

1992

The Scholarly Process And The Nature Of The Information Needs Of The Literary Critic: A Descriptive Model

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THE SCHOLARLY PROCESS AND THE NATURE OF THE
INFORMATION NEEDS OF THE LITERARY CRITIC:
A DESCRIPTIVE MODEL

by

Clara M. Chu

School of Library and Information Science

Submitted in partial fulfilment
of the requirements for the degree of
Doctor of Philosophy

Faculty of Graduate Studies
The University of Western Ontario
London, Ontario
July 1992

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ISBN 0-315-75323-4

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activities pertaining to these two stages.

The results of the study suggest that literary criticism is an intellectual, creative, enjoyable, reading-centred, and solitary process; "research" is not used to describe literary criticism but rather represents the information searching undertaken during the preparation stage; ideas most often originate from issues arising from previous work or from teaching; and both formal and informal channels of information are important to the work of literary critics.

The holistic approach of linking information functions to research stages suggests a valid direction for studying and understanding information seeking behaviour. The findings of the study have implications for various areas of information work, such as reference and collection management, and for information workers to obtain a better understanding of the process of scholarship in literary criticism.

"Who has ever tasted the powerful wine of absorbing labor without finding that in comparison with it, all other pleasures, except, perhaps, those of love, are flat and insipid?"

- Preserved Smith. (1930). A History of Modern Culture (Vol. I, p. 377). New York: Henry Holt and Co.

To my late father, Aurelio, and to my mother, Josefina - your sense of values has always been an inspiration.

ACKNOWLEDGEMENTS

The fruition of this work was supported by many people in a multitude of ways, intangible and tangible. I now take this opportunity to acknowledge their assistance for which I will always be grateful. There are many who I don't name here but they are also duly acknowledged. I was fortunate to work with a thesis committee that provided support and encouragement. My thesis committee, Dr. Roma M. Harris (Chief Advisor), Dr. Patricia H. Dewdney, and Dr. Catherine L. Ross, is also thanked for their timeliness in responding to work in progress. I am indebted to my husband, Erick, for keeping me and our home intact, and lending assistance in all aspects of this work. I thank him and God for my peace of mind. The constant support of my family was invaluable. Friends, such as Fay and John Yap, Gillian Phillips, and Alicia Chong, who have never failed to show their encouragement and their support during difficult times are remembered. Colleagues, such as Bertrum H. MacDonald, doctoral students at the University of Western Ontario, faculty members at the library schools at the University of Western Ontario and the University of California, Los Angeles, are recognized for their comments, suggestions, and emotional support. I was fortunate to have the help of proficient research assistants, Cindy Madden and Melanie McKnight. The Dean, Dr. Jean Tague-Sutcliffe, and staff of

the School of Library and Information Science, such as Hanna Marti and Tom Rush, are thanked for their support. Last, and certainly not least, my deepest thanks goes to the literary critics who participated in this study. Their cooperation and interest in my research, and their willingness to allow me to peer into their academic lives is appreciated.

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CHAPTER I
INTRODUCTION

"Everybody knew that humanistic scholarship was based on libraries, and that the humanist as a scholar always wanted large numbers of books" (Fabian, 1986, p. 79).

"Humanists are probably the most book-bound creatures in the world of scholarship" (Weintraub, 1980, p. 25). These statements about humanistic research which appear in articles on the relationship between libraries and humanistic scholarship suggest that humanists value books and may be frequent library users. However, little is known about humanistic research itself and how books and libraries may be used in that process. According to Fabian (1986):

Very little is known about the ways in which research in the humanities is carried out. There is, of course, a superabundance of methodological reflections, and in the 1960's and 1970's it was particularly fashionable to produce new 'approaches'. But these reflections tell us practically nothing about the manner in which scholars actually proceed in their researches.

Scientists keep warning us that the theory of science should not be confused with the art of research. I submit that in the humanities a similar distinction is helpful in avoiding misconception about the conduct of

research and, by implication, about the use of libraries (p. 83).

As Fabian's remarks suggest, the image of a humanist immersed in a pile of library books should not necessarily be interpreted as the image of a well-served information user nor should it be a sign that his or her manner of scholarship is understood. For instance, simply knowing that certain library materials circulate among a group of humanities borrowers tells us little about how these materials are actually used. Information use behaviour must not only be described but also explained within the context (i.e., the research process) in which it takes place. This holistic approach would describe information needs and uses in the context of humanists at work. Understanding information use during the scholarly process is a valid direction in studying information seeking behaviour because the information humanists use is the information required to advance their work or knowledge. The literature contains many calls for a better understanding of the nature of the scholarship of information users:

If librarians wish to be relevant to researchers and to offer valuable services to an important constituency, they must fully understand the organic nature of research and the ways that scholars seek information (Miller & Tegler, 1986, p. 370).

The information science/service community should develop skills for understanding, analyzing and modelling professional work (Jarvelin & Repo, 1982, p. 79).

Despite these calls, researchers have begun only recently to focus on learning more about humanists in the context of their work (Humanists at Work, 1989; Lönnqvist; Pandit, 1992; Wiberley & Jones, 1989).

The purpose of the research described in this thesis was to identify the information seeking and scholarly activities of a sub-group of humanities scholars, literary critics, and to describe their information needs within the context of the process of literary scholarship.

1.0 Literature Review

A review of the literature indicates that there is little substantive research on the information needs and uses of literary scholars or on the nature of literary scholarship, and no specific studies on the information needs of literary critics. Some published literature exists on information needs and uses in the humanities. When characterizing the humanities, the literature stresses the difference between scholarship in the humanities and that of other disciplines, such as the sciences and social sciences. The existence of differences is relevant for understanding information use and needs across disciplines. However, it

is yet to be determined if all fields of study within the humanities share a similar mode of scholarship. Discipline-specific studies are necessary for comparison among the humanities. Therefore, without empirical evidence that reveals similarities within disciplines in the humanities is available, it is unjustified for the existing studies of a limited scope of humanists to make generalizations about the humanities.

The general literature on information use and users is vast and provides the basis for the study of human information seeking behaviour. A review of use and user studies, described below, suggests some problems associated with past research that researchers need to address. An area of study that has been largely neglected and that sheds light on information needs and uses is the study of the research phase. The research phase is usually "a means of delineating separate tasks and time spans within the research process" (White, 1975, p. 338). Research phase studies provide a methodology for examining information use in the context of the research process. There are, as yet, no studies that have systematically inquired into the different phases of humanists' work and information usage during that process.

1.1 Overview of Information Use and User Studies

Researchers have made great efforts to obtain a better

understanding of the information needs and uses of individuals in specific settings or disciplines. This area of scholarship is referred to as "use, user, or need studies". The findings from these studies aid in the formulation of information policies, the design of better information systems, and the organization, management, and delivery of information. The overview of general needs and uses studies presented in this section provides a background from which to understand needs and uses research in the humanities.

An analysis of Annual Review of Information Science and Technology (ARIST) review articles of the literature on information needs and uses revealed that over 1500 publications exist on the topic for the years 1950-1989 (Crawford, 1978; Dervin & Nilan, 1986; Hewins, 1990) while an online search conducted for a review article (Rohde, 1986), using terms such as user needs, user satisfaction, and user studies, revealed 2000 documents in only one database. An increased interest in learning more about the user and his or her library needs (e.g., who is the library patron?, what use do patrons make of the library?) has produced many user and needs studies in a short period of time. The literature is so extensive that many review studies have been published which analyze and describe the developments in information use and user research, its drawbacks and problems as well as its strengths and

advancements (Brittain, 1982; Dervin & Nilan, 1986; Ford, 1973; Hewins, 1990; Lin & Garvey, 1972; Menzel, 1966; Rohde, 1986; Wilson, 1981; Wood, 1971).

In her review, Rohde (1986) observed a time disparity in the start of information needs and uses research among the different academic disciplines. Research began in the late 1940s with an emphasis on information needs and uses in science and technology. Bernal's study, "Preliminary analysis of pilot questionnaire on the use of scientific literature," is noted as the first study in the sciences and appeared in 1948. The 1960s and 1970s saw a surge in research into the information needs of the social sciences. Of note are the research at Bath University (1967-1971), headed by Line (1971), and the study of psychologists' information needs, conducted by Garvey et al. (1979).

In comparison to the sciences and social sciences, however, use studies in the humanities have been slower in coming and fewer in number. According to Lönngvist, the 1966 study of the information needs of historians by the American Historical Association (Perman, 1968) sparked the interest in studying the information needs of humanists. The late start of this research can be attributed to a number of factors, such as the challenge of studying groups of users whose use of information does not appear to be very systematic, and the perception that these groups of users

are well-served and that their needs for information are not as complex or urgent.

A review of ARIST articles on information needs and uses provides evidence of the lack of attention given to humanities information needs and uses research. Although ARIST has had yearly reviews of information needs and uses research since 1966 and less periodically since 1972, there was no reference to the humanities until 1986 (Dervin & Nilan, 1986) and even then it was cursory.

Use and user research has focused on the information processing activities that pertain to the information communication system (see Figure 1). Some studies focus on the whole process while others focus on specific aspects. Studies that have focused on specific elements of the information communication process are:

1. Studies of information users focus on users of specific systems (e.g., a special library, an academic library, an online database) or on specific user characteristics (e.g., academic discipline or age). The purpose of these studies is to develop a profile of information use. This profile includes demographic data of the user group, characteristics of the information (most often referring to documents) needed, and sources used to fulfil information needs.
2. Studies of information needs examine the expressed and/or unexpressed needs for information necessary to advance or clarify one's work or knowledge.

3. Information seeking and exchange research focuses on the methods and channels users employ to find or identify needed information. One sub-area, the study of information demands, requests, and preferences, focuses on what information is requested, how it is requested, and what information is preferred.

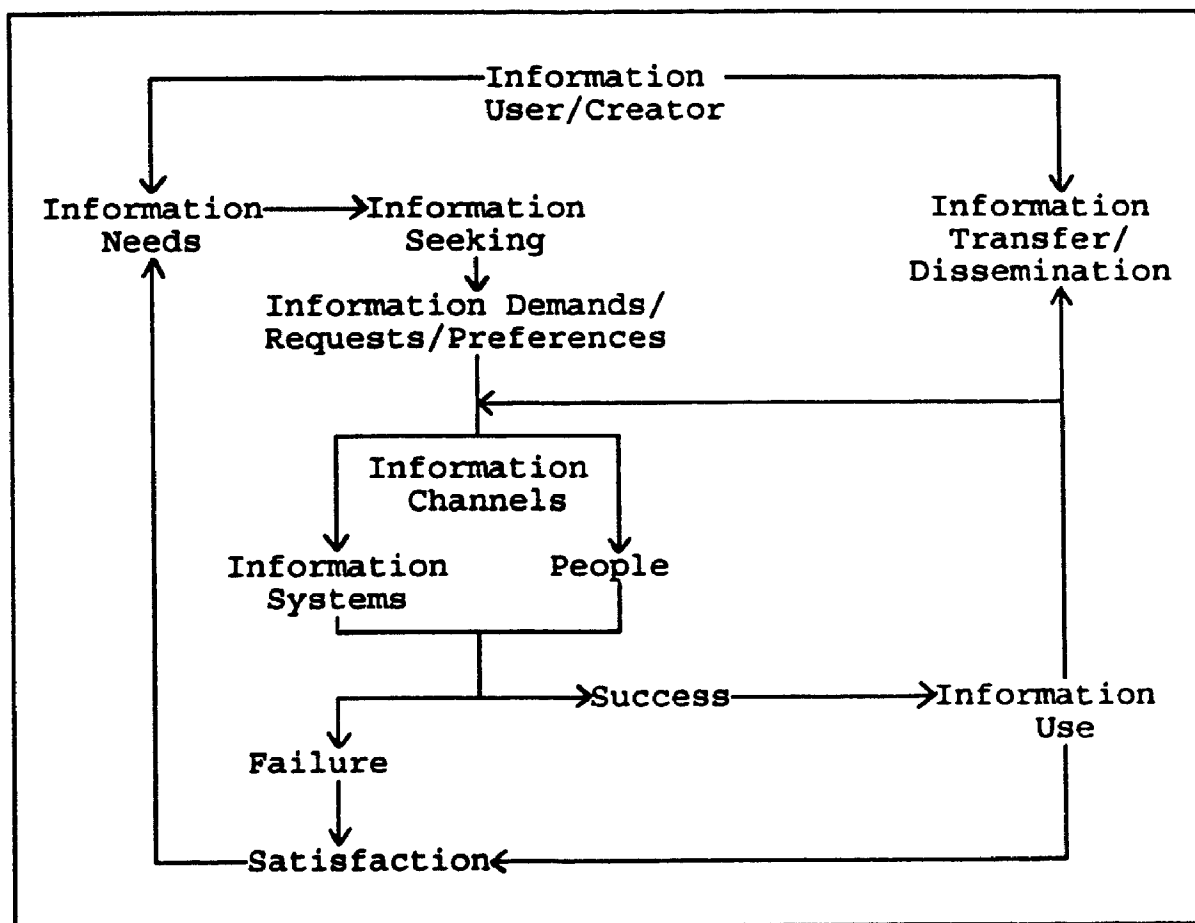


Figure 1. General Model of Phases in the Information Communication System'

'Based on Wilson, T.D. (1981). On user studies and information needs. Journal of Documentation, 37, 4.

4. Information gathering research is the study of how information that has been identified is located and obtained.

5. Information use studies focus on finding out what information or information channels are used, for what purpose(s) they are used, and how helpful they are. The focus is on studying uses which is a shift from studies of users that ask such questions as who uses an information channel and how much it is used (Zweizig & Dervin, 1977). One aspect of both information seeking and exchange research and information use research is the measurement of the satisfaction users experience with the information systems and channels used and with the information retrieved.

6. Studies of information transfer and dissemination examine the formal and informal channels of communicating information to a larger audience.

Although many studies have been conducted which have focused on the different elements of the information communication system and on various user groups and geographical settings, many problems with the research have been identified. First, there is a lack of conceptualization in the research. The research is weak in: (a) theorizing, i.e., stating the expected relationships between variables, and (b) defining variables for formulating clear research questions (Dervin & Nilan, 1986; Ford, 1973; Rohde, 1986). Second, the results of empirical

use and user studies have not accumulated to form a significant body of knowledge (Rohde, 1986). This lack of progress is exemplified by studies that have not aided practice, studies that have focused on systems rather than users, i.e., users interacting with machines (Dervin & Nilan, 1986), and studies that seek solutions for local problems (Brittain, 1982; Crawford, 1978; Rohde, 1986; Wood, 1971). Crawford's (1978) review of 95 use studies published between 1975-77 found that 83% involved applied research with limited generalizability. Of the 79 applied studies, 37 were case studies involving the use of specific systems or institutions and 42 were field studies in a specific setting. Rohde's (1986) attempts to assess the progress of information use and user research found that "the studies had differing objectives; no standardized, generally accepted methodology, data analysis, presentation, or reporting; and differing samples, scales, and definitions" (p. 57).

The latest ARIST review of information needs and uses research covering the years 1986-1989 (Hewins, 1990) suggests that the emphasis in these studies has shifted from systems to users and user behaviour. However, the problems mentioned above still persist:

Some of the studies do not contribute to new knowledge, new methods, or theory and model building; many others

can best be described as site-specific, system-specific, or service-specific (Hewins, 1990, p. 145).

1.2 Information Seeking Studies

The aspect of the information communication system that is the focus of this study is information seeking, i.e., the process of identifying the sources of information or message(s) that will meet an information need. Studies in information seeking can be classified in a number of ways. According to Varlejs (1987) these include:

1. user type (e.g., scientists, seniors);
2. organizational context (e.g., law firm, academic library);
3. geography (e.g., rural area, province, country);
4. aspect of the user/information system studied (e.g., catalogue use, online searching, reference service, selection of information channel);
5. research methodology (e.g., survey, observation, citation study);
6. research purpose (e.g., designing information system, evaluating a system or service, planning of a system or service, hypothesis testing); and
7. unit of analysis (e.g., individuals, groups, questions/problems, information needs, information used) (pp. 67-68).

Another way of classifying information seeking studies is according to the extent that the study focuses on the information system or on the user of that information system. The present study focuses primarily on the user and can be classified using the facets suggested by Varlejs. More specifically, the user is the literary critic, the organization is the university, the geographical location is the province of Ontario, the research methodology is the survey, the research purpose is the development of a descriptive model of the literary critic's scholarly process, and the unit of analysis is the individual.

1.3 Definition of Terms

Reviews of the literature on use and user studies have referred to the diversity of definitions as well as the lack of adequate definitions for concepts (Dervin & Nilan, 1986; Ford, 1973; Rohde, 1986). In their review, Dervin & Nilan (1986, p. 17) found various definitions of "information", such as: "1) that which is capable of transforming image structures (Belkin, 1978), and 2) any stimulus that alters the cognitive structure of a receiver (Paisley, 1980)."

They also found many definitions of "information need" including: "1) a conceptual incongruity in which the person's cognitive structure is not adequate to a task (Ford, 1980); 2) when a person recognizes something wrong in his or her state of knowledge and wishes to resolve the

anomaly (Belkin, 1978); 3) when the current state of possessed knowledge is less than needed (Krikelas, 1983); 4) when internal sense runs out (Dervin, 1977; 1980); and 5) when there is insufficient knowledge to cope with voids, uncertainty, or conflict in a knowledge area (Horne, 1983)."

Dervin and Nilan's call for a consensus on definitions or adequate definitions has been addressed in this study. Agreed-upon definitions are necessary for comparisons between studies and for an accumulation of findings into a significant body of knowledge. The following terms have been defined to clarify their application in this study. A complete list of defined terms appears in Appendix A.

Information - that which is capable of transforming the image structure of a recipient (Belkin, 1976).

Information channel - "the text and its structures, and the activities and mechanisms which alter those structures between sender and recipient" (Belkin, 1976, p. 202). These may be formal or informal:

Formal channels of information, also referred to as **information systems**, are librarians/information specialists and the systems they implement to provide access to sources, for example, catalogues, classification, indexes.

Informal channels include oral or written communication with colleagues (inside or outside the area of

expertise, geographically near or distant),
conferences, symposia, colloquia and talks.

Information function - the purpose that information serves in a specific task or activity.

Information need - the situation when there is insufficient knowledge to cope with voids, uncertainty, or conflict in a knowledge area (Horne, 1983). Information is required to deal with this cognitive condition.

Information seeking - the process of identifying the sources of information or message(s) that will fulfil an information need.

Information use - in the literature, this term is not well defined, and may refer to any of the facets of the information communication system, including information seeking, exchange, gathering, processing, requests, preferences and uses. In this study, the term is more specific and refers to information that is actually used to deal with information needs.

Information user - an individual who has a need for information. In this study, the information user is the literary critic.

1.4 Uniqueness of the Humanities

According to Line (1975), "the results of information research in the social sciences, let alone in the sciences, might well not be applicable to the humanities" (p. 7).

Other publications echo Line's view that the information needs and uses of humanists are different from those of scientists and social scientists because of the nature of their scholarship. The following are examples of typical assessments:

To begin with, I think we should realize that there is a world of difference between the sciences and the humanities. They are not just different subjects with different Dewey numbers. The methods of thinking, and the nature of their concepts, are different (Urquhart, 1960, p. 121).

. . . the user needs of the humanities . . . I think you will agree with me are quite different than the user needs of the sciences or social sciences Approaches to them [the humanities] are perhaps more multifaceted, more subjective than the traditional specific approaches of the sciences and social sciences (Immroth, 1974, pp. 250, 260).

Meadows (1974) uses the following analogy:

Scientific knowledge has grown rather in the orderly fashion of a skyscraper being built, with each new floor depending on the previously constructed floors for support. (Growth in the humanities might more reasonably be compared with the construction of a rambling house.) Correspondingly, communication in

science has been carefully and, for the most part, consciously structured (p. 1).

The difference has been explained by characterizing scientific work as "evolutionary", "progressive", and "cumulative" and humanistic work as "collective" (Blazek & Aversa, 1988; Garfield, 1980; Sturges, 1982; Urquhart, 1960). The characteristic of science is that it builds on previous work and there is a need to establish priority of discovery. This characteristic affects the information communication activities of scientists. For example, communication in science is faster because, typically, the first person to communicate a discovery publicly is noted as the discoverer and the current literature indicates the latest evolution in the subject area.

The characteristic of the humanities is that it is "collective" which means that all works contribute to the whole of humanistic knowledge. A work does not become obsolete nor does one work supersede previous ones. Frye (1963) makes this point with respect to literature: "science learns more and more about the world as it goes on: it evolves and improves Literature doesn't evolve or improve or progress" (p. 7). In addition, communication in the humanities is perceived to be less structured. Popkin (1990) described the difference between humanistic and scientific inquiry as follows:

We [humanists] do not have the scientists' problem of having to communicate immediately. (And I am not sure they have such a problem either. It would seem that we could wait a decade or a century to find out what the surface of Venus is like, since we have already waited so long . . .) Questions of priority are not so important in the humanities. Influential formulations and interpretations are more important. Discovery of unknown work or other primary material of or about a major author and being the first to make the claim is a matter where priority is significant (p. 30).

The comparison of information seeking behaviour in different disciplines has not been an easy task for information specialists because of the confusion over what constitutes a discipline, the lack of adequately defined variables, and the use of varied methodology. However, the interest in comparing the disciplines has led to generalized profiles of information seeking behaviour for the scientist and social scientist (Bebout et al, 1975). The information seeking behaviour of scientists and social scientists is quite similar as shown in Table 1.

A comparison of the profiles of scientists and social scientists with that of humanists reveals similarities with the following exceptions: humanists use both journal and monograph literature but monographs are used more

extensively than journals; they use libraries extensively and consider libraries as the main source of information; and they tend to do their own literature searching. A

Table 1

Summary of the Information Seeking Behaviour of Scientists and Social Scientists*

Info. Activity	Scientists and Social Scientists
Uses of information sources	Both journal and monograph literature are used
Methods for locating references	Various methods are used, the most frequent are citation tracing, abstracting and indexing tools, and personal recommendations. The use of the library is not important.
Attendance at and value of conferences	Both attend conferences and gain information from social contacts and/or papers presented.
Delegation of literature searching	Scientists tend to delegate searching while social scientists tend to do their own.
Late detection of information	Both have experienced instances of late detection.
Linguistic ability	Scientists' linguistic ability is greater than social scientists.
Stimulus for research/ideas	Written material, own work, and informal personal contacts are sources of stimulus for both.

*Based on Bebout, L., Davis, D., Jr. & Oehlerts, D. (1975). User studies in the humanities: A survey and a proposal. RQ, 15, 1.

fuller profile of the information seeking behaviour of humanists is found in the following section. The contrast of the disciplines reported in this section is not intended to imply that one takes precedence over the other but that each is different and requires its own examination (Urquhart, 1960).

1.5 Information Needs and Uses Studies in the Humanities

Knowledge about the information needs and uses of humanities scholars can be obtained from reading a variety of sources, many of which lack empirical data. Stone (1982) identified three types of sources: statements of opinions, research, and textbook introductions.

Statements of opinions of a more or less informed nature are found in publications written by both librarians and humanities scholars (Cullen, 1988; Fabian, 1986; Immroth, 1974; Kraeling, 1951; Popkin, 1990; and Weintraub, 1980). Usually no empirically-based data are provided and the treatise is usually prefaced by a statement similar to the following: "To present some purely personal thoughts on the library and documentation needs of the humanities" (Urquhart, 1960, p. 121). Of these, Popkin's description of the role of the editor in the humanities scholarly communication process is the most insightful. He discusses the editorial process, the nature of scholarly communication

process in the humanities in comparison to the sciences, and the notion of time in the scholarly process.

Research on the information needs and uses in the humanities is reported in monographs and journals. Research has concentrated on: use of the library, its materials and services; general profiles of information seeking behaviour; information sources used (Basker, 1984); characteristics of the source materials used (i.e., citation studies); methods of locating references; attendance at and value of conferences; delegation of literature searching; and use of informal and formal channels of scholarly communication. Some studies have investigated more than one of the above areas (Corkill & Mann, 1978). Recent research has forged new areas of study and includes online searching and systems (Broadbent, 1986; Hurych, 1986; Lehmann & Renfro, 1991; Stielow & Tibbo, 1988), bibliographic training and services (Katzen, 1985), requests for materials (Mendez, 1984; Broadus, 1987), user frustration (Wilson & Eustis, 1981), and collection and organization of written information (Case, 1986; 1991b).

General information on the information needs and uses in the humanities, with reviews of the literature, can be found in introductions to textbooks, such as those on classification and indexing (Langridge, 1976), and information sources in the humanities (Blazek & Aversa, 1988; Kirkham, 1989). General works on library management

may also make reference to the information needs and uses of humanists.

In her review of over 150 works on the information needs and uses of humanities scholars, Stone (1982) observed that "coverage of the humanities remains piecemeal and largely superficial . . . [and] the literature is concerned almost exclusively with humanities scholars in universities and on the role of academic libraries in meeting their needs" (p. 292). The earliest of these studies of the humanities were citation studies, such as one by Gleaves (1961) who studied American literature, Broadus (1953) who was interested in speech, Tucker (1959) who looked at philology, Vaughan's (1959) study of music, and Simonton's (1960) research in the fine arts. Each of these projects involved an examination of the characteristics of citations appearing in publications (for example, types of sources cited, number cited, and age of citations). Other early research efforts concentrated on the use of academic libraries and their collections. In the early research indirect measures of information needs and uses were employed. For instance, citations were assumed to represent all uses or needs of information that humanists had, and measures of library and material usage (e.g., circulation, duplication, interlibrary loan, use of materials inside the library) were assumed to be surrogates of the information used and needed by humanists.

Subsequent investigations have been carried out in England primarily through the activities of the Humanities Information Research Programme at the Centre for Research and User Studies. Most of this work was published as The British Library Research and Development Reports (Mann, 1988), CRUS Working Papers (Corkill & Mann, 1978, No. 2; Corkill, Mann & Stone, 1981, No. 5; Stone, 1980, No. 4), or British Library Papers (Sturges, 1987, No. 17).

The more recent research efforts focus on the user and learning about his or her information needs within specific contexts, and on computer technology and how it is used or can be exploited by humanists. The research attempts to go beyond description and profiles of information needs and uses by explaining the information seeking and use behaviour of humanists.

Until 1988, the empirical findings of research focusing on the user have been reported as generalized descriptions of the information seeking behaviour of humanists. A composite of the various descriptions provides a fuller explanation of the information seeking behaviour in the humanities. This composite also corresponds to the untested characterization of humanists' use of the library presented by Burchard in 1965. These behavioural patterns have been described by Blazek & Versa, 1988; Corkill & Mann, 1978; and Stone, 1982, and are summarized along with the findings of current research to provide the following profile:

1. Humanists work alone. This means that they do not collaborate, they do not discuss research efforts with others, and they do not delegate literature searching. Wiberley and Jones (1989) found that the humanities fellows in their study conceived their projects alone and were executing them single-handedly. In addition, they spend most of their time alone, reading. Pandit (1992) and Wiberley (1991) refuted the above finding that humanists do not discuss their research. Informal communication research is discussed below.
2. The library is the main source of information for humanists and much time is spent in libraries. Wiberley & Jones (1989), finding a similar pattern, discovered that their subjects were self-reliant when using libraries. Humanists rarely consulted librarians but those who used archives or special collections worked closely with repository staff.
3. A great variety of titles is used because the materials needed are not concentrated in a few journal titles.
4. The materials used have a great time spread because the need for retrospective coverage is more important than access to current materials.
5. The incidence of browsing is high.
6. The use of monographs is higher than the use of journal articles.

7. Humanists shy away from using computers to do their work or to assist them in identifying and locating information. More recently, however, Wiberley & Jones (1989) found that most of their respondents used computers. Although computers were used for word processing, to search for bibliographic data, and to send electronic mail, none of the respondents reported the computer as having enough of an impact to transform the way they worked.

8. Bibliographic tools are used for current awareness and current research. They are relied on more heavily to search for primary sources than for secondary materials (Wiberley & Jones, 1989).

9. The lack of standardized and controlled vocabulary (Blazek & Aversa, 1988) affects humanists' ability to gain access to information. Wiberley (1983), in a study of the entry terms in leading encyclopedias and dictionaries in the humanities, found that humanists' vocabulary is imprecise primarily because a term can have various meanings. However, in most cases, the terms were proper names (e.g., people, titles) which were quite precise.

A few recent studies have begun to offer new data to enhance what is known about humanists' information seeking behaviour. They are the Nordic Council for Scientific Information and Research Libraries' (NORDINFO) comprehensive study of humanists (Lönngvist, 1990) and the studies focusing on informal communication (Pandit, 1992; Wiberley,

1991). This new information is described below and separately from the above profile because the findings are yet to be substantiated in other studies. In addition, one publication of note is the proceedings from a symposium (Humanists at Work, 1989) which offers disciplinary perspectives and personal reflections from scholars in anthropology, sociology, history, philosophy, and English literature. Examples of some of the insights provided in this collection are:

An anthropologist reported that she tended

to work in fairly deep isolation during primary analysis, going to others only for very specific, technical, small-scale solutions. I do not reach out much for help in interpretation, but I do read in the ethnographic literature at such times and consult some very close colleagues (Freeman, 1989, p. 5).

A sociologist reported that his information seeking behaviour was not structured.

. . . vagrant interests and a rather long career make it impossible for me to ever want to work as libraries expect me to work, for example, using their bibliographic search tools, computerized or not, or suggesting in person titles or stack areas or whatever I do not do a formal search The materials flow in through informal contacts. (Perrow, 1989, pp. 30, 32)

In 1985 NORDINFO initiated its exploratory research into the information seeking behaviour and needs of humanities scholars and is described by Lönnqvist (1990) as a study from a holistic perspective. The 64 humanities scholars from five Nordic countries (Denmark, Finland, Iceland, Norway, and Sweden) who were interviewed in the study were classified into four categories: mature scholars, young academic lecturers/scholars, mature students, and users of information services in the humanities not working in universities or colleges. The latter category included researchers working in archives, museums, etc , civil servants, journalists, and translators. The disciplines in which these scholars worked included: archaeology, ethnology and folklore, philosophy, history, art history, literature, music, science of religion, and languages and linguistics. The results of the study suggest that humanists are not homogeneous in their information seeking behaviour or needs. For instance, there were variations from discipline to discipline, and researchers in languages and linguistics were found to differ from the others. The researchers, while relying heavily on research libraries, also purchased much of their own materials. When starting their search for information most of the interviewees reported that they begin locally, usually at their private or departmental library, before going to

distant libraries. Language and linguistics scholars were less dependent on libraries than other humanists.

One problem encountered in the NORDINFO study is that humanists did not understand the information seeking terminology (e.g., subject search, how do you use the library to seek information about a specific topic?) used by the researchers. The interviewees reported that searches for information did not start simply from wanting information on a topic. They usually had the name or title of a work, and new references were identified by chain searching (i.e., one reference source yields new sources).

The research did reveal that there are two main types of information seeking patterns: searches that take place when the subject is familiar and those which are undertaken for a new subject. When a subject was familiar, the scholars looked through sources they already had or through their own "knowledge bag" (i.e., personally developed bibliography) which would lead them to a chain of references. When the subject was new, the interviewees indicated that they would look it up in general works (e.g., handbooks, standard works, encyclopedias) which would yield references to begin their chain searching. It was important that they began on the right track because help from librarians and information specialist was rarely sought. Bibliographic tools, when used, were used for negative searches (i.e., to verify that no important material had

been overlooked). One interesting aspect to these results is that humanities scholars did not need to conduct exhaustive searches because they were interested in getting some, not all, of the answers to specific questions. For the most part, the characteristics of the two types of searching served to differentiate between types of scholars. Mature scholars starting to work on new subjects or new scholars used the strategy for searching new subjects. Mature scholars working on familiar subjects used the strategy for searching familiar subjects.

Most information needs and uses studies of the humanities have tended to focus on formal channels of communication and have paid little attention to informal communication. The perception has been that informal communication played a limited role in the humanities. This notion was inferred from studies which found that humanists worked alone, tending not to collaborate, discuss research efforts with others, or delegate literature searching. However, recent research suggests that informal communication does play a role in the information seeking behaviour of humanists. For instance, the NORDINFO study (Lönngqvist, 1990) revealed that, in addition to institutional information channels, informal networks were important, especially in research fields where there was a need to quickly obtain information or when the research topic was internationally oriented. Popkin (1990) reported

that humanists "work out their ideas in tentative ways, often first proposing them to colleagues, to correspondents, and as presentations at colloquia, seminars, and professional meetings" (p. 25). Wiberley (1991) found that as a result of the respect humanists have for influential peers, humanists in his study reported that "conferences were important because they provided an opportunity to learn informally what their peers were thinking and how these scholars evaluated the work of others in the field Most said that they wrote for the approval of their peers" (p. 19).

The most extensive study of informal communication among humanists is Pandit's (1992) doctoral dissertation in which she examined the nature of informal communication of history, philosophy and literature scholars and the impact of these exchanges on the scholars' research. These scholars deemed informal communication to be important but not crucial to humanistic scholarship. Generally, informal connections are used for current awareness and, more importantly for young scholars, informal contacts assist in introducing them to the profession and the professional community. Informal contacts contribute more to social development than to intellectual advancement. The negative perceptions some scholars hold about informal contacts include informal communication as a tool for political and academic gain, and informal groups as types of cliques. The

chief means of building informal contacts include correspondence with other scholars, attendance at conferences, guest lectures at universities and committee membership. Pandit's findings provide an increased understanding of the role of informal communication in three areas of humanistic scholarship. They are the underpinnings to any new research on informal communication in the humanities and serve as a point of comparison.

The current research on humanists' information needs and uses include studies of computer technology for the humanities (see for example, Broadbent, 1986; Hurych, 1986; Lehmann & Tenfro, 1991; Library Hi Tech, issue 9(1), 1991; Raben, 1986, Stielow & Tibbo, 1988) and studies of discipline-specific behaviour. Most of the discipline-specific studies have focused on historians (see for example, Case, 1986, 1991a, 1991b; Stam, 1984; Stieg, 1981; Tibbo, 1989). The published output on computer technology for the humanities has been extensive enough to warrant two ARIST reviews in the last decade (Raben & Burton, 1981; Tibbo, 1991). Tibbo's review (1991) suggests that "because of the relative youth of humanities computing, the literature tends to be reportorial and isolated. Debates and theoretical discussions are conspicuously lacking, although there remain ongoing tensions between traditional scholars and computing humanists evident in the slow

acceptance of computer-aided research as true humanistic scholarship" (p. 289).

1.5.1 Research Methods

The methods that have been primarily used to study needs and uses in the humanities are survey methodology and quantitative analyses of material use. The data collection instruments used in surveys include questionnaires (Broadbent, 1986; Corkill & Mann, 1978), interviews (Basker, 1984; Dervin & Clark, 1987; Lönnqvist, 1990; Pandit, 1992), or both (Hopkins, 1988). Although other research methods have been employed in the general needs and uses literature, they have been used less frequently in the humanities. One example of the effective use of research methods is Wiberley & Jones's study (1989) of humanities fellows at a year-long seminar at the Institute for the Humanities, University of Illinois, Chicago. In addition to participating as fellows (i.e., they were participants-as-observers), they conducted group discussions and held two- to four-hour in-depth interviews with each of the eleven fellows. Generally, the analysis of survey data has been descriptive in nature focusing on general profiles of information seeking behaviour, and has been lacking in hypothesis testing and theory development.

Quantitative analyses of materials use data from measuring library circulation and/or inter-library loans

(ILL), in-house consultations (requests for materials, reference queries, or online search strategies/requests) (Broadus, 1987; Mendez, 1984), and bibliographic citations (Budd, 1986a). These analyses have been limited by a descriptive approach which preclude predictions of future use. Further, this ex post facto approach does not address questions of how materials were obtained, how much one citation contributed in comparison to other citations or how documents helped to advance the work of humanists. Stone (1982) reported citation analysis, which includes citation and bibliometric studies, as a little-used means of understanding information behaviour in the humanities. One problem is that citation analysis to date has been at a very basic level, only describing characteristics of materials cited or patterns of document use. There has been no attempt to model the data nor to make inferences about future use by applying the methods available in bibliometrics. However, even if citation studies were to employ advanced bibliometric methods, they would still fail to explain behaviour, e.g., what humanists cite, why they cite, or how much they cite. It has also been pointed out that it may not be very fruitful to analyze citations in the humanities because citations are too scattered to be meaningful and do not allow for comparison with other disciplines.

1.5.2 Research Problems

Although research on information needs and uses in the humanities does exist and is growing, it is not without its problems. The problems are similar to those characteristic of the body of use and user studies and include:

1. Difficulties with defining the humanities and disciplines which should fall within it (Stone, 1982; Sturges, 1982). The following fields are usually included: language and literature (also mythology, legend and folklore), music, visual and performing arts, and philosophy and religion. Linguistics and history are sometimes included but they usually are considered to be social science fields. Some humanities fields have been considered a social science in some information needs and use research (Urquhart, 1960). The lack of a proper definition or a standardized list of fields of study creates difficulties for the comparison of research studies.
2. A lack of research that builds on previous needs and uses studies in the humanities.
3. A lack of definition of terms and variables which makes comparison of research difficult.
4. A lack of a theoretical framework for research on information needs and uses in the humanities.
5. Excessive attention placed on materials and their bibliographic characteristics and not enough on the humanist.

6. A focus on academics and academic libraries rather than on humanists in general and their use of information from any channel.

All of these problems make up the "fragmented nature of much of this field" which Stone (1982) reported in her review of humanities information needs and uses research. She concluded that "the links between the subjective views of humanists and libraries and the more objective knowledge provided by research and other forms of systematic analysis are weak" (p. 304).

1.6 Literary criticism

Research on information needs and uses in the humanities has been conducted on the assumption that all fields in the humanities are the same and that all findings may be generalized across these fields. However, there are no empirical data to support this assumption. Studies are needed which address each specific humanities field to identify the differences, if any, that may exist and to isolate the special needs of scholars within each discipline. The 1975 British Library and Research Report (Information Problems in the Humanities, 1975) referred to differences in humanistic disciplines and the need to study them separately. More recently, Lönnqvist's (1990) study of the information seeking behaviour and needs of humanities scholars indicated that "scholars in the humanities do not

have a homogeneous information seeking behaviour or homogeneous information needs. Variations from discipline to discipline can be seen; especially scholars doing research in linguistics or languages behaved differently in the humanities" (p. 7-29). Slater (1989) made the same observation about the social sciences. Indeed, research that has followed the INFROSS study of the social sciences (Line, 1971) has focused on smaller social scientific areas because of the "sprawling, multifaceted nature of the social science arena" (Slater, 1989, p. 35). Sub-groups within a discipline, such as literary critics, need to be studied separately "because it has been indicated that 'generalized profiles of scientists or social scientists [or humanists] tend to hide variations within groups which may be as great as differences between them'" (Morrison cited in Stone, 1982, p. 303).

The focus of the present investigation is on information seeking behaviour in one humanistic field, literary criticism. Literary criticism falls within the general scope of literary studies. Other types of literary studies include editions of primary texts, bibliography, and, possibly, biography. Literary criticism is the analysis, study, evaluation and interpretation of works of literature. For the purpose of this study, works of literature are defined as any form of discourse that literary critics choose to consider as literature, include

in literature courses, and about which they write criticism. Of course, this narrow definition of literature should not be confused with its broader meaning, i.e., anything written in any discipline, such as science literature or literature on wine making. Literature can also be defined in terms of the forms, or genres, that it takes (Blazek & Aversa, 1988).

The work of literary critics is diverse in nature. They may approach their literature of interest by language (with possible subdivision by nationality), time period, form/genre, theme, literary movements/schools, and literary critical theory. They may specialize in a single work, in one author, or in works of a certain class. Their analyses may rely on historical data; biographical data; other literature contemporary to the work(s) being studied and of the same genre by the same author or other authors; edited versions of the work(s); the original work(s); criticisms or reviews of the work(s); literature from other fields (e.g., philosophy, psychology, sociology); and in drama, different performed interpretations of the work. The materials they use can be classified into primary and secondary sources (see Appendix A for definition).

1.7 Literary Scholars: Information Needs and Uses Studies

The body of literature dealing with the information needs and uses of literary scholars is very small and there appear to be no studies that dealt exclusively with literary

critics. Fifteen studies relevant to literary scholars and their information needs or uses were found. Most of these are citation studies in which a citation is considered to represent a case of information use.

The studies included eight in which the bibliographic characteristics of the references cited in literary scholarship were examined. The various foci included American literature (Budd, 1986a, 1986b; Gleaves, 1961), English literature (Heinzkill, 1980), monographic scholarship of foreign literary studies by native speakers of English (Cullars, 1988), and literature of two or more national origins (Cullars, 1985, 1989; Stern, 1983). These citation studies suggest that books are cited more than other types of materials, such as serial literature, newspapers, manuscripts, and dissertations, and that these scholars tend to cite a greater variety of serial titles as well as older books than do scholars in other fields. In a study of native and foreign language sources, Batts (1972) identified the following citation pattern for published literary criticism in English, French, and German:

1. If the language of the article is the same as the language of the topic, then approximately 90% of the citations will be in that language.
2. If the language of the article differs from that of the topic, then approximately 60% of the citations will be

in the topic-language, and 30% in the same language as the article.

3. Citations in languages other than those of the article and the topic will range between 0% and 10%.

These citation studies provide only a partial picture of the manner in which literary scholars use information and give no indication as to how cited materials are identified and located.

In two studies, the functions of references cited were analyzed in an attempt to determine whether humanistic research processes influence citation practices (Frost, 1979; Jaaskelainen, 1985). These analyses focus on revealing the citation process not the characteristics of the cited works. Frost (1979, p. 412), in her review of German literature research, identified four types of highly frequent citation usages. They include reference to the views of other scholars, reference to factual evidence disclosed by other scholars to support an argument, reference to a primary literary text to support an evaluative opinion or to support a factual statement, and reference to any of the above for further reading. One type of citation usage, reference to previous scholarship, is frequently found in scientific research but Frost did not find this to be a practice associated with humanistic research. The reasons why reference is made to previous scholarship include: to acknowledge the pioneering work of

other scholars, to acknowledge intellectual indebtedness, and to take an idea a step further. Frost's findings suggest differences between scientific and humanistic research. Specifically, "humanists frequently document opinion, and they probably use factual information less frequently than might be expected in scientific literature" (p. 413).

The literature literary scholars use was examined in two studies and the implications for collection management were considered. One is a treatise (Beugnot, 1981) on the topic and the other is a citation study (Budd, 1986b). The remaining studies include Hopkins (1988) who examined the information seeking behaviour of literary scholars in Canadian universities, Beh (1983) who studied the library and information resources and services for users in language and literature, and Doland (1984) who analyzed the readership patterns of five literary journals among literary scholars.

Hopkins's study (1988) of English literature scholars at Canadian universities is uncharacteristic of the research on information needs and uses of literary scholars because it goes beyond the citation-type study. In the study, Hopkins tested the hypotheses advanced by Bebout et al. (1975) regarding information seeking behaviour in the humanities. These hypotheses were also assumptions held by the information community that required empirical evidence

and hypothesis testing. Hopkins (1988) also identified many factors that relate to the use of information sources and developed regression models for predicting campus library use for secondary source materials. His study is very important in advancing knowledge about information seeking behaviour of literary scholars by providing a profile of library and material use.

In-depth interviews were used to develop the questionnaire sent to literary scholars in English departments of Canadian universities. The purpose of Hopkins's (1988) research was:

1. to test a number of long held assumptions about humanists as information users;
2. to explain different degrees of campus library use for secondary source materials by scholars in the discipline of literary scholarship;
3. to explain different degrees of use for other information sources for secondary source materials by scholars in the discipline of literary scholarship; and
4. to develop regression models for predicting campus library use for secondary source materials by scholars in the discipline of literary scholarship (p. 255).

Hopkins's findings reveal the following about Canadian literary scholars¹:

¹ "Humanities scholars" is used by Hopkins but the more specific term "literary scholars" is used here to correspond with the true subjects of his research.

1. that the library plays a central role in the process of information seeking, especially the local university library and personal collections,
2. that the literary scholar works alone,
3. that the literary scholar is reluctant to delegate literature searching,
4. that the literary scholar is skeptical about online bibliographic searching,
5. that a wide variety of finding aids is required to assist in the process of bibliographical searching,
6. that browsing is an essential part of information searching,
7. that informal contacts are not of great importance,
8. that the literary scholar does not work under time pressures,
9. that late detection of information is not experienced.

In assessing these results, Hopkins suggested that these patterns are consistent with the results of previous studies on information seeking behaviour of humanists, with the exception of the importance of bibliographic tools. His results indicate that, for these scholars, the most important method of identifying source materials involved consulting bibliographical tools.

1.8 A Holistic Framework For Examining Information Needs and Uses

Few of the use and user studies conducted to date, whether involving the sciences, social sciences or humanities, have tried to contextualize the information seeking behaviour of the user. This neglect of context is particularly evident in research involving the humanities in which information seeking patterns have been identified without any indication about when they occur, the frequency with which these behaviours occur, or whether such behaviours are related to specific types of scholarly activities. However, there is a small collection of studies which "seek to ascertain what information sources were used at a given phase of research, and then infer the function served by a source from the phase at which it was used predominantly" (Menzel, 1967, pp. 287-288). The theory behind these studies of research phases is that information seeking activities of researchers take place within the context of the research process and are linked with the various stages or phases of that process (White, 1975). Although there is little written on the research phase itself, it is usually "considered as a means of delineating separate tasks and time spans within the research process" (White, 1975, p. 338).

Research phases studies are still an evolving area of research, with their own difficulties. The absence of a

precise definition of research phase and of substantial cumulative research signifies that there is no conclusive group of phases in general or for specific disciplines. Researchers have developed stages that are meaningful to their own studies and may not be helpful to others. Another difficulty with studying research phases is that the research process is marked by a certain amount of individualism which may manifest among researchers in the same discipline or even in the same researcher on different projects. However, it is also unquestionable that researchers share a basic set of tasks which can constitute the basis for generalizations.

Research phases studies have focused on various disciplines. One of these is a study involving engineers that suggests each channel of information is task-specific and different channels of information are used at different stages of a project (Menzel, 1966). For example, it was found that information gathering is greatest in the initial stage of a project. This gathering activity includes literature searching and outside consulting. Staff are usually consulted near the end of the project.

Number 11 of a series of studies (Project on Scientific Information Exchange in Psychology) conducted under the auspices of the American Psychological Association also tried to "infer communication functions of different channels from the phase of research projects during which

they played their chief role" (Menzel, 1966, p. 60). It was found that psychologists from two different research environments used different types and amounts of information sources during the various stages in the research process.

As the preceding examples suggest, in this type of research it is very important to establish a framework or model of the progressive order of the research phases and activities of a particular discipline. Such a framework provides the context for explaining information use behaviour that is activity-based. This, then, allows information use to be described in terms of its use in research work as well as its purpose or function in the research. Such a framework has been developed for scientists as a result of the American Psychological Association studies (Garvey et al., 1979) as well for economists (White, 1975), social scientists (Line, 1974), and undergraduate students (Kuhlthau, 1988).

Research phases have also been identified in the humanities. For instance, in an interview of eight humanities scholars, Stone (1980) found that although the research process of these scholars lacked detailed planning there are a series of steps in the research that may occur in sequence or in parallel. These steps include: thinking and talking to people, reading what has already been done in the field, studying original sources and making notes, drafting the write-up, and revising the final draft.

Similarly, Uva (1977) found that the 22 academic historians he surveyed employed five stages in their research process: problem selection, detailed planning of data collection, data collection, analysis and interpretation, and writing-rewriting.

To date, no descriptive model of the research process of literary critics has been developed. This, then, is the purpose of the present research. Research phases or stages in this study are defined as separate tasks and time spans within the process of literary criticism. Each task may incorporate one or more activities. The research methods used in this study were critical for gathering the necessary data on information needs and uses, and their contexts. They are a methodology for accounts (Brown & Sime, 1981) and the "time line interview" (Dervin & Clark, 1987); both are described in Chapter 2. The combined use of these methodologies permit individuals to focus on situational uses of information and to describe their experiences in their own terms.

2.0 Purpose

The goal of the present investigation was to examine the stages of scholarly work of literary critics and the nature of their information needs during the various phases of their research. Specifically, the objectives of the study and their respective research questions were:

1. Objective: To identify emergent phases (stages) and tasks (activities) in the research process of the literary critic.

Question: What are the stages and tasks involved in the process of producing a work of literary criticism?

2. Objective: To identify the nature of the literary critic's information needs at each stage of research.

Question: What kinds of "help" are sought to complete the tasks at the different stages of the research process?

3. Objective: To identify the use made of different information channels.

Question: What is the function or purpose of information channels?

4. Objective: To derive a model or typology of the literary critical process.

Question: What does a literary critic do, at what stages is information needed, and for what purpose is this information used?

3.0 Importance of the Study

In this study the information use by literary critics in the context of research work was examined. Many of the concerns regarding needs and uses research outlined

previously were addressed. Information seeking behaviour explained within the context of its occurrence is critical as indicated by the following statements.

Areas identified as needing study include users, contexts, and information behaviour (Rohde, 1986, p. 58).

Information seeking behaviour must be put into the context of a time frame in order to study and analyze the complex sequence of events involved. The user's perspective is a crucial focal point in studying information seeking behaviour. The user's perspective on the problem, the system, and the process needs to be studied rather than the perspective of the librarians and other intermediaries within the system because these perceptions direct the user's actions and effect their choices within a search The state of the user's problem is dynamic rather than static As users' problem states change so do their information needs, affecting their use of sources and their decisions of relevance (Kuhlthau, 1988, p. 258).

The most radical change in our orientation to users would involve a movement away from the information requirements of users to one in which more attention is paid to the information requirements of work tasks.

This in turn would direct emphasis upon the use made of information in the solution of problems and the creation of new knowledge (Brittain, 1982, p. 148).

Literary critics were studied because little is known about their specific information needs and uses. Generalized profiles of humanists' information seeking behaviour do not highlight within-group variations. Indeed, Basker (1984) undertook his study on philosophers' information habits for the same reason.

Rather than centring on the library, this research is focused on the user in response to the need for a paradigmatic shift from systems and sources to users (Dervin & Nilan, 1986). In the past, the library has been the context from which the information seeking behaviour of humanists has been studied. In the present study, the information behaviour of literary critics was studied directly within the context of their research.

By developing a model of literary critical work this study contributes to an increased understanding about the nature of literary scholarship, tests assumptions about the difference of the humanities and other disciplines because of its nature of scholarship, and suggests a holistic framework for future information needs and uses research. It is expected, therefore, that the findings of this research will have implications for information workers. That this application to practice is strongly desired is

noted in the following observations:

The literature on the whole does not provide librarians with clear guidelines as to how they should proceed in terms of meeting the needs of humanities scholars, and some of it seems more likely to confuse than elucidate (Stone, 1982, p. 306).

Studies have not informed practice (Dervin & Nilan, 1986, p. 5).

By understanding the process of the literary critic's research, information workers can assess the specific functions of information channels in literary critical work, and the nature of the scholar's information needs of each stage of research. This information may be adopted in the training of reference librarians, who will be able to communicate better with the literary critic about his or her information needs in order to improve delivery of information services.

Finally, the findings serve to inform new literary critics about the nature of their field of scholarship. Those entering the field may not have a clear understanding of the scholarly process because the process of scholarship in literary criticism is not widely recognized or understood.

CHAPTER II

PHASE I. DEVELOPING A DESCRIPTIVE MODEL OF THE LITERARY CRITICAL PROCESS

The study of human information seeking behaviour requires an examination of people's actions and experiences in relation to the uses they make of information. "An information need cannot be separated from the situation which created it and the individual who perceived it" (Chen, 1982, p. 9). The situation in this study is the process of literary criticism and the individuals are literary critics. The research methods available to study information seeking behaviour have been borrowed from psychology, sociology, anthropology and communications research.

In order to learn and understand the diverse nature of literary critics' work, the data in this investigation were collected in two stages. The first phase involved interviews with literary critics who were asked to recount their experiences in carrying out their research. Structured personal account interviews provided the data for an in-depth analysis of the participants' scholarly activities. These data were essential in the development of a preliminary descriptive model of the work of literary critics and the identification of the functions served by different types of information. The second phase of the

study, a test of the model developed in phase one, involved a survey of a larger sample of literary critics.

The purpose of this chapter is to describe the method and results of the first phase of the study: Model building. Briefly, the goals of this phase were to:

- 1) determine the different activities that take place as literary critics progress through their work;
- 2) categorize the activities undertaken into phases or stages of scholarly work;
- 3) identify phases in the production of literary criticism;
- 4) identify the function of information within each phase;
- and 5) identify the use(s) made of informal and formal information sources/channels. With these data, it was possible to develop a preliminary model of the progressive stages of literary criticism.

In the first phase of the study, structured personal account interviews with literary critics were conducted, using an interview schedule, to obtain the necessary data. The interview approach was modelled on two methods: a methodology for accounts (Brown & Sime, 1981) and the "time line interview" (Dervin & Clark, 1987). Brown & Sime (1981) defined an account as "the personal record of an event by the individual experiencing it, told from his point of view. The account interview is the context in which the story is related. Essentially, it provides a social situation for the recounting of the experience with the interview's role being that of facilitator" (p. 160). The rationale for

using the account is that people can and do recount their experiences, and that the accounts are acceptable as scientific data (Brown & Sime, 1981). The time line interview is a method of asking people to reconstruct each step taken in a specific situation, wherein a participant tries to explain the nature of a situation, the information gaps experienced, and the kinds of help sought at each step to cope with or resolve these gaps. This interview method is central to Dervin's sense-making approach to the assessment of information needs.

1.0 Interview Participants

The participants were faculty members from the language and literature departments listed in the directories or calendars of three large universities in southwestern Ontario. These institutions were chosen because the relevant departments in these institutions are large and include faculty members with a broad range of experiences and research interests. Thirty-one randomly selected literary critics were ultimately interviewed from a pool of 211 possible literary critics. The pool was comprised of 109 literary scholars from one university (University #1), 71 from the second (University #2) and 31 from the third (University #3).

The selection process began with the random computer generation of sixty names of literary scholars, thirty from

the largest university and thirty from Universities #2 and #3 combined. They were each sent an initial contact letter (see Appendix B) which described the study being undertaken and requested their participation. A week later, beginning with the first name on each list, a telephone call was made to each scholar to obtain his/her participation in the study and to arrange a time for the interview. Telephone calls were made sequentially to each name appearing on each list until participation was confirmed from at least fifteen literary critics from each list. This procedure ensured proportional representation from each university since 52 percent of the potential participants were at University #1 and the remaining at Universities #2 and #3.

A "participant" or "interviewee" was defined as an academic from one of the above universities who agreed to be interviewed and have the interview tape recorded, who indicated that most of his/her scholarly work involved writing literary criticism, and who had recently published or presented a work of literary criticism. The criterion that the interviewees needed to have written a recent work of literary criticism ensured that they would be able to vividly recollect and describe the activities that took place during its production. The 31 literary critics² who

² A goodness-of-fit test showed no significant difference between the interview sample and the population ($\chi^2_{(2)} = 0.031$, $p = .05$) based on the distribution of university.

consented to participate consisted of 16 from University #1, 10 from University #2, and 5 from University #3.

1.1 Interview Schedule and Process

Each interview was conducted using an interview schedule (see Appendix D) to ensure consistency in the inquiry. The interview schedule was designed to elicit from each participant a sequential description of the activities involved in producing a specific work of literary criticism, the participant's general research and information seeking behaviour, and data about the participant's background and literary interests.

The interview schedule underwent various stages of development. A preliminary schedule was created that incorporated questions addressing the three areas of interest. It was pre-tested with three literary critics who were purposely chosen because of the diversity of their literary interests in terms of language, time period, genre, approach to literary criticism, years doing literary criticism, professorial rank, and extent of library use instruction received. The difference in the backgrounds of pre-test participants provided a good opportunity to assess the clarity of the interview questions and the diversity of possible responses.

As a result of the pre-test, some questions were modified. For instance, some questions were not clear to

the participants, such as "What role does informal communication play during research?". This question assumed that the participant knew what informal communication as well as the different informal modes of communication were, and that informal communication indeed took place. It was subsequently changed to questions regarding the help the participant receives from colleagues and other people, and how helpful it is to attend conferences and colloquia. Other questions were leading, such as "What theoretical approach did you use in this research?" Here the problem was that the investigator assumed that a theoretical orientation existed. This question was subsequently changed to "What would you say is the literary critical approach you usually use if you use one?" After the necessary alterations were made, the interview schedule was ready to be used.

An interview took approximately one hour and was conducted at the interviewee's office. All the interviews were conducted by the investigator. Each interview began with an introduction during which the participant was thanked, assured of the anonymity of his or her responses and given instructions about the interview process. The participant was then asked to read and sign the consent form (see Appendix C). The interview was tape recorded.

Three strategies were used to keep track of the interview data: tape recording of the interview, listing of

scholarly activities on cards, and written responses on the interview schedule form. This method was chosen for two reasons: first, the participants are accustomed to talking to audiences who take notes and to giving talks which are taped or video recorded; and, secondly, the information collected was not of a confidential or sensitive nature. The participants were able to refuse the use of a tape recorder but no one refused and no one appeared uncomfortable about the taping during the interviews.

The first portion of the interview involved questions that were focused on the production of one of the interviewee's recent works of literary criticism; however, four participants described older studies of which they had a particularly good recollection. The questions in this part of the interview solicited the following information:

- Q1. a brief description of a recent work of literary criticism completed by the interviewee
- Q2. the origin of the idea for the study, and influences or motivation to initiate the study
- Q3. the events involved in the production of literary criticism; for each event: goals, kinds of help, uses of information, barriers
- Q4. the sequence and time frame of events
- Q5. the literary critical approach used in the study
- Q6. the places where materials for research were obtained

- Q7. the people who assisted with the study
- Q8. the channel(s) used to communicate/disseminate resulting work and influence(s) in selection of the channel

As the participants answered the questions, each event they described (e.g., writing a proposal, re-reading novels, writing the theoretical foundations of the paper) was written down on a card. The cards were laid out sequentially which, later, enabled the participant to quickly examine the activities described, and to verify whether the activities were in the correct order and whether any had been overlooked in the initial description. This allowed the participants to identify any missed activities. This technique is drawn from Dervin's sense-making approach (Dervin & Clark, 1987).

The second set of interview questions concerned the manner in which the participant typically or generally conducted literary work. These questions included:

- Q9. the extent to which the process described is typical
- Q10. the mode and sources used to keep up with new research or developments in areas of literary interest as well as the frequency of updates
- Q11. the kinds of help received from colleagues, kinds of help received from others, and types of help offered to colleagues

Q12. the frequency of attendance at conferences and colloquia, and manner in which a recently attended conference or colloquium was helpful

Q13. the usual manner of communicating/disseminating literary work

Q14. any additional comments which may aid in understanding the work conducted by literary critics

The final section of the interview included questions about the background and personal characteristics of the participant, which included³: sex*, name of institution*, department*, academic rank*, degrees and institutions where they were obtained*, research experience (in years), literature of study, literary period of study, genre of study, usual approach to literary criticism, and type of academic library use instruction received. "Research experience" was defined as the number of years that a literary critic estimated s/he had been involved in research and writing literary criticism⁴.

³ Data for the variables marked by an asterisk were obtained from reference sources prior to the interview when available.

⁴ The interpretations of research experience varied. Some started counting from the time they were working on their master's or doctoral degrees while others started counting from the time they completed their PhD or were first published.

2.0 Data Preparation and Analysis

The first step to prepare the data for analysis was to transcribe the interview tapes. Research assistants transcribed all taped interviews following the instructions outlined in Appendix F. The procedure was developed from guidelines for transcribing oral history tapes (Baum, 1977; Reimer, 1984). Although it was not strictly necessary to transcribe the second and third parts of each interview because the responses appeared on the interview form, they were transcribed for reference purposes. The transcripts were checked in a few instances when written responses appeared unclear.

The data were treated in two ways. For responses to open-ended questions, categories were developed, responses were coded applying the categories, and the frequency of occurrence was counted. For responses to close-ended questions, the frequency of categorized responses was recorded. All the content analysis was done by the investigator following established categories and practice (e.g., Krippendorff, 1980). The data for each part of the interview were handled in the following manner:

Part 1: Events in the Production of Literary Criticism

Analysis of Part 1 data entailed study of the transcripts and event cards to identify scholarly and information seeking events. Specifically, each question was handled in the following manner:

- Q1. The brief descriptions of a specific study the participant chose to discuss were classified into types of scholarly products, such as journal articles, book chapters, colloquium papers, conference papers, monographs, etc. These data became the responses to Q8A. The same categories were also used for Q13.
- Q2. Event 1, Card 1 - Origin of study. The categories of stimuli for the idea of a study were developed, for example, editor requested a chapter contribution or the interviewee learned of a call for papers.
- Q3. For events 2 through N.

Each event was either a scholarly activity or an information activity associated with a cognitive process. An information activity represented information seeking behaviour or information use. All other activities related to conducting literary criticism were classed as scholarly activities.

Organizing events.

Like events were classified and categories developed. In turn, these categories of events were roughly ordered into phases or stages since it was anticipated that individual events would be grouped together to form a model of the literary critical process.

Classification of cognitive processes.

- a. Goals/Intent - what the literary critic was trying to do

e.g., to find out what others have written
 to understand author's intent
 to communicate my ideas

b. Methods - how the critic went about doing a task
 e.g., to better formulate my ideas for a project:

- I write down thoughts in point form
- I write an abstract

c. Motives - what the stimuli or criteria for action
 were

e.g., the idea for my project came as a result of:

- looking at my idea file
- a suggestion by another person

d. Functions - how information was helpful or used, and
 how information exchanges were useful

e.g., it confirmed my belief that...

it helped me to understand...

it encouraged me...

e. Resources - the information needed or sought

Identification of Barriers.

These include difficulties that stood in the way of a goal and difficulties encountered in obtaining information or help. For some situations, an estimation was elicited of the extent of the difficulty encountered.

e.g., too much (little) information on X
 didn't know how to find...

couldn't obtain the item

writing problems

couldn't find time to write

Extent of difficulty: very serious

somewhat serious

not very serious

not serious

- Q4. The time spent on the research was calculated.
- Q5. The literary critical approach used was identified.
The categories corresponded to those found in Appendix E.
- Q6. The places used to obtain materials for the research were noted. Categories included libraries, bookstores, personal collection, and colleague's collection.
- Q7. The people lending assistance with the study were identified. Categories were developed which included family, research assistant, colleague, librarian, and archivist.
- Q8A. The communication/dissemination process of the particular study was described. The responses corresponded to the data from Q1.
- Q8B. The influences in the selection of the dissemination method were identified.

Parts 2 and 3: General or Typical Research Behaviour,
and Background Data

approaches used by literary critics would be represented in the model.

As described earlier, both the transcripts of the first part of the interview and the event cards were analyzed to identify the scholarly activities that take place during the production of literary criticism. Each event was then listed in the order it occurred and linked with its corresponding cognitive process(es). Figures 2 and 3 show a graphic representation of this procedure.

The events for each case were examined to understand the progression of events. On a case-by-case basis the activities were ordered into natural phases of progression. Each phase included activities sharing a similar purpose

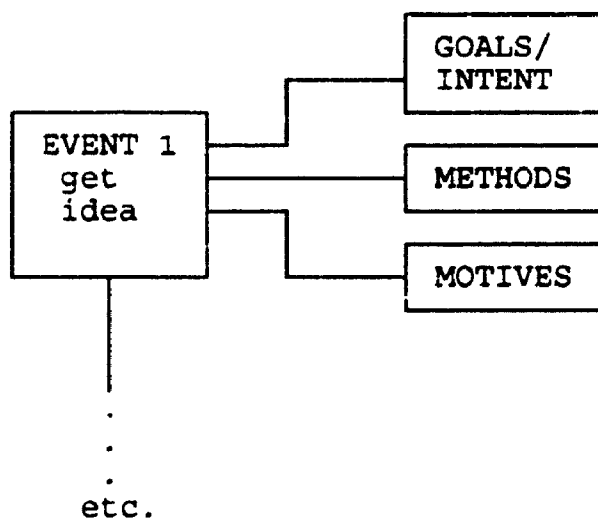


Figure 2 - Representation of the Associative Process Between Action Events and Cognitive Processes

and total result comparisons that take into account inter-coder agreement that may result from chance. The S coefficient falls into the last category.

In assessing the acceptability of agreement, it is up to the investigator to decide the level that would represent sufficient agreement as well as to justify the decision because a reliability index does not exist. Budd, Thorp & Donohew (1967) found, in a review of research studies, that agreement in the 90th percentile was not difficult to achieve and that 75% agreement was generally considered low. In this study, two acceptable levels of agreement were used. A 90 percent level of agreement was required for the questions with responses that had a simple one-to-one correspondence with a category. For questions with responses that were descriptive and more difficult to categorize and define, the required level was set at 80 percent. For instance, a response to what difficulties, if any, a literary critic has encountered during the idea stage was:

"necessary to read a lot of ultimately useless material because I am pursuing themes rather than subjects - subjects are listed on computer in library and not themes."

This was interpreted as being representative of code 4 (need to read published material) and code 9 (bibliographic tool(s) inadequate).

Table 2

Inter-Coder Agreement Between the Investigator
and Reliability Judges

Judge Number	Sample question tested				Mean
	1	2	3	4	
Judge 1	.99	.97	.94	.81	.93
Judge 2	.98	.99	.96	.86	.95

As is shown in Table 2, the levels of agreement between the investigator and each judge were high (\bar{X} = 93% with the first judge and \bar{X} = 95% with the second judge). The fourth question involved descriptive responses. The level of reliability was high, indicating the lucidity of the categories⁵.

3.0 Preliminary Descriptive Model of the Literary Critical Process

The preliminary descriptive model of the literary critical process was grounded on the data collected during the first part of the interview. Data from 31 different studies of literary criticism ensured that the varied

⁵ In cases where discrepancies occurred between coders, the categories were redefined or clarified and the data were rechecked for reliability of the revised categories.

approaches used by literary critics would be represented in the model.

As described earlier, both the transcripts of the first part of the interview and the event cards were analyzed to identify the scholarly activities that take place during the production of literary criticism. Each event was then listed in the order it occurred and linked with its corresponding cognitive process(es). Figures 2 and 3 show a graphic representation of this procedure.

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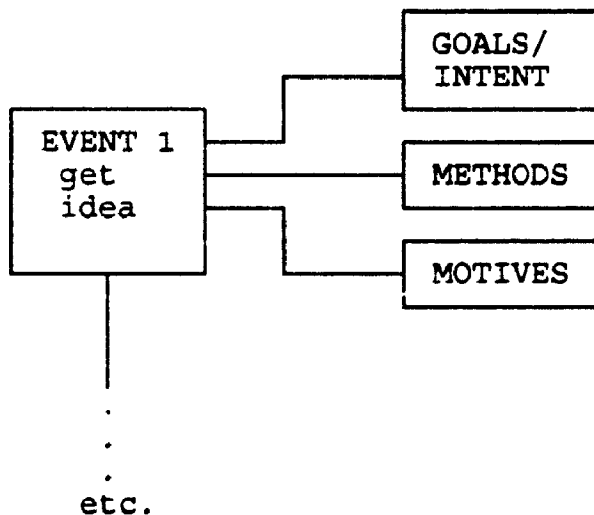


Figure 2 - Representation of the Associative Process Between Action Events and Cognitive Processes

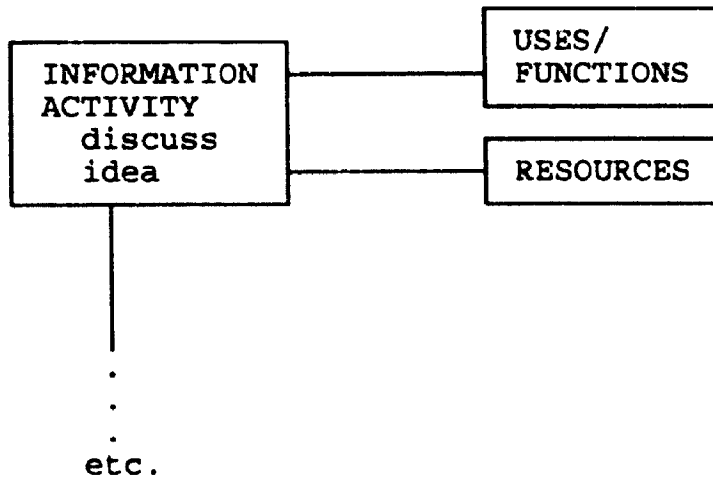


Figure 3 - Representation of the Associative Process Between Information Activities, Usage, and Resources

which was distinct from another phase. For example:

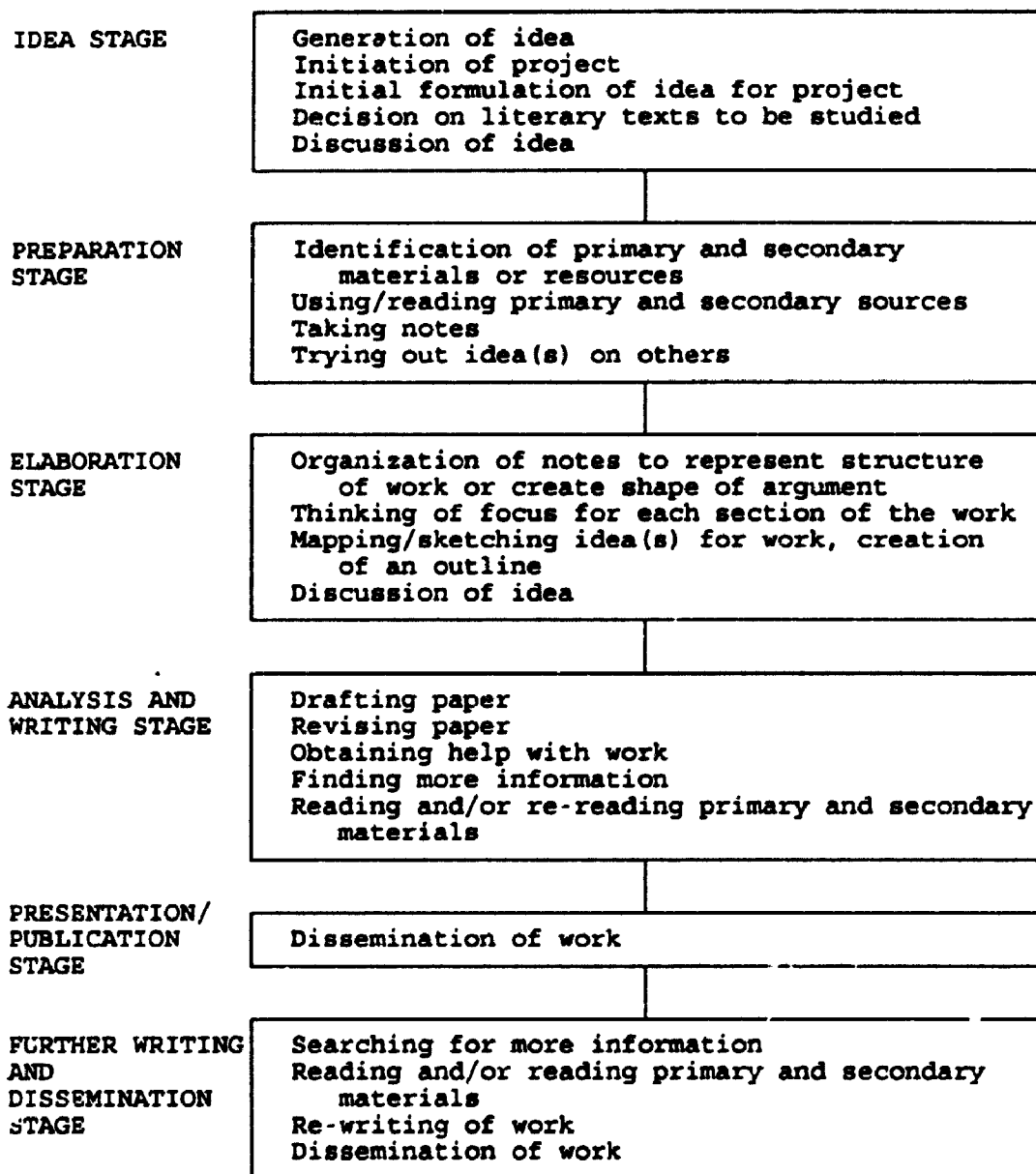
Origin of study: events 1-n
:
:
Dissemination: events n-Z

The sequences in different cases were then compared to determine if there were enough similarities to suggest more general patterns of behaviour. In addition, the cases involving shorter works (for example, articles or book chapters) were compared to those involving longer works.

These comparisons revealed a general six-stage pattern in most literary critical work (see Figure 4). In viewing this pattern it is important to note, however, that:

- (1) the activities within each stage as well as the individual stages themselves do not all necessarily take place during the course of producing every work of literary criticism; instead they represent the range of

Figure 4. Preliminary Descriptive Model of the Literary Critical Process



- experiences of 31 literary critics; therefore,
- (2) the activities do not constitute the approach of all literary critics; and
 - (3) although the activities within each stage as well as each stage are presented linearly, they do not necessarily occur in a strict sequential order. There is a natural progression from one stage to the other but there is also some overlap that may take place.
- The six stages, which are described in detail in the next section, are: 1. idea generation, 2. preparation, 3. elaboration, 4. analysis and writing, 5. presentation/publication, and 6. further writing and dissemination.

3.1 Stages in the Preliminary Model of the Literary Critical Process

Based on the case comparisons, a preliminary model of the literary critical process was developed. The model is described below in terms of its six stages and the events constituting each phase. As noted earlier, the cognitive processes or qualitative aspects (e.g., purposes, reasons, motives, and methods) of each event were also identified and included for study; however, they are not described or discussed during this phase of research. There were not enough cases of each to warrant such a discussion; instead, they represent the range of possibilities and require

testing to determine their generalizability. They are described fully in the next chapter.

The **idea stage** includes the generation of an idea for study, initiation and formulation of project, decision of which literary texts to use, and discussion of the idea. During the **preparation stage**, the literary critic may identify needed primary and secondary materials or resources, secure resources, compile a bibliography, read and/or re-read primary and secondary sources, make notes, and try out the idea on others. The **elaboration stage** includes organizing notes to represent the structure of the work or to create the shape of the argument, thinking of the focus for each section of the work, creating an outline, and discussing the idea. During the **analysis and writing stage**, the literary may draft and revise the document, obtain editing or proofreading assistance, find more information, and read and/or re-read primary and secondary materials. The **presentation/publication stage** is associated with the activities of disseminating literary criticism. The **further writing and disseminating stage** includes searching for more information, reading and/or re-reading primary and secondary materials, and re-writing and disseminating the work.

Application for grants and exploration of how or where to disseminate literary criticism were activities which were mentioned by some literary critics but not frequently enough to warrant including them in the preliminary model.

3.2 Information Functions at Each Stage of the Literary Critical Process

The interviewees reported various uses of information during the six stages of the literary critical process. The purposes which were served by information (i.e., the functions of information) during each stage of literary critical work are discussed here.

During the idea stage, the information used by the participants enabled them to define or develop their ideas and identify which literary text(s) to use.

During the preparation stage, information was critical because it was during this period that most of the participants searched for, located, and used information. The ways in which the materials were used varied. For instance, the functions of primary materials were: support for their argument (e.g., quotations, answers, images, themes), help in formulating questions, understanding the time period when text(s) were published, understanding the time period covered by the text(s), and learning about specific literary critical approaches. The functions of secondary materials were: suggesting leads to relevant materials, providing support of views, confirming that the work does not duplicate published criticism, providing identification of published criticism and critical views to include in a work, and providing a source of knowledge of the subject of criticism.

Information used during the elaboration stage helped the participants to focus more precisely on the exact area of interest and to determine what would be central or peripheral to their study. Perhaps not surprisingly, since the idea and elaboration stages involved the least amount of time in the literary criticism production process, these stages, likewise, involved the fewest demands on information resources.

During the analysis and writing stage, the interviewees employed information they already had and also sought out new information. The information (text(s), notes and other materials) already gathered was used in several ways. For instance, the participants refamiliarized themselves with the information because time had elapsed between the last reading of the materials and writing, they verified citations, they looked for more support for an argument, or they searched for "connections" they may have missed earlier. New information in this stage was needed to check for new developments, to use for clarification, and to develop additional support for an argument.

During the presentation and publication stage, the role of information was to help the participants refine an argument as well as to enhance content. Because their work at this stage was ready for dissemination, information was not a priority. However, if a participant found new,

relevant information that was easily incorporated into the text, s/he did use it.

During the further writing and dissemination stage the participants again consulted information they had already gathered and sought new information. The information they already had was used to provide more support for their arguments, to modify their argument, to refamiliarize them with the information gathered, to verify citations, and to provide a check on whether there were "connections" which may have been overlooked. The new information the critics located at this stage was used to check for new developments, to follow up on leads which had not been checked, and to obtain critical work to incorporate into their project.

4.0 Results: Description and Literary Interests of the Interviewees

In this section, the results from the interviews are presented. First, the participants are described in terms of their backgrounds and literary interests. Then, the characteristics of the studies the interviewees described are presented, followed by a description of the customary scholarly practices of the participants and the difficulties they experienced with the studies they described. This section ends with an overview of the uses of information channels.

The thirty-one interviewees included literary critics with diverse interests and characteristics. Twenty men and eleven women were interviewed (see Table 3). They worked in various language and literature departments including English, French, German and Slavic, Spanish, and Italian (see Table 4). The largest category of interviewees was the rank of associate professor (see Table 5). The rest were professors, assistant professors, professors emeriti, or lecturers. Although the sample included a larger number of literary critics who were male and who specialized in English language literature, this distribution was representative of the population of literary critics. Any difference was attributable to chance ($\chi^2_{(1)} = 0.626$, $p = .05$ for sex, and $\chi^2_{(2)} = 0.77$, $p = .05$ for language department⁶).

Table 3

Distribution of Interviewees According to Sex

Sex	Sample	Population
Male	20 (65%)	151 (72%)
Female	11 (35%)	60 (28%)

Goodness-of-fit of sample, based on sex:

$\chi^2_{(1)} = 0.626$, No significant difference at $p = .05$

⁶ To perform the goodness-of-fit test, literary critics working in German, Slavic, Spanish, and Italian language and literatures departments were grouped in one category.

Table 4

Distribution of IntervieweesAccording to Department

Department	Sample	Population
English	16 (52%)	116 (55%)
French	9 (29%)	49 (23%)
Other	6 (19%)	46 (22%)

Goodness-of-fit of sample based on department:

$\chi^2_{(2)} = 0.77$, No significant difference at $p = .05$

Table 5

Academic Rank of Interviewees

Title	Responses
Associate Professor	12
Assistant Professor	10
Professor	6
Professor Emeritus	2
Lecturer	1

All but four of the participants held a bachelor's, a master's, and a doctoral degree. The exceptions included one participant who had a bachelor's and a master's degree, two who held a bachelor's and a PhD degree, and one who had a bachelor's degree and doctoral candidacy status (see Table 6). Fifty-eight of the university degrees held by the interviewees were granted by Canadian institutions while 22 were granted by American and 8 by European institutions. Other titles held by the critics included a teacher's certificate, a translation and interpretation certificate, and an interpretation certificate. The years the participants have spent researching and writing literary criticism ranged from 4 to 40 years ($\bar{X} = 22$, s.d. = 11.2).

Table 6

Degrees Held by Interviewees

Degree	Where granted			Total
	Canada	U.S.	Europe	
Baccalaureate	21	6	4	31
Master's	17	9	2	28
Doctorate	20	7	2	29

Table 7

Types of Literature Usually Studied

Literature	Responses
English	10
French	6
Canadian incl. French Canadian (2)	4
German	2
American	1
Spanish	1
Other than national literature	2
More than one national literature	5

The type of literature studied by the participants varied somewhat. English ($n = 10$) and French ($n = 6$) were the national literatures of most interest while five critics worked with more than one national literature (see Table 7). Two participants did not describe their literature of interest in terms of nationality; instead they described their principal area as being political discourse and philosophy, or symbolism literature. Literature of recent times was of interest to almost half of the interviewees. Specifically, there were nine interviewees who were interested in contemporary literature and three who

were interested in twentieth century literature (see Table 8). Seven interviewees indicated that they study literature of various literary periods. Although poetry ($n = 8$) was of considerable interest, most of the participants ($n = 15$) worked with more than one literary genre (see Table 9).

Table 8

Literary Periods Usually Studied

Period ⁷	Responses
Contemporary	9
Renaissance	4
19th Century	4
20th Century	3
Medieval	2
18th Century	1
Neoclassical	1
More than one	7

⁷ It is understood that "20th Century" literature includes "Contemporary" literature. However, both categories are used because they correspond to the responses supplied by the interviewees.

Table 9

Literary Genres Usually Studied

Genre	Responses
Poetry	8
Novel	4
Prose	3
Drama	1
More than one	15

The literary critical approaches usually used by the participants and those used in the particular studies they described suggest that literary critics use a broad range of approaches and, for the most part, consider themselves eclectic in their scholarship (see Table 10).

The approaches most frequently cited as typical were eclectic, historical, archetypal, feminist and sociological. Six critics did not usually use any specific approach. The critical approach used in the particular studies described by the interviewees also showed the same diversity. The approaches most used were: eclectic, archetypal, feminist, formalist, linguistic, new criticism, and new historicism. Ten critics did not use any specific approach in their studies.

Table 10

Literary Critical Approaches Used

Approach	In study	Usually
Archetypal	2	3
Deconstruction	--	1
Eclectic	7	7
Feminist	2	3
Formalist	2	1
Historical	--	5
Linguistic	2	1
New Criticism	2	--
New Historicism	2	1
Reader-response	1	--
Rhetorical	--	1
Sociological	1	2
None	10	6

4.1 Characteristics of the Studies Described by the Interviewees

The projects that the interviewees chose to discuss are difficult to describe because they were very complex. For instance, in many cases the work was disseminated more than once using different communication channels. The content of the work may have been revised or remained the same when it was subsequently disseminated. For example, the content of

a conference paper may be later published in its original or revised form, or the content of a journal publication may be slightly modified for a colloquium presentation. The first form of disseminating a project received described included twenty-four papers and seven books (see Table 11). There were fifteen conference papers, of which 12 were responses to calls for papers and 3 were invited papers. All but four conference papers were subsequently published either in a journal, proceedings or annual. A paper which was initially

Table 11

Dissemination of Studies

Initial work	Subsequent Dissemination			
	None	Journal	Proceedings	Other
Conference paper	4	4	3	1*
Invited conf. paper	--	1	1	1
Book	7	--	--	--
Periodical* article	3	--	--	--
Invited journal article	1	--	--	--
Book chapter	1	--	--	1
Invited book chapter	1	--	--	1
Colloquium paper	--	--	--	1

* Included in this category is a paper for an annual publication.

presented at a colloquium was later presented at a conference as well as submitted for journal publication. There were four periodical publications which included one invited paper. One of the book chapters was subsequently presented in a conference and another in a colloquium. All the papers were original works except for one which was reworked from a previous presentation and then later reworked for still another conference. The book projects were not commissioned.

Table 12

Origin of Idea(s) for Studies

Origin	Responses
Extension of previous work or thesis	12
Issue arising from teaching	6
Discovery of new literary work or author	4
Invitation to deliver a paper	3
Sense that something needed to be addressed	2
Other: dissatisfaction with what was written on the topic, dissatisfaction with own grasp of literary work, discovery of historical information about a literary work, response to feedback on own article,	4

The primary stimulus for the thirty-one studies was text-centred (see Table 12). Approximately one-third of the studies (12) were extensions of previous work, such as a

paper or thesis. In these twelve cases, the critics wanted to work on issues not dealt with earlier or not adequately addressed, or on a new angle. Issues arising from teaching provided the stimulus for six studies. Four studies developed from discovery of a new literary work or author and three from invitations to deliver a paper.

The length of time used to complete the studies varied (see Table 13). Such factors as teaching responsibilities, location of materials, type of project, deadlines, and sabbatical leave had an impact on the period it took to complete a work. The investigator asked for the date for each event described on the cards in order to calculate the duration of each project. The period taken to complete a study was requested instead of the 'real' time spent on it because it is almost impossible to obtain an accurate measure of the actual number of hours spent researching and writing literary criticism. A literary critic's work is normally not a continuous isolated process because of the many obligations of a faculty member.

The time over which works were produced ranged from 2 weeks to 5 years for an unsolicited conference paper and from four months to six months for an invited paper. It took an average of five months ($\bar{X} = 5$) to produce an invited conference paper and 19 months ($\bar{X} = 19$) to produce a paper in response to a call for papers. Generally, conference papers, invited or otherwise, which were subsequently

submitted for publication as proceedings took less time to produce than those submitted for journal publication; \bar{X} = 1.5 months and \bar{X} = 14.4 months, respectively. Unsolicited journal articles took a mean time of 10 months to complete while the one invited article was completed in six months.

Table 13

Time Spent to Produce Studies

Initial work	Duration (months) of the initial and subsequent forms of dissemination (range/mean)			
	Initially	Journal	Proceedings	Other
Conference paper	.5-60 18.5	5-24 13.5	0-6 2	6*
Invited conf. paper	4-6 5	18	.07	12
Book	48-108 67	--	--	--
Periodical* article	6-12 10	--	--	--
Invited journal article	6	--	--	--
Book chapter	11-24 17.5	--	--	12
Invited book chapter	4-12 8	--	--	5
Colloquium paper	5	--	--	33

* Included in this category is a paper for an annual publication.

The mean time it took to complete unsolicited book chapters was higher than the mean time for invited book chapters; 18 and 8 months, respectively. Invited works generally took less time to complete. The participants spent between four and nine years working on books ($\bar{X} = 5.6$).

4.1.1 Information Resources Used in the Studies

When the interviewees were asked where they had obtained the materials for their studies, each named various sources ($\bar{X} = 2.5$). An analysis of the 78 responses indicated the use of six sources of which the most frequently mentioned was the academic library (see Table 14).

Table 14

Places Where Research Materials for Studies Were Obtained

<u>Place</u>	<u>Responses</u>
Academic libraries	30
Personal collection	25
Bookstores	10
Others' collections	7
Archives	4
Special/private collection	2

When asked if anyone had provided assistance, each interviewee named various sources ($\bar{X} = 2.6$). An analysis of the 80 responses indicated that other scholars were most frequently cited (see Table 15). These scholars included colleagues, specialists, conference and colloquium participants, editors, referees and co-authors.

Table 15

People Who Assisted With Studies

Type of person	Responses
Scholars	
Colleagues	19
Specialists	8
Conference audience	5
Editors, referees	4
Co-author	1
Colloquium audience	1
Information professionals	
Librarians	8
Archivists	3
Family and Friends	
Partner/family	6
Friends	5
Support staff	
Research assistants	4
Secretaries	4
Literary authors and family	
Literary Authors	3
Relatives of literary author	1
Students	4
No one	4

4.1.2 Dissemination of the Studies

Many factors influenced the participants' decision to disseminate their work in a particular manner (see Table 16). An examination of the top three responses indicate that they are associated with personal benefit (e.g., professional advancement, exposure) or professional benefit (e.g., to enrich the field and share the work).

Table 16

Reasons for Disseminating Studies

Reason	Responses
Contribution to the field / interest in sharing work	7
Professional advancement	5
Exposure	5
Invitation to contribute/present	4
Important piece of work	3
Hardly anything written on it	3
Certainty of publication of work	1

Some participants provided a rationale for disseminating their work through a specific channel (see Table 17). These reasons give some indication as to what makes one channel more suitable than another for disseminating such work. For instance, reasons for publishing a work as a journal article included the

reputation of the publisher, while presenting papers at conferences were motivated by the prestige of a conference or the opportunity it offered for feedback. The decision to publish a book is not guided by the same reasons as the publication of a journal article or the presentation of a paper. Instead, the rationale is content centred, for example, "there is enough material for a book" or "the work is complete and publishable by itself."

Table 17

Reasons For Using Specific Channels to Disseminate Studies

Channel and reason	Responses
Journal	
Reputation of publisher	1
Appropriate scope for journal	1
Likelihood of publication of work	1
Conference / Proceedings	
Prestige of conference	3
Feedback	3
Deadlines offering incentive	1
Convenience / normal practice	1
Appeal of conference location	1
Challenge of presenting at this conference	1
Interest in area	1
Desire to participate at this conference	1
Chapter / Book	
Sufficient material for a book	4
Contribution to a book	2
Contribution of a research tool	1
Reputation of co-authors	1
Personal knowledge of person being honoured	1
Compatibility with co-author	1

4.2 Customary Scholarly Practices of the Interviewees

All but two of the participants indicated that the process they had described for their studies was typical of the way in which they do their work. The process was described as "fairly typical" by 22 literary critics and "very typical" by seven. The two circumstances whereby the process was typical only for the type of project described were: a book written collaboratively and a revised paper which did not need much initial research, reading and analysis.

When the participants were asked how and where they find out about new research or developments in their areas of literary interests, each provided various responses with the most frequent reference made to material resources (see Table 18). Other sources for keeping current, according to the interviewees, were scholarly activities, people, and places. The scholarly activities which were reported as most useful for learning about new research or developments were: attendance at conferences and involvement in journal publishing as an editor, referee or book reviewer. Conferences were a helpful source because of the exchanges with colleagues, presentations of new research, meeting with new researchers, and browsing the "new publications" exhibit.

Twenty-two interviewees stated that they regularly update their knowledge in their areas of literary interest.

The remaining participants indicated that they keep current with new developments when it is opportune (i.e., on a regular basis and thoroughly in non-teaching terms (3), in non-teaching terms (3), when necessary (2), and when at specific geographic locations (1)).

Table 18

Sources Used to Keep Current

Source	Responses
Materials	
Journals	25
Books	8
Bibliographies	7
Reviews	6
"New publications" lists	5
Annuals	3
Media	3
Other	10
People	
Colleagues	10
Specialists	2
Students	1
Other	5
Places	
Bookstores	4
Libraries	3
Scholarly activities	
Conferences	14
Publishing duties	4
Colloquia, lectures	2
Organization membership	1

Most of the participating literary critics generally receive help from their colleagues; however, five do not. The kinds of help they most frequently receive are intellectual, informational, or editorial (see Table 19).

Likewise, the kinds of help the interviewees offer to their colleagues are very similar to what they receive (see Table 20). One of the exceptions is that a few interviewees reported offering ideas to their colleagues but they did not indicate receiving reciprocal treatment.

Table 19

Help Usually Received from Colleagues

Type of help	Responses
Intellectual input and discussions	15
Materials, citations, factual data	13
Editorial help on written work	8
Discussions at conferences and colloquia	6
Proofreading of written work	4
Other: journal publishing duties, computer help	2

Aside from colleagues, family members were most frequently relied on by the participants to help them with their work (see Table 21). Although there is less dependence on friends, they provide the same types of help as family members. Eleven interviewees generally do not receive any help from these "other" sources. Although various types of help have been described, the participants receive specific help from each information channel source: emotional and intellectual support from family and friends;

intellectual help from students; technical help from research assistants, librarians, and secretaries; and financial help from funding agencies.

In a typical year, the interviewees attend fewer conferences than colloquia (see Table 22). Twenty interviewees stated that in a typical year they attended one to two conferences while four did not go to any. Attendance at colloquia in a typical year is quite varied. Nineteen attended seven or more colloquia, and two did not attend any.

Table 20

Help Usually Offered to Colleagues

Type of help	Responses
Materials, citations, factual data	16
Intellectual input and discussions	15
Editorial help on written work	13
Tasks of journal editor, referee, or book reviewer	8
Proofreading of written work	4
Discussions at conferences and colloquia	3
Suggestion of ideas for literary criticism	3
Other: class visits, editorial help to spouse, anything	3

Table 21

Help Usually Received from SourcesOther Than Colleagues

Source and type of help	Responses
Partner/family	
Encouragement, support	7
Discussions, feedback	5
Editorial help	3
Bibliographic research	1
Students	
Discussions, feedback	8
Stimulus from their work	5
Information from assignments	1
Research assistants	
Bibliographic research	7
Editorial help	2
Any task assigned	2
Friends and non-academics	
Encouragement, support	2
Discussions, feedback	2
Editorial help	1
References	1
Library	
Inter-library loans	2
Librarian's expertise	1
Funding agencies	
Grants	3
Secretaries	
Typing	1
No one	11

Table 22

Attendance at Conferences and Colloquia
in a Typical Year

Frequency	Conferences	Colloquia
Never	4	2
1-2	20	3
3-4	7	5
5-6	0	2
7>	0	19

The participants stated various reasons for attending their last conference (see Table 23). The reasons for attending a conference corresponded with the type of help received. For instance, "to listen to other research" corresponds with "update on new development." Aside from the reasons pertaining to academic and professional development, a few interviewees attended conferences to take care of professional matters (e.g., to publicize own books, to interview job candidates, to solicit papers for a publication).

Table 23

Reasons for Attending a Recent Conference
and Types of Help Received

<u>Reason</u>	<u>Responses</u>
To attend a conference of interest	15
To listen to other research	13
To present a paper, to participate	9
To fulfil an obligation	6
To gather information	6
To travel to an appealing conference location	4
To tend to professional matters	4
To check out the association	2
<u>Type of help</u>	<u>Responses</u>
Network, sense of community	14
Update on new developments	5
Forum for new ideas and feedback	4
Energizing own research	2
Opportunity to be published	1

The reasons the participants stated for attending their last colloquium are of a collegial nature (see Table 24). They include: "subject was of interest" and "to support colleague and department." In general, the interviewees found the last conference and colloquium they attended to be

helpful in some way; however, four did not consider their last conference helpful and five did not consider their last colloquium to be of any help. The help interviewees received from attending their last colloquium was intellectual and informational.

Table 24

Reasons for Attending a Recent Colloquium
and Types of Help Received

Reason	Responses
To listen to a subject of interest	14
To support a colleague or department	11
To listen to a speaker of interest	5
Type of help	Responses
Forum for new ideas and feedback	6
Understanding of related areas	4
Update on new developments	3
Enrichment of teaching and research	2

When the interviewees were asked to rank the methods most frequently used to disseminate their work, conferences were most frequently reported as their first choice (see Table 25). The dissemination methods most frequently ranked second and third were journal article and book, respectively. One response that did not fit the categories

developed was "It depends on the project." When the ranking is disregarded, the methods of dissemination cited with most frequency were journal articles ($n = 28$), conference presentations ($n = 24$), books ($n = 18$), and colloquia ($n = 9$).

Table 25

Interviewees' Preferred Methods of Dissemination

Method	Rank				
	1	2	3	4	5
Conferences	13	7	4	--	--
Journal articles	9	14	4	1	--
Books	4	4	7	3	--
Colloquia	4	1	3	1	--
Work as editor	1	--	1	--	--
Chapter	1	--	1	1	--
Conference proceedings	--	2	--	--	--
Book reviews	--	1	1	1	--
Guest talks	--	1	1	1	--
Informal network	--	--	3	1	1
Other publications	--	--	2	2	1
Media (newspapers)	--	--	2	--	--
Festschrift	--	--	1	--	--
Translations	--	--	--	--	1

In describing how literary critics conduct their work, the participants mentioned several factors which fell into four categories: mental process, nature of literary critical work, stature of discipline and resources (see Table 26). Literary criticism was described as being a mental process. The comments imply a cerebral process and include intuitive, creative, intellectual, analytical, inquiring, and reflective. Some of the participants' comments referred to the unique aspects of literary critical work, such as the requirement of a personal style, interest and pride in the work, familiarity with works and knowledge of the field, working alone, and self-discipline. A few assessments were made of the discipline, for example, the need for new ideas and criticism on new authors or works, and the undervaluation of literary criticism. The participants generally did not report a need for many resources but a few indicated a need for time, materials, assistance, libraries, and librarians.

Twenty of the participants had received some type of bibliographic instruction (see Table 27). Of these, more than half had taken a bibliographic course. Fourteen had taken two or more methods of bibliographic instruction.

Table 26

Interviewees' Comments Regarding Literary Criticism

Comment	Responses
Mental process	
Intuitive, creative, imaginative	3
Intellectual, philosophical, analytical	3
Amorphous, subjective	3
Inquiring, curious	2
Reflective, conceptual	2
Nature of literary critical work	
Atypical; personal style	9
Interest, enjoyment, pride, enthusiasm	8
Text-centred (familiarity with works, knowledge of field)	6
Solitary, private	5
Complex (e.g., research, teaching, and discussion activities intertwine, multiple projects ongoing)	3
Reading-centred	2
Other: self-discipline, mindful of deadlines, joy of seeing work in print, low productivity	3
Stature of discipline	
Needing new ideas and approaches, and criticism on new authors/works	4
Undervalued work	1
Resources	
Needing time	4
Needing very little money	2
Difficulty obtaining materials	2
Other: needing assistance, needing libraries and librarians, spending significant amount of time to research materials, needing books	4

Table 27

Bibliographic Instruction Received
by the Interviewees

Type of Instruction	Responses
Bibliography course	17
Library tour	9
Librarians	4
Class instruction/workshop	3
Pathfinders	1
Computer-assisted instruction	1
Self-taught method	5
None	11

4.3 Difficulties Experienced by the Interviewees with the
Studies Described

The participants did not experience many difficulties while conducting the studies they chose to describe. They reported that the most difficulties were encountered in the preparation stage, and the analysis and writing stage. There were no difficulties encountered during the idea stage, and the further writing and dissemination stage.

Most of the difficulties experienced in the preparation stage related to the availability or accessibility of

materials; however, one dealt with the language of the materials. These difficulties and their extent of difficulty as expressed by the interviewees were:

"some materials not catalogued is frustrating"

"difficult locating some materials and not finding them is very serious"

"some difficulty if background materials were not accessible; it would be hard to understand some poems without more background"

"materials being in German was a bit difficult but not very serious"

"texts on theoretical subject are new and difficult to get [waited for them]"

"problem of finding necessary primary materials is very serious"

"some marginal materials were not available but it was not very serious"

One reference was made to mapping the paper (an activity associated with the elaboration stage) as the hardest stage in research. Four participants indicated that writing was a difficult or painful process. Others made more specific comments about the difficulties experienced during the analysis and writing stage which included:

"difficulty with organization and wording"

"writing problems - framing something suitable for presentation"

"difficulty with cutting paper down as an article"

The one difficulty experienced during the presentation/publication stage was a change in journal referees. One literary critic found that the lack of time to research and write was difficult. This statement is corroborated by comments made by the participants regarding literary criticism as an activity which requires time.

4.4 Use of Information Channels

The participants reported using various information channels to help them in their work. The data showed that information channels, formal as well as informal, were used to fulfil particular functions. While the results section has so far focused on identifying the information channels used in certain activities, here the information channels are clearly presented alongside their functions. Tables 28 and 29 use the data already presented in previous tables and reorganize them by isolating the functions for each information channel. This presentation provides a clearer picture of the full use of each channel.

An examination of the formal and informal channels of information indicate some difference between them. Formal channels are used by literary critics to keep current, search for relevant citations, access materials and disseminate their publications. In other words, formal

Table 28

Functions of the Formal Information Channels Used by the Interviewees

<u>Formal Channels</u>	<u>Functions</u>
Archives	Source of primary materials Identification and location of materials
Archivists	Source of expertise Privileged access to resources
Bibliographic Sources	Current awareness Identification and location of materials
Bookstores	Source of materials Current awareness
Books	Dissemination Current awareness References to materials Source of materials
Editors, referees	Editorial feedback
Journals	Dissemination Current awareness References to materials Source of secondary materials
Librarians	Source of expertise Location of materials especially through inter-library loan
Libraries	Source of materials Identification and location of materials Current awareness Inter-library loan services
Organizational membership, "New Publications" lists, media	Current awareness
Reference Works	Current awareness Source of factual data Identification and location of materials

Table 29

Functions of the Informal Information Channels Used by the Interviewees

Informal Channels	Functions
Co-author	Discussions
Colleagues	Intellectual input and discussions Source of materials Source of information: citations, factual data Editorial help on written work Discussions at conferences and colloquia Proofreading of written work Other: journal publishing duties, computer help
Colloquia	Dissemination Forum for new ideas and feedback Understanding of related areas Update on new developments Enrichment of teaching and research
Conferences	Dissemination Network, sense of community Update on new developments Forum for new ideas and feedback Energizing own research Opportunity for publication
Friends	Encouragement, support Discussion, feedback Editorial help References to materials
Literary Authors	Interpretation of their work References to materials Source of biographical data
Partner/Family	Encouragement, support Discussion, feedback Editorial help Bibliographic research
Relatives of Literary Author	Source of biographical data

(cont'd next page)

(cont'd) Table 29

Functions of the Informal Information Channels Used by the Interviewees

Informal Channels	Functions
Research Assistants	Bibliographic research Editorial help Any task assigned
Secretaries	Typing
Specialists	Source of expertise: factual data, references) Current awareness
Students	Current awareness Discussion, feedback Stimulus from their work Information from assignments

channels are used to obtain recorded information or to enable the recording of information. To some extent, some informal channels of information can serve the first but not the second purpose of formal channels. Colleagues, students, and research assistants can provide the literary critic with materials, leads to citations, and news about current developments. Although many of the informal contacts can be called on to provide comments on the written work, most of the help they provide is of an intangible nature, such as encouragement, support and informal discussions. Other informal channels of information such as students, conferences and colloquia are intellectual hotbeds

that foment the germination and sharing of new ideas and work.

The interview findings presented in this chapter have provided rich information for understanding and appreciating the activities of literary critics and their use of information channels to obtain the information they need in their work. The data have shown that the activities and methods are diverse. However, there was enough evidence of a six-stage pattern in the scholarly activities to develop a preliminary descriptive model of the literary critical process which is tested in the questionnaire phase of the research and is described in the next chapter.

CHAPTER III

PHASE II. TESTING THE MODEL OF THE LITERARY CRITICAL PROCESS

The purpose of this chapter is to describe the method and results of the second phase of the study, model testing. The second phase of research was designed to verify the model developed and the information functions identified from the data collected in phase one. Data from a larger number of participants were solicited to corroborate the generalizability of the model. A self-administered questionnaire, developed from the findings in the first phase, was used as the measuring instrument.

1.0 Questionnaire Population

Literary critics from Ontario universities⁸ were selected to participate in the survey. The province of Ontario has the largest number of Canadian post-secondary institutions and thereby provides a sampling frame that captures a broad range of experiences and backgrounds which is likely to be representative of the population of literary critics.

⁸ The term "Ontario universities" includes the 15 university members of the Council of Ontario Universities plus Ryerson Polytechnical Institute and the Royal Military College of Canada.

The purpose of the questionnaire study was to ascertain the general process literary critics follow in doing their work. This aim is different from the interview which focused on gathering in-depth data on individual studies to discover similarities and differences in the scholarship of literary criticism. Therefore, unlike the criterion in phase one, it was not essential that literary critics have recently published or presented a work of literary criticism to be eligible to participate. In other respects, however, the phase two participants were similar to those in the first phase of the study. A "questionnaire participant" was defined as a faculty member from a language and literature department at an Ontario university who responded to the questionnaire and indicated that most of his or her scholarly work involved writing literary criticism.

A total of 1300 potential literary critics were identified using the 1988-90 calendars from all Ontario universities⁹. The names of the seventeen institutions were obtained from the Commonwealth Universities Yearbook 1989. Each of four universities contributed more than 100 potential participants and together they accounted for 56%

⁹ Academics with the rank of senior tutor to professor emeritus, listed as faculty in the language and literature departments of Ontario universities, were included. Twelve professors emeriti from one university were not included as their names were listed at the back of the calendar and not designated as faculty in their respective departments. Non-academic literary critics were not included as they make up a very small percentage of the total population of literary critics and are difficult to locate.

(725/1300) of the population. The remaining universities each contributed a range of 11 to 82 potential participants ($\bar{X} = 575/13 = 61$).

Questionnaires, along with cover letters (see Appendixes G and H), were sent to 800 randomly selected literary scholars. Initially, 700 questionnaires were mailed. Subsequently, an additional 100 questionnaires were sent when follow-up letters were mailed (see Appendix I).

1.1 The Questionnaire

The 11-page self-administered questionnaire (see Appendix H) was constructed from the descriptive model of the literary critical process developed in phase one. The four parts of the questionnaire were designed to elicit specific types of information.

The questionnaire started with an introduction thanking the respondent, and describing how the questionnaire was designed and was to be filled out. It was then followed by questions relating to the respondents' literary interests¹⁰.

The next part of the questionnaire, Section 1, tested the preliminary model of the literary critical process.

¹⁰ It was anticipated that there would be participants who worked primarily in areas of literary scholarship other than literary criticism. These individuals were requested to fill out only the section pertaining to literary interests and to return the questionnaire. The data from these literary scholars (i.e., non-literary critics) provide information about the types of literary interests other than literary criticism (see Table 30).

Each stage of literary criticism and all its activities were presented linearly. The linear presentation facilitated the display of the natural progression of events in a clear manner. However, as noted in the previous chapter, there can be overlap between stages. Therefore, the division between stages is not always clearly distinct. It should be noted also that the activities within each stage, although presented linearly, do not represent the chronological order of events but their occurrence during the specific stage. Clarification regarding the linear representation was included in the introduction of the questionnaire.

In order to obtain data about the conditions surrounding any activity, each question included statements concerning cognitive processes: methods, motives, purposes, and reasons. The respondents were asked to indicate the extent that each statement was relevant to their style or method of work. A relevant statement required a response of either "rarely", "occasionally", "often" or "very often". If an enumerated statement was not relevant to the critic's method of working, s/he would indicate that it was not applicable ("N/A"). In addition, the participants had the opportunity to add any practices common to their experiences that were not listed in the questionnaire.

In order to obtain further information regarding each stage of literary work, open-ended questions were included.

Respondents were asked to describe difficulties encountered at any stage, especially with regard to finding information, and other activities which occurred during a stage that were not enumerated in the questionnaire.

Section 2 of the questionnaire focused on other scholarly activities and the extent to which information is generally helpful in one's work. The questions regarding application for grants and exploration of how or where to disseminate one's work were included in this section.

The final section of the questionnaire requested background information about the participant, including sex, academic rank, and degrees. The data collected in this section were used to describe the participants and cannot be used to identify any individual participant.

The questionnaire and cover letter were pre-tested to ensure clarity in the questions and instructions. Five literary critics (four of whom had been involved in the initial interviews) pretested the questionnaire. Based on the feedback the following adjustments were made:

1. A more concise definition of literary criticism was developed.
2. The term "national literature" was adopted to avoid confusion between "genre" and "kind of literature."
3. Participants were asked to describe their approach to literary criticism to avoid confusion about the labels assigned to the various literary critical approaches.

1.2 Data Preparation and Analysis

The questionnaire included questions which required three different types of responses: indication of applicability of a situation by circling an ordinal response representing frequency, indication of a nominal category applicable to a respondent (e.g., Sex: Female/Male), and descriptive responses to open-ended questions. Responses to the first two types of questions were coded using the number assigned to the category. The open-ended responses were analyzed following the content analysis procedures described in chapter two in the data analysis section for the interviews. The data were coded by the investigator and a research assistant using the categories and codes developed. The data were then analyzed in the following manner:

Introduction

The range and frequency of literary interests are described using descriptive statistics.

Section 1 - Stages of Work and Information Use

The statements under each question which had high relevancy to the participants (i.e., a rate of 50% or higher when "often" and "very often" replies were combined) were incorporated into the final model of the literary critical process as **primary cognitive processes** (methods, motives, purposes, and reasons). The statements under each question which had low relevancy (i.e., a rate of 50% or higher when "N/A" and "rarely" replies were combined), although

important for an understanding of the literary critical process, were not central to the work pattern of the majority of literary critics and, subsequently, were excluded from the final model but are considered **tertiary cognitive processes**. The remaining statements for a question were also incorporated into the final model because more than 50% of the literary critics indicated that they occurred "occasionally" or more frequently in their work (i.e., moderate relevancy). However, they are considered of **secondary** importance in the model. Primary and secondary cognitive processes were incorporated into the expanded model described later in this chapter.

The responses supplied in the "Other" category of a question were analyzed and considered with the low relevancy responses (i.e., tertiary cognitive processes) and excluded from the model. Both of these types of **tertiary cognitive processes** are important to note because they describe circumstances that, although not relevant to the majority of the literary critics, were still part of the experience of some critics.

For each stage, the responses to information related activities (use of information, materials, and information channels) were considered in terms of the functions they served or the ways in which they helped the literary critics. The types of "difficulties" the literary critics encountered during each stage of work were analyzed and

coded, and are described. The "other activities" that the respondents listed as occurring during a specific stage because they did not appear on the questionnaire were also analyzed and coded, and are discussed. Frequency distributions are provided when there are enough occurrences of any of the categories.

Section 2 - Other Work Activities and Information

Sources

Most of the questions in this section were open-ended and the responses were subjected to content analysis in order to develop response categories. Descriptive statistics were used to characterize the types and frequency of responses. Responses to questions relating to grant funding and dissemination of work were analyzed and incorporated into the model, if applicable.

Section 3 - Background Data

Descriptive statistics were used to describe the demographic characteristics of the respondents.

1.3 Questionnaire Respondents

Of the 800 surveys mailed out, 281 were returned. Of these, 171 were usable questionnaires, 69 were responses from literary scholars who did not consider their work to be primarily literary criticism, 32 were non-responses, and 9 were refusals to participate. Non-responses were those questionnaires which were returned because the addressee was

no longer at the designated university (22), was deceased (2), retired (2) or on sabbatical (6). Refusals included six literary critics who did not have the time to participate and three who did not wish to participate. The response rate was calculated by excluding the 32 literary scholars who were not available to participate. Thus, the final overall response rate was 31% (240/768).

1.4 Other Respondents: Non-Literary Critics

Academics working in language and literature departments have one or more of the following interests: (a) literary or linguistic (of a scholarly or popular nature); (b) creative, such as writing, directing, and performing; and (c) non-literary, such as education and architecture. Although the focus of this study is on literary critics, it is interesting to know more about those literary scholars who are not primarily literary critics. This information indicates the breadth of literary studies and furthers our understanding of the scholarly process.

The interests (see Table 30) of the 69 non-literary critics were quite varied, although the majority had language-related interests which included linguistics and philology. This finding is probably not surprising when one considers that the critics surveyed work in language and literature departments.

Table 30

Literary Interests of Non-Literary Critics

Literary interest [Specific interests as reported by critics]	Responses
Linguistics [including didactique français fonctionnel; communicative disorders; psycholinguistics; phonostylistics; phonetics; comparative stylistics; syntax, phonology; applied linguistics]	32
Literary criticism	16
Literary history	16
Philology	16
Textual editing	15
Literary biography	11
Literary bibliography	9
Literary theory	6
Comparative studies [comparative literature; comparative sociology; comparative art]	4
History [Book trade history; printing history; history of drama; historical records]	4
Creative writing	3
Translation and translation theory	3
Bibliography (not literary)	2
Pedagogy [computer-assisted learning; language pedagogy]	2
Other criticism [myth criticism]	1
Editing (not textual)	1
Performance and production studies [cinema studies]	1

2.0 Results: Background and Literary Interests of the Literary Critics

The background and literary interests of the 171 literary critics who responded to the questionnaire were

also quite varied. Over 70% of the participating literary critics were men (124/171) and more than 80% were tenured (142/171). Seventy-five were professors and 67 were associate professors¹¹ (see Table 31). The distribution of academic rank corresponded to the distribution of the number of years the respondents had spent researching, writing, and publishing literary criticism. Beginning with their Master's degree work, the number of years the participants had spent doing literary criticism ranged from two to fifty years ($\bar{X} = 25.09$, s.d. = 8.77).

Table 31

Sex and Rank of Literary Critics

Sex	Academic rank.					Total
	Professor				Other	
	Full	Associate	Assistant	Emeritus		
Female	6	27	8	0	2	43 (25.7%)
Male	69	39	12	3	1	124 (74.3%)
Total	75 (44.9%)	66 (39.5%)	20 (12.0%)	3 (1.8%)	3 (1.8%)	167 (100%)

¹¹ This number includes an associate professor who did not indicate his or her sex and is therefore not represented in Table 33.

The majority of the degrees held by the participants were granted by North American institutions (see Table 32). Of the respondents who provided data about their degrees, over 90% held Bachelor's, Master's and Doctoral degrees; however, there were two who did not have a Bachelor's degree, twelve who did not obtain the Master's degree, and fifteen who did not have a doctorate. There were very few critics who had a fourth degree.

Table 32

Degrees Held by Literary Critics and Where They Were Obtained

Degree	Location			No Degree	No Response
	North America	Europe	Other		
Bachelor	102 (59.6%)	35 (20.5%)	8 (4.7%)	2 (1.2%)	24 (14.0%)
Master	107 (62.6%)	23 (13.5%)	7 (4.1%)	12 (7.0%)	22 (12.9%)
PhD	105 (61.4%)	34 (19.9%)	3 (1.8%)	15 (8.8%)	14 (8.2%)
Other	11 (6.4%)	14 (8.2%)	0 (0.0%)	136 (79.5%)	10 (5.8%)

Most of the respondents indicated that the areas of literary scholarship in which they work "often" and "very often" were literary criticism (143/164 = 87%) and literary

history (92/143 = 64%) (see Table 33). The strong interest in literary criticism confirmed that the respondents were appropriate subjects for this study, i.e., they are literary critics. The areas in which 50% or more of the literary critics worked occasionally or more frequently were literary theory, literary biography, literary bibliography, and textual editing. Very few literary critics indicated a strong interest in linguistic-related areas as was the case reported by the non-literary critics. Interest in other areas of literary study apart from the ones listed in the questionnaire were expressed by only a few of the respondents (see Table 34). History and literature-related studies were reported by six critics as being areas of additional interest.

Table 33

Areas of Literary Scholarship In Which Literary Critics Work

Area of literary scholarship	Frequency				
	Rarely	Occasio- nally	Often	Very Often	N/A
Literary criticism	3	16	38	105	2
Literary history	10	36	42	50	5
Literary biography	39	34	26	17	11
Literary bibliography	32	34	22	18	20
Textual editing	41	24	21	23	28
Literary theory	29	37	28	31	12
Philology	43	20	8	10	41
Linguistics	47	22	5	12	42

Approximately one-third of the 163 respondents who indicated the national literature they studied reported studying more than one type of national literature (see Table 35). This category included the responses which listed more than one national literature as well as the following: continents (e.g., African, European),

Table 34

Other Interests of Literary Critics

Interest [Specific interests indicated by critics]	Responses
History [Cultural history, sexual history, history of ideas, historical and cultural backgrounds to literary works, cultural and intellectual history of literary scholarship]	6
Literature-related studies [Literary styles and devices, medico-literary relations, reception]	6
Performance and Production studies [Dramatic theory, performance theory, production history; theatre]	5
Specialized areas of linguistics [semantics, phonetics and phonostylistics, neuro- and psycho-linguistics]	3
Translation	3
Aesthetics	2
Criticism in other fields [Music criticism, psychoanalytic criticism]	2
Other fields [Medicine, women's studies]	2
Rhetoric	1

comparative literature, and national literatures which have a language in common (e.g., international literature in English, peninsular Spanish and Latin American, Continental

French and French Canadian). Fourteen national literatures represented the total interests of the respondents. The national literatures were mainly European and North American. The exceptions were Colombian, Chinese, and Jewish. In contrast to the interview respondents', their top three preferences of national literature to study were converse to the preferences of the questionnaire respondents. Interview respondents preferred English, French, and more than one literature, respectively.

Table 35

National Literature Studied by Literary Critics

National Literature	Responses
More than one national literature	52
American	6
British	15
Canadian (excl. French-Canadian)	14
Chinese	1
Colombian	1
English	19
French	23
French Canadian	4
German	10
Irish	1
Italian	10
Jewish	1
Russian	3
Spanish (Peninsular not Latin American)	3

The languages of the literature that 160 respondents reported studying corresponded to the national literatures they studied (see Table 36). Apart from Hebrew and Chinese

the languages reported were modern European. English was indicated by almost half of the subjects. Although approximately one-third of the literary critics (52) studied more than one national literature, only 12% (19/160) studied literatures in more than one language. Thus, literary critics who studied more than one national literature tended to adhere to national literatures of the same language, such as English or French.

The literary periods which 159 of the questionnaire respondents reported studying covered a very broad range, from A.D. 400 to the present (see Table 37). The literary periods which were most frequently cited belonged to this century: 20th century and modern/post-modern/contemporary, respectively. In comparison, the most frequently cited literary period by interview respondents was more current, i.e., contemporary literature.

Table 36

Languages of the Literature Studied by Literary Critics

Language	Responses
more than one language	19
Chinese	1
English (incl. Canadian, British, American, etc.)	72
French (incl. French Canadian)	33
German	12
Hebrew	1
Italian	10
Russian	3
Spanish (including Latin American Spanish)	9

Table 37

Literary Periods' Studied by Literary Critics

Literary Period	Responses
More than one literary period	26
16th C	3
17th C	5
18th C	5
19th C (incl. Romantic and Realistic)	24
20th C	47
A.D. 400-1500 Medieval/Middle Ages	8
1500-1660 Renaissance	9
1660-1800 Neo-Classical	5
Modern, post-modern, contemporary	27

* These categories are modifications of English literary history found in Holman, C. Hugh. A Handbook to Literature. 4th ed. Indianapolis: Bobbs-Merrill Educational Pub., 1980.

The questionnaire respondents (162), who indicated which literary genres they studied, reported varied interests (see Table 38). The most frequently cited category for both questionnaire and interview respondents was the study of more than one genre, 38% (62/162) and 48% (15/31), respectively. The second and third most frequently cited genres by interviewees were poetry and novel, respectively while the opposite was true for questionnaire respondents.

Table 38

Genres Studied by Literary Critics

Genre	Responses
More than one genre	62
Drama/Theatre	9
Criticism (Exegetical works, literary criticism, novel-criticism)	2
Fiction	11
Novel	38
Poetry (dream visions, epic poetry, verse)	18
Prose (narrative, letters, journals, prose treatises, psychoanalysis)	12
No response	9

The critical approaches 155 questionnaire participants reported studying covered a broad range of interests and were represented by 26 categories (see Table 39). Although the interviewees cited half as many categories, they represented a broad range of interests for 31 respondents. Both groups of respondents most frequently cited the eclectic approach as the one they usually use. The second and third preferred categories by the questionnaire participants were historical criticism and new criticism. Although it is important to note that historical criticism was also usually used by the interviewees, it is even more important to note that some (6/31) interviewees indicated that they do not use a specific literary critical approach. Although questionnaire participants indicated the use of a

Table 39

Critical Approaches Used by Literary Critics

Critical approach [Specific approach as indicated by critics]	Responses
Eclectic/Pluralistic	33
Archetypal	1
Cultural	3
Deconstructionist	4
Feminist	12
Formalist	10
Hermeneutic	1
Historical	20
Impressionistic	1
Linguistic literary	4
Marxist	2
New Criticism	18
New Historicism	2
Phenomenological	1
Philosophical	2
Poststructuralist	2
Psychoanalytic	2
Psychological	2
Reader-response	4
Rhetorical	2
Semiotic	7
Socialist realistic	2
Sociological	8
Structuralist	3
Difficult to determine [Analytical, time-space oriented; obsessional networks evident across a writer's total production; pattern identification in vocabulary use in classical tragedy and comedy; intuitive	5
Other [Editing collaboratively 19th C manuscript material, performance theory, theatrical study, plays in performance]	4

broad range of critical approaches, the ones most frequently mentioned comprise a small number, namely, feminist, formalist, historical, new criticism, and eclectic.

2.1 Comparison of the Interview and Questionnaire Samples

A review of the demographic characteristics and literary interests of the interview and questionnaire samples reveal many similarities. A comparison of the data using goodness-of-fit tests on three variables, sex, academic rank, and degrees, pointed out one difference. Goodness-of-fit tests of the distributions of questionnaire and interview participants according to sex and degrees held revealed that they were not significantly different. In other words, both interview and questionnaire samples shared similar characteristics: approximately one quarter were women, the majority held the three degrees, Bachelor's, Master's, Doctorate, and very few had a fourth degree. However, there was a significant difference between the interview and questionnaire samples based on academic rank which was not attributable to chance ($\chi^2_{(3)} = 13.407, p < .01$). In other words, the distribution of each level of academic rank was not the same for both samples. The interview sample had few full professors (6/31 = 19%) and many assistant professors (10/31 = 32%) in comparison to the questionnaire sample which included more full professors (75/167 = 45%) and fewer assistant professors (20/167 =

12%). Goodness-of-fit tests on literary interest variables were not conducted because comparative data were not always available (i.e., comparative variables had not been measured or low frequencies of responses were distributed over many categories). However, there is a relationship between the samples when the relative distributions of some of these variables are examined. Both samples report high interest in literature of North American and Western European origin, in Romance and Germanic languages, of the twentieth century, and in more than one genre. The literary critical approach both sets of participants reported most often was the use of an eclectic approach; otherwise, the responses were distributed across many categories. In summary, with the exception of academic rank, both samples are similar based on the demographic and literary interest variables examined.

3.0 The Expanded Model: Stages of Work in Literary Criticism and Information Functions

The findings from the questionnaire phase lend support to the six stages of literary criticism identified in the first phase of the research. They are the idea stage, preparation stage, elaboration stage, analysis and writing stage, dissemination stage (previously the presentation/publication stage), and further writing and dissemination stage. The substantiation of the model suggests that the data gathered in phase one were, indeed,

valid indicators of the diverse practices in literary criticism.

All the activities identified in the preliminary model and tested in the questionnaire remained in the final model. An activity would have been deleted had more than 50% of the respondents indicated that all the associated cognitive processes (methods, motives, reasons, and purposes) of an activity occurred "rarely" or was not applicable, "N/A". This criterion was deemed valid for if an activity's associated cognitive processes were not all applicable to the majority of respondents then the activity could not be relevant to the practice of literary criticism.

"Application for funding" and "Exploration of dissemination channels" were added to the model where it was applicable as indicated by the respondents. Otherwise, no additional activities were added because the few that were specified were reported by less than 20 respondents. There was not enough consensus to warrant inclusion. The response frequencies for the activities in the model are found in Appendixes J and K.

Two models of the literary critical process are presented in this chapter: the descriptive and the expanded models. The descriptive model which presents the stages of literary critical process, including its activities, is described in section 6. The expanded model presents linearly all the activities of the literary critical process

organized into their stages including the associated primary and secondary cognitive processes (methods, motives, reasons, and purposes) for each activity. Primary cognitive processes are the statements relating to each activity which had high relevancy to the participants (i.e., a rate of 50% or higher when "often" and "very often" replies were combined). Secondary cognitive processes are the statements relating to any activity whereby more than 50% of the literary critics indicated that they occurred "occasionally" or more frequently in their work (i.e., moderate relevancy).

The linear presentation of activities in either the expanded or descriptive model does not represent chronology. Further discussion of the chronology of the stages and activities of the literary critical process is found in section 6 where the descriptive model is presented.

The statements relating to any activity which had a low relevancy rate (i.e., a rate of 50% or higher when "N/A" and "rarely" replies were combined), although important for an understanding of the literary critical process, were not central to the work pattern of the majority of literary critics and, subsequently, were not included in the final model. The responses supplied in the "Other" category of a question had low response frequencies and were also excluded from the model. Both types of low relevancy statements are considered tertiary cognitive processes and are found in

Appendix L. They are important to note because they form part of the experience of some critics.

The activities and information functions of the literary critical process making up the expanded model are found in the following six pages. Each activity is in boldface and is listed with its primary (>) and secondary (>>) cognitive processes. Information uses are presented in terms of the purposes information served; therefore, they are listed under the subheading "functions of information". Discussion of the literary activities and functions of information for each stage follow. The cognitive processes are highlighted and data from the interviews are presented when appropriate. The interview data provide information not gathered through the questionnaire because the questionnaire respondents were only asked to indicate the relevancy of the items relating to the literary critical process and were not requested to expand on their responses.

EXPANDED MODEL OF THE LITERARY CRITICAL PROCESS

Legend:

- > = Primary cognitive processes
- >> = Secondary cognitive processes

IDEA STAGE

Generation of Idea: Motives

- > Extending, modifying, or investigating another aspect of previous work
- >> Discovery of a new author or new text of interest
- >> An invitation to present a paper
- >> Wanting to attend an annual conference
- >> Learning of a call for papers

- >> An editor of a journal or book requesting an article
- >> A question not adequately addressed in class
- >> Looking at one's idea file

Initiation of Project: Motives

- > Getting an interesting idea and seeing what can be done with it
- >> The work plans for a sabbatical
- >> An invitation to present a paper
- >> Learning of a call for papers
- >> Wanting to attend an annual conference
- >> An editor of a journal or a book requesting an article

Initial Formulation of Idea: Methods

- > Work out general ideas mentally
- > Write down general ideas/thoughts in point form
- >> Write an abstract

Decision on Literary Text(s) for Study: Reasons

- > Interest in the texts of one author
- > Interest in the text(s) that meet certain criteria, e.g., women authors, Quebec literature, contemporary poetry
- > Interest in only one specific text

Discussion of Idea(s): Purposes

- >> To clarify one's thoughts
- >> To obtain leads to materials or people that may be helpful
- >> To obtain intellectual/emotional support

Functions of Information

- > Define or develop one's idea(s)
- >> Identify which literary text(s) to use

PREPARATION STAGE

Initial Conditions at Preparation Stage

- > Need to expand one's knowledge of the topic/subject of the project
- > Already familiar with the topic(s), author(s), literary critical approach or text(s) because they have been dealt with in previous work(s), e.g., thesis, article, book
- > Have taught text(s) or author(s)

- >> Need to learn about the author(s) of the literary text(s)
- >> Need to understand the literary critical approach to be used

Use of Primary Sources: Purposes

- > Read to relate the materials to other known information
- > Look for support for argument of the study, e.g., quotations, answers, images, themes
- > Look for something specific in the text(s) because of the literary critical approach one uses
- > Read from a different perspective in the second reading
- > Read only to familiarize oneself with the text in the first reading
- > To understand the time period when text(s) were published
- > To understand the time period covered by work
- >> To learn more about specific literary critical approaches
- >> For help in formulating questions

Use of Secondary Sources: Purposes

- > To expand one's knowledge of the subject
- > To learn what criticism has been published
- > For leads to relevant primary or secondary materials
- > To ensure that there is no overlap or duplication of own work with published criticism
- > To select critical views to include in your work
- >> To have views reinforced

Note Taking from Primary Sources: Purposes

- > Note quotations, examples, images, etc.
- > Note ideas
- > Take down page references
- > Note comparisons and find similarities of plot, theme

Note Taking from Secondary Sources: Purposes

- > Note critical viewpoints
- > Note citations to other works

Information Sources Needed

- > Works on topic/subject of study
- > A copy of one specific text
- > All literary works of one author
- > Bibliographies
- > Literary criticism
- > Works on history, philosophy, psychology, linguistics,

- theology, sociology, etc.
- >> Works on literary history
- >> All literary works of a common characteristic, e.g., theme, time period
- >> Works on literary theory
- >> Reviews
- >> Biographies
- >> Original materials, e.g., manuscripts, letters
- >> All editions of a literary work

Trying out Idea(s): Methods

- >> Presenting a preliminary version of your paper at a colloquium
- >> Discussing them with a colleague
- >> Presenting them to a class

Trying out Idea(s): Purposes

- > For feedback on ideas
- > For other views on the topic of the project
- > For clarification of one's thoughts
- > For leads to materials or people which may be helpful
- >> For intellectual/emotional support

Application for Funding

ELABORATION STAGE

Elaboration Stage Activities

- > Thinking of the focus for each section of the work
- > Mapping/sketching the idea(s) for the work, creation of an outline
- > Organization of notes to represent the structure of the work or create shape of argument
- >> Discussion of idea(s)

Application for Funding

Functions of Information

- > To determine what will be central and what will be peripheral to the study
- > To focus more precisely on the exact area of interest

ANALYSIS AND WRITING STAGE

Initial Conditions at the Analysis and Writing Stage

- > Read everything relevant that was available locally
- > Read enough to start writing but have not read everything available to you which you may later use if necessary
- > Read everything relevant to the project

Drafting the Work: Methods

- > Write from notes
- > Write many drafts before the final version
- > Write the introduction section last
- >> Write from memory, i.e., have things thought out before writing
- >> Work on sections in point form filling in the gaps

Revision of the Work: Methods

- > Make stylistic changes
- > Put paper away and read it later to look for revisions
- > Make changes dealing with content of work, e.g., facts, interpretation, rearrangement of materials
- > Add headings, footnotes, etc.
- > Make spelling changes
- >> Add material you had originally overlooked
- >> Shorten paper
- >> Make changes suggested by others

Re-reading Text(s), Notes and Other Materials: Purposes

- > To verify a citation
- > To see if there are "connections" which may have been missed
- > To refamiliarize oneself with the information because time has elapsed between the last reading of materials and start of writing
- > For more support for argument of work, e.g., quotations, answers, images, themes

Searching for More Information: Purposes

- > To know about something that is still unclear
- > For more support for argument of work, e.g., quotations, answers, images, themes
- > To see if there are any new developments

Exploration of Dissemination Channels

Assistance Needed

- > Read the work for clear presentation
- >> Help to proofread or edit work

Materials Used

- > Notes, primary and secondary sources
- > A dictionary
- > Notes and literary text(s) only

DISSEMINATION STAGE**Exploration of Dissemination Channels****Application for Funding****Activities Related to a Conference or Colloquium Presentation**

- > Practice reading the paper before presenting it
- > Gauge other people's interest in your subject
- >> Receive intellectual/emotional support
- >> Receive feedback that will help to refine the paper
- >> Obtain leads to other relevant materials

Conditions of Publishing a Work

- > Solicited and contracted
- > Unsolicited and accepted by the first publisher/editor to whom submitted
- >> Unsolicited and accepted after a number of attempts to publish

Functions of Information

- >> Refine the argument of the study
- >> Improve the content of the study

FURTHER WRITING AND DISSEMINATION STAGE**Dissemination in a Different Form: Reasons**

- >> Invitation to publish it in the conference proceedings, a journal, etc., or present it at a conference, colloquium
- >> Want your work to reach a wider audience
- >> Want to work it into a larger work, e.g., book

Rewriting Work: Methods

- > Write many drafts before the final version

Exploration of Dissemination Channels**Searching for More Information: Purposes**

- > To see if there are any new developments
- >> To follow up on leads which have not yet been checked
- >> To search for critical work to incorporate

Reading and Re-reading Text(s), Notes and Other Materials: Purposes

- >> To find more support for argument of work, e.g., quotations, answers, images, themes
- >> To see if there are "connections" which you may have missed
- >> To verify a citation
- >> To refamiliarize oneself with the information
- >> For help in modifying argument

3.1 Idea Stage

The idea stage is the initial stage in the literary critical process. It involves the development of the idea for a work of literary criticism, including the generation of the idea, the initiation of the project, the decision on the literary text(s) for study, and discussion of the idea(s). An idea was most often generated because a critic wished to extend, modify or investigate another aspect of previous work. Seven other motives often led to the generation of an idea; of which five were related to external factors, such as an invitation to present a paper or a question not adequately addressed in class, and the remainder were related to personal factors, such as

discovering a new author or new text, or looking at one's idea file.

The initiation of a project was most often motivated by getting an interesting idea and seeing what could be done with it. It was often prompted by some of the external factors generating the idea (e.g., wanting to participate in a conference, request for a paper) as well as the plans for a sabbatical. In order to explain the extent of article solicitation that takes place, Popkin (1990) states that an editor handles both solicited and unsolicited papers. Articles may be solicited as a function of an editor's objective to make "her or his journal interesting, informative, and a source for new and/or important presentations and discussions [However,] the bulk of scholarly communication in the humanities is unsolicited" (pp. 25-26, 27).

The initial formulation of an idea is most often conducted in two ways: working out the general ideas mentally or writing down the general ideas/thoughts in point form. Although not a commonly expressed experience, one respondent's method to initially formulate an idea was in a dream.

The literary text(s) the participants decided to study were most often quite specific: an interest in a specific author, a specific work, or text(s) that have certain characteristics. Therefore, when searching for literary

texts the type of information searching implied in most cases would be specific to author names, titles, and characteristics of the literature of interest. Examples of these characteristics indicated by the interviewees in phase one were: Canadian women authors, Quebec literature, Canadian novels containing elderly characters.

No primary purposes were identified for discussion of ideas with others at the idea stage. The secondary purposes specified were often intellectual or informational, for example: to clarify one's thoughts, to obtain leads to materials or people that may be helpful. This situation indicates that discussion does take place and is applicable at this stage but it is not a highly relevant or frequent activity.

During the idea stage, information was used most frequently to define or develop one's idea(s). A secondary use of information was to identify the literary text(s) to use. The other information uses (11) volunteered by the participants which were excluded from the expanded model also focused on bibliographic needs or idea development. The fact that information was not used extensively during the idea stage is fitting because the idea stage signifies the embryonic state of a project. The next stage, preparation, signifies fuller occupation with a project.

3.2 Preparation Stage

During the second stage of literary criticism the respondents prepare themselves for writing. This stage was marked by strong needs and uses of information because the aim was the acquisition of knowledge, whether it related to the text(s), published criticism, author(s), critics and critical approaches, or non-literary areas (e.g., philosophy, history, psychology). The preparation stage involved searching for primary and secondary sources, using and/or reading the materials located, taking notes from the materials used/read, trying out one's idea(s), and possibly applying for funding. This stage, instead of the entire process of literary criticism, was most often referred to as "research" by the interviewees.

At the beginning of the preparation stage, the respondents claimed they were most often already familiar with the topic(s), author(s), literary critical approach, or text(s) they were going to use because they had dealt with them in previous work, and had taught the text(s) or author(s); however, they still had a need to acquire more information. They most often needed to expand their knowledge of the topic or subject of the project. Of secondary importance were the participants' needs to learn about the author(s) of the literary text(s) and to understand the literary critical approach to be used.

Both primary and secondary materials were needed to prepare to write a work of literary criticism. The information sources the respondents identified as being of primary importance to them were works on the topic/subject of study, a copy of one specific text, all literary works of one author, bibliographies, literary criticism, and works on history, philosophy, psychology, linguistics, theology, sociology, etc. The information sources of secondary importance were varied and may be indicative of the diversity of literary interests and projects. For example, there were needs expressed for primary materials (e.g., original materials, all editions of a literary work) as well as secondary materials (e.g., reviews, biographies). For a few critics (see Appendix L), the information sources that were important to them were classified as requiring financial resources (e.g., visit to research locales, good library holdings in author/subject area) or of interest to few critics and difficult to access (e.g., first editions, or the production history of a particular drama).

The diverse information needs suggested by the reported variety of materials of secondary and tertiary importance was also noted in the NORDINFO study (Lönnqvist, 1990) on the information seeking behaviour of humanities scholars. Lönnqvist reported that humanities scholars were not interested in obtaining everything that had been written about a subject but in getting particular answers to

specific questions. For example, this could be everything published on a specific question by one or all scholarly schools, the opinions of particular scholar(s), or one or all publications about an author.

The purposes the respondents most often reported for using primary sources related to understanding the text thoroughly and gathering information to support their writing. The secondary purposes for using primary sources did not relate directly to the text(s) of the study but to the writing process, such as to learn more about specific literary theories or to formulate questions. The purposes the respondents most often had for using secondary sources related to bibliographic needs (e.g., to learn what criticism has been published or for leads to relevant primary and secondary materials) and preparation for writing (e.g., to expand one's knowledge of the subject or to select critical views to include in one's criticism). It is interesting to note that secondary sources were important for locating both primary and secondary materials whereas in Wiberley & Jones' study (1989), the humanities fellows relied more on formal bibliography to find primary sources.

The notes respondents reported taking from primary and secondary sources reflected the respondents' purposes for using such materials. When using primary sources, the respondents noted ideas, page references, quotations, examples, images, etc., and comparisons and similarities in

plot, theme, etc. When using secondary sources, the critics noted critical viewpoints and citations to other works.

During the preparation stage the respondents may still be tentative about their thinking and ideas on a project. Therefore they often try out their ideas before advancing and committing their work in a certain direction. Popkin (1990) finds this to be case for humanists. "Authors work out their ideas in tentative ways, often first proposing them to colleagues, to correspondents, and as presentations at colloquia, seminars, and professional meetings" (p. 25). The results of the present study support Popkin's findings.

The respondents indicated that they most often tried out their ideas because of their need for intellectual input (e.g., other views on the topic of the project, or clarification of one's thoughts) and information resources (e.g., leads to materials or people which may be helpful). Respondents often tried out their ideas because they wanted support, either intellectual or emotional. The methods that were used often were local and informal (e.g., presenting a preliminary version of the work at a colloquium, discussing the idea(s) with a colleague, presenting the idea(s) to a class). No one method was used with high frequency suggesting that although critics may have specific reasons for trying out their ideas, they do so infrequently and use a variety of methods.

The respondents indicated that application for funding often took place before writing at the preparation or elaboration stages, or after writing at the dissemination stage. During the interview phase, several reasons were specified for applying for funding at particular times during the literary critical process, for example, grant applications submitted before the writing stage requested funding for travel to gather information or for attendance at a conference, applications made at the dissemination stage requested funding for travel to a conference or for the publication of a book.

3.3 Elaboration Stage

The activities that occurred most often during the elaboration stage related to fine tuning the idea(s) and creating an outline for the piece of literary criticism to be written. The respondents from the interview phase indicated that these activities may either be done using a computer, paper, or cards but for some the work could be just mental. They also noted that the transition from the preparation stage to the analysis and writing stage is difficult to distinguish and, therefore, it is difficult to isolate the elaboration stage. The data gathered in Section 2 of the questionnaire and presented below in section 5 revealed that a small percentage of the total time of the literary critical process is spent on elaboration. An

example of the possible "fuzziness" of this stage is that a few questionnaire respondents listed "writing" as an activity during the elaboration stage. Other activities that the questionnaire respondents indicated often took place during this stage were discussion of their idea(s) and application for funding.

During elaboration information was most often used to help execute elaboration activities. Information was used to determine what would be central and what would be peripheral to a study, and to focus more precisely on the exact area of interest.

3.4 Analysis and Writing Stage

The analysis and writing stage involved the intellectual work of analyzing the information gathered for the study and writing the work of criticism, and when necessary, searches for more information¹². Writing was rarely a team effort. Therefore, the critics' work was solitary except when requesting assistance in reading draft documents for clarity, proofreading or editing.

At the beginning of the analysis and writing stage, some critics had read more than others but they all felt

¹² Four respondents indicated that along with their critical work they needed to conduct daily routine activities. Although this response was not typical, these critics felt that the cross-over of their professional life with their personal one was important to note and had an impact on their productivity.

prepared to begin writing. The respondents found the following three situations highly representative of the way they work: they had read everything relevant that was available locally, they had read enough to start writing but not everything available which they may later use if necessary, or they had read everything relevant to the project.

The methods the respondents indicated they most often used to draft a manuscript were to write from notes, to write from many drafts before the final version, and to write the introduction section last. The two secondary methods used by respondents to write criticism were writing from memory and working on sections in point form, filling in the gaps.

When the respondents revised their manuscript, they most often made content as well as editorial changes, and to obtain a fresh perspective, they put the draft away and read it later to make revisions. The secondary methods the participants used for revising their draft were content-related and included adding material which had been originally overlooked, shortening their draft, and making changes suggested by others.

The materials the respondents reported most often using when they were writing were notes, primary and secondary sources; a dictionary; or notes and the literary text(s) only. When the participants needed to re-read the text(s),

notes, and other materials, it would be cursory or thorough depending on the need. For example, they may have needed to verify a citation or refamiliarize themselves with the information because time had elapsed since the last reading. The reasons respondents most often had for searching for more information were related to the content of the critical work. They wanted to know about something that was still unclear, needed more support for the argument of the criticism, and checked for new developments.

Channels for disseminating literary criticism were often explored during the analysis and writing stage as well as the further writing and dissemination stage. However, the stage when exploration of dissemination channels most often took place was during the dissemination stage. Except for those cases when the critic had been invited to write or present a paper, or s/he had responded to a call for papers, participants most often did not explore possibilities of disseminating their work until it was closer to completion.

3.5 Dissemination Stage¹³

Dissemination means those activities involved in communicating works of literary criticism to a wider

¹³ This stage was formerly named the presentation/publication stage because they were the two forms of dissemination that the interviewees described and the terms they used to describe dissemination activities. However, the term "dissemination" has been adopted for the final model because it represents the same activity in the scholarly communication literature.

audience, such as a colloquium or conference presentation, journal article, monograph, proceedings, and lectures. In addition to disseminating their work during this stage, the respondents explored channels for dissemination, applied for funding, and used information. Information was used to refine the argument and to improve the content of the document. There were no primary functions of information during this stage which may be an indication that the needs and uses for information are not high.

The most relevant activities associated with a conference or colloquium presentation were practicing reading the paper and gauging interest in it. Other activities related to conferences or colloquia were obtaining emotional, intellectual, and bibliographic support. The conditions of publication related to whether the work was solicited or unsolicited. When a manuscript was unsolicited, the most common experience was to have the paper accepted by the first publisher/editor without undue problems. A few respondents noted that part of their experiences with publishing were problems they experienced with editors and reviewers' comments. The range of experiences found in this study correspond to the editorial process described by Popkin (1990). He indicates that "the editorial process usually involves further rewriting and reworking of the submissions, from small editorial matters

about grammar, and small scholarly matters about a footnote or two, to drastic redoinings of articles" (p. 29).

3.6 Further Writing and Dissemination Stage

The final stage involves the reworking of a work which had already been disseminated for yet further dissemination. The reasons most cited for further dissemination in a different form were varied. They included an invitation to publish or present the work of literary criticism, and a desire for it to reach a wider audience or to develop it into a larger piece work, e.g., a book.

When the respondents searched for more information at this stage, the primary purpose was to check for new developments and, second, to obtain more information to write the work. They included following up on leads which had not yet been checked and searching for critical work to incorporate into the document.

The purposes for reading and/or re-reading the text(s), notes, and other materials were similar to those specified for the analysis and writing stage except that they were less widely relevant (i.e., secondary purposes). Reading or re-reading could be cursory or thorough depending on the need, for example, a need to verify a citation or to refamiliarize oneself with the information because time had elapsed since the last reading.

According to Popkin (1990), further writing and

dissemination is an element of the literary scholarly process. He referred to one of his first major articles beginning as a conference presentation which was subsequently submitted to the Review of Metaphysics in an augmented form and published in three instalments. However, as noted by two respondents in the current study, the rewriting process is not always a pleasant experience. Both of these literary critics abandoned publishing a work of literary criticism after it had been rejected several times.

4.0 Difficulties Encountered at Each Stage of the Literary Critical Process

Generally, the respondents claimed not to encounter many difficulties doing literary criticism. The types of "difficulties" they had during each stage are found in Tables 40 to 45. Problems were most frequently identified during the idea and preparation stages, with fewest reported in the further writing and dissemination stage. The difficulties found consistently across all stages concerned access to materials and lack of resources.

The difficulties the participants had in finding information during the idea stage (see Table 40) are summarized into the following categories:

1. trouble gaining access to needed materials (e.g., deficient library holdings, inadequate access to rare/manuscript/archival materials, inefficient

Table 40

Difficulties Encountered in Finding Information During
the Idea Stage

Difficulty	Responses
Problems with bibliographic/literature searching (e.g., searcher/indexer incompatibility, knowing where to look)	11
Shortage of time, time management	11
Deficient library holdings	10
Accessibility to rare/manuscript/archival materials	9
Poor bibliographic tools and their unavailability	7
Locating materials wanted	7
Finding people for scholarly discussions	7
Inefficient interlibrary loan (ILL) service	5
Geographically distance of sources	4
Reading all published materials	3
Other: Locating everything that has been published/ done, cost of obtaining necessary materials, slow processing of books in libraries, discovering whether an idea is genuinely new	4

interlibrary loan service, distance of location that houses
needed materials),

2. problems with bibliographic/literature searching, both
with the actual search (e.g., knowing where to start,
searcher/indexer incompatibility, locating materials

- wanted) and with the tools (e.g., poor bibliographic tools, availability of tools, errors in tools),
3. difficulty managing work activities (e.g., time management or reading all published material), and
 4. difficulty finding people for scholarly discussions.
-

Table 41

Difficulties Encountered During the Preparation Stage

Difficulty	Responses
Finding people for scholarly discussions	18
Shortage of time	14
Deficient library holdings	10
Organizing and interpreting	5
Accessibility to rare/manuscript/archival and primary materials	5
Poor bibliographic tools	4
Inefficient interlibrary loan (ILL) service	4
Lack of funds	4
Geographically distance of sources	3
Reading all published materials	2
Locating materials wanted	2
Other: Lack of interesting subjects, assurance of validity of topic, finding others who have dealt partly with the subject, finding colleagues who will not steal my ideas, will power, many complexities but no impediments	6

The respondents had the following types of difficulties during the preparation stage (see Table 41):

1. trouble gaining access to needed materials ,
2. lack of resources (e.g., time, funds),
3. difficulty finding people for scholarly discussions,
4. difficulty managing work activities (e.g., organizing and interpreting, reading all published material), and
5. problems with bibliographic/literature searching (e.g., poor bibliographic tools, difficulty locating materials).

Other research suggests that the problems of access to publications and poor bibliographic tools encountered by the participants are experienced by humanists in general.

Popkin (1990), for example, referred to existing indexes as

Table 42

Difficulties Encountered in Finding Information During the Elaboration Stage

Difficulty	Responses
Deficient library holdings (e.g., access, waiting)	13
Lack of resources (time, money)	8
Other: Calling closure on research and getting into writing, too much literature, looking for more evidence, being sure that all recent material has been found, incorporating materials from wide ranging sources, usually don't need information at this stage	8

inadequate to communicate the publication of documents.

"The same thing keeps happening to me, that I come across a paper decades and sometimes centuries old which is important to my research" (p. 30).

The participants reported experiencing very few difficulties at the analysis and writing, dissemination, and further writing and dissemination stages (see Tables 43 to 45). The categories of analysis and writing difficulties can be classed into difficulties of access to materials, lack of resources, and problems with bibliographic/

Table 43

Difficulties Encountered in Finding Information During the Analysis and Writing Stage

Difficulty	Responses
Inadequacy of library holdings	11
Lacking resources (time, money)	6
Getting material quickly	2
Finding factual information	2
Ensuring precision in work	2
Searching for more evidence	2
Other: Keeping up with the literature, disagreement among referees, conducting a comprehensive search, accepting suggestions, being sure that all recent material has been found, finding people to listen to work in progress, overcoming intellectual difficulties	7

Table 44

Difficulties Encountered in Finding Information During the
Dissemination Stage

Difficulty	Responses
Lack of resources (time, materials, money)	4
Accessibility to materials	3
Long delay in response from editors or readers	2
Finding the right publisher	2
Other: Keeping up with the literature because of because of the quantity and slowness to publish, request for revisions, not many journals in the field, not getting constructive criticism, difficulties with computer and proofreading, difficulty with editors	7

Table 45

Difficulties Encountered in Finding Information During the
Further Writing and Dissemination Stage

Difficulty	Responses
Deficient library holdings	3
Lack of resources (time, money)	2
Other: Length of process, appearance of new work requires rethinking of ideas, reluctant editors, delays by editors and readers, dissemination of published books into articles and presentation papers	5

literature searching. The categories of difficulties experienced in the dissemination, and further writing and analysis stages had fewer than 5 responses each. In addition to the difficulties of access to materials and lack of resources explained during the last two stages, the respondents reported difficulties with publishing (e.g., finding the right publisher, or long delays in response from editors or readers).

5.0 Other Work Activities and Other Uses of Information Sources

In addition to learning about the specific activities and information uses at each stage of the literary critical process, it was also important to learn about other work-related activities and how information sources were perceived to be helpful. The data gathered in section 2 of the questionnaire addressed these issues.

It was rare to find respondents working on only one project. Only 16% of the critics (23/148) providing a response were working on a single project while over 50% (83/148) were working on two to three projects. There were a few critics (17/148 = 10%) who managed to work on five or more projects at the same time.

When asked what proportion of time was spent on each stage of work starting at the idea stage and ending with the dissemination stage, the respondents reported spending most

of their time on the analysis and writing (mean percentage of time = $t = 36\%$) and preparation ($t = 25\%$) stages. Less time was spent on the idea ($t = 14\%$), elaboration ($t = 17\%$), and dissemination ($t = 8\%$) stages. The amount of time spent at each stage in relation to the whole process corresponded to the extent of the activities of each stage and the energy required to accomplish them.

Information regarding the distribution of time spent on literary criticism provides additional details about how much time it takes to work on a project, irrespective of the type and number of projects on which one may be working. During the interview phase it was discovered that it was difficult to determine the actual time spent on any project. The times reported ranged from two weeks to nine years (see Table 13). Some factors that made it difficult to pinpoint the actual time spent on a project were: the piecemeal nature of scholarly work in academe; the number of active projects; the length of the literary criticism; and the existence of a deadline. Irrespective of how quickly a critic produces a manuscript, the formal scholarly communication process in the humanities is quite slow in making it widely available (Popkin, 1990).

Literary critics, like other scholars, require funding to support their scholarly activities. Some of these activities and the relevant times to apply for funding were described in the previous section. In order to apply for

grants, literary critics need to obtain information about them. Of the 122 respondents who indicated how they find out about grant funding, they reported relying most often on university documents, graduate and research offices, or informal networks (see Table 46). The informal sources included word of mouth, personal contacts, colleagues, grapevine, inquiries, and friends. The responses incorporated into the miscellaneous category were diverse and included checking reference sources, "reading relevant publications," taking "personal initiative," "some books have been commissioned, for others, experience helped

Table 46

Information Sources for Grant Funding

Source	Responses
University circulars and publications	46
University's graduate and research offices	45
Informal network	30
Official releases from funding agencies	14
Funding agencies	7
Department's information/bulletin board	6
Professional literature (trade papers)	5
Journals	4
Other	11

determine relevant sources," "there are only 3 or 4 for my kind of work," "hit and miss," and "I consult with my agent."

For most of the respondents, grant funding was primarily used to support travel to present a paper, and to use libraries, archives, etc. (See Appendix K). Funding was also used to publish books. Interestingly, grants were seldom sought to support the purchases of resources, such as primary and secondary materials, computer equipment, and research assistance. (see Table 47). Some of the interviewees from the first phase of research had indicated that most of the resources they wished to own were purchased with personal funds. A similar condition was reported for humanities scholars who were found to purchase literature

Table 47

Other Resources Supported by Grants

Resource	Responses
Research assistants	6
Release time, Sabbatical replacement's salary	6
Computer equipment or programming assistance	4
Duplication and printing	4
Other: Translations, secretarial help, travel, Theatre production, office supplies and miscellaneous expenses	5

privately rather extensively (Lönngqvist, 1990). The request for funding to employ assistants was infrequent and may be attributable to the critics' tendency to be solitary workers or the nonavailability of funding to support such resources.

Formal channels of information were used primarily when the respondents explored possibilities of disseminating their work (see Appendix K). They included checking appropriate journals, as well as, identifying prestigious journals, and book publishers. The use of informal channels, such as asking a colleague, did not occur frequently. Five respondents added that their work was usually solicited or contracted.

During the interviews, the participants described their uses of formal and informal channels of communication (see Tables 28 and 29). The questionnaire solicited data regarding the ways in which specific information channels were helpful to the literary critics' work. These channels included libraries, archives, conferences and colloquia, other sources of information, information workers, and other people. Of the 156 responses regarding the help derived from libraries, two replies indicated that libraries were rarely helpful. The responses revealed that libraries were perceived to be the most helpful sources for materials, primary and secondary materials, and for interlibrary loans (see Table 48). One third of the respondents (53/156 = 34%)

Table 48

Help Derived from Libraries

Type of help	Responses
Obtaining secondary materials	79
Obtaining primary materials	73
Obtaining inter-library loans	21
Locating materials	7
Obtaining citations, bibliographic information	4
Keeping current	3
Conducting online searches (databases, catalogues)	3
Using knowledge, expertise of librarians	3
Getting inspiration and motivation	2
Obtaining work space	2
Other	4

indicated that libraries were essential or useful to all aspects of their work. However, responses relating to literature searching, current awareness, and work space were very rare. Although the question addressed the helpfulness of libraries, three respondents referred to the helpfulness of librarians' expertise. The helpfulness of information workers is discussed later in this section.

"puts emphasis on the idea stage"

"I must try to elaborate the common reading experience, therefore the classroom is essential."

"It complicates it; cultural studies are harder than close readings."

"Research gives ideas for courses."

"Since I work in ideas, all I need is a library & a pencil & paper - plus my mind. Very simple, old-fashioned approach."

"I have little interest in theoretic criticism. Good critical writers work with the Shorter Oxford Dictionary Criticism is not just a matter of logic but one of rhetoric."

"I don't use computers much."

"Theatre focus - interest in theatre productions."

For the most part, these unique responses indicated that a critical approach guided the literary work, how much emphasis was placed on certain aspects of the work, and how the specific study was organized.

Half of the participants (85) described aspects of their work not addressed in the questionnaire (see Table 55). Their comments were quite varied, indicating the diverse nature of literary work and the issues that the respondents felt were important in understanding their work. The only issues mentioned with some frequency (i.e., by more than ten critics) were time concerns and work distribution,

the interview phase (see Table 50). Of the 148 responses received, 35 either reported that conferences and colloquia were not helpful or that they did not attend. The uses reported by participants included dissemination, networking, current awareness, forum for new ideas and feedback, and energizing one's own research. Although the interview data

Table 50

Help Derived from Conferences And Colloquia

Type of help	Responses
Getting feedback; clarifying and refining ideas	45
Meeting colleagues, establishing contacts	19
Receiving incentive to produce papers	12
Keeping current on new developments	12
Receiving incentive, motivation, inspiration	10
Enabling the dissemination of one's own work	10
Getting ideas	9
Receiving encouragement, support, building confidence	7
Obtaining information, references	4
Helping in career advancement, professional development	4
Discovering similar work, variety of perspectives	4
Obtaining leads for publication, finding publishers	3
Publishing paper in proceedings	2
Other: e.g., getting information that only circulates orally	2

suggested that participation at conferences led to publication, few of the survey respondents reported this.

In addition to libraries, archives, conferences, and colloquia, respondents listed other sources that were helpful to their work (see Table 51). Six of the 122 respondents reported that no other sources were useful. The most important sources were bibliographic tools and bookstores. When describing the role of bookstores, the respondents indicated that they provide information, provide unexpected materials, are "one of the most fruitful sources of information at the idea and preparation stage [sic]," and provide current awareness. Bibliographic sources were seen as helpful for leads to materials, current awareness, and compilation of a comprehensive bibliography.

Other helpful sources reported by a few respondents included colleagues, students and friends, electronic mail and new publications lists. Colleagues were helpful for collaborative work. Students and friends provided feedback. Electronic mail enabled contact with "like-minded researchers." New publications lists were helpful for current awareness. Individual responses referring to specific sources were: "journals with book reviews are helpful in indicating the direction of current studies," "non-specialists journal (e.g., New York Review of Books) were invaluable in providing a broader intellectual context and leads to valuable books," and media were used for

Table 51

Other Helpful Sources of Information

Source	Responses
Indexing and abstracting journals, bibliographies, guides to records/collections, library catalogues	92
Bookstores (Used, specialized, general)	40
Journals, journal articles, reviews	12
Databases, computer searches	8
Reference materials (e.g., encyclopedias, handbooks)	5
Publishers and book dealers' listings, new publications documentation	3
Interviews	3
Other periodicals (e.g., newspaper, magazines)	3
Media (e.g., public t.v., videos)	2
Friends	2
Librarian's expertise, incl. reference librarians	2
Biographical works	2
Colleagues	2
Other: Books, work in progress, people, archival materials, students, authors, concordances and lexical analyses, theatres, colloquia, improved information sources or services would be helpful, e-mail, interlibrary loans)	13

illustration and observation. One source that was identified as useful in the interviews but not mentioned in the responses to the questionnaire was membership in professional organizations. Otherwise, these other sources

of information corresponded to those identified during the interview phase.

Of 142 respondents to the question regarding the helpfulness of information workers, 27 mentioned that they were either rarely or not helpful. Information workers most often helped respondents by using their expertise to assist

Table 52

Help Derived from Information Workers

Type of help	Responses
Locating materials, searching other collections	28
Obtaining inter-library loans	20
Bibliographic instruction, learning search strategies	19
Identifying sources	16
Obtaining reference service	14
Providing access to materials	5
Obtaining suggestions	2
Keeping current	2
Other: e.g., reproducing or duplicating materials, confirming reading of difficult to read documents, maintaining/creating in-house databases of sources which are not indexed, giving support, obtaining maximum results, receiving help when rare documents are in question, corresponding with distant archives, gaining access to closed collections, interacting as colleagues, being interested, cooperative	17

in gaining access to information and materials (see Table 52). For example, location of materials, interlibrary loans, reference service, and bibliographic instruction were frequently mentioned. For the most part, literary critics relied on information workers for some help. It is of interest that low dependence on librarians' expertise has been reported in other studies (Lönngqvist, 1990; Wiberley & Jones, 1989).

Fifty eight percent (99/171) of the participants responded to the question "who else is helpful in your work and how do they help?" (see Table 53). Of these, nine participants did not consider any other people as helpful in their work. Half of those who responded (49/99) stated that colleagues were helpful. Colleagues helped by participating in informal, conference or colloquium discussions, listening to work-in-progress, commenting on ideas and writing, providing or lending materials, providing bibliographic and other types of information, and showing approval and admiration. Three interesting responses were:

"My out-of-town contacts often verify the existence of certain books and documents."

"Colleagues who can be relied on."

"Colleagues in other languages provide insights on analogous texts or critical problems in their own fields."

Other people, such as family, research assistants and

students were reported as being helpful by only some of the respondents. Partners, family members, and friends listened to work-in-progress, commented on ideas and writing, and

Table 53

People, Other than Information Workers, Who are Helpful to
Literary Critics

People	Responses
Colleagues or Specialists in Other Areas	49
Partner/family	17
Research assistants	12
Students	9
Friends	6
Colleagues/Specialists in other areas	4
Secretaries, typists	4
Editors, editorial staff	3
Collaborators	3
Other: e.g., bibliographers, book dealers, consultants, department heads, librarians, university administration, "devoted amateurs", conference executives, etc. ¹⁴	13

¹⁴ Two interesting sources of help which were only reported once were department heads and university administration. Department heads helped by "providing competition, in challenging ideas, in alerting one to other possibilities." University administration facilitated respondents to do their work by providing extra time, internal funds, and equipment. These sources were not previously reported by the interviewees.

provided emotional support. Partners and family members, in addition, provided financial support, took over household responsibilities, and provided peace and time to work. Students were helpful in developing and fine tuning one's work. More specifically, they commented on and challenged ideas, provided an opportunity for teaching and discussing materials, helped to test and refine ideas, and provided references to new material. Secretaries, typists and research assistants helped to do some of the technical work. Research assistants entered work into computer files, conducted bibliographic searches, retrieved materials, and analyzed texts. Secretaries and typists prepared the final copy, typed, and made travel arrangements.

Of the 96 responses to the question of how one's literary critical approach might affect work activities, eleven reported that it did not affect their work. The most frequently cited responses indicated that the critical approach used dictated the amount and type of material required, provided a methodology, and promoted self-reliance and originality. The responses were varied (see Table 54). Many responses were difficult to categorize and were treated individually. The following were the unique responses that were not classified:

"It helps me appreciate such facets as theme, plot, background, structure, style."

"Determines what is particular to a project."

Table 54

Effects of the Critical Approach on the Way in Which
Literary Critics Work

Effect	Responses
Dictates the amount and type of material required	17
Provides a methodology; guides all analysis	12
Promotes self-reliance, originality	11
Emphasizes close textual analysis	8
Helps focus the topic; helps to shape ideas	4
Critical approach used depends on the subject matter or its acceptability	4
Requires knowledge in other fields	3
Promotes careful and thorough work	3
Does not narrow the focus and leaves critic open to new connections	2
Affects the amount of time needed	2
Affects the choice of topic	2

"They balance each other."

"Affects the manner of organizing the material."

"Skepticism might affect what I select to emphasize."

"I tend not to give a lot of conference papers, etc.
but to produce discrete articles or book after a long
period."

"It promotes scrupulous honesty."

"puts emphasis on the idea stage"

"I must try to elaborate the common reading experience, therefore the classroom is essential."

"It complicates it; cultural studies are harder than close readings."

"Research gives ideas for courses."

"Since I work in ideas, all I need is a library & a pencil & paper - plus my mind. Very simple, old-fashioned approach."

"I have little interest in theoretic criticism. Good critical writers work with the Shorter Oxford Dictionary Criticism is not just a matter of logic but one of rhetoric."

"I don't use computers much."

"Theatre focus - interest in theatre productions."

For the most part, these unique responses indicated that a critical approach guided the literary work, how much emphasis was placed on certain aspects of the work, and how the specific study was organized.

Half of the participants (85) described aspects of their work not addressed in the questionnaire (see Table 55). Their comments were quite varied, indicating the diverse nature of literary work and the issues that the respondents felt were important in understanding their work. The only issues mentioned with some frequency (i.e., by more than ten critics) were time concerns and work distribution,

Table 55

Areas of the Literary Critics' Work Not Addressed in the Questionnaire

Area	Responses
Time concerns and work distribution	11
Use of computers	11
Information service concerns	8
Involvement in other literary activities	7
Critical activities not rigid or linear as presented	6
Interdisciplinary concerns and theories	5
Funding	4
Importance of theory	4
Imagination and creativity involved in work	4
Work characterized as original, non-precise, and complex - not so methodical	3
Practical theatre - performance	2
Critiques of questionnaire	4
Issues addressed in questionnaire but overlooked by respondents (e.g., personal contacts, initiating function of requests for papers)	2
Cross-fertilization and interaction of teaching and research	2
Thinking in the work process	2
Other (e.g., topics and purpose of work, uniqueness of each project requires individual solutions, selection of a critical approach or methodology, solitary work, joy of work, aspects of collaborative work, pressure to publish, use of research assistants, secretarial help)	14

and the use of computers. Some of the concerns reported by the respondents had been addressed in the questionnaire, foreexample, use of research assistants, secretarial help, and the concern that literary critical work was not as rigid or linear as presented. Some other points were addressed in the questionnaire but not with the focus suggested by the respondents, for example, funding, involvement in other literary activities, and the following issues:

1. time concerns and distribution - the investigator examined the proportion of time spent working on each stage of work rather than the demands made on the literary critics' time, the amount of time available to do their work, the activities of a typical work day, etc.
2. concerns related to information services - the investigator was interested in which services were used and how they were used rather than obtaining criticisms and suggestions regarding information services.

The remaining concerns not addressed in the questionnaire were not within the scope of the study. However, some of the issues suggest possibilities for future research, such as cross-fertilization and interaction of teaching and research, selection of a critical approach or methodology, and aspects of collaborative work. The joy or love for one's work was also a point that was brought up during the interview phase.

This last section describing other work-related activities and uses of information helps to provide the context in which respondents work. They appeared to work alone, did not require much assistance, and tended to work on several projects at the same time. The uses of different information channels generally corresponded to those identified earlier in the interview phase. The comments the respondents gave regarding their use of literary critical approaches emphasized that these do, indeed, guide the work of literary critics. Lastly, the comments regarding the aspects of literary criticism not addressed in the questionnaire are helpful suggestions for future research.

6.0 Descriptive Model of the Literary Critical Process

The previous section presented the expanded model of literary criticism. It detailed the scholarly activities and information functions of each stage of the literary critical process, providing information about associated cognitive processes, difficulties experienced finding information at each stage of the process and other work related activities. In this section all the data are consolidated into two figures which represent the descriptive model of literary criticism: the scholarly activities and the information functions at each stage of the process (see Figures 5 and 6).

Figure 5. Descriptive Model of the Literary Critical Process

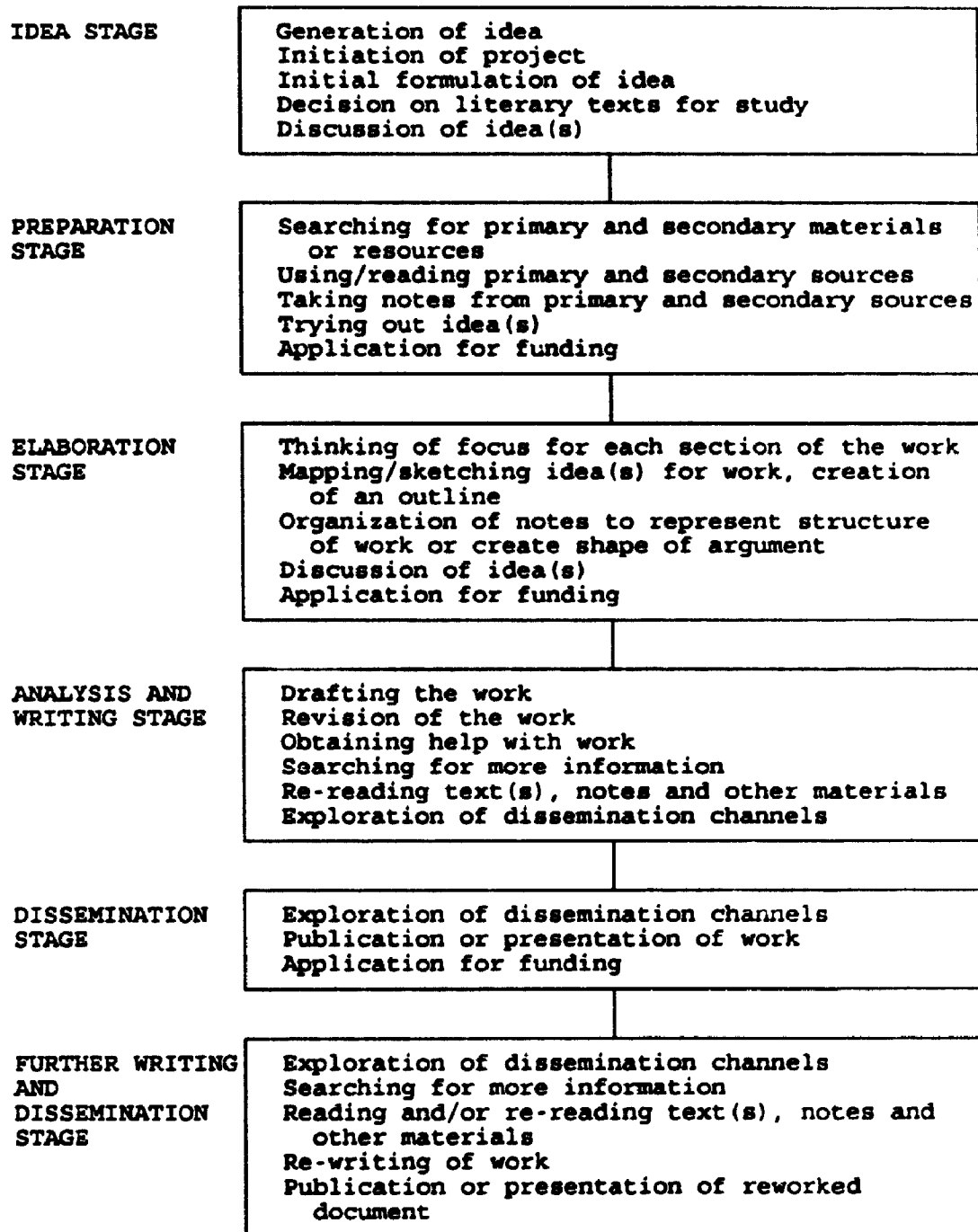
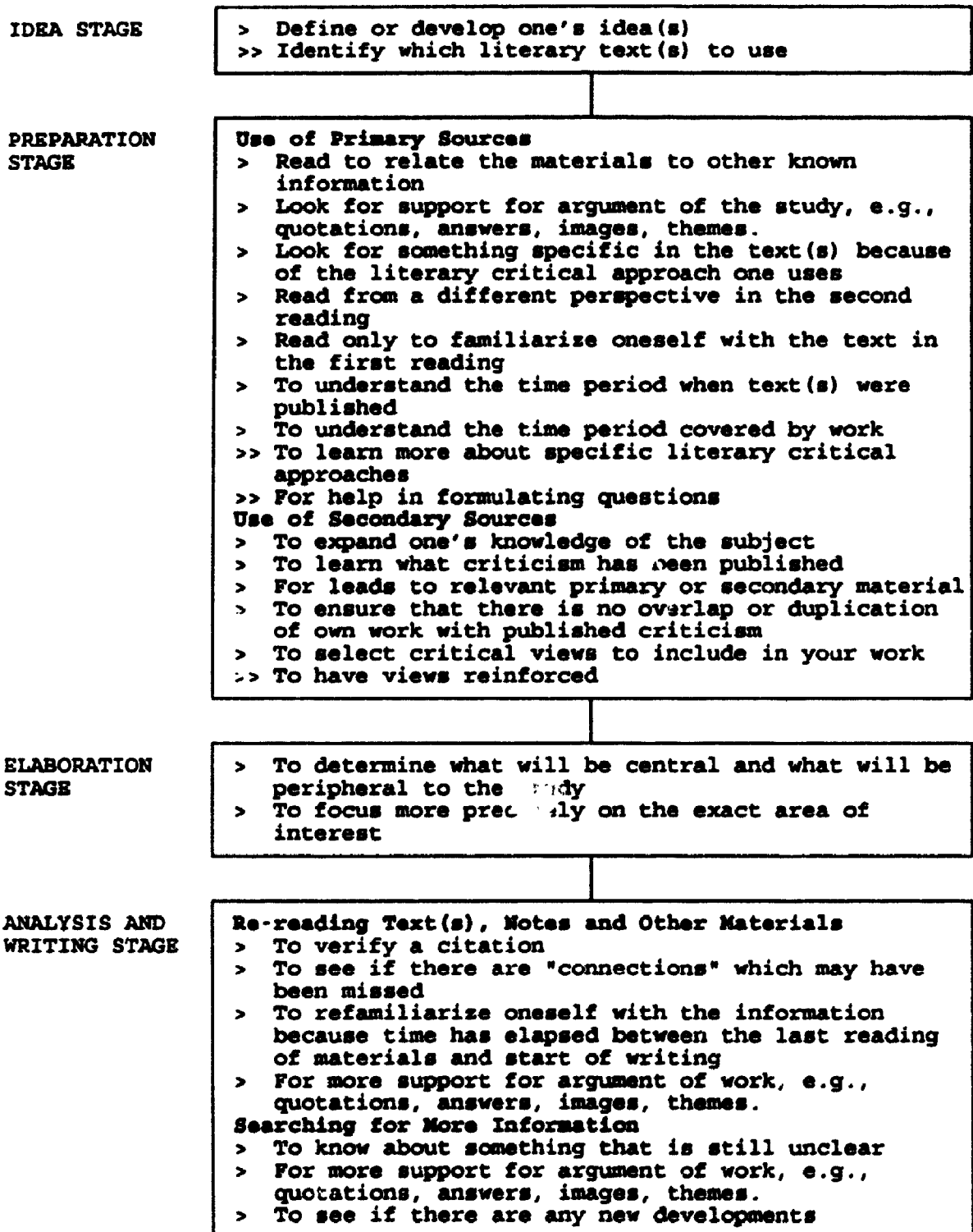


Figure 6. Information Functions at Each Stage of Literary Criticism



**DISSEMINATION
STAGE**

- >> Refine the argument of the study
- >> Improve the content of the study

**FURTHER WRITING
AND
DISSEMINATION
STAGE**

- Reading and Re-reading Text(s), Notes and Other Materials**
- >> To find more support for argument of work, e.g., quotations, answers, images, themes.
 - >> To see if there are "connections" which you may have missed
 - >> To verify a citation
 - >> To refamiliarize oneself with the information
 - >> For help in modifying argument
- Searching for More Information**
- > To see if there are any new developments
 - >> To follow up on leads which have not yet been checked
 - >> To search for critical work to incorporate

Legend:

- > = Primary functions of information
- >> = Secondary functions of information

The data presented here fulfils the research goal of developing a descriptive model of the literary critical process, and the research objectives of identifying the nature of the information needs of literary critics at each stage of work and the emergent stages and tasks of literary criticism. After undergoing a few minor changes, the final descriptive model is essentially the same as the preliminary one. For instance, "presentation/publication stage" was relabelled as the "dissemination stage." Also, the questionnaire data revealed that applications for funds and exploration of dissemination channels play an important role in the work of the majority of literary critics, and therefore, are incorporated into the model.

The natural progression of literary critical work is to begin with an idea and develop it; gain knowledge in preparation for writing by identifying relevant information regarding the text(s) under study, reading the materials and isolating the information necessary for analysis and writing; elaborate on the idea with the aim of creating an outline of the work and the shape of the argument; analyze and write the work of criticism using the information gathered or new information; disseminate it; and consider it for further disseminating (usually using a different communication channel) and if so, rework the existing manuscript and disseminate it.

The information functions at each stage of literary

criticism reflect the nature of the information needs literary critics have in order to carry out the activities required at each stage. Information helps the literary critic fulfil the objective of each stage which represents a step closer to the production of new knowledge. As described above, the objectives can vary. For example, at the idea stage, some information may be needed to help develop one's idea and to identify literary texts to use, while at the preparation stage a considerable amount of information is needed to gain knowledge and prepare for writing. The stages marked by extensive needs and uses of information are the preparation, and analysis and writing stages. In comparison, the further writing and dissemination stage requires moderate use of information and the idea, elaboration, and dissemination stages require minimal use of information.

This model of the literary critical process provides a holistic framework from which to understand the complex sequence of events involved in researching and writing literary criticism and of the use of information in this process. The stages of literary criticism, although presented linearly, are not meant to represent a strict linear and sequential order. The model presents the natural progression of events classified into six stages; however, the transition from one stage to the other is not always clearly delineated. This observation was also noted by a

few of the interviewees and questionnaire respondents. The "fuzziness" found between stages produces variability in the model.

The interview data helped to elucidate the variability evident in the model of literary criticism. Three factors which influence variations in the model are: the number of active projects, the newness of a project (i.e., familiarity with subject), and personal working style. Most of the interviewees worked on several projects and, therefore, should be involved at different stages of work in relation to each project. If the subject is familiar (e.g., an extension of previous work, a different aspect of a previous project), a new project may require minimal preparation while a new project on an unfamiliar subject will call for strict adherence to the model. A literary critic may develop a personal style of working based on his or her own personality, mentors' style of work, and instruction received in bibliography courses. Depending on which factors may be relevant, a literary critic may have a method of working which is a variation of the six stages. However, irrespective of variations, the process is cyclical, beginning with an idea, ending with a product and starting again.

There are three potential variations to the model of literary criticism. These are:

1. Idea/Elaboration
Analysis and Writing
Dissemination
Further Writing and Dissemination (?)
2. Idea
Preparation
Elaboration/Analysis and Writing
Dissemination
Further Writing and Dissemination (?)
3. Idea
Preparation/Analysis and Writing
Dissemination
Further Writing and Dissemination (?)

The above variations all include the further writing and dissemination stage identified with a question mark because it is a step which may or may not occur depending on the circumstances. This situation presents another variability and would yield six patterns instead of three. For simplicity, only three patterns are presented.

The first pattern begins with Idea/Elaboration, is followed by Analysis and Writing, then Dissemination, and possibly Further Writing and Dissemination. This variation is marked by the absence of the preparation stage. This situation would be associated with a critic who is working on another aspect or extension of a previous study. Since the subject is familiar, the critic will have extensive knowledge of the subject and will have most of the materials needed. Therefore, there would not be much need for preparation and if information searching is required, it is an activity within the analysis and writing stage.

The second pattern begins with Idea development, is followed by Preparation, then Elaboration/Analysis and Writing, then Dissemination, and possibly by Further Writing and Dissemination. This variation is the same as the model except that the elaboration stage is not distinguished from the Analysis and Writing Process. Once a critic is prepared to write, writing and elaboration take place concurrently.

The third pattern begins with Idea development, is followed by Preparation/Analysis and Writing, then Dissemination, and possibly Further Writing and Dissemination. This variation is characterized by the absence of the elaboration stage. In this situation, a critic would begin writing soon after reading only some materials. Such critics like to write down the thoughts they gather as they read (i.e., alternating between reading and writing) and in such a manner slowly build up, through many re-writes, to a complete draft.

It is difficult to ascertain how many critics adhere to the model or one of its variations or when a pattern may be more applicable to a specific type of study. In any case, the recognition of the variations to the model does not detract from its value because all the variations incorporate all the stages of the model in a different manner of progression. Other studies, although with fewer observations, have resulted in similar findings. For example, Uva's study (1977) of the research phases in

historical research revealed that "often there is overlapping between stages with work going on in several stages simultaneously" (p. 16). Similarly, Stone (1980) studied eight humanities scholars and identified five research steps which could proceed in sequence as well as in parallel.

The two figures of the scholarly activities and information functions considered with their variations provide a rich picture of the literary critical process. It is hoped that they will provide a deeper understanding of the diverse and interesting work of literary critics.

CHAPTER IV

DISCUSSION

This study was undertaken in order to identify the stages of scholarly work of literary critics and to examine the nature of their information needs within each stage of the process. The goal of this investigation was achieved in that the emergent phases or stages as well as the tasks or activities involved in literary criticism were identified as was the nature of the literary critic's information needs at each stage of work, as well as the uses made of different information channels. This information was then synthesized into a descriptive model of the literary critic's work.

The goal of developing a model of the literary critic's work was accomplished by using two types of data: scholarly activities and information functions (see Figures 5 and 6). The connection of these two features of the scholarly process was important because the activities provide a context within which to understand the information use of literary critics. The identification of activities, without the accompanying information functions, would not be an instructive model of information seeking behaviour for information workers. This link is fundamental to a holistic approach in understanding information seeking behaviour.

The major findings of this investigation were:

1. A characterization of the practice of literary criticism.

Literary criticism is an intellectual, creative, enjoyable, reading-centred, and solitary process. The term "research" is not used generally to describe the entire process of literary criticism but is used by literary critics to refer to information searching activities undertaken during the "preparation stage". The process of literary criticism begins with idea generation and progresses through five additional stages: preparation, elaboration, analysis and writing, dissemination, further writing and dissemination. Specific information needs and uses were associated with each phase.

2. The literary critical approach used by literary critics affects their work activities. The approach most frequently reported by the participants was eclectic.

3. Ideas most often originate from issues arising from previous work or from teaching.

4. Both formal and informal channels of information are important and used as sources of information by literary critics. Each channel fulfils specific functions in the literary critical process (see Appendixes M and N).

5. The preferred forms of dissemination are journal articles, conference presentations, books, and colloquia.

1.0 Literary Critics at Work

A holistic approach was adopted to describe the information seeking behaviour of literary critics. This

approach links information needs and uses with scholarly activities. Prior to the present investigation, a model of the literary critical process was unavailable making it difficult to begin to study information needs and uses arising during this process. Therefore, the descriptive model of the literary critical process developed from the present study incorporates both scholarly activities and information functions (see Figures 5 and 6).

The model incorporates six stages: idea, preparation, elaboration, analysis and writing, dissemination, further writing and dissemination. During the first stage, an idea a literary critic has is generated and developed. The activities during this stage are mainly solitary, with the exception of literary critics wishing to discuss their idea(s). Information is used minimally and for the purpose of developing ideas and identifying the literary text(s) to be used.

During the preparation stage, the literary critic identifies, locates, and reads the primary and secondary materials required to obtain sufficient information to formulate a strategy for writing literary criticism. This stage is marked by substantive use of information, the highest among all the stages. The information needs were for a diverse range of primary and secondary materials. The activities during this stage are also solitary with the possible exception of soliciting help to identify and locate

materials needed. The results of this study revealed that the term "research," unlike its use by information workers and scientists, generally is not used to describe the scholarly process of literary criticism. Instead, "research" is used by literary critics to refer to information searching activities undertaken during the preparation stage. Literary criticism is regarded by critics to be an intellectual process instead of a "research" (i.e., data collection) activity.

The elaboration stage is mainly a mental process to map the idea(s) for writing, to create an outline, and to organize notes. Other activities pertaining to this stage are the discussion of idea(s) and the application for funding to support scholarly activities. There is minimal use of information for the purpose of focusing the shape of literary criticism.

The analysis and writing stage begins with the solitary activity of writing and usually ends with a request for help with editing and proofreading. This stage is also characterized by extensive use of information with slight to moderate amounts of information search. Exploration of channels to disseminate literary criticism tends to begin at the analysis and writing stage.

The dissemination stage involves the activities of presenting or publishing a work of criticism. Minimal use of information is required at this stage. Information helps

to refine the argument of the criticism or to improve its content. Other activities occurring during this stage are exploration of dissemination channels and application for funding.

The final stage of the model, further writing and dissemination, takes place when appropriate. The activities involved during this stage are the reworking and further dissemination of a completed and previously disseminated document. The new document may contain little or no changes and is usually disseminated through a different channel. There is moderate use of information for the purpose of rewriting the document.

The scholarly activities and information functions presented in the descriptive model illustrate major trends. Variations to the model also bear consideration. The interviewees cited the possible overlap or omission of some activities, resulting in the possible loss of the sequential order of the model. Variations to the six-stage model have been recognized and are described in chapter 3.

The time spent to produce a work of literary criticism is difficult to determine. The difficulties in calculating the duration of a project may be because literary criticism normally is not a continuous isolated process, the materials needed may not be readily available, the length and difficulty of the criticism varies, and the critics may be working on concurrent projects. Therefore, a reliable

measure of the time spent producing a work of literary criticism is the proportion of time spent working on each stage beginning at the idea stage and ending with the dissemination stage. The respondents reported spending most of their time on the analysis and writing, and preparation stages.

2.0 Summary of Results

The participants provided a very positive view of their work in their responses, suggesting that literary criticism is an intellectual, creative, enjoyable, and solitary process. There was a strong sense that they valued their work. Literary critics regarded the six-stage model incorporating scholarly activities and information functions to be pertinent and representative of their scholarship.

The respondents reported needing very little help with their work. The types of help reported included: intellectual, emotional, informational, editorial, and technical. Intellectual help was obtained through exchanges with colleagues or with students who provided stimulus and intellectual feedback. Encouragement and emotional support, provided by family and friends, is an important motivation factor. Informational help involved the need for bibliographic or factual information or materials. Sources of informational help were obtained from libraries, colleagues, conferences, students, and the materials

themselves. Editorial help, including proofreading, was needed at the analysis and writing or dissemination stages. This type of help was provided by family and colleagues. Technical help included typing and computer help which were obtained from colleagues, research assistants, family, and secretaries. The places the interviewees claimed that they relied on for materials are academic libraries and personal collections.

Both formal and informal channels of information are important as sources for information. This finding supports some recent research suggesting the relative importance of informal channels of communication in the humanities (Lönngqvist, 1990; Pandit, 1992) although earlier studies suggested that informal communication had relative little importance (e.g., Hopkins, 1989). In addition to family, friends, colleagues, and students other important informal sources are conferences and colloquia. Attendance at both types of events may take place because the subject is of interest. Other reasons reported for attending conferences included listening to other research and for attending colloquia included supporting a colleague and the department. The types of help received at conferences were networking and sense of community; for colloquia, they were a forum for new ideas and feedback.

The literary critical approaches used by the participants were diverse. The approach most frequently

reported is eclectic. The participants reported that the literary critical approach they used affected their work. Most frequently, the critical approach they used dictated the amount and type of material required, provided a methodology to guide analysis, promoted self-reliance and originality, and emphasized close textual analysis.

The ideas for literary criticism most often originate from issues arising from previous work or from teaching. This finding suggests that for many critics, a new project builds on a base of knowledge and information resources. Such a situation would require minor searches for new information.

The majority of interviewees received formal bibliographic training through a course or a tour. Of these, more were self-taught than instructed by librarians.

The literary critics reported few difficulties in conducting literary criticism and finding information. However, this finding does not correspond with the frustrations literary critics generally have in publishing and obtaining access to original materials. Access to materials and lack of resources were difficulties reported by the participants.

The preferred forms of dissemination are journal articles, conference presentations, books, and colloquia. The reasons reported for disseminating literary criticism include personal benefit (e.g., professional advancement,

exposure) and professional benefit (e.g., to enrich the field and share the work).

3.0 Comparison of Results With Findings from Previous Studies

One of the problems with many of the information needs and uses studies in the humanities is that they tend not to build on previous studies. As noted in the introduction, it is unlikely that the research process is the same across the humanities. As Lönnqvist (1990) suggested, there are variations from discipline to discipline, especially between linguistics or languages scholars and those from other humanities disciplines. Of the studies conducted to date, Hopkins's (1988) work is most relevant to the present investigation. In his study, Hopkins analyzed the information seeking behaviour of English literature scholars at Canadian universities, with a focus on library and materials use. What follows is a comparison of Hopkins's major findings and the results obtained in the present study.

Findings that are similar to Hopkins's include the observation that the literary scholar works alone. This conclusion was generally supported in this study. Only one interviewee reported working on a collaborative project and the questionnaire respondents did not emphasize collaboration. The observation that the literary scholar is

reluctant to delegate literature searching was also supported in this study, although a few interviewees delegated literature searching to their research assistants and family members. The literary critics themselves are active information searchers. They reported obtaining information from their colleagues, from students' assignments, and through chain searching. The observation that a wide variety of finding aids is required to assist in the process of bibliographical searching was also supported in this study in the sense that bibliographical searching was not isolated to a few databases. Critics employ many sources and various strategies when searching for information.

Findings in the present investigation that differ from Hopkins's include the observation that the library plays a central role in the process of information seeking, especially the local university library and personal collections. Although both interview and questionnaire respondents reported using libraries, there was no evidence of their overwhelming importance. Instead, an important source of materials for this group was bookstores because, as found in the NORDINFO study (Lönnqvist, 1990), many critics purchased much of their own materials. As well, archives and special collections seemed to be quite important to a small group of critics. Although browsing was noted by some respondents, it was not emphasized in the

present study. In contrast, Hopkins observed that it was an essential part of information searching for literary scholars. Hopkins's observation that informal contacts are not of great importance was not supported by the results obtained in the present investigation. Among the many sources used, the respondents reported a variety of informal contacts, such as colleagues, friends, or students. These sources were used for a variety of reasons, including conducting discussions, borrowing materials, proofreading, and obtaining bibliographic, factual, and funding information.

The respondents' references to time did not clearly support Hopkins's conclusion that the literary scholar does not work under time pressures. Instead, the literary critics in this study reported that they lacked sufficient time to do their work and some were concerned about "publishing or perishing".

One of Hopkins's findings that was not consistent with previously reported results on the information seeking behaviour of humanists concerned the importance of bibliographic tools. He found that consulting bibliographical tools was the most important method of identifying source materials for literary scholars. Although the respondents in the present study did indeed use bibliographic tools, these tools were not the most important bibliographic source but only one of many. Other methods of

identifying materials included colleagues, bookstores, and notes and bibliographies in books.

Two other conclusions reached by Hopkins (skepticism about online searching and late detection of information), were not addressed in the present study. Overall, the results of the present investigation provide partial support for Hopkins's earlier findings. While this support was clear in the case of the solitary working habits of literary critics, in other instances, the results of this study suggest that some modifications to Hopkins's conclusions may be necessary in order to more fully understand the behaviour of literary critics.

4.0 Comparison with Other Models of Research Phases

Research phase studies are important in identifying the stages of scholarly process and the information functions within that process. The identification of these phases is important if we are to understand information seeking behaviour. The phase identification approach was used in this study to develop a model from which to begin to understand the information needs and uses in literary criticism, thereby enabling comparisons between literary scholars and those from other disciplines.

Findings from research phase studies carried out on other disciplines are compared here with those obtained in

the present study¹⁶. It is difficult to conduct a comparative study of the models because they vary in the scope of the units they describe as a stage, phase, or step in the process of research or scholarship. Nevertheless, it is important to note points of similarity and difference. The number of research phases reported in other disciplines range considerably, for example, economists may have as few as three phases (White, 1975), while scientists may go through eleven (Garvey et al., 1979). The phases reported for scientists are:

1. Preliminary planning (general)
2. Specific planning: Theoretical/conceptual
3. Preparation of written research proposal
4. Preliminary experimentation/field trials or mockups
5. Calibration, pretesting, etc.
6. Design and development of equipment/apparatus
7. Formulation of experimentation/study design
8. Collection of data
9. Analysis of data
10. Interpretation of results
11. Preparation of report of work

¹⁶ A study falling outside the scope of this comparison is Kuhlthau's investigation (1988) of undergraduate students. This study of research phases is important to note because there is very little information on the contextual information needs and uses in undergraduate research.

This provides an interesting contrast with White's (1975) description of economists whose work progresses through three phases:

1. Problem
2. Methodology
3. Presentation

Line (1975) reported a six-stage research process for the social sciences:

1. Initiation
2. Hypothesis formulation
3. Planning method of investigation
4. Data collection
5. Data analysis
6. Writing up

Stone (1980) described the research process of humanities scholars in terms of actions:

1. Thinking and talking to people
2. Reading what has already been done in the field
3. Studying original sources and making notes
4. Drafting the write-up
5. Revising the final draft

A five-stage process was reported in Uva's study (1977) of academic historians:

1. Problem selection
2. Detailed planning of data collection
3. Data collection

4. Analysis and interpretation

5. Writing-rewriting

A six-stage model is suggested in this investigation of literary critics:

1. Idea

2. Preparation

3. Elaboration

4. Analysis and writing

5. Dissemination

6. Further writing and dissemination

All the frameworks presented suggest a common start to the research process beginning with the selection of a problem or the initial planning of research. This initial stage corresponds with the model of literary criticism developed in the present study. Similarly, all the models have a common end phase, i.e., the production of written documents. In the present study, this end phase is referred to as the dissemination of one's work. This terminology suggests, unlike that used in the other models, that scholarly communication is cyclical and that research involves not just the generation of information but its communication.

Aside from the similarities found in the initial and final stages, the remaining stages differ among the various models presented. The models for scientists, economists, social scientists, and academic historians include steps

that are associated with a "scientific" approach, such as planning the methodology, writing a research proposal, applying for funding, and data collection, analysis, and interpretation. The economists' model also encompasses all these activities but uses only one term to represent them: methodology.

The humanists' model (Stone, 1980) is reported in terms of courses of action. The steps are comparable to those comprising the literary critics' model. The two steps in Stone's model: reading what has already been done in the field, and studying original sources and making notes, are typical of the activities in the preparation phase of literary criticism. The analysis and writing stage in literary criticism incorporates two of the steps in Stone's research phases for humanists: drafting the write-up and revising the final draft.

The comparison of research phase models of various disciplines suggests that the strongest parallel with the literary critical model is Stone's model for humanities scholars. For instance, Stone's five steps, translated into the terminology of the literary critics' model, correspond to the following stages: idea, preparation, and analysis and writing. This parallel is not surprising since literary critics are a subset of humanists.

5.0 Limitations of the Study

Five limitations were identified. They are low response rate, social desirability factor in responses, lack of control of responses to open-ended questions, descriptive nature of research, and limited description of model.

The response rate of 31% for the questionnaire is somewhat low but the number of usable questionnaires (171) is sufficiently large to permit generalizability of the data. The factors contributing to the low response rate may be: the length of the questionnaire and the time period when the questionnaire was administered. Although the 11-page questionnaire was designed to ease reading and completion, its length may have deterred some literary critics. The questionnaire was administered during the spring when participants were finalizing grades and conducting summer research. This period was recognized as reasonably busy with high participant absence from their offices but ample time was provided to return the questionnaire.

Social desirability may have played a role in the exaggerated lack of difficulties reported by respondents. Although difficulties were reported, they were few in number and mainly dealt with access to materials and lack of resources.

Open-ended questions used in questionnaires permit respondents to provide descriptive responses in their own terms. The use of open-ended questions generate rich data

but the investigator loses control of the manner of response. For instance, the questions asking how X is/are helpful in the literary critic's work were designed to solicit a description of the ways that X was helpful. Descriptions were reported in most cases but there were many responses of "not helpful," "rarely helpful," "helpful," "very helpful," and "it affects my work." These responses indicated the extent of helpfulness, not examples of helpfulness.

The literature includes calls for research that explains rather than describes information seeking behaviour. Although this investigation may be considered mainly descriptive, it also suggests explanations of information use. The findings reveal the purpose to which information is used at different stages of literary criticism.

The model is limited to the description of the full cycle of the literary critical process. There is no accounting for possible deviations such as the abandonment of projects or relationship with other activities, such as teaching and social responsibilities. As well, the linear presentation of the model does not account for possible parallel of activities or overlap between stages.

6.0 Contributions of the Study

Previous studies have tended to start with a model

taken from the sciences (or later, the social sciences), then used this model as a template against which to compare the humanities scholars who are, then, in some respects, seen to fall short or show a deficit if their work doesn't fit all the categories of scientific work. The use of an ethnographic approach in which the respondents describe in their own terms and from their own perspective how they view their work is an important departure from this tradition. In the present study, the use of various methods to gather the data for model building and testing suggests that triangulation is effective for yielding valid and reliable data.

Research phases, the holistic approach to studying information seeking behaviour, enabled a fuller understanding of the complexity of the process of this type of literary scholarship. For instance, the process of literary criticism is not a clearly defined step-by-step sequential process, the way most scientific and social scientific work appears to be.

6.1 Implications for Information Workers

Information workers need access to information that will enable them to respond more appropriately to their users. Researchers, however, seldom consider the needs of these information workers. For instance, although some results have been reported about information seeking

behaviour of humanists there has been little attempt to explain such behaviour and little is known about specific disciplines in the humanities. Such discipline-specific knowledge is important in research institutions and academic libraries which focus on serving the pressing needs of scholars.

In the past, information seeking behaviour research has focused greatly on material and institutional use. However, such data give only a partial idea of information needs and uses. In contrast, the results of the present study offer information workers a deeper understanding of the work conducted by literary critics, specifically, the context from which information needs germinate, the specific functions of information channels in literary critical work, and the nature of the information needs that arise in each stage of research. As well, the data serve to validate or refute assumptions about the work of literary critics¹⁷. This knowledge of contextual information need can be adopted in the training of reference librarians who need to better communicate with literary critics about their information needs in order to improve delivery of information services. For example, a literary critic searching for information in the library during the further writing and dissemination stage is mainly interested in reworking a complete work of

¹⁷ There are still some who believe in the stereotype that literary critics sit and take notes in front of a pile of books.

literary criticism and, thus, only requires specific information. Information workers cognizant of information functions linked to scholarly activities would be effective in serving the literary critic.

The findings reported in the investigation may also inform the work of collection managers. For example, literary critics do indeed purchase and prefer to own the materials they need; the materials literary critics use are diverse (e.g., all literary works of one author, works from different disciplines, such as history, philosophy, and linguistics, original materials); various sources are used to identify and obtain materials (e.g., bookstores, colleagues' collections). This information has implications for sound decision making in collection management. For example, the library may not need to buy specific items or multiple copies of some items if they are owned by critics or are obtained elsewhere; careful decisions will need to be made regarding which items to maintain in open shelves, put in storage or weed.

Lastly, the findings suggest competing sources of information. Informal channels of communication are used by literary critics to obtain information and borrow materials that can be found in libraries. The participants used libraries and sought the expertise of information workers but to a lesser extent than informal contacts. One informal source that librarians need to be aware of is the student.

The participants relied on students for current awareness and information from assignments. If academic librarians effectively serve students the information may eventually reach literary critics.

6.2 Implications for Future Research

Various problems were noted in the introduction regarding the state of information needs and uses research in the humanities. This study has addressed many of them and illustrates that this type of research is productive. The research phase, as a holistic approach, and triangulation offer a valid methodology for tackling information seeking behaviour research. Several measures were taken to ensure that future studies could build on the present investigation.

Studies which go beyond exploration are needed. Many information needs and uses studies in the humanities are exploratory in nature and have tended to use very few observations to begin making generalizations. Such findings need further investigation to test their reliability and external validity. In this case, it was recognized that the first phase of research was exploratory. This initial phase used a sufficient number of interviewees to begin obtain meaningful data: depth and breadth, diversity and frequency. A second phase of research substantiated the preliminary findings from the exploratory work.

This document began with a quote by Weintraub (1980) who noted that humanists are probably the most book-bound creatures in the world of scholarship. The study of the activities that constitute literary criticism does suggest that literary critics, if not book-bound, are document-bound (where document is any discourse in any format). The work of literary critics centres around reading, studying and interpreting recorded matter as well as that which has been recorded about this matter.

Although much has been learned about literary critics' work and their information needs and uses, there is yet more to be learned about literary critics, their work, and their scholarly communication process. Further research is encouraged, especially discipline-specific studies in the humanities. Examples of needed studies are:

1. A study of the way computers may be changing the nature of the literary critics' work.
2. A study of the context within which ideas originate.
3. A study of the extent that "love" of one's work motivates a scholar and whether this "love" persists throughout one's career.
4. A study of the nature of the work in collaborative projects.
5. An in-depth study of informal channels of communication by literary scholars to build on previous research.

6. Studies on the much needed areas of research suggested by the respondents (see Table 55).

It is important to begin to understand the information seeking behaviour of unexamined groups, such as literary critics. This research has shed some light in this regard and points the direction to research that can attempt to explain different aspects of literary critics' information seeking behaviour.

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APPENDIXES

APPENDIX A

DEFINITION OF TERMS

Information - that which is capable of transforming the image structure of a recipient (Belkin, 1976).

Information channel - "the text and its structures, and the activities and mechanisms which alter those structures between sender and recipient" (Belkin, 1976: 202). These may be formal or informal. Formal channels of information, also referred to as information systems, are librarians/information specialists and the systems they implement to provide access to sources, for example, catalogues, classification, indexes, etc. Informal channels include oral or written communication with colleagues (inside or outside the area of expertise, geographically near or distant), conferences, symposia, colloquia and talks.

Information creator - an individual who generates new knowledge and who is aided in the process by the use of existing information. The literary critic is an information creator.

Information demands or requests - the information need expressed in a request.

Information exchange - the process of mutual exchange of information or data with another colleague.

Information function - the purpose that information serves in a specific task or activity.

Information gathering - the process of locating and obtaining the sources of information that an information user has identified as meeting an information need or that will update the user's knowledge base (i.e. keeping up with the literature and current awareness

Information need - the situation when there is insufficient knowledge to cope with voids, uncertainty, or conflict in a knowledge area (Horne, 1983). Information is required to deal with this cognitive condition.

Information preferences - the special information requirements of the user. These can include information in a specific language, in a specific format, from a specific location, from a specific time period, required by a specific time, by a specific author, and of a specific level of complexity.

Information processing - the process of assimilating the knowledge into the information user's knowledge base.

Information seeking - the process of identifying the sources of information or message(s) that will fulfill an information need.

Information transfer - the process of communicating or passing on new knowledge that has been created by the information user to a larger audience by way of one of the information channels. Synonymous terms are dissemination and information giving.

Information use - in the literature, this term is not well defined, and may refer to any of the facets of the information communication system, including information seeking, exchange, gathering, processing, requests, preferences and uses. In this study the term is more specific and refers to information that is actually used to deal with information needs.

Information user - an individual who has a need for information. In this study the information user is the literary critic.

Literary critic - an individual in an academic setting engaged in literary criticism.

Literary criticism - the analysis, study, evaluation and interpretation of works of literature.

Personal contacts - individuals, usually colleagues, who are solicited for information and who may form part of an invisible college.

Scholarly communication - the process of public dissemination of scholarly work.

Source Materials - the published information in a specific format and media which fulfills an information need. These materials may be primary or secondary. Primary materials are original materials, and include original and edited texts which include an introduction, notes, and explanations. Secondary works are materials derived from primary sources, for example: review articles, abstracting journals, dictionaries, concordances, criticism, opinion, interpretation, and performance. The last two are important for the work of literary critics of drama. Source materials may be stored or found in libraries (personal, public, academic, special, etc.), archives, and bookstores.

APPENDIX B
INTERVIEW PHASE: INITIAL CONTACT LETTER



The University of Western Ontario

School of Library and Information Science
Elborn College
London, Canada
N6G 1H1
Telephone (519) 661-3542

Date

Dear ;

I am studying the research process employed by literary critics and the nature of their information needs for my doctoral dissertation and am requesting your help in this endeavor. My research involves interviewing thirty literary critics from the University of Western Ontario, University of Waterloo, and Wilfrid Laurier University. Your name has been selected from the list of names of literary scholars which I compiled from each university's calendar.

While much work has been done to study the information needs and information seeking behaviour of scientists and social scientists, those of the humanists still need to be understood. To be able to provide effective information services to humanists, information workers need to better understand the activities involved in humanistic research, and the information (help) needed and used by humanists as they conduct their research. My study aims to find out more about a sub-group of humanists, literary critics.

I would appreciate receiving your assistance in my study by agreeing to be interviewed. The tape-recorded interviews will take approximately an hour during which I will be asking you questions about the events that took place to produce one of your recent works of literary criticism. The interviews will be numbered and the data will be presented in aggregate form in the study to ensure participants' anonymity. I will be calling you in a week to obtain your reply.

I look forward to talking with you about your work.

Sincerely,

Clara M. Chu,
Doctoral Candidate

APPENDIX C
PARTICIPANT CONSENT FORM



The University of Western Ontario

School of Library and Information Science
Elborn College
London, Canada
N6G 1H1
Telephone (519) 661-3542

As a participant of this study, The Research Process and the Nature of the Information Needs of the Literary Critic, I understand the general nature, purpose, and procedures of the study as explained to me by the investigator.

I also understand that data resulting from my participation in this study will not identify me or my institution, and that I may withdraw at any time.

I hereby give my permission for:

- a) tape-recording of my conversation with the investigator not to exceed 2 hours in total; and
- b) educational and research use by the investigator of tape-recordings and transcripts made from the conversations.

Participant's signature

Investigator's signature

Date

APPENDIX D

INTERVIEW SCHEDULE AND CODING SHEET

Tape #

Participant #

Introduction

Thank you for agreeing to talk to me about your work for my doctoral research. Your time and effort is greatly appreciated.

The interview which will take approximately an hour is divided into three parts. First, I will ask you to tell me about the events pertaining to the production of one of your recent works of literary criticism. Second, I will ask you how you typically or generally conduct literary research. Last, I will ask you for some personal data.

To ensure anonymity and integrity of participants, the interviews will be numbered and the data will be presented in aggregate form. In cases where I may extract passages from the interviews as examples of patterns of behavior for my thesis, there will be no reference to individuals.

I may be repetitious in order to verify whether I understand what you describe to me. Please feel free to correct me at any time. Do you have any questions? [Address any questions] If not, I will start recording.

Part 1. Events/Activities Particular to One Work of Literary Criticism

[The following statements identifying each tape are recorded before an interview: Date. Tape X. Participant X of the Dept. of X of the University of X is being interviewed.]

During the first part of this interview I would like you to focus on one particular piece of literary criticism that you have recently completed. This might be a work that you prepared for presentation at a conference, or publication as an article, a book, a chapter in a book, or some other work.

- Q1. Could you describe this for me very briefly?
 [Probe for an appropriate piece of work - topic, form, stage of completion, etc. If more than one is described, and if they are all appropriate, ask respondent to select one that s/he would like to discuss.]

Now, let me explain the procedure. I would like you to tell me how you did this study (chapter, etc.) as if you are telling me a story - beginning at the point where you first got the idea for the study and describing in time order all the events that took place until the completion of the study. By "event", I mean what you did, perhaps where you went, to whom you spoke, etc. We could also call these "steps" or "activities" in the process of doing your study. As you describe these events, I will write each down on a card so that we will end up with five or ten or twenty events and I will ask you some questions about each of these events. Later, I will let you check the cards to ensure that we have them all and in time order.

- Q2. Now, let's say the first event was getting the idea for the study. How did that happen? [Probe for event, motivation, influences.]
[Write a brief description on card as step #1. For example, "An editor called me and asked me to write a piece on X," or "I had been thinking about X for years and when I got my sabbatical I decided to write it."]
- Q3. [**ITERATIVE** process to encourage respondents to describe all events during the study.]

What happened next? (What did you do next? Tell me more about that.)

[Probes for each event to determine goals, helps, barriers, extent of seriousness of barrier or difficulty.]

- (a) When X [event] happened, what did you have in mind? (What were you thinking? What were you trying to do or find out? What question did you have in your mind? Can you elaborate on that?)
(b) How did doing X [event] help or not help you?
(c) What difficulties did you have with this step? How serious was this difficulty? [Prompt with categories.]

very serious () somewhat serious ()
not very serious () not serious ()

- Q4. [After all steps of the study have been described, show cards to participant.]
(a) Would you please examine the cards and tell me if they have been arranged in the right time sequence. [Re-order if necessary.]
(b) Are there any events that are missing? [Add if necessary and refer to Q3 to probe for information on these events.]

- (c) To get an idea of the length of this process, could you give me an approximate date for the first event? the next? [Iterate question for each card and write date on card.]
- Q5. Did this particular work come out of any literary theoretical approach? Which one? [Prompt with checklist, if necessary.]
- Q6. Where were materials for this study obtained?
- Q7. Did anyone provide some assistance during this study?
- Q8. (a) Tell me a bit more about how you let others know about this particular study. [Prompt with categories.]
- journal article() book() conference()
colloquium() other_____
- (b) What influenced your decision, in this particular case, to [publish the X, present the X, etc.]?

Part 2. General Research Activities/Events

Now I would like to ask you some questions about how you generally or usually conduct your research.

- Q9. To what extent would you say the steps you have just described, for this particular case, is typical of your way of doing research? [Code but do not prompt with categories.]
- Not at all typical () Not very typical ()
Fairly typical () Very typical ()
Typical for the type of project ()
- Q10. (a) How and where do you find out about new research or developments in your areas of literary interest?
- (b) When does this process usually take place?

Q11. In pursuing research activities, literary critics sometimes exchange ideas or help each other out in some way.

(a) What kinds of help do you ask from colleagues or do they offer you?

(b) What kinds of help do you get from others (for example, assistants, classes, family)?

(c) What kinds of help do you offer to colleagues or might they ask from you?

Q12. (a) In a typical year, how often would you attend

i. conferences?

none() 1-2() 3-4() 5-6() 7 or more()

ii. colloquia?

none() 1-2() 3-4() 5-6() 7 or more()

[Code and prompt with categories, if necessary.]

(b) What was one of the last conferences and colloquia that you attended? [Describe one of each]

1.

2.

(c) How was this conference [repeat for colloquium] helpful to you? Why did you go? [Describe above]

Q13. How do you usually communicate your completed works to other scholars in your field? [Prompt with categories. Rank the 3 most frequently used.]

journal article() book() conference()
colloquium() other_____

Q14. Is there anything you would like to add which would help me to understand the way literary critics, like yourself, do their work?

Part 3. Background Information

Now I have a few quick questions to obtain some background information about you. This information will be used only to characterize participants in this study and cannot be used to identify you personally.

- a. Sex: Male_____ Female_____
- b. Name of Institution: UWO_____ UW_____ WL_____
- c. Department: English_____ French_____ Spanish_____
- German_____ Other_____
- d. What is your title or rank?*
- Prof._____ Assoc. Prof._____ Asst. Prof._____
- Lecturer_____ Other_____
- e. Where did you obtain your degrees?*
- B.A. _____ M.A. _____
- Ph.D. _____ Other _____

* Data obtained from reference sources prior to the interview, when available.

- f. How long have you been working in the area of literary criticism? [number of years or approximate start date]
- g. What kind of literature do you usually/predominantly study?
- h. What literary period do you usually/predominantly study?
- i. What genre do you usually/predominantly study?
- j. What would you say is the literary critical approach you usually use if you use one? [Prompt with checklist, if necessary.]
- k. Have you ever received any instruction in how to use an academic library?
- None_____ Bibliography course_____ Library Tour_____
- Class instruction/workshop (1-5 h)_____
- Film/Video_____ Computer-Assisted Instruction (CAI)_____
- Other_____

THANK YOU.

APPENDIX E

CHECKLIST** OF LITERARY CRITICAL APPROACHES
FOR INTERVIEW USE

Eclectic/Pluralistic Criticism
Archetypal Criticism
Contextualist Criticism
Cultural Criticism
Deconstructionist Criticism
Feminist Criticism
Formalist Criticism
Hermeneutic Criticism
Historical Criticism
Impressionistic Criticism
Linguistic literary Criticism
Marxist Criticism
New Criticism
New Historicism Criticism
Phenomenological Criticism
Philosophical Criticism
Postmodernist Criticism
Poststructuralist Criticism
Psychoanalytic Criticism
Psychological Criticism

** This list was developed from the "Guide to Classified Listings" in the 1988 and 1989 MLA Bibliography.

Reader-response Criticism

Rhetorical Criticism

Semiotic Criticism

Socialist realistic Criticism

Sociological Criticism

Structuralist Criticism

APPENDIX F

INSTRUCTIONS FOR TRANSCRIPTION OF INTERVIEWS

Use the following instructions to produce a verbatim transcript of each interview.

1. Create two computer files for each interview: one for part I and another for the remaining parts. Give each file a descriptive name. For example, Tape 3.1 will contain the information for part I of interview #3.

2. Start each transcript with references to the source.

Date of Interview

Participant (Interview) No.

Tape No. , Part No. [of interview]

Departmental and Institutional Affiliation of Participant

3. Identify the tape position on the transcript using the following format:

Begin Tape #, Side 1 [optional]

End Side 1

Begin Side 2

End Part 1 of Interview

4. Identify the interviewer with the letter "I" and the respondent with the letter "R".
5. Preserve as much of the original meaning as possible using the following rules:

Type words as they are heard and in the order spoken.

Let punctuation follow the sense of the words as spoken and not grammatical rules.

Leave a blank line to indicate a change in speaker.

Type contractions as spoken, for example: I'll, I'm.

Leave out crutch words when it is apparent that they represent pauses for thought, for example: ah, well, of course, you know, right.

Leave out interviewer's approval words when it is apparent that they indicate listening or attentiveness, for example: yes, really?

Spell proper names and places as indicated by the respondent or reference sources. Use phonetic spelling whenever the name cannot be verified.

Use the following symbols:

- [] for editorial omissions, additions, etc.
- (()) for inaudible words or guesses
- ... to represent pauses
- // to represent overlapping dialogue of speakers
- () to insert description of verbal behavior (for example, laughter, sadly) or background activities (for example, pause while fire trucks go by, interruption by a student)

APPENDIX G
QUESTIONNAIRE PHASE: COVER LETTER



The University of Western Ontario

School of Library and Information Science
Elborn College
London, Canada
N6G 1H1
Telephone (519) 661-3542

Date

Dear Participant:

I am studying the research process employed by literary critics and the nature of their information needs for my doctoral dissertation. I would very much appreciate your assistance in this endeavor.

While much work has been done to study the information seeking behavior and information needs of scientists and social scientists, those of humanists still need to be understood. To be able to provide better information services to humanists, information workers need to better understand how they work, how they use information to do their work and what information they need. The purpose of my research is to learn about a special group of humanists, the literary critics.

I would be grateful if you would spend 45 minutes to fill out the enclosed questionnaire envelope by April 30th. If you are not conducting literary criticism, please fill out question #1 on the first page of the questionnaire and return it in the enclosed envelope. The questionnaire is numbered and the data will be presented in aggregate form to ensure anonymity of respondents. Neither you nor your institution can be identified in the results.

Please feel free to contact me if you have any questions. I thank you in advance for your support and cooperation. I would be happy to share the results of my study if you are interested.

Sincerely,

Clara M. Chu

* Literary criticism is the analysis, study, evaluation and interpretation of works of literature.

Literary Criticism and Information Use Questionnaire

INTRODUCTION

Thank you for undertaking to complete this questionnaire. If you are not doing literary criticism, please fill out question #1 on this page and return the questionnaire in the enclosed envelope.

The questionnaire was developed from the responses literary critics gave me when I asked them how they produce a work of literary criticism and what their information needs are in this process. Using the interview data I identified the scholarly activities involved in doing literary criticism and the reasons for using information. I then analyzed the activities and identified six stages in the work conducted by literary critics. The activities included in each stage are presented linearly but do not necessarily represent the chronological order of events.

In this questionnaire, "information" means anything spoken, written or recorded that may have helped you in doing your work. "Information sources" refers to people, places or tools that provide access to information or information materials.

In Section 1 of this questionnaire I want to learn more about the activities that take place when you produce literary criticism and your use of information during these activities. In Section 2 I want to learn about other work-related activities and how helpful various information sources are in your work. In the last section I would like some personal background information to be able to describe the participants of my study.

Before we start, would you please tell me about your areas of literary scholarship and the literature that you usually or predominantly study?

1. In which areas of literary scholarship do you work? Please circle your response.

	Rarely	Occasionally	Often	Very Often	N/A
literary criticism	1	2	3	4	5
literary history	1	2	3	4	5
literary biography	1	2	3	4	5
literary bibliography	1	2	3	4	5
textual editing	1	2	3	4	5
literary theory	1	2	3	4	5
philology	1	2	3	4	5
linguistics	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

2. What national literature do you usually/predominantly study? _____

3. What period and language do you usually/predominantly study? _____

4. What genre do you usually/predominantly study? _____

5. How would you describe your critical approach? _____

SECTION 1 - STAGES OF WORK AND INFORMATION USE

In this section, I would like to learn how you do literary criticism and how information helps you in your work using as a guideline the activities and information needs I have identified as occurring during the six stages of literary criticism. Please circle the appropriate response for each item and provide a response for any questions that are not followed by any categories. Please circle non-applicable (N/A) beside any activity which does not represent your method of work, e.g., if you do not discuss your ideas at the "idea stage", circle "N/A" beside each item underneath the statement and go on to the next question.

Please circle a response for each item listed. Please use the back of the page if you require more space for your response.

IDEA STAGE

1. The ideas for your projects evolve as a result of:

	Rarely	Occasionally	Often	Very Often	N/A
an invitation to present a paper	1	2	3	4	5
learning of a call for papers	1	2	3	4	5
wanting to attend an annual conference	1	2	3	4	5
wanting to participate in a colloquium series	1	2	3	4	5
looking at your idea file	1	2	3	4	5
extending, modifying, or investigating another aspect of previous work	1	2	3	4	5
a question not adequately addressed in class	1	2	3	4	5
a suggestion by another person	1	2	3	4	5
discovery of a new author or new text of interest	1	2	3	4	5
an editor of a journal or book requesting an article	1	2	3	4	5
a publisher requesting a book	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
<hr/>					
2) _____	1	2	3	4	5

2. When you **initiate** a project, it is a result of:

an invitation to present a paper	1	2	3	4	5
learning of a call for papers	1	2	3	4	5
wanting to attend an annual conference	1	2	3	4	5
wanting to participate in a colloquium series	1	2	3	4	5
getting an interesting idea and seeing what you can do with it	1	2	3	4	5
the work plans for a sabbatical	1	2	3	4	5
an editor of a journal or a book requesting an article	1	2	3	4	5
a publisher requesting a book	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
<hr/>					
2) _____	1	2	3	4	5

3. To better formulate your initial idea(s) for a project, you:

write down general ideas/thoughts in point form	1	2	3	4	5
write an abstract	1	2	3	4	5
work out general ideas mentally	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
<hr/>					
2) _____	1	2	3	4	5

4 The literary text(s) you decide to study are determined by:

your interest in only one specific text	1	2	3	4	5
your interest in the texts of one author	1	2	3	4	5
your interest in the text(s) that meet certain criteria, e.g., women authors, Quebec literature, contemporary poetry, etc.	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
<hr/>					
2) _____	1	2	3	4	5

5. You discuss your idea(s) with others at the idea stage:

	Rarely	Occasionally	Often	Very Often	N/A
to clarify your own thoughts	1	2	3	4	5
to obtain intellectual/emotional support	1	2	3	4	5
to obtain leads to materials or people that may be helpful	1	2	3	4	5
to find if it has been/is being done by someone else . . .	1	2	3	4	5
other (please specify) _____	1	2	3	4	5
2) _____	1	2	3	4	5

6. When you have obtained or used information during the idea stage of your work, it has helped you to:

define or develop your idea(s)	1	2	3	4	5
identify which literary text(s) to use	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

7. What difficulties, if any, have you encountered in finding information during the idea stage of your work?

8. Please list any other activities you do during the idea stage that have not yet been listed.

PREPARATION STAGE

1. Before you start to work on a new project, you:

are already familiar with the topic(s), author(s), literary critical approach or text(s) because you have dealt with them in previous work(s), e.g., thesis, article, book, etc.	1	2	3	4	5
have taught text(s) or author(s)	1	2	3	4	5
need to read the literary text(s) for the first time	1	2	3	4	5
need to understand the literary critical approach you are going to use	1	2	3	4	5
need to learn about the author(s) of the literary text(s)	1	2	3	4	5
need to expand your knowledge of the topic/subject of your project	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

2. When you use primary materials/sources, you:

read only to familiarize yourself with the text in the first reading	1	2	3	4	5
read from a different perspective in the second reading	1	2	3	4	5
look for something specific in the text(s) because of the literary critical approach you use	1	2	3	4	5
look for support for your argument, e.g., quotations, answers, images, themes, etc.	1	2	3	4	5
read materials for the purpose of relating them to other known information	1	2	3	4	5
want help in formulating questions	1	2	3	4	5
want to understand the time period when text(s) were published	1	2	3	4	5
want to understand the time period covered by work	1	2	3	4	5
want to learn more about specific literary critical approaches	1	2	3	4	5

2. [cont'd] When you use primary materials/sources, you:

	Rarely	Occasionally	Often	Very Often	N/A
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

3. When you use secondary materials, you want to:

get leads to relevant primary or secondary materials	1	2	3	4	5
have views reinforced	1	2	3	4	5
select critical views to include in your work	1	2	3	4	5
ensure that there is no overlap or duplication of own work with published criticism	1	2	3	4	5
learn what criticism has been published	1	2	3	4	5
expand your knowledge of the subject	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

4. The information sources you need for your work are:

a copy of one specific text	1	2	3	4	5
all literary works of one author	1	2	3	4	5
all literary works of a common characteristic, e.g., theme, time period, etc.	1	2	3	4	5
all editions of a literary work	1	2	3	4	5
original materials, e.g., manuscripts, letters, etc.	1	2	3	4	5
translations of texts	1	2	3	4	5
works on literary theory	1	2	3	4	5
works on literary history	1	2	3	4	5
works on history, philosophy, psychology, linguistics, theology, sociology, etc.	1	2	3	4	5
works on topic/subject of your project	1	2	3	4	5
illustrations, drawings, etc.	1	2	3	4	5
interviews with author, author's relatives, author's friends, etc.	1	2	3	4	5
biographies	1	2	3	4	5
bibliographies	1	2	3	4	5
literary criticism	1	2	3	4	5
reviews	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

5. When you take notes from primary sources, you:

note comparisons and find similarities of plot, theme, etc.	1	2	3	4	5
take down page references	1	2	3	4	5
note quotations, examples, images, etc.	1	2	3	4	5
note ideas	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

6. When you take notes from secondary sources, you:

note citations to other works	1	2	3	4	5
note critical viewpoints	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

7. You try out your ideas during the preparation stage by:

	Rarely	Occasionally	Often	Very Often	N/A
discussing them with a colleague	1	2	3	4	5
presenting a preliminary version of your paper at a colloquium	1	2	3	4	5
presenting them to a class	1	2	3	4	5
asking students to do an assignment on the topic, author(s) or text(s)	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

8. When you try out your ideas on others, you want:

clarification of your own thoughts	1	2	3	4	5
feedback on ideas	1	2	3	4	5
intellectual/emotional support	1	2	3	4	5
other views on the topic of the project	1	2	3	4	5
leads to materials or people which may be helpful . . .	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

9. What difficulties, if any, have you encountered conducting any of the activities at the preparation stage of your work?

10. Please list any other activities you do during the preparation stage that have not yet been listed.

ELABORATION STAGE

1. During the elaboration stage, you:

sort your notes to represent the structure of your work or create shape of argument	1	2	3	4	5
think of the focus for each section of the work	1	2	3	4	5
map/sketch the idea(s) for your work, create an outline . .	1	2	3	4	5
discuss the idea(s) with others	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

2. Please list any other activities you do during the elaboration stage that have not yet been listed

3. When you have obtained or used information during the elaboration stage of your work, it has helped you to:

focus more precisely on the exact area of interest	1	2	3	4	5
determine what will be central and what will be peripheral to the study	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

4. What difficulties, if any, have you encountered in finding information during the elaboration stage of your work?

ANALYSIS AND WRITING STAGE

1. When you begin writing, you have:

	Rarely	Occasionally	Often	Very Often	N/A
read everything relevant to your work	1	2	3	4	5
read everything relevant that was available locally	1	2	3	4	5
read enough to start writing but have not read everything available to you which you may later use if necessary	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

2. When you are drafting your work, you:

write one draft which is also the final version	1	2	3	4	5
write many drafts before the final version	1	2	3	4	5
work on sections in point form filling in the gaps	1	2	3	4	5
write the introduction section last	1	2	3	4	5
write the easy parts first	1	2	3	4	5
perfect one section before working on other sections	1	2	3	4	5
write from memory, i.e., have things thought out before writing	1	2	3	4	5
write from notes	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

3. When you make revisions, you:

make stylistic changes	1	2	3	4	5
make spelling changes	1	2	3	4	5
make changes suggested by others	1	2	3	4	5
put paper away and read it later to look for revisions	1	2	3	4	5
make changes dealing with content of work, e.g., facts, interpretations, rearrangement of materials, etc	1	2	3	4	5
shorten paper	1	2	3	4	5
add headings, footnotes, etc.	1	2	3	4	5
add material you had originally overlooked	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

4. When others help you with your work, they:

listen to the paper for clear presentation (e.g. to make sure there are no gaps, appropriate quotations are used, content is presented logically, etc.)	1	2	3	4	5
read the work for clear presentation	1	2	3	4	5
help to proofread or edit work	1	2	3	4	5
give you the appropriate citation to a work	1	2	3	4	5
tell you the appropriate format of a specific style manual	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

5. The materials you use while writing are:

	Rarely	Occasionally	Often	Very Often	N/A
notes and literary text(s) only	1	2	3	4	5
notes, primary and secondary sources	1	2	3	4	5
a style manual	1	2	3	4	5
a dictionary	1	2	3	4	5
a thesaurus	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

6. You have to re-read the texts(s), notes and other materials you have already read because you:

want to refamiliarize yourself with the information because time has elapsed between the last reading of materials and when you begin to write	1	2	3	4	5
want to verify a citation	1	2	3	4	5
want more support for your argument, e.g. quotations, answers, images, themes, etc.	1	2	3	4	5
want to see if there are "connections" which you may have missed	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

7. When you look for more information during the analysis and writing stage, you want to:

check to see if there are any new developments	1	2	3	4	5
know about something that is still unclear	1	2	3	4	5
want more support for your argument, e.g. quotations, answers, images, themes, etc.	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

8. What difficulties, if any, have you encountered in finding information during the analysis and writing stage of your work?

9. Please list any other activities you do during the analysis and writing stage that have not yet been listed.

PRESENTATION/PUBLICATION STAGE

1. When presenting a paper at a conference/colloquium, you:

practice reading the paper before presenting it	1	2	3	4	5
incorporate last minute changes from talking to conference participants	1	2	3	4	5
obtain leads to other relevant materials	1	2	3	4	5
receive feedback that will help to refine the paper	1	2	3	4	5
can gauge other people's interest in your subject	1	2	3	4	5
receive intellectual/emotional support	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

2. When you publish a work, it is:

	Rarely	Occasionally	Often	VeryOften	N/A
unsolicited and accepted by the first publisher/editor to whom you submit it	1	2	3	4	5
unsolicited and accepted after a number of attempts to publish it	1	2	3	4	5
solicited or contracted	1	2	3	4	5
returned for stylistic changes	1	2	3	4	5
returned for changes in content	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

3. When you have obtained or used information during the presentation/publication stage of your work, it has helped you to:

refine the argument of the study	1	2	3	4	5
improve the content of the study	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

4. What difficulties, if any, have you encountered in finding information during the presentation/publication stage of your work?

5. Please list any other activities you do during the presentation/publication stage that have not yet been listed.

FURTHER WRITING AND DISSEMINATION

1. At this stage, you search for more information to:

see if there are any new developments	1	2	3	4	5
follow up on leads which have not yet been checked	1	2	3	4	5
search for critical work to incorporate	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

2. You decide to disseminate your work in a different form because you:

were invited to publish it in the conference proceedings , a journal, etc., or present it at a conference, colloquium	1	2	3	4	5
want your work to reach a wider audience	1	2	3	4	5
want to attend a conference	1	2	3	4	5
want to work it into a larger work, e.g. book, etc.	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

3. When you are rewriting your work, you:

rewrite it once only	1	2	3	4	5
write many drafts before the final version	1	2	3	4	5
write easy parts first	1	2	3	4	5
perfect one section before working on other sections	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

4. When you read and re-read your text(s), notes and materials, you want to:

	Rarely	Occasionally	Often	VeryOften	N/A
find more support for your argument, e.g. quotations, answers, images, themes, etc.	1	2	3	4	5
find help to modify your argument	1	2	3	4	5
refamiliarize yourself with the information	1	2	3	4	5
verify a citation	1	2	3	4	5
see if there are "connections" which you may have missed	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
<hr/>					
2) _____	1	2	3	4	5

5. What difficulties, if any, have you encountered in finding information during the further dissemination stage of your work?

6. Please list any other activities you do during the further dissemination stage that have not yet been listed.

SECTION 2 - OTHER WORK ACTIVITIES AND INFORMATION SOURCES

In this section I want to learn about other work-related activities and how helpful information sources are in your work. Please use the back of the page if you require more space for your responses.

1. How many projects do you work on at the same time?

2. When working on a project, what proportion of time is spent on the different stages of work? Please indicate in percentages.

- _____ idea stage
- _____ preparation stage
- _____ elaboration stage
- _____ analysis and writing stage
- _____ dissemination stage

3. How do you find out about grant funding sources?

4(a). When you apply for grant funding, it supports:

travel to interview people	1	2	3	4	5
travel to use libraries, archives, etc.	1	2	3	4	5
travel to present a paper	1	2	3	4	5
publishing a book	1	2	3	4	5
purchase of a computer	1	2	3	4	5
purchase of primary materials	1	2	3	4	5
purchase of secondary materials	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
<hr/>					
2) _____	1	2	3	4	5

4(b). You apply for grant funding during the:

	Rarely	Occasionally	Often	Very Often	N/A
idea stage of your work	1	2	3	4	5
preparation stage of your work	1	2	3	4	5
elaboration stage of your work	1	2	3	4	5
analysis and writing stage of your work	1	2	3	4	5
presentation/publication stage	1	2	3	4	5
further writing and dissemination stage	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

5(a) When you explore possibilities of disseminating your work, you:

check journals in which it might be appropriate to publish	1	2	3	4	5
check journals which are well known	1	2	3	4	5
check publishers who might publish your book	1	2	3	4	5
check for conferences or colloquium series where it might be appropriate to present your work	1	2	3	4	5
ask someone to suggest where to disseminate your work	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

5(b) You explore possibilities of disseminating your work during the:

idea stage of your work	1	2	3	4	5
preparation stage of your work	1	2	3	4	5
elaboration stage of your work	1	2	3	4	5
analysis and writing stage of your work	1	2	3	4	5
presentation/publication stage	1	2	3	4	5
further writing and dissemination stage	1	2	3	4	5
other (please specify) 1) _____	1	2	3	4	5
2) _____	1	2	3	4	5

6 How are libraries helpful in your work?

7 How are archives helpful in your work?

8. How are conferences and colloquia helpful in your work?

9. What other sources of information are helpful in your work and how do they help? (e.g. indexing and abstracting journals, bibliographies, bookstores, etc.)

10. How are information workers (e.g., librarians, archivists, etc.) helpful in your work?
11. Who else is helpful in your work and how do they help?
12. How might the critical approach you use affect the way you do your work?
13. What areas of your research practice or method of work does this questionnaire not address?

SECTION 3 - BACKGROUND DATA

The personal information in this section will be used to describe participants of this study. The data will be presented in aggregate format and you will not be individually identified in any manner.

- a. Sex: Female ____ Male ____
- b. What is your title or rank?
 Prof. ____ Assoc. Prof. ____ Asst. Prof. ____
 Lecturer ____ Other _____
- c. Where did you obtain your degrees?
 B.A. _____ M.A. _____
 Ph.D. _____ Other _____
- d. For how many years have you been doing literary criticism, beginning with your M.A. work?

THANK YOU VERY MUCH.

Please return to: Clara M. Chu, School of Library and Information Science, Elborn College,
 University of Western Ontario, London, Ont., N6G 1H1

Please return by June 30, 1990.

If you want any more information on this project, please contact me at (519) 661-3542.

APPENDIX I
QUESTIONNAIRE PHASE: FOLLOW-UP LETTER

The University of Western Ontario

School of Library and Information Science
Elborn College
London, Canada
N6G 1H1
Telephone (519) 661-3542

Date

Dear Participant:

A month ago I sent you a letter requesting you to fill out the questionnaire I had enclosed. The questionnaire responses are very important for the completion of my doctoral research on the process of literary criticism. This is a follow-up letter to remind you to fill out the questionnaire.

If you have already sent back the questionnaire, I am sincerely grateful. If April has been a busy month for you, I would appreciate if you would take the time to respond before the extended deadline of May 31st. If you are not conducting literary criticism, please fill out question #1 on the first page of the questionnaire only and return it to me.

I have not included another copy of the questionnaire because of my tight budget. However, if you do require another copy of the questionnaire, please feel free to contact me and I would be happy to send you one. I thank you in advance for your support and cooperation. I would be happy to share the results of my study if you are interested.

Sincerely,

Clara M. Chu

* Literary criticism is the analysis, study, evaluation and interpretation of works of literature.

APPENDIX J

FREQUENCY COUNTS OF RESPONSES TO
SECTION 1 OF QUESTIONNAIRE

LEGEND: Each column of numbers reports the frequency counts for responses to each statement. The columns represent the following: 1 (rarely), 2 (occasionally), 3 (often), 4 (very often), 5 (N/A), and 1-5 (Total of responses received).

The statements followed by the dashes indicate whether they are primary (no dashes), secondary (--), or tertiary (---) cognitive processes. Primary and secondary statements were incorporated into the model.

	1	2	3	4	5	1-5
IDEA STAGE						
1 The ideas for your projects evolve as a result of:						
extending, modifying, or investigating another aspect of previous work	4	44	62	44	4	158
--						
discovery of a new author or new text of interest	18	53	48	27	10	156
an invitation to present a paper	26	61	32	24	11	154
learning of a call for papers	44	53	28	15	15	155
wanting to attend an annual conference	39	47	33	15	16	150
looking at your idea file	35	29	28	21	33	146
a question not adequately addressed in class	42	34	32	11	23	142
an editor of a journal or book requesting an article	37	56	18	14	22	147

wanting to participate in a colloquium series	48	43	17	10	30	148
a suggestion by another person	67	40	12	1	24	144
a publisher requesting a book	48	30	10	4	46	138
other 1	4	2	3	16	137	162
other 2	0	1	4	4	161	170
2. When you initiate a project, it is a result of:						
getting an interesting idea and seeing what you can do with it	5	24	52	73	6	160
--						
an invitation to present a paper	32	44	33	29	16	153
learning of a call for papers	44	39	28	16	19	146
wanting to attend an annual conference	48	37	27	17	19	148
the work plans for a sabbatical	25	48	34	31	17	155
an editor of a journal or a book requesting an article	43	43	23	14	24	147

wanting to participate in a colloquium series	50	40	14	8	31	143
a publisher requesting a book	55	26	10	8	46	145
other 1	2	0	2	9	153	166
other 2	0	0	0	0	170	170

	1	2	3	4	5	1-5
3. To better formulate our initial idea(s) for a project, you:						
write down general ideas/thoughts in point form	11	25	39	78	2	155
work out general ideas mentally	9	21	51	68	5	154
--						
write an abstract	42	27	24	23	17	133

other 1	1	1	1	15	147	165
other 2	0	1	0	2	167	170
4. The literary text(s) you decide to study are determined by:						
your interest in the texts of one author	7	24	73	53	3	160
your interest in the text(s) that meet certain criteria, e.g., Quebec literature, women authors, contemporary poetry.	24	26	40	52	10	152
your interest in only one specific text	23	45	43	35	6	152

other 1	3	2	6	13	142	166
other 2	0	0	2	2	167	171
5. You discuss your idea(s) with others at the idea stage:						
--						
to clarify your own thoughts	31	43	41	30	19	164
to obtain intellectual/emotional support	42	37	32	16	35	162
to obtain leads to materials or people that may be helpful	36	50	33	14	25	158

to find if it has been/is being done by someone else	56	36	23	12	30	157
other 1	0	0	1	6	162	169
other 2	0	0	0	0	171	171
6. When you have obtained or used information during the idea stage of your work, it has helped you to:						
define or develop your idea(s)	7	18	56	73	10	164
--						
identify which literary text(s) to use	39	32	35	23	18	147

other 1	2	1	2	5	158	168
other 2	0	1	1	0	168	170

PREPARATION STAGE

1. Before you start to work on a new project, you:						
are already familiar with the topic(s), author(s), literary critical approach or text(s) because you have dealt with them in previous work(s), e.g., thesis, book, article.	7	42	49	61	1	160
have taught text(s) or author(s)	14	35	59	45	5	158
need to expand your knowledge of the topic/subject of your project	6	28	48	63	8	153

	1	2	3	4	5	1-5
1. (cont'd) Before you start to work on a new project, you:						
--						
need to understand the literary critical approach you are going to use	49	42	16	19	26	152
need to learn about the author(s) of the literary text(s)	36	50	26	20	22	154

need to read the literary text(s) for the first time	61	44	11	12	25	153
other 1	0	0	3	3	162	168
other 2	0	0	0	0	169	169
2. When you use primary materials/sources, you:						
read only to familiarize yourself with the text in the first reading	30	21	49	42	16	158
read from a different perspective in the second reading	13	14	52	64	14	157
look for something specific in the text(s) because of the literary critical approach you use	11	15	48	76	6	156
look for support for you argument, e.g., quotations, answers, images, themes.	3	17	42	88	7	157
read materials for the purpose of relating them to other known information	2	13	49	86	6	156
want to understand the time period when text(s) were published	29	30	38	46	12	155
want to understand the time period covered by work	27	32	40	41	12	152
--						
want help in formulating questions	42	38	31	19	19	149
want to learn more about specific literary critical approaches	44	41	20	30	17	152

other 1	2	0	1	6	158	167
other 2	1	0	0	1	166	168
3. When you use secondary materials, you want to:						
get leads to relevant primary or secondary materials	6	23	48	73	7	157
select critical views to include in your work	14	44	49	35	11	153
ensure that there is no duplication or overlap of own work with published criticism	10	23	43	72	6	154
learn what criticism has been published	3	15	51	89	3	161
expand your knowledge of the subject	4	11	34	104	3	156
--						
have views reinforced	29	55	29	25	10	148

other 1	0	0	2	8	157	167
other 2	0	0	0	1	167	168
4. The information sources you need for your work are:						
a copy of one specific text	14	18	33	81	7	153
all literary works of one author	18	26	52	61	2	159
works on history, philosophy, psychology, linguistics, theology, sociology.	18	47	42	41	7	155
works on topic/subject of your project	7	25	48	68	6	154

	1	2	3	4	5	1-5
4. (cont'd) The information sources you need for your work are:						
bibliographies	8	33	43	65	8	157
literary criticism	18	27	46	63	7	161
--						
all literary works of a common character- istic, e.g., theme, time period.	38	34	38	33	7	150
works on literary theory	33	36	37	35	14	155
works on literary history	27	42	47	28	8	152
all editions of a literary work	55	43	20	22	16	156
original materials, e.g., manuscripts, letters.	46	40	22	32	16	156
biographies	39	42	38	21	16	156
reviews	20	58	34	35	9	156

translations of texts	65	31	16	6	27	145
illustrations, drawings, etc.	75	30	12	6	27	150
interviews with author, author's relatives, author's friends, etc.	59	32	13	9	38	151
other 1	1	0	1		160	166
other 2	0	0	1	0	166	167
5. When you take notes from primary sources, you:						
note comparisons and find similarities of plot, theme, etc.	13	19	40	69	10	151
take down page references	3	9	31	105	6	154
note quotations, examples, images, etc.	2	7	36	110	1	156
note ideas	2	8	38	104	0	152

other 1	1	0	1	15	150	167
other 2	0	0	1	4	163	168
6. When you take notes from secondary sources, you:						
note citations to other works	10	19	53	75	3	160
note critical viewpoints	10	17	52	77	3	159

other 1	1	0	1	18	144	164
other 2	0	0	1	2	164	167
7. You try out your ideas during the preparation stage by:						
--						
discussing them with a colleague	39	57	30	15	17	158
presenting a preliminary version of your paper at a colloquium	35	48	38	19	16	156
presenting them to a class	44	45	31	16	20	156

asking students to do an assignment on the topic, author(s) or text(s)	67	28	8	2	44	149
other 1	1	1	2	3	158	165
other 2	0	0	0	0	168	168
8. When you try out your ideas on others, you want:						
clarification of your own thoughts	14	35	45	50	14	158
feedback on ideas	9	29	50	53	16	157
other views on the topic of the project	15	28	48	50	15	156

	1	2	3	4	5	1-5
8. (cont'd) When you try out your ideas on others, you want:						
leads to materials or people which may be helpful	19	33	49	31	19	151
--						
intellectual/emotional support	45	28	33	22	25	153

other 1	1	0	1	2	163	167
other 2	0	0	0	1	167	168

ELABORATION STAGE

1. During the elaboration stage, you:

sort your notes to represent the structure of your work or create shape of argument	12	16	39	81	7	155
think of the focus for each section of the work	9	15	44	79	2	149
map/sketch the idea(s) for your work, create an outline	9	15	36	89	2	151
--						
discuss the idea(s) with others	46	37	32	10	15	140

other 1	1	1	3	4	157	166
other 2	0	0	0	1	166	167

3. When you have obtained or used information during the elaboration stage of your work, it has helped you to:

focus more precisely on the exact area of interest	7	21	45	73	5	151
determine what will be central and what will be peripheral to the study	7	17	48	78	5	155

other 1	0	0	1	6	157	164
other 2	0	0	0	1	164	165

ANALYSIS AND WRITING STAGE

1. When you begin writing, you have:

read everything relevant to your work	35	36	30	57	2	160
read everything relevant that was available locally	17	23	40	63	9	152
read enough to start writing but have not read everything available to you which you may later use if necessary	25	29	45	46	9	154

other 1	0	0	0	5	162	167
other 2	0	0	0	1	166	167

2. When you are drafting your work, you:

write many drafts before the final version	21	15	30	84	9	159
write the introduction section last	37	23	26	56	11	153
write from notes	9	24	48	66	6	153

	1	2	3	4	5	1-5
2. (cont'd) When you are drafting your work, you:						
--						
work on sections in point form filling in the gaps	41	29	36	15	21	142
write from memory, i.e., have things thought out before writing	37	37	33	28	12	147

write one draft which is also the final version	80	9	11	14	28	142
write the easy parts first	48	34	9	13	38	142
perfect one section before working on other sections	63	29	23	14	18	147
other 1	0	0	0	12	152	164
other 2	0	0	0	0	167	167
3. When you make revisions, you:						
make stylistic changes	2	13	25	122	0	162
put paper away and read it later to look for revisions	16	30	36	70	6	158
make changes dealing with content of work, e.g., facts, interpretations, rearrangement of materials.	16	37	38	65	3	159
add headings, footnotes, etc.	19	42	32	58	7	158
make spelling changes	48	23	23	54	6	154
--						
shorten paper	30	44	46	26	8	154
make changes suggested by others	47	50	30	18	10	155
add material you had originally overlooked	21	59	36	31	7	154

other 1	0	2	0	1	163	166
other 2	0	0	0	0	167	167
4. When others help you with your work, they:						
read the work for clear presentation	15	27	42	35	33	152
--						
help to proofread or edit work	37	19	43	20	38	157

listen to the paper for clear presentation (e.g., to make sure there are no gaps, appropriate quotations are used, content is presented logically.)	45	25	22	19	42	153
give you the appropriate citation to a work	55	39	5	1	45	145
tell you the appropriate format of a specific style manual	72	11	3	1	59	146
other 1	1	1	1	4	159	166
other 2	0	0	0	0	167	167
5. The materials you use while writing are:						
notes and literary text(s) only	26	28	36	46	15	151
notes, primary and secondary sources	0	9	50	98	1	158
a dictionary	29	31	28	64	7	159

a style manual	58	34	14	19	21	146
a thesaurus	56	30	16	29	22	153
other 1	0	0	4	6	154	164
other 2	0	0	0	1	166	167

	1	2	3	4	5	1-5
6. You have to re-read the text(s), notes and other materials you have already read because you:						
want to refamiliarize yourself with the information because time has elapsed between the last reading of materials and when you begin to write	12	36	41	63	6	158
want to verify a citation	10	34	46	64	2	156
want more support for your argument, e.g., quotations, answers, images, themes.	15	37	54	42	4	152
want to see if there are "connections" which you may have missed	15	29	55	50	7	156

other 1	0	0	1	3	162	166
other 2	0	0	0	1	166	167
7. When you look for more information during the analysis and writing stage, you want to:						
check to see if there are any new developments	18	41	40	49	9	157
know about something that is still unclear	13	40	53	41	7	154
want more support for your argument, e.g., quotations, answers, images, themes.	9	48	54	37	6	154

other 1	0	0	0	2	165	167
other 2	0	0	0	0	167	167

PRESENTATION/PUBLICATION STAGE

1. When presenting a paper at a conference/colloquium, you:						
practice reading the paper before presenting it	12	18	33	83	15	161
can gauge other people's interest in your subject	17	33	52	27	21	150
--						
obtain leads to other relevant materials	36	60	28	7	19	150
receive feedback that will help to refine the paper	30	55	39	15	16	155
receive intellectual/emotional support	21	44	35	24	24	148

incorporate last minute changes from talking to conference participants	70	33	11	10	28	152
other 1	0	0	1	2	163	166
other 2	0	0	0	0	167	167
2. When you publish a work, it is:						
unsolicited and accepted by the first publisher/editor to whom you submit it	34	38	39	40	8	159
solicited and contracted	28	29	42	38	17	154
--						
unsolicited and accepted after a number of attempts to publish it	41	45	28	14	22	150

returned for stylistic changes	62	53	12	5	16	148
returned for changes in content	77	38	11	1	18	145
other 1	0	3	2	0	159	164
other 2	0	0	0	0	167	167

	1	2	3	4	5	1-5
3. When you have obtained or used information during the presentation/ publication stage of your work, it has helped you to:						
--						
refine the argument of the study	20	48	41	28	16	153
improve the content of the study	26	57	34	23	14	154

other 1	1	1	3	3	156	164
other 2	1	0	1	1	164	167

FURTHER WRITING AND DISSEMINATION STAGE

1. At this stage, you search for more information to:

see if there are any new developments	12	37	39	36	25	149
--						
follow up on lead which have not yet been checked	15	44	38	27	25	149
search for critical work to incorporate	30	38	34	18	26	146

other 1	0	0	0	3	164	167
other 2	0	0	0	0	167	167

2. You decide to disseminate your work in a different form because you:

--						
were invite to publish it in the conference proceedings, a journal, etc., or present it at a conference, colloquium	20	42	31	26	29	148
want your work to reach a wider audience	27	29	38	23	30	147
want to work it into a larger work, e.g., book.	25	30	33	24	35	147

want to attend a conference	38	33	25	8	44	148
other 1	1	0	1	2	162	166
other 2	0	0	0	0	167	167

3. When you are rewriting your work, you:

write many drafts before the final version	22	20	34	45	29	150

rewrite it once only	54	23	13	28	31	149
write easy parts first	54	22	10	5	51	142
perfect one section before working on other sections	40	31	23	13	36	143
other 1	1	1	0	4	160	166
other 2	0	0	0	1	166	167

4. When you read and re-read your text(s), notes and materials, you want to:

--						
find more support for your argument, e.g., quotations, answers, images, themes.	18	47	45	26	18	154
see if there are "connections" which you may have missed	22	43	49	18	15	147
find help to modify your argument	34	46	36	15	20	151
refamiliarize yourself with the information	22	44	38	25	20	149
verify a citation	26	52	32	23	13	146

other 1	0	0	1	2	163	166
other 2	0	0	0	1	166	167

APPENDIX K

FREQUENCY COUNTS OF RESPONSES TO QUESTIONNAIRE
REGARDING FUNDING AND DISSEMINATION

LEGEND: Each column of numbers reports the frequency counts for responses to each statement. The columns represent the following: 1 (rarely), 2 (occasionally), 3 (often), 4 (very often), 5 (N/A), and 1-5 (Total of responses received).

The statements followed by the dashes indicate their importance to the literary critics. No dashes indicate primary importance, two dashes indicate secondary importance (--), and three dashes indicate tertiary importance (---).

	1	2	3	4	5	1-5
4(a). When you apply for grant funding, it supports:						
travel to use libraries, archives, etc.	12	28	36	60	18	154
travel to present paper	8	28	42	64	12	154
--						
publishing a book	26	32	31	30	37	156

purchase of a computer	37	27	12	6	63	145
travel to interview people	54	15	10	9	54	142
purchase of primary materials	37	33	12	21	48	151
purchase of secondary materials	35	34	18	15	46	148
other 1	0	3	4	11	147	165
other 2	0	1	0	0	167	168
4(b). You apply for grant funding during the:						
--						
preparation stage of your work	31	29	28	30	28	146
elaboration stage of your work	36	33	31	16	27	143
presentation/publication stage	26	38	21	36	29	151

idea stage of your work	58	14	17	20	35	144
analysis and writing stage of your work	43	25	23	21	29	141
further writing and dissemination stage	48	19	14	6	43	130
other 1	0	1	0	1	162	164
other 2	0	1	0	0	167	168
5(a) When you explore possibilities of disseminating your work, you:						
check journals in which it might be appropriate to publish	10	22	58	58	11	159
check journals which are well known	13	24	50	47	16	150
check publishers who might publish your book	13	31	35	64	17	160
--						
check for conferences or colloquium series where it might be appropriate to present your work	28	36	38	37	15	154

ask someone to suggest where to disseminate your work	46	35	23	12	28	144
other 1	0	1	0	3	160	164
other 2	0	0	0	0	168	168

1 2 3 4 5 1-5

5(b). You explore possibilities of disseminating your work during the:

presentation/publication stage	11	15	36	69	19	150
--						
analysis and writing stage of your work	28	24	32	34	26	144
further writing and dissemination stage	25	24	15	35	30	129

idea stage of your work	65	19	16	15	31	146
preparation stage of your work	52	21	27	8	33	141
elaboration stage of your work	44	22	34	13	29	142
other 1	0	0	0	1	167	168
other 2	0	0	0	0	168	168

APPENDIX L

RESULTS EXCLUDED FROM THE EXPANDED MODEL

This appendix presents the activities and tertiary cognitive processes which were excluded from the model because they were not relevant to the majority of literary critics. The data were obtained from the second phase of the research. They include those statements under each question which had low relevancy to the questionnaire participants (i.e., a rate of 50% or higher when "N/A" and "rarely" replies were combined), the answers the participants supplied in the "Other" category of a question, and the "Other activities" which participants reported for each stage. While there is a prevailing literary critical process as represented by the model, the variability described in this section elaborates on the model to give a fuller understanding of the work of literary critics. It is important not to overlook the rarer experiences of critics.

Idea Stage

The responses the literary critics provided in the "other" categories and the tertiary statements related to the idea stage are found in Tables L-1 to L-7.

Table L-1

Generation of Idea: Other Motives

Motive	Responses
Desire to participate in a colloquium series	148
Suggestion by another person	144
Publisher's request for a book	138
Reading of text(s)	12
Inspiration from teaching	10
Thinking, reflection and association	5
Interest in the subject	4
Curiosity	3
Gaps, problems, other interpretations	2
Discussions	2
Idea resulting from a watching a performance	2
Other: Theoretical concerns, visit to a foreign archive	2

Table L-2

Initiation of Project: Other Motives

Motive	Responses
Publisher's request for a book	145
Desire to participate in a colloquium series	143
Gaps, problems, other interpretations	2
Motivation from reading of text(s)	2
Resources (time, money) available	2
Specialization or familiarity with subject	2
Motivation from teaching	2
Other: By-product/extension of another work/project, interest in subject, discovery of new materials, desire to publish, idea for production-based writing, PhD requirement	6

Table L-3

Initial Formulation of Idea: Other Methods

Method	Responses
Discussing ideas/work with others	5
Reading	4
Thinking, reflecting and associating	4
Writing	4
Literature searching / compiling a bibliography	3
Other: Working through ideas in rehearsals, working on a thesis statement and outline, dreaming	3

Table L-4

Decision of Literary Text(s) for Study: Other Reasons

Reason	Responses
Theoretical concerns	7
Interest in subject and/or quality of texts	6
Gaps, problems, other interpretations	5
Motivation from teaching	3
Idea resulting from a watching a performance	2
Other: Discovery of new materials/authors, availability of manuscript source, familiarity with subject, happenstance, suitability to conference theme, reference from a text	6

Table L-5

Discussion of Idea(s): Other Purposes

Purpose	Responses
To find if it has been done already	157
To collaborate on a project	4
To promote class discussions	2
Other: To clarify points, to help the literature search and compilation of the bibliography, to get opinions, to present an early version of the study, to consider philological aspects	5

Table L-6

Other Functions of Information During the Idea Stage

Function	Responses
Identifying helpful materials	3
Modifying ideas	2
Finding support, evidence	2
Identifying existing studies	2
Other: Identifying other libraries which may contain relevant materials, suggesting research ideas	2

Table L-7

Other Activities Performed During the Idea Stage

Activity	Responses
Reading or re-reading	18
Consulting bibliographic tools, literature searching	9
Thinking and reflecting	9
Planning a method	4
Focusing elsewhere and waiting for connection, idea	.
Consulting own files and indexes, adding ideas	4
Locating and checking availability of materials	3
Preliminary testing of ideas	2
Writing	2
Focusing on topic by doing a bibliographic search	2
Browsing other materials	2
Other: Copying and organizing materials, assigning students work related to topic	2

Preparation Stage

The responses the literary critics provided in the "other" categories and the tertiary statements related to the preparation stage are found in Tables L-8 to L-16.

Table L-8

Other Initial Conditions at Preparation Stage

Condition	Responses
Read the literary text(s) for the first time	153
Other: Use more contemporary findings in research, draw up bibliographies, know the subject, consult expert, pursue own interests (pleasure), know about milieu in which work was written, consider intellectual aspects, read in the field for general "priming"	8

Table L-9

Uses of Primary Sources: Other Purposes

Purpose	Responses
To develop ideas	2
To read with scrutiny	2
Other: To explicate in detail, to compare editions, to prepare for editing, to annotate or translate, to find out what authors of the period under study thought on same subject, to decipher manuscript material	5

Table L-10

Uses of Secondary Sources: Other Purposes

Purpose	Responses
To note and record similar or opposing views	5
To stimulate thinking	2
To review questions and approach	1

Table L-11

Other Information Sources Needed

Source	Responses
Interviews with author, author's relatives, author's friends, etc	151
Illustrations, drawings, etc.	150
Translations of texts	145
Other: Good library holdings in author/subject area, live theatre performance, theatre reviews, production history of a particular drama, first editions, good reference librarian, visits to research locales	7

Table I-12

Note Taking from Primary Sources: Other Purposes

Purpose	Responses
Note content, themes, and cross-references	7
Underline or note relevant information	2
Summarize	3
Other: Note author's own theoretical/critical statements, note interpretive cruxes, note tone and style, identify structure, transcribe	5

Table L-13

Note Taking from Secondary Sources: Other Purposes

Purpose	Responses
Note/Assess theoretical approaches and assumptions	6
Summarize argument	4
Note ideas and questions	3
Note background information	3
Take bibliographic notes and references	3
Note expressions and quotations	2
Other: Assess soundness of work, check for differences in interpretation, note organization scheme, compare with own source, edit and annotate	5

Table L-14

Trying Out Ideas: Other Methods

Method	Responses
Asking students to do an assignment on the topic, author(s) or text(s)	149
Discussing or presenting them informally	3
Writing	2
Other: Trying out ideas in rehearsal/performance, publishing a preliminary paper, looking for a conference to make critic meet a deadline	3

Table L-15

Trying Out Ideas: Other Purposes

Purpose	Responses
To test ideas on a theatre audience	1
Want an indication of the untested theoretical problems/assumptions made	1
To express my intense preoccupations	1
To watch others watching me	1
To hear myself	1

Table L-16

Other Activities Performed During the Preparation Stage

Activity	Responses
Read or re-read	5
Write	3
Organize information/notes for current project	3
Organize information/notes for future or other uses	3
Conduct leisure or household activities	3
Think and reflect	2
Other: Consult new sources found in course of reading, travel to look at sources, apply for funding, contact the author, seek collaborators, set time aside for writing	5

Elaboration Stage

The responses the literary critics provided in the "other" categories and the tertiary statements related to the elaboration stage are found in Tables L-17 to L-18.

Table L-17

Other Functions of Information During the Elaboration Stage

Function	Responses
To extend and substantiate an argument	5
To clarify an issue	3
Other: To exclude interesting but immaterial information, to determine the validity of one's work or idea(s)	2

Table L-18

Other Elaboration Stage Activities

Activity	Responses
Writing	13
Thinking, reflecting and associating	5
Creating a detailed outline by organizing notes or freewriting	3
Re-reading to help think through ideas	2
Searching the literature and compiling bibliography	2
Other: Determining thesis, determining conclusion, trying different approaches to specific problems, dealing with change of original idea, conducting leisure and household activities, presenting publicly to get feedback, reading or rechecking sources, working independently, writing a proposal for a conference paper or for a grant to enable stages of further research and writing, analyzing text statistically (e.g., words, sounds, structures)	10

Analysis and Writing Stage

The responses the literary critics provided in the "other" categories and the tertiary statements related to the analysis and writing stage are found in Tables L-19 to L-26.

Table L-19

Other Initial Conditions at the Analysis and Writing Stage

Condition	Responses
Read selectively	2
Other: Obtain sources located elsewhere by mail or travel, read everything relevant to the theory, start writing and pursue reading until work is finished, organize materials to be used	4

Table L-20

Drafting the Work: Other Methods

Method	Responses
Perfect one section before working on other sections	147
Write easy parts first	142
Write one draft which is also the final version	142
Write one draft and edit it for final version	5
Brain-storm on computer or word processor	4
Other: The article or paper progresses organically, but alterations, additions, or improvements are worked into it; write in order of argumentation demands; write from notes and outlines; method depends on the project	3

Table L-21

Revision of the Work: Other Methods

Method	Responses
Reordering parts	1
Lengthening paper	1
Adding new information	1

Table L-22

Other Help Needed During the Analysis and Writing Stage

Help	Responses
Someone to listen to the work for clear presentation	153
The appropriate format of a specific style manual	146
The appropriate citation to a work	145
Review of work for correct usage of a foreign language	2
Other: Typing, feedback on work, discussion of ideas, reference to someone to read and evaluate work, help needed only when collaborating on a project	5

Table L-23

Other Materials Used While Writing

Material	Responses
Thesaurus	153
Writing and style manuals	147
Dictionaries (Specialized, foreign language, general)	3
Word processor or computer	3
Analogous studies	2
Other: Own knowledge of the subject, plan	2

Table L-24

Re-reading Text(s), Notes and Other Materials: OtherPurposes

Purpose	Responses
To verify the details of the plot	1
To learn more about the ideas and content	1
To "test" my ideas against the text again	1

Table L-25

Searching for More Information: Other Purposes

Reason	Responses
To explore a theoretical work for help with vocabulary of analysis	1
To obtain missing facts	1

Table L-26

Other Activities Performed During the Analysis and Writing Stage

Activity	Responses
Working on study as well as conducting daily activities	4
Thinking or reflecting	4
Other: Re-reading drafts aloud, using computer or word processor to help in preparing notes, drafts, etc., reading in cognate areas for inspiration and analysis, meeting format guidelines, consulting experts, using the ideas and materials in class, attending the theatre	7

Dissemination Stage

The responses the literary critics provided in the "other" categories and the tertiary statements related to the dissemination stage are found in Tables L-27 to L-29.

Table L-27

Other Activities Related to a Conference or Colloquium
Presentation

Activity	Responses
Incorporating last minute changes from talking to other participants	152
Other: Presenting paper orally, meeting individuals who share interests, receiving offers for publication	3

Table L-28

Other Conditions of Publishing a Work

Condition	Responses
Work is returned for stylistic changes	148
Work is returned for changes in content	145
Disagree with the reviewer's comments	4
Other: Argue with editors, revise paper, have others read the paper, have document read to verify language, ensure the MLA style sheet for publications is used, conduct daily routing activities, translate work, compile lists of scholars to whom a presentation copy should be sent, proofread, compile an index, look for another publisher or journal because critic does not agree with changes requested, paper is returned with suggestion to publish elsewhere, paper is returned to be shortened or lengthened, talk to colleagues/editors about the work before it is finished	14

Table L-29

Other Functions of Information During the DisseminationStage

Functions	Responses
To improve style and form	3
Other: To clarify minor points, to make the paper more acceptable to the reviewers, to omit things that are interesting but not necessary, to correct footnotes, to bring bibliography up-to-date	5

Further Writing and Dissemination Stage

The responses the literary critics provided in the "other" categories and the tertiary statements related to the further writing and dissemination stage are found in Tables L-30 to L-34.

Table L-30

Searching for More Information at the Further Writing and Dissemination Stage: Other Purposes

Purpose	Responses
To turn to something totally different	1
To clarify details	1
To concentrate on some aspect that the original work did not stress	1

Table L-31

Dissemination in a Different Form: Other Reasons

Reason	Responses
To attend a conference	148
To advance one's career	2
Other: To give coherence to a number of different articles, to disseminate work in a different channel (content is left unchanged), to split work into smaller pieces (articles)	3

Table L-32

Rewriting Work: Other Methods

Method	Responses
Rewriting it only once	149
Perfecting one section before working on other sections	143
Writing easy parts first	142
Perfecting the sections that need it	3
Writing one draft and editing it for final version	2
Other: Adding what could not be said in 20 minutes, writing difficult parts first	2

Table L-33

Reading and/or Re-reading Text(s), Notes and Other Materials: Other Purposes

Method	Responses
To improve the style	2
To see if the argument is sustained and coherent	1

Table L-34

Other Activities During the Further Writing and Dissemination Stage

Activity	Responses
Abandon work if rejected several times	2
Other: Circulate work to others for suggestions, lecture, seek collaborators	2

APPENDIX M

FUNCTIONS OF FORMAL INFORMATION CHANNELS

Formal Channels	Functions
Archives	Source of primary materials Identification and location of materials
Archivists	Source of expertise Privileged access to resources
Bibliographic Sources	Current awareness Identification and location of materials
Bookstores	Source of materials Current awareness
Books	Dissemination Current awareness References to materials Source of materials
Editors, referees	Editorial feedback
Journals	Dissemination Current awareness References to materials Source of secondary materials
Librarians	Source of expertise Location of materials especially through inter-library loan
Libraries	Source of materials Identification and location of materials Current awareness Inter-library loan services
Organizational membership, "New Publications" lists, media	Current awareness
Reference Works	Current awareness Source of factual data Identification and location of materials
Universities	Source of funding information

APPENDIX N

FUNCTIONS OF INFORMAL INFORMATION CHANNELS

Informal Channels	Functions
Co-author	Discussions
Colleagues	Intellectual input and discussions Source of materials Source of information: citations, factual data, etc. Editorial help on written work Discussions at conferences and colloquia Proofreading of written work Other: Journal publishing duties, computer help
Colloquia	Dissemination Forum for new ideas and feedback Understanding of related areas Update on new developments Enrichment of teaching and research
Conferences	Dissemination Network, sense of community Update on new developments Forum for new ideas and feedback Energizing own research Opportunity for publication
Friends	Encouragement, support Discussion, feedback Editorial help References to materials
Literary Authors	Interpretation of their work References to materials Source of biographical data
Partner/Family	Encouragement, support Discussion, feedback Editorial help Bibliographic research
Relatives of Literary Author	Source of biographical data

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(cont'd) APPENDIX A

Informal Channels	Functions
Research Assistants	Bibliographic research Editorial help Any task assigned
Secretaries	Typing
Specialists	Source of expertise: factual data, references, etc. Current awareness
Students	Current awareness Discussion, feedback Stimulus from their work Information from assignments