General MLA Guidelines

for all formal, typed assignments this year

* Margins are one inch, not 1.25”, use a **standard** font – Times New Roman is preferable - in 12pt only.
* Double Spaced
* Do not make a title page for your paper unless specifically requested.
* In the upper left-hand corner of the first page, list your name, your instructor's name, the course, and the date. **On the last line of the heading, write out the assignment.** Again, be sure to use double-spaced text.
* Double space again and center the title. Don't underline your title or put it in quotation marks; write the title in Title Case, not in all capital letters. You ALWAYS need a title. (The word “essay” should not appear in the title.)
* Use italics when referring to other works in your title, just as you would in your text, e.g.,

“Fear and Loathing in Las Vegas” as Morality Play

Human Weariness in "After Apple Picking"

* Double space between the title and the first line of the text.
* Create a header in the upper right-hand corner that includes your last name, followed by a space with a page number; number all pages consecutively with Arabic numerals (1, 2, 3, 4, etc.), one-half inch from the top and flush with the right margin. (Note: Your instructor or other readers may ask that you omit last name/page number header on your first page. Always follow their guidelines.)
* Italicize the titles of magazines, books, newspapers, academic journals, films, television shows, long poems, plays, operas, musical albums, works of art, websites.

SEE EXAMPLE ON REVERSE SIDE

 Beach 1

Sandy Beach

Ms. Levy-Sisk

Film Studies

October 17, 2013

Seamus Heaney Essay

Seamus Heaney: A Yeats Enthusiast

 Yeats wryly commented that being Irish provides one with an abiding sense of tragedy which sustains one through temporary periods of joy. Conor Cruise O’Brien echoes this sentiment when he writes in Writers and Politics that “Irishness is not primarily a question of birth or blood or language; it is the condition of being involved in the Irish situation and usually being mauled by it” (i). While Heaney’s skill, success and notoriety may seem to suggest he has managed to experience an unusually prolonged period of joy or rise above the mauling conflicts facing most Irishmen, this would be a false assumption. His poems reveal an persistent need to reach a lasting peace, if not in the wide world, then within the poet’s own scope of existence. In the introduction to a 1995 collection of Heaney criticism, Robert Garratt credits Heaney’s greatness to his ability to unite the local with the universal. His excellence is achieved by drawing strength from familiar parochial environments while simultaneously speaking to larger political and literary spheres (2). Certainly Heaney could be seen as attempting to unite a variety of forces throughout his career with his work on translations, his steady use of varied allusion, as well as his various international teaching posts. Dillon Johnston sees Heaney, along with leading a double life as “active citizen and priestly poet” (21).