Typically, first-level headings are main divisions of the paper, indicated by capital Roman numerals, and second-level headings are sections within the main divisions, indicated by capital letters and indented. (A third level might be headings for sub-sections under each section, indicated by Arabic numerals and further indented.) EVERY ELEMENT MUST BE A COMPLETE DECLARATIVE SENTENCE that summarizes that division, section, or sub-section of the paper. Here’s one way to format a two-level outline (yours might have more or fewer elements):

TITLE

I. _____
   A. _____
   B. _____
   C. _____

II. _____
   A. _____
   B. _____
   C. _____

III. _____
    A. _____
    B. _____
    C. _____
    D. _____

IV. _____
    A. _____
    B. _____

EXAMPLE: Here’s how this works out for an article that Prof. Gerber is currently drafting (some sentences are admittedly long and complex, and could easily be further broken down into sub-sections):

BEHIND THE BENIGN: CONTEXTUALIZING A PHOTO OF GIRLS PLAYING RECORDERS

I. Mason Libraries acquired a photo from a rarities dealer.
   
   A. The photo shows young girls, apparently 10 or 11 years old, playing recorders

   B. The reverse bears the annotation “Hitler Youth 1933,” but there are no obvious Nazi symbols in the photo.

   C. If accurate, the annotation allows a reading of the photo as ironic, ominous, and cautionary.
II. The photo illustrates a convergence of the German youth movement, the popularity of the recorder as folk instrument, and Nazi control of youth, using music-making as one of the lures.

A. Feeling that their immediate elders had failed them, German adolescents and young adults in the 1920s and 1930s banded together in several outdoors-oriented organizations to rediscover their German roots, and music was an important, universal unifier.

B. In Germany in the 1920s and 1930s there were two simultaneous revivals of recorder-playing, one among art-music performers and scholars interested in early music, and another among folk musicians and school music teachers interested in an easily-learned and easily-transported melody instrument.

C. When Hitler came to power in 1933, he banned ALL existing youth groups (such as scouts and hiking clubs) and instituted in their place Hitler Youth organizations for “ethnically-pure” boys and girls of certain ages; these featured sports, camping, arts and crafts activities including musical groups, and Nazi indoctrination programs to instill the ideology of Aryan superiority and destiny.

III. The Jungmädelbund (Young Girls' League) was created for German girls ages 10-13.

A. Girls were recruited in May to coincide with Hitler's birthday and “confirmed” as full members in ceremonies the following October; during the intervening summer months each girl had to pass a series of fitness and bravery challenges before the confirmation, at which they signed a loyalty pledge.

B. Most girls found participation to be very desirable and enjoyable: they could go hiking and camping and compete in sports—things that only boys were allowed to do before this.

C. Although a special uniform was required for meetings and official activities, a girl was not entitled to wear it until she had passed the challenges and was inducted; thus, photos exist that show girls both in uniform and out of uniform (the newest recruits).

D. Recorder-playing was not uncommon among the Jungmädel in meetings, at camp, and more formally at regular Elternabenden (“Parents' Evenings”) concerts.

IV. The photograph and its annotation invite the recognition of a complex and tragic sociopolitical irony: the charming and innocent character of the depicted situation is at odds with the racist and militarist indoctrination that the girls will undergo.

A. Speculative projection into the future suggests that these musical girls will experience fun, excitement, and camaraderie for the first few years in Hitler Youth, then privation bleakness, and loss when, as they become older teenagers and young women, World War II begins and ends.

B. Whether the photograph's annotation is accurate, mistaken, or sarcastic, it sends a cautionary message about the malleability of children, their susceptibility to malignant ideology, and the role of music in this process.