move into your research, you will know more specific topics,

key terms, and major figures. You can then return to the subject headings of the indexes, catalogs, and bibliographies for another round of more precise searching for sources. At some point, of course, you will have to stop looking and decide that you have enough information. But that decision is a story for later in this chapter.

## Record Keeping

Throughout the long process of gathering raw material, you will need to keep track of specific sources, much varied information, and your developing reactions and ideas. While working on short papers based on just a few sources, you may be able to keep all the materials on the desk in front of you and store all your thoughts in your mind. But as research projects grow bigger and more complex, haphazard methods of record keeping lead to loss of materials, to loss of valuable ideas, and to general confusion.

**Listing Sources** You need to keep careful account of the sources you use, not only because you will have to document them in the final paper but also because you may want to refer to one or another—for a piece of information you later realize is valuable. Depending on the size of the project and your own work habits, you may record the sources on a continuous list or on separate index cards. The separate cards have these advantages: they allow you to sort out sources according to topic and to alphabetize the list for the bibliography; they also allow you to pull out individual title cards to take with you to the library.

Whatever form the list takes, it should include (1) all the information you need to write the documentation for the paper, (2) all the information you need to locate the item in the library, and (3) enough of a description so that you will be able to remember what kind of work each source is. Book documentation requires

*author(s)—full name*  
*book title*  
*publication information—city (state or country), publisher; year*

Periodical documentation requires

*author(s)—full name*  
*article title*  
*title of Periodical*  
*specific issue by date (or volume number)*  
*inclusive pages*

Other materials may require slightly different information. For detailed instructions, see pages 207-218.

To be able to relocate the information, you should record the library—or other place where you found the material—and the shelf number. To help yourself remember the kind of information in the book, you should add a few descriptive and evaluative phrases. See the sample note card on page 173.

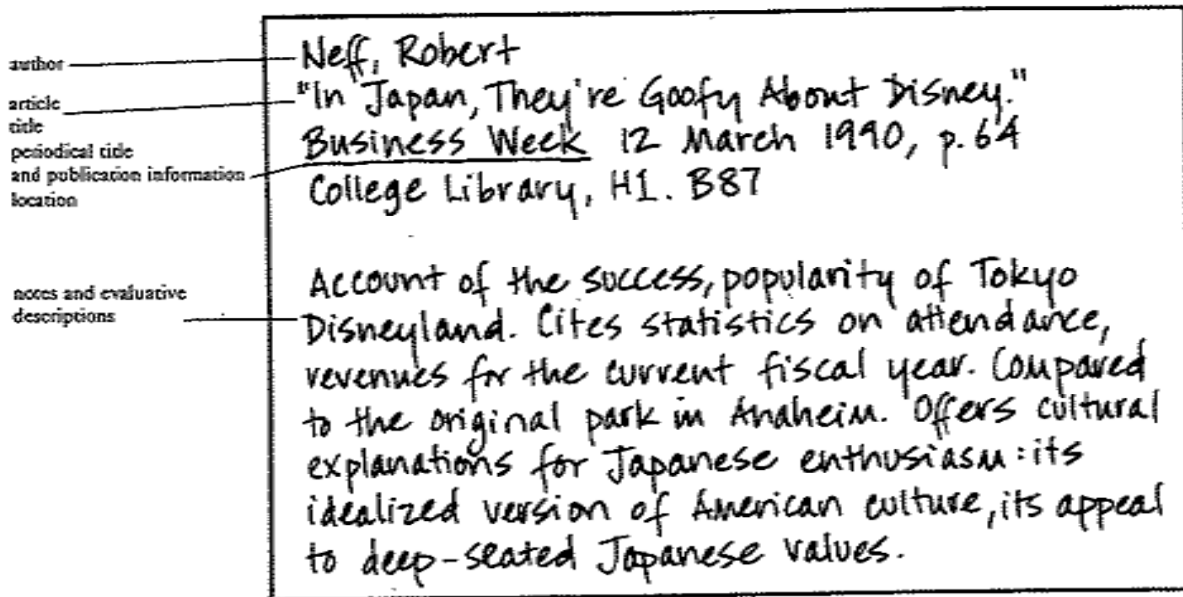
On another list or another set of cards, you can keep track of sources you have not yet examined—promising leads from footnotes and bibliographies. Be sure to record any data that may help you locate a potential source. In addition to specific titles, you can record your future plans: types of information you still need and possible sources you might look into. For example,

as Katherine Started to trace the history of the Euro Disney theme park, she found recent articles reporting on attendance and revenues during the first year. To develop a comparison with Tokyo Disneyland, she thought, she should find out about attendance and revenues during Tokyo Disneyland's first year. She made a note to "look up articles on Tokyo Disneyland in business magazines for 1986," the year after the park's opening.

Maintaining a list of potential leads and sources gives you a sense of the direction in which your research is going, and you can organize the work ahead of you.

**Note Taking** You must, of course, keep track of the relevant information you find in the sources by taking notes. The most precise form of note is an exact quotation. Whenever you suspect that you may later wish to quote the writer's exact words, make sure you copy the quotation correctly. And whenever you decide to copy exact words down in your notes—even if only a passing phrase—make sure you enclose them in *quotation marks*. In this way you can avoid inadvertent plagiarism when you are working from your notes.

Paraphrase, summary, and outline offer more selective forms of note taking than direct quotation. You can record only the most relevant information, and you can focus on giving your reader the essential ideas from the source rather than the author's complete argument. In each case, make sure your notes accurately reflect the meaning of the original, even though you are using your own words. In taking notes from anyone source, you may use each of these forms of note taking—depending on how directly the passage bears on your subject. Again, if you borrow a phrase or even a key word from the original, identify it as original wording by quotation marks.



**Early Notes** In the early stages of your research, before you have a specific idea of your final topic, you should record a wide range of information—even though you will not use all of it. In this way, you will not have to return to the source to pick up useful data or detail that you ignored the first time around. As your topic gains focus, you may become more selective. In the last stages of research, you may simply be interested in a single fact to fill a gap in your argument.

Whatever form your notes take, be sure to keep an accurate record of where each piece of information comes from. If you keep, as recommended earlier, a separate, complete bibliographic

list of sources, you need only identify the source in your notes by a key word from the title followed by a specific page reference.

An easy—but potentially dangerous—way to retain information from sources is to keep the sources on hand, either by borrowing books from the library or by making photocopies. The danger in keeping the original or photocopy is that, once you have the information at home, you may never look at it until you begin writing the paper. In order for source information to be incorporated into your thinking on a subject, it has to be in your mind—not just on your desk.

The process of understanding the relationships among the many ideas that you read requires that you make sense of each bit of information as you discover it. If you own a particularly useful book or have made a photocopy of pertinent pages, you should read and annotate the material at the time you find it. By staying on top of the source reading, you will think about the material at the proper time, and you will have complete, well-organized notes when you are ready to gather together all your information for the paper.

**Notes on Your Own Reactions** Finally, you need to keep track of your own developing thoughts on the subject. Your thoughts will range from specific evaluations of particular sources, to redefinitions of your topic, to emerging conclusions that may become the thesis of your final paper. Hold on to these thoughts, however tentative. They cover the essence of what you have already learned about the subject, and they will provide the direction for what you do next. What at first may seem a minor curious idea may develop into a central theme. Recording your own thoughts as they develop, you will discover the seeds of the internal organization of your material, and this new organization will make your paper original.

While you are still searching for sources, periodic attempts to restate your subject, to develop an outline, and even to write tentative opening paragraphs—long before you are actually ready to write the paper—will help you focus your thinking. The *proposal*, discussed later in this chapter, offers a more formal opportunity to gather your thoughts and to focus your direction.

In all your note-taking, record keeping, and organizational thinking, take advantage of all the opportunities computer technology makes available to you. Simply keeping your notes in word-processing files allows you to rearrange material flexibly and to import material directly from your notes into your paper drafts. Lap-top computers, if you are fortunate enough to have one, even let you take electronic notes in the library. Further, many bibliographic and note-taking programs have been developed to help you keep track of your research materials and to develop your thinking by connecting and reorganizing them. A number of students have begun using hypertext programs to relate their research information, ideas, and notes in ways that lead directly to paper outlines and drafts.

### **EXERCISES**

1. As your research proceeds, keep a journal describing your progress, the research difficulties you face, your plans for overcoming them, and plans for further research. Use the journal entries to make sense of the sources you have located. Decide what meaning the material has for the questions you seek to answer.
2. For one research difficulty or problem you face, write out a series of specific questions for the research librarian for help finding the sources you need. Remember, the more precisely you describe your problem, the better the librarian will be able to help you.



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## Closing in on the Subject

After reading on a subject for a time, you become familiar with both the subject itself and the writing on the subject. Both types of knowledge should help you define your specific approach to further research. Knowledge of the subject itself lets you know which issues exist and which issues are important. While becoming increasingly familiar with your subject, you gain substantive material on which to base your thinking. Simultaneously, your knowledge of the prior writing, or the *literature* on the subject, lets you know which issues have been fully discussed and which have not. In addition to helping you evaluate the early information you have come across, a study of the literature helps you sort out what kinds of data are available, what biases exist in the writing, what purposes other authors have had, and what areas of agreement exist between sources.

After several days or weeks of research, you may find that the questions that interest you have already been fully discussed in the literature. Or you may find—quite to the contrary—that no previous writer has had exactly your interest in the subject. You may also learn whether the available literature can provide you with enough information to pursue the questions that interest you. By seeing what approaches previous authors on the subject have taken, you may discover a new approach that will lead to original questions. A study of the literature also may give rise to questions about why other writers have treated the subject in the way they have.

After this overview of both the literature and the subject, you are ready to choose a more specific direction for your research. The questions that you want to work on and that have promising sources will become more evident. Your research questions will help you decide what new information you need to locate and what kinds of sources you still need to seek out.

### Finding Patterns and Making Sense

Katherine's research on the Disney theme parks in the United States, Japan, and France demonstrates how increasing knowledge of a subject leads one to find patterns in facts about the subject. These patterns in turn help focus the continuing research. As Katherine started to examine the newspaper and magazine reports, she noticed a contrast between reactions to the two parks abroad. This in turn led her to look for reasons for the contrast. These reasons seemed to fall into two general categories: differences in ways the parks were being run and differences in visitors to the parks.

Since cultural factors seemed more directly related to the focus of her writing course than business or economic factors, Katherine decided to research her second general category further. This research led her to general accounts of the Disney parks in the United States and to more specific articles and books on how Disneyland and Disney World reflect and express American culture. These sources helped her identify in the American parks a number of cultural elements appealing to American visitors. Such elements include the Disney view of the imagination, of history, and of technological progress.

Comparing reactions to these aspects of American culture in the accounts she read of the two Disney theme parks abroad, Katherine noticed an interesting pattern: the Japanese responded positively to the same aspects of Disney's version of American culture that the French responded to negatively. While the Japanese saw Disney's version of these elements as the best of what American culture offered, the French saw these same elements as examples of American culture at its worst. Once she discerned this pattern, Katherine began to understand that specific cultural factors have contributed to both the success of Tokyo Disneyland and the failure of the Euro Disney park. Seeing this pattern also left Katherine with new questions about the relative

importance of these factors. Were all the factors equally important or did one stand out? Was the French reaction based on distaste for all the most evident elements of American culture or on distaste for one in particular? Was the Japanese reaction based on general enthusiasm for American culture or on shared cultural values?

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## Formalizing the Topic

Somewhere in the middle of your research—once you have a solid feel for what information is available—your attention should shift from what has already been said about the subject to the questions you set for yourself. Are any answers in sight? Your mind will be turning from other writers' statements to your own gradually forming ideas.

At this point you are ready to formalize the final topic of the project through a review of the literature and a proposal. The *review of the literature* sketches in the sources and background of your project; the *proposal* specifies the nature of your anticipated contribution to the subject. These two short pieces of writing help clarify the direction and the purpose of the research in your own mind, and they will reveal your research plans to others who might be able to give you useful advice—classmates, teachers, thesis supervisors, or research committees. These people may provide titles of valuable sources that you may not have come across. Or they may suggest ways to focus your thinking and research even more.

### The Review of the Literature

The *review of the literature* surveys the available writing on a subject, indicating the patterns of current thought that the researcher has discovered. The review of a particular topic usually includes short summaries of the major pieces of literature and even shorter characterizations of less important material. The review also covers the connection or lack of connection among the various works in the literature.

In writing a review of the literature, cluster the discussion of similar books and articles. Explain as explicitly as possible the similarities within each cluster and the differences between clusters. Note such patterns as historical changes in thinking or conflicts between opposing groups of scientists. All the major opinions you have come across should be represented in the review. In this manner you will both organize the literature for your own purposes and demonstrate to the readers of the review that you are familiar with most of the source material on your subject.

In some academic disciplines, the review of the literature may stand as an independent piece of writing, both at undergraduate and more advanced levels. In these disciplines, the literature may be so technical and may require so much detailed study that simply gaining a grasp of it is enough of a task for any student at any one time. Thus teachers in the sciences and the social sciences may assign reviews of literature on specific topics to familiarize their students with the most recent professional findings. Active scholars may write reviews of the literature for professional journals to keep their colleagues informed on proliferating research. When the review stands as a separate piece of writing, it may be quite extensive—upwards of twenty pages—and deal with the major sources in some detail.

Even the separate review of literature, in the long run, is in the service of new, original research. In the case of the undergraduate in a technical discipline, such original research may be postponed until the student gains a wider range of skills and concepts necessary to make a contribution at current levels of work. The review of the literature is a way of making the student

aware of that level. In the case of practicing researchers, the professional review of the literature provides the starting point for future work by themselves or their colleagues.

When written as the introduction to a proposal for original research, the review of the literature can be concise, stressing the broad outlines of information available rather than revealing all the important details. The review serves as a background and a justification for the proposal.

Sometimes a review of the literature is needed as part of the final research paper or report on an experiment. In this case, the writer should *be* highly selective, raising only those issues and presenting only those findings that readers will need in order to understand the work to come.

In a review of the literature, no matter what kind, all sources should be acknowledged in the format appropriate to the discipline. The sample on pages 179-180 uses the MLA parenthetical system described in Chapter 11.

## The Proposal

The *proposal* states how you intend to build on, fill in, answer, or extend the literature you have just reviewed. In other words, the proposal should define a task that will result in something different from what has already been written. The proposal should also indicate how you intend to accomplish the task and your best estimate of the kinds of results you expect.

**Identifying an Original Task** The setting of an original task for yourself in the proposal will lead to a final essay that goes beyond what others have written. Sometimes you may apply new information to an old question. Applying modern psychological theories to existing biographical facts may lead to an entirely fresh view of a notable person's work—for example, a reevaluation of Emily Dickinson or of Woodrow Wilson. Or recent data about crime in urban areas may be helpful in re-evaluating long-standing theories about the relationship between crime and unemployment.

You may have a new angle on a long-standing controversy. You may realize, for example, that one approach to the question of whether television has impaired children's reading skills is to compare the best-selling children's books published before and after the advent of TV. None of the information or the basic question is original, but your slant will lead to fresh answers. You may also find an original question to ask. This alternative is particularly attractive when you are at some distance in time from the other writers on the issue. The distance often results in seeing the subject from a different perspective—and that perspective leads to new issues. For example, during the mid-1980s, most discussions of the defense industry in the United States focused on immediate questions about the necessity of developing and manufacturing new technologies to defend the United States against the threat of communist aggression: whether we were ahead of the Soviet Union, whether we had an adequate deterrent. Looking back at that period now, after the end of the Cold War and the breakdown of Soviet communism, you will no longer be caught up in these practical issues. Instead, you might ask how the continued escalation of the arms race during that period contributed to the economic recession that the United States experienced during the early 1990s. By asking entirely different questions, you can examine the source materials with a fresh eye and develop whole new lines of investigation.

In your preliminary research, you may also have discovered important areas of your subject that have been neglected or only half-explored. For example, Katherine discovered that, although much had been written about Tokyo Disneyland and Euro Disneyland, few articles compared the two parks or explored in much detail the cultural factors contributing to the different reactions to them. Because these two parks were relatively new, the resources Katherine found about them

were limited to newspaper and magazine accounts. Since the two original U.S. parks had been open longer, she found book-length and other scholarly accounts of their cultural significance. These resources presented concepts that she could apply to the two newer parks.

When writing about contemporary events (as Katherine was doing), considering their historical context may help you formulate an original research task that will help you understand the subject matter of your research more fully. In order to see the patterns out of which such understanding emerges, you may need to compare recent events with earlier ones. Katherine decided to write about the Euro Disney theme park after she discovered that its construction and opening were surrounded by controversy. In order to find out why, she needed to look at what had occurred previously. The comparison with Tokyo Disneyland helped her pursue the answer to her question. However, in order to account for the contrast between the two Disney parks abroad, Katherine had to go even further back—to the original Disney parks in the United States. Only by placing Euro Disney in historical context was she able to formulate a focused, original research task that would determine why that Disney park evoked the reaction it did.

**Practical Considerations** However you develop an original task for your paper, you need to keep in mind the limits of the resources available—to you—in terms of both source materials and your own level of skills. From your review of the literature, you should be able to recognize the topics that would be extremely difficult to handle because of lack of substantive information. For example, any discussion about Viking meetings with Native Americans would probably be very speculative and very short, for the simple reason that so little conclusive evidence remains. Similarly, if you are a student taking an introductory survey of psychology, you would be wise not to propose an entirely new theory of schizophrenia. A more limited task—the application of one existing theory to several published case histories—would allow you range for original thought but not overburden you with a task beyond your present skills.

**Implementing Your Task** Having set yourself an appropriate original task, you need to explain in your proposal how you are going to accomplish it. This means indicating the sources you know you will use and the additional information you still need to seek out. If the additional information is to come from library sources, you should indicate what sources seem promising. If you need to conduct a survey, an interview, or an experiment—provided, of course, that it is appropriate to the course and possible within the assigned time—you should describe the precise purpose and the methods. You should also indicate the kinds of analyses you will apply to the findings you generate. At some point, you should indicate the general organization of your final argument. Thus the proposal will reveal all the issues you will deal with and all the means you will employ to accomplish your task.

Even though you have not yet completed your research, you should by now have a good idea of the kinds of answers you are likely to find. These emerging answers will serve as tentative hypotheses, which you can evaluate as you gather and organize your evidence. These emerging answers will focus your thinking and lead you to consider the final shape of the paper.

Finally, you should discuss your interest in, or the importance of, the subject as defined in your proposal—to convince the reader (and possibly yourself) that the subject is indeed worthwhile. The more clearly you understand the value of your work, the more focused and motivated your work will be.

## Sample Review of Literature

### Review of Literature on the Exportation of "Disney Culture"

The original Disneyland, which opened in Anaheim, California, in 1955, and Walt Disney World, which opened in Orlando, Florida, in 1971, are distinctly American, growing out of Disney cartoons, feature films, music, and products. Yet they are models for Disney theme parks in Asia and Western Europe. The literature on "Disney culture" can be categorized according to each park's potential audience's acceptance or rejection of it.

The wider literature on Disneyland and Disney World tans into three categories: the corporate/business angle, the historical angle, and the cultural angle. While the first two categories are addressed in books detailing the life and work of Walt Disney (Finch; Schichel) and those who followed in his footsteps (Flower), the last addressed indirectly in the newspaper and magazine reports, and, more directly, in scholarly discussions of Disney's contribution to American popular culture. Since my research paper will focus on culture, my review will examine the last category.

The cultural angle is embedded in news reports on the current popularity of Disneyland as a modern "pilgrimage" site (Dart; Pilger) and in retrospectives published on the occasion of the thirtieth anniversary of the opening of the original park, both personal (Bradbury; Diller; Gillespie; O'Rourke; Rodriguez) and general (Gorney; Harvey). Scholarly discussions of "Disney culture" range from the contrast of natural and artificial worlds (Mills; Wilson; Zukin) to the discussion of the history of American leisure (Weinstein).

The literature on Tokyo Disneyland, which opened in 1985, and Euro Disneyland, which opened in April of 1992, stresses the success of the former and the failure, at least by comparison, of the latter. Most articles discuss cultural issues as well as describe the parks' physical and fiscal features; in most cases, the cultural angle is implied by comparisons between the "parent" parks and their "offspring" abroad. Because both Tokyo and Euro Disneyland are relatively new, the relevant materials appear in newspapers and in weekly news or business magazines rather than in books or scholarly journals.

Accounts of the opening and the continued success of the Tokyo park appear in weekly American news and business magazines (Iyer; Katayama; Neff) and in Japan Quarterly (Fusaho). These sources balance discussions of corporate policies and profits with discussions of Japanese attraction to American culture, especially the version reflected in "Disney culture," and, for the most part, enthusiastically-report Disney's success in Japan.

Most accounts of the opening and current status of Euro Disneyland are, understandably, much more cautious. While a few American news magazines' announcements of the park's opening give it good reviews, at least from the standpoint of potential American visitors (Corliss; Laushway; Popkin), most also comment on its shortcomings. Recent press reports a disappointing year in terms of both park attendance and profits, and projects more of the same for the future ("Euro Disney Forecast Dismal"). These and other accounts also emphasize to varying degrees the clash between American and "European" cultures ("Euro Disney Park Opens in France"; Leerhsen). Criticism of Euro Disneyland by members of the French "intellectual elite" includes a formal statement published by a novelist and critic who denounces the park as an example of American "cultural imperialism" at its worst (Cau).

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## Sample Proposal

Although many factors have contributed to the continuing success of Tokyo Disneyland and the apparent failure of Euro Disneyland, the obvious contrast between the two raises questions about whether or not "Disney culture" can be exported successfully. While the Japanese have praised Disneyland as representing American culture at its best, the Europeans, particularly the French, have denounced it as an example of American culture at its worst. While the Japanese view the Disney version of American culture as enhancement of their own culture, the French view it as an insult or a threat. Examining how much this difference in perspective has contributed to the success of Tokyo Disneyland and the failure of Euro Disneyland will be the central task of my research paper.

"Disney culture" as it is seen in Disneyland and Disney World has been examined from a variety of angles as a version of American popular culture. My paper will outline the basic elements of the "Disney culture" independent of its exportation to Japan and Western Europe, compare how that culture is translated and exported in the two Disney theme parks abroad, and discuss the Japanese and French reactions to that culture in order to determine the degree to which cultural factors have contributed to the success of one park and the failure of the other.

Most of my research is now complete. Because my analysis concerns cultural rather than economic data, I have paid particular attention to interpretations which attempt to explain the Japanese attraction to and the European distaste for "Disney culture." These sources suggest three possible elements of "Disney culture" which explain the opposite

reactions of the Japanese and the French: its view of the imagination, its view of the past, and its view of the future.

Because so far I have concentrated on comparing the two Disney parks abroad, at this point I need to go through the articles on Disney and American culture in order to more clearly identify and define the elements of "Disney culture" which will serve as the basis for my comparison. I also need to locate a recent account of the current status of the parks in Japan and the United States.

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## Completing the Research

The proposal limits the research tasks remaining. The specific issues outlined in it define the amount and type of information you still need to find. In the course of completing the research, you may find a few new leads, but you need to pursue them only if the new information seems essential to an intelligent response to the issues. One of the skills of doing research is knowing when you have enough information. In considering too many side issues or too many perspectives, you may lose the main thread of your subject. A well-conceived proposal will, in most cases, mark the boundaries of your task.

As the last few pieces of information fill in the picture, it is time to test specific ways of piecing the information together. The final shape of the paper may come to you in different ways, depending on your temperament, your writing habits, and the subject. This is the time for heavy use of scrap paper for jotting down your ideas, associations, trial sentences, and outlines. Specific techniques that you may find useful follow.

Although you may not use any of these trial attempts directly in the final paper, each attempt will help you evolve the kinds of language, reasoning, and organization you will eventually use. Katherine found it particularly useful to develop a chart or matrix (see page 183) that brought together and organized the various factors involved in Disney culture and the international reaction to it. This matrix allowed her to develop a well-focused idea of the conclusions she was drawing from her research.

## Techniques for Shaping Your Ideas

- *Write trial thesis sentences.*  
What does all this information lead to?  
What are you trying to say in this paper?
- *Write trial introductions.*  
Where does the subject begin?  
How does it relate to other issues?  
What will interest your readers about this subject?  
How can you get the main argument of the paper moving?
- *Make sketchy outlines.*  
What are the main points?  
How do they fit together and in what order?  
How do they lead to your conclusion?  
How do the details of the research support your ideas?
- *Phrase difficult ideas.*  
How do you state your key points?  
Will certain ways of phrasing your ideas bring them more into focus?
- *Let your thoughts flow freely in journal entries.*  
What is your relationship to your readers?  
What will they want to know about the subject?  
What do you want them to find out?  
What will they find difficult or controversial?
- *Create charts that put together ideas and information.*  
What are the major categories of information you have gathered?  
How do these categories relate to one another?  
What distinctions, patterns, or causal relationships turn up as you relate the information?
- *Make idealized outlines.*  
Putting specific research material you have found, what are the main ideas you want to get across?  
What subordinate points do you need to make to support your main ideas?  
What would be the most effective organization of this idealized argument?  
How does your actual research material relate to this ideal paper?



Table 1

Elements of Disney Culture							
	View of the Imagination		View of the Past		View of the Future		
Reactions to the Two Parks Abroad	artificial environment	cartoon characters	imagination as commodity	European history/ tradition	American history	Disney's management style	technological progress
Tokyo Disneyland	a welcome retreat from complexity	simple and "American"	appeals to new affluence	new, different, and idealized	new, different, and idealized	efficient and orderly	unlimited
Euro Disneyland	"tacky"	"infantile"	money- oriented	an offensive, simplified copy of their own history	false and idealized	oppressive	limited

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## Outlining the Argument

On shorter, less complex papers, a few organizational notes may be enough to fix the structure of the argument in your mind before you begin writing, but research papers are usually too long and too complex to organize by haphazard methods. An essay of anywhere from five to twenty or more pages incorporating a range of ideas and information from many sources requires conscious, careful planning. Preparing a full outline will let you think over your plans, consider them from several perspectives, and revise them accordingly.

The outline places in schematic form the main topic and issues you will discuss in the paper and arranges the subtopics and specifics underneath the major statements. It is the bare bones, the skeleton, of the paper you will write. As such, you should neither take it lightly nor arrange the material in a mechanical, automatic fashion. Rather you should consider the essentials of what you want to convey and what the most effective arrangement of the material will be.

The outline is your way of putting the subject together. Your major statements and the arrangement of them, although built out of your reading of sources, should *not* resemble the pattern of any source. If you borrow the skeleton of someone else's work, it will resemble that person's work, no matter how you flesh it out. But because you have consulted many sources—and compared, evaluated, and synthesized them—your vision of the subject will not resemble anyone else's: your original outline will be the result of a long line of original inquiry.

Actually, *you* may want to prepare an outline at any one of several stages of the research project. At each stage the outline serves a different function. Toward the end of the research period, as suggested earlier, you can make an *idealized outline* to help you determine whether your research material is adequate to the argument you have in mind. If not, you can either supplement your research or refocus your argument.

After you complete the research, but before you write a first draft, you should prepare a *working outline* to figure out the order and relationship of all the material. Then, as you actually write the paper, you can modify the working outline to solve problems, to take advantage of opportunities, or to develop ideas that you discover in the process of writing. If the organization of your paper changes significantly as you write the rough draft, you may wish to make a *draft outline* to make sure that the paper does hang together and makes the kind of argument you want it to make.

Finally, you can make a *formal outline* of the completed paper. Your teacher should let you know whether a formal outline must be submitted with the clean, final draft of your paper. The formal outline demonstrates to the teacher that your argument is well structured and can help guide the reader through your reasoning and evidence.

Usually you do not need to write all these levels of outlines for anyone project. You can choose among them, depending on the nature of the project and your personal preferences. You should, however, outline the paper at least once in the course of your writing to ensure a well-organized, coherent, purposeful argument.

You are probably familiar with the mechanics of an outline. At the top is a thesis statement, a statement that the entire paper argues for and supports. Listed underneath the thesis are the major statements that support or subdivide that thesis; these major statements are identified by Roman numerals. In turn, each major statement is supported or subdivided into secondary statements, which are listed beneath it and identified by uppercase (capital) letters. This subdivision continues as long as the material warrants, the smaller units being marked successively by Arabic numerals, lower-case letters, numerals in parentheses, and letters in

parentheses. Successive indentations visually separate the main points from the minor ones. Schematically, this is the framework of your outline:

Thesis statement

I. First major statement

A. Secondary statement

1. Supporting claim

a. Specific evidence

b. Specific evidence

c. Specific evidence

2. Supporting claim

a. Specific evidence

b. Specific evidence

(1) Example

(2) Example

3. Supporting claim

4. Supporting claim

B. Secondary statement ...

II. Second major statement

A.

Usually the major divisions will present ideas or generalized material. The smaller divisions will cover details, evidence, or references to supporting source material.

As a convenience in preparation for the final writing stage, you may want to cross-reference your notes to the numbers on the outline. In preparing the outline, you will also discover whether you need to seek out a few additional pieces of information to complete your argument.

The importance of the outline is that it forces you to arrange your thoughts in some order and then to think that arrangement over. As you write and revise the outline, keep the following points in mind.

### Guidelines for Preparing an Outline

■ *Support your thesis.*

Does every part of the outline relate directly to the thesis by presenting your case, explaining the idea, or filling in necessary background?

Do all entries add up to a convincing argument for the claim you make in your thesis?

Is the thesis broad enough to encompass all the important issues in your topic?

■ *Clarify the order and relationship of the major points.*

Are the statements the most logical or effective order?

Does one statement lead to the next?

Does the argument maintain a consistent direction—or does it backtrack or even contradict itself?

■ *Establish the relationship of major and minor statements.*

Does each group of subheadings adequately develop the major heading?

Does each piece of specific evidence have a clear relationship to any larger claim you are making?

■ *Establish your task in the introduction.*

Does the introduction show your awareness of the prior writing on the subject?

Is the review of the literature necessary—to fill in the reader on background?

Does the introduction raise the major issue you will discuss in the paper?

Does it reveal how you will pursue the issue?

Does the introduction indicate the importance and interest of your topic?

■ *Frame an effective conclusion.*

Does the conclusion grow out of the major ideas you have discussed in the paper?

Does the conclusion reinforce your main thoughts?

Do you indicate how your findings relate to the findings of previous writers?

Do you suggest possible ways of pursuing the issue in future writing?

Does the conclusion show awareness that your own writing is part of a continuing conversation on the subject?

■ *Check for coherence.*

Does the outline reveal a paper that holds together?

Will the final paper make the impact you desire?

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## Creating the Full Statement: Drafting, Revision, and Final Form

Writing a research paper demands all the skills discussed in this book, for the research paper is the synthesis of everything you can find from your reading and all the ideas you develop based on that reading. During the period of library research and the preliminary tasks of the proposal and outline, you will come to tentative conclusions. Reaching these early conclusions does not mean that you can put your concentrated thinking to rest and lapse into the mechanical task of filling in words to fit the outline. Quite to the contrary, all your powers of thought must remain alive until you have created the exact and final words of your message. That struggle to find the right words will lead you to new thoughts about the subject and cause you to reconsider—and perhaps sharpen—many of your earlier conclusions. You never know fully what you will write

until you write it. The outline can serve only as a partial guide—a stage in your thinking. Even having a complete first draft does not complete the active consideration of your subject, because the refinement of language through revision will lead you to new meanings.

Because the research paper rests on such a variety of source materials and requires such an extended development, step-by-step organization of your thoughts as they appear in the final paper is exceedingly important. You do not want your reader to get lost in the mass of information or the range of ideas you present. Beyond preventing confusion, you also need the reader to see the issues and subject from the perspective that you have finally gained. The pattern of your organization should reflect a pattern you have discovered in the material. The orderly arrangement of ideas in a way appropriate to the material is the essence of the broader meaning of *logic*.

Once you have come to an organizational logic for your paper, you need to make that logic explicit for the readers so that they know what you are trying to do. The longer and more complex the paper is, the more you need *transitions*—bridging phrases and sentences—to show the connection between one idea and the next. For more on structuring your essay, see page 486.

The reader does not know your earlier thought processes, so your final choice of words fixes the meaning that will be conveyed. Because the statements of the research paper are the result of much work and long thinking, they should be among your most informed and thoughtful statements; naturally you want them to be understood precisely. Because the medium of presentation is words, the clarity of your ideas, the precision of your argument, and the seriousness of your intentions can be transmitted only through your choice of words.

Because the research paper is a structure of your own thought built upon the written statements of others, you need to be aware of the most effective method of presenting the material from each source and the proper ways of giving credit to the sources you use. Chapter 11 will help you use source material to best advantage while allowing you to develop your own thoughts. The research paper must, of course, be completely documented, as described on page 207. The sample paper on pages 188-195 follows MLA style, while the paper on pages 195-196 follows APA style.

The last stage of preparing your paper for public presentation is the creation of a handsome final manuscript—neatly typed with generous margins. *Absolutely essential is a careful proofreading of the final manuscript.* These elements of formality and care are in themselves signs that you are making a well-considered public statement on a subject you have long wrestled with in private. Your thoughts deserve the best possible presentation.

### Sample Research Paper Outline

Katherine Ellis  
English 102 Section K  
May 24, 1993

Outline  
The Exportation of Disney Culture

Thesis: The success of Tokyo Disneyland and the apparent failure of Euro Disney reveal that Japan may share cultural tastes with the United States in ways that Europeans don't.

- I. Tokyo Disneyland and Euro Disney copied the American models, but with different results.

- A. Disneyland and Disney World were previous successes.
  1. Disneyland in Southern California was an immediate success, opening in 1955.
  2. Disney World, opening in early 1970s in Florida, expanded the Disney vision.
- B. Tokyo Disneyland opened in 1985.
  1. Although containing a few accommodations to Japanese culture, it mostly follows the American models.
  2. It has proved a great success.
- C. Euro Disney opened outside Paris in 1992.
  1. It also followed the American models.
  2. First reactions were negative and business weak
- II. "Disney culture" is defined in the "parent" parks.
  - A. The parks present a simplified imagination.
    1. An artificial environment makes imagination concrete.
    2. Cartoon figures follow scripts.
    3. Imagination is sold as a commodity.
  - B. Disney culture provides a simplified view of the past.
    1. Complex European history is turned into a world of castles and fairy tales.
    2. American history is idealized through the view of dominant groups.
  - C. Disney culture provides a simplified view of the future.
    1. The Disney Company is presented as an image of future order, conformity, and efficiency.
    2. Exhibits present technology as untroubled progress.
- III. The Japanese respond positively to "Disney culture" as the best of American culture.
  - A. The imaginary world provides a retreat from complexity.
  - B. Imagination as consumption appeals to newly affluent Japan.
  - C. Idealized European and American history matches Japan's desire to adopt the best of the West.
  - D. Japanese share the Disney vision of an efficient, clean, orderly corporate future.
- IV. The French find Disney distasteful as American imperialism.
  - A. Commentators find the Disney imagination infantile, tacky, and money-oriented.
  - B. French are offended by the simplification of their history.
  - C. The view of the future is seen as oppressive and limited.
- V. Conclusion—The United States and Japan may have more in common culturally in some ways than the United States and Europe.

### Sample Research Paper Using MLA Documentation Style

Introductory paragraph sets the topic to be examined in the context of American popular culture in the 1990s, the focus for the research paper

Katherine Ellis  
 English 102 Section K  
 June 5, 1993

#### Exporting American Culture: Disneyland in Japan and France

Since its opening in 1955, Disneyland has been viewed as an important part of American popular culture. One critic notes, "America's two enduring gifts to modern civilized life are its music, based on black culture, and Walt

assignment.

The issue of the paper is focused on the relationship between cultural values and success. This point is emphasized by quoting a scholarly authority.

The next four paragraphs broaden the scope of the paper—comparing the success of the four Disney theme parks—and provide background, raising the research question: why is Tokyo Disneyland a success and Euro Disney a failure?

To bring out the comparison of the four parks, paragraphs two through five each cover the same general points: the basic physical features as well as the brief history of one of the parks.

Sources (Wilson and Flower) used to provide information. Paraphrase used instead of quotation.

Discussion of the two parks abroad expands the background by addressing specific ways in which these parks attempt to appeal to non-American cultural tastes.

Summarized sources (Neff, Katayama, Fusaho) provide analysis and facts.

Transition words and phrases—*same as*, *like*, and *in contrast to*—emphasize the comparison structure of the paper, identify specific points of comparison, and provide continuity between paragraphs.

This sentence summarizes and synthesizes information from many sources cited elsewhere in the paper.

Disney" (Pilger 10). Building on the tradition of worlds' fairs, Disney is credited with "developing the prototype of a technologically advanced, immensely entertaining, and commercially feasible amusement park in contemporary society" (Weinstein 147). According to one scholar, Disneyland's success is due to its ability to reflect and reinforce "America's most important beliefs, values, ideals, and symbols" (Weinstein 151).

Disneyland is separated from the suburban sprawl of Orange County, California, by a twelve-foot-high wall of earth. Inside, arranged around Sleeping Beauty's Castle, is a Main Street, and four "lands": Adventureland, Frontierland, Fantasyland, and Tomorrowland. Its "intimate, delicate, underscaled set design" is created by "forced-perspective architecture" which makes small buildings look much larger than they are (Flower 53). From its opening, Disneyland has been a success. It seems like everyone—children and adults, celebrities, and world leaders—has visited the park, or has wanted to.

The equally successful Disney World, which opened in the early 1970s, is much larger than the original park. Built on 28,000 acres in Orlando, Florida, it has three theme parks—the Magic Kingdom (a larger version of Disneyland), EPCOT (Experimental Prototype Community of Tomorrow), and the Disney-MGM Studios tour—as well as housing developments, water parks, transportation systems, hotels, restaurants, a wilderness area, and shopping centers (Wilson 176). EPCOT, a vision of the future as Walt Disney imagined it, contains exhibits funded by American corporations such as General Motors, Kraft, and Exxon (Flower 206-207).

Based on the success of the U.S. parks, in April 1985, Oriental Land Company, under license from Disney, opened a Disney theme park in Japan. Built on over forty-six hectares in the outskirts of Tokyo, the park copies attractions from the U.S. parks. One reporter describes it as "pure Americana" and notes that only minimal attempts are made to accommodate Japanese culture and tradition: a Japanese restaurant and covered waiting areas have been added and the Nautilus submarine ride has been excluded. Despite two fundamental rules that conflict with Japanese culture, no alcohol and no food brought in from outside the park (Neff 64), Tokyo Disneyland has been overwhelmingly successful. Attendance and profits have steadily increased since its opening and on New Year's Eve, 1987, a holiday traditionally spent at temples and shrines, 143 thousand people visited the park (Katayama 152). The key to the park's success is repeat adult attendance (Katayama 152; Fusaho 62).

In April 1992 Disney and Euro Disneyland SCA, a French-based company, opened a Disney park in France. Located twenty miles outside of Paris on a plot of land one fifth the size of the City ("Euro Disney Park Opens" 295), Euro Disneyland includes many of the same attractions as the U. S. parks as well as hotels, restaurants, a convention center, a campground, a golf course, and nightclubs (Corliss 82-83). Like the Tokyo park, Euro Disneyland reflects American themes (Bower 244), but makes some attempts to appeal to its European visitors: "Discoveryland," which replaces "Tomorrowland," includes Alice's Curious Labyrinth maze and a "Visionarium" film about Jules Verne and H. G. Wells (Corliss 83). In contrast to the Tokyo park, Euro Disneyland has been a disappointment. Before opening, it faced harsh criticism from French intellectuals, and during opening week faced bad weather, shortages of

This paragraph brings together various issues of the first part and focuses on a comparative analysis of the way the two Disney theme parks abroad are perceived culturally. It is the crucial paragraph for setting out the thesis and structure of the paper. The second sentence states the thesis. The third sentence sets out the three cultural issues that will be examined. Throughout the rest of the paper, repetition of these three aspects will highlight the paper's structure. The final sentence sets up the comparison structure: between Disney culture and host country reaction, then between the Japanese and European reactions.

This paragraph and the next two outline three aspects of Disney culture's view of the imagination. Repetition of imagination in each topic sentence establishes the connection of the three paragraphs and links each to the thesis and structure set out in the previous paragraph.

This paragraph and the next elaborate on ways in which Disney's view of the imagination is embodied in the theme parks. Transition words in the topic sentences—*also* and *in addition* to—emphasize how each point builds on the preceding one.

In this and other paragraphs ideas are supported through both descriptions of the Disney world and quotations from critics. Critics' opinions about the link between Disney and American culture are used to face value as authoritative, to confirm the student's interpretation. Quotations are generally under a sentence in length, and sometimes consist

employee housing, computer and electrical malfunctions, and a transit strike. In its first month, Euro Disney shares dropped twenty-one percent ("Euro Disney Park Opens" 295) and during its first year, it reported a 33.7 million" dollar loss ("Euro Disney Forecast Dismal" D2).

Disneyland's success in Japan and failure in Europe seem directly related to the reaction to the Disney version of American culture. While most Japanese view Disneyland as the best that American culture has to offer, some Europeans, in contrast, see it as American culture at its worst. The Disney version of American culture can be separated into three parts: its view of the imagination, of the past, and of the future. With respect to each of these aspects of Disney culture, the Japanese and European reactions are exactly opposite.

Disney's theme parks appeal to the imagination of Children (and of the child inside each adult). Darlene Gillespie, an original Mouseketeer, observes that, at Disneyland, "we all become the same age ... the generation gap vanishes for a little while" (C5). The Disney parks, "the happiest places on earth," promise to make dreams come true. This simplified, childlike view of the imagination is reflected in the artificial environment of Disney's theme parks which puts limits on the imagination by "making thoughts concrete" and "making magic castles real" (Mills 75). The parks have been criticized for reducing the world to safe, clean, mediocrity (Flower 18) and have caused one critic to wish for happiness "grounded in a real place, a place without an idea behind it" (Freed. 20). Others, however, see the artificial environment as part of the parks' appeal: "secluded, walled off from the profane," they are welcome retreats from an increasingly complex world (Dart A3).

Disney's simplified view of the imagination is also seen in the "live" Disney characters who populate the parks. These characters are central to the park experience, especially in Fantasyland, which includes rides based on Disney's versions of classic fairy tales. Critics often compare visiting Disneyland and going to the movies because, in both, spectators watch a show in which everything is scripted, costumed, and acted out (Gorney D8; Wilson 182). At Disney's theme parks, however, visitors also get to meet the stars and shake their hands.

In addition to blurring the line between imagination and reality, the Disney parks reduce imagination to something that can be bought. One critic notes that "Disneyworld is the logical extension of America itself: a vast shopping mall" (Pilger 10). Visitors pay to get in and pay even more once they get past the turnstiles. On Main Street alone, visitors find countless ways to spend their money; food, Mickey Mouse sweatshirts, stuffed versions of any and an of the Disney animated characters, key chains, stickers—you name it, you can buy it, In Disney theme parks dreams and fantasies can be



of only a short phrase.

Repetition of the term *simplified* links the second aspect of Disney culture, its view of the past, to the first, its view of the imagination.

Multiple sources indicate that critics agree, lending credibility to the interpretation.

News reports that offer a peek behind the scenes add a new kind of supporting evidence.

The opening sentence links the third aspect of Disney culture, its causes of the future, to the first two by repeating the term *simplified* and by stating directly the logical relationship between the past and the future. This sentence sets the topic for both this paragraph and the next.

This paragraph and others combine information from several sources, showing how all fits together in one pattern.

The discussion of Disney culture's view of the future expands to include its view of technological progress.

This paragraph begins a discussion of the positive Japanese reaction to Disney culture and its causes. After the general discussion of this paragraph, each of the following paragraphs follows the structure of views of the imagination, past and future.

Background information on Japanese economy and culture show how Disney fits the changing situation.

purchased retail.

The Disney view of the past, like its view of the imagination, is simplified. Disney culture turns complex European history and tradition into castles and fairy tales as interpreted through the Disney cartoon retellings of the European originals. The simplified Disney version of American history emphasizes the positive and ignores the negative (Zukin: Gorney; Pilger). One critic sees Disneyland as "the geographical representation not of American history itself but of an imaginary relationship that the dominant groups of U.S. society have with their history" (Wilson 161). Recent reports of Walt Disney's links to Hoover and the FBI (Mitgang C17) have also raised questions about the reliability and accuracy of the Disney version of American history. The parks' attractions, particularly Frontierland, Main Street, and the nightly fireworks, accompanied by the national anthem, certainly appeal to American patriotism.

The Disney version of the past leads to a simplified version of the future. According to one critic, visitors to the Disney parks see the past uncritically as "a series of glorious adventures safely behind them, to be bettered only by the prospects offered by technology in an approaching future" (Mills 71-72). This idealized future is reflected in the management style of Disney's "company of the future" which emphasizes order, conformity, and efficiency. All staff, except those hired at the professional or management level, begin at the bottom and advance progressively; training in "efficiency, cleanliness and friendliness" is strict, breaks are announced over the PA system, and all employees who work directly with the public wear uniforms (Wilson 178). All potential long-term employees undergo extensive background checks (Pilger 10).

The Disney version of the future glorifies technological progress in "Tomorrowland" and EPCOT. According to one scholar, "technology figures large as an agent of history. Progress, development, expansion, growth—these will ensure (some day) leisure and well being for all" (Wilson 184). In the Disney theme parks, all progress is good progress and technology can always save us. The Exxon exhibit at EPCOT, for example, suggests that oil is the only viable source of energy and the General Motors exhibit implies that the personal car is the means to personal freedom (Flower 281-282); these messages ignore the reality of the limited natural resources (Wilson 190) as well as the problems caused by increased technology.

Reports on the success of Tokyo Disneyland indicate that most Japanese find the simplicity of Disney culture appealing. According to one Japanese executive, the park represents "our best image of the American people" (Neff 64). The Disney views of the imagination and the past are attractive because they are "American" and, therefore, new and different. According to one critic, the Japanese wanted "a genuine American experience .... What they got was a world that envelops visitors in not one, but two fantasies—of a dreamy, simplified America, and of a land of flying elephants, talking mice and magical castles" (Stemgold FS).

Tokyo Disneyland offers an imaginative retreat from the increasingly complex and technologically advanced Japanese world. According to one report, visitors are attracted by its "dreamland effect": the sense of entering "an imaginary world" set apart from daily life (Fusaho 60). The success of Tokyo Disneyland, however, is mostly credited to Japan's attraction to

The term *simplicity*, used earlier to unify all aspects of Disney culture, is given a positive interpretation in the sections on Japan.

Further positive comparisons are made between Disney culture and Japanese culture.

The opening sentence indicates the switch from Japan to Europe, the change in reaction, and the contrasting cultural tastes causing; the different reactions. The transition sentence thus emphasizes the thesis on which the whole argument is built, just at this turning point in the argument. The following three paragraphs elaborate on and attempt to account for the negative European reaction to the three aspects of Disney culture. This structure exactly matches the previous paragraphs on Japan, but with exactly the opposite emphasis, negative reaction instead of positive.

Negative words of European critics pile up to serve as evidence of how negative the European response is. Here the quotations serve to show the cultural rejection directly rather than to present a scholarly judgment.

Disney's childlike, simplified view of the imagination. Because of the popularity of the Disney characters, which have been called the park's "trump card" (Fusaho 60), the president of Oriental Land Company claims that he "never had the slightest doubt about the success of Disneyland in Japan" (Katayama 152). The Japanese also find the Disney view of the imagination as a commodity new and appealing. According to one report, the success of the park is due in part to the fact that it opened "just as Japan entered a new era of affluence" (Neff 64) and with this affluence came a new consumer-oriented consciousness of leisure (Fusaho 61).

The Disney view of the past—American and European—is likewise attractive to the Japanese because of its simplicity. Japanese acceptance of the Disney version of the American past indicates a desire to see the best that America has to offer and forget the worst.

One reporter notes that Tokyo Disneyland's version of the American past is even more "squeaky clean" than the original parks: for example, Westernland has replaced Frontierland because "The Japanese don't like frontiers" (Iyer 51). Likewise, the Disney adaptations of European culture and tradition, represented in Disney stories and characters, are attractive due to their novelty.

On the other hand, Disney's view of the future reflects shared cultural beliefs and values, some old and some new. It "appeals to such deep-seated Japanese passions as cleanliness, order, outstanding service, and technological wizardry" (Neff 64). The Disney management style which makes visitors "feel like VIPs" and "even the lowliest job seem glamorous" (Neff 64) follows the tradition in Japanese service industries of "seeing things from the customer's point of view" even though it leaves out "giving service from the heart" and sacrificing oneself "for duty's sake" (Fusaho 60). That Disney's idealized view of technological progress is shared by modern Japanese culture can be seen in the final exhibit in the Carousel of Progress: "a National Panasonic model of the ideal Japanese home of the future, featuring four members of a robot-simulated family, plus dog, attending to their techno-gadgets" (Iyer 51).

Reports on Euro Disneyland indicate that Europeans, specifically the French, find Disney culture distasteful for the same reasons that the Japanese find it appealing. French intellectuals have criticized the park as "a representation of American cultural imperialism" and one writer publicly stated his wish that the park be set on fire ("Euro Disney Opens ..." 295). Others have referred to it as "Euro Disgrace," "Euro Dismal," and "a cultural Chernobyl" (Corliss 82). Although this criticism has been dismissed by some American reporters who claim that the uproar is proof that the French are obsessed with "things American" (Corliss 82), the park's disappointing first year suggests that the clash between cultures is significant.

The French reaction is in part based on a rejection of Disney's simplified version of the imagination. Jean Cau, a French novelist and critic, denounced the park as

a horror of cardboard, plastic, and appalling colors, a construction of solidified chewing gum and idiotic fairy tales lifted straight from comic strips drawn for obese Americans. What better way to describe it—it will

The long block quotation shows by its tirade of insults how strong the negative feeling is. The extremity of language justifies a long quotation that adds little substantive information, just because it reflects the European rejection.

The word *simplified* here becomes a sign of American cultural limitations, as do other words treated positively elsewhere in the paper: *order*, *progress*, and *modern*.

This paragraph and the two that follow return to a direct comparison of the economic success of the Disney theme parks and make projections about the future as a way of concluding the analysis.

The paper ends with the student contemplating the cultural implications of its findings—that perhaps the United States has more in common culturally with Japan than it does with Europe.

irradiate millions of Children (not to mention their parents); it will castrate their imaginations and paw at their dreams with fingers the greenish color of dollar bills. The American dream is now within the reach of a stupefied Europe—this cancerous growth, transplanted into millions of young guinea pigs, is non-memory, consumptive make-believe, a cynically fabricated infantility (18).

Clearly, Cau rejects all three aspects of the Disney view of imagination: its artificial environment, its use of Disney characters, and its consumerism.

The French, likewise, are offended by Euro Disneyland's attempt to sell them a watered-down, Americanized version of their own history and tradition. Since much of the culture they are presented within the park is their own, the charges of "American cultural imperialism" seem well founded. Although the park includes "the obligatory Old World touches" (Leerhsen 67), critics complain that it is not "Euro" enough or "Euro" at all: "The Gallic accent is muted" (Corliss 82) and even American visitors are disappointed (Popkin 70). The French, who have a history of cultural conflict with the United States, also reject the simplified and idealized view of the American past reflected in attractions which "celebrate America the bland and beautiful, and reinvent it, Disney style" (Corliss 82).

Finally, the Europeans reject the Disney view of the future that the Japan find attractive. While the Japanese admire the order and conformity of Disney's "company of the future," the French see these as oppressive. One French labor union has charged that Disney's employee Code, which Prohibits hair dye and large earrings and requires that "deodorant must be used," has "stripped them of their French 'individualism'" (Leerhsen 67). Likewise, the French reject Disney's tendency to equate technology with progress. While the French are at least as "modern" as Americans, they see Disney's view of the future to be as limiting as its view of the imagination (Cau 18).

In spite of poor revenues and attendance at the Euro Disney park, Disney reported a 25% increase in income in the second quarter of the 1993 fiscal year due to increased attendance at the parks and resorts in Florida and California and the recent successes of its film division (King B8). Disney World has been so successful that Walt Disney Company plans to build a time-share Vacation Club, nearly one hundred miles away in Vero Beach ("Disney Plans ... " D4). This trend, in difficult economic times, points to Disney's continued popularity in the United States. In 1991, the Tokyo park was still bringing in huge profits and its five official hotels were full year round (Sterngold F6); reflecting on the continued success of the park, one Japanese reporter has commented, "Maybe Mickey Mouse and Donald Duck have at long last joined the traditional Buddhas and gods" (Fusaho 58). On the other hand, in February 1993 Euro Disney executives projected a "substantial loss" for the current year due to lower than expected attendance and hotel occupancy ("Euro Disney Forecast Dismal" D2); currently, efforts are being made to attract more visitors.

The continuing success of Tokyo Disneyland and the continuing failure of Euro Disneyland suggest a surprising conclusion about our cultural relations with Europe and Japan. In the United States we assume more of a cultural connection with Europe, which we see as the source of much of our heritage and traditions, than with Japan, which we have seen as foreign

and strange. The new kind of American culture which Disney represents, however, may point to values, desires, and amusements that we share more closely with Japan than with Europe. Is Disney showing us the way to the twenty-first century, the century of the Pacific Rim?

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## Sample Research Paper Using APA Documentation Style

### Effect of Society's Misconceptions of the Wolf by James Riddle

At one time *canis lupus*, or the gray wolf, ranged in North America from the Arctic to the tropics and from coast to coast (Cohn, 1990). By the time of the first werewolf movie in 1935, few wolves roamed the United States outside of Alaska (Edwards, 1987). The beliefs and prejudices of such movies that depict wolves as evil creatures have led to the wolf becoming an endangered species. Those same misconceptions today still hinder efforts to increase the wolf population.

Explorers of the American West observed many wolves. John James Audubon saw as many as twenty-five a day when he traveled the Missouri River in 1843; Vernon Bailey once found twenty breeding dens in one hundred square miles of Wyoming's Wind River country. Ernest Thompson Seton estimated that there were twenty thousand wolves in Wyoming alone (Steinhart, 1988).

White settlers, however, viewed the wolf as a predator and set out to destroy the wolf. Indeed, once hunters killed off the deer, elk, and other prey, wolves did turn to attacking livestock, although never with the ferocity that mountain lions showed (Flader, 1974).

Wolves became the scapegoat for all predatory animals and were subject to systematic eradication. In 1905 the Montana legislature established a program to inoculate wolves with the disease mange and then release them to the wild, where they could infect others (Robbins, 1986). Montana paid bounties on wolves until 1933. National parks, rather than being sanctuaries, were killing grounds. Between 1914 and 1926 Yellowstone rangers trapped and killed wolves, and Glacier rangers resorted to poisoning by strychnine.

By the middle of this century only isolated wolves, without mates or pups, were seen in the Rockies. In 1973 the wolf was listed as an endangered species (Steinhart, 1988).

Our cultural beliefs made it easy for settlers, rangers, and legislatures to think of the wolves as evil and villainous. Folktales such as "Little Red Riding Hood," "Three Little Pigs," and "Peter and the Wolf" depict the wolf as an aggressive and cunning man (and pig) eater. In fact, the wolf is very shy and goes out of its way to avoid man. Numerous anecdotes confirm the timidity of wolves. For example, one field researcher actually crawled into a wolf den and took one of the pups while the parents looked on. The wolves ran off several hundred yards away and did nothing "more aggressive than howl" (Rutter & Pimlott, 1968). Lee Smitts, who has tracked down numerous reports of wolf attacks on humans, concludes that "no wolf, except a wolf with rabies, has ever been known to make a deliberate attack on a human being in North America" (Meeh, 1970).

Evidence also suggests that wolves are not much of a predatory threat to livestock and wild animals. A six-year study in Alberta, Canada, found that only 16 out of 9,500 cows were killed by wolves over the period. A study in northern Minnesota found similar low levels of predation on cows, calves, and sheep (Steinhart, 1988). A National Park Service study even predicts that reintroducing wolves to national parks would only have a mild effect on wild game species such as elk, deer, moose, and bison, reducing their numbers between 10 to 20 percent. Wolves would have no effect on bear or bighorn sheep (Calm, 1990).

Yet much opposition remains to reintroducing the wolf to national parks such as Yellowstone and Glacier. Prejudices remain against this animal: it is feared it will attack children, deplete livestock herds, and reduce the wild game populations. The only limited truth to these beliefs is that the wolves will feed on a relatively small number of supposedly "game" animals that only humans are supposed to hunt. It is curious that humans will punish wolves for doing for survival what humans do for "sport." Where is the true evil in this?

#### References

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Rutter, R. J., and Pimlott, D. H. (1968). The world of the wolf. Philadelphia: J. B. Lippincott.

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### **WRITING ASSIGNMENT**

Write a research paper of 2,500 to 3,000 words (approximately eight to ten typed pages, double-spaced); document all sources, using parenthetical notes and a list of works cited. The audience for the paper will be the other students in your class, who will be researching related topics. The instructor may present you with a list of topics or ask you to work on one of the topics that follow.

Near the beginning of your research, submit to the instructor a short statement (one brief paragraph) defining your research area: what your topic is, as well as why you have chosen it. Midway through your research, after you have focused your topic, submit a formal review of literature (300 to 500 words) and a formal proposal (at least 200 words). Before you begin writing the rough draft, the instructor may want to see your research notes, your prewriting, and a working outline. You may also find it helpful to keep a research log or journal that records your research process; what you have done, what you need to do, what questions you have what problems you encounter.

1. The class will be asked to investigate some aspect of American popular culture in the 1990s. Members of the class will initially write a description of some artifact or object of American popular culture, one that he or she grew up with, and then will gather information published about that artifact or object in newspapers and news magazines during a recent three-month period. Students will then write a synthesis paper compiling these materials (see page 141). Drawing on questions and issues raised by the materials compiled in the synthesis paper, every student will then pick a research topic related to his or her artifact or object. The scope of the research paper need not be limited to the three months covered in the synthesis paper but may trace the topic back to preceding years or forward to current events as appropriate for the topic. Scan a major daily newspaper or news magazine (such as the *New York Times* or *Newsweek*) and compile a list of issues currently in the news. Choose from this list one issue to investigate further. Throughout the term, compile a current events file to track these issues and conduct library research to provide relevant background. For the final paper, write a research paper that accounts for current events in terms of the past and develops an informed hypothesis as to how these events may play out in the future.
2. Conduct a survey of the students in your class to compile raw data about the ways present-day college students spend their leisure time. Choose one of these forms of leisure to examine further. Once you have narrowed your topic, conduct a more thorough and detailed survey of students at your school (for example, if you choose watching television, ask students when they watch it, what kinds of shows they watch, why they watch them). The results of your second survey may help you narrow the focus of your research even further (for example, to situation comedies, or even more specifically to a particular show, like "Seinfeld"). Once you have sufficiently narrowed your topic, conduct a library search both on

the specific topic and on leisure in general. For the final paper, write a research paper on how the particular form of leisure that you have chosen meets college students' recreational needs.

3. The class will be asked to investigate a specific year. Members of the class will initially gather background material, perhaps by each student writing a synthesis of events for a week of the year selected. Every student will then pick an event, person, or issue in that year to investigate further. The scope of the final paper need not be limited to the original year but may trace the topic back or forward in time—as appropriate.
4. Choose a local public or private agency, corporation, or other institution to investigate, such as a local plastics company or day-care center. After informing yourself about similar institutions (for example, the development of the plastics industry or recent legislation affecting day-care programs), you are to gather specific information about your chosen institution and then get in touch with the institution directly to see whether you can obtain an interview or any additional information. For the final paper, you may focus on any issue, process, or problem concerning the institution.
5. Interview a person who has spent time in another region or country. Find Out whether he or she has observed customs, attitudes, or ways of life significantly different from those prevalent where you live. Choose one of these differences to explore in your research and to write about.
6. Investigate an ecological problem in your region—perhaps a source of pollution or an animal species threatened with extinction. Your investigation of the situation should include the local conditions and attempts to remedy the problem as well as background information that might explain how the problem arose, such as the nature and ecological requirements of the threatened species or the operations and current technology of the industry that the polluting company represents.
7. For a novel or play that you have studied in a literature course, find out how the work was originally received when it first appeared. What was the author's reputation at the time, and what did contemporaries think of this particular work? As you delve into original reviews and published discussions of the author, compare these reactions to your and the literature class's responses to the work. You may find your topic in the pattern of reception, in the comparison of original public and critical reaction with that of modern audiences and critics, or in how the work's initial reception affected the author's life. Depending on how you focus the project, the follow-up research will vary.