AP® Research Academic Paper

Sample Student Responses and Scoring Commentary

Inside:

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☑ **Scoring Guidelines**

☑ **Student Samples**

☑ **Scoring Commentary**

Academic Paper   5 Points

Score of 1	Score of 2	Score of 3	Score of 4	Score of 5
Report on Existing Knowledge	**Report on Existing Knowledge with Simplistic Use of a Research Method**	**Ineffectual Argument for a New Understanding**	**Well-Supported, Articulate Argument Conveying a New Understanding**	**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 intext), with multiple errors and/or an inconsistent use of a discipline specific style.	• Cites **AND/OR** attributes sources (in bibliography/ works cited and/or intext), 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** intext), 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** intext), 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** intext), with few to no errors.

Academic Paper

Overview

This performance task was intended to assess students' ability to conduct scholarly and responsible research and develop an evidence-based argument that clearly communicates a conclusion or new understanding stemming from a clearly articulated research question or project goal. 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 its implications to a larger community of practice;

- 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.

Tie-On Pockets: The Economics, Appearance, and Necessity of Women's Fashion

AP Research

April 29, 2024

Word Count: 4,300

Introduction

Womens Pockets in Modern Dress

On average, modern day front pockets in women's jeans are 5.6 inches deep, which is not large enough for a woman to put her hand into fully. Yet on average front pockets for mens jeans are over nine inches deep.[1] More than large enough for many of the needed uses of pockets. This is not an unknown problem for contemporary women.

Online, on platforms such as Instagram and Tiktok, the lack of pockets in women's clothing has become a modern issue. In 2022, 'Thanks it has Pockets' became a popular audio to set videos to.[2] Typically, female creators used the audio to display dresses they owned that had pockets. While this demonstrates the wide acknowledgment this issue has, it also shows a sadder side. It demonstrates that pockets are not considered a necessity in womens clothing, but instead a privilege.

This online discussion of women's pockets is not just limited to women online, but also has gained momentum in newspapers and with women's domestic partners. In a video that went viral, one husband discovered that his newborn son had more pockets in his baby clothing than his wife had in her own.[3] This sparks a further dive into why pockets are provided in the clothing that do not need them, yet are severely limited in nearly half of the contemporary population.

Reasoning

Commonly, this has been attributed to the expenses associated with making pockets in clothing. Costs such as extra labor, material and time are credited with this. Implying that even though these costs are also associated with mens clothing it is not the same barrier.

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[1] Data taken from "Someone clever once said Women were not allowed Pockets." by Jan Diehm and Amber Thomas.

[2] *Pockets Song from Tiktok*. 2020. *Youtube* app.

[3] For further reading, The Independent published an article in May, 2023, written by Chelsea Ritschel: https://www.independent.co.uk/life-style/tiktok-baby-clothes-gender-parenting-b2336741.html

In many articles written for the public, the reasons behind the lack of pockets for women is listed as being in conspiracy to boost the purse industry[4]. This has no basis in research or known fact, it is most likely an urban legend trying to explain the problem. One other theory to suggest both why the pocket no longer exists in womens clothing (or rather why it is not common, or is considered small) is that during the early 1800s close fitting garments were popular and did not allow for the pocket to be hidden. However, in the middle of the century, large skirts allowing for pockets to be hidden became popular once again. In the last decade the cycle started over once again, with skirts once again becoming tight fitting.

Even the close fitting gowns were not an excuse for most women. Elizabeth Cady Stanton, most famous as a women's activist and her role in the Seneca Convention, reportedly argued with her dressmaker to include sewn-in pockets into her dresses. Coupled with the many newspaper articles, books and pamphlets that mentioned this lack and trouble finding pockets dating back to over a century. Proving that the issue of pockets has been widely commented on in many aspects of life, throughout time.

The Tie-on Pocket

The great divide between pockets between men and women is not just something that has been a known fact for the history of clothing in Western fashion. Europe's oldest naturally preserved mummies is called Otzi the Iceman, as the name implies, he was found in a glacier, still with his garments on, including a pouch sewn into his belt,[5] one of the first examples of a pocket.

While this may seem rudimentary to the modern eye, this style of separate pocket 'tied on' versus 'sewn in' would remain popular for thousands of years.[6] Most commonly seen in

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[4] 'The Politics of Pockets.'

[5] Otzi the Iceman is used in many sources, the source that most ties his belt to the evolution of the pocket is called 'Tie-On Pockets — A Hidden World'

[6] While not the focus of this essay, I would like to mention that the style of carrying equipment is still popular today, in many common examples such as the Fanny packs of the late 1900s and the belt bags that first gained popularity in 2018, until time of writing, 2024.

western womens clothing.[7] As mentioned previously this style is now called 'tie-on pockets'. For the rest of this paper 'tie-on pockets' will be referred to as TOP. The first appearance of this type of pocket is impossible to know. Fabric is infamously fragile, leaving very few remaining samples of pockets. Other reasons include survivorship bias[8] which leaves only the best and smallest of the category, or the ones that were not used often or could not be repurposed.

Most scholars typically agree the start date of TOP's popularity lies around 1640. Trends are incredibly hard to track, especially long term trends. The end date is much harder but was probably sometime around 1900. Meaning that TOP's were used and popular for 300 years. Yet very little research has been done to help establish their place in the daily lives of women.

Literature Review

Experts such as Barbra Burman and Ariane Fennteaux, who co-wrote *The Pocket* have investigated the TOP using remaining artifacts including the pockets themselves, diary entries, police reports, and art depicting TOP's. Experts have typically agreed that pockets were utilized by many walks of life. For example, according to books and remaining examples, for upper class women and girls they were used to demonstrate and practice needlework, in place of samplers.

Yet this extravagant use of pockets was not common. Orphanages advertised the TOP's they were selling, for the girls in their care to learn the essentials of stitching, this demonstrates that TOP's were seen as a cheap and useful way to teach girls essential life skills. And the TOP's seen in artistic depictions, and those found outside of museums are often in disrepair. Needing mending to be functional, police reports often referenced these worn pockets. Some letters such as those found in 'The Pocket' by Barbra Burman and Ariane Fennteaux indicates that these pockets were often one of lower-class women's most prized possessions. Sleeping with the pockets under their pillows and even keeping their families entire savings in them.

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[7] The Pocket
[8] "PRESERVATION BIAS IN MUSEUMS: LEFT-HANDERS OF THE PAST AND OTHER COLLECTION CONUNDRUMS."

Annie Chapman, most famous for being a victim of Jack the Ripper in 1888, was found with multiple pairs of TOP's. Proving the leading scholars assumptions that women, specifically those of lower classes used pockets in their daily lives.

Multiple researchers have investigated textile prices, such as C. Knick Harley, who wrote multiple papers. This includes *Cotton Textile Prices and the Industrial Revolution* which tracks the prices in England of different cotton fabrics. From the cheapest and most roughly made to the most expensive to make, that were also the nicest. However, none of Harley's papers focus on how the fabric being bought was being used.

The Gap

While this research has been in depth and all encompassing it has focused on how TOP's have been used or referenced. I hope that I will be able to find, instead of references about TOP's, what TOP's can reference with a specific lens towards how essential pockets were in the everyday life of women living within my time frame.

Using inelastic supply and demand theory, and comparing the data I collect about prevalence of TOP within decades, I hope to find new trends to answer the question of what TOPs can TOP's tell scholars about women's lives, using economics and appearances throughout time? According to the background research I completed leading up to this, my hypothesis was formed.

From 1700 to 1900 the amount of TOP's appearing from each decade would first increase, peaking sometime around 1850 (due to the urban legends that TOP's were most popular when easily concealed) and declining to nearly zero by 1900, the agreed upon end date with many scholars. In terms of when compared to textile prices, I expect to see the appearance of TOP's staying consistent, with no correlation to textile prices. Proving that TOP's were seen as an essential piece of women's lives throughout my time of focus.

Methodology

Collecting data about existing evidence, versus finding new evidence, was both made easy by the wide availability of the information needed. However, it was largely unsorted. The information was often widely different from two entries next to each other in the same database. To fix this problem, a Controlled Vocabulary[9] system was created. Controlled Vocabularies are a set of words that may be used to tag information in a collection.[10] For the purposes of this research project, which seeks to answer the question of how TOP's correlate to economic freedom, a way to easily track data was needed.[11]

Exactly six categories were used. Each one was chosen for a specific lens of the question. First it had to be a TOP, as part of the collection I used were merely artifacts referencing TOP's. This was the first step of the filter process I used. The second category each pocket needed to be categorized under was from what decade it was made in. Thus making it easier to see when spikes would occur in the data set, showing inconsistencies most likely due to the natural growth of items in closer time periods. But also to see overall trends of when TOP's were both in their peak, and falling out of use. The third category was another filter question. Because my hypothesis was based around Western Culture (Britain and the United States.) So therefore if a pair did not work, it was simply eliminated from my data set. If these TOP's had been included they would have misrepresented the women I was hoping to represent in a new way. The next two categories were tracked for seeing if the sizes changed throughout time. Much like the amount of pockets would be able to demonstrate inelastic demand, the size would also be able to show this. The final category was the type of fabric the pair of TOP's were made of. This allowed for graphs to be made about the sustainability of TOP's. For example if a practical fabric, such as cotton was used most often, then TOP's were something practical, however if they were made from more expensive and fragile fabrics, such as silk, then it would demonstrate the fancifulness of TOP's.

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[9] "What Are Controlled Vocabularies?" *Getty Research*,
[10] Oftentimes used so it will be easier to find the needed artifacts in the future.
[11] See Controlled Vocabulary

The database used to collect the data in my project is in the Pockets of History collection, hosted by the Visual Arts Data Service (VADS). Each data entry was formatted in the same way. With a picture of the artifact on top, and with information about the artifact below. I will be using Pocket no.21 to demonstrate the process.[12]

Using the controlled vocabularies, it first has to qualify for column one. Is it a TOP? According to my definitions, it is. So therefore I copy (Tie-on Pocket) into my spreadsheet of TOP's, in the first column. Second, I look at the date category.. This pocket is listed under early-mid 1800s, which can fit from 1800-1860, so in this circumstance I have to choose a date randomly. To this I use a random number generator, to make sure I didn't skew the data. The date picked was 1849, so it fits into the (1841-1850) category, which is then pasted into my sheet. The current location is the Museum of London, so I place it under the category of being from Britain, (Britain). Next I locate the width, 28.4 cm, which I then round to 28 cm. (28cm). The height is 39.3 cm, which is rounded down to 39 cm fitting into the category for height in the (36-40cm) range. Lastly is the fabric, according to the description the front and back are made of a satin weave cotton. Meaning it is a cotton based fabric. (Cotton.) So the vocabulary set for this pockets goes: (Tie-on Pocket)(1841-1850)(Britain)(28cm)(36-40cm)(Cotton.) The last step is to copy a picture of this pocket into my sheet to make sure I do not categorize it twice. I used this process for 150 TOP's.

According to the data collected, an abundance of new information can be found, as well as verify existing hypotheses. This includes information my hypothesis was built upon, such as what fabrics would be most used. But it also generated new graphs that can be built upon with further research, such as when were pockets largest, and what that might correspond to. Most surprisingly however was the trendline of when TOP appeared in museum collections. According to contemporary understanding the examples should have started around 1700 and

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[12] See Image Set no.1

ended or significantly decreased by 1900. This was not the case for the data I was able to collect.

Results

Amount of TOP's

The appearances of TOP's were not what I was originally expecting, they did not follow a consistent pattern. Instead it rises and dips. It did not however rise and dip as much as was previously suspected by previous researchers. According to popular discussion TOP's should have dipped considerably between 1800-1820, when silhouettes were skinny and tight fitting, making TOP's hard to disguise in women's clothing. Meaning that fashionability won out over practicality. And they should have peaked around 1850, when fashionable silhouettes were at their largest. Meaning that there was no need for a war between the two ideas. Finally according to previous research, and popular opinion TOP's should have completely disappeared by or shortly after 1900. When once again silhouettes are tight fitting, and have shifted to more masculine styles.
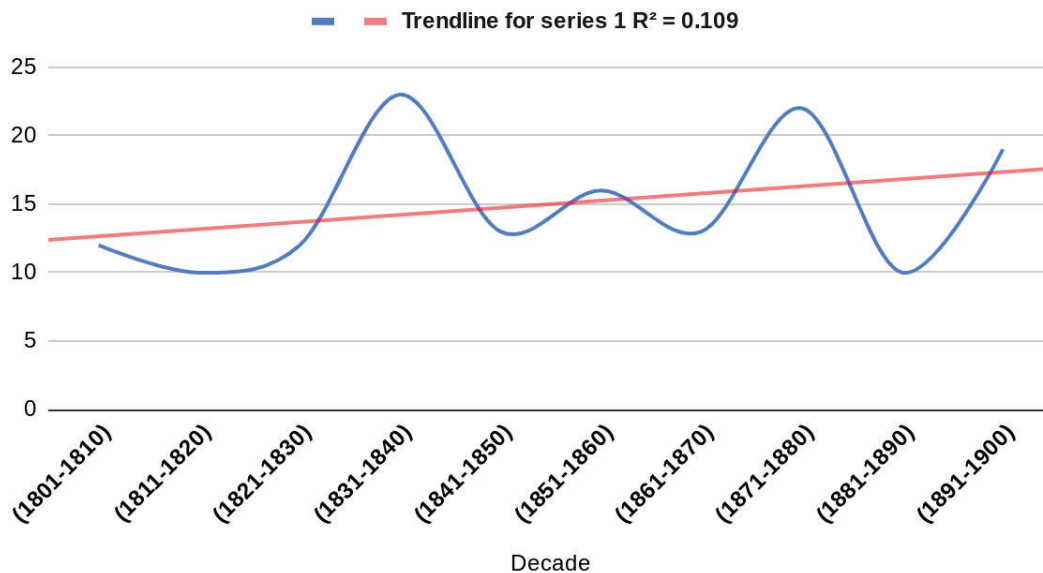
Graph .5
This graph shows the trend lines of TOP's decade made in the VADs collection.

This is not what we see however according to the data I was able to collect. While the amount of TOP's does dip between 1800-1820, it is not nearly as much as was implied by previous research, it is not enough of a trend for me to consider it truly significant. During the years I believed that TOP's would be most prevalent, due to the Silhouette argument, they are in fact at some of their lowest. In 1841-51, there are only about 13 TOP's compared to 23 only a decade earlier. Finally, TOP's do not seem to disappear by or at 1900, in fact they seem to increase. The trendline follows this. It is increasing per decade, enough for me to consider it substantiel.

There are a few reasons why I believe this might have happened. First, according to previous research and primary sources, TOP's weren't being used as regularly in the later part of my time range. In fact many of the TOP's in the 1891-1900 category were listed as being exclusively used by upper class women while traveling to exotic countries. This means that they both had more sentimental value, making them more likely to be preserved, and also were beng used less frequently. A TOP that was used over the course of a month for a trip is less likely to be ruined than a TOP used for multiple years in day to day life. Meaning that they were more likely to be in good enough condition to not be thrown away, and survive the passage of time.

Which brings me to my next theory, a TOP from the later part of the time period only had to survive 125 years, versus one from the beginning of the time period having to survive 225 years. TOP's are made of an organic material (fabric) which is less likely to survive over a long period of time.

Fabric

The majority of TOP's I was able to categorize were Cotton. Of the 150 TOP's data collected from, approximately 83% were made primarily from Cotton. Around 16% were made from other types of fabric available during the selected time period. These fabrics included Wool, Linen, Leather, and Silk. No other types were found. This includes multiple of the fabrics I

listed in my controlled vocabulary, satin and velvet. Which makes sense with my hypothesis, these were unlikely to be used due to their expensive nature.

Fabric Types Used
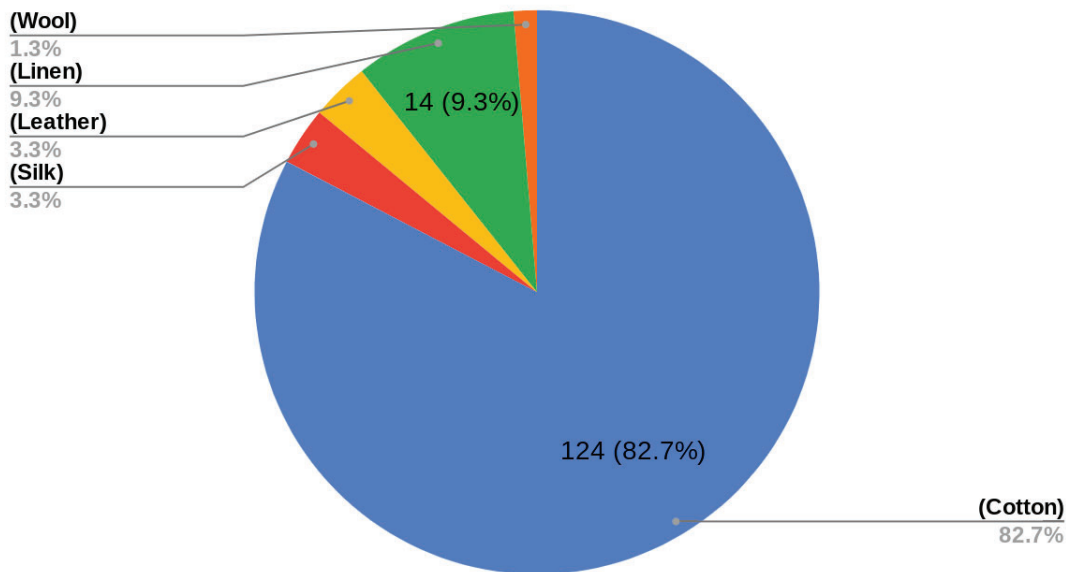
Graph 1
This graph is the collection of the 150 TOP's fabric make-ups.

Cotton represents the wide majority of fabrics used. Of the 150 TOP's categorized 124 used Cotton. This was not a surprise, and was in fact a cornerstone of my project. The assumption of most of the pockets coming from a durable but cheap fabric meant that TOP's were a needed resource. It would also mean that I would be able to track progression of price easily through only one fabric, instead of multiple.

Cotton is defined as being a popular fabric that is both more durable than silk, but less durable than wool.[13] Making it practical both to work with and use in everyday life. Thanks to the invention of the Cotton Gin in 1794 by Eli Whitney, cotton became more accessible and easier to produce.

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[13] What is Cotton Fabric: Properties, How its Made and Where by Sewport
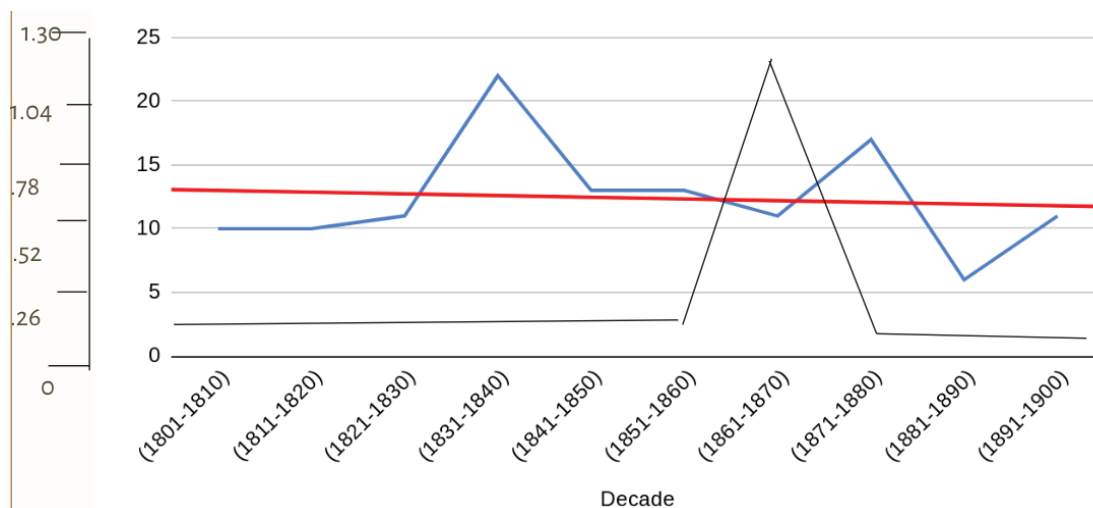
TOP per Decade, Cotton
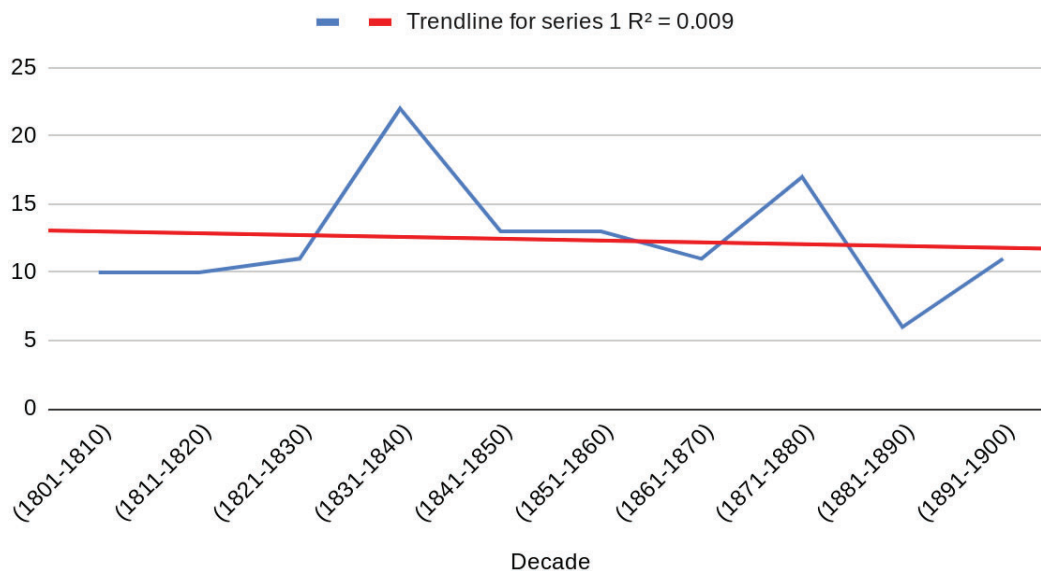
Graph 2
This graph tracks the amount of cotton TOP's per decade.

As seen in this example the use of cotton TOP's does not as dramatically decrease by 1900 as previous literature had assumed. Other fabrics found in the VADs Pockets of History collection include, in order of amount, linen with 14 total TOP's being made from this fiber. Leather and silk, each with five TOP's. Finally wool, which only had two TOP's. With the exception of silk, these are all practical fabrics. But all of them are also known for being more expensive than cotton, and less available during the time period.

When compared to cotton textile prices, they have little correlation. I compared my collection of TOP's with cotton prices in America. With the invention of the cotton gin, cotton prices dropped dramatically. They stayed consistently low, with an exception during the American Civil War, in which they rose dramatically due to the repercussions of the war. Yet the amount of TOP's dipped so little that according to inelastic demand theory, that we can tell that TOP's were seen as a priority and necessity, no matter what the price was to make them.

Graph 2.5
The amount of TOP's per decade with Cotton textile prices in America overlaid.

Size

TOP's within the selected time frame (1700-1900) were most likely to be of a median size. This fits into my hypothesis that TOP's were widely used practically. If TOP's were mainly used as decorations, or as practice they would be much smaller on average. Because they fit in the middle, with a slight leaning towards being on the larger side of my scale.

The width of TOPs steadily increases, pointing to womens need to have storage and independence. On average the width of a TOP was 25.86 centimeters, or 10.18 inches. Yet by far a TOP was most likely to be 23 centimeters, or 9.06 inches. In future papers this sizing difference could be investigated further to see the average width in certain years or decades.

Width by Centimeter

■ ━ Trendline for series 1 R² = 0.034
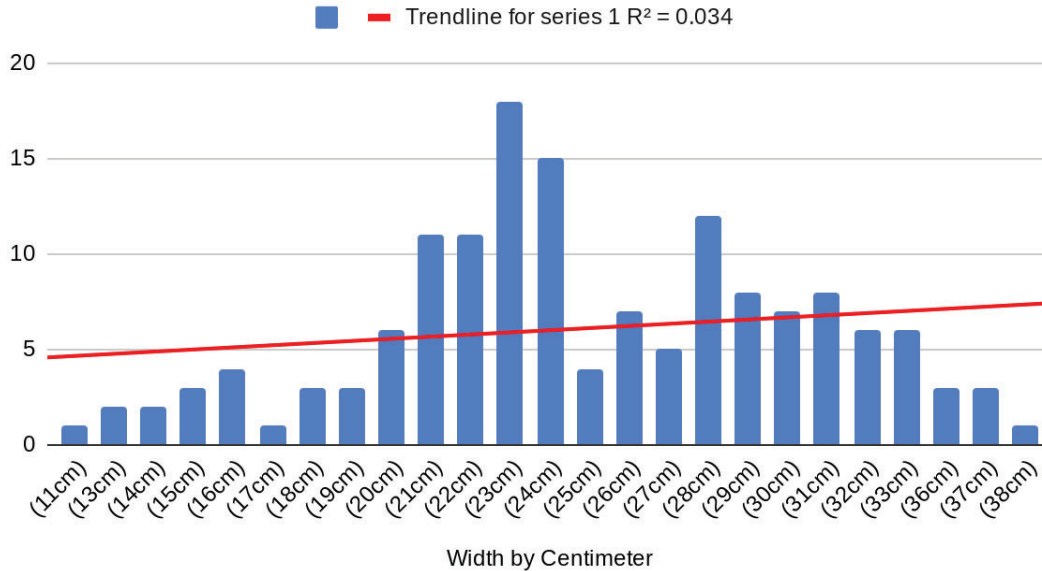
Graph 3
This graph shows the amount of TOP's that had certain widths

This trend continues in the length of TOP's. A TOP was most likely to fall between 31-35 centimeters, or a length of 12.2 inches or 13.8 inches, both over a foot in length. Again the average is once bigger than the most likely. For length the average fell between 37.3-38.9 centimeters, or 14.7 inches to 15.3 inches long.

This shows the usefulness and practicality of most TOP's. A large TOP is able to carry more items, such as journals, money, sewing supplies, etc. If TOP's had been smaller on average this would have pointed to them being used mainly for decorative purposes, such as teaching young girls how to sew (as mentioned in records existing from orphanages, and in books from the era.) Think of it as two handbags, one large, and one small. A women with many responsibilities is more likely to choose the larger, to carry all she needs for her day to day life.

Length by Centimeter
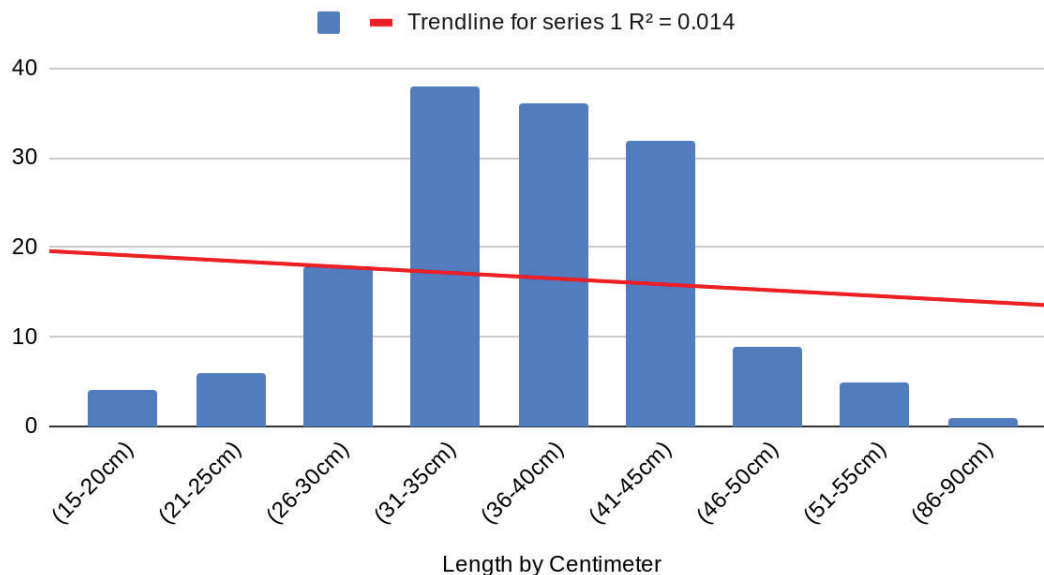
Graph 4
This graph shows the Trendline of TOP's length by centimeter.

Reflection

  While I was able to find out and compare data, there are areas future research should fix, and add onto if more research was done in this area. A large scale study would be particularly helpful if done outside of a high school environment. With more hands-on research I would not have had to rely on data collected that was vague, and sometimes untrustworthy. Finally my research could be correlated with existing dresses and their pocket holding abilities.

  Being a High-school project I was limited in scope, time, and resources. If I had had more time I would have categorized more TOP's. This includes TOP's from more areas, the VADS Pockets of History Project mainly focused on TOP's in British collections. Therefore disproportionately represents British TOPs in a collection that was meant to equally represent British and American TOP's. Categorizing more TOP's from more collections might have meant I would have found TOP's from a larger expanse of time. When this project originally started my goal was to categorize TOP's from 1700-1900. This was not accomplished, due to no

information available about any physical TOP's prior to 1800. Sadly this meant my scope was narrowed from 1700-1900 to 1800-1900.

With a larger amount of TOP's gathered, and from more diverse backgrounds (area and time made.) I would have felt more confident in my new understanding. Such as if I had had more TOP's perhaps the amount of change between decades may have been less or more. For example from 1861-1870 if TOP's stayed consistent in the same amount of dip, that would enforce my theory of inelastic demand theory. However if the dip from 1800-1820 had been more substantial it would have dismissed my theory that the functionality of TOP's outweighed the un-fashionability of TOP's.

Due to being both a high-school student and living far away from any fashion museum with a large collection of TOP's I had to rely on information collected by other researchers. At times this was hard, I was not always certain on what information they were trying to convey with what they gave. Luckily because it was all collected by one system, meaning that the information was standardized. This distance also meant that I never physically interacted with any TOP, if I had maybe I would have noticed more details or had more questions.

In future research, multiple things in my methodology could be changed to find better results. First, two new categories could be added to the controlled vocabulary. The first one would be is if each TOP was in a pair, or a single, previous research has indicated that pairs would be more popular, yet I mainly came across singles. The second category would be is if the TOP is decorated (for example, beaded or embroidered) or non decorated. If TOP's were more decorated in some decades versus others it would tell me much of the same information as the fabric choices. It would tell a researcher that TOP's were seen as decorative, a way to practice or teach skills.

Future research could also add in a whole new section of methodology, using my controlled vocabulary as a basis. I propose that future research could see if dresses show the

same (or similar) trend in the ability to host TOP's (slits in the sides of dresses to access TOP's), to further prove my data set using another artifact.

These were all ways I think my data could be enforced or improved upon. But I also have multiple ways that future research could exist based off of my learnings. Most separate from my data is further research on the average size of TOP's throughout decades. Instead of seeing when they were most popular (which is what I tracked) instead tracking when they were at their largest, also known as when they were most useful. The next closest to my own research project is to see if the gradual incline of TOP's was perhaps, as I theorized, more to do with the amount of time versus the true amount of appearance of TOP's during the time periods. This could be done by studying how many similar items also exist from the same time period. For example newspapers or diaries. Which both stay consistent in popularity throughout my time frame. If they showed an increase the same as the increase seen in TOP's this would lead me to believe that my theory was correct, but TOP's were not truly dying out as previously thought. If they increased more than TOP's this would also tell me my theory was correct, however it would also tell both me and other researchers that TOP's were actually decreasing.

Finally the future research I propose that is most connected to the research I have done this year is finding more correlation (or rather non-correlation) between textile prices, and TOP's made of said textiles. With further and more detailed research into this my claim that women's pockets were seen as a necessity can be further backed up by many examples.

Conclusion

Thanks to the indepth research I did prior to conducting my own research, I was able to narrow my scope of focus to a previous gap in the literature. By identifying gaps and my own hypothesis I was able to form my own question. How do Tie-on Pockets correlate with economics, to tell historians about both their necessity and women's lives? Using my research and this question I generated ways to collect data, did so, and found results.

The discussion surrounding TOP's is continuing to evolve and grow as the study of historical clothing becomes more popular. My own research is only building off of previous research and compiling them in ways that allows scholars to find and see correlations that had not previously been theorized. But I was also able to help reinforce multiple scholars' views about which periods of history TOP's were most popular.

My data collection was able to inform many new understandings, and when combined with my previous research, I was able to propose new theories. Hopefully these theories will inform future research, and as is my ultimate goal could be used to educate the general public, and help them notice the humanity between people much like them, who lived centuries ago, in completely different circumstances, and places. Each TOP told a different story, each one of someone, a woman, with a dream, a past, a future, and a past.

APPENDIX

Image set no. 1

For pockets my controlled vocab will be as listed below:

For type of artifact: Listed First
(Tie-on Pocket)*
If the example given does not fit into the category it will be eliminated.

For year: Listed second:
(1660-1670)
(1671-1680)
(1681-1690)
(1691-1700)
(1701-1710)
(1711-1720)
(1721-1730)
(1731-1740)
(1741-1750)
(1751-1760)
(1761-1770)

(1771-1780)
(1781-1790)
(1791- 1800)
(1801-1810)
(1811-1820)
(1821-1830)
(1831-1840)
(1841-1850)
(1851-1860)
(1861-1870)
(1871-1880)
(1881-1890)
(1891-1900)
If the example given does not fit into one of the categories it will be eliminated.

Place of Origin: Listed Third:
(Britain)*

(United States)
If the example given does not fit into the category it will be eliminated.

Width*: Fourth Listed:
(rounded)
(11cm)
(12cm)
(13cm)
(14cm)
(15cm)
(16cm)
(17cm)
(18cm)
(19cm)
(20cm)
(21cm)
(22cm)

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(27cm)
(28cm)
(29cm)
(30cm)
(31cm)
(32cm)
(33cm)
(34cm)
(35cm)
(36cm)
(37cm)
(38cm)
If the example given does not
fit into one of the categories it
will be eliminated.

Length: Fifth Listed:
(Rounded)
 Collection of data:

(15-20cm)
(21-25cm)
(26-30cm)
(31-35cm)
(36-40cm)
(41-45cm)
(46-50cm)
(51-55cm)
(56-60cm)
(61-65cm)
(66-70cm)
(71-75cm)
(76-80cm)
(81-85cm)
(86-90cm)
(91-95cm)
(96-100cm)
(100+cm)
If the example given does not
fit into one of the categories it
will be eliminated.

Fabric: Sixth Listed:
(Silk)
(Wool)
(Cotton)
(Leather)
(Linen)
(Satin)
(Velvet)
(Unknown/other)
If the example given does not
fit into one of the categories it
will be eliminated.

(Tie-on Pocket)	(1801-1810)	(Britain)	(11cm)	(15-20cm)	(Cotton)
(Tie-on Pocket)	(1801-1810)	(Britain)	(26cm)	(26-30cm)	(Cotton)
(Tie-on Pocket)	(1801-1810)	(Britain)	(15cm)	(26-30cm)	(Cotton)
(Tie-on Pocket)	(1801-1810)	(Britain)	(18cm)	(26-30cm)	(Leather)
(Tie-on Pocket)	(1801-1810)	(Britain)	(28cm)	(31-35cm)	(Linen)
(Tie-on Pocket)	(1801-1810)	(Britain)	(21cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1801-1810)	(Britain)	(23cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1801-1810)	(Britain)	(29cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1801-1810)	(Britain)	(29cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1801-1810)	(Britain)	(31cm)	(36-40cm)	(Cotton)

(Tie-on Pocket)	(1801-1810)	(Britain)	(31cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1801-1810)	(Britain)	(30cm)	(51-55cm)	(Cotton)
(Tie-on Pocket)	(1811-1820)	(Britain)	(28cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1811-1820)	(Britain)	(28cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1811-1820)	(Britain)	(28cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1811-1820)	(Britain)	(24cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1811-1820)	(Britain)	(32cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1811-1820)	(Britain)	(25cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1811-1820)	(Britain)	(29cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1811-1820)	(Britain)	(24cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1811-1820)	(Britain)	(27cm)	(41-45cm)	(Cotton)

(Tie-on Pocket)	(1811-1820)	(Britain)	(29cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1821-1830)	(Britain)	(25cm)	(26-30cm)	(Cotton)
(Tie-on Pocket)	(1821-1830)	(Britain)	(22cm)	(26-30cm)	(Linen)
(Tie-on Pocket)	(1821-1830)	(Britain)	(19cm)	(26-30cm)	(Cotton)
(Tie-on Pocket)	(1821-1830)	(Britain)	(22cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1821-1830)	(Britain)	(24cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1821-1830)	(Britain)	(28cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1821-1830)	(Britain)	(32cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1821-1830)	(Britain)	(36cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1821-1830)	(Britain)	(30cm)	(41-45cm)	(Cotton)

(Tie-on Pocket)	(1831-1840)	(Britain)	(21cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1831-1840)	(Britain)	(23cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1831-1840)	(Britain)	(32cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1831-1840)	(Britain)	(20cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1831-1840)	(Britain)	(28cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1831-1840)	(Britain)	(24cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1831-1840)	(Britain)	(31cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1831-1840)	(Britain)	(36cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1831-1840)	(Britain)	(31cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1831-1840)	(Britain)	(27cm)	(41-45cm)	(Cotton)

(Tie-on Pocket)	(1831-1840)	(Britain)	(22cm)	(41-45cm)	(Cotton)	
(Tie-on Pocket)	(1831-1840)	(Britain)	(27cm)	(41-45cm)	(Cotton)	
(Tie-on Pocket)	(1831-1840)	(Britain)	(33cm)	(41-45cm)	(Cotton)	
(Tie-on Pocket)	(1831-1840)	(Britain)	(27cm)	(46-50cm)	(Cotton)	
(Tie-on Pocket)	(1831-1840)	(Britain)	(31cm)	(46-50cm)	(Cotton)	
(Tie-on Pocket)	(1831-1840)	(Britain)	(32cm)	(46-50cm)	(Cotton)	
(Tie-on Pocket)	(1831-1840)	(Britain)	(26cm)	(46-50cm)	(Cotton)	
(Tie-on Pocket)	(1841-1850)	(United St	(37cm)	(100+cm)	(Cotton)	
(Tie-on Pocket)	(1841-1850)	(Britain)	(29cm)	(31-35cm)	(Cotton)	

(Tie-on Pocket)	(1841-1850)	(Britain)	(24cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1841-1850)	(Britain)	(13cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1841-1850)	(Britain)	(21cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1841-1850)	(Britain)	(28cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1841-1850)	(Britain)	(23cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1841-1850)	(Britain)	(30cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1841-1850)	(Britain)	(30cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1841-1850)	(Britain)	(36cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1841-1850)	(Britain)	(28cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1841-1850)	(Britain)	(30cm)	(41-45cm)	(Cotton)

(Tie-on Pocket)	(1841-1850)	(Britain)	(29cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1851-1860)	(Britain)	(23cm)	(21-25cm)	(Cotton)
(Tie-on Pocket)	(1851-1860)	(Britain)	(22cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1851-1860)	(Britain)	(22cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1851-1860)	(Britain)	(20cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1851-1860)	(Britain)	(21cm)	(31-35cm)	(Linen)
(Tie-on Pocket)	(1851-1860)	(Britain)	(28cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1851-1860)	(Britain)	(20cm)	(31-35cm)	(Linen)
(Tie-on Pocket)	(1851-1860)	(Britain)	(21cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1851-1860)	(Britain)	(28cm)	(36-40cm)	(Cotton)

(Tie-on Pocket)	(1861-1870)	(Britain)	(29cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1861-1870)	(Britain)	(23cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1861-1870)	(Britain)	(21cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1861-1870)	(Britain)	(24cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1861-1870)	(Britain)	(21cm)	(36-40cm)	(Linen)
(Tie-on Pocket)	(1861-1870)	(Britain)	(26cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1861-1870)	(Britain)	(28cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1861-1870)	(Britain)	(23cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1861-1870)	(Britain)	(33cm)	(46-50cm)	(Cotton)
(Tie-on Pocket)	(1871-1880)	(Britain)	(23cm)	(21-25cm)	(Cotton)

(Tie-on Pocket)	(1871-1880)	(Britain)	(23cm)	(26-30cm)	(Cotton)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(23cm)	(26-30cm)	(Cotton)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(18cm)	(31-35cm)	(Cotton)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(20cm)	(31-35cm)	(Cotton)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(21cm)	(31-35cm)	(Cotton)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(24cm)	(31-35cm)	(Cotton)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(22cm)	(31-35cm)	(Linen)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(20cm)	(31-35cm)	(Cotton)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(26cm)	(36-40cm)	(Cotton)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(24cm)	(36-40cm)	(Linen)	

(Tie-on Pocket)	(1871-1880)	(Britain)	(23cm)	(36-40cm)	(Linen)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(24cm)	(36-40cm)	(Cotton)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(26cm)	(36-40cm)	(Cotton)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(23cm)	(36-40cm)	(Linen)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(24cm)	(36-40cm)	(Cotton)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(25cm)	(36-40cm)	(Cotton)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(30cm)	(36-40cm)	(Cotton)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(22cm)	(36-40cm)	(Linen)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(26cm)	(41-45cm)	(Cotton)	
(Tie-on Pocket)	(1871-1880)	(Britain)	(25cm)	(41-45cm)	(Cotton)	

(Tie-on Pocket)	(1871-1880)	(Britain)	(32cm)	(46-50cm)	(Cotton)
(Tie-on Pocket)	(1881-1890)	(Britain)	(17cm)	(26-30cm)	(Linen)
(Tie-on Pocket)	(1881-1890)	(Britain)	(27cm)	(26-30cm)	(Cotton)
(Tie-on Pocket)	(1881-1890)	(Britain)	(29cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1881-1890)	(Britain)	(22cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1881-1890)	(Britain)	(24cm)	(36-40cm)	(Silk)
(Tie-on Pocket)	(1881-1890)	(Britain)	(23cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1881-1890)	(Britain)	(24cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1881-1890)	(Britain)	(24cm)	(36-40cm)	(Silk)
(Tie-on Pocket)	(1881-1890)	(Britain)	(30cm)	(41-45cm)	(Silk)

(Tie-on Pocket)	(1881-1890)	(Britain)	(31cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1891-1900)	(Britain)	(14cm)	(15-20cm)	(Leather)
(Tie-on Pocket)	(1891-1900)	(Britain)	(15cm)	(15-20cm)	(Silk)
(Tie-on Pocket)	(1891-1900)	(Britain)	(14cm)	(21-25cm)	(Cotton)
(Tie-on Pocket)	(1891-1900)	(Britain)	(16cm)	(21-25cm)	(Silk)
(Tie-on Pocket)	(1891-1900)	(Britain)	(21cm)	(21-25cm)	(Wool)
(Tie-on Pocket)	(1891-1900)	(Britain)	(13cm)	(26-30cm)	(Cotton)
(Tie-on Pocket)	(1891-1900)	(Britain)	(16cm)	(26-30cm)	(Leather)
(Tie-on Pocket)	(1891-1900)	(Britain)	(15cm)	(26-30cm)	(Leather)

(Tie-on Pocket)	(1891-1900)	(Britain)	(18cm)	(26-30cm)	(Cotton)
(Tie-on Pocket)	(1891-1900)	(Britain)	(19cm)	(31-35cm)	(Wool)
(Tie-on Pocket)	(1891-1900)	(Britain)	(19cm)	(31-35cm)	(Cotton)
(Tie-on Pocket)	(1891-1900)	(Britain)	(23cm)	(36-40cm)	(Cotton)
(Tie-on Pocket)	(1891-1900)	(Britain)	(22cm)	(36-40cm)	(Linen)
(Tie-on Pocket)	(1891-1900)	(Britain)	(23cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1891-1900)	(Britain)	(31cm)	(41-45cm)	(Cotton)
(Tie-on Pocket)	(1891-1900)	(Britain)	(33cm)	(46-50cm)	(Cotton)
(Tie-on Pocket)	(1891-1900)	(Britain)	(33cm)	(46-50cm)	(Cotton)
(Tie-on Pocket)	(1891-1900)	(Britain)	(24cm)	(46-50cm)	(Cotton)
(Tie-on Pocket)	(1891-1900)	(Britain)	(32cm)	(86-90cm)	(Cotton)

Definitions

TOP - Tie-On Pocket - A fabric pouch with a form of slit to allow the user to store items. In fully surviving examples a ribbon or tape will be sewn into the top. This allows wearers to tie the pocket around themselves. A pocket may have just one pouch on a string, or multiple.

Britain - In this paper any TOP coming from the British Isles, including the regions of, England,

Wales, Scotland, Northern Ireland, and Ireland, will be referred to as British.

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Academic Paper

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

Sample: F
Score: 3

This paper earned a score of 3. The research objective of this paper was to "Find … what TOP's [Tie-On Pockets] can reference with a specific lens towards how essential pockets were in the everyday life of women living within my time frame" (p. 5). The paper then presents the research question of, "What TOPs can TOP's [sic] tell scholars about women's lives, using economics and appearances throughout time?" (p. 5). On the next page the paper presents a revised research question of, "How TOP's correlate to economic freedom …" (p. 6) and yet another revised research question of, "How do Tie-on Pockets correlate with economics, to tell historians about both their necessity and women's lives?" (p. 16). These various iterations of the research question demonstrate that the topic of the paper is still narrowing.

This paper did not earn a score of 2 because there is a reasonably replicable research method described on pp. 6–7—a content analysis of different TOPs "In the Pockets of History Collection, hosted by the Visual Arts Data Service (VADS)" (p. 7) using the 6 coding categories described on p. 6. Further, the results section on pp. 8–14 revealed a new understanding that emerged from student-generated data. More specifically, the results of the content analysis revealed changes in the number of pockets over time (see pp. 8–9), type of fabric used (see pp. 9–12), and the size of pockets (see pp. 12–14).

This paper did not earn a score of 4 for a few reasons. Although the paper presents a literature review on pp. 4–5 with a gap asserted on p. 5, because the literature review was so brief and only discussed a few sources, there was no logical explanation of how the topic of inquiry addressed that gap. Additionally, although the use of a "controlled vocabulary" to inform the content analysis was defended along with the six coding criteria themselves (see p. 6), the decision to rely on a content analysis was not defended, nor was the decision to use the "History of Pockets Collection" as the source of that content analysis. Finally, as a result of the shifting focus of the research question mentioned above, there is ultimately insufficient evidence to answer that research question.

Taken together, this paper clearly represents capital-R research; however, the lack of a focused topic of inquiry and lack of defense in the inquiry process means this paper only presents an ineffectual argument for a new understanding.