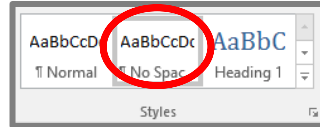


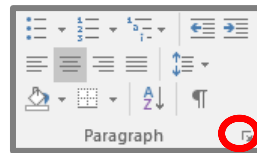
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DOUBLE-SPACING

1. Select the "No Spacing" style at the top.

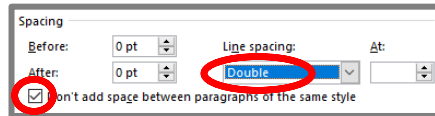


2. Click the box next to the Paragraph section to open the paragraph box.

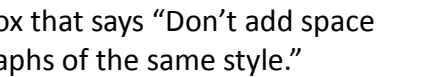


3. Select "Double" from the

drop down menu under Line Spacing

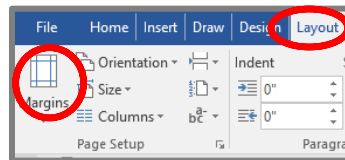


and check the box that says "Don't add space between paragraphs of the same style."

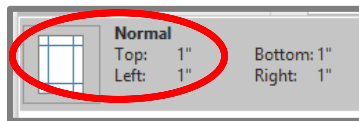


MARGINS

1. Go to the "Layout" tab at the top of the document.

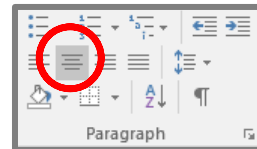


2. Click the "Margins" icon and select "Normal."



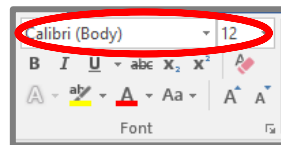
TITLES

1. Highlight your title and click the "Center" icon in the Paragraph area to center it.



FONT

1. Change your font using the Font area. 12pt readable fonts are best.



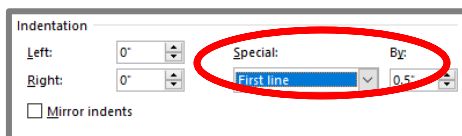
PARAGRAPHS

1. Open the Paragraph box.

2. Select "First Line" from the Special Indentation box.



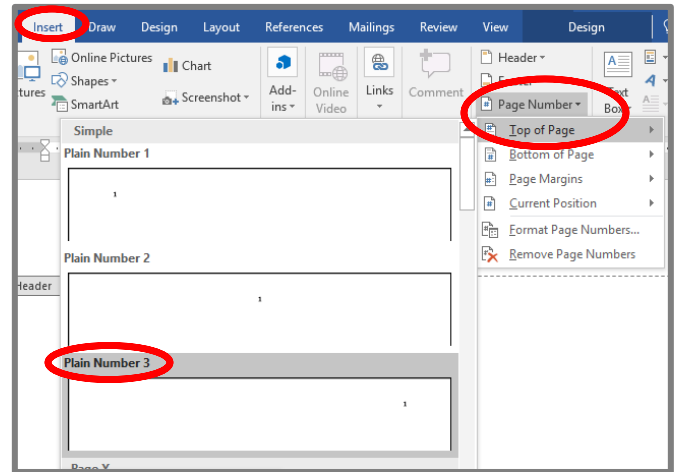
This should indent the first line by 0.5 inches.



HEADERS

1. To add your header, go to the "Insert" tab. Click "Page Number" and select "Top of Page" from the drop-down menu.

2. "Plain Number 3" will put a number in the top right corner of each page.

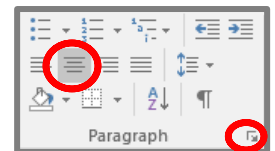


3. Click to the left of the page number and type your last name, including a space between it and the number.

Student 1

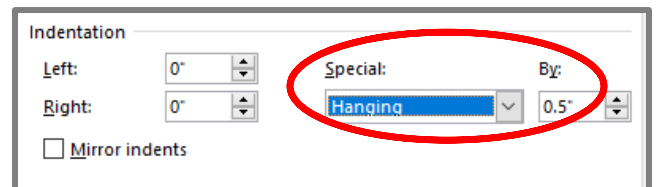
WORKS CITED PAGE

1. Center the title "Works Cited" at the top of the last page in the document.



1. Click the Paragraph box.

2. Select "Hanging" from the Special Indentation drop down menu. The first line of each entry should stick out, while the remainder of the entry is indented 0.5 inches.



Formatting Your Paper in MLA

Sample Paper:

<p>Header with last name and page #</p> <p>Student 1</p> <p>Suzie A. Student</p> <p>Professor Librarian</p> <p>Research Papers 101</p> <p>15 October 2016</p> <p>Name, Instructor, Course, Full date</p> <p>Centered titles</p> <p>Reconstructing the Self: Jane Rochester in Her Own Defense</p> <p>For a woman of the Victorian era, to be passionate and ambitious was to act contrary to culture. Jane Rochester, the restrained narrator of Charlotte Brontë's <i>Jane Eyre</i>, finds it necessary to defend and excuse her younger self to the public for these faults in her character. She therefore takes control of constructing her own identity by writing her story in such a way as to appear most sympathetic to her audience. By distancing herself from her subject, Jane Rochester is also able to comment on her personal values using Jane Eyre's voice, thereby avoiding direct censure from her on her independence. On the whole, however, the sympathetic portrayal of Jane Eyre is intended to act as a factual account of her history, but as a personal testimonial, clearly constructed for the purpose of exonerating its subject.</p> <p>In order to read the story of Jane Eyre as a testimonial, it is important to distinguish the narrating "I" from the narrated "I". Jane Rochester, the narrator who is glimpsed at throughout the novel and appears at the very end as a dedicated wife and mother, must be initially separated from the passionate, independent girl whose story is related. The novel is not written from an adolescent's eyes, but from the retrospective eyes of an adult woman who knows how the narration will end and likewise constructs it to provide reasons for the outcome. To understand Jane's need to excuse her actions, it may be helpful to recall that Charlotte Brontë also tried to justify the actions of her sisters to her society whenever she felt that they were being criticized for their questionable writing subjects. These explanations were intended to clear their</p> <p>Paragraphs are indented 0.5"</p> <p>Include 1 space between each sentence</p> <p>Double spaced, 12pt. readable font (Calibri, Arial, Times New Roman, etc.)</p>	<p>1" margins all sides</p> <p>Separate Works Cited page</p> <p>Student 13</p> <p>Works Cited</p> <p>Abel, Elizabeth, et al., editors. <i>The Voyage In: Fictions of Female Development</i>. UP of New England, 1983.</p> <p>Beatty, Jerome. <i>Misreading Jane Eyre: A Postformalist Paradigm</i>. Ohio State UP, 1996.</p> <p>Bock, Carol. <i>Charlotte Brontë and the Storyteller's Audience</i>. U of Iowa P, 1992.</p> <p>Bodenheimer, Rosemarie. "Jane Eyre in Search of Her Story." <i>Modern Critical Interpretations: Charlotte Brontë's Jane Eyre</i>, edited by Harold Bloom, Chelsea, 1987, pp. 97-112.</p> <p>Brontë, Charlotte. <i>Jane Eyre</i>. 1847. Edited by Stevie Davies, Penguin, 2006.</p> <p>Haller, Elizabeth K. "Guise and the Act of Concealment in <i>Jane Eyre</i>." <i>Brontë Studies</i>, vol. 28, no. 3, 2003, pp. 205-13. <i>Academic Search Complete</i>, doi:10.1179/bst.2003.28.3.205.</p> <p>Kaplan, Carla. "Girl Talk: 'Jane Eyre' and the Romance of Women's Narration." <i>Novel: A Forum on Fiction</i>, vol. 30, no. 1, 1996, pp. 5-31. <i>JSTOR</i>, doi:10.2307/1345845.</p> <p>Kreilkamp, Ivan. "Unuttered: Withheld Speech and Female Authorship in 'Jane Eyre' and 'Villette'." <i>Novel: A Forum on Fiction</i>, vol. 32, no. 3, 1999, pp. 331-54. <i>JSTOR</i>, doi:10.2307/1346151.</p> <p>Marcus, Sharon. "The Profession of the Author: Abstraction, Advertising, and Jane Eyre." <i>PMLA</i>, vol. 110, no. 2, 1995, pp. 206-19. <i>JSTOR</i>, doi:10.2307/462911.</p> <p>Rich, Adrienne. "Jane Eyre: The Temptations of a Motherless Woman." <i>Critical Essays on Charlotte Brontë</i>, edited by Barbara Timm Gates, G.K. Hall, 1990, pp. 142-55.</p> <p>Sternlieb, Lisa. "Jane Eyre: 'Hazarding Confidences'." <i>Nineteenth-Century Literature</i>, vol. 53, no. 4, 1999, pp. 452-79. <i>JSTOR</i>, doi:10.2307/2903027.</p> <p>Each entry mentioned has 0.5" hanging indent, listed alphabetically by last name of the first author</p> <p>If you are unable to locate a DOI number on the article itself, try searching for the title in Google Scholar (scholar.google.com) or use the URL.</p>
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Jane Rochester perhaps reveals little of herself because she wants to remain somewhat separate from the identity of her subject, and sees the benefits of doing so. She is able to relay feminist messages that are still clearly important to her while distancing herself from the scenes and character from which they spring. She boldly asserts "Anybody may blame me who likes ... that then I desired more of practical experience than I possessed; more of intercourse with my father, though she places her wish in the past tense, it is clear that her ambition still holds significant value to her, the speech that follows would otherwise not be included in its entirety. This speech may be "a plea for an interlocutor," reflecting Jane's desire to interact with the reader (Kaplan 13) or, as Elizabeth Abel et al. suggest, reflecting a notion that "female protagonists must frequently struggle to overcome whatever" (7). However, it can also be read as a challenge to society as Jane openly welcomes any who attempt to portray her as a "discontented woman (Brontë 129). By herself, Jane Rochester would probably have difficulty in acquiring a receptive audience to her call for equality due to the social stigma against married women who write, but by projecting her ideas through her younger self, she is able to place the fault of these desires on the seeming independence of youth.

In-text quotations include (Last name page#) before period.

More than two authors are listed as [First Author] et al.

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