

## ARTICLE TITLE

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### Abstract

Please provide an abstract, up to 100 words, encapsulating the contents of your paper; include key-words for indexing purposes.

Please note that all formats for this article have been included in the document's style sheets. The text of an article should be set in Times, 9.5 points in size, 11 points of line spacing (this can be set in the Format menu, under "Paragraph"). The first paragraph of the article and first paragraph of each subsection should be set without an indent, all the rest of the paragraphs should have their first lines indented 0.13 inches.

The article title is 12 point Times, bold in caps and small caps, with 11 points of line spacing. The text that follows it should provide your name and contact information and is set in 9.5 Times with 11 points of line spacing, just like the text. Its first line is not to be indented, and there should be one full linespace below it.

You should try to align the bottoms of the columns on the final (or only) page as best you are able. You are welcome to resize the images, but they should be

either one, two, or three columns wide. They should be grayscale and preferably at least 300 dpi. If the text does not take up the entire page, set the bottom wrap of the image to a relatively high number and move the image up until the columns bottom. Check out the picture below for an example.

Now begins a longish bit of placeholder text that goes on until the first subhead. It is a bit of prefatory material from Ambrose Bierce [1].

This more reverent title had previously been forced upon him by the religious scruples of the last newspaper in which a part of the work had appeared, with the natural consequence that when it came out in covers the country already had been flooded by its imitators with a score of "cynic" books.

Among them, they brought the word "cynic" into disfavor so deep that any book bearing it was discredited in advance of publication" [2].

Meantime, too, some of the enterprising humorists of the country had helped themselves to such parts of the work as served their needs, and many of its definitions, anecdotes, phrases and so forth, had become more or less current in popular speech. This explanation is made, not with any pride of priority in trifles, but in simple denial of possible charges of plagiarism, which is no trifle. In merely resuming his own the author hopes to be held guiltless by those to whom the work is addressed—

enlightened souls who prefer dry wines to sweet, sense to sentiment, wit to humor and clean English to slang [3].

### Subhead

You don't actually have to use any subheads. Only use them if they are applicable to your article. The subhead itself is 11 point Times, bold, single-spaced, with one linespace before. If you do use subheads, the first paragraph after the header should be set without an indent and all the rest of the paragraphs should have their first lines indented.

If your text includes references and/or notes, please skip to the last section of the template for reference styling information.

The remainder of this article will contain more placeholder text, but as a treat it's going to be from George Bernard Shaw's *Pygmalion*.

The rest of the story need not be shown in action, and indeed, would hardly need telling if our imaginations were not so enfeebled by their lazy dependence on the ready-mades and reach-me-downs of the ragshop in which Romance keeps its stock of "happy endings" to misfit all stories. Now, the history of Eliza Doolittle, though called a romance because of the transfiguration it records seems exceedingly improbable, is common enough. Such transfigurations have been achieved by hundreds of resolutely ambitious young women since Nell Gwynne set them the example by playing queens and fascinating kings in the theatre in which she began by selling oranges [4]. Nevertheless, people in all directions have assumed, for no other reason than that she became the heroine of a romance, that she must have married the hero of it. This is unbearable, not only because her little drama, if acted on such a thoughtless assumption, must be spoiled, but because the true sequel is patent to anyone with a sense of human nature in general, and of feminine instinct in particular [5].

I wish to boast that *Pygmalion* has been an extremely successful play all over Europe and North America as well as at home. It is so intensely and deliberately didactic, and its subject is esteemed so dry, that I delight in throwing it at the heads of the wiseacres who repeat the parrot cry that art should never be didactic. It goes to prove my contention that art should never be anything else [6].

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**Fig. 1. This is the caption for the picture below. It is set in Times Bold, 8.5 points in size, 9 points of linespacing. (© Artist Copyright Holder. Photo © Photographer.)**



pendence on the ready-mades and reach-me-downs of the ragshop in which Romance keeps its stock of "happy endings" to misfit all stories [7]. Now, the history of Eliza Doolittle, though called a romance because of the transfiguration it records seems exceedingly improbable, is common enough. Such transfigurations have been achieved by hundreds of resolutely ambitious young women since Nell Gwynne set them the example by playing queens and fascinating kings in the theatre in which she began by selling oranges [8]. Nevertheless, people in all directions have assumed, for no other reason than that she became the heroine of a romance, that she must have married the hero of it. This is unbearable, not only because her little drama, if acted on such a thoughtless assumption, must be spoiled, but because the true sequel is patent to anyone with a sense of human nature in general, and of feminine instinct in particular [9].

I wish to boast that Pygmalion has been an extremely successful play all over Europe and North America as well as at home. It is so intensely and deliberately didactic, and its subject is esteemed so dry, that I delight in throwing it at the heads of the wiseacres who repeat the parrot cry that art should never be didactic. It goes to prove my contention that art should never be anything else [10].

The rest of the story need not be shown in action, and indeed, would hardly need telling if our imaginations were not so enfeebled by their lazy dependence on the ready-mades and reach-me-downs of the ragshop in which Romance keeps its stock of "happy endings" to misfit all stories [11]. Now, the history of Eliza Doolittle, though called a romance because of the transfiguration it records seems exceedingly improbable, is common enough. Such transfigurations have been achieved by hundreds of resolutely ambitious young women since Nell Gwynne set them the example by playing queens and fascinating kings in the theatre in which she began by selling oranges. Nevertheless, people in all directions have assumed, for no other reason than that she became the heroine of a romance, that she must have married the hero of it. This is unbearable, not only because her little drama, if acted on such a thoughtless assumption, must be spoiled, but because the true sequel is patent to anyone with a sense of human nature in general, and of feminine instinct in particular.

I wish to boast that Pygmalion has been an extremely successful play all



**Fig. 2. If the picture is at the top the page, the caption goes on the bottom. (© Artist Copyright Holder. Photo © Photographer.)**

over Europe and North America as well as at home. It is so intensely and deliberately didactic, and its subject is esteemed so dry, that I delight in throwing it at the heads of the wiseacres who repeat the parrot cry that art should never be didactic. It goes to prove my contention that art should never be anything else. How is space-filling going? We could use another paragraph, just a short one. Let's turn to Catullus [12].

Furi et Aureli comites Catulli, sive in extremos penetrabit Indos, litus ut longe resonante Eoa tunditur unda, sive in Hyrcanos Arabesue molles, seu Sagas sagittiferosue Parthos, sive quae septem-geminus colorat aequora Nilus, sive trans altas gradietur Alpes, Caesaris visens monumenta magni, Gallicum Rhenum horribile aequor ultra-mosque Britannos, omnia haec, quaecumque feret voluntas caelitem, temptare simul paratipauca nuntiate meae puellae non bona dicta.

### Styling of References and Notes

References and Notes are set in 7.5 point Times with 8 points of linespacing, and 5.5 pts. between paragraphs. The examples in the reference list below cover the following types of reference citations:

1. Book
2. Book with translator
3. Book with editor
4. Book with edition number
5. Chapter in book
6. Journal article with page numbers
7. Journal article with web reference

8. Exhibition catalog
9. Film
10. Web site
11. Second reference to previously cited work

Reference numbers in the list should be in boldface type.

### References and Notes

1. Peter Manning, *Electronic and Computer Music* (Oxford, U.K.: Clarendon Press, 1985).
2. L. Wittgenstein, *Philosophical Investigations*, G.E.M. Anscombe, trans. (Oxford, U.K.: Blackwell, 2001).
3. A. Schoenberg, *The Musical Idea and the Logic, Technique, and Art of Its Presentation*, P. Carpenter and S. Neff, eds. (New York: Columbia Univ. Press, 1995).
4. D'Arcy Wentworth Thompson, *On Growth and Form*, 5th Ed. (Cambridge, U.K.: Cambridge Univ. Press, 1942).
5. Jon Ippolito, "Death by Wall Label," in Christiane Paul, ed., *Presenting New Media* (Berkeley, CA: University of California Press, 2007).
6. Shigeo Chiba, "Modern Art from a Japanese Viewpoint," *ArtForum* 23, No. 3 (October 1984) pp. 56-61.
7. Kenshi Hayashi and Nobuo Munakata, "Basically Musical," *Nature* 310 (1984) p. 96, <[www.toshima.ne.jp/~edogiku/index.html](http://www.toshima.ne.jp/~edogiku/index.html)>, <[www.nature.com/nature/journal/v310/n5973/abs/310096a0.html](http://www.nature.com/nature/journal/v310/n5973/abs/310096a0.html)>.
8. A. Webster, *ROYGBIV*, exh. cat. (Croydon, U.K.: Parfitt Gallery, 2002).
9. Rob Reiner, *This Is Spinal Tap* (1984), film.
10. Jodi (1999), <<http://oss.jodi.org>>, accessed 1 January 2007.
11. Manning [1] pp. 3-7.
12. Sometimes you, the author, may want to add a comment to the text, which may be included in this list as a Note styled like a reference.