

MLA: Format of a Research Paper

Follow the recommendations below for the format of an MLA-style research paper. However, your instructor may have specific requirements for a research paper, such as a title page, a different font, or an unnumbered first page.

Font: Use a standard size serif font, such as 12-point Times New Roman. Align left, but do not justify the right margin.

Margins: Set the margins as follows (File > Page Setup):

Top: 1"	Left: 1"	Header: 0.5"	Gutter: 0"
Bottom: 1"	Right: 1"	Footer: 0.5"	

Spacing: Set line spacing to double (Format > Paragraph > Line spacing = Double). Typing should be double-spaced throughout, without any extra space between the heading and title, between title and text, and between paragraphs within the text.

Header: Use the header and page number functions (View > Header and Footer) to put your last name and page number, separated by one space, in the upper right corner.

Heading: Type the heading on the first four double-spaced lines in the upper left corner. Type your full name, your instructor's name, the course name, and date in MLA style (day month year). If your instructor requires a title page, omit the heading on the first page.

Title: On the fifth line, in the same font and size, center and type your title. You can use a second line for a long title or subtitle. Do not bold, underline, italicize, or quote your title.

Text: Begin your text on the next line. Start by indenting 1/2" (one standard tab). Type your text. Press Enter only to start a new paragraph. Do not skip extra space between paragraphs.

Long Quotations: Indent long quotations of 4+ lines of typed text or 3+ lines of poetry by 1" on the left side only (Format > Paragraph > Indentation Left = 1").

Works-Cited Page: Start the works cited page on a new page (Insert > Break > Break Types = Page break)

Works Cited: On the first line, center and type the words Works Cited. Do not bold, underline, italicize, or quote the words.

Hanging Paragraphs: Type each source as a hanging paragraph (Format > Paragraph > Special = Hanging). In a hanging paragraph, the first line of each source should begin at the left margin and a second or subsequent line should be indented 1/2".

Order of Sources: Alphabetize the sources by the first word of each source, usually the author's last name.

First Page of a Research Paper

8 1/2" Double-space

1" Josephson 1

1" Laura N. Josephson
 Professor Bennett
 Humanities 2710
 8 May 2003

1/2" Indent 1/2" Ellington's Adventures in Music and Geography

In studying the influence of Latin American, African, and Asian music on modern American composers, music historians tend to discuss such figures as Aaron Copland, George Gershwin, Henry Cowell, Alan Hovhaness, and John Cage (Brindle, Griffiths 104-39; Hitchcock 173-98). They usually overlook Duke Ellington, whom Gunther Schuller rightly calls "one of America's great composers" (318), probably because they are familiar only with Ellington's popular pieces, like "Sophisticated Lady," "Mood Indigo," and "Solitude." Still little known are the many ambitious orchestral suites Ellington composed, several of which, such as *Black, Brown, and Beige* (originally entitled *The African Suite*), *The Liberian Suite*, *The Far East Suite*, *The Latin American Suite*, and *The Afro-Eurasian Eclipse*, explore his impressions of the people, places, and music of other countries.

Not all music critics, however, have ignored Ellington's excursions into longer musical forms. Raymond Horricks compared him with Ravel, Delius, and Debussy: "The continually enquiring mind of Ellington . . . has sought to extend steadily the imaginative boundaries of the musical form on which it subsists. . . . Ellington since the mid-1930s has been engaged upon extending both the imagery and the formal construction of written jazz. (122-23)"

1" Ellington's earliest attempts to move beyond the four-minute limit imposed by the jazz. (122-23)

1" 1" 11"

First Page of a List of Works Cited

8 1/2" Double-space

1" Josephson 15

1" Works Cited

1/2" Indent 1/2" Brindle, Reginald Smith. "The Search Outwards: The Orient, Jazz, Archaisms." *The New Music: The Avant-Garde since 1945*. New York: Oxford UP, 1975. 133-45.

Burnett, James. "Ellington's Place as a Composer." *Gammond* 141-55.

Duke Ellington. 2002. Estate of Mercer K. Ellington. 3 June 2002 <http://www.dukeellington.com/>.

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Ellington, Duke. *The Afro-Eurasian Eclipse*. 1971. Fantasy, 1991.

---. *Black, Brown, and Beige*. 1945. RCA Bluebird, 1988.

---. *The Far East Suite*. 1965. RCA, 1995.

---. *The Latin American Suite*. 1969. Fantasy, 1990.

---. *The Liberian Suite*. LP Philips, 1947.

Gammond, Peter, ed. *Duke Ellington: His Life and Music*. 1958. New York: Da Capo, 1977.

Griffiths, Paul. *A Concise History of Avant-Garde Music: From Debussy to Boulez*. New York: Oxford UP, 1978.

Hitchcock, H. *Wiley Music in the United States: An Introduction*. 2nd ed. Englewood Cliffs: Prentice, 1974.

Horricks, Raymond. "The Orchestral Suites." *Gammond* 122-31.

Lawrence, A. H. *Duke Ellington and His World: A Biography*. New York: Routledge, 2001.

Schuller, Gunther. *Early Jazz: Its Roots and Musical Development*. New York: Oxford UP, 1968.

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