Description of Paper

The proposal for the paper is due in class on Feb. 17, and the paper itself is due in its final form (earlier drafts are encouraged) in class on April 28. The paper should be typed, double-spaced, easily legible, free of spelling and grammatical errors, and should use APA (American Psychological Association) referencing. (See the last several pages of this handout for an example of a text page with APA cites, and an APA-style References section.) The paper should be about 5-8 pages in length. It is worth 20% of your course grade. Please hand in a hard copy of the paper, but do not hand in the only copy; keep a copy in case the one you hand in is accidentally lost or destroyed. And don’t forget, I encourage “pre-writes”—i.e., handing in an early version of the paper ahead of time, so that I can give you feedback before the paper is due.

The paper should be an analysis of some aspect of documentary form in film and/or television. I’m leaving the precise topic largely up to you, although bear in mind that I must approve your proposal (i.e., we’ll negotiate).

It’s likely that you will consult books, journals, online sources, etc., for your paper. Please plan on providing full references for these sources on a References page, using APA style. At the end of this handout are examples—a sample page from one of my conference papers, and part of the APA References section for that manuscript. Remember that direct quoting without attribution is to be interpreted as plagiarism. Either cite direct quotes properly (e.g., (Smith, 1998, p. 13)) or rework into your own wording (still giving credit for the source, e.g., (Smith, 1998)).

For the paper, you are expected to watch some documentary content outside of class (also to be referenced in the papers with a separate “Filmography” page).

Documentary Option (replacing Paper 2) You may choose to produce a short (3-8 minute, approx.) documentary on video or film to substitute for your paper. Again, I’m open to various options as to exactly what this might be. The documentary will be evaluated on (a) how closely it achieves the goals as laid out in your proposal, and (b) how it utilizes one or more of the documentary filmic styles presented in the Barnouw textbook. With this in mind, please hand in a short abstract with your documentary, indicating how you utilized the Barnouw notions.

Those of you who have completed COM 204 will be able to use School of Communication equipment for your production (although purely “production” courses will have priority, so plan ahead).
Sample Text Page with APA Citations

Bond Girls, Shaken and Stirred: A Content Analysis of James Bond Films

For the past five decades, film audiences have been treated to the action packed adventures of James Bond films. Every couple of years or so, a new Bond film will surface and, as Gilligan (2005) noted, the media frenzy that surrounds these occurrences has become as predictable as the films themselves. The fictional British spy James Bond was initially created for Ian Fleming’s espionage novels, which experienced popularity in the 1950s. Espionage, innovative gadgets, alcoholic beverages, fast cars, a demonic villain and a plethora of attractive women were instrumental in molding the “Bond formula” that eventually matriculated from print to celluloid (Brosnan 1972; Pfeiffer & Worral, 2000). There are now twenty Bond films, with the release of Die Another Day (Broccoli et al., 2002). The James Bond franchise is perhaps one of the most successful film series in cinematic history (Bond is forever, 2002). The Bond phenomenon continues its popularity in spite of the deluge of competing male action hero films. This enduring affection for James Bond transcends the appreciation for spy games and illustrates the films’ appeal as a cultural mainstay (Bond is forever, 2002). Bond is depicted as “a…fantasy figure,” his magnetism and male prowess illustrates an idealized view of masculinity (Carpenter, 2000, p. 190). As noted by Brosnan (1972), Bond films provide a guilty pleasure for adults that include “dazzling distractions” including the trappings of wealth and beautiful Bond girls (Bond is forever, 2002, p. 3). It appears as if Bond fans never tire of the venerable 007 character, and anxiously await the return of their favorite hero.

The ongoing appeal of the fantasy world represented in these films relies heavily on the attractive female counterparts of the Bond character. The female characters portrayed in Bond movies have always been pivotal to the story line and tone of the films. Every Bond film has a leading “Bond Girl,” that is, a woman with an adventurous nature, cunning attributes, and a sense of self-assurance whose names - Pussy Galore, Honey Ryder, and Holly Goodhead, for example, are as interesting as the characters they portray (The Girls, 2009; Rubin, 2003). Bond Girls, a now pejorative term in itself, often play independent, highly intelligent roles . . . (etc.)
Sample APA References Section

References


