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**P**OTTSGROVE  
SCHOOL DISTRICT



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English Guide

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November 2009

**THE TERM PAPER/  
RESEARCH PAPER—  
WHAT IT IS**

The research paper, a formal paper usually written for a social studies or science assignment, is a summary in your own words of what others have already written on a given subject. Therefore, in preparing your paper, you will not be contributing anything new to existing knowledge or opinion.

A term paper, usually assigned for English classes, may include summaries of what others have written, but the intention of such a paper is for the student to present an original analysis of the subject. This type of paper is assigned for the purpose of studying literature.

**General Form of the Paper**

1. Place the following information on the title page (use due date—refer to page 10):

Title of Paper

by  
John Doe

11 English  
Mr. John Smith  
February 19, 2002

2. Double space between the title and the first line of the theme.
3. Keep a one-inch margin on all sides of the paper.
4. Indent one inch for paragraphs on written papers, five spaces on typed papers.
5. In formal papers, write or type on one side of the paper only. All typed papers are to be double-spaced on unlined paper.
6. Do not use & for *and*.
7. Do not abbreviate May, June, or July. Be sure that periods are used after permissible abbreviations. In themes use only such generally accepted abbreviations as Mr., Mrs., and Dr.
8. At the end of a line, divide words between syllables only.
9. Always use blue, blue-black, or black ink for all written work (no pencil).
10. Use legible writing on all papers, including tests and daily exercises. Try to avoid smudges or erasures. Papers must not be torn. Be neat.
11. Always use regulation size (8 ½ x 11) theme paper.
12. In formal papers, avoid contractions.
13. Careless spelling and mechanical errors, such as a lack of a period or a question mark at the end of a sentence, will be marked down severely.
14. Do not underline or use quotation marks on your own title.
15. A research/term paper is a formal paper and therefore should not use phrases like *I think* or *I feel* (although you are presenting what you think through the research and facts that you have found). As well, do not address the reader by using words like *you*.

## Titles

1. Capitalize the first word and all other words—except prepositions, articles, and conjunctions—in the titles of books, pamphlets, magazine articles, documents, and other publications.  
***The Call of the Wild***  
***Romeo and Juliet***  
In mentioning titles of newspapers and magazines, do not treat the initial word the as part of the title except when the name is used separately as a source.  
**The article was in the *English Journal*.**
3. Use quotation marks to indicate the titles of magazine articles, chapters of books, one-act plays, short stories, essays, brief poems, and other short selections.  
**Shelley’s “To a Skylark”**  
**O. Henry’s short story “The Gift of the Magi”**
4. Both quotation marks and underlining are never used on the same title.

## Capitalization

1. Capitalize the official titles of organizations and institutions.  
**Pottsgrove High School**  
**Student Government**  
Do not capitalize such words as high school, college, or association unless they are used to indicate a specific institution or group.  
**He is a college graduate.**
2. Capitalize a noun or an adjective derived from a noun that designates a language, nationality, or race.  
**English literature**  
**the study of French**  
Do not capitalize the names of school subjects except languages and course names followed by a number.  
**a study of science**  
**arithmetic class**  
**I am taking English, Biology I,**  
**and consumer arts and sciences.**
3. Capitalize the names of classes of a particular high school or college.  
**The Pottsgrove High School Sophomores**  
**defeated the Juniors.**

Do not capitalize the words freshman, sophomore, junior, or senior when they designate a year in school rather than the name of a particular class.

**He is a senior in college; I am a junior.**

4. Capitalize abbreviations for degrees.  
**A.B. Ph.D.**
5. Capitalize a noun or abbreviation of a noun followed by a numeral indicating place in a sequence.  
**Rm. 16 Part IV Grades V and VI**
6. Capitalize the names of departments and titles of officers.  
**Guidance Director**  
**Principal Shaffer**
7. Capitalize the first word of a direct quotation.  
**Bill said, “That is a helpful book.”**

Do not capitalize the first word of a direct quotation if the first words of the original sentence are omitted.

**One authority says “...the speech of the southern states represents an old form of English.”**

8. Capitalize north, south, east, and west if they represent whole sections of the country.  
**The North fought the South in the Civil War.**

Do not capitalize these words when they mean direction only.

**We drove south. The road led us east.**

9. Capitalize words indicating positions if the proper name follows.  
**General Grant**  
**President Bush**
10. Capitalize street, avenue, river, and mountain if they are used with a proper noun.  
**Fountain Street**  
**Grand River**
11. Capitalize words referring to the Deity, Christ, and Mary.  
**God, Father, Savior, the Virgin**  
Capitalize pronouns referring to God.  
**God made His will known to the prophet.**
12. Capitalize first words and all nouns in the salutation of a letter.  
**My dear Sir: Dear Friend,**  
**Dear John,**
13. Capitalize the first word in every line of poetry.

## Punctuation

1. A *period* (.) is used after
  - ⇒ every statement, command, or wish, except when it is exclamatory.
  - ⇒ every abbreviation or initial.  
**The Hon. Wm. H. Taft**
  - ⇒ all numbers and letters that indicate a division in an outline.
2. A *question mark* (?) should follow every question.
3. An *exclamation mark* (!) should follow an exclamation, an emotional remark.
4. An *apostrophe* (') is used
  - ⇒ to indicate ownership, except in personal pronouns.  
**My father's watch, not hers, keeps time.**
  - ⇒ to indicate omission of letters.  
**We haven't seen the parade.**
  - ⇒ to indicate the plurals of words, numbers, letters, and signs when referred to as such.  
**He uses too many and's in his writing.**  
**How many A's did you get on your report card?**
3. A *comma* (,) is used
  - ⇒ to separate items of a series unless all parts are joined by conjunctions.  
**Rust, orange, and purple are fall colors.**
  - ⇒ to separate words or groups of words which are grammatically independent.
    - Single-word answers  
**Yes, we won.**
    - Direct address  
**Are you the leader, Fred?**
    - Parenthetical expressions  
**The sea otter, to be sure, is almost extinct.**
    - Exclamations not followed by exclamation marks or by introductory words (yes, no, well, why, oh).  
**Well, can we play a new game?**
  - ⇒ to set off words or groups of words that are explanatory.
    - An appositive  
**Bob Stevens, our captain, is an all-around athlete.**
    - A non-essential clause  
**Mark Twain, whose real name was Samuel Clemens, was a famous author.**
- A non-essential participial phrase  
**The firemen, having responded to our call, saved the family.**
- ⇒ to separate items of dates and addresses.  
**Daniel Boone was born February 11, 1735 in Berks County, Pennsylvania.**
- ⇒ to separate an adverb clause coming first in the sentence from an independent clause.  
**After we played tennis, we ate.**
- ⇒ to set off a direct quotation.  
**She answered, "I'd be delighted."**
- ⇒ before the conjunction *and*, *but*, *or*, and *nor* when they join the independent clauses of a compound sentence.  
**The problems of conversation are many, but there are many men interested in solving them.**
- ⇒ to indicate the omission of necessary words.  
**The girls are to wear peasant costumes; the boys, blue jeans.**
6. *Quotation marks* ("") are used
  - ⇒ to enclose a direct quotation.  
**William said, "Who will go?"**
  - ⇒ at the beginning of each paragraph of a continuous quotation of several paragraphs, but at the end of the last paragraph only.
7. *Single quotation marks* (') are used for a quotation within a quotation.  
**Mary reminded her sister, "You said Mother asked, 'Did Mr. Engle call?'"**  
**"We are memorizing 'Stopping by Woods on a Snowy Evening' in class," John said.**
8. A *colon* (:) is used
  - ⇒ after *as follows*, *the following*, *this*, *thus* and similar expressions when they introduce lists.  
**For the play, we need the following items: an oil can, a symphonic record, and a kitten.**
  - ⇒ after the salutation of a business letter.
  - ⇒ before a long, formal statement or quotation.  
**Patrick Henry concluded his revolutionary speech before the Virginia House of Burgesses with these ringing words: "Is life so dear, or peace so sweet as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but, as for me, give me liberty or give me death!"**
  - ⇒ between independent clauses when the second clause explains or restates the idea of the first.  
**The graduate was nervous about leaving for college: she felt safe in her home town.**
9. A *semicolon* (;) is used

## Steps in Writing The Scholarly Paper

⇒ to separate the parts of a compound sentence when the conjunction is not used.

**In front of us a young doe paused; the next instant she bounded off into the woods.**

⇒ to separate items in a series of phrases or clauses when these are subdivided by commas.

**The main characters are William, who is nine; Aunt Millie, who is a kindly old woman; and Angela, who is the heroine.**

⇒ to precede *therefore, however, nevertheless,* and other like expressions when they introduce a second independent clause. These words do not serve as conjunctions.

**We had planned to have our assembly program in the morning; therefore, we were surprised to find that we couldn't.**

### 10. *A hyphen (-)* is used

⇒ to show that a word is completed on the following line. Always break a word between syllables. Never leave a letter of a word on either line.

⇒ between compound numbers.

**Twenty-one**

⇒ with prefixes *ex-, self-,* or *all-*.

**Ex-champion all-star**

⇒ with all prefixes before a proper noun or adjective.

**mid-September**

⇒ with prefixes before an adjective only when the adjective precedes the noun.

**The well-read boy.**

**The boy is well read.**

⇒ with the suffix *-elect*.

**President-elect**

### 11. *Italicize (or underline)*

⇒ all items italicized in printing: titles of books, periodicals, newspapers, works of art, ships, trains, spacecraft, etc.

***Catcher in the Rye* (book)**

***the Mona Lisa* (work of art)**

***Congressional Limited* (train)**

***Discovery* (spacecraft)**

⇒ foreign words

**The theme of Color Day was carpe diem.**

⇒ words, numbers, letters, and signs when treated as such.

**He got four A's on his report card.**

### 1. Selecting and Limiting a Topic

In order for a writer to focus precisely on the topic for research on a critical analysis, two things are essential:

- The writer must have a thorough knowledge of the primary source upon which the paper will be based.
- The writer must develop a sharply focused purpose or thesis statement and appropriate forecasting sentences which indicate the major areas to be covered in the paper.

*This is perhaps the most important and difficult step in the process of writing a research paper.* Be sure the thesis statement is workable.

### 2. Developing a Working Works Cited

A working Works Cited is a list of tentative sources to be reviewed in researching the topic.

- Review all available catalogs and indexes (OPAC, Ebsco, Access-PA, Galenet, etc.) and ask the librarian to suggest other sources.
- Record each possible source on a 3x5 card, using appropriate form. Assign each card a letter and include the library call number (if applicable).
- After exhausting the material available in the library, ask the librarian about interlibrary loan (Access-PA) and the use of other libraries.

### 3. Preparing a Preliminary Outline

A preliminary outline is a tentative list of questions or topics to be covered and can be written even before much is known about the selected subject. With a preliminary outline, the writer can save valuable time, for he/she has a fairly clear idea of the information to be sought and can focus only on those sources which provide that information. The following steps are helpful in developing a preliminary outline:

- Keeping in mind the thesis statement, brainstorm for questions related to the topic, jotting down as many as come to mind (at least 10-15).
- Group these questions into several major categories.
- Rewrite these categories as major outline headings and place the questions under the appropriate headings as subdivisions of each category.
- Add or delete subdivisions or major headings as the research progresses. At the completion of the notetaking step, the preliminary outline will be revised or rearranged to form the final outline.

# Plagiarism

## 4. Taking Notes

When the preliminary outline and the working Works Cited have been completed, the writer is ready to begin reading and taking notes. *Careful, accurate work at this step can save hours of frustration in the later stages of writing.* Notes should be specific and related to the thesis statement or parts of the preliminary outline.

- a) Write notes on 3x5 index cards carefully coded with the appropriate bibliography/ works cited card letter, the heading, and the page number(s) on which the material is found.
- b) Use a separate card for each note.
- c) Paraphrase whenever possible to avoid plagiarism. Quote directly only when the author's words express a point remarkably well or when it is important to note the style or tone of the author's writing.

## 5. Planning the Final Outline Arrangement

- a) Arrange notecards according to the major categories and subdivisions in the revised preliminary outline.
- b) At this stage, final revisions in the outline may be necessary. Using notecards and the revised preliminary outline, develop a final outline in appropriate parallel form.

## 6. Writing the Rough Draft

- a) Organize the rough draft to reflect the major categories and subdivisions in the final outline.
- b) Write the rough draft of the works cited page and double check for accuracy.
- c) After every item that requires documentation, write the appropriate citation in parentheses. *Whether quoted directly or paraphrased, all borrowed material must be documented.*
- d) When quoting or paraphrasing sources, write a lead-in statement introducing the material and, if necessary, a follow-up statement after the quotation or paraphrase.
- e) Be certain that the purpose (thesis statement) of the paper is clear and that all parts of the paper support the thesis.

## 7. Proofreading, Editing, and Revising

- a) Proofread, revise, and edit the rough draft, making sure that the structure of the paper follows the structure suggested by the outline. Use transitions to show relationships among divisions and subdivisions.
- b) Get a second and third opinion on the development and correctness of the paper.

## 8. Preparing the Final Copy

Using the edited rough draft materials, prepare the final copy, following appropriate guidelines for format and documentation.

- a) Make corrections according to the teacher's directions.
- b) Proofread the final copy at least three times.

## 1. Avoiding Plagiarism

- a) When a student uses someone else's ideas and puts them into his own words, he must provide a parenthetical citation. When a student uses someone else's exact words or some of his exact words, the words borrowed must be placed in quotation marks, introduced within the text, and given a parenthetical citation.
- b) In writing a research paper, a student must borrow material from other sources. When he does so, he must give the sources the proper credit. Not to do so is unethical and illegal—*whether the student has plagiarized consciously or unintentionally.* The penalty for plagiarism at Pottsgrove is covered under "Cheating" in the school agenda/handbook.

## 2. Avoiding Plagiarism: Examples

The following information is on page 206 from:

Kaul, A.N. *The American Vision: Actual and Ideal Society in the Nineteenth -Century Fiction.* New Haven: Yale UP, 1963. Print.

In reality, the main characters of the story, who are all communitarians, carry with themselves, more or less visibly, the outward repudiated social values and attitudes—like old earth clinging to tufts of transplanted grass.

## PLAGIARIZED OR NOT? PROPERLY PRESENTED?

1. In reality, the main...transplanted grass (Kaul 206). **Plagiarized—copied word-for-word without quotation marks.**
2. Actually, the main characters, who are communitarians, carry with them the social values and attitudes of the outside world (Kaul 206). **Plagiarized—too close to the original. Use your own words without changing the concept.**
3. Ironically, the characters in the story innately transport their old beliefs and morals of the society they are rejecting when they enter the community (Kaul 206). **OK**
4. "In reality, the...transplanted grass" (Kaul 206). **OK, but improperly presented. Needs an introduction.**
5. A.N. Kaul, and American critic, believes: "In reality ...grass" (206). **OK**
6. Although the communitarians truly believe they have escaped the evils and stigmas of the outside world, "in reality... grass" (Kaul 206). **OK**

7. A.N. Kaul suggests that the old beliefs follow them into their new community “like old earth clinging to tufts of transplanted grass” (206). **OK**

## Techniques for Documenting The Scholarly Paper

The supporting ideas in a scholarly paper are drawn from other works. Material, whether paraphrased or quoted, must be clearly documented. The following guidelines show how to paraphrase and quote from sources, how to document the sources in the body of the paper, and how to prepare a list of those sources.

### How to Document Sources

1. Parenthetical documentation cites sources within the body of the paper. Usually the author’s last name and a page reference are adequate to identify a source.  
**Holden’s world is full of people, and these people are incomprehensible to him (Moore 159).**
2. Keep parenthetical references brief but accurate. References in the text must clearly point to specific sources in the list of works cited.
  - a) If the Works Cited list contains *only one work* by the author, give only the author’s last name to identify the work.
  - b) If the work cited has more than one author, give all the last names (up to three) or one last name followed by *et al.*  
**“...the man is in the suit” (Welleck and Warren 310-5).**
  - c) If the work is listed by title, use the title or a shortened version.  
**“...by the color of the button on the hats” (“Mandarin” 16).**
  - d) If the list contains more than one work by the author, give the title cited or a shortened version after the author’s name.  
**“...a girl in a beaver coat climbed into the bus” (Salinger *Nine Stories* 63).**
  - e) If you include an author’s name in the sentence, you need not repeat it in the parenthetical citation; it will be clear that the reference is to the work of the author you have mentioned.  
**It may be true, as Robertson writes, that “in the appreciation of medieval art the attitude of the observer is of primary importance” (136).**
3. Any reference listed on the Works Cited page must be used in the body of the paper. If a source is not directly referred to, do not include it on the Works Cited page.

## How to Use Quotations

1. When quoting or paraphrasing sources, write a lead-in statement introducing the material, and, if necessary, a follow-up statement after the quotation or paraphrase. The introduction to the quotation should fit smoothly into your own writing and indicate your reason for using it. Follow standard punctuation rules for incorporating quotations.
2. Use quotations selectively. Quote only words, phrases, lines, and passages that are particularly interesting, vivid, or unique. Keep all quotations as brief as possible. Overuse of quotations is boring and leads your reader to think you are neither an original thinker nor a skillful writer.
3. A quotation should correspond exactly to the source in spelling, capitalization, and interior punctuation.
4. Occasionally, you may decide that a quotation will be unclear or confusing to your reader unless you provide supplementary information. A comment or explanation that goes inside the quotation must appear within square brackets, not parentheses.  
**“This [‘The Three Languages’] is a story of an adolescent whose needs are not understood by his father” (Walker 75).**
5. When you wish to omit a word, phrase, sentence, or paragraph from a quoted passage, you should use an ellipsis.
  - a) Quotation with the omission of a complete sentence:  
**In discussing the historical relation between politics and the press, William L. Rivers notes: “Presidential control reached its zenith under Andrew Jackson.... For a time, the United States Telegraph and the Washington Globe were almost equally favored as party organs, and there were fifty-seven journalists on the government payroll” (7).**
  - b) Quotation with an ellipsis at the end of a sentence:  
**In seeking the causes for plagues in the Middle Ages, as Barbara T. Tuchman writes: “Medical thinking, trapped in the theory of astral influences, stressed air as the communicator of disease...” (7).**
  - c) Quotation with the omission in a sentence:  
**J.D. Salinger’s “Teddy” is rich in detail: “She sprawled forward...to show off her accomplishment, to isolate it from whatever else was aboard ship” (176).**
6. *Prose* (the language people use in everyday talking and writing)

- a) Prose quotations of *not more than four typed lines* should be placed in quotation marks and incorporated in the text.

**Many students have difficulty understanding Dickens' paradoxical statement: "It was the best of times, it was the worst of times" (13).**

- b) If you wish to use a quotation of *more than four typed lines*,
- ⇒ set it off from the text by beginning a new line.
  - ⇒ indent *one inch* from the *left* margin.
  - ⇒ double space the quotation.
  - ⇒ do *not* use quotation marks.
  - ⇒ place an end mark *before* the parenthetical citation.

**At the conclusion of *Lord of the Flies*, Ralph and the other boys realize the horror of their actions:**

**The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage; and infected by the emotion, the other little boys began to shake and sob too. (Golding 186)**

## 7. Poetry

- a) A verse quotation of *three or fewer lines* appears within quotation marks as part of the text. Use a slash with a space on each side to separate the lines.

**In *Julius Caesar*. Anthony immediately begins to play upon the emotions of the masses: "Friends, Romans, countrymen, lend me your ears; / I come to bury Caesar, not to praise him" (3.2.80-1).**

- b) Verse quotations of more than three lines should begin a new line. Indent each line ten spaces from the left margin (about 1"), double space between lines without adding quotation marks, and place end punctuation before the parenthetical citation.

**In *As You Like It*, Jacques is given the speech that many think contains a glimpse of Shakespeare's conception of drama:**

**All the world's a stage  
And all the men and women merely players;  
They have their exits and their entrances;  
And one man in his time plays many parts.  
His acts begin seven ages. (2.7.139-43)**

- c) If the quotation begins in the middle of the line of a verse, begin your quotation in the same way. See the above example.

## Works Cited

(Note: If the same author is used more than once consecutively, three hyphens replace the author's first and last names.)

(*an anonymous author*)

*Beowulf*. Trans. Burton Raffel. New York: NAL, 1963. Print.

(*a book*)

Wood, Michael. *In Search of the Trojan War*. New York: Facts on File, 1985. Print.

(*cross-references—multiple*)

Bloom, Harold, ed. *Modern Critical Views: Thomas Hardy*. New York: Chelsea, 1987. Print.

Mahar, Margaret. "Hardy's Poetry of Renunciation." Bloom 155-74. Print.

Taylor, Dennis. "The Patterns of Hardy's Poetry." Bloom 97-114. Print.

(*cross-references—single*)

Mahar, Margaret. "Hardy's Poetry of Renunciation." *Modern Critical Views: Thomas Hardy*. Ed. Harold Bloom. New York: Chelsea, 1987. 155-74. Print.

(*an editorial*)

Evans, Harold. "Free Speech and Free Air." Editorial. *U.S. News and World Report* 11 May 1987:82. Print.

(*a familiar encyclopedia*)

Note: It is very unlikely that you will be citing information from encyclopedias since these usually just contain general (commonly known) data. "Astronomy." *Encyclopedia Americana*. 1985 ed. Print.

(*a less-known encyclopedia*)

Tracy, Jack, ed. *The Encyclopedia Sherlockiana*. New York: Avon, 1977. Print.

(*an essay in a collection*)

James, D.G. "The New Doubt." *Twentieth-Century Interpretations of Hamlet*. Ed. David Bevington. Englewood Cliffs: Prentice, 1968. 43-68. Print.

(*a film, audio resource, musical CD or tape*)

*Special Effects*. Writ. and prod. Charles Halpern. Dir. Charles Rudnick. U of California Extension Media Center, 1985. 58 min. DVD.

(*an introduction, afterword, or preface*)

Creed, Robert P. Afterword. *Beowulf*. New York: NAL, 1963. 123-48. Print.

(an interview)

Pei, I.M. Personal interview. 12 July 1999.  
Poussaint, Alvin F. Telephone interview. 10 Dec. 2000.

(a lecture)

Ciardi, John. Address. Opening General Sess. NCTE Convention. Washington. 19 Nov. 1982.

(a letter to the editor)

Levin, Harry. Letter. Partisan Review. 47 (1980): 320.

(a personal letter)

Bush, George W. Letter to the author. 15 Aug. 2001.

(a magazine, anonymous author)

"Portents for Future Learning." *Time* 21 Sept. 1981: 65. Print.

(a musical composition)

Berlioz, Hector. *Symphonic Fantastique*. Op. 14.

(a newspaper, anonymous author)

"Palestinian Students Riot in Bethlehem." *New York Times* 30 Oct. 1948: A3. Print.

(a pamphlet)

*Career as an Aerospace-Aircraft Engineer*. Chicago: Institute for Research, 1978. Print.

(a periodical)

Reid, C. "Stephen King: Limited Edition for a Bestselling Author." *Publishers Weekly* 31 Mar. 1989: 37-8. Print.

(a recording)

Ellington, Duke, cond. Duke Ellington Orchestra. *First Carnegie Hall Concert*. Rec. 23 Jan. 1943. Prestige, P-34004, 1977. CD.

(a television program)

*The First Americans*. Narr. Hugh Downs. Writ. and Prod. Craig Fisher. NBC News Special. KNBC, Los Angeles. 21 Mar. 1968. TV.

(a translation)

Dostoevsky, Fyodor. *Crime and Punishment*. Trans. Michael Scammel. New York: Washington Square, 1976. Print.

## Computer-related

(article in an online periodical)

Markoff, John. "The Voice on the Phone Is Not Human, But It's Helpful." *New York Times on the Web*. 21 June 1998. Web. 25 June 1998.

(CD-ROM)

Southam, Brian. "Jane Austen." *Scribner's Writers*. New York: MacMillan New Media, 1993. CD.

"John Updike." *Monarch Notes for Windows*. New York: Bureau of Electronic Publishing, 1993. CD.

(e-mail message)

Baugh, Anthony T. "Re: Utopia." E-mail to Daniel J. Cahill. 21 June 1997.

(information database)

*CNN Interactive*. 19 June 1998. Cable News Network. Web. 19 June 1998.

Atwood, Margaret. "Haunted by Their Nightmares." *New York Times Book Review* 13 Sept. 1987. *DISCovering Authors*. Gale Group, 1999. Web. 5 July 2001.

(part of an online book)

Hawthorne, Nathaniel. "Dr. Heidegger's Experiment." *Twice-told Tales*. Ed. George Parsons Lothrop. Boston: Houghton, 1883. Web. 1 Mar. 1998.

**Note: If you cannot find all of the original publication information, cite what is available.**

**When no publisher's name appears on the website, write N.p. for no publisher given. When the site omits a date of publication, write n.d. for no date. For online journals that appear only online (no print version) or data bases that do not provide pagination, write n. pag. for no pagination.**