COURSE DESCRIPTION:
A seminar with selected workshops designed to encourage thoughtful and insightful theatrical criticism based on an exposure to the component parts of theatrical production and reading of primary and secondary theoretical and practical writings pertinent to theatre production from the beginning of Naturalism through contemporary Post Modernism. A variety of plays will be analyzed in terms of structure and meaning (script analysis) and workshops will explore the means by which various theatre artists contribute to the creation of theatrical works of art. Students will write a variety of papers including essays, critical reviews of performances seen via field trips to local productions, a major research paper and weekly reflections as they delve into the underlying purposes of theatre as art and its connection to culture (local and global, traditional and avant-garde). They will engage in a variety of oral presentations to the class including debate and discussion, presentation of findings from research, defense of positions, theories and projects, monologues and/or readings from scripts, etc. Workshops will engage the students in hands-on projects intended to connect concepts to practice. Students will be expected to produce an articulate and theoretically well grounded theatre review or theoretical position paper as a final project.

COURSE OBJECTIVE:
**FYS Learning Outcomes:** FYS students will:
Understand and appreciate the intellectual rigor and academic excellence that defines an LMU education.
Engage critically and reflectively in scholarly discourse.
Learn to read critically and carefully.
Exercise critical thinking in oral discussion and writing.
Be able to evaluate sources for quality (e.g., by learning to differentiate between scholarly and popular sources).
Acquire research skills including use of the library catalog and electronic databases to retrieve books or articles, whether in print or online.

**FYS Defining Characteristics:** The Course:
Falls into the following FYS category: Culture, Art and Society and will be taught primarily as a seminar with students expected to engage actively and responsibly with the material under consideration
Stresses written and oral communication skills and critical scholarly engagement.
Employs a writing instructor who provides students with guidance in presenting, developing, and revising their ideas, as well as working toward stylistic objectives of clarity.
and coherence. This includes formal instruction in grammar, structure, style, and citation.
Incorporates LMU librarians to develop information literacy and basic research skills.
Assigns 50% of the course grade on the basis of assessed academic writing, and uses of multiple
drafts for the purpose of revision, editing, and proofreading and provides some form of
feedback on all submitted assignments.
Assigns 15% of the course grade on the basis of oral competency.
Assigns 10% of the course grade on the basis of assessed information literacy, which
includes completion of standardized tutorials prepared by LMU librarians.

COURSE OBJECTIVE:
In addition to the university wide objectives for FYS identified above, the course seeks to provide
freshmen students with opportunities and experiences to develop a sufficiently comprehensive view
and understanding of theatre as an art form and its connection to culture, society and the individual so
they may (individually and collectively) become an informed and critical audience capable of
engaging and sustaining the emergence of theatre forms in the 21st Century. In particular it is hoped
students will with confidence be able to express meaningful artistic criticism in both written and oral
form.

REQUIRED TEXTS:
Jones, Robert Edmund. The Dramatic Imagination. Theatre Arts, New York, 1941
Various Plays to be located in the Library
Handouts from the Instructor.
Readings on Blackboard or via handouts from:
Bentley, Eric, ed. The Theory of the Modern Stage An Introduction to Modern Theatre and Drama.
Collins, Jane and Andrew Nisbet, ed. Theatre and Performance Design A Reader in Scenography.

STUDY GROUPS:
Study Groups of 4-5 are required to establish a time (minimum one hour) to meet weekly outside of
class to discuss the week’s assigned readings/projects and to help all in the group understand the
material or objective/processes involved. Group attendance applies to the extra credit option
identified below. Eventually everyone in the group will have had a question clarified with the help of
the team. Each group will also collaborate on specific class projects. Members of each group will be
assigned the same collective grade for each project. A group leader is to be chosen to record
attendance for the instructor. (A 1% extra credit grade will be given to the person performing this
function based on prompt and regular submission of attendance sheets each week after the meeting).

GRADING:
Students who attend ALL classes, labs, outside discussion sessions and performances and who turn
in ALL the required work ON TIME will be given at least a minimum grade of C even if their final
course average based on the percentages below is lower than C AND not an F. An “F” average will
be recorded as failure. Note: fulfilling this requirement automatically provides the student with 10%
extra credit for perfect attendance listed below.

Syllabus  FFYS 1000 Section 35  p. 3  Fall, 2013  Prof. Erven/Goldberg

Failure to turn in an assignment will result in a grade of zero for that assignment for use in compiling
numerical averages.
ALL ASSIGNMENTS ARE DUE AT THE BEGINNING OF THE CLASS PERIOD ON THE DATE INDICATED IN THE SYLLABUS (unless changed by the instructor or mutually agreed upon by instructor and class members). Assignments will be accepted up to one week late with the grade automatically reduced by one full letter. After one week late, assignments will not be accepted and a grade of zero will be entered in the grade book.

NO LATE WORK ACCEPTED AFTER THE END OF THE 14TH WEEK.

GRADING:

Written assignments: **NOTE: ELECTRONIC SUBMISSIONS WILL NOT BE ACCEPTED**

8% REFLECTIONS: Daily/weekly writings expressing personal opinions/observations/feelings—creative; In and out of classroom writing to encourage in class participation and discussion no revisions. All will be collected by the instructor. Out of class writings must be typed.

12% ESSAYS: Substantiated opinion/evaluation with conclusion and objective. Three essays with revisions to be determined by the instructor in consultation with the writing instructor on topics such as: Theatre and Society, Theatre and the Individual, Theatre as Art; The Function of Theatre Artists, Theatre Criticism and the Audience, Theatre and Other Performance Media, etc.

6% REVIEWS OF FIELD TRIP PRODUCTIONS – two required. These will be revised once. The reviews must establish criteria, idea/purpose, identification of and assessment of contributions of contributing artists, audience makeup which leads to an evaluation and recommendation. Field trips will be coordinated with those offered by THEA 300, Theatre in LA to obtain large group discounts.

NOTE: Attendance at additional productions will be required beyond those requiring written reviews. Students may opt to write reviews on these productions for extra credit (2%). They will not be submitted to the writing instructor and will not be revised. They will be evaluated as finished writings and graded as such by Professor Erven.

28% TERM PAPERS – require multiple drafts and revisions.

A. Investigative Research re: life/importance/definition of a topic chosen by the student in an area such as: theatre style, important playwright, producer (organization), director, designer, actor or other topic of interest to the student. All topics are to be approved by the instructor in consultation with the writing instructor. Papers should use a variety of library and research resources, including primary sources such as critical reviews, biography, philosophical writings, etc and may include visual support. 2200-2500 words. (8%)

B. Major Research Paper: Connecting an art event/style/performance/play to its purported intention/style/audience/impact on society and individuals. Requires: definitions, analysis, evidence, synthesis leading to a conclusion. This is final writing assignment. 4500-5000 words. (20%)

5% SCRIPT ANALYSIS -- Interpretive Paper: Analysis of one or more plays read in class (script analysis) leading to meaning and structure leading to idea. A handout guide will be provided.
3% TAKE HOME FINAL ESSAY

Oral presentations

10% PARTICIPATION IN CLASS DISCUSSION. Students will be expected to vigorously engage in class discussion at all times. No one will be allowed to “just listen”.

2% IN CLASS SCRIPT READINGS Students will form groups to present a staged reading of portions of analyzed scripts (see above) to the class. Various interpretations of the same scene will be encouraged.

2% PRESENTATION OF FINDINGS TO A GROUP: Students will orally present a précis of their findings of the Investigative Research paper above to the class.

2% ARGUMENTATION/DEBATE IN A PUBLIC SETTING: Students will form teams to present and defend to the class the foundational source of truth in various artistic/theatrical styles/forms: Realism, Poetic Realism, Absurdism, Existentialism, Surrealism, Post Modernism

2% WRITING INSTRUCTOR PARTICIPATION GRADE

Information literacy:

10% INFORMATION LITERACY LIBRARY TUTORIALS: Must be completed by Sept. 26, 2013. Grade lowered one full letter for each week late.

NOTE: Students will be required to apply research and library skills learned in tutorials in preparation for term papers and visual support for various projects.

10% PROJECTS:
Create a subtext for a set of words
Visual research for scenery and costumes for one of the plays studied in class.
Lighting project

Extra credit:

10% Students may accrue extra credit with perfect attendance @ ALL lectures, group meetings and performances: A 0-1 unexcused absence C 2 unexcused absences
No extra credit for more than 2 unexcused absences. No after the fact excuses will be accepted. A phone call, voice mail message or email in advance is required.
It will be up to the instructor to accept or refuse the excuse.

NOTE: MISSED OFFICE APPOINTMENTS WITH EITHER PROFESSOR WITHOUT ADVANCE NOTICE WILL COUNT AS A CLASSROOM ABSENCE.

Syllabus FFYS 1000 Section 35 p. 5 Fall, 2013 Prof. Erven/Goldberg

Attendance/attitude: Class attendance is required. Four or more unexcused absences will result in the final grade lowered by one letter; eight two letters. Excused absences must be validated with written documentation from doctor/nurse or responsible family member. Instructor must be
notified by email or phone prior to absence. It will be up to the instructor to accept or refuse the excuse. A subjective +/- evaluation of attitude will be used in determining borderline final grades.

POLICY ON PLAGIARISM RE: GRADING:
Suspected plagiarism requires consultation with the writing instructor. If deemed serious and/or intentional the faculty member will be included in the consultation. Depending on the nature of the plagiarism/error, the student will:
1. be required to revise and paraphrase
2. be given a zero on that assignment and reported to the Dean of the College
3. be given an immediate final grade of F for the course

Additional classroom procedures and protocols:
1. Prompt attendance is required.
2. All readings to be done before each class.
3. Participation is mandatory as this is primarily a seminar course
4. No laptops will be allowed in class. Bring hand written or hard copy notes if needed.
5. No eating or food during the class; water is permitted.
6. No cell phones allowed. Turn them off when entering the classroom.
7. Use the restroom before class. Only emergency requests for bathroom breaks will be granted.
8. Treat all class member and faculty with respect and courtesy even when in disagreement.

NOTE: The instructor and the University reserve the right to modify, amend, or change the syllabus (course requirements, grading policy, etc.) as the curriculum and/or program require(s).

CALENDAR
REQUIRED: COMPLETE READING/ASSIGNMENTS PRIOR TO ATTENDING CLASS !!
This is a seminar requiring your participation and discussion. Be prepared to contribute.

Theatre Reviews are due the first Tuesday or Thursday after five calendar days following attendance.

WEEK 1

8/27    Introductions.
        Plays As Constructed Art Works; Peter Brooks’ The Empty Space
        The Life Cycle of a Play;
        In class writing/discussion: The Purpose of Theatre
        A: Cohen, Ch 11 due: 8/29
        A: The Dramatic Imagination [Intro, Ch I -III, VII] Due: 9/3
        A: Essay 1 Due: 9/5

8/29    Introduction to the writing instructor. (Goldberg)
        Discuss Kickstart videos and English 115
        Discuss Invention/Rhetoric/Rhetorical Situation  Artistic/theatrical criticism.

Syllabus  FFYS 1000 Section 35    p. 6  Fall, 2013    Prof. Erven/Goldberg

8/29    READING DUE: Cohen, Ch 11
        A: Cohen, Ch 1-2

WEEK 2
9/3  Library Tour/Information Literacy Modules  
   A: All modules completed by 9/26  
   In class writing/discussion: *The Dramatic Imagination*  
   A: Feinsod Due: 9/5  
   READING DUE: *The Dramatic Imagination* [Intro, Ch I -III, VII]

9/5  Dramatic Action, The Foundation of Drama  
   Discuss *The Dramatic Imagination* [Intro, Ch I -III, VII]  
   ESSAY 1 DUE; revision due: 9/12  
   READING DUE: Cohen, Ch 1-2  
   READING DUE: Feinsod  
   A: Subtext to Dialogue due: 9/10  
   A: Cohen, Ch 3 Due: 9/12

WEEK 3

9/10  Individuals and Audiences as Critics and the Shaping of Theatre Art  
   Theatre as a Mob.  
   Theatre Events as Audience Manipulation towards Meaning  
   In class writing/discussion: Audience function in theatre art.  
   Share subtext stories.  
   SUBTEXT TO DIALOGUE DUE  
   A: Cohen, Ch 4 Due 9/17

9/12  The Actor – audience Relationship – Energy and Space  
   READING DUE: Cohen, Ch 3  
   REVISED ESSAY 1 DUE  
   A: Investigative Paper: due 9/26 (no revision required)  
   A: Stanislavsky and Craig Readings Due 9/17  
   A: Cohen, Ch 5 pp. 121-133 Due: 9/19

WEEK 4

9/17  Incarnation of Character; Script Analysis for Character  
   In class writing/discussion: masks and characters  
   READING DUE: Cohen, Ch 4  
   READING DUE: Stanislavsky and Craig (uber marionette)  
   A: Group reading of Williams script in class Due 9/24.  
   A: Kazan reading Due 9/24  
   A: Barthes reading Due 9/19  
   A: *The Dramatic Imagination* [Ch V]

Syllabus  FFYS 1000 Section 35  p. 7  Fall, 2013  
   Prof. Erven/Goldberg

9/19  Spectacle: The Role of Costume and Makeup  
   READING DUE: Barthes  
   READING DUE: *The Dramatic Imagination* [Ch V]  
   READING DUE: Cohen, Ch 5 pp. 121-133  
   In class writing/discussion: Clothing and behavior
A: Costume research for Williams one act Due: 10/3

9/21 or 9/28 (Saturday) **FIELD TRIP TO FIDM (FASHION DESIGN AND MARKETING)**  
*Exhibition of Television and Film Costumes. Optional review due the following Thursday*

**WEEK 5**

9/24  What does it mean to act on stage?  
**DUE:** In class readings of Williams one act.  
**READING DUE:** Kazan  
**SCRIPT ANALYSIS PART I DUE**—Character Analysis T. Williams one act

9/26.  Discuss Audience/Message/Purpose & Thesis Construction (Goldberg)  
**Oral Report to Class re: Investigative Paper**  
**INVESTIGATIVE PAPER DUE**  
**ALL LIBRARY MODULES COMPLETED**

**9/26-29; 10/2-5**  
**HONEY BROWN EYES**  
*Required Attendance with optional Review*  
Review Due the Tuesday or Thursday after five days following seeing the performance.

**WEEK 6**

10/1  **Oral Report to Class re: Investigative Paper Continued**  
A: Appia, Simonson, Craig, Svoboda readings Due 10/8  
A: Riders to the Sea Due 10/8  
A: *The Dramatic Imagination* [Ch IV, VIII] Due: 10/8  
A: Cohen, Ch 5 pp. 91-120, 133-147 Due 10/8

10/3  **Elements of Design in Theatre; Color and Mood [Lecture/demonstration]**  
Present and discuss costume research for Williams One Act  
**COSTUME RESEARCH (WILLIAMS ONE ACT) DUE**  
A: Essay 2: due: 10/15  
A: Guthrie and Zefferelli readings Due: 10/10  
A: Cohen, Ch 6

**WEEK 7**

10/8  **Spectacle: The Role of Scenery and Lighting**  
In class LAB: The Groundplan as a Foundation for Action  
In class writing/discussion: The function of scenery and lighting  
Discuss *Riders to the Sea*

*Syllabus FFYS 1000 Section 35 p. 8 Fall, 2013 Prof. Erven/Goldberg*

**READING DUE:** Appia, Simonson, Craig, Svoboda; *Riders to the Sea*  
**READING DUE:** *The Dramatic Imagination* [Ch IV, VIII]  
**READING DUE:** Cohen, Ch 5 pp. 91-120, 133-147  
A: Visual research for Riders to the Sea; Lighting project: due 10/17

10/10  The Director and the Actor;
The importance of script analysis
In class writing/discussion: the nature and purpose of a director
READING DUE: Guthrie, Zefferelli
READING DUE: Cohen, Ch 6
A: Major Research Paper: Due 10/31
A: Hand in Glove reading; Due 10/15
A: All My Sons Due: 10/22

WEEK 8

10/15 Design Elements and Unity; Concept
   The Director/Designer Relationship
   In class writing/discussion: Is the director necessary?
   READING DUE: Hand in Glove
   DUE ESSAY 2; Revision due: 10/22
   A: Script analysis of Williams one act—Part II: due: 10/24
   A: Cohen, Ch 7 Due: 10/22

10/17 Discussion: MLA/Responsible Sourcing/Quote Integration (Goldberg)
   Discuss Scenography for Riders to the Sea
   DUE VISUAL RESEARCH for Riders to the Sea
   DUE LIGHTING PROJECT
   A: Aristotle reading Due 10/22

WEEK 9

10/22 Dramatic Genre: Tragedy--Handouts
   In class writing/discussion: the nature of tragedy
   READING DUE: Reading from Aristotle’s Poetics
   READING DUE: All My Sons
   READING DUE: Cohen, Ch 7
   DUE FINAL DRAFT ESSAY 2
   A: A Doll’s House Due 10/29
   A: Zola reading Due 10/29

10/24 Discuss Script Analysis
   Script analysis of Williams one act—Part II
   DUE: SCRIPT ANALYSIS WILLIAMS ONE ACT--PART II.
   A: Visiting Mr. Green Due: 10/31
   A: Cohen, Ch 10 Due 10/31
   A: Cohen, Ch 8 pp. 223-229 Due: 10/29

WEEK 10

CRIMES OF THE HEART. Required Attendance and Review
Review Due the Tuesday or Thursday after five days following seeing the performance.
10/29  Style: Realism: Discussion of A Doll’s House  
    In class writing/discussion: what makes Realism truthful?  
    READING DUE: Zola  
    READING DUE: A Doll’s House  
    READING DUE: Cohen, Ch 8 pp. 223-229  
    A: The Bald Soprano Due: 11/5  
    A: Meyerhold, Ionesco, Breton readings Due: 11/5  

10/31  Dramatic Genre: Comedy, Musical Comedy  
    In class writing/discussion: What is funny?  
    READING DUE: Visiting Mr. Green  
    READING DUE: Cohen, Ch 10  
    DUE FIRST DRAFT MAJOR RESEARCH PAPER; revision due: 11/14  
    A: Krapp’s Last Tape Due 11/12  
    A: Brecht, Kantor, Growtowski readings Due: 11/12  

WEEK 11  

11/5  Anti-Realism: Discussion of King Ubu and The Bald Soprano  
    In class reading of The Bald Soprano  
    READING DUE: Meyerhold, Ionesco, Breton  
    READING DUE: The Bald Soprano  
    READING DUE: Cohen, Ch 8 pp. 229-247  
    A: Cohen, Ch 10 Due: 11/14  
    A: Theatre of the Oppressed Due 11/19  

11/7  Discussion: Grammar and Punctuation (Goldberg) & Catch up day  
    A: Wilson, Schechner, Palmer& Popat readings Due 11/14  

WEEK 12  

11/12  Existentialism: Discussion of Krapp’s Last Tape  
    In class writing/discussion: values in a modern age  
    READING DUE: Krapp’s Last Tape  
    READING DUE: Brecht, Kantor, Growtowski  

11/14  Post Modernism: Discussion of Warner-en-Consorten  
    READINGS DUE: Wilson, Schechner, Palmer & Popat  
    READING DUE: Cohen, Ch 10  
    DUE FIRST REVISION MAJOR RESEARCH PAPER; final revision due: 11/26  

Syllabus  FFYS 1000 Section 35  p. 10  Fall, 2013  Prof. Erven/Goldberg

TBA  

PROFESSIONAL PRODUCTION IN LOS ANGELES  Required Attendance and Review  
Review Due the Tuesday or Thursday after five days following seeing the performance.  

WEEK 13  

11/19  Discuss Theatre of the Oppressed
In class writing/discussion: theatre as an agent of social change
READING DUE: Theatre of the Oppressed by A. Boal

Syllabus  FFYS 1000 Section 35   p. 9  Fall, 2013   Prof. Erven/Goldberg

11/21 No Class-- Thanksgiving

WEEK 14

11/26 Discuss: Theatre of the Oppressed
In class writing
DUE FINAL DRAFT MAJOR RESEARCH PAPER
A: Pro and Con for Stylistic Debate -- Written position Due 12/3

11/28 Institutional and Private Funding of Theatre—a Cultural Perspective
In class writing

WEEK 15

12/2-3
STAGES OF AIDS  Required Attendance and optional Review
Review Due the Tuesday or Thursday after five days following seeing the performance.

12/3 Artistic Truth Debate Between Styles and Genres
Which One Applies to Now?
WRITTEN DEBATE POSITION DUE

12/5 Wrap up final discussion; Course evaluations (Goldberg and Erven)
A: Final Exam Take Home Essay Due Final Exam

FINAL EXAM:

12/10 11 am  Take Home Essay
PAPERS:
For each draft that you turn in, please turn in two (2) copies, one for Prof. Erven, and one for me. Papers handed in will be returned to you in class. I will offer feedback and suggestions on papers that require revisions. In some instances I will ask you to schedule an appointment/conference with me to discuss your paper further. These meetings will be approximately 15 minutes long; in some cases I will ask you to schedule two (2) appointments/conferences with me back to back for 30 minutes. When you come to meet with me, please bring the draft you would like to discuss (with my comments) and a list of questions or concerns you would like to ask/discuss. Please come prepared to our appointment/conference. If you come to meet with me and do not bring your draft and/or questions I will have you reschedule the appointment so that you can make sure you are prepared. Final papers receiving a letter grade will be returned to you in class with no need for discussion or conferencing. Please see your course syllabus for draft and final paper due dates.

PAPER FORMAT:
All drafts must be typed, double spaced with one inch margins on all sides. You are strongly encouraged to print on both sides of the paper, front and back, to cut down on the number of pages used. All documents must include your name, date, course name, and document type (for ex. 1st draft, 2nd draft, final draft) in the upper right corner. All documentation will be in MLA style. See attached MLA example and style sheet.

GRADES:
Please note that you will not receive grades on individual drafts of papers. Only final papers will receive a final letter grade. Final papers will receive two (2) grades; 70% of the papers final grade will be determined by Dr. Erven, 30% of the grade will be determined by me. The two (2) grades will then be combined for one (1) final letter grade. Paper Grades are determined by the following criteria:

- the quality of your invention, revision, and editing demonstrated in your working and polished drafts.
  - your ability to guide a piece of work through various stages of revision.
  - your success at writing an organized, coherent presentation of your ideas and/or research material with a clear and meaningful purpose in your polished piece.
  - your ability to persuade, move, or affect your intended audience.
the quantity of assigned work.
- your ability to understand and complete assignments on time.
- the depth of your intellectual engagement with each assignment and your demonstrated critical acuity.
- your ability to address the topic and follow written instructions.
- Your ability to meet the word count requirements.

KICKSTART:
Located within MyLMU Connect (Blackboard), Kickstart is an on-line platform full of resources to assist all new first-year students make the transition to LMU. You can access the Kickstart materials 24/7 from any computer with internet connectivity, and can view (and review) at your own pace. For this course you will be required to watch four (4) Kickstart videos listed under “The Basics”: 1) “What your instructors expect,” 2) “Understanding your syllabi,” 3) “Note-Taking,” and 4) “Critical Reading.” These videos must be watched by Friday September 27th. After you have watched the videos you are required to fill out the downloadable sheet from the Kickstart website and submit it online or in hard copy to me for full credit. Failing to watch the four (4) Kickstart videos and submission of the reviewer form will result in a lowered participation grade.

If you go to MyLMU Connect and do not see “Kickstart!” listed in your organizations, please follow these steps:

To get Kickstart:
1) Email: advising@lmu.edu
2) University Advising will give you access to the Kickstart Organization.
3) Once you get an email from University Advising, log in to MyLMU Connect and look for the “connect to my Organizations” box on your homepage.
4) Click on “Kickstart!” and start watching videos.

Schedule of Sessions*:
* this schedule is tentative and may change at any time. Announcements made in class take precedence over the written syllabus.

Thursday August 29th
Discuss Kickstart Videos and English 115
Discuss: Invention/Rhetoric/Rhetorical Situation

Thursday September 26th
Discuss: Audience/Message/Purpose & Thesis construction
Thursday October 17th:
Discuss: MLA/Responsible sourcing/Quote integration

Thursday November 7th:
Discuss: Grammar/Punctuation

Thursday December 5th:
Wrap up final discussion; Course Evals.
MLA Manuscript Formatting

The following are guidelines for formatting your papers in this class. All work must be typed, double-spaced, and printed in black ink. When writing an essay you will want to make sure that you have first set the document to 1” margins all around. You should use 12-point, Times New Roman font throughout. You will also want to insert page numbers on the top, right hand side of the document (number the first page too).

Your heading should be double-spaced and should include your name, the instructor’s name, the class name, and the date in day/month/year format. Date the draft or paper with the day that it is due, or I will assume you have not revised. When saving drafts, save each one as a new file in case you lose an early draft. REMEMBER TO SAVE WORK FREQUENTLY!

There is not an extra space between your heading and the title, nor is there an extra space between the title and the first paragraph. Everything is in your paper is spaced evenly. Your title is not bolded, or underlined, or italicized, or “in quotes.” The only thing that sets it apart from the rest of the essay is that it is centered. There is no title sheet.

The first line of each new paragraph should be indented approximately 1” (you can just hit the tab key).

Remember that each instructor will usually have his or her own preferences for formatting a paper, but these are guidelines coming from the 7th edition of the MLA Handbook, so if your instructors ask for MLA format, now you know how to do it!