

## Chapter 1 : African Literature on the Internet | Columbia University Libraries

*Literature and the Internet* For as long as there have been books, people have been studying literature. Not only did the early books and poems provide people with a means of entertainment, but the stories have also helped us understand what life was like in past centuries.

**Bibliography Definition** A literature review surveys books, scholarly articles, and any other sources relevant to a particular issue, area of research, or theory, and by so doing, provides a description, summary, and critical evaluation of these works in relation to the research problem being investigated. Literature reviews are designed to provide an overview of sources you have explored while researching a particular topic and to demonstrate to your readers how your research fits within a larger field of study. Conducting Research Literature Reviews: From the Internet to Paper. Importance of a Good Literature Review A literature review may consist of simply a summary of key sources, but in the social sciences, a literature review usually has an organizational pattern and combines both summary and synthesis, often within specific conceptual categories. A summary is a recap of the important information of the source, but a synthesis is a re-organization, or a reshuffling, of that information in a way that informs how you are planning to investigate a research problem. The analytical features of a literature review might: Give a new interpretation of old material or combine new with old interpretations, Trace the intellectual progression of the field, including major debates, Depending on the situation, evaluate the sources and advise the reader on the most pertinent or relevant research, or Usually in the conclusion of a literature review, identify where gaps exist in how a problem has been researched to date. The purpose of a literature review is to: Place each work in the context of its contribution to understanding the research problem being studied. Describe the relationship of each work to the others under consideration. Identify new ways to interpret prior research. Reveal any gaps that exist in the literature. Resolve conflicts amongst seemingly contradictory previous studies. Identify areas of prior scholarship to prevent duplication of effort. Point the way in fulfilling a need for additional research. Locate your own research within the context of existing literature [very important]. Sage, ; Hart, Chris. *Doing a Literature Review: Releasing the Social Science Research Imagination*. Sage Publications, ; Jesson, Jill. *Doing Your Literature Review: Traditional and Systematic Techniques*. Political Science and Politics 39 January A Step-by-Step Guide for Students. Types of Literature Reviews It is important to think of knowledge in a given field as consisting of three layers. First, there are the primary studies that researchers conduct and publish. Second are the reviews of those studies that summarize and offer new interpretations built from and often extending beyond the primary studies. Third, there are the perceptions, conclusions, opinion, and interpretations that are shared informally that become part of the lore of field. In composing a literature review, it is important to note that it is often this third layer of knowledge that is cited as "true" even though it often has only a loose relationship to the primary studies and secondary literature reviews. Given this, while literature reviews are designed to provide an overview and synthesis of pertinent sources you have explored, there are a number of approaches you could adopt depending upon the type of analysis underpinning your study. Types of Literature Reviews Argumentative Review This form examines literature selectively in order to support or refute an argument, deeply imbedded assumption, or philosophical problem already established in the literature. The purpose is to develop a body of literature that establishes a contrarian viewpoint. Given the value-laden nature of some social science research [e. However, note that they can also introduce problems of bias when they are used to make summary claims of the sort found in systematic reviews [see below]. Integrative Review Considered a form of research that reviews, critiques, and synthesizes representative literature on a topic in an integrated way such that new frameworks and perspectives on the topic are generated. The body of literature includes all studies that address related or identical hypotheses or research problems. A well-done integrative review meets the same standards as primary research in regard to clarity, rigor, and replication. This is the most common form of review in the social sciences. Historical Review Few things rest in isolation from historical precedent. Historical literature reviews focus on examining research throughout a period of time, often starting with the first time an issue, concept, theory, phenomena emerged in

the literature, then tracing its evolution within the scholarship of a discipline. The purpose is to place research in a historical context to show familiarity with state-of-the-art developments and to identify the likely directions for future research.

**Methodological Review** A review does not always focus on what someone said [findings], but how they came about saying what they say [method of analysis]. Reviewing methods of analysis provides a framework of understanding at different levels [i. This approach helps highlight ethical issues which you should be aware of and consider as you go through your own study.

**Systematic Review** This form consists of an overview of existing evidence pertinent to a clearly formulated research question, which uses pre-specified and standardized methods to identify and critically appraise relevant research, and to collect, report, and analyze data from the studies that are included in the review. The goal is to deliberately document, critically evaluate, and summarize scientifically all of the research about a clearly defined research problem. Typically it focuses on a very specific empirical question, often posed in a cause-and-effect form, such as "To what extent does A contribute to B?"

**Theoretical Review** The purpose of this form is to examine the corpus of theory that has accumulated in regard to an issue, concept, theory, phenomena. The theoretical literature review helps to establish what theories already exist, the relationships between them, to what degree the existing theories have been investigated, and to develop new hypotheses to be tested. Often this form is used to help establish a lack of appropriate theories or reveal that current theories are inadequate for explaining new or emerging research problems. The unit of analysis can focus on a theoretical concept or a whole theory or framework.

Sage Publications, ; Kennedy, Mary M. *Systematic Reviews in the Social Sciences*: Blackwell Publishers, ; Torracro, Richard. *Terms, Functions, and Distinctions*. *Systematic Approaches to a Successful Literature Review*. Structure and Writing Style I. Thinking About Your Literature Review

The structure of a literature review should include the following: An overview of the subject, issue, or theory under consideration, along with the objectives of the literature review, Division of works under review into themes or categories [e. The critical evaluation of each work should consider: Methodology -- were the techniques used to identify, gather, and analyze the data appropriate to addressing the research problem? Was the sample size appropriate? Were the results effectively interpreted and reported? Does the work ultimately contribute in any significant way to an understanding of the subject?

**Development of the Literature Review**

**Four Stages**

1. Problem formulation -- which topic or field is being examined and what are its component issues?
- Literature search -- finding materials relevant to the subject being explored.
- Data evaluation -- determining which literature makes a significant contribution to the understanding of the topic.
- Analysis and interpretation -- discussing the findings and conclusions of pertinent literature.

Consider the following issues before writing the literature review:

**Clarify** If your assignment is not very specific about what form your literature review should take, seek clarification from your professor by asking these questions: Roughly how many sources should I include? What types of sources should I review books, journal articles, websites; scholarly versus popular sources? Should I summarize, synthesize, or critique sources by discussing a common theme or issue? Should I evaluate the sources?

**Find Models** Use the exercise of reviewing the literature to examine how authors in your discipline or area of interest have composed their literature review sections. Read them to get a sense of the types of themes you might want to look for in your own research or to identify ways to organize your final review.

**Narrow the Topic** The narrower your topic, the easier it will be to limit the number of sources you need to read in order to obtain a good survey of relevant resources. A good strategy is to begin by searching the HOMER catalog for books about the topic and review the table of contents for chapters that focuses on specific issues. You can also review the indexes of books to find references to specific issues that can serve as the focus of your research. For example, a book surveying the history of the Israeli-Palestinian conflict may include a chapter on the role Egypt has played in mediating the conflict, or look in the index for the pages where Egypt is mentioned in the text.

**Consider Whether Your Sources are Current** Some disciplines require that you use information that is as current as possible. This is particularly true in disciplines in medicine and the sciences where research conducted becomes obsolete very quickly as new discoveries are made. However, when writing a review in the social sciences, a survey of the history of the literature may be required. In other words, a complete understanding the research problem requires you to deliberately examine how knowledge and perspectives have changed over time. Sort through

other current bibliographies or literature reviews in the field to get a sense of what your discipline expects. You can also use this method to explore what is considered by scholars to be a "hot topic" and what is not.

**Ways to Organize Your Literature Review**

**Chronology of Events** If your review follows the chronological method, you could write about the materials according to when they were published. This approach should only be followed if a clear path of research building on previous research can be identified and that these trends follow a clear chronological order of development. For example, a literature review that focuses on continuing research about the emergence of German economic power after the fall of the Soviet Union.

**By Publication Order** your sources by publication chronology, then, only if the order demonstrates a more important trend. However, progression of time may still be an important factor in a thematic review. The only difference here between a "chronological" and a "thematic" approach is what is emphasized the most: Note however that more authentic thematic reviews tend to break away from chronological order. A review organized in this manner would shift between time periods within each section according to the point made.

**Methodological** A methodological approach focuses on the methods utilized by the researcher. For the Internet in American presidential politics project, one methodological approach would be to look at cultural differences between the portrayal of American presidents on American, British, and French websites. Or the review might focus on the fundraising impact of the Internet on a particular political party.

**Chapter 2 : Sexual Sobriety and the Internet - SAA**

*The Internet IN Literature: Dream of the Cyborg Last, but not least, I will refer to the Internet as a new subject for literature, in the sense that literature deals with human experience, and the experience of y bernetics is a significant new kind of human experience.*

In ancient Sumer, a whole cycle of poems revolved around the erotic lovemaking between the goddess Inanna and her consort Dumuzid the Shepherd. The Seven Beauties Persian: This was the original method of circulation for the Sonnets of William Shakespeare , who also wrote the erotic poems Venus and Adonis and The Rape of Lucrece. Though many of the poems attributed to Rochester were actually by other authors, his reputation as a libertine was such that his name was used as a selling point by publishers of collections of erotic verse for centuries after. One poem which definitely was by him was "A Ramble in St. Farmer; the three volume Poetica Erotica and its more obscene supplement the Immortalia both edited by T. One of the better known of these collections is The Merry Muses of Caledonia the title is not by Burns , a collection of bawdy lyrics that were popular in the music halls of Scotland as late as the 20th century. He followed up in with another erotic collection in prose poemsâ€™” Songs of Bilitis Les Chansons de Bilitis , this time with strong lesbian themes. Lawrence could be regarded as a writer of love poems, he usually dealt in the less romantic aspects of love such as sexual frustration or the sex act itself. He called one collection of poems Pansies partly for the simple ephemeral nature of the verse but also a pun on the French word panser, to dress or bandage a wound. The intelligence and casually flamboyant virtuosity with which he framed his often humorous commentaries on human behaviour made his work invariably entertaining and interesting. The specific problem is: January Learn how and when to remove this template message The Australian poet Colin Dean [23] as listed in the Australian Literature Resource database has an immense output of erotic verse e. As an example he shows a keen interest in Indian thought and literature and has written many erotic poems on Indian themes: Indian mythology; classical Sanskrit plays; Indian philosophy; Indian folktales and translated Sanskrit poetry. Some of these works are: Erotic fiction[ edit ] Erotic fiction is the name given to fiction that deals with sex or sexual themes, generally in a more literary or serious way than the fiction seen in pornographic magazines and sometimes including elements of satire or social criticism. Such works have frequently been banned by the government or religious authorities. For reasons similar to those that make pseudonyms both commonplace and often deviously set up, the boundary between fiction and non-fiction is often very diffuse. Erotic fiction is credited in large part for the sexual awakening and liberation of women into the 20th and 21st centuries. The novel is filled with bawdy and obscene episodes, including orgies, ritual sex, and other erotic incidents. This book was banned in many countries. Even five centuries after publication copies were seized and destroyed by the authorities in the US and the UK. For instance between and eight orders for destruction of the book were made by English magistrates. The Tale of Two Lovers Latin: Historia de duobus amantibus written in was one of the bestselling books of the 15th century, even before its author, Aeneas Sylvius Piccolomini , became Pope Pius II. It is one of the earliest examples of an epistolary novel , full of erotic imagery. The first printed edition was published by Ulrich Zel in Cologne between and This manuscript claimed that it was originally written in Spanish by Luisa Sigea de Velasco , an erudite poet and maid of honor at the court of Lisbon and was then translated into Latin by Jean or Johannes Meursius. The attribution to Sigea and Meursius was a lie; the true author was Nicolas Chorier. These were a somewhat peculiar English genre of erotic fiction in which the female body and sometimes the male was described in terms of a landscape. This was included, in abbreviated form, in The Potent Ally: Other works include A New Description of Merryland. One of the most famous in this new genre was Fanny Hill by John Cleland. This book set a new standard in literary smut and was often adapted for the cinema in the 20th century. Peter Fryer suggests that Fanny Hill was a high point in British erotica, at least in the eighteenth century, in a way that mainstream literature around it had also reached a peak at that time, with writers like Defoe, Richardson and Fielding all having made important and lasting contributions to literature in its first half. After , he suggests, when the Romantic period began, the quality of mainstream writing and of smut declined in tandem. The

castration of imaginative English literature made the clandestine literature of sex the most poverty stricken and boring in Europe". One genre, which vies in oddness with the English "Merryland" productions, was inspired by the newly translated Arabian Nights and involved the transformation of people into objects which were in propinquity with or employed in sexual relationships: In the late 18th century, such works as *Justine*, or the Misfortunes of Virtue and *Days of Sodom* by the Marquis de Sade were exemplars of the theme of sado-masochism and influenced later erotic accounts of Sadism and masochism in fiction. De Sade as did the later writer Sacher-Masoch lent his name to the sexual acts which he describes in his work. Some works, however, borrowed from established literary models, such as Dickens. It also featured a curious form of social stratification. Even in the throes of orgasm, the social distinctions between master and servant including form of address were scrupulously observed. Significant elements of sado-masochism were present in some examples, perhaps reflecting the influence of the English public school, where flagellation was routinely used as a punishment. By one who knew this Charming Goddess and worshipped at her shrine It first appeared in and was written by one Gordon Grimley, a sometime managing director of Penthouse International. The centre of the trade in such material in England at this period was Holywell Street, off the Strand, London. An important publisher of erotic material in the early 19th century was George Cannon, followed in mid-century by William Dugdale and John Camden Hotten. His plot summaries of the works he discusses in these privately printed volumes are themselves a contribution to the genre. Originally of very limited circulation, changing attitudes have led to his work now being widely available. Towards the end of the 19th century, a more "cultured" form of erotica began to appear by such as the poet Algernon Charles Swinburne who pursued themes of paganism, lesbianism and sado-masochism in such works as *Lesbia Brandon* and in contributions to *The Whippingham Papers* edited by St George Stock, author of *The Romance of Chastisement*. This was associated with the Decadent movement, in particular, with Aubrey Beardsley and the *Yellow Book*. But it was also to be found in France, amongst such writers as Pierre Louys, author of *Les chansons de Bilitis* a celebration of lesbianism and sexual awakening.

### Chapter 3 : How novels came to terms with the internet | Books | The Guardian

*In an age where reading is seen as a chore rather than something to do for enjoyment, it is so important for the world of literature to have books and writing integrated into the ever-expanding world of the internet and of technology.*

Share via Email New sentences â€¦ a man types on a laptop keyboard. I typed out the beginning of my poem *Homage to Cicero* and was hooked then and there. What hooked me was the way you could instantly change the shape of the stanza, the length of the line. It was the instantly part that got me. Writing with electronic devices has affected structure, research and editing. It has affected order and it has affected rhythm, from the tap-tap-swipe of a typewriter to the swipe-swipe-tap of tablet. As we become increasingly inundated with little black screens this fluidity is becoming ever more central to how writers shape their work. I used to keep a file on my computer called "recycle" where I stored all the decent ideas saved from discarded chapters and stories and poems. The idea was that, eventually, all these lines would be rehoused. But increasingly I use the search function. Necessary mess â€¦ Zoe Pilger "I write on a laptop. The only time I write by hand is when I take notes. In *Civilisation and its Discontents*, Sigmund Freud links technology with amputation, with the tools created by man replacing his organs and limbs: Has anything been lopped-off from the contemporary author to make room for all the new ways of writing? McCarthy, however, is keen to avoid overstating its impact on writers. Whereas before writers would have to use their memory and imagination to embellish, I just looked it up on YouTube and could watch the exact set in Technology provided me with a memory. And that process can go both ways. While this may make writing more systematic, it can also leave it vulnerable. With the collapse of the East German regime, and the gutting of its offices, the paraphernalia that had maintained the giant surveillance bureaucracy was flooding the flea markets and secondhand shops; you could get these typewriters really cheap. It had great long arms: The basic mechanism may stay the same, but new tools have led to new relations between authors and the words they use. With the internet, the barrier between the writer and the world has become as thin as skin.

**Chapter 4 : Poetry, Prose, Drama, Non-Fiction, and Media: The Five Main Types of Literature**

*literature, fiction, globalization, Wikipedia, Internet, Clay Shirky, Jeremy Rivkin, Empathy Mallarmé and Flaubert described this possibility at the end of the nineteenth century and Derrida proclaimed it again more recently.*

The reason is neither budget cuts nor the sinking lifeboat of the humanities. Or it was, because now the Internet has made the teaching of literature a sad and disheartening mess. Search engines and electronic information storage have made us all empty and stupid. Memory is externalized and disembodied in the cloud; imagining is externalized in film, TV, and Google images. Diverted by entertainment, gaming, and social media, students no longer develop the religious, historical, or cultural knowledge essential for literary study. When that happens, everything that depends on the linear disappears: Nor do students develop the necessary vocabulary from using email, Twitter, blog posts, and comment threads. These losses make literary comprehension and appreciation, much less literary interpretation, impossible. What book in the course did you most dislike? What flaws of intellect or character does that dislike point up in you? First there was Google: Then came Web 2. Jane Smiley talks about how a novelist takes you along word by word, but in the electronic world, faster is better; students are impatient at any delay, even pacing. One consequence of our accelerated nervous systems is that we have all become skimmers, getting the gist, jumping to the end while glazing over sentences longer than nine words. Happily for the numbed and impatient student, Google makes actually reading literature unnecessary. The Wikipedia entry also gives students a plot summary and character analysis along with predigested comments students can offer as their own. Lately, I also find that my lit teacher mojo has stopped working. To my dismay, I discovered that the Internet is not sanguine about dialect. When I say that the Internet multiplies and distributes this kind of error, consider this data point: Then they would write a paper on the relationship between the poem and story. Google, obviously, wrecked that assignment and spoiled the fun of the literary Easter egg hunt. That let me surprise students with the new version and another paper having them analyze the effects of that change and his other revisions. After discussion, I could reveal my duplicity, hand out the real ending, and continue discussing. This was a theatrical, shocking, enlivening teaching strategy; now, searching for a clue to the story, students have already found the text online and know that the handout is incomplete. Unfortunately, now almost 20, such Bierce-Enrico comparisons pop up on Google, from essaydepot. Some critics will surely dismiss my conclusions as reactionary and blame either my lack of creativity or my lack of Internet savvy. They will be wrong on both counts. Pre-YouTube, I was using music videos to teach literature thirty years ago. The new medium is simply not an effective vehicle for the old medium. Thus, the situation is not limited to the teaching of literature but has implications for the creation of literature as well.

**Chapter 5 : History Instruction and the Internet: A Literature Review**

*Literature and the Internet by Richard Sears, , available at Book Depository with free delivery worldwide.*

Abstract - This chapter offers a perspective on the Internet and literature interface, with a special focus on the issue of intertextuality, in an attempt to delimit those issues specific to networked literature, as against digital or hypertextual literature. I will focus on literature as a family of medium-conditioned discursive practices, and examine the consequences of digital networks for a redefinition of these practices. These consequences will be approached from four viewpoints: Among the topics addressed are issues of interactivity, the blogosphere, postmodernist fiction, and the cyborgization of social communication. From Lit to Linkterature: Voice, Writing, Print, Digital Text, Web Many theorists since Marshall McLuhan have emphasized the intrinsic connections between the medium and the message in the semiotics of communication: A new medium absorbs many of the functions of previous media, it enhances some of them,, it adds new functions, and, if anything is lost, no sweat: Some media, of course, are better than others at doing certain things. Print can be reproduced on TV, and pages turned for us in front of the camera, but Chapter Seven there is a limited role for that kind of experiment. The digital medium, however, has provided the basis for multimediality: Now media have never been static. But the present-day explosive rate in the development of cybermedia since the advent of the computer, and especially of the personal computer and the cell phone clearly has no equivalent in earlier centuries as to its rate of personal usability, as well as the pace of invention and obsolescence in this field. The increasing opportunities to travel and, especially in Spain, the suddenness of the recent influx of migrant population, contributes to this sense of a time out of joint, in which the old is partly displaced by the new, but still remains and survives into the new times, albeit somewhat adrift and disoriented as to its proper place and function, if not downright residual. This is perhaps what is happening with literary studies, with the philologies, with literature, but not only with these practices and institutions. It also happens with newspapers, for instance, who must both endure in a recognizable form and adapt themselves to the new media ecology. And yet there will probably be less time devoted to literature as we know it in the cultural habits of future generations. And the role of print newspapers will keep on the downslope as 1 On the universal semiotic reduction of media in computers, see Hess-Luttich, "Irrgarten" ; Rodriguez de las Heras, "Nuevas tecnologías. Internetferences The coexistence or intersection of at least two regimes of production and distribution of text print and the web creates peculiar effects: For instance, take conferences, like the one where I first presented this chapter as a working paper. It could be argued that the structure of such conferences has a hidden connection to the print mode of the diffusion of knowledge. In an age of instant communications we do not need physical presence at a conference in the same sense that we needed it before. Prior to the conference, I had been writing and posting my lecture in my blog for some months, as a paper in progress open to suggestions from readers. I did not have many responses, but that is purely accidental. Writing my paper on the web before I deliver it may contravene what is, according to Goffman, a tacit presupposition of academic lectures: The effect of my pre-publishing this chapter on the Internet is unforeseeable, any member of my audience at the conference might have stood up and recited the paper together with me. Such things may happen because in a way we still do many things as if the web did not exist, and in another sense we can only do them precisely because it does exist. To go back to the transformation of literary studies by the Web. This transformation is multidimensional: It acts simultaneously on every point of the chain. But I may have had access to this work itself, or to other materials for its study, thanks to the Webâ€”because I am using it for information, or because my librarian and bookseller are using it. I may be writing a paper on this novel for a 2 Goffman, "The Lecture. And I may be using cybernetic tools which enable me to work in ways barely thinkable before: This influence of the Net at all points of our activity, literary or otherwise, produces some peculiar effects or uncanny connections between the different levels of the processâ€”internetferences. An effect of intertwingularity, as it thrives and travels through the web links and other Internet connections. Literature IN the Internet: The long tail of literature One of the most visible aspects of internetference or remediation is the wholesale transposition of physical libraries to virtual

libraries and literary websites: Voice of the Shuttle. The Oxford Text Archive. Where page was, there file shall be, and with this come the multiple transformations we are aware of: A new dimension of analysis emerges as the traditional taxonomies of disciplines are cut across by what has been called folksonomies- folk taxonomies which suddenly acquire cognitive significance because of the new medium in which they occur. As it globalizes the globe, the web medium enables these folk taxonomies to achieve global significance. For instance, tags in blogs, or Google search terms, are the building blocks of such folksonomies. Folksonomies create ripples and internetferences in the way we approach our objects of study, insofar as we approach them through the Web. And the Internet folksonomies will of course have visible effects on the way literature is approached. A dimension of the cultural impact of authors, for instance, can be measured in Google hits. The fate of literature on the web, as the fate of information and communication about any other topic, is Literature in Internet closely tied to the development of relevant and user-targeted search. Battelle suggests that future development of artificial intelligence will rely largely on search-based web systems. The world is changed by the web, and literature will reflect those changes. Moreover, the very material basis of literature, text, is significantly altered by digitization and the web. Text is something that has to be produced, and the economics of text production is changing significantly. The new regime of production will have an economic influence on literature. If literature is a mode of discourse in which the form of what is said is especially relevant to the content of what is said, so much so that form and content are one, then a transformation of the medium will entail a radical transformation of the meaning, of literature. Mediatically, less money will go from the consumer of electronic text to the provider of text than it does currently to the providers of print. Free services will keep exerting great pressure on paying ones. Perhaps in what is a significant move, the digital edition of El Pais, initially a free-access site, returned to free access after a failed experiment with paying subscriptions. Obviously it is better for the journal to be read online by many people for free than to lose its online readership altogether. While this strategy makes sense in the short run, it obviously does no service to the print edition of the newspaper and accelerates the process of transfer from paper to screen. Some time ago, you had to pay for your newspaper. Now in many cities you are given free newspapers four different ones in Zaragoza. The next step is that you should be paid to read the newspaper. Indeed, you already are. You are meant to read or glance at the advertising which finances the newspaper, and in exchange you are paid with free news. This virtualization of what is sold is of course an indirect effect of the web: The relationship between advertising and text thus changes. Online commercial sites like Amazon rely for their revenue on the tailoring of their offers to the specific profiles of their clients. The strategy for Google advertisements in personal websites is similar: This is a strategy-which- of course has been used for a long time in print or radio advertisements which are always aimed at a given section of the public, but it acquires a finer edge in digital media. Digitisation of news also means globalization, and globalization goes along with the standardization or macdonaldization of products, including the media. Publishers also live in a digital medium, even if the end process of their activities is still printed and carried in vans; and publishing houses have experienced a process of concentration and globalization. Alternatively, one must say there is also a race of small publishers and booksellers who have been able to exploit the web ecology to their advantage. But we all know the fate of most bookstores in small towns: On one hand, the concentration of media seems to work against their getting well-paid contributions in the big sites; on the other, the proliferation of free online journals and blogs subtracts reading time from the big sites. With blogs, many more writers, home journalists who are said to write in their pyjamas, or amateur poets, are allowed an audience. Yet more significantly, the availability of massive access to instant publication and to an audience, will result in a major rearrangement of the ecosystem of writing. There is a statistical phenomenon well known to market analysts, "the long tail. A few, very few, products sell in the millions. A bigger number sell in the thousands. A much bigger number sells in the hundreds. But the market share of the hundreds is bigger than that of the millions, because of the long tail of the graph: Literature, too, has always worked, like any other mass marketed product, through the dynamics of the long tail. Globalization simply means that the tail becomes longer, and its head becomes taller as well. Actually, "globalization", while it is a buzzword for the late capitalist millennium, only means "increased globalization" because the creators of money, markets and cities in antiquity, the builders of the Roman

Empire and the long-distance merchants of the Modern Age, or the industrialists in the nineteenth century were indeed always already globalizing the globe. It is to be expected that the social use of literature will follow the pattern of other marketable items as the shape of the market is modified by the Long Tail: The Internet AS Literature: Blogs Let us go now to my third point above, the poetic transformation of literature: There are many ways in which the specificity of the Internet as a medium may develop new literary genres. Hypertexts, for instance, or online computer games, may have an important literary dimension, and many web-specific forms of these non-web-specific electronic genres have appeared. Historias interactivas multifurcadas, [http:](http://) This online hypertext, designed and started by Marcos Donnantuoni, Buenos Aires, originally began as with three simple sentences: La noche anterior debe haber sido realmente pasmosa. No recuerdo nada, y me duele mucho la cabeza. Me levanto lentamente, buscando un apoyo en la oscuridad. So the story becomes an endless and endlessly branching one, but still preserves its unity as a communal narrative work: Note that there are two levels at which such a work may be evaluated: The new directions in which such a hypertext, or indeed hypertextual literature, may develop in the future, are endless, and largely unforeseeable. But to cut a long tale short, I will concentrate on a specific Internet genre, blogs, and their literary significance. Perhaps the most characteristic development of the Web in the early years of the 21st century, along with the supremacy of Google, has been the spectacular development of the blogosphere. According to Technorati, the main site for blog tracking so far, there are about 48 million blogs on the web as of July , with specific connections between them which make them constitute an open subsystem of the Web, known as the Blogosphere. A more likely estimate would perhaps be something like double that figure; a more reliable estimate by Technorati shows that the blogosphere multiplied its size thirty-fold from to

**Chapter 6 : Literature - Wikipedia**

*I think that this Internet influence presents a crisis not just for Literature, but for many, if not all, the Humanities. But, rather than resist, or give up, we have the choice to adapt. Perhaps this crisis is a good wake-up call to help us rethink the assumptions we have been operating on for far too long.*

History Instruction and the Internet: Copyright Research has recently been published on the relationship between educational technology and history instruction Martin 3; Trinkle in press. It decentralizes and democratizes access to knowledge bases in ways that used to be impossible. Likewise, the new social history democratizes pedagogy because it deals with evidence from a variety of sources to give voice to a range of human endeavors Burke 1. The advent of powerful computer-controlled, interactive, multimedia databases move sources of material culture such as photos, images, sound, and motion pictures into the foreground in the analysis of this social history orientation Wynne, Using Nonprint The technology of educational delivery has evolved from the oral lecture, an artifact from the Middle Ages. To lecture derives from the Latin verb "to read," and reflects the reading of a text by the professor because books were one-copy handwritten manuscripts. The advent of the Industrial Revolution required the spread of mass education of workers via the group lecture model in large bureaucratic schools modeled after the economy of scale of the factory system Bates 1. In the early 20th century the teaching-learning function became organized around behavioral psychology strategies of measurable objectives. This method came to dominate computer-aided instruction CAI such as programmed learning. Koschmann noted, "CAI applications utilize a strategy of identifying a specific set of learning goals, decomposing these goals into a set of simpler component tasks, and, finally, developing a sequence of activities designed to eventually lead to the achievement of the original learning objectives In the early s, the direction of instructional design was influenced by the cognitive science of artificial intelligence AI. In this research the computer program attempts to simulate the role of an intelligent tutor in a complex knowledge domain. The critical issue for these types of studies is instructional competence because AI attempts to properly represent expert knowledge Koschmann A newer concept in cognitive learning is labeled constructivism. Both the historian and the learner construct their own mental models of the past based on the interaction of new information with their prior knowledge. Learning is a reflective, generative process best facilitated by active, collaborative forms of pedagogy Herman, Aschbacher, and Winter. Challenging, participatory assignments using a variety of print and graphical non-print sources accommodates a portfolio of methods to assess ways students acquire and demonstrate historical understanding by making personal connections to subject matter Gardiner. Knowledge is situated in a particular learning community and its culture. In a teacher-centered class the source of authority is the instructor and the text. This idea represents "instruction as enacted practice" Koshchmann The most recent national assessment of the historical abilities of American high school students revealed that students evidenced great difficulties interpreting primary source documents beyond mere superficial levels Hawkins et. Detractors of Web-based pedagogy fear a worst case scenario. They predict a marriage between higher education and technology which permits the deskilling of professors and the commoditization of education at the sacrifice of its core humanistic values Noble 2; Weiss 1. Others compare faculty members who resist technology-based pedagogy with a modern form of academic priesthood fearful of a loss its authority to the new networked knowledge revolution Raschke Such a two-valued approach to the problem has proved counter-productive. A networked history class constitutes a kind of historical learning community and culture. The question to ask is how does historical understanding manifest itself in such a community and how can we come to know its properties? The Research Agenda Duderstadt stated that the modern university is experiencing pressures from an accelerating and shifting set of conditions. These include the primacy of intellectual capital in the new economic order; globalization; the connection between multimedia technology and the instantaneous exchange of information; and the replacement of hierarchical institutions such as corporations, universities, and governments with democratic networked groups. Today knowledge resides as digitally encoded forms and is universally accessible. It no longer is "the prerogative of the privileged few in

academe" 3. As experts with core competencies, history educators have reason to resist change. Academic professions enjoy market niches and partial knowledge monopolies. Disciplinary specialization reduces the ability to sense important changes in the wider environment. Although resistance to change may be in part motivated by self-interest, this resistance may prove beneficial because it forces people to distinguish between lasting versus transitory knowledge. Studies find that self-appointed famous experts predict future events with the same poor track record as average people Starbucks. Yet the educational horizon appears crowded at this juncture in history with all sorts of pundits predicting this and that about the demise of the physical institutions of higher learning in favor of virtual ones Noam 4. One truism sensed by many rank and file history educators and long ignored by educational researchers was the tacit dimension to the knowledge base for teaching Shulman Wynne discovered that these theories-in-action demonstrated by case studies of expert high school history teachers are heavily influenced by an entrepreneurial spirit, a form of performance art, personally situated curricular scripts, and an intuitive sensitivity to students in affective domains Wynne, Keepers These are hardly a set of procedural routines easily captured by a computer program. As Kidder suggested, in the rush to get on the technology bandwagon, institutions may favor hiring techno-wizards and not instructors who understand students. He shared the old adage that if you want to teach history, geography, or math to Mary, it is as important to know Mary as it is to know the subject The competition to bring courses on-line may be based on exaggerated and unproven claims of improved learning outcomes. Most educational software developed in the last 30 years lacks an empirical research base of longitudinal studies involving large numbers of students Bork 3. Forsyth declared that the first generation of Internet courseware was largely hype consisting of electronic page turning overlaid with some random access search and indexing features In a survey of current distance learning programs Pogroszewski discovered that relatively few institutions were successfully adopting interactive technology tools such as chat rooms, groupware conferencing programs, and threaded discussion lists to deliver electronic courses 1. This fact is especially disturbing because cooperative student learning is the stated preferred pedagogical strength of Web-based instruction Khan. As with the dearth of published findings on the nature of exemplary collegiate history instruction, more research is needed comparing face to face with virtual forms of classroom communications. The same instructor would have to use the same readings, assessments, teach the same material, and use similar pedagogical methods for both the on-campus and on-line class history course. Students of fairly similar abilities would have to be randomly assigned to each course treatment. It logically follows that this much needed research should aid in a theory building process to help identify how exemplary history educators at all levels of schooling successfully adapt both content and pedagogical knowledge to computer-mediated learning worlds Gunawardena and Zittle 9. What subject-specific best practices work in tapping the democratic educational potential of the World Wide Web? Ethnographic studies should document how teams of history instructors, instructional designers, and programmers structure highly complex and critically demanding interactive virtual courseware. In the formative and summative evaluation of these learning objects the educational community must also be sensitive to the aforementioned skills in the affective domain. For a student of history examples of such affective skills would be the development of an ability to sense historical empathy for the problems and solutions of past generations or a passionate excitement for enjoying history as a grand narrative story Wynne, Keepers Although research indicates there is no significant difference in learning outcomes when comparing traditional classroom instruction to alternative delivery systems, including new media, educators should not assume that computer-mediated teaching is neutral Ehrmann 5. History Instructors On-Line Far from eliminating the primacy of the instructor, the art of authoring, teaching, and maintaining a web-based history course may be more time intensive than teaching lecture courses. This finding is not surprising because the shift towards constructivist interactive pedagogy demands a steep learning curve involving not only mastery of Internet-based history resources, but cross-disciplinary forays into an understanding of computer graphics, course design, cognitive psychology, human-computer interface issues, and so forth McCormack and Jones; Trinkle and Auchter. But at the core of the enterprise are the domain-specific skills of the history educator. Teachers and students must be provided with analytic tools to enable them to access digital source materials in ways that make sense to them. These tools might include story boards, spreadsheets, image analysis tools,

databases, timelines, and templates, but the relevant content links should be assembled by the instructor. It is common sense to state that "indexing schemes that work well for a classroom teacher are likely to be very different from those that function effectively for a scientist or scholar" Honey and Hawkins 5. The history teacher who chooses to experiment with virtual teaching will be challenged to spend time filtering and evaluating the academic value of historical websites. These reviewers concluded that commercial history web sites push glitzy, canned treatments of subject matter rather than serious historical productions. They lamented that politically controversial and independent history sites will not be able to compete financially with the commercial ones. Emphasis in website reviews should focus on pedagogical rather than commercial uses such as the site constructed by Dr. Skip Knox of Boise State University. The metaphor of a community of scholars was used by Knox to describe his on-line asynchronous freshman Western Civilization course 2. When Professor Knox first offered a virtual course, he tried to act as a guide on the side rather than a sage on the stage. He translated this to mean he was to provide objectives, course requirements, weekly discussion questions, and then he would wait for a spontaneous student reaction. He realized that without his leadership they were merely "separate individuals who would separately earn three credits of history and who might by accident have something to say to one another" 2. The sense of a common educational community with a common purpose is essential to either a virtual or real class. He has retooled his Web pedagogy with a writing style he referred to as Web rhetoric. It is a style of writing both formal and conversational in the tradition of dramatic storytelling. Each Web page serves to present a thought, a concept, a scene in a narrative. The link between one page and the next is a caesura, and the end of a page is a dramatic moment, rather like a dramatic pause in public speaking. The reader has to click on the mouse button and wait a moment but not too long! Just as the end of a chapter in a book should propel the reader forward to the next chapter, so the words at the end of one Web page should create a little tension and lead the reader forward. Knox 4 Knox believes that external hyperlinks should be sparsely used. To him, solid Web pedagogy involves designing the material in such a manner that the learner is able to create a quick mental model of the boundaries of the work expected. There are internal links of sound files to help a student with pronunciation of difficult terms. Graphics are not embedded in Web lectures because of long download times. External links are provided under supplemental activities, but Internet exploration is subordinated to formal study requirements. Several points of interest can be made. Experienced history teachers are not content-managers of some bureaucratic teacher-proof canned curriculum. They are managers of meaning and content transformers through their own agencies. Students as well as teachers will require retooling of old habits to adapt to a learner-centered model of instruction. And finally, Knox came to discover what the research seems to indicate. The most powerful factor is the elegance of the curricular-instructional design and not the due to the properties of the particular delivery system Ehrmann 5. In a more radical departure from current practice, other practitioners have begun to experiment with knowledge building communities. Scardamalia and Bereiter explained this process by distinguishing between first and second order environments. In the former, learning is asymptotic, evidencing little progressive complex problem solving in a given domain. In the latter intentional progress made by one advances the knowledge of the collective environment. This was the original idea behind the invention of hypertext whereby the ability to think in a non-linear fashion would enfranchise the creativity of learning communities. Instructors may someday assess the progressive learning by an individual or a group of learners by studying the complexity of the structure of their hyperlinked knowledge maps of a given historical topic. Such complex structures seem to indicate deeper understanding Harasim et. Feig described a distance learning course in Western Civilization as a developing knowledge building community. Students worked for extra-credit in multimedia computer labs researching topical history links.

### Chapter 7 : Literature and the Internet | Euphony

*Books, Literature, and Reading on the Internet* The CHB, in collaboration with Napier University, is pleased to be associated with the project, which is being undertaken by Ann Steiner, a visiting fellow from The University of Lund.

This collection represents the most complete record of the words of the Buddha available in any language, plus many millions of pages of related commentaries, teachings and works such as medicine, history, and philosophy. Gene Smith, spent decades collecting and preserving Tibetan texts in India before starting the organization in 1980. Since then, as a neutral organization they have been able to work on both sides of the Himalayas in search of rare texts. Several months ago in a remote monastery in Northeast Tibet, a BDRC employee photographed an old work and sent it in to their library. It was a text that the tradition has always known about, but which was long considered to have been lost. Its very existence was unknown to anyone outside of the caretakers of the monastery that had safeguarded it for centuries. The Kadampa school, active in the 11th and 12 centuries, was known to scholars – they knew who had started the tradition and where it fit in the history of Buddhism – but most of the writings from that period had not survived the centuries. And yet suddenly here was a lost classic of this tradition, the only surviving manuscript of the work: While the manuscript above is an amazing find, it is by no means the only one their work has unearthed. Children holding a manuscript in its box This work highlights the importance of preserving cultures before they disappear or are too dispersed to gather together. In its efforts to make all of Buddhist literature available, BDRC is also digitizing fragile palm leaf manuscripts in Thailand, Sanskrit texts in Nepal, and the entire Tibetan collection of the National Library of Mongolia. We hope that this is a trend that will see the literatures of many more cultures become openly available. Many Tibetans have left their homeland, spreading to India and around the world. Younger generations who have been displaced and raised in other societies may not have the opportunity to grow up with these traditional teachings. The work of the BDRC is to make those teachings available to everyone. We recognize that you cannot preserve culture; you can only create the right conditions for culture to preserve itself. We hope that by making these texts available via the Internet Archive, we can spur a new generation of usage. Karmapa Ogyen Trinley Dorje is a frequent user of their collection. These texts are sacred, and should be free. Internet Archive and BDRC are both delighted to join forces on sharing the Buddhist literary tradition for the benefit of humanity. Joining digital technology with scholarship, BDRC ensures that the treasures of the Buddhist literary tradition are not lost, but are made available for future generations. BDRC would like every monastery, every Buddhist master, every scholar, every translator, and every interested reader to have access to the complete range of Buddhist literature, regardless of social, political, or economic circumstances. About Internet Archive The Internet Archive is a c 3 nonprofit digital library based in San Francisco that specializes in offering broad public access to digitized and born-digital books, music, movies and Web pages.

**Chapter 8 : Literary Hub: The Best of the Literary Internet**

*Each Web page serves to present a thought, a concept, a scene in a narrative. The link between one page and the next is a caesura, and the end of a page is a dramatic moment, rather like a dramatic pause in public speaking.*

Share via Email Connected He believed they were going about it the wrong way, but at least they were trying, which was more than he could say for the generation of older writers he complained about in the same piece "E Unibus Pluram: Television and US Fiction". One of these, an unnamed "gray eminence" who ran a graduate workshop that Wallace attended in the s, scolded his students for including "trendy mass-popular-media" references in their work. Treating of such things, he insisted, would only date their writing, pegging it as belonging to the "frivolous Now" instead of to the proper province of literature, the "Timeless". The notion of a cadre of literary novelists, young or old, eager to depict the moment we live in — let alone battling conservative naysayers for the right to do so — is almost quaint. When reading for a American literary prize a couple of years ago, I was struck by how strenuously most of the entrants seemed to be skirting that challenge. Writing historical fiction is the easiest way to escape the Now; to avoid dealing with the internet, you only have to step back a decade or two. There are also those populations cut off from the mainstream for cultural reasons, such as recent immigrants and their families — a very popular choice of fictional subject these days. And then there are those at the geographical margins, living in remote rural areas where broadband access is hard to come by. And this is especially curious when you consider that the vast majority of the people who write and read these works live in cities and suburbs. Real-life ranchers, of course, treasure their satellite dishes. Which brings us to the other designated special province of the literary novelist: The further literature is driven to the outskirts of the culture, the more it is cherished as a sanctuary from everything coarse, shallow and meretricious in that culture. It is the chapel of profundity, and about as lively and well visited as a bricks-and-mortar chapel to boot. To encompass both, as Wallace aimed to do, you must be able to derive the Timeless from a series of frivolous Nows, and then you have to persuade your readers that you have given them what they want by presenting them with what they were trying to get away from when they came to you in the first place. No wonder American literary novelists have found it easier just to bow out of the whole "Way We Live Now" rat race, especially when the designated enemy was television. You can address the time your characters presumably squander in front of the tube the same way you treat the time they spend asleep: However, the internet, as we are always being told, is different. Only certain parts of it are passively consumed, while others have completely supplanted longstanding realms of daily activity and human interaction. For example, High Fidelity, with its once-hip record-store setting, has been transformed into a nostalgic artefact by the advent of downloadable music files. Where do guys like that congregate these days? Some vast number of people now meet their partners through the rationalised sifting of online dating services rather than haphazardly, at parties or bars. Smartphones prevent us from ever getting lost, unintentionally or on purpose. Social networking routinely returns long-gone friends, lovers and enemies into the unfolding of our present-day lives. The internet has altered our lives in ways television never did or could, but mainstream literary novelists — by which I mean writers who specialise in realistic, character-based narratives — have mostly shied away from writing about this, perhaps hoping that, like TV, it could be safely ignored. Take, for example, "Daemon" by Daniel Suarez, whose bad guy is already dead when the book begins; his evil deeds are perpetrated posthumously by the computer program he designed before succumbing to cancer. There have been some gimmicky stunt novels — routine romantic comedies told entirely in emails or status updates or text messages — but more searching depictions of how technology is embedded in the lives of ordinary people have been pretty rare. This situation has begun, tentatively, to change and it remains to be seen what Wallace himself made of it, when his final work, The Pale King, is published in April. They spend long nights holed up in their apartments, bidding for the elusive things on eBay and losing every time to rivals veiled behind cryptic monikers. Suspicions of a conspiracy roil. The New York of Chronic City is a farrago of rumours, mirages and false identities where everything that is most desirable wavers just beyond reach or may not even exist. Information of dubious validity and unknown origins perfumes the streets along with a

mysterious chocolatey aroma, driving everybody nuts. There is no reliable boundary between what is true and what people want to be true or say to be true. One character keeps revising the Wikipedia entry on Marlon Brando to conform to his conviction that the actor is still alive. In short, Manhattan appears to be an extension of the internet, or vice versa. At the peak of the pre-recession boom, Matt Prior quit his job as a business reporter to launch his own business – a website featuring literary financial journalism, including poetry. Now, post-recession, with his big idea gone predictably bust and his former profession imploding, Matt finds himself underwater on his mortgage. She thinks she can recapture her romantic innocence, and he flatters himself into believing that late capitalism craves its own poet laureate. It is what the internet lures out of us – hubris, daydreams, avarice, obsessions – that makes it so potent and so volatile. But the internet is at least partly us; we write it as well as read it, perform for it as well as watch it, create it as well as consume it. Watching TV is a solitary activity that feels like a communal one, while the internet is a communal experience masquerading as solitude. This paradox lies at the root of so much of the uncivil and downright cruel behaviour that everyone complains about in online interactions: In the form of an anonymous blog called the Damp Review, he posts merciless takedowns of the people he fawns over in real life. The paradigm of the anti-TV insurgent is Howard Beale, from the Paddy Chayefsky film *Network*, a newscaster turned mad-as-hell everyman who refuses to "take it" any more. His fury has no real shape or purpose; its virtue lies in the contrast between its singular, uncompromising, heedless intensity and the pablum all around it. He may have been the only guy on TV who yelled at TV the way countless guys at home were yelling at their TVs, but on the internet, yelling guys are a dime a dozen. After years of playing nice, he abandons the role he refers to as "Mr Good" and proclaims his long-suppressed misanthropy, the kernel of flinty self-righteousness that, in the age of *Network*, passed as the equivalent of integrity. By allowing him finally, finally to express himself to the world, and to congregate with people who wholeheartedly agree with him, the internet presents Walter with this unsavoury fact: The victims of TV, as depicted by its traditional critics, are hammered down into mute, uniform cogs, then sold as docile lots of consumers to Madison Avenue, their individuality smothered, their innermost selves silenced. But what if, on the introduction of a new medium that allows everyone to speak their secret, supposedly unique selves, we discover that thousands upon thousands of people are saying pretty much the same stuff in pretty much the same words? What if the individuality we hold so dear turns out to be indistinguishable from the individuality of countless others? How individual is it, then, really? What if the "common rubble of banality" is, in fact, us? Social networking, the latest iteration of the internet, promises a utopia in which every participant has a voice, but it cannot guarantee that we will like what we hear. And let them judge you. It helps to bear in mind that 17th-century Salem was a community, too. The internet did not create scapegoating, feuds and cliques, and virtual lynchings are nowhere near as fatal as the real-life kind. Still, traditional communities survive in large part by virtue of most members knowing when to keep their mouths shut, while online social networks are formed in a climate of perpetual disclosure. Whether you belong to discussion boards for *Twilight* fans or Pez candy dispenser collectors or libertarian bloggers or breast cancer survivors, the only way you can actually be present in the group is by pitching in your two cents. The power to offer your personal evaluation of just about everything, which was once a vindicating new option get back at that crappy hotel in Belize by slamming it on TripAdvisor, has become kind of favour or even obligation, solicited by market research firms, by broadcasters who incessantly request texts from their listeners, and by friends with Facebook pages they want you to "like". You need to be on Twitter, on Facebook, blogging. Do the people who constantly pester us for our opinions care what each and every one of us really thinks? Sort of and not really. What they require are opinions in bulk, so many of them that they can be analysed and averaged out and processed into useful data. Only then can they be sold, and then used to encourage us to buy more stuff. The main distinction is that the crowdsourced are active collaborators in the commodification of their opinions, while TV viewers just get to sit on their duffs. Each chapter takes place at a different point over a period of plus years and concerns a loose collection of people affiliated with the music industry. In the final chapter, Alex who is a minor character in the first chapter reluctantly agrees to help an independent record company executive promote a concert. The two men live in a world where preverbal children, using handsets called "Starfish", can download music by "pointing", and have thereby become

"arbiters of musical success". As a result, even the most rough-edged artists have retooled their images to appeal to the toddler set. For Alex, the assignment is especially unsettling because, like many of the characters in the novel, he regards music as one of the last vestiges of the genuine in a life comprehensively penetrated by marketing. He is, like a novelist, a holdout for the idea that the value of an individual consciousness cannot be aggregated. And then something unengineered occurs. What else is an artist but someone who believes that she can barter a little piece of herself to the world and not only preserve its essential worth, but even multiply it, by sharing it with others?

### Chapter 9 : Internet's Affect on Adolescents: A Literature Review | Teen Ink

*How technology rewrites literature Writers including Tom McCarthy and Joe Dunthorne consider whether the coming of computers and the net has changed the way they write With the internet, the.*

The Internet does contain much information, and the Internet is up to date. However, Library Information Studies, hereafter referred to as LIS, is a scholarly field that grounds itself in logical organization of and ease of access to information. Compared to LIS, the Internet falls short to a great extent. The most evident of these shortcomings are cataloguing and accuracy. Descy, A library has a very systematic way in which information is catalogued to enable searchers to locate the desired information. The Web, on the other hand, has no system for consistency. Different search engines such as Yahoo, Infoseek, and Webcrawler add information to their databases in different ways. When a search string is entered into these databases, different results are derived depending on the search engine that is utilized. Descy conducted a search for "educational technology" in the three search engines mentioned above. Yahoo returned no matches, Infoseek returned the "best matches", and Webcrawler produced 87, matches. The resulting information was very different. Accuracy is another area where the Internet information and library information are dissimilar. Before information reaches a library, it is filtered in three ways: In a library, the information is then selected, reviewed again, evaluated, and catalogued. The information is selected for specific purposes and specific reasons to be included in a section. Information on the Web has no evaluation criteria. Anyone can publish anything on the Web. It is important that teachers and students do not take information found on the Web at face value. Facts and figures should always be cross-referenced with other resources. However, the Internet and the Web should not be disregarded as valuable research tools. With proper training and cross-referencing, both can be highly effective and efficient means by which students locate information. As computers are becoming more common in schools and homes, students and teachers are becoming more computer literate and Internet literate.