

---

# AP<sup>®</sup> Research Academic Paper

## Sample Student Responses and Scoring Commentary

### **Inside:**

#### **Sample G**

- Scoring Guideline**
- Student Samples**
- Scoring Commentary**

# AP<sup>®</sup> RESEARCH — ACADEMIC PAPER

## 2019 SCORING GUIDELINES

The Response...				
<b>Score of 1</b> Report on Existing Knowledge	<b>Score of 2</b> Report on Existing Knowledge with Simplistic Use of a Research Method	<b>Score of 3</b> Ineffectual Argument for a New Understanding	<b>Score of 4</b> Well-Supported, Articulate Argument Conveying a New Understanding	<b>Score of 5</b> Rich Analysis of a New Understanding Addressing a Gap in the Research Base
Presents an overly broad topic of inquiry.	Presents a topic of inquiry with narrowing scope or focus, that is NOT carried through either in the method or in the overall line of reasoning.	Carries the focus or scope of a topic of inquiry through the method <b>AND</b> overall line of reasoning, even though the focus or scope might still be narrowing.	Focuses a topic of inquiry with clear and narrow parameters, which are addressed through the method and the conclusion.	Focuses a topic of inquiry with clear and narrow parameters, which are addressed through the method and the conclusion.
Situates a topic of inquiry within a single perspective derived from scholarly works <b>OR</b> through a variety of perspectives derived from mostly non-scholarly works.	Situates a topic of inquiry within a single perspective derived from scholarly works <b>OR</b> through a variety of perspectives derived from mostly non-scholarly works.	Situates a topic of inquiry within relevant scholarly works of varying perspectives, although connections to some works may be unclear.	Explicitly connects a topic of inquiry to relevant scholarly works of varying perspectives <b>AND</b> logically explains how the topic of inquiry addresses a gap.	Explicitly connects a topic of inquiry to relevant scholarly works of varying perspectives <b>AND</b> logically explains how the topic of inquiry addresses a gap.
Describes a search and report process.	Describes a nonreplicable research method <b>OR</b> provides an oversimplified description of a method, with questionable alignment to the purpose of the inquiry.	Describes a reasonably replicable research method, with questionable alignment to the purpose of the inquiry.	Logically defends the alignment of a detailed, replicable research method to the purpose of the inquiry.	Logically defends the alignment of a detailed, replicable research method to the purpose of the inquiry.
Summarizes or reports existing knowledge in the field of understanding pertaining to the topic of inquiry.	Summarizes or reports existing knowledge in the field of understanding pertaining to the topic of inquiry.	Conveys a new understanding or conclusion, with an underdeveloped line of reasoning <b>OR</b> insufficient evidence.	Supports a new understanding or conclusion through a logically organized line of reasoning <b>AND</b> sufficient evidence. The limitations and/or implications, if present, of the new understanding or conclusion are oversimplified.	Justifies a new understanding or conclusion through a logical progression of inquiry choices, sufficient evidence, explanation of the limitations of the conclusion, and an explanation of the implications to the community of practice.
Generally communicates the student’s ideas, although errors in grammar, discipline-specific style, and organization distract or confuse the reader.	Generally communicates the student’s ideas, although errors in grammar, discipline-specific style, and organization distract or confuse the reader.	Competently communicates the student’s ideas, although there may be some errors in grammar, discipline-specific style, and organization.	Competently communicates the student’s ideas, although there may be some errors in grammar, discipline-specific style, and organization.	Enhances the communication of the student’s ideas through organization, use of design elements, conventions of grammar, style, mechanics, and word precision, with few to no errors.
Cites <b>AND/OR</b> attributes sources (in bibliography/ works cited and/or in-text), with multiple errors and/or an inconsistent use of a discipline-specific style.	Cites <b>AND/OR</b> attributes sources (in bibliography/ works cited and/or in-text), with multiple errors and/or an inconsistent use of a discipline-specific style.	Cites <b>AND</b> attributes sources, using a discipline-specific style (in both bibliography/works cited <b>AND</b> in-text), with few errors or inconsistencies.	Cites <b>AND</b> attributes sources, with a consistent use of an appropriate discipline-specific style (in both bibliography/works cited <b>AND</b> in-text), with few to no errors.	Cites <b>AND</b> attributes sources, with a consistent use of an appropriate discipline-specific style (in both bibliography/works cited <b>AND</b> in-text), with few to no errors.

# AP<sup>®</sup> RESEARCH 2019 SCORING COMMENTARY

## Academic Paper

### Overview

This performance task was intended to assess students' ability to conduct scholarly and responsible research and articulate an evidence-based argument that clearly communicates the conclusion, solution, or answer to their stated research question. More specifically, this performance task was intended to assess students' ability to:

- Generate a focused research question that is situated within or connected to a larger scholarly context or community;
- Explore relationships between and among multiple works representing multiple perspectives within the scholarly literature related to the topic of inquiry;
- Articulate what approach, method, or process they have chosen to use to address their research question, why they have chosen that approach to answering their question, and how they employed it;
- Develop and present their own argument, conclusion, or new understanding while acknowledging its limitations and discussing implications;
- Support their conclusion through the compilation, use, and synthesis of relevant and significant evidence generated by their research;
- Use organizational and design elements to effectively convey the paper's message;
- Consistently and accurately cite, attribute, and integrate the knowledge and work of others, while distinguishing between the student's voice and that of others;
- Generate a paper in which word choice and syntax enhance communication by adhering to established conventions of grammar, usage, and mechanics.

# **Political Art: A New Direction in the World of Digitized Media**

---

Word Count: 5024

# Table of Contents

---

<b>Title Page.....</b>	<b>1</b>
<b>Table of Contents.....</b>	<b>2</b>
<b>Abstract.....</b>	<b>3</b>
<b>Introduction.....</b>	<b>3</b>
<b>Review of Literature.....</b>	<b>4</b>
<b>Methodology.....</b>	<b>7</b>
<b>Observations and Analysis.....</b>	<b>8</b>
<b>Conclusion.....</b>	<b>15</b>
<b>Discussion of Future Implications and Potential Limitations.....</b>	<b>15</b>
<b>Works Cited.....</b>	<b>17</b>

## I. ABSTRACT

Today, media is used to a historically unparalleled extent to influence, sway, and manipulate public opinion. Political messages invoking ad-hominem slander circulate on websites and social apps, while advertisements and stealth propaganda target specific demographics with razor-like precision, often in response to invasive data collection. Too often, our beliefs are fed to us without question. This research will focus on investigating an effective method through which artistic expression (including visual and lyrical art), when diffused and shared through the mechanism of social media, may be used to constructively effect change within the current American socio-political system. In particular, the issue of political misinformation will be addressed through this method. Topics studied in this research will be the historical component of the interaction between artistic expression, politics, and social media within America, as well as specific instances of artistic expression in America which have succeeded in stimulating political change. Ideally, this information will be used to design a proposal for an original solution which incorporates art as a means of effectively spreading political awareness through a social medium.

## II. INTRODUCTION

American political participation is becoming increasingly mediated. When Donald Trump tweets a 280 character statement on his mobile phone, almost 60 million people will be able to view this tweet immediately, potentially heed it and become influenced by it (Twitter). The messages facilitated through the networks and tunnels of social media have become accessible to everyone in America who owns a phone or computer capable of internet browsing, which was 92% of Americans in 2015 according to Monica Anderson of Pew Research Center. This statistic marks a sharp contrast from 2004 when only 65% of Americans owned a mobile phone or computer (Anderson).

The rise in influence and power that social media has over the American electorate today can also propagate potentially drastic effects. For instance, the Pizzagate conspiracy theory circulated during the 2016 presidential election. The theory, which was facilitated through the mechanism of social media, claimed that Hillary Clinton's campaign manager was involved in a human trafficking scandal (Huang, Aisch, and Kang). Many Americans believed this to be true, as is evidenced by the harassment of workers at Pizzagate (Reilly), the alleged location of the human trafficking. Although the theory was later debunked, this instance of ad-hominem slander is one example of an attack campaign which undoubtedly lowered favor for Hillary Clinton amongst the American electorate.

Messages can be conceived and propagated via anyone who has access to social media. These messages have the potential to attain an unprecedented level of political influence, and unfortunately there is potential for unsavory effect. Previously only verbal political messages have been discussed, but this particular body of research begins with an investigation of the propagation of other types of political messages - namely visual and musical ones - through social media, or in other words, artwork.

### III. REVIEW OF LITERATURE

The following review of literature suggests that with the increasingly mediated role that individual partisanship plays in the socio-political dynamic of America, artistic expression is at a position wherein it may attain a historically unprecedented level of political influence via new media mechanisms which debuted recently and are evolving rapidly.

Artistic expression is a creative manifestation of human nature, attached to but blissfully distanced from the realm of reason and intellect, although equally as important. Art is created to convey meaning. As artists, we are able to grasp a fuller sense of our identity. As viewers, to achieve a greater understanding of life. Although art has long been regarded a form of free speech, Eberle distinguishes art speech from other forms of free speech for three primary reasons. The first is that it involves a unique creative process shared only within the human existence. Second, it provides a means to access the dimensions of human nature that are less easy to come by through rational and cognitive processes. Third and finally, it provides an element of freedom that is not made to conform to the dogma of human society. Therefore, Eberle continues, art speech is a form of free speech that should certainly be protected under the first amendment. Because art enables its audience to perceive a new perspective, it is a form of imagination and creativity that is just as invaluable to our society as are reason and intellect.

Although in many American cases, artistic expression receives protection under the first Amendment, it is occasionally stifled by the law. Mach examines cultural tensions that arise when individuals pit the meaning and value of artistic expression amongst one another. The author brings this concept to the discussion table of governmental regulation of public art. On the one hand, Mach writes, artistic speech is of an individual and self-expressive nature. On the other, it is the government's duty to promote harmony and public good. Therefore, the government must make a distinction about which types of artworks should be displayed publicly. The author concludes that a tactic of neutral display would balance the government or state's interest in making its property aesthetically appealing, while also protecting the 1st amendment rights of the artists. Indeed, artistic expression does not always produce favorable outcomes with the law. This complex relationship spans back historically since the very birth of the law.

Perhaps there is a reason for the close relationship between artistic expression and the American government. Certainly, artistic expression may be charged with a political power so formidable that it is capable of swaying the outlooks and mindsets of its audience. The larger the audience, the greater the influence of artistic expression becomes. Sennet evaluates the film *Triumph of the Will*, which is historically regarded as the quintessential example of an appeal to art in order to make a political message more potent. That is, *Triumph of the Will* is propaganda which invokes artistic appeal to bolster its crowd-sourcing abilities. Sennet cites the creator's usage of 'sound bites' as a wily editing tactic to make the film more convincing and appealing to its audience. The creator was able to paint the Nazis in a light, through her film-making, that made them appear interesting and possible to sympathize with. Such a notorious historical case provides sufficient evidence for the potential detriment that artistic expression can wreak if used for evil.

In contrast, the sinister powers of artistic expression are mirrored by its other, equally as potent, and more optimistic capabilities. Such capabilities are evidenced by the widespread use of artistic engagement as a tool to promote cultural acceptance. LeRoux and Bernadska attempt to combat the government's targeting of the arts field for cuts in funding. The authors attest to

the benefits of artistic engagement by sharing their process of scientific inquiry. They have determined through a study that across all age groups, engagement with community art projects increase individuals' contributions to society. These positive contributions are characterized by the authors as advances of pluralism, promotion of voluntary action, accommodation of diversity, and championship of individual visions of the public good. The researchers also found that participation in arts projects increases racial and gay tolerance within a community. The study was performed across multiple regions within the US and controlled for location.

But perhaps a more personal application of artistic expression to society lies in its potential as an educational tool. Gaudelius and Garoian invoke a series of essays published following the 9/11 attacks and the war in Iraq, making a case to fuse artistic and cultural tools with existing methods of pedagogy. Ultimately, the authors state, artistic spectacle, which can be defined as any type of “collage, montage, assemblage, installation, performance art,” (1) can provide means through which teachers and students can investigate, critique and challenge the existing political scene in any country. The authors examine the media portrayal of disaster and use of metaphor to convey the extent of current global events to an audience, and assert that in engaging with the arts, students have the ability to engage head-on the political and social issues they encounter in the media - including issues of “gender, ethnicity, race, sexuality, oppression, social justice, the environment, etc.” (9)

The positive impact of artistic expression on society is not limited solely to immediacy. Instead, artistic expression can produce even more resonant effects when it is propagated throughout society with the tool of social media. Fei examines the extent to which the emergence of digital culture has altered the meanings of the renowned artworks housed in museums. She invites her audience to consider whether the digitization of these works of art reduces or expands the experience one has when beholding them in person. Fei concludes that although many artworks are considered by their creators to be non-vicarious (any reproduction is lesser than the image itself), digitization and social media enable museums to expand their reach in that social media users are encouraged to view the collections in person after observing digital reproductions.

Indeed, social media is a tool with the potential to bolster tenfold the impact of artistic expression in American society, when the two are coupled. Before investigating how artistic expression and social media can stimulate change within society together, it is first necessary to examine the power dynamic of social media alone in America.

Viotty and Mihailidis examine the recent 2016 presidential election and most importantly, the role of social media in determining the outcome, and argue that the opportunity for individually-driven spectacle provided by social media has resulted in “an increasingly polarized and distrustful public.” (1) The authors believe that this new public engages too heavily in “homophilous networks” (1) and find little exposure to contrasting and conflicting viewpoints, which is what is needed to stimulate individuality of thought. The authors propose a four-step method for re-aligning people's engagement with the media to reflect more positive and connected outcomes. The four-step method proposed is as follows. Firstly, connectivity must be emphasized in public engagement with the media, along with step two: caring. Media engagement must also encourage “everyday engagement” (11) which is step three and, for the final step, it must promote civility on a realistic scale, focusing on the “ways media can be used to impact the political, social, and cultural issues that define our democracy.” (11)



The writings of Bennett attest to the success of the “connectivity” (11) mentioned by Viotty and Mihailidis and also provide evidence for the impact of media on the political, social, and cultural issues within a state. Bennett acknowledges the prevalence of individualized groups which emerge around wider-spanning political agendas at the hands of social media. Uniquely, Bennett continues, social media provides the means for social formations that are both individualized and collective. Bennett cites the Arab Spring, Spanish *indignados* uprisings, and Occupy protests in the US as evidence for the potency of these individualized, yet collective movements. The author points out that often, it is the failure of a neoliberal economic regime which catalyzes the emergence of these protest movements. Instead of pressuring political parties and forming new ones, individuals find that their efforts and sentiments are more rewarded when they are allocated towards the formation of “movements set into motion by the media.” (15)

“Movements set into motion by the media” (15) are precisely the types of occurrences that come to light when analysis is conducted of the complex relationship between artistic expression and society. In fact, the diffusion of such movements occurs on a scale very much like that of a popular element of contemporary American culture: a meme, an image circulated on social media providing users with the opportunity to change a certain component for a humorous result. Shifman defines the nature of photo-based memes, which diffuse rapidly in the modern playground of social media we see today. Shifman defines a meme primarily as “both modes of hypersignification,” (1) wherein the “code” (1) of a meme is its primary aspect and the “focus of its attention.” (1) Essentially, the code of the meme is more important than the material used to supplement the code (the component that varies from meme to meme). Shifman also brings to attention the phenomenon of prospective photography: “photos are increasingly perceived as raw material for future images.” (1) Shifman then elaborates that because of this characteristic of memes, they can also be viewed as opportative signs, or “textual categories” (1) that invite creative action. It is this “creative action” (2) that constitutes a basis for the role of artistic expression in the diffusion of social media.

Shifman presents a case for the benefits that memes provide in investigating digital culture. Although, Shifman contends, scholars have previously been hesitant about using this social phenomenon as their guide through the world of digital culture, memes actually provide an abundance of cultural insight. Firstly, memes “diffuse at the micro level,” (11) but are so influential in this way that they shape the structure of society as a whole. In addition, Shifman continues, memes are reproduced through imitation and they also follow the rules of competitive selection, which mirrors the diffusion of technological ideas in real life.

The bulk of existing research publications pertaining to art and/or politics and/or social media all cover one of either of the following topics: 1) artistic expression in the media and in itself, 2) political artistic expression, or 3) social media’s role in affecting today’s democratic political systems. However, a gap in these existing works becomes apparent when one considers the immense potential for political art to be propagated directly through these social media mechanisms: to date, no research has been devoted specifically to conducting an analysis and proposing a methodology for this possibility, despite its undeniable relevance in America’s current socio-political climate. With people’s engagement with media and the potential for mediated political intervention at a high level, coupled with the growing prominence of individualized collective political movements propagated by social media, artistic expression is poised to take its next step into the realm of social media. This paper attempts to close the research gap by further analyzing and discussing this idea, specifically by answering the question

“How can artistic expression, when diffused digitally through social media, be used to constructively spread political awareness to the American electorate instead of misinformation?”

#### IV. METHODOLOGY

In order to discern a most optimal and effective means through which political art may be diffused digitally via the social media mechanism, it is necessary to conduct a process of observation of existing political artworks<sup>1</sup> in order to determine their general effects on American society.

The characteristics of each artwork will be analyzed in order to determine how these factors may have influenced the responses generated within the American public by the artworks. Around twenty successful political artworks, which have emerged in different contexts and have circulated America in different ways, will be studied. As a baseline qualification, the artworks chosen will all have emerged within the periods defined by the Oxford dictionary as “postmodern” and “contemporary” (“postmodernism, def. 1”) - namely, the 20th century and entire 21st century thus far. This is to ensure that the data collected will be as relevant as possible to propose conclusions in a modern setting. Furthermore, in order for an artwork to be deemed “successful” and worth investigating in this study, it is required to have connections to multiple established media presences. Examples of such platforms include but are not limited to: the Office of War Information, whose propaganda potentially impacted up to 90% of the American population during World War II (Concho 1); an influential American art museum such as the Metropolitan Museum of Art, the Museum of Modern Art, etc.; or a popular newspaper such as *New York Times*, *Wall Street Journal* *USA Today*, or *The Guardian*. The artworks analyzed will be chosen specifically based on how many public platforms they are cited to have been mentioned on, the reach (i.e., amount of viewers or readers) of these platforms, and how many significant public reactions are cited to have been spawned from the emergence of these artworks. Because there is no official publication from any media source which ranks *all* political artworks in order of significance, it will be difficult to clarify an objective qualification system by which artworks can be selected for this study. The selection process will be based on relativity: the political artworks which generally hold more prominent and recurring media citations will be chosen over others which hold less. In order to collect as many media citations as possible, a comprehensive study will be conducted on multiple academically appraised research databases including CQ Researcher, Nexis Uni, JSTOR, SagePress, and Google Scholar, which were used to glean information for **Section III**. By conducting such an analysis, it will be possible to glean a representative sample of significant and definitive political artworks from a representative range of time periods within the postmodern era.

From here, a qualitative thematic analysis will be conducted and common themes will be culled from the artworks, i.e., common factors which may have enabled the artworks to be influential and stimulate political change. From there, a new method of circulation and implementation for political art will be designed which incorporates the set of optimal factors which were determined from the qualitative thematic analysis.

---

<sup>1</sup> “Political artwork” may be defined in this body of research as any artwork produced to invoke political implications or insinuations.

## V. OBSERVATIONS AND ANALYSIS

Twenty postmodern political artworks with significant credibility (i.e., recurring mentions in popular newspapers, recurring citations in popular television or radio programs or social media, placement in influential museums, cited connections to American political movements) were chosen for analysis (Table 1). Not all of these artworks have origins in America; however, all have enjoyed circulation through American media systems. The artworks were analyzed for common themes (Table 2).

Table 1: Credibility of Artworks Chosen

Artist and Artwork Title	Time of Initial Circulation in America	Significance	Mass Media or Institutional Credibility
J.M. Flagg, <i>Uncle Sam Wants YOU</i>	WWI, WWII	Commissioned by the Office of War Information during World War I to recruit prospective U.S. Army soldiers (“The Price of Freedom: Together We Win Poster”).	Cited in TIME Magazine (“The Story Behind the Iconic Recruitment Poster”); New York Times (“Artist Noted for Patriotic Posters”); cited in Library of Congress (“Posters: World War I Posters”)
Seymour Goff, <i>Loose Lips Sink Ships</i>	WWI, WWII	“Loose Lips Sink Ships” is one of the most quoted phrases from the War Era (“Loose Lips Might Sink Ships”).	Created by War Advertising Counsel (“Security of War Information”); used on posters for United States Office of War Information (“Security of War Information”)
Marcel Duchamp, <i>L.H.O.O.Q.</i>	1920’s, post-WWI	A well-known artwork to emerge from the Dada Movement, a reaction to World War I which sought to ridicule traditional culture,	Cited in <i>The Guardian</i> “Culture” section (Jones), cited in <i>The Art Story</i> (“Important Art by Marcel Duchamp”)

		symbolized by the Mona Lisa, and drew attention to its pointlessness and ineffectiveness which the Dadaists believed had led the world to war (Kuenzli 47).	
Raul Hausmann, <i>Spirit of our Time</i>	1920	Another artwork to emerge out of the Dada movement, this one ridiculing Germans with satire (“Dada Biographies”).	<i>The Guardian</i> Portrait of the Week 2003 (Jones), cited in <i>The New York Times</i> (Kimmelman)
Leni Riefenstahl, <i>Triumph des Willens</i>	1935	A peak example of German WWII film propaganda. Played in Germany at events attended by almost one million Nazi sympathizers (Barsam 21) and won film awards not only in Germany but also in US (Jacobs 177).	Cited in <i>The New York Times</i> (Hoberman); Winner, “Best Foreign Documentary” 1935 (Venice Film Festival)
Pablo Picasso, <i>Guernica</i>	1930s-40s	A reaction painting to the event of the Nazi bombing of Guernica, Spain, during the Spanish Civil War. Helped bring the event of the Spanish Civil War to global attention in the wake of World War II (“Guernica, 1937 by Pablo Picasso”).	Cited by <i>National Geographic</i> (Saul); displayed at the Headquarters of the United Nations ( <i>The Guardian</i> )
Billie Holiday, “Strange Fruit”	1939	A protest song, written by Abel Meeropol and	Time Magazine in 1999 “Song of the Century” (“Songs of

		performed by Billie Holiday in response to racist lynchings (“Review: Strange Fruit, Billie Holiday, Cafe Society, and an Early Cry for Civil Rights”).	the Century”); National Recording Registry in the Library of Congress (“National Recording Registry 2002”)
J. Howard Miller, “ <i>We Can Do It!</i> ”	1940’s, WWII	A World War II propaganda poster featuring “Rosie the Riveter”, seeking to bolster the morale within the female workforce (Kimble 533-569).	1994 <i>Smithsonian Magazine</i> cover ( <i>Smithsonian</i> ); cited in <i>Washington Post Magazine</i> (Brennan); figure in poster honored by Michigan Women's Historical Center and Hall of Fame (MWHOF)
Plastic Ono Band, “Give Peace a Chance”	1960s, Vietnam war	An anti-war song written by John Lennon in 1969.	Peaked at #14 on <i>Billboard Hot 100</i> (Billboard); noted to have been an “anthem of the anti Vietnam-war and counterculture movements” (Perone).
Norman Rockwell, <i>The Problem We All Live With</i>	1964	Dubbed one of the most iconic images to emerge from the Civil Rights Movement, depicting six-year-old African American Ruby Bridges en route to an all-white public school (Solomon 378).	Installed in the White House in 2011 by Barack Obama (“Iconic Painting on Loan”), published in <i>Look</i> magazine (“The Problem We All Live With”)
Marvin Gaye, “What’s Going On”	1970s	A political protest song exploring the internal corruption in America at the time	Peaked at #2 on <i>Billboard Hot 100</i> (Billboard), cited by <i>Rolling Stone</i>

		of the Vietnam War (“Acclaimed Music -- What’s Going On”).	magazine (Aletti); cited by <i>BBC Music</i> (“Review of Marvin Gaye - What’s Going On”)
Bob Dylan, “Hurricane”	1975	A political protest song whose lyrics divulge the unfair treatment of Robin “Hurricane” Carter, who was falsely tried and convicted of murder (“Judge Drops Murder Charges in the Hurricane Carter Case”).	Reached #33 on <i>Billboard Hot 100</i> (Billboard); culminated in Supreme Court dropping all charges against the subject of the song after a benefit concert in 1976, an event which was cited in <i>The New York Times</i> (“Judge Drops Murder Charges in the Hurricane Carter Case”)
N.W.A., “Fuck Tha Police”	1988	An influence in pop culture, a political protest song advocating against police brutality.	<i>Rolling Stone Magazine</i> 500 Greatest Songs of All Time (“The RS Greatest Songs of All Time”), cited in <i>The Daily Beast</i> (Goldstein), cited in <i>Los Angeles Times</i> (“Compton Rappers Versus the Letter of the Law : FBI Claims Song by N.W.A. Advocates Violence on Police”)
Dmitri Vrubel, <i>My God, Help Me Survive This Deadly Love</i>	1990s	A satirical painting, graffitied on the Berlin Wall, depicting the fraternal kiss of Leonid Brezhnev and Erich	Cited in <i>The New York Times</i> (Vinocur); sparked 3 derivative works featuring U.S. Donald Trump which were

		Honecker, which celebrated the agreement of mutual support between East Germany and the Soviet Union (Read and Fisher 308).	cited in <i>USA Today</i> (“Putin kissing Trump mural goes viral”) and <i>Wall Street Journal</i> (Taylor)
David Cerny, <i>Entropa</i>	2009	A sculpture commissioned by the Czech Republic when it became President of the Council of the European Union, which was intended to be completed by artists representing all of the countries within the EU. Instead, Cerny created a satirical mockery which depicted a stereotype for each EU nation (“Czech EU art stokes controversy”).	Commissioned by Czech Republic government; sparked a reaction of outrage from Bulgarian ambassador to the EU who registered a complaint with the European Commission (Hines); cited in <i>EU Business</i> when Slovak party called for the removal of this sculpture (“Slovakia protests its "sausage map" in official EU artwork”).
Banksy, <i>Spy Booth</i>	2014	A satirical “critique of the global surveillance disclosures of 2013” (Morris).	Cited in <i>The Guardian</i> (Lyons); cited on <i>BBC News Online</i> (“Home Repairs left Banksy Spy Booth Mural as Rubble”)
Carrie Reichardt, <i>Power to the People</i>	2014	A political protest piece advocating against the death penalty. Also a part of the Craftivist movement, known as a “third wave feminist movement” which seeks to portray messages of	Cited in <i>The Guardian</i> (Mikhail)

		empowerment through the use of domestic “craft” (Carpenter).	
The 1975, “Love It If We Made It”	2018, present	A political protest song bashing the current socio-political climate, touching on concepts such as the misogynist statements of Donald Trump, the death of Syrian boy Alan Kurdi, and substance abuse in rap culture (“The 1975 ‘Love It If We Made It’ Official Lyrics Explained”).	Ranked in <i>Esquire</i> magazine (“The Best Songs of 2018 Offered an Escape from a Challenging Year”), <i>The Guardian</i> (“The Top 100 Songs of 2018”), #1 in <i>The New York Times</i> (“The 65 Best Songs of 2018”), <i>NPR</i> (“The 100 Best Songs of 2018”), <i>Rolling Stone</i> (“50 Best Songs of 2018”), and more
Andy Marlette, <i>These Is Bloody Shoes</i>	2019, present	A political cartoon created in response to Nancy Pelosi’s mocking and sarcastic applause during a Donald Trump speech (Chiu), an event which was later lauded by popular American rapper Cardi B in a Tweet (Twitter). The cartoon’s title is a Cardi B lyric.	Cited in <i>Pensacola News Journal</i> (“Andy Marlette”)
Pyotr Pavlensky	Present	Pavlensky’s controversial artistic political statements usually involve him inflicting pain upon himself. In one instance he sewed his mouth shut in “protest against the	Cited in <i>The Guardian</i> (Walker), cited in <i>BBC News</i> (BBC News); awarded the Václav Havel Prize for Creative Dissent in 2016 and nominated for “Innovation” Art



		incarceration of members of the Russian punk group Pussy Riot” (Mavliev).	Prize 2016 in Russia (Naylor)
--	--	---	-------------------------------

Table 2: Thematic Observations

<b>Theme Observed</b>	<b>Definition</b>	<b>Number of Artworks with this Theme</b>
Abstract or metaphorical political reference	Message expressed through a metaphor or abstract notion	11
Explicit or detailed political reference	Message expressed with direct visual or lyrical reference	9
Auditory hook	“Catchy” and memorable audio	6
Direct appeal to audience	Usage of “we” or “you” or a general audience interaction scheme to make the political message directly relevant to its apprehenders	5
Satire	Ridicule and mockery of political culture or a specific political event	5
Intentional manipulation of color or design	Intentional use of color scheme, color symbolism, or striking or unorthodox design	4
Striking, explicit, or grotesque visuals	Jarring and eye-catching visuals which typically take on a gorey or sexual nuance	4

## VI. CONCLUSION

To summarize, the data shows that an optimal and most effective means for propagating political art through the network of today’s social media, in order to spread political awareness, is one that employs a combination of the prominent recurring themes seen within the twenty artwork samples:

- 1) abstract/metaphorical or explicit/detailed political reference, as both are equally as widely used and equally effective in the representative sample
- 2) auditory hook
- 3) direct appeal to audience through an audience interaction scheme
- 4) usage of satire
- 5) intentional manipulation of color or design through the use of color scheme
- 6) striking visuals or memorable imagery

At the same time, the proposed means would ideally be compatible for diffusion through online social media networks.

## VII. DISCUSSION OF FUTURE IMPLICATIONS AND POTENTIAL LIMITATIONS

This conclusion paves the way to a potentially groundbreaking implication. Based on the conclusion reached, the proposed solution for an effective means to spread political awareness through the mechanism of social media, is a political video game which invokes real-life scenarios in order to invite players into a fuller relationship with the world around them and spread political awareness, reducing the unfortunate phenomenon of political misinformation. Such a game could encourage empathy and creative problem-solving by engaging users at a level that mere news coverage of a political issue cannot parallel, and create a far more immersive experience than any existing political artwork can offer. Video games and other interactive digital mechanisms can potentially touch bases on all six of the common trends noted in **Sections V** and **VI**. They are audience-interactive, can employ auditory and visual hooks (including striking or grotesque imagery, manipulation of color, and “catchy” tunes) to create an immersive and poignant experience, and possess an immense ability to draw their audiences, or players, into a new world, the storyline of which can potentially invoke satire. Video games are played on one’s own or, alternatively, through the network of social media (“History of Gaming – Interactive Timeline of Game History”), rendering their messages compatible for online social media diffusion.

It is important to note that on the market today, there exist video games branded as “political”. Examples include the work of Ian Bogost, a scholar-turned-video-game-designer whose flagship is a “political” game called *Cow Clicker* (Bogost), marketed as a satire of the Facebook system (“Poking at *Cow Clicker*”). However, no video game on the market today boasts the immersive mirage-of-reality concept and six favorable characteristics that the aforementioned proposal invokes.

Because nearly half the population of America plays video games, a whopping 150

million people according to the Entertainment Software Association and multiple other sources, there is clear potential for the implications of this conclusion can be impactful. In interacting with political art through the mechanism of video games, there is potential for an increased level of political awareness to be spread to nearly half the population of America. However, there are limitations to this conclusion, one of which is the extensive time and resources that would need to be allocated towards the construction of a game intricate enough to mirror and spread relevant information about real life. However, according to the Princeton Review, Computer Science is currently the most popular college major in America (“Top 10 College Majors”), a testament to the boom in Computer Science-related careers across all global industries right now. Considering the relative ease with which first-world citizens can obtain a college degree in Computer Science, it should not be difficult to allocate tech-savvy students’ and graduates’ efforts into the construction of new video games. Another potential limitation is the possibility that video games which deal with real-world issues may not be as popular amongst gamers than the first-person-shooter games such as “CounterStrike” or imaginary world-building games such as “MineCraft” which have little to no realistic tether to today’s world, and deal in imaginary scenarios. These games take center stage on the market now (“The Twenty Most Popular Video Games of All Time”). However, if a collective effort is made towards producing video games which deal with political issues using design methodology that has proved successful in the creation of poignant political artwork, there is hope for progress in spreading political awareness.

## VIII. WORKS CITED

- "Acclaimed Music – What's Going On". *Acclaimed Music*. Archived from the original on 22 Oct. 2008. 30 Apr. 2019.
- account, Donald J. Trump Verified. "Donald J. Trump (@RealDonaldTrump)." *Twitter*, Twitter, 30 Apr. 2019, [twitter.com/realDonaldTrump?lang=en](https://twitter.com/realDonaldTrump?lang=en).
- Anderson, Monica. "U.S. Technology Device Ownership 2015." *Pew Research Center: Internet, Science & Tech*, Pew Research Center: Internet, Science & Tech, 17 Nov. 2016, [www.pewinternet.org/2015/10/29/technology-device-ownership-2015/](http://www.pewinternet.org/2015/10/29/technology-device-ownership-2015/).
- Anderson, Monica, et al. "10% Of Americans Don't Use the Internet. Who Are They?" *Pew Research Center*, Pew Research Center, 22 Apr. 2019, [www.pewresearch.org/fact-tank/2019/04/22/some-americans-dont-use-the-internet-who-are-they/](http://www.pewresearch.org/fact-tank/2019/04/22/some-americans-dont-use-the-internet-who-are-they/).
- Aouragh, Miriyam, and Paula Chakravartty. "Infrastructures of empire: towards a critical geopolitics of media and information studies." *Media, Culture & Society* 38.4 (2016): 559-575.
- Barsam, Richard M (1975). *Filmguide to Triumph of the Will*. Bloomington, IN: Indiana University Press.
- Bennett, W. Lance. "The Personalization of Politics: Political Identity, Social Media, and Changing Patterns of Participation." *The ANNALS of the American Academy of Political and Social Science* 644.1 (2012): 20-39. *Journals.sagepub.com*. Web. 5 Sep. 2018.
- Carpenter, Ele. "Activist Tendencies in Craft" (2010). <http://research.gold.ac.uk/3109>. Web. 30 Apr. 2019.
- Chiu, Allyson. "‘Queen of Condescending Applause’: Nancy Pelosi Clapped at Trump, and the Internet Lost It." *The Washington Post*, WP Company, 6 Feb. 2019, [www.washingtonpost.com/nation/2019/02/06/queen-condescending-applause-nancy-pelosi-clapped-trump-internet-lost-it/?noredirect=on&utm\\_term=.474251fc3089](http://www.washingtonpost.com/nation/2019/02/06/queen-condescending-applause-nancy-pelosi-clapped-trump-internet-lost-it/?noredirect=on&utm_term=.474251fc3089).
- Concho, Christine. "Radio Propaganda During World War II." *EDGE Final Paper*. 3 Dec. 2004, [web.stanford.edu](http://web.stanford.edu). Accessed 30 April 2019.
- "Czech EU art stokes controversy". *BBC News Online*. 14 January 2009. 30 Apr. 2019.
- Darts, David. "Visual culture jam: Art, pedagogy, and creative resistance." *Studies in Art Education* 45.4 (2004): 313-327.

“Dada Biographies, NGA, Washington”. Nga.gov. Archived from the original on April 2, 2013. 30 Apr. 2019.

Eberle, Edward J. "Art as Speech." *The University of Pennsylvania Journal of Law and Social Change* 11.1 (2007): 1-28. *Scholarship.law.upenn.edu*. Web. 27 Aug. 2018.

Fei, Jia Jia. “Art in the Age of Instagram.” TED. Mar. 2016. Lecture.

Fenton, Natalie and Veronica Barassi. "Alternative Media and Social Networking Sites: The Politics of Individuation and Political Participation." *The Communication Review* 14.3 (2011): 179-196. *Tandfonline.com*. Web. 12 Sep. 2018.

Forsans, Emmanuel. “More than 150 Million Americans Play Video Games.” *AFJV*, AFJV, 15 Apr. 2015, [www.afjv.com/news/5038\\_more-than-150-million-americans-play-video-games.htm](http://www.afjv.com/news/5038_more-than-150-million-americans-play-video-games.htm).

Galafassi, Diego, et al. "‘Raising the temperature’: the arts on a warming planet." *Current Opinion in Environmental Sustainability* 31 (2018): 71-79.

Gaudelius, Yvonne M., and Charles Garoian. *Spectacle Pedagogy: Art, Politics, and Visual Culture*. New York: State University of New York. 2008. Print.

“Guernica, 1937 by Pablo Picasso.” *Henri Matisse*, [www.pablocicasso.org/guernica.jsp](http://www.pablocicasso.org/guernica.jsp).

"History of Gaming – Interactive Timeline of Game History". PBS. Archived from the original on 18 February 2006. 30 Apr. 2019.

“Home.” Bogost.com, [bogost.com/](http://bogost.com/).

Huang, Gregor Aisch, Jon; Kang, Cecilia (December 10, 2016). "Dissecting the #PizzaGate Conspiracy Theories". *The New York Times*. Archived from the original on December 10, 2016. 30 Apr. 2018.

@iamcardib. “Basically”. *Twitter*, 25 Jan. 2019, 1:31 p.m., <https://twitter.com/iamcardib/status/1088897148425404421>

"James Montgomery Flagg Dies. Illustrator and Author Was 82. Artist Was Noted for Patriotic War Posters and Magazine Drawings of Women". *The New York Times*. May 28, 1960. 30 Apr. 2019.

Jones, Jonathan. “L.H.O.O.Q., Marcel Duchamp (1919).” *The Guardian*, Guardian News and Media, 26 May 2001, [www.theguardian.com/culture/2001/may/26/art](http://www.theguardian.com/culture/2001/may/26/art).

"Judge Drops Murder Charges In the Hurricane Carter Case". *The New York Times*. February 27,

1988. 30 Apr. 2019.

Kimble, James J.; Olson, Lester C. (Winter 2006). "Visual Rhetoric Representing Rosie the Riveter: Myth and Misconception in J. Howard Miller's 'We Can Do It!' Poster". *Rhetoric & Public Affairs*. 9 (4): 533–569.

Knauer, Kelly. "World War I Anniversary: Story Behind the Uncle Sam Poster." *Time*, Time, 6 Apr. 2017, [time.com/4725856/uncle-sam-poster-history/](http://time.com/4725856/uncle-sam-poster-history/).

Kuenzli, Rudolph E. *Dada and Surrealist Film*. MIT Press, 1996.

Kushner, Marilyn S. "Exhibiting art at the American national exhibition in Moscow, 1959: domestic politics and cultural diplomacy." *Journal of cold war studies* 4.1 (2002): 6-26.

LeRoux, Kelly, and Anna Bernadska. "Impact of the Arts on Individual Contributions to US Society." *Journal of Civil Society* 10.2 (2014): 144-164. *Arts.gov*. Web. 27 Aug. 2018.

"Loose Lips Might Sink Ships". Hagley Digital Archive. 30 April 2019.

Mach, Daniel. "The Bold and the Beautiful: Art, Public Spaces, and the First Amendment." *New York University Law Review* 72.383 (1997): 383-429. *Nyulawreview.org*. Web. 27 Aug. 2018.

Mathews, Jane de Hart. "Art and Politics in Cold War America." *The American Historical Review* 81.4 (1976): 762-787. *JSTOR*. Web. 27 Aug. 2018.

Mavliev, A. and K. Akhmetjhanova. "Artist sutured his mouth in support of Pussy Riot." *Komsomolskaya Pravda* (2012). 30 Apr. 2019.

Mercea, Dan, and Brian D. Loader. "Networking Democracy?: Social media innovations and participatory politics." *Information, Communication, & Society* 14.6 (2011): 757-769. *Tandfonline.com*. Web. 5 Sep. 2018.

Morris, Stephen. "Banksy confirms he is creator of Spy Booth wall art near GCHQ". *The Guardian* (2014). 30 Apr. 2019.

"National Recording Registry 2002". *loc.gov*. 29 January 2018.

"Poking at Cow Clicker". Edge. Archived from the original on August 4, 2011. 30 Apr. 2019.

"Posters: World War I Posters - Background and Scope." *Background and Scope - Prints & Photographs Online Catalog (Library of Congress)*, 1 Jan. 1970, [www.loc.gov/pictures/collection/wwipos/background.html](http://www.loc.gov/pictures/collection/wwipos/background.html).

"Postmodernism." Def.1. *OxfordDictionaries.com*. Oxford Dictionaries, Web. 26 Mar. 2019.

“Pulitzer Prizes”. The New York Times Company. 30 April 2018.

Read, Anthony, and David David Fisher. *Berlin: the biography of a city*. London: Hutchinson. 1994. Print.

Reilly, Katie "Washington Pizza Place Flooded With Threats Over False Hillary Clinton Conspiracy" ( 2016). Fortune. Archived from the original on February 17, 2017. 30 Apr. 2019.

“Review: Strange Fruit: Billie Holiday, Café Society, and an Early Cry for Civil Rights”, *The New York Times*, 2000.

Sableman, Mark. "Artistic Expression Today: Can Artists Use the Language of Our Culture?" *Saint Louis University Law Journal* 52.187 (2007): 188-224. *Thompsoncoburn.com*. Web. 27 Aug. 2018.

Schepp, Philipp and Julia Jacobs: “*Triumph des Willens*”. In: Thomas Hoeren, Lena Meyer: *Verbotene Filme*. Berlin 2007.

Schwabach, Aaron. *Reclaiming Copyright From the Outside In: What the Downfall Hitler Meme Means for Transformative Works, Fair Use, and Parody* (April 15, 2012). Buffalo Intellectual Property Law Journal, 2012; Thomas Jefferson School of Law Research Paper No. 2040538. Available at SSRN: <https://ssrn.com/abstract=2040538>

"Security of War Information - Loose Lips Sink Ships (1942-1945)". *Ad Council*.

Sennett, Alan. "Film Propaganda: Triumph of the Will as a Case Study." *Framework: The Journal of Cinema and Media* 55.1 (2014): 45-65. *JSTOR*. Web. 4 Sep. 2018.

Shifman, Limor. "Memes in a digital world: Reconciling with a conceptual troublemaker." *Journal of Computer-Mediated Communication* 18.3 (2013): 362-377.

Shifman, Limor. "The Cultural Logic of Photo-Based Meme Genres." *Journal of Visual Culture* 13.3 (2014): 340-358. *Journals.sagepub.com*. Web. 5 Sep. 2018.

Solomon, Deborah (2013). *American Mirror: The Life and Art of Norman Rockwell*. New York: Farrar, Straus and Giroux. p. 378.

“Songs of the Century”, *CNN*, March 7, 2001. 30 Apr. 2019.

"The Price of Freedom: 'Together We Win' Poster". *amhistory.si.edu*. 30 Apr.

“The 20 Most Popular Video Games of All Time | 2018 Update.” *The Ultimate Resource for Video Game Design*, [www.gamedesigning.org/popular-video-games/](http://www.gamedesigning.org/popular-video-games/).

2019.

“The 1975 ‘Love It If We Made It Official Lyrics Explained.’” *YouTube*, uploaded by Genius, 1 November 2018, <https://www.youtube.com/watch?v=tzWt3EUsqiw>.

“Top 10 College Majors.” *The Princeton Review*, [www.princetonreview.com/college-advice/top-ten-college-majors](http://www.princetonreview.com/college-advice/top-ten-college-majors).

Viotty, Samantha and Paul Mihailidis. "Spreadable Spectacle in Digital Culture: Civic Expression, Fake News, and the Role of Media Literacies in “Post-Fact” Society." *American Behavioral Scientist* 61.4 (2017): 441-454. *JSTOR*. Web. 4 Sep. 2018.

Yun, Suk Nam, and Soon Min Yong. "Art as a Political Act: Expression of Cultural Identity, Self-Identity, and Gender." *The Journal of Aesthetic Education* 39.3 (2005): 71-87. *JSTOR*. Web. 27 Aug. 2018.



# AP<sup>®</sup> RESEARCH 2019 SCORING COMMENTARY

## Academic Paper

**Note:** Student samples are quoted verbatim and may contain spelling and grammatical errors.

**Sample: G**

**Score: 2**

This paper earned a 2 because it is an example of a paper where substantial flaws in its alignment prevent it from reaching a student evidenced-based new understanding. Although the paper contains a method, substantial questions about the method and the alignment between the method and research question limit the ability for the paper to reach conclusions that correspond to both the data and the topic of the paper. Specifically, the paper purports to analyze political art propagated via social media (page 6), but the art chosen for analysis was based on coverage in traditional media (pages 7–14).

This paper does not attain a score of 3 because the paper’s research question, “How can artistic expression, when diffused digitally through social media, be used to constructively spread political awareness to the American electorate instead of misinformation?” (page 7), is not answered by its method, an analysis of artworks from the 20<sup>th</sup> and 21<sup>st</sup> century (pages 7–14). This method does not address social media and, therefore, the new understanding that “an optimal and most effective means for propagating political art through the network of today’s social media, in order to spread political awareness, is one that employs” (page 15) is not supported by any student-generated evidence.

This paper did not attain a lower score of 1 because it has a question and an attempt at a method as identified above. In addition, the paper uses a number of scholarly sources to attempt to situate the paper, even if the connections to art and social media are sometimes unclear (pages 4–6).