

# MLA Citation Guide for Audio-Visual Materials & Other Miscellaneous Sources

## INTERVIEWS

### Personal Interviews

Smith, Jane. Personal interview. 19 May 2014.

### Published Interviews (Print or Broadcast)

Gaitskill, Mary. Interview with Charles Bock. *Mississippi Review*, vol. 27, no. 3, 1999, pp. 129-50.

Amis, Kingsley. "Mimic and Moralist." *Interviews with Britain's Angry Young Men*, By Dale Salwak, Borgo P, 1984.

### Online-only Published Interviews

Zinkievich, Craig. Interview by Gareth Von Kallenbach. *Skewed & Reviewed*, 27 Apr. 2009, [www.arcgames.com/en/games/star-trek-online/news/detail/1056940-skewed-%2526-reviewed-interviews-Craig](http://www.arcgames.com/en/games/star-trek-online/news/detail/1056940-skewed-%2526-reviewed-interviews-Craig). Accessed 15 May 2009.

## SPEECHES, LECTURES, OR OTHER ORAL PRESENTATIONS (INCLUDING CONFERENCE PRESENTATIONS)

Stein, Bob. "Reading and Writing in the Digital Era." *Discovering Digital Dimensions, Computers and Writing Conference*, 23 May 2003, Union Club Hotel, West Lafayette, IN. Keynote Address.

### Panel Discussions and Q&A Sessions

Bavis, Jim and Stein, Tammi, panelists. Panel discussion. *Dawn or Doom Conference*, 4 Nov. 2018, Stewart Hall, Purdue University, West Lafayette, IN.

## **Published Conference Proceedings**

Last Name, First Name. "Conference Paper Title." *Conference Title that Includes Conference Date and Location*, edited by Conference Editor(s), Publisher, Date of Publication.

## **A PAINTING, SCULPTURE, OR PHOTOGRAPH**

Goya, Francisco. *The Family of Charles IV*. 1800, Museo del Prado, Madrid.

Goya, Francisco. *The Family of Charles IV*. 1800, Museo del Prado, Madrid. *Gardener's Art Through the Ages*, 10<sup>th</sup> ed., by Richard G. Tansey and Fred S. Kleiner, Harcourt Brace, p. 939.

Goya, Francisco. *The Family of Charles IV*. 1800. *Museo del Prado*, [museodelprado.es/en/the-collection/art-work/the-family-of-carlos-iv/f47898fc-aa1c-48f6-a779-71759e417e74](https://museodelprado.es/en/the-collection/art-work/the-family-of-carlos-iv/f47898fc-aa1c-48f6-a779-71759e417e74).

## **A SONG OR ALBUM**

### **Spotify**

Morris, Rae. "Skin." *Cold*, Atlantic Records, 2014. *Spotify*, [open.spotify.com/track/oOPES3Tw5r86O6fudK8gxi](https://open.spotify.com/track/oOPES3Tw5r86O6fudK8gxi).

### **Online Album**

Beyoncé. "Pray You Catch Me." *Lemonade*, Parkwood Entertainment, 2016, [www.beyonce.com/album/lemonade-visual-album/](https://www.beyonce.com/album/lemonade-visual-album/).

### **CD**

Nirvana. "Smells Like Teen Spirit." *Nevermind*, Geffen, 1991.

### **DVD**

"Life on Campus." *London*, Imperial College London., 2006. DVD

## **FILMS OR MOVIES**

*Speed Racer*. Directed by Lana Wachowski and Lilly Wachowski, performances by Emile Hirsch, Nicholas Elia, Susan Sarandon, Ariel Winter, and John Goodman, Warner Brothers, 2008.

Lucas, George, director. *Star Wars Episode IV: A New Hope*. Twentieth Century Fox, 1977.

## **TELEVISION SHOWS**

### **Recorded Television Episodes**

"The One Where Chandler Can't Cry." *Friends: The Complete Sixth Season*, written by Andrew Reich and Ted Cohen, directed by Kevin Bright, Warner Brothers, 2004.

### **Broadcast TV or Radio Program**

"The Blessing Way." *The X-Files*. Fox, WXIA, Atlanta, 19 Jul. 1998.

### **Netflix, Hulu, Google Play**

"94 Meetings." *Parks and Recreation*, season 2, episode 21, NBC, 29 Apr. 2010. *Netflix*, [www.netflix.com/watch/70152031](http://www.netflix.com/watch/70152031).

### **An Entire TV Series**

Daniels, Greg and Michael Schur, creators. *Parks and Recreation*. Deedle-Dee Productions and Universal Media Studios, 2015.

### **A Specific Performance or Aspect of a TV Show**

"94 Meetings." *Parks and Recreation*, created by Greg Daniels and Michael Schur, performance by Amy Poehler, season 2, episode 21, Deedle-Dee Productions and Universal Media Studios, 2010.

Poehler, Amy, performer. *Parks and Recreation*. Deedle-Dee Productions and Universal Media Studios, 2009-2015.

## **PODCASTS**

"Best of Not My Job Musicians." *Wait Wait...Don't Tell Me!* from NPR, 4 June 2016, [www.npr.org/podcasts/344098539/wait-wait-don-t-tell-me](http://www.npr.org/podcasts/344098539/wait-wait-don-t-tell-me).

## **SPOKEN-WORD ALBUMS SUCH AS COMEDY ALBUMS**

Hedberg, Mitch. *Strategic Grill Locations*. Comedy Central, 2003.

## **DIGITAL FILES (PDFS, MP3S, JPEGS)**

Beethoven, Ludwig van. *Moonlight Sonata*. Crownstar, 2006.

Smith, George. "Pax Americana: Strife in a Time of Peace." 2005. *Microsoft Word* file.

Council of Writing Program Administrators, National Council of Teachers of English, and National Writing Project. *Framework for Success in Postsecondary Writing*. CWPA, NCTE, and NWP, 2011, [wpacouncil.org/files/framework-for-success-postsecondary-writing.pdf](http://wpacouncil.org/files/framework-for-success-postsecondary-writing.pdf).

Bentley, Phyllis. "Yorkshire and the Novelist." *The Kenyon Review*, vol. 30, no. 4, 1968, pp. 509-22. *JSTOR*, [www.jstor.org/stable/4334841](http://www.jstor.org/stable/4334841).

### **E-MAIL (INCLUDING E-MAIL INTERVIEWS)**

Kunka, Andrew. "Re: Modernist Literature." Received by John Watts, 15 Nov. 2000.

Neyhart, David. "Re: Online Tutoring." Received by Joe Barbato, 1 Dec. 2016.

### **A LISTSERV, DISCUSSION GROUP, OR BLOG POSTING**

Salmar1515 [Sal Hernandez]. "Re: Best Strategy: Fenced Pastures vs. Max Number of Rooms?" *BoardGameGeek*, 29 Sept. 2008, [boardgamegeek.com/thread/343929/best-strategy-fenced-pastures-vs-max-number-rooms](http://boardgamegeek.com/thread/343929/best-strategy-fenced-pastures-vs-max-number-rooms). Accessed 5 Apr. 2009.

### **A TWEET**

@tombrokaw. "SC demonstrated why all the debates are the engines of this campaign." *Twitter*, 22 Jan. 2012, 3:06 a.m., [twitter.com/tombrokaw/status/160996868971704320](https://twitter.com/tombrokaw/status/160996868971704320).

@PurdueWLab. "Spring break is around the corner, and all our locations will be open next week." *Twitter*, 5 Mar. 2012, 12:58 p.m., [twitter.com/PurdueWLab/status/176728308736737282](https://twitter.com/PurdueWLab/status/176728308736737282).

### **A YOUTUBE VIDEO**

McGonigal, Jane. "Gaming and Productivity." *YouTube*, uploaded by Big Think, 3 July 2012, [www.youtube.com/watch?v=mkdzy9bWW3E](http://www.youtube.com/watch?v=mkdzy9bWW3E).

"8 Hot Dog Gadgets put to the Test." *YouTube*, uploaded by Crazy Russian Hacker, 6 June 2016, [www.youtube.com/watch?v=WBlpjSEtELs](http://www.youtube.com/watch?v=WBlpjSEtELs).

### **A COMMENT ON A WEBSITE OR ARTICLE**

Not Omniscient Enough. Comment on "Flight Attendant Tells Passenger to 'Shut Up' After Argument Over Pasta." ABC News, 9 Jun 2016, 4:00 p.m., [abcnews.go.com/US/flight-attendant-tells-passenger-shut-argument-pasta/story?id=39704050](http://abcnews.go.com/US/flight-attendant-tells-passenger-shut-argument-pasta/story?id=39704050).

### **INSTAGRAM**

"About 120K Less than the Art Basel Banana." Los Angeles Public Library, 11 Dec. 2019, <https://www.instagram.com/p/B56MmnFF-is/>. Accessed 12 Dec. 2019.  
Instagram

## Notes on citing audio-visual material

1. There is no special, standardized citation convention for multimedia texts and its intertextual variations per se. Since the preferred style is MLA, we should stick to that for the purpose of the presentation(s). The reason is that audio-visual texts can lend themselves to a degree of flexibility and conversationality that we don't necessarily find in "academic writing" in quite the same way.

2. We should confirm if the audio-visual submissions require an accompanying written report/position piece. Since the spirit of citation is acknowledgement in a uniform way, the accompanying written component would be critical to recording the sources systematically.

3. Since it is a media studies course; we have to consider a range of possible assignment formats. Overall, however, we should prioritise the flow and coherence of the assignment itself since there are many ways to acknowledge the sources used (in the accompanying write-up, for example). "In-text" citations will not be translated, for example, into a spoken script if reading verbatim from a written essay. While structural interruptions such as a floating marker within the video (for example) might be the audio-visual *equivalent*, it's best to avoid it if it makes the video harder to follow; especially if there is a good number of citations in a short while. Similarly, if the students were to, say, produce a news segment and the script within it has citations to other sources, they are not usually acknowledged "in-text" the way we're familiar with it in MLA. But newsreaders do manage to incorporate them nonetheless, by paraphrasing. Usually, anything with a "script" as a format might be inhospitable to too many "in-text" citations and so the references should be included at the end. This is motivated by the understanding that a script as an assignment is an independent analytical + creative text in its own right. That being said, if the script itself has a lot of long "quotes" and incorporates a lot of footage, and has a very clear internal distinction between 'citation' and 'analysis', small running captions and read-along quotes within the video might not be inappropriate. In this respect we can look at some videos by [Contrapoints](#). The important thing is to stay consistent with the citation the student chooses.

I don't think advising them on how to adapt within the format of the assignment text is within the scope of the presentation.

3. A lot of instructional/analytical YouTube videos as well as fictional/creative texts will have certain formats or elements that are "uncopyrightable" and hence need not be cited; for example, Chekhov's Gun, often considered to be a screenwriting staple. This might provoke a longer debate of how one can cite "credible sources" for works of fiction, but once again, it would probably be out of the scope of discussion. But we might want to briefly dwell on the distinction between plagiarism vs inspiration.

4. In addition to being consistent in style, using the lowest common denominator is usually sufficient. This reflects in the citation styles themselves. If it's a YouTube video, irrespective of whether it is "musical" or "videographic" (although these distinctions could technically exist), we choose the lowest common denominator which is "YouTube video". In a similar vein, there is an adaptable format for "code", "computer

programme" or "software"; we don't need to change the order of elements in the entire bibliographic citation for it.