

How to keep a list of Works Cited

You want to make sure you list every source that influences your essay in any way: first, to show off your documentation skills, and second, to make sure you don't forget to credit a source.

EasyBib, CitationMachine, and MS Word work only when you know how to use them. If you don't, they make a mess of your list. Learn to make your own Works Cited as you go along.

1. Print or photocopy each article so you can mark it up while you work. If it's from a book or other print source, be sure the page numbering is readable. If it's a web source, number the paragraphs from start to finish, even though MLA doesn't require it unless they're already numbered.

2. To make the basic Works Cited entries, memorize the 5 Ws – **Who, What, Where, When, Web:**

URL (without the http://)

Who.	wrote What.	published Where,	and When.	(if Web)
Hussein, Alia.	"Breaking the First Rule of Fight Club: An Existential Examination."	<i>Roughneck Review</i> , Bakersfield College,	Spring 2014,	www.x.org/page.html. Accessed 1 Dec. 2016.
Palahniuk, Chuck.	<i>Fight Club</i> .	Henry Holt,	1996.	

last name first

Web pages can change, so put the date you accessed it.

3. Get the basic punctuation right:
 - Put a period after each part, except put commas between the parts of the "container": Smith, Ann. "How to knit." KnitWits, 2 Apr. 2015, knitwits.com/how-to-knit/. Accessed 2 Dec. 2016.
 - Put titles of short works (poems, articles, stories) in "quotation marks."
 - Put titles of long works (books, magazines, entire websites, collections) in *italics*.
4. For finer points and special cases, search the Purdue Online Writing Lab ([OWL](#)).

5. Center the words Works Cited above the list. Alphabetize the entries and make them all "hanging indent" paragraphs (how to do that in [Word](#), [OpenOffice](#), [Google docs](#)).

For a list containing:

- a word or topic in a reference book, cited in-text like this ("Factoid").
- a print magazine article
- an online article
- a lecture
- a print interview published online
- a story in an anthology
- a book
- a movie (find info at [imdb.com](#))

...the page should look like this. →

Below, on page 2: Citing these sources in your own essay. ↓ ↓ ↓

O'Dell 7

Works Cited

"Factoid." *The American Heritage College Dictionary*, 3rd ed., 1993.

Herman, Susan. "Protect, Not Punish Whistleblowers." *Stand*, Winter 2014, pp. 10-12.

Horsley, Lynn. "Groups push for higher KC minimum wage." *Kansas City Star*, 5 June 2015, www.kansascity.com/news/politics-government/article23203887.html. Accessed 6 June 2015.

Moeller, Harry. "Cell Mitosis." Biology 101 Lecture. Highland Community College, 22 Apr. 2015.

Plimpton, George. "Interview: Ernest Hemingway, The Art of Fiction No. 21." *Paris Review* No. 18, Spring 1958, www.theparisreview.org/interviews/4825/the-art-of-fiction-no-21-ernest-hemingway. Accessed 6 June 2015.

Walker, Alice. "Everyday Use." *The Norton Anthology of American Literature*, Shorter 4th ed., eds. Nina Baym et al, W. W. Norton, 1995, pp. 2376-82.

Zakin, Susan. *Coyotes and Town Dogs: Earth First! and the Environmental Movement*. Viking, 1993.

Zero Dark Thirty. Directed by Kathryn Bigelow. Columbia Pictures, 2013.

How to cite your sources when you use them

A **citation** leads your reader quickly and easily from an idea in your paper to the **article or book** where you found it, and if possible, to the **exact page, paragraph, section**, or other location.

We identify the **article or book** by the author's last name → or the "First Word or So" of the title if there's no author. (Punctuate the title as it is punctuated in the Works Cited. See above, Step 5.)

Those will be the first words in each entry in the list at the end of your paper. → Your reader can search for the article by author and title.

Identify the **exact place** in the source by page number. Of course, online sources don't usually have page numbers. If there is a section number, or if the screens are numbered, or if the paragraphs are numbered, use that in your citation (Smith screen 4) like that.

O'Dell 3
 actually very close to the end of the story. The protagonists face off at the end of Chapter 1. Only one of them can survive. We do not learn the outcome of the scene, because it breaks off and a flashback follows (Palahniuk 15). This plotting creates an intolerable mystery for the

O'Dell 7
 Works Cited
 Hussein, Alia. "Breaking the First Rule of Fight Club: An Existential Examination."
Roughneck Review, Spring 2014.
www2.bakersfieldcollege.edu/roughneck/3-1/AliaHussein.pdf. Accessed 1 Dec. 2016.
 Palahniuk, Chuck. *Fight Club*. Henry Holt, 1996.

Palahniuk 15
 Five minutes.
 Maybe we would become a legend, maybe not. No, I say, but wait. Where would Jesus be if no one had written the gospels?
 Four minutes.
 I tongue the gun barrel into my cheek and say, you want to be a legend, Tyler, man, I'll make you a legend. I've been here from the beginning.
 I remember everything.
 Three minutes.

O'Dell 5
 critic considers the narrator's tone and explains the overall mood by referring to the existential philosophy of Jean-Paul Sartre: we create ourselves, so we're responsible for what we don't like about ourselves (Hussein par. 6). No wonder the narrator seems like a miserable

O'Dell 7
 Works Cited
 Hussein, Alia. "Breaking the First Rule of Fight Club: An Existential Examination."
Roughneck Review, Spring 2014,
www2.bakersfieldcollege.edu/roughneck/3-1/AliaHussein.pdf. Accessed 1 Dec. 2016.
 Palahniuk, Chuck. *Fight Club*. Henry Holt, 1996.
 "Warning Signs of a Domestic Abuser." *Hidden Hurt Domestic Abuse Information*, June

Hussein
 http://www2.bakersfieldcollege.edu/roughneck/3-1/AliaHussein.pdf
 which does not at the same time create an image of man as we think he ought to be" (Sartre 501) and this holds true in the cases of Tyler and Jack in this film. What someone believes and how they act on those beliefs can spread and this is exactly what Jack and Tyler strive for. Although in doing this you also discover that you must bear not only the responsibility for your actions but everyone else's as well. "And when we say that a man is responsible for himself, we do not only mean he is responsible for his own individuality, but that he is responsible for all men." (Sartre 501). Jack has now formed his beliefs, began acting on them, and felt that he was finally making choices and living as opposed to just existing. But things quickly get out of hand and he is forced to deal with the consequences of some of the choices he's made.
 Sartre declares that existentialism "...prompts people to understand that reality alone is what counts..." (Sartre 506) but Jack soon discovers that his reality has been altered. After Tyler initiates a series of urban terrorist operations, which was labeled Project Mayhem, a heinous mission he sends members on coats a man his life. Tyler was also in the process of completing his ultimate plan to erase all debt by destroying buildings that contain credit card companies' records. Jack felt that things were escalating and wanted to put a stop to it. In attempting to do so he comes to the frightening realization that he and Tyler are not two separate people, but the same. Tyler is Jack's actualized identity, and this discovery supports the existential idea that we are ultimately our own creators. "Hey, you created me. I didn't create some loser alter-ego to make myself feel better. Take some responsibility!" (Fight Club). This pivotal scene of the film also visually depicts Sartre's notion of the anguish that comes with the knowledge that not only do we create our essence, but we must accept responsibility for it as well. "...in the bright realm of values, we have no excuse behind us, no justification before us. We are alone, with no excuses." (Sartre 503). The physical fight that ensues between Jack and Tyler, i.e. himself, can be interpreted as the internal struggle Jack is enduring in accepting responsibility for his actions. Forging the idea of Tyler, all the crimes committed by Project Mayhem, the death of his friend because of those crimes, and even his mundane existence before creating his alter ego, these are all results of choices he made and he now realizes that he is solely responsible for all past events in his life leading up to this moment.
 Only after coming to terms with his actions and accepting all responsibility does Jack take control of the situation and rid of himself of Tyler, as he must to put the pieces of his life back together. At the end of the film Jack's future is unknown and after everything he endured and the realizations that were made it seems that he might be lost once again. But as Jack had said, as Tyler, earlier in the film "It's only after we've lost

If there is no numbering system in the web page, MLA does not require a number of any kind. However, you want to make it easy for your reader, so **number the paragraphs** throughout the article and cite by those numbers to guide your reader to the right place.

As always, if you have any questions, ask your instructor.

If no author is listed, cite by the first word or words in the title, like this ("Warning Signs" par. 6). But ignore A, An, or The. Punctuate with "quotes" or italics, as listed.