

MLA Format

General Appearance (see sample documents as examples of this formatting)

- 1) The entire essay should be double-spaced (including longer quotations and the List of Works Cited) and written in twelve (12) point Times New Roman font.
- 2) One inch (1") margins should surround the essay on all sides.
- 3) In the upper right-hand corner of every page (including the first page), the author's last name should appear, followed by the page number.
- 4) The author's personal information should appear in the upper left-hand corner of the first page (*see section below titled "Essay Title and Personal Information").
- 5) Center the title below the personal information. It should not be bolded, italicized or underlined.
- 6) Use appropriate techniques for recognizing titles (*see section titled "Treatment of Titles").

Essay Title and Personal Information

- An essay presented in MLA format is not preceded by a title page.
- Instead, your personal information should be placed in the top left-hand corner of the essay's first page.
- The "Personal Information" should include (in this order):
 - a) author's name
 - b) teacher's name
 - c) course code
 - d) date handed in
- This section is to be double-spaced along with the rest of the essay.

e.g. Laura N. Josephson

Mr. Smith

ENG 2D1-02

8 May 2006

Treatment of Titles

- Book, film and play titles should be underlined or italicized.
 - e.g. The Great Gatsby or *Macbeth*
- Short story, essay and poem titles should be in quotation marks.
 - e.g. "Mirror Image" and "Jabberwocky"

Double-space

8 1/2"

Josephson 1

1"

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8 May 1999

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 (Brindley: 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 Afro-Eurasian Rhapsody, 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. In the 1950s, for example, while Ellington was still alive, Raymond Horricks compared him with Ravel, Debussy, and Beethoven:

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)

Ellington's earliest attempts to move beyond the three-minute limit

1"

1"

1"