



## **Style Guide:**

### **Bibliography and Citation**

All handouts, essays, and term papers must contain either a Works Cited list (which includes all the sources you have explicitly referred to and referenced) or a bibliography (which includes everything that you have *read* in preparation). You should check with the teacher to know what is required of you.

The individual entries must appear in alphabetical order with the heading **Works Cited** or **Bibliography** at the top of the page.

There are many different citation styles, like the MLA guidelines, Chicago Style, etc. Ultimately, the decision which style to use is down to the individual department, so you should always check with the teacher what the exact formal requirements are. However, once you have chosen to work in a particular style, you have to be *absolutely consistent* in your application of this style, using it coherently.

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## **1. General notes on bibliographies**

All self-contained and independent titles (monographs, journals, reference books, newspapers, films, etc.) must be put in *italics*, while sources that are contained in larger works (short stories, poems, articles which have appeared in any of the above) must be put in quotation marks and require page numbers.

If the title of the book contains italics to begin with, you can de-italicise the respective word (e.g. *The Old English Exodus*) or put it in inverted commas (e.g. *The Old English 'Exodus'*).

All the principal words in the title of a published work (nouns, pronouns, verbs, adjectives, adverbs, and subordinating conjunctions) must be capitalised (e.g. *Introduction to the Study of English and American Literature*). Capitalisation does *not* extend to articles, prepositions, and coordinating conjunctions.

Use a colon and a space to separate a title from a subtitle (e.g. *Reproducing Gender: Critical Essays on Educational Theory and Feminist Politics*).

You can abbreviate the names of publishing houses: Oxford UP instead of 'Oxford University Press', Lang instead of 'Peter Lang Verlag'.

If there is more than one place of publication, separate them with a / (forward slash).

If there are more than two places of publication or more than two authors/editors, you can just give the name of the first one and add "et al." (for 'et alii').

## **2. How to compile a bibliography**

### **2.1 Self-contained publications**

#### **Monographs**

Carstairs-McCarthy, Andrew (2006). *An Introduction to English Morphology*. Edinburgh: Edinburgh UP.

Gillespie, Paula, and Neal Lerner (2000). *The Longman Guide to Peer Tutoring*. Cambridge: Pearson.

Miess, Julie (2010). *Neue Monster: Postmoderne Horroertexte und ihre Autorinnen* (Literatur – Kultur – Geschlecht 56). Weimar et al.: Böhlau.

The last example (Miess) is part of a book series. In this case, the title of the series and the volume number can be given in parentheses.

#### **Anthology or essay collection**

Use ed. to indicate a single editor and eds. for more than one editor.

Sterba, James P. (ed.) (2001). *Morality in Practice*. Stamford: Wadsworth.

Baker, Mona, and Gabriela Saldanha (eds.) (<sup>2</sup>2009). *Routledge Encyclopedia of Translation Studies*. London/New York: Routledge.

Lange, Claudia, Ursula Schaefer, and Göran Wolf (eds.) (2010). *Linguistics, Ideology and the Discourse of Linguistic Nationalism*. Frankfurt am Main et al.: Lang.

As the second example (Baker/Saldanha) indicates, use <sup>elevated script</sup> to highlight a new edition of an older text (but not if the book is simply an unrevised reprint).

When citing an individual text from an essay collection, you must indicate exactly which text you have used. In this case, consult section 2.2 (Articles).

#### **Reference books/dictionaries/reference grammars**

These can be listed under the names of the authors/editors.

Biber, Douglas, et al. (1999). *Longman Grammar of Spoken and Written English*. London: Longman.

Reference books and encyclopaedias can also be cited under an abbreviation throughout your text, but there must be a corresponding entry in your Works Cited list.

LGSWE = *Longman Grammar of Spoken and Written English* (1999). Douglas Biber et al. London: Longman.

Start with the name of the book if it is an **anonymous publication** (as some reference books are).

*New York Public Library Student's Desk Reference* (1993). New York: Prentice.

### **A book comprising several volumes**

A book which has been published in several volumes requires only one entry in your Works Cited list. When quoting from this work in your paper, your citation must contain a hint to the volume number, e.g. "Opdahl 2000: 1.35" (for volume 1, page 35).

Opdahl, Lise (2000). *LY or Zero Suffix: A Study in Variation of Dual-Form Adverbs in Present-Day English*. 2 vols. Frankfurt am Main et al.: Lang.

### **Scholarly editions of classical texts with an author and an editor**

When a source is re-published, the original year of publication can be helpful for the reader, particularly if the source is a primary text or a theory classic. The original year precedes that of the print edition you have used.

Shelley, Mary (1818/2003). *Frankenstein*. Ed. Maurice Hindle. London: Penguin.

You can then cite your primary text as "Shelley 1818/2003". Alternatively, you can cite a primary text under an abbreviation throughout your essay (see 3.1).

### **Translations**

The name of the translator comes after the title of the publication.

Grass, Günter (1959/2010). *The Tin Drum*. Trans. Breon Mitchell. London: Vintage.

### **Dissertations**

If a dissertation has been published by a regular publishing house, treat it like you would any monograph. However, older dissertations were frequently published by the university itself. If the dissertation was only published on microfiche (not in print), add the respective hint.

Richardson, Andrew (1991). *A Grammatical Description of the Gerund and Related Forms*. Dissertation. University of Essex. [Microfiche]

### **Multiple works by the same author**

If your bibliography features multiple titles by the same author, list them chronologically.

Eagleton, Terry (2008). *Literary Theory: An Introduction*. Malden: Wiley-Blackwell.  
— (2011). *On Evil*. New Haven: Yale UP.

## **2.2 Articles**

Please note that titles of articles are always placed in quotation marks. The name of the overall publication (journal, newspaper, essay collection) must be put in *italics*, though.

### **Definition or article from a reference book (dictionaries, encyclopaedias)**

You can cite these like you would any other article that was published in an essay collection or anthology (that is, starting with the name of the author). However, some encyclopaedias do not indicate *who* wrote the individual article. In this case, place the title at the beginning.

"Epic" (1993). *The New Princeton Encyclopedia of Poetry and Politics*. Eds. Alex Preminger and T. V. F. Brogan. Princeton: Princeton UP, 361-375.

### **Newspaper or magazine articles**

Kingsley, Patrick. "The New Age of Student Protest." *The Guardian* 30 Nov. 2010: 12.

If you cite a web version of the newspaper article, please refer to the next section (2.3).

### **Article in a scholarly journal**

Give the volume number as well as the number of the individual issue (e.g. "57.3" for 57<sup>th</sup> volume of that journal, 3<sup>rd</sup> issue of that year).

Schulze, Rainer (2009). "Categorisation in Linguistics." *Zeitschrift für Anglistik und Amerikanistik* 57.3: 219-231.

Hinkle, Gerald, and William R. Elliott (1989). "Science Coverage in Three Newspapers and Three Supermarket Tabloids." *Journalism Quarterly* 66.2: 53-58.

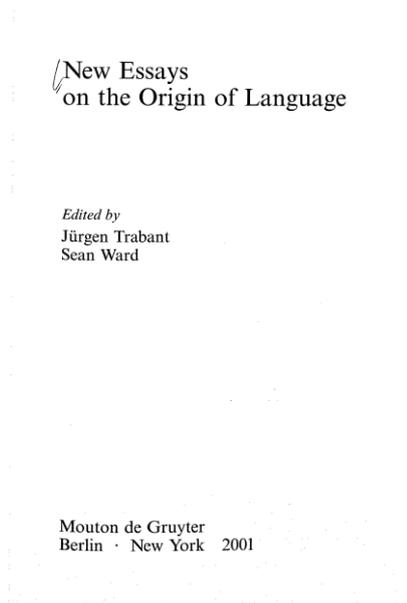
### **Article from an essay collection or anthology**

The title of the article is followed by the name of the book, its editor(s), publishing place, and publishing house. Please note that monographs, by contrast, are always cited as *monographs* (thus, cite the whole book even if you have only worked with one chapter in it).

Holmes, Frederick M. (2006). "Realism, Dreams and the Unconscious in the Novels of Kazuo Ishiguro." *The Contemporary British Novel since 1980*. Eds. James Acheson and Sarah C.E. Ross. Basingstoke: Palgrave Macmillan, 11-22.

Hawkins, John A. (2009). "An Efficiency Theory of Complexity and Related Phenomena." *Language Complexity as an Evolving Variable*. Eds. Geoffrey Sampson, David Gil, and Peter Trudgill. Oxford et al.: Oxford UP, 252-268.

When citing a text which has been published in an essay collection/reference book (or anything else which contains contributions from different authors), do not cite it under the name of the editor, but under the names of the individual author(s).



cover of an essay collection

Elementary forms of linguistic organisation

Wolfgang Klein

*What song the Sirens sang, or what name Achilles assumed when he hid himself among women, although puzzling questions, are not beyond all conjecture.*  
Sir Thomas Browne

1. Introduction

Studying the past is dull, dusty, and difficult and does not seem to provide a selective advantage. So why do we do it? The first and most obvious reason is simple curiosity. With the thrill of children exploring grandmother's attic, we dig among the material and immaterial remnants of past worlds. This is a respectable motive. After all, curiosity is at the origin of all research, of all systematic attempts to understand the world around us. The second reason is the old idea that the truth can be found in the past. It is perhaps not accidental that the study of language began with the quest for the origin of words – etymology. The idea was that things had "right" names. If you wanted find out the truth about something you had to uncover the real meaning of its name. Etymologies have since become less important. Men named "George" are no longer suspected of being peasants in disguise. Nevertheless, etymologies often seem to contain at least a grain of truth. According to Grimms' dictionary – one of the greatest scientific achievements of the Berlin Academy and of lexicographical research ever – the German word *Ehe* ('marriage') is derived from the Germanic word *aivs* meaning 'eternity'. The English word *ever* has the same etymon. And aren't marriages supposed to last forever? The third reason is that we tend to believe that studying the past helps us to understand the present. Examining the present can tell us how things are, but not why they are as they are. This notion is not new. But it was only during the nineteenth century that it became a key concept of numerous scientific disciplines. In biology, the transition from static Linnean classification to evolutionary dynamism is a case in point. It was no less common in the scientific investigation of language. To Hermann Paul, whose 1880

first page of an article contained in it

When quoting Klein's article, this is what you have to include in your Works Cited list:

Klein, Wolfgang (2001). "Elementary Forms of Linguistic Organisation." *New Essays on the Origin of Language*. Eds. Jürgen Trabant and Sean Ward. Berlin/New York: de Gruyter, 81-102.

**More than two articles from the same essay collection**

When citing several texts from the same essay collection, you can provide a short reference for the book, as long as full citation of the book is provided elsewhere in your Works Cited list.

Halberstam, Judith (2006). "Skinflick: Posthuman Gender in Jonathan Demme's *The Silence of the Lambs*." In: Stryker/Whittle 2006, 574-583.  
[...]  
Spade, Dean (2006). "Mutilating Gender." In: Stryker/Whittle 2006, 315-332.  
[...]  
Stryker, Susan, and Stephen Whittle (eds.) (2006). *The Transgender Studies Reader*. New York/London: Routledge.

## Reprint of an older article

If the article has been published elsewhere before, add the year of its first publication and (if possible) a reference to where it first appeared.

Lakoff, George (1993/2006). "Chapter 6. Conceptual Metaphor: The Contemporary Theory of Metaphor." *Cognitive Linguistics: Basic Readings*. Ed. Dirk Geeraerts. Berlin/New York: de Gruyter, 185-238 [first publ. in: *Metaphor and Thought*. Ed. Andrew Ortony. Cambridge et al.: Cambridge UP 1993, 202-251].

## 2.3 Internet sources

General notes:

You can integrate internet sources directly into your Works Cited list, but it is possible to have two separate lists (print sources vs. online sources).

You should **always include a URL** to make sure your source can be located. Provide the URL in exactly the same way in which you see it in your Web browser. Do not insert any signs, e.g. a hyphen in order to mark that the URL runs over more than one line.

Internet sources generally require you to list two dates: the original year of publication (which follows the author's name in parentheses, like in any other bibliographical entry), and the date when you accessed the site.

Some online articles do not provide the name of the author or a date – in these cases, please check carefully whether the content of the website is really **useful and trustworthy**.

## Articles published on the web

Hamid, Sarah, and Jack Raymond Baker (2009). "Writing a Research Paper." *The OWL at Purdue*. Accessed 25 Nov. 2011 at:  
<http://owl.english.purdue.edu/owl/resource/658/01/>.

"Grenada" (2009). *The World Factbook*. Accessed 17 Jan. 2012 at:  
<https://www.cia.gov/library/publications/the-world-factbook/geos/gj.html>.

Rickford, John R. (n.d.). "The Ebonics Controversy in My Backyard: A Sociolinguist's Experiences and Reflections." *Stanford University*. Accessed 21 Feb. 2015 at:  
<http://www.stanford.edu/~rickford/papers/EbonicsInMyBackyard.html>.

@persiankiwi (2009). "We Have Report of Large Street Battles in East & West of Tehran Now – #Iranelection." *Twitter*. Accessed 19 May 2012 at:  
<http://twitter.com/persiankiwi/status/2298106072>.

In the second example ("Grenada"), no author name was given.

In the third example, no original publication date was given. In this case, put "n.d."

In the last example (@persiankiwi), the pseudonym is treated like a regular author name

## Complete website

Felluga, Dino (2003). *Guide to Literary and Critical Theory*. Accessed 17 Jan. 2012 at: <http://www.cla.purdue.edu/english/theory>.

## Pictures/illustrations from the web

Goya, Francisco (1800). "The Family of Charles IV." *Museo del Prado*, Madrid. Accessed 22 May 2006 at: <http://museoprado.mcu.es/i64a.html>.

## Online database

Like with reference books (2.1), you can introduce an abbreviation to reference online databases in your Works Cited list.

*OED = Oxford English Dictionary Online*. 3<sup>rd</sup> ed. with quarterly updates as online version available from: <http://www.oed.com>.

However, you should still cite the individual entries provided via these databases separately. Databases which provide electronic access to conventionally published material (like out-of-print classic texts) are only mentioned after the bibliographical information of the actual text.

Locke, John (1690). *An Essay Concerning Human Understanding*. London [online via *EEBO*: <http://www.eebo.chadwyck.com>].

If you have used an online database to access an article that was published in a conventional print journal, you need not reference the database. The conventional citation (cf. 2.2) will do.

The same goes for accessing books with tools like GoogleBooks or the eBook service of your local library.

*Thus:*

Cheshire, Jenny, David Adger, and Sue Fox (2013). "Relative *who* and the Actuation Problem." *Lingua* 126: 51-77.

Genette, Gérard (2001). *Paratexts: Thresholds of Interpretation*. Trans. Jane E. Lewin. Cambridge: Cambridge UP.

*... instead of:*

~~Cheshire, Jenny, David Adger, and Sue Fox (2013). "Relative *who* and the Actuation Problem." online: <http://dx.doi.org/10.1016/j.lingua.2012.11.014>.~~

~~Genette, Gérard (2001). *Paratexts: Thresholds of Interpretation*. Trans. Jane E. Lewin. Cambridge: Cambridge UP. online:~~

~~[https://books.google.de/books?id=AmWhQzemk2EC&printsec=frontcover&dq=genette+paratexts&hl=de&sa=X&redir\\_esc=y#v=onepage&q=genette%20paratexts&f=false](https://books.google.de/books?id=AmWhQzemk2EC&printsec=frontcover&dq=genette+paratexts&hl=de&sa=X&redir_esc=y#v=onepage&q=genette%20paratexts&f=false)~~

## **2.4 Other media**

### **Film**

*Hamlet* (1990). Dir. Franco Zeffirelli. Perf. Mel Gibson, Glenn Close, and Helena Bonham-Carter. Warner.

Out of all the contributors, the name of the director is the only one which is obligatory. Further contributors can be added if they are deemed pertinent, e.g. Perf. (performers, like in the example), Prod. (producer), Scr. (screenwriter). Additionally, cite the organisation that had the overall responsibility for the film (in this example, Warner Brothers).

### **TV series**

*The Office* (2001-2003). Cr. Ricky Gervais and Stephen Merchant. Perf. Ricky Gervais, Martin Freeman, and Lucy Davis. BBC Two.

Here, it is the creator (rather than the director) who is obligatory. Again, further contributors (writer, director, performers, etc.) can be added.

### **Individual episode of a TV series**

"Training" (2001). *The Office*. Cr. Ricky Gervais and Stephen Merchant. Season 1, Episode 4. BBC Two.

### **Song**

Macdonald, Amy (2007). "Youth of Today." *This Is the Life*. Mercury.

### **YouTube video**

"Conversations in the Library: Zadie Smith & Kurt Andersen" (2010). *YouTube*. Accessed 25 Nov. 2011 at: <http://www.youtube.com/watch?v=zQxHd4mCNQY>.

### **CD-ROM**

*Oxford English Dictionary* (1999). Eds. J. A. Simpson and E. S. C. Weiner. CD-ROM version. Oxford: Oxford UP.

## **2.5 A few special cases**

### **Several texts by the same author and published in the same year**

Schaefer, Ursula (2008a). "Mediengeschichte als Geschichte der europäischen Sprachen, Literaturen und Kulturen." *Der geteilte Gegenstand: Beiträge zur Geschichte, Gegenwart und Zukunft der Philologie(n)*. Ed. Ursula Schaefer. Frankfurt am Main et al.: Lang, 61-78.

Schaefer, Ursula (2008b). "Stilistisches *calquing* vs. Innovation: Methodische Überlegungen zur Entwicklung der *it-cleft*-Konstruktion im Englischen." *Romanische Syntax im Wandel*. Eds. Elisabeth Stark, Roland Schmidt-Riese, and Eva Stoll. Tübingen: Gunter Narr, 449-467.

### **Unpublished material**

When citing material that you had access to even though it has not been published (yet), add (forthcoming) instead of the exact year of publication. All the other information (publishing house, place, etc.) should be given if it is known to you.

Schwanebeck, Wieland (forthcoming). "'It's Never Twins?' – 'It's Always Twins!': *The Notting Hill Mystery* (1865) and the Spectre of Twinship in Early Detective Fiction." *Clues: A Journal of Detection*.

### **Reviews**

When citing a review (which usually comes without a particular headline), give the name of the work which is being reviewed.

Schaefer, Ursula, and Claudia Lange (2003). "Review of: *Towards a History of English as a History of Genres* (Anglistische Forschungen 298), eds. Hans-Jürgen Diller and Manfred Görlach, Heidelberg: Winter 2001." *Anglistik* 14: 116-122.

### **3. How to reference quotes in your text**

When referring to the works of others in your text, you should use what is known as parenthetical citation (not footnotes). This method involves placing relevant source information in parentheses after a quote or a paraphrase. Footnotes should be reserved for additional information which would, if included in the text, disrupt the coherence of your argument and the fluency of your text. This includes hints to other material or to a further line of argument which you cannot develop in full in your chapter.

When writing about films or other visual arts, you can (and should) make use of stills and other forms of illustrations – as a form of ‘visual quotes’, they are legitimate and can be a useful addition to your argument. Remember to provide the source, of course.

If you work with primary and secondary sources, you should list them separately in the bibliography. If it is not possible to clearly distinguish between them (some historical source-texts may be equally considered both), cite all your sources like secondary sources.

#### **3.1 Primary sources**

When citing your primary sources (such as literary or religious works), it is best to introduce an abbreviation in parentheses immediately after the first use of the full title. (This has the added advantage of avoiding bizarre references like “Shakespeare 2014”). From then on, just use this abbreviation (and the page number, of course) to refer to this work.

- In his novel *The Remains of the Day* (*Remains*), Kazuo Ishiguro tells the story of a butler who solely relies on his employer’s judgment. In the end, the protagonist admits that he may have put too much trust “in his lordship’s wisdom” (*Remains* 256).

When citing an edition of a classic play, use its act, scene and line numbers, rather than page numbers. The same goes for poetry (which is cited with line numbers).

- When Hamlet confronts his mother about her behaviour, she accuses him of having “insulted [his] father” and of “answering [her] foolishly” (*Hamlet* 3.4.11-13).  
[indicates *Hamlet*, Act 3, Scene 4, lines 11 to 13]
- The lyrical speaker in Shakespeare’s sonnet reasons that “[r]oses have thorns, and clear fountains mud” (S35.2)  
[indicates Sonnet 35, verse 2]

Always use present tense when paraphrasing the content of a primary source:

- Once he hears of his father's demise, Hamlet seeks revenge, though he does not snap into action straightaway.

### **3.2 Secondary sources**

Generally, parenthetical documentation of secondary literature includes the author's last name followed by the year and a page reference. (See below for examples.)

Short references must correspond to the Works Cited list: If you cite your source as "Brooks 1989", this means your Works Cited list contains a corresponding entry under this name.

The source must always be given, no matter if it is a literal quote or merely a paraphrase of someone else's thoughts.

Quotes and paraphrases are followed by author name and page number in parentheses.

- "Miss Emily turns out to be not a Southern lady; she is a Clytemnestra, a figure out of tragedy" (Brooks 1989, 161).
- Miss Emily and her madness can be likened to the tragic character of Clytemnestra (Brooks 1989, 161).

If the author's name features in the text, do not mention it in parentheses again.

- Brooks explains that "Miss Emily turns out to be not a Southern lady; instead, she is a Clytemnestra, a figure out of tragedy" (1989, 161).

When referencing one and the same source repeatedly right after one another, you can use "ibid.", starting with the second quote.

- It makes more sense to describe it as a "fourfold model" (Haugen 1983, 270). Haugen himself argues that "while the four steps in my model show a certain logical succession, they are not necessarily temporally successive, but may be simultaneous and cyclical" (ibid.).

If your source is by more than one author, cite their names accordingly.

- Shakespeare frequently adapted works by other authors, though his reputation is one of "unsurpassed originality" (Fischlin/Fortier 2000, 1).
- Recent discussions suggest that both genetic and social factors contribute to the formation of behaviour (Horwitz et al. 2003, 112).

In the unlikely case that your Works Cited list features two authors with the same last name, whose works have been published in the same year, include their first initials. Write out full first names if initials are identical.

- Miss Emily's madness owes an intertextual debt to the tragic character of Clytemnestra (C. Brooks 1989, 161).

If your source is anonymous, cite it under an abbreviated version of the title (starting with the first word, so that the article can be easily located in the Works Cited list):

- 53% of Grenada's population is Roman Catholic ("Grenada" 2009).

When quoting or paraphrasing 'indirectly' (i.e. the passage you want to quote is already a quote in the source where you have found it), use the abbreviation qtd. in ("quoted in"). The corresponding entry in your Works Cited list must refer to the actual source you have used and not to the source you cite indirectly.

- In an interview with Grenier, William Faulkner calls himself a "failed poet" (qtd. in Brooks 1989, 55).

If you only briefly allude to other material in passing (so as to hint at further reading or to list other sources on the topic), use cf.

- The question of Shakespeare's authorship has been frequently discussed in recent years (cf. Wells 1987; Fischlin/Fortier 2000; Garber 2003).

Integrate quotes into your own prose as smoothly as possible, rather than just have a quote follow a sentence of your own. Indicate necessary grammatical changes in brackets, and use ellipses [...] to show whether you have omitted parts of the quote. There is no need to use ellipses [...] at the beginning/end of the quote, as the context usually shows whether you left out something or not.

- Miss Emily, the main character in Faulkner's *A Rose for Emily*, is "a Clytemnestra, a figure of tragedy," who, "[a]s she retreats [...] into herself," detaches herself from "the rest of the town" (Brooks 1989, 161).  
In this example, Brooks's sentence obviously started with "As ..." (spelled with a capital A), but as you make it part of your own sentence, you have to make the necessary change.

When a quotation amounts to more than three typed lines, set it off from the text by beginning the quotation on a new line and by indenting the entire quotation. The quotation should be single-spaced. Do not add quotation marks. Place the parenthetical reference after the period of the last sentence of the quotation.

- Right from the beginning, there was a diachronic perspective to the field of linguistics:

It is perhaps not accidental that the study of language began with the quest for the origin of words – etymology. The idea was that things had 'right' names. If you wanted [to] find out the truth about something you had to uncover the real meaning of its name. (Klein 2001, 81)

In practice, this meant that etymology played a special role in ...

#### **4. Research hints**

*Here are some very general hints as to where you can start with your research on a given seminar topic.*

1. Literature, which was discussed and/or recommended in class. Some of it might be found in a *Semesterapparat* in the SLUB.
2. Consult the bibliographies/Works Cited lists of other books and articles (the more recent, the better).
3. SLUB catalogue ([www.slub-dresden.de](http://www.slub-dresden.de)).
4. If a particular volume is not available in the SLUB, try an interlibrary loan (“Fernleihe aus auswärtigen Bibliotheken”).
5. Use research databases like the MLA (*Modern Language Association*) which you can access via the campus web (SLUB → Recherche → Datenbanken → Fachdatenbankenangebote).
6. Check the SLUB *Wissensbar* for individual consultation dates and to find out more about the library’s research facilities (<http://www.slub-dresden.de/service/wissensbar>).
7. Older, copyright-free scholarly texts are frequently available on [www.archive.org](http://www.archive.org).
8. Online research: It is okay to start with web pages like *Wikipedia*, but you should be aware of their limits (*everyone* can contribute, they are anonymous). Good Wiki pages (particularly the English ones), however, often contain a valid Works Cited list which you can use as a starting point to find more material.