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Sample Student Responses and Scoring Commentary

Inside:

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

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AP® Research Academic Paper 2020 Scoring Guidelines

The Response...				
Score of 1 Report on Existing Knowledge	Score of 2 Report on Existing Knowledge with Simplistic Use of a Research Method	Score of 3 Ineffectual Argument for a New Understanding	Score of 4 Well-Supported, Articulate Argument Conveying a New Understanding	Score of 5 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 AND 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 OR through a variety of perspectives derived from mostly non-scholarly works.	Situates a topic of inquiry within a single perspective derived from scholarly works OR 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 AND logically explains how the topic of inquiry addresses a gap.	Explicitly connects a topic of inquiry to relevant scholarly works of varying perspectives AND logically explains how the topic of inquiry addresses a gap.
Describes a search and report process.	Describes a nonreplicable research method OR 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 OR insufficient evidence.	Supports a new understanding or conclusion through a logically organized line of reasoning AND 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 AND/OR attributes sources (in bibliography/ works cited and/or in-text), with multiple errors and/or an inconsistent use of a discipline-specific style.	Cites AND/OR attributes sources (in bibliography/ works cited and/or in-text), with multiple errors and/or an inconsistent use of a discipline-specific style.	Cites AND attributes sources, using a discipline-specific style (in both bibliography/works cited AND in-text), with few errors or inconsistencies.	Cites AND attributes sources, with a consistent use of an appropriate discipline-specific style (in both bibliography/works cited AND in-text), with few to no errors.	Cites AND attributes sources, with a consistent use of an appropriate discipline-specific style (in both bibliography/works cited AND in-text), with few to no errors.

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 their voice and that of others; and
- Generate a paper in which word choice and syntax enhance communication by adhering to established conventions of grammar, usage, and mechanics.

A Reimagination of Abstract Photography Through the Natural World

Background to Abstract Photography



In Ansel Adams' photograph "The Tetons and the Snake River" (Figure 1), he captures a striking landscape that is almost ethereal. He states "I believe the world is incomprehensibly beautiful- an endless prospect of magic and wonder." Many of his images aimed to capture the grandeur of nature and were used as a part of the environmental movement in the 1950's to 1960's (Spaulding, 1991). In order to relay his message, Adams

used visualization, combining his technical abilities with his artistic inspiration, which created a successful piece of art. The result presented nature in a way that seemed to be "unmediated recordings...at its most august and awe-inspiring" (Whiting, 2013).

In my image "Contrails" (Figure 2), taken in the fall of 2018, it shows the reflection of a contrail and clouds in a pond. This was one of the first abstract images that I had ever created, where I illustrated a scene that was similar to a landscape. Similarly to Adams, I aimed to capture the beauty of nature, only I focused more on details and a small part of a scene,



instead of a grand landscape. I wanted to capture nature in a more abstract sense by presenting it in a way that is unfamiliar to the viewer while still maintaining its inherent power.

When talking about photography as a general medium, Ansel Adams describes it as when "photography approaches the simulation of reality it withdraws from the esthetic experience of reality" (Adams, 1957). Photography is inherently absent from reality although it is sometimes used in an attempt to capture it. A photograph is merely "an abstraction from the perceptual form of things", and reality will always become manipulated once made into an image (Fisher, 2016). Unlike figurative photography, abstract photography is "essentially non-depictive" (Costello, 2018). Abstract photography emerged from "a desire to turn photography to the production of non-representation and non-figuration".

Vilém Flusser, a philosopher also describes this as the act of “setting out not to picture things with photography”, but instead “to ‘free’ it from representation”, which “foregrounds the photographic status of its creations” (as quoted in Fisher, 2016). Within the medium, abstract photography focuses on irregular forms, and a presentation of familiar objects in a different way (Abstract Photography, n.d.).

When the abstract photography movement started in 1916, it was influenced heavily by Christian Schad, Man Ray, and László Moholy-Nagy. These photographers aimed to meet the advances of other genres of art that preceded photography. Some of their methods differed from those of previous photographers as they used photograms instead of film cameras. A photogram is created by placing objects onto light sensitive paper and then exposing it to light. This allowed them to create “bricolage-style works” using everyday “detritus”, displaying it as “luminous and strange” (Abstract Photography, n.d.). Photograms produced unique images that differed from traditional photography at the time.

While considering the importance of photography as a visual medium, it begs the question, how can the artistic styles of previous abstract photographers be utilized to create a modern collection of abstract photographs with an artistic message? The collection will focus on the details and intricacies of the natural world and the beauty that they hold, while presenting them in a more abstract way.

Literature Review

Abstraction and its Place in Photography

Although abstract photography has existed as a medium since around 1916, there has been little work on defining abstraction within the context of philosophy, let alone photography. Even though a small amount of work has been done in the past, several philosophers and art critics have similar opinions relating to the definition of abstraction in art. This definition was pioneered by art critic Clement Greenberg who states that an image is abstract when “one can no longer see any recognizably three-dimensional objects in it” (as quoted in Costello, 2018). The image can still trigger a sense of depth from the viewer without explicitly showing three-dimensional forms. Greenberg’s definition served as a foundation for other philosophers and artists, most of whom share the same basic principles about abstraction. It has been discussed as a broad concept as well as its manifestation in imagery. This is also shared by philosopher Vilém Flusser, who classifies photographs as “significant surfaces” which “signify

‘something ... in space and time’ that are “made comprehensible to us as abstractions” (as quoted in Fisher, 2016).

In abstract photography, it is understood that while it is non-figurative, it is still representational. Although “nothing recognizable can be made out in the surface of an abstract picture”, something can still be seen. It is also important to understand that “the distinction between figurative and abstract should not be mistaken for that between representational and non-representational” (Costello, 2018). An abstract image will not be clear at first, but it still aims to present an object accurately, but in an unconcrete way, unlike non-representational artworks which aim to present the subject in an inaccurate way. Michael Newall, a philosopher expands on this by stating that “abstract images can depict properties and kinds, but not objects, on pain of collapsing back into depiction”. Newall also states that abstract photographs “may facilitate an experience of seeing relations of depth, overlap and transparency that are not literally present”. Another philosopher Kendall Walton supports this definition “because abstract painting continues to mandate ‘imagined seeing’, it continues to count as a representational art” (as quoted in Costello, 2018).

When referencing the content of an image, abstract photographer Gottfried Jäger refers to it as a “different photography, one which does not refer to a reality outside the picture, as is always the case with likenesses and symbolic images. Instead, it only refers to itself” (as quoted in Fisher, 2016). This is also stated by François Laruelle who believes that “abstraction is a transcendentalizing process that runs in parallel with the world, as opposed to being in intimate association with it” (as quoted in Roberts, 2016). Newall describes the properties of an abstract image as “two-dimensional shapes, lines and marks depicted in shallow space as parallel or near-parallel to picture plane” (Costello, 2018). Instead of showing a subject explicitly, abstract images utilize some of the characteristics of the subject along with an intentional use of space in order to create a scene. Similarly to Newall, Flusser states that “photographs set space and time together” which are “to scale in the form of an image” (Fisher, 2016).

Aesthetics and Perception of Art

The perception of a photograph is complex and reliant on several different factors. It is a combination of the content of the photograph, the physical characteristics present, and the viewer’s background. Ansel Adams relays these factors as “cultural background, nostalgia, response to color, craft

conscience, and the magical perceptive abilities of the creative artist” (Adams, 1957). Richard Wollheim, a philosopher, states that the perception of an image is “twofold” and when the viewer appreciates the aesthetic of an image, they are “simultaneously aware of its design properties—the colours, shapes, forms and marks arrayed across its surface—and what may be seen in the surface” (as quoted in Costello, 2018).

The characteristics of a photograph can be defined as symmetry, contrast, and lighting, which differ from the actual content of the image. In a 2019 journal published by researchers Hakan Yaman and Aylin Yaman, it was found that symmetry in photographs tends to be more pleasing, especially those found in nature such as water, snowflakes, and leaves. This can also be seen through the balance of colors and light, which produce the same effect of symmetry (Yaman & Yaman, 2019). In a 2006 journal published by Ritendra Datta, Dhiraj Joshi, Jia Li, and James Z. Wang, it was found that saturated colors seem to be more appealing and do not seem dull, yielding to a more pleasing image (Datta, Joshi, Li, & Wang, 2006). In terms of contrast, the retina and visual cortex are sensitive to changes in light, making images with more contrast seem more pleasing. Shadows are also more easily identifiable than softer gradients, which will attract the eye. The brain is more attracted to exaggerated objects, and will respond more compared to a softer object (Yaman & Yaman, 2019).

With the composition of an image, the rule of thirds is similar to the golden ratio. It is used to ensure that the subject of the image is the main focus and is normally achieved by having the subject of the photograph stretched from an intersection to the center of an image. The “centers of interest” in an image are usually aligned to an inner edge, showing that a “large part of the main object often lies on the periphery or inside of the inner rectangle” (Datta, Joshi, Li, & Wang, 2006). A more shallow depth of field will help to create a sharper image, and keep the focus on a single subject, which is easier to view and process (Datta, Joshi, Li, & Wang, 2006).

Artistic Styles of Previous Abstract Photographers

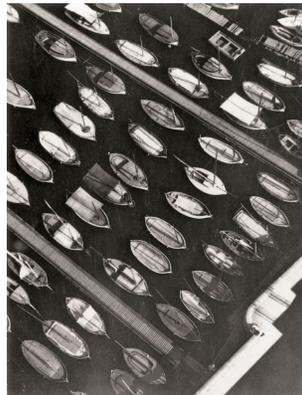
An image created by an artist relies on their personal beliefs about art and what they aim to capture or portray. Ansel Adams states that a “photograph is always bound to the performance of the camera” and the result is reliant on “lens-to-subject distance, the focal length of the lens, or the proportions and size of the negative, and — in reference to a given viewpoint” (Adams, 1957). Adams also favors black and white photography over color because it does not “achieve that happy blend of

perception and realization which we observe in the greatest black-and-white photographs” (Adams, 1957). Many abstract images follow a similar style despite the artist's intentions and motivations all being different. Natural elements tend to be a common theme among different abstract photographers, as “photography presents itself as a positive contemplation of and attention to landscape”, and a “part of a ‘compelling particularity of vision’ that can only be found by going ‘out’ into the wilderness”. This will begin “by presenting us not with landscape, or images of nature, but with something like a photography of things, in a rather specific sense” (Cunningham, 2012).

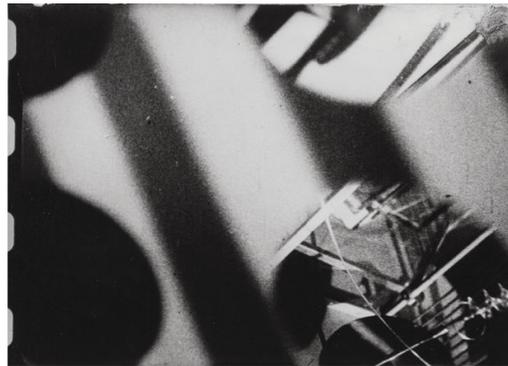
László Moholy-Nagy, one of the leading photographers of the abstract photography movement believed that “artists' understanding of vision had to specialize and modernize” and that artists should “renounce the classical training of previous centuries” and experiment, thus allowing them to create new works of art (László Moholy-Nagy, n.d.). In order to achieve this goal, Moholy-Nagy frequently changed his technique of producing images instead of their content. He was known mostly for his photograms (cameraless photograph), but he also made many images with a camera. Photograms produce a negative, meaning that parts of the image that were exposed to light are dark, and those that were not exposed to light remain white. These gradients can be controlled by “the exposure time, the opacity of the objects, and their proximity to the surface of the paper” (Pénichon, Lough, & Messier, 2017). Moholy-Nagy experimented with the size of his images by increasing them so that they could be displayed without having to be enlarged to avoid losing detail and tonal ranges in his prints. The type of paper used for his images also changed, switching from “printing-out papers” to “developing-out papers”. Printing-out papers are less sensitive to light and allow for more control of the outcome of the image whereas developing-out papers are more light sensitive and are only usable in a darkroom (Pénichon, Lough, & Messier, 2017). Moholy-Nagy used a variety of glossy and matte photo paper along with warm and cool toned papers, depending on the results he wanted to achieve. Glossy paper renders more detail, saturation, and contrast compared to matte papers which have less detail, but a longer tonal range (Pénichon, Lough, & Messier, 2017). He focused mostly on the qualities of “space, time, and light” in his images and how they interact together (László Moholy-Nagy, n.d.).

In his photograph “Boats, Marseille” (Figure 3), the image is taken from a high vantage point which disrupts the viewer's sense of scale. The vantage point also makes it more difficult to see detail in

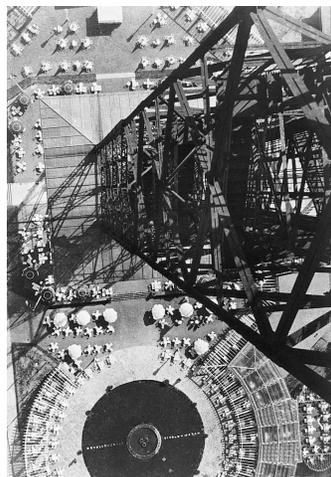
the image, making it seem more abstract. The placement of the boats in the frame is mostly linear, and they contrast the water, which is nearly black.



In “Light Space Modulator” (Figure 4), almost no clear forms are visible and the image focuses mostly on different tones instead of the actual subject. With what is visible in terms of subject matter, it is composed of mostly geometrical shapes. They are almost all lines situated in different positions throughout the frame, withholding the curved mass in the left part of the frame.



In “Berlin, Radio Tower” (Figure 5), the photograph is again taken from a high vantage point, giving a bird’s eye view of the scene below. This image focuses mostly on different shapes, with the tower and its shadow made from straight lines versus the circular structure in the bottom of the frame.

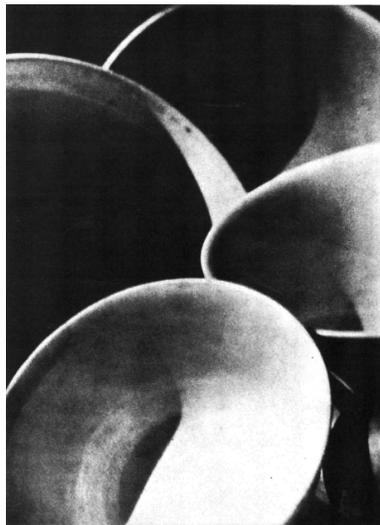


Moholy-Nagy's images used many of the same basic principles even though the subject matter of his photographs were diverse. The use of contrasting tones, lines, and curves are evident in his images, and he uses them to create a certain scene.

Another abstract photographer Paul Strand started his career in 1915 in an attempt "to find out what this abstract idea was all about and to discover the principles behind it." His motivation behind creating photographs was "to find out what its value might be to someone who wanted to photograph the real world." (Homer, 1976). In his later works, he created a modernized version of what came from the Photo-Secession movement. The Photo-Secession movement was a part of the abstract movement as a whole which believed that photography was a fine art and that it should integrate pictorialism, which emphasized beauty of the subject matter, tonality, and composition instead of merely documenting reality (Homer, 1976).

Strand created "precise, sharp-focus images" which used principles about space that were used by Picasso and other painters. He was able to organize the "picture space" to create unity and made a "two-dimensional area have a three-dimensional character, so that the viewer's eye remained in that space and went into the picture and didn't go off to the side" (Homer, 1976). Strand's ability to organize allowed him to "manipulate and control" the subjects of his photographs. The result was a reduction of the subject to "a few clearly defined geometric elements" that "balanced... against each other" (Homer, 1976).

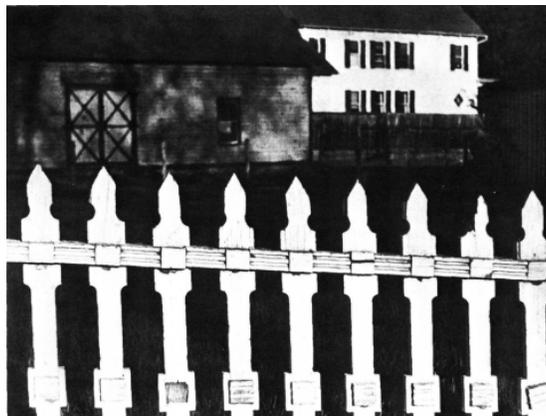
In one of Strand's first images, "Bowls" (Figure 6), he fills the majority of the frame with the subject, making it more difficult to decipher what is in view. The image uses harsh lighting, accentuating the near black and near white values, with almost no mid tone greys. Strand presents the bowls so that they look flat, despite being three-dimensional objects.



In “Porch Shadows” (Figure 7), the photograph uses almost a full tonal range with mostly blacks and near whites which create a high contrast image. The subject of the image is also unclear, and it appears to be flat even though the lights and shadows are projected onto a three-dimensional surface. Unlike “Bowls”, this image uses mostly straight lines and still creates a sense of depth even though it is not explicit.



In his photograph “The White Fence” (Figure 8), Strand takes a scene that would normally have depth and makes it seem like each subject (the barn, house, and fence) are floating on top of a singular plane. The house and the barn are in the background while the fence takes up the foreground. Like Strand’s other works, the image is high contrast where most of the frame is either dark grey or black, and the rest is stark white.



Overall, Strand's work plays with the ideas of depth and dimension and the presentation of three-dimensional objects in a new way. He also achieves this by using contrasting tones, using mainly pure black and white.

Art Critique

Critique is a part of the artistic process which allows the artist to contextualize and explain their work. In a journal article written by Brian Harlan, a critique will focus on the technique, style, and meaning of the artwork, as well as its role within contemporary art as a whole (Harlan, 2020). This demands a "contemplative approach... in order to fully articulate its intent, meaning, and placement within the context of other work in a similar medium". Due to "the individual nature of artistic expression, such contemplation" one must take into account the artist's "own subjective experience in relationship with contemporary life, culture and society, time and history, environmental space and materials, and any number of other existential realities" (Harlan, 2020). While Harlan's approach to critique was written for a group setting, the fundamental ideas of critique can be applied to an individual.

Aesthetic Rationale

To create original abstract photographs, inspiration from Ansel Adams' views on nature and styles from previous abstract photographers along with aesthetics in art were used. In my collection of images, I aimed to present nature in an unfamiliar way, focusing on smaller details and close shots of each subject.

The images were in black and white, according to Adam's view in his 1957 paper about black and white photographs versus color. In order to create a coherent collection, the subject matter of each image focused on nature, more specifically water, plant matter, and animals. The images were either taken at a local pond or forest with the exception of one which was taken on the coast of the Atlantic Ocean. The content was selected to represent my own artistic beliefs, mainly the beauty found in the small details of nature.

The images mainly used Greendberg's (2018) definition of abstraction, stating that no three-dimensional objects should be seen in the image. Although the content of the photographs were chosen independently, their composition used principles about space and figures from both Moholy-Nagy (n.d.) and Strand (1976). Both photographers used similar forms in their images, including both straight lines

and curves. All of Moholy-Nagy and Strand's photographs had broad tonal ranges and high levels of contrast.

7 images were produced and titled according to their subject matter. The images were taken with a 35mm Nikon N60 SLR camera using Ilford 400 Delta, Ilford HP5 Plus, and Ilford 100 Delta film. The only manipulations performed on the images were done in a darkroom by altering exposure time and contrast. Higher contrast was used to make the images seem more abstract by accentuating black and white tones, similarly to Moholy-Nagy (n.d.) and Strand (1976).

After they were produced, the images were critiqued following Harlan's definition. The critique involved an explanation of the purpose behind the image, as well as the techniques used to create it and the application of methods used by previous photographers. This will be done to ensure that the meaning of each photograph is clear, since it is not always evident in abstract images.

The Results - Collection of Images and a Discussion of Aesthetics

In the first photograph titled "Grass" (Figure 9), the intricacies of something that would normally be overlooked are showcased. In order to achieve this, I used a shallow depth of field, causing the background to be blurred, thus allowing the subject to stand out. This photograph draws from Paul Strand's style, as it is a sharp image and focuses on the space in the photograph and how it is used. The subject appears to be two-dimensional, but due to the blurred background the viewer can gain a sense of depth, as outlined by Greenberg. The photograph is also high contrast, with the main tones being black and light grey.



In the photograph “Branches” (Figure 10), a variation on a landscape is created by only focusing on the sky and the trees that impede it. The subject appears to be floating over the background due to the contrast between the branches and sky. The branches look like straight lines in the sky, making it difficult to discern what the subject of the image is. This image also uses some of Strand’s techniques by changing the viewer’s sense of depth.



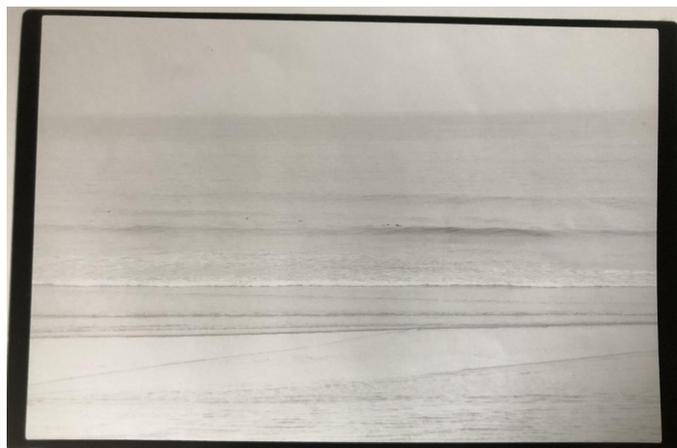
In “Frost” (Figure 11), the photograph focused on the form of frosted grass, mainly all of its curvatures. Most of the grass is either light grey or white, causing it to be more apparent on the darker parts of the image. This plays with the idea of lines in abstraction by utilizing curvature while still maintaining a certain form. This image uses inspiration from both Moholy-Nagy and Strand by focusing more on how the subject matter is presented, instead of just what the subject was.



In the photograph titled “Fur” (Figure 12), the patterns and forms found in dog fur are shown. It again uses curvature instead of lines, but maintains the two-dimensional form defined in abstraction. The image utilizes contrast by only having light tones and near black tones. The image is soft, but it still provides a clear scene. This image was influenced by Moholy-Nagy, specifically his image “Light Space Modulator”.



In the photograph “Beach” (Figure 13), a sense of isolation is created by a vast landscape with only light tones. This image is similar to Moholy-Nagy’s images that encompass a large area while still making it appear to be abstract. The rule of thirds is applied so that the sky is on the top of the frame, the ocean in the middle, and the beach on the bottom.



In the photograph “Wetlands” (Figure 14), another version of a landscape is made by creating a mirror image through the reflection of plant matter in the water. It has a full tonal range, with a use of shadows in the bottom of the frame. This also took inspiration from Moholy-Nagy, using a slightly higher vantage point and photographing a larger area.



In the photograph “Waves” (Figure 15), the complexity of something as simple as a wave is shown, and how light can affect it. The image shows the reflection of a sunset in rough water, creating contrast within the image. This contrast creates depth throughout the image, as well as the slight curvatures of the water.



Discussion and Implications

I believe that I successfully created a collection of original abstract images that built off of the work done by previous artists. In a more general sense, my photographs fit into the idea of pictorialism, as they focused on the qualities of nature instead of just merely documenting it. I also grew as an abstract photographer from the first image I had taken, with improvements in my presentation of subjects.

Abstract photography is used to present something that is familiar in an unusual way, and it can be used in many different scenarios to relay a certain message. It provides a unique perspective which can contrast what is normally seen about a specific subject. Many of Ansel Adams' landscape photographs provide a surreal experience to the viewer, while abstract images have the power to do the same. Representational images, like Ansel Adams', tend to be more popular, but abstract photography can provide a similar experience when the viewer comes to appreciate what they are looking at.

In the future, the meaning of abstraction can continue to be built upon and modernized in order to create more abstract imagery. The concept of my project can be applied to other areas of interest and preserve other ideas through a visual medium.

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Appendix

Figure 1: The Tetons and the Snake River



Figure 2: Contrails



Figure 3: Boats, Marseille



Figure 4: Light Space Modulator

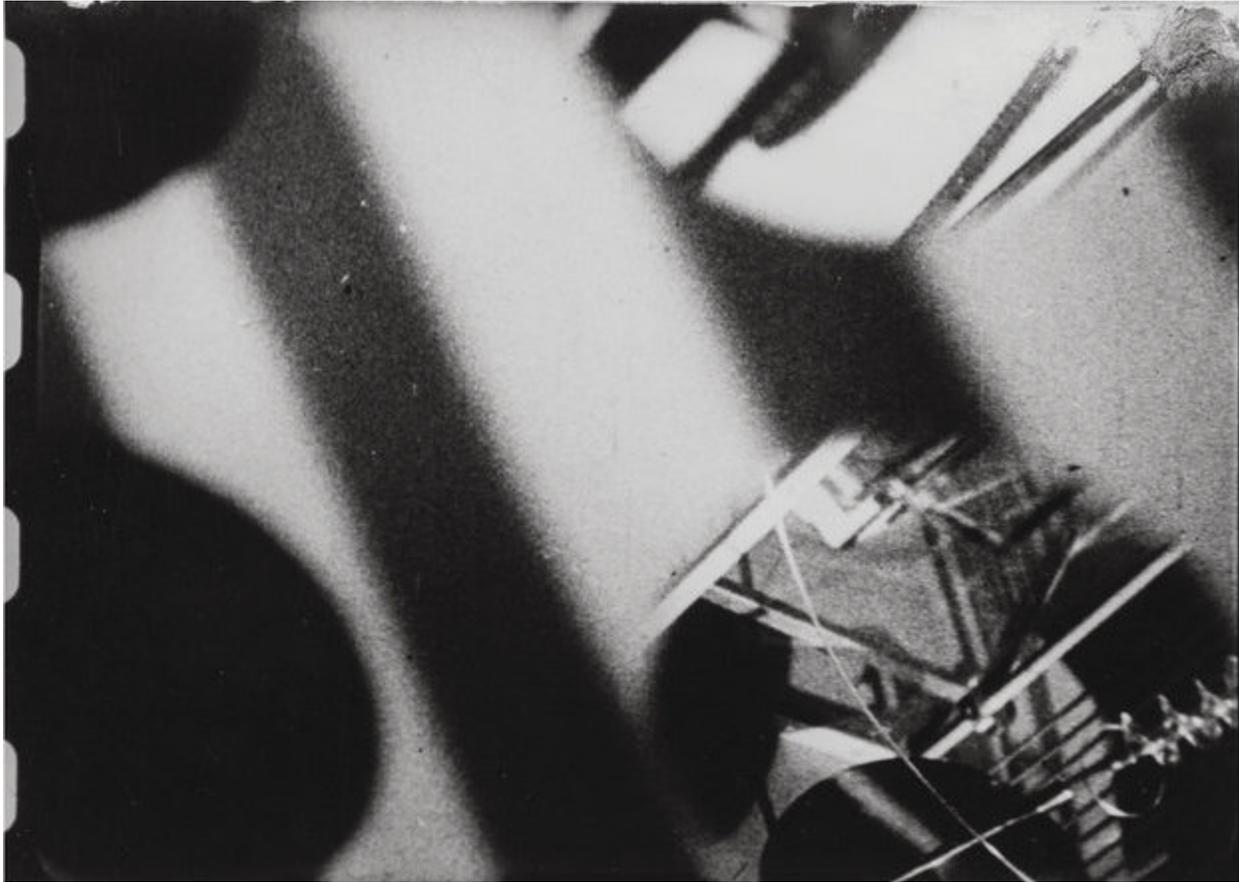


Figure 5: Berlin, Radio Tower

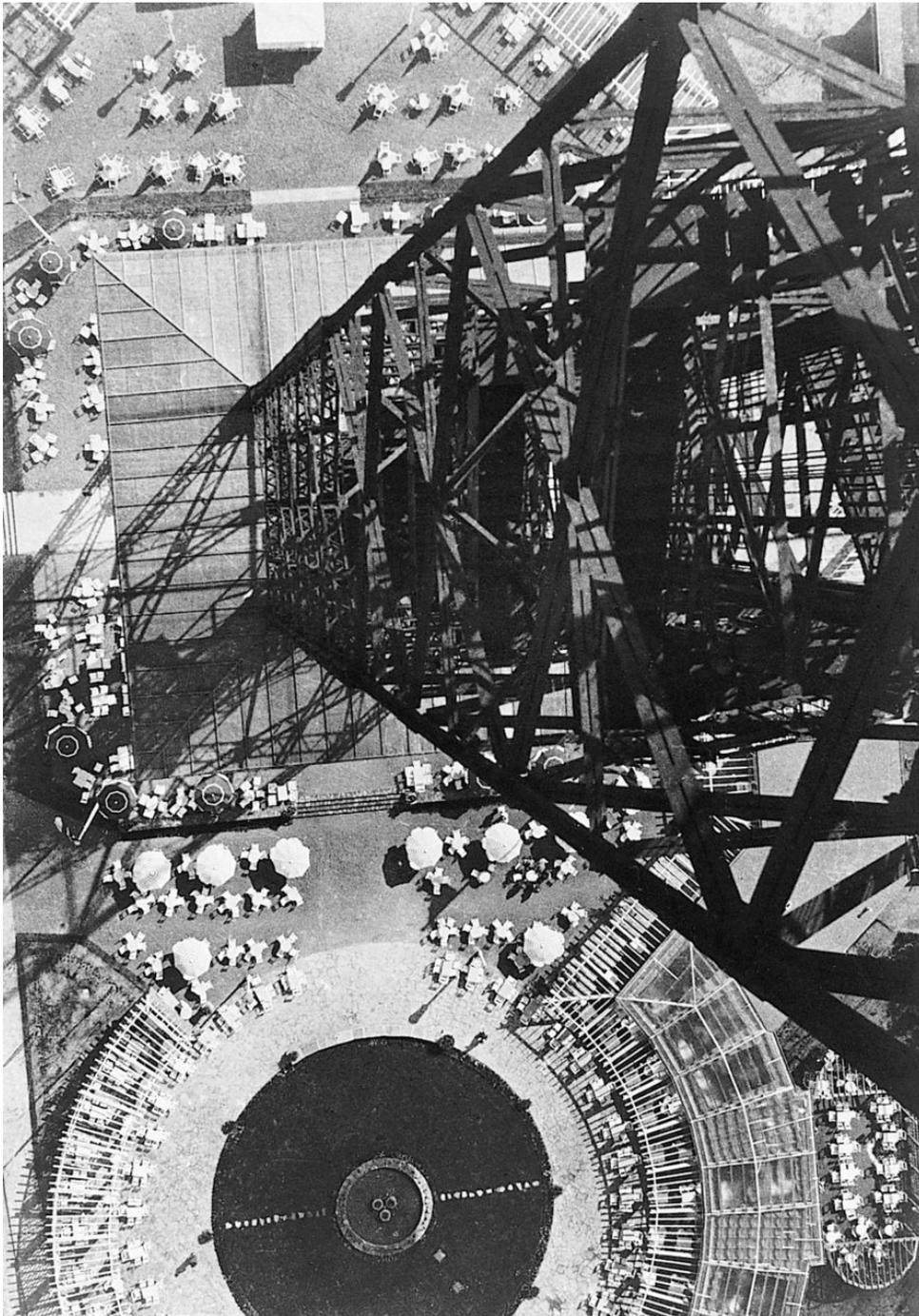


Figure 6: Bowls

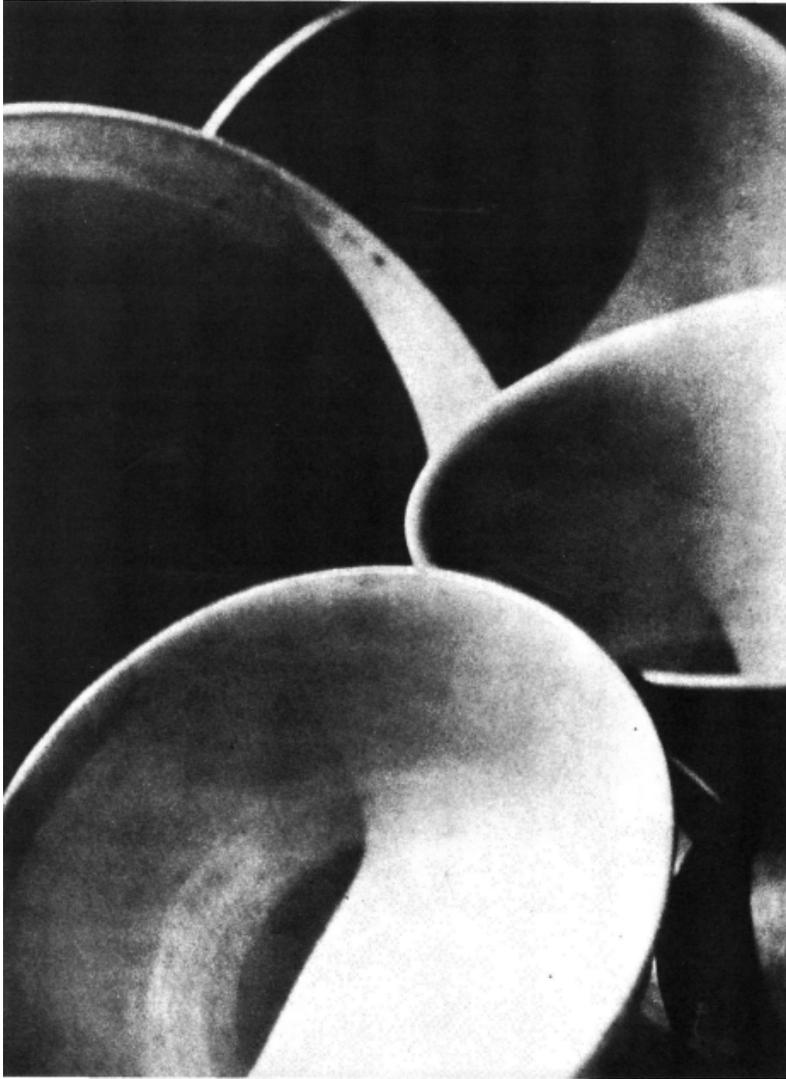


Figure 7: Porch Shadows

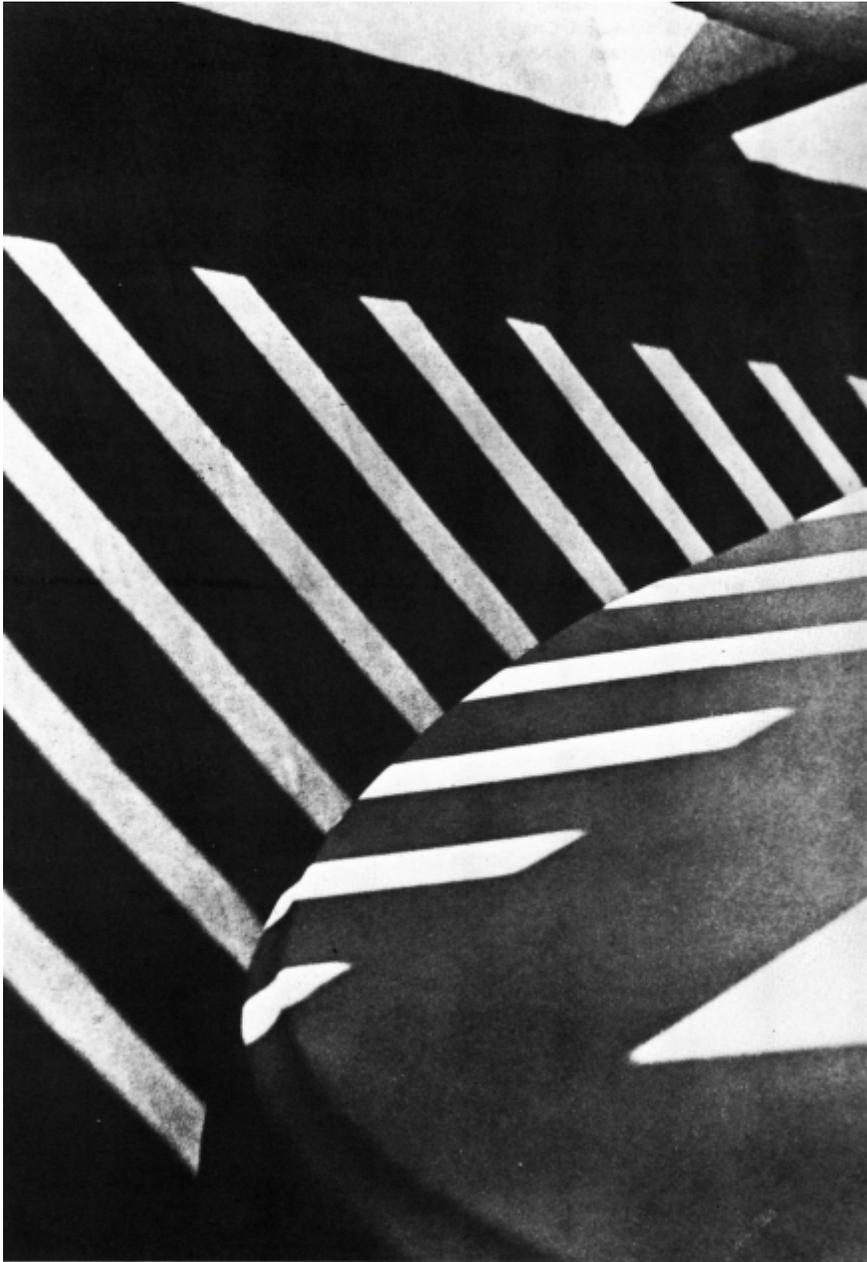


Figure 8: The White Fence

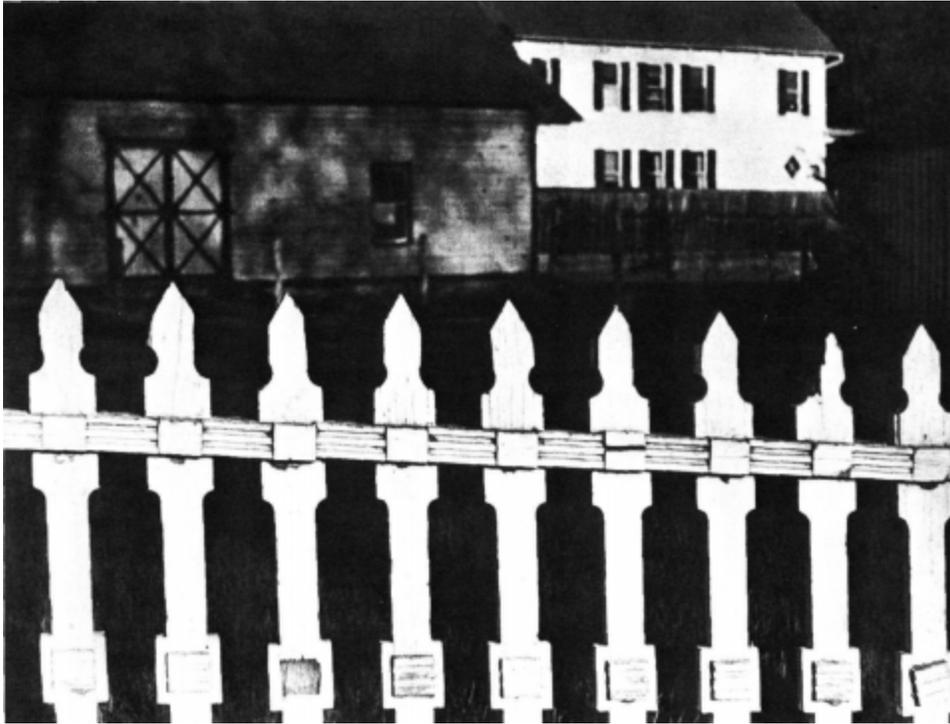


Figure 9: Grass



Figure 10: Branches



Figure 11: Frost



Figure 12: Fur



Figure 13: Beach

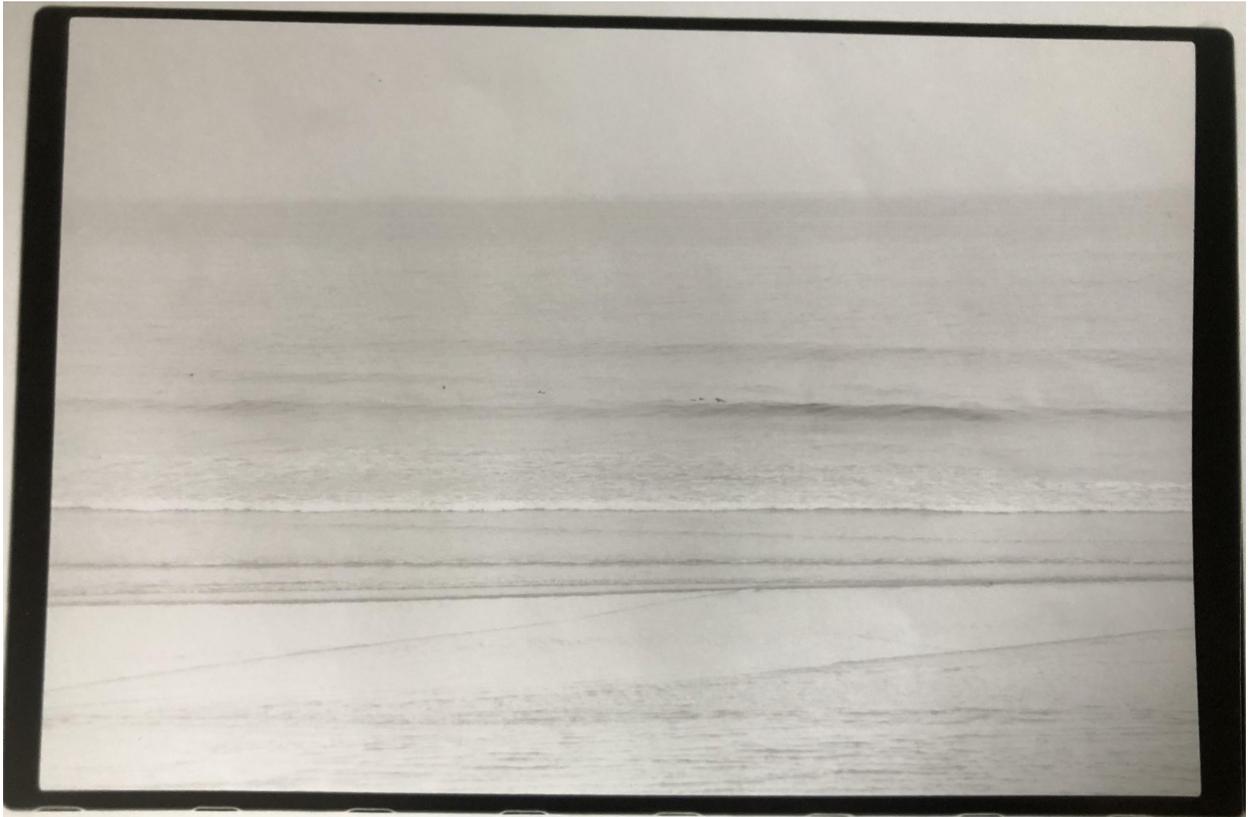


Figure 14: Wetlands



Figure 15: Waves



Academic Paper

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

Sample: C

Score: 4

A Reimagination of Abstract Photography Through the Natural World

The paper, which aims to create an exhibit of abstract photographs, earned a score of 4 because there is a clear focus identified that is carried through the method and results. Additionally, the creative process leads the artist to a new understanding, expressed in both photographs and artist commentary. The communication, both in terms of the inclusion of the photographs and the fluid prose, is engaging. On page 3 the paper establishes its focus: “How can the artistic styles of previous abstract photographers be utilized to create a modern collection of abstract photographs with an artistic message?” The gap is addressed in the following statement: “the collection will focus on the details and intricacies of the natural world and the beauty that they hold, while presenting them [the intricacies] in an abstract way” (page 3). Creative papers often situate their research in prior creative work to express a subjective experience and reach a new understanding, a point the paper makes on page 10: “‘due to the individual nature of artistic expression, such contemplation’...must take into account the artist’s ‘own subjective experience in relationship to contemporary life, culture and society, time and history...’” On pages 3-6 the paper engages with multiple scholarly perspectives regarding the defining elements of abstract photography, components of image, and artistic approaches utilized by abstract photographers. For example: “This definition was pioneered by art critic Clement Greenberg who states that an image is abstract when ‘one can no longer see any recognizably three dimensional objects in it’” (page 3). This paper also met the criteria for a score of 4 because it identifies and describes their aesthetic rationale and a process, found on pages 10-11.

The paper didn’t earn a score of 3 because, as discussed, it explicitly connects the creative process to relevant scholarly voices and addresses a clear gap. Furthermore, the paper logically defends its aesthetic processes and supports its new understanding through the photographs and their critiques.

Despite its enhanced communication, this paper didn’t earn the score of 5 because the paper does not present limitations to their process or the implications of the collection of photographs to the broader community.