

General Guidelines

- Type your paper on a computer and print it out on standard, white 8.5 x 11-inch paper.
- Double-space the text of your paper and use a legible font (e.g. Times New Roman). Whatever font you choose, MLA recommends that the regular and italics type styles contrast enough that they are each distinct from one another. The font size should be 12 pt.
- Leave only one space after periods or other punctuation marks (unless otherwise prompted by your instructor).
- Set the margins of your document to 1 inch on all sides.
- Indent the first line of each paragraph one half-inch from the left margin. MLA recommends that you use the “Tab” key as opposed to pushing the space bar five times.
- Create a header that numbers all pages consecutively in the upper right-hand corner, one-half inch from the top and flush with the right margin.
- Use italics throughout your essay to indicate the titles of longer works and, only when absolutely necessary, provide emphasis.
- If you have any endnotes, include them on a separate page before your Works Cited page. Entitle the section Notes (centered, unformatted).
- For any quoted text, include the author and page number following the quotation “(Collins 59).

Formatting the First Page of Your Paper

- 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. Again, be sure to use double-spaced text.
- Double space again and center the title. Do not underline, italicize, or place your title in quotation marks. Write the title in Title Case (standard capitalization), not in all capital letters.
- Use quotation marks and/or italics when referring to other works in your title, just as you would in your text. For example: *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.

Student Name

Teacher Name

Class Name

Date

The Nature of the Fantastic within Modernity

As an umbrella term, fantasy covers a lot of ground for what it encompasses. While many people expect the classic tales of fantastic, world-saving adventure, there is much more possibility for fantasy works. *Neverwhere* by Neil Gaiman and *The Rose and the Beast* by Francesca Lia Block are two examples of such fantasy works that step away from the world of the epic and decidedly plant themselves into modernity - that is, the world we live and thrive in ourselves. Using the modern setting as a framework for a fantastic world is an interesting choice as it requires a lot of work to give the reader a sense that it is still fantastic and in some way more magical than our reality. However, having a fantasy work set in something so closely resembling our world and the problems that come along with it, allows readers to better immerse themselves into the work and truly understand the elements of character and plot present within.

Neil Gaiman's world of *Neverwhere* is that of a somewhat modern London. While there is no time or year explicitly stated within the text, there are pieces that give us a relative timeline. While Richard and co are headed to the British Museum, they get off at a stop that Richard claims does not exist. However, Door tells him that it was in fact "closed down in 1933, and sealed off," (Gaiman 179). This tells us that this is at least post 1933, likely years down the road as Richard seemingly had no knowledge of there ever being a station in the aforementioned location in the past. In any case, this time period matches up with the sorts of

Works Cited

Block, Francesca Lia. *The Rose and the Beast Fairy Tales Retold*. Paw Prints, 2008.

Gaiman, Neil. *Neverwhere*. Headline, 2000.