One important discovery that I made as I researched what became my Honors thesis was this: when you request a text on PALCI E-ZBorrow and, instead of the text you expect, you receive a small box with a filmstrip in it which seems as though it should be played on an old 8mm projector, do not panic, this can be elucidated for you by the microfilm readers located on the second floor of the library. These machines may seem as though they are from the Stone Age, but they do still work, granted you read the directions.

I began my research by watching film adaptations of Terence Rattigan's *The Winslow Boy* and Shakespeare's *Much Ado about Nothing.* Moving to text form, in the introduction to *Winslow Boy* I found that Rattigan had largely based his play upon a historical trial, and so I moved into an historical study of the case. Right away, I found that one of the most effective ways to find new sources for background information is looking at the sources that others have used in their research. To this end, I found that the writer of the introduction to *Winslow Boy* used two books which go through the details of the case, and so my first job was to find them.

The first place I turned to was the library, but the books were not available there, and so I turned to PALCI. Here I found both books. Reading through the two books, several facts of history stuck out to me, mainly relating to the faithfulness with which Rattigan followed the case. This led me to other sources which were tangential to the research proper but very interesting when thinking about the events and their re-crafting. Continuing with historical studies, I found two biographies of Rattigan in the library and examined them as well.

Foregoing some of the intricacies of my study, when I had thoroughly explored the historical aspects of *Winslow Boy*, I turned to *Much Ado,* and began an influence study. My interest here was how Shakespeare used his sources, Matteo Bandello's 22nd novella and Ludovico Ariosto's *Orlando Furioso*. These sources I also gleaned from an introduction to *Much Ado.* While the library owned a copy of *Furioso,* I could not find novella 22 through any of the library's many resources, and so for the first time I looked to outside resources. The particular text was not an easy one to find, but I eventually found an old edition on Google Books (public domain, of course). I was now able to compare the texts with Shakespeare's and see how Shakespeare used them in crafting his own play.

With my own understanding of the plays I began to compile and read through studies conducted on both of them. These sources were gathered through databases such as JSTOR and ProQuest, the library's catalogue, E-ZBorrow, and ILLiad. Upon receiving all of the various materials, my first job was to judge the scholar's interpretations of the texts. I found that this was a difficult job because as you read through scholars' arguments you find that they all sound *very* convincing, but they cannot all be right. To this end, one must have a standard by which to evaluate these arguments and, when looking at arguments about plays, the best standards are the plays themselves. By comparing the arguments presented with the actual textual evidence which a reasonable reading of the play allows, it becomes easy to narrow down arguments which are consistent with the text and those which overreach it. In both cases, these articles become good building blocks for research, first allowing me a model to follow and second showing me paths that I dared not take.

During my research I took notes on bookmarks, color coding them for each section of the process, noting the bibliographical information and then the citation. What surprised me when I began to write was that even with this preparation I was not prepared. The problem was that I had not contextualized the project within the greater realm of English research. With this realized I returned to researching theoretical definitions, and was then able to compose my research paper.