

# AP<sup>®</sup> RESEARCH 2016 SCORING GUIDELINES

## AP Research Performance Task Rubric: Academic Paper

Content Area	Performance Levels		
<b>1 Understand and Analyze Context</b>	The paper identifies the topic of inquiry.  2	The paper identifies the topic, and describes the purpose and focus of the inquiry.  4	The paper explains the topic, purpose, and focus of the inquiry and why further investigation of the topic is needed by connecting it to the larger discipline, field, and/or scholarly community.  6
<b>2 Understand and Analyze Argument</b>	The paper identifies or cites previous works and/or summarizes a single perspective on the student’s topic of inquiry.  2	The paper summarizes, individually, previous works representing multiple perspectives about the student’s topic of inquiry.  4	The paper explains the relationships among multiple works representing multiple perspectives, describing the connection to the student’s topic of inquiry.  6
<b>3 Evaluate Sources and Evidence</b>	The paper uses sources/evidence that are unsubstantiated as relevant and/or credible for the purpose of the inquiry.  2	The paper uses credible and relevant sources/evidence suited to the purpose of the inquiry.  4	The paper explains the relevance and significance of the used sources/cited evidence by connecting them to the student’s topic of inquiry.  6
<b>4 Research Design</b>	The paper presents a summary of the approach, method, or process, but the summary is oversimplified.  3	The paper describes in detail the approach, method, or process.  5	The paper provides a logical rationale by explaining the alignment between the chosen approach, method, or process and the research question/project goal.  7
<b>5 Establish Argument</b>	The paper presents an argument, conclusion or understanding, but it is simplistic or inconsistent, and/or it provides unsupported or illogical links between the evidence and the claim(s).  3	The paper presents an argument, conclusion, or new understanding that the paper justifies by explaining the links between evidence with claims.  5	The paper presents an argument, conclusion or new understanding that acknowledges and explains the consequences and implications in context.  7
<b>6 Select and Use Evidence</b>	Evidence is presented, but it is insufficient or sometimes inconsistent in supporting the paper’s conclusion or understanding.  2	The paper supports its conclusion through the compilation of relevant and sufficient evidence.  4	The paper demonstrates a compelling argument through effective interpretation and synthesis of the evidence and through describing its relevance and significance.  6
<b>7 Engage Audience</b>	Organizational and design elements are present, but sometimes distract from communication or are superfluous.  1	Organizational and design elements convey the paper’s message.  2	Organizational and design elements engage the audience, effectively emphasize the paper’s message and demonstrate the credibility of the writer.  3
<b>8 Apply Conventions</b>	The paper cites and attributes the work of others, but does so inconsistently and/or incorrectly.  2	The paper consistently and accurately cites and attributes the work of others.  4	The paper effectively integrates the knowledge and ideas of others and consistently distinguishes between the student’s voice and that of others.  6

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<b>9 Apply Conventions</b>	The paper's use of grammar, style and mechanics convey the student's ideas; however, errors interfere with communication and/or credibility.	The paper's word choice and syntax adheres to established conventions of grammar, usage and mechanics. There may be some errors, but they do not interfere with the author's meaning.	The paper's word choice and syntax enhances communication through variety, emphasis, and precision.
	1	2	3

**NOTE:** To receive the highest performance level presumes that the student also achieved the preceding performance levels in that row.

**ADDITIONAL SCORES:** In addition to the scores represented on the rubric, readers can also assign scores of **0** (zero).

- A score of **0** is assigned to a single row of the rubric when the paper displays a below-minimum level of quality as identified in that row of the rubric.

# AP<sup>®</sup> RESEARCH 2016 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, and how they employed it;
- Develop and present their own argument, conclusion, or new understanding;
- Support their conclusion through the compilation, use, and synthesis of relevant and significant evidence;
- 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.

Archetypes and how they are Applied in Japanese Animation.

**Abstract**

In order to determine the literary merit of the Japanese animation genre known as anime, a notable example titled “Fullmetal Alchemist: Brotherhood” was selected. A case study was then conducted on the work itself. Since archetypes became a major focus of the case study, research then went on to the source of archetypal analysis, Jungian Psychology. From there, archetypes were used to scrutinize the selected work. Because archetypes are viewed as a universal aspect of human storytelling, it became imperative to analyze the presence of archetypes in “Fullmetal Alchemist: Brotherhood” to reach a conclusion on its merit in the literary community. Once research had been completed, I concluded that the series utilizes archetypes in such a way that enforces their universality without recycling a story that has been witnessed before. Despite this, anime’s merit in the literary community remains ambiguous, since one cannot determine the merit of a work as a whole simply by cherry-picking one or two individuals that stand out among their peers.

*Keywords:* Archetypes, Jung, Anime, Fullmetal Alchemist

### Introduction

Humanity has always sought after a means by which they may illustrate ideas too complex to describe. Ideas such as morality, or the nature of humanity as a whole. To accomplish this, one must make use of a role or concept that can be deemed as universal, such as a hero or villain. One could say that archetypes could be used to judge the standing worth and universality of a story, for they allow the reader to further understand the inner psyche of not just the author, but of the human being as a whole.

Carl Jung, a psychologist who lived in from the late 1800s through to the early 1900s, defined archetypes as a conscious means of bringing forth one's unconscious. The unconscious, in the words of Jung, are "experienced inside and experienced immediately," in direct contrast to the conscious, which encompasses anything "outside and can be experienced by the senses," and both fall under what is called the "unknown," which consists of "what we do not know." This means that the unconscious is a category of one's being that is not known to studies, and cannot be studied directly because it is impossible to directly -let alone intentionally- access that portion of the self<sup>1</sup> For the purposes of this study, it would be necessary to delve into workings of the collective unconscious - the idea that somewhere, deep in the minds of humanity, certain concepts are ingrained, rooted into its conscious thought without even being noticed, and sprouting forth when mouths open or when pen strikes paper. Some notable examples of archetypes include the hero - a character whom of which can be seen as generally righteous in nature, who seeks to prove their own mettle by any means necessary. Luke Skywalker from the Star Wars films, and Perseus of Greek Mythology both fall under this archetype, exhibiting the aforementioned traits that grant them this label. With the hero archetype often comes the villain archetype, creating obstacles for the protagonist to overcome in an attempt to hinder their chances to reach their goal. In Luke's case, it is The Emperor, who commands an army that seeks to rule the galaxy. For Perseus, it is King Polydectes, who forced Perseus's mother to be a servant. It is here that it should be mentioned that the prevalence of archetypes owes it the title of "myth study" by some researchers.

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<sup>1</sup>The self is defined as the central point of one's psyche that is located in neither the conscious nor unconscious.

However, despite the use of archetypal analysis being affiliated with written works, one can also use it when analyzing the story of different mediums such as television, films, or even video games. This is because the plots told by these mediums tend to follow the same structure and elements used in literary pieces; with the only difference being format the story is told. In some cases, the basic story crosses multiple mediums. Books such as *Lord of the Rings* by J.R.R. Tolkien have been remade into a plethora of films, films, video games, and even comics. It matters not the format, for the purpose of an archetype is to be universal, giving the reader, viewer, or player a greater level of insight as to the underlying message of a story.

There are cases in the literary community where the merit of certain works has been called into question when their prevalence in our culture became too blatant to ignore. The graphic novel and the film have both undergone this scrutiny and have become accepted mediums, but there are still works that lack this privilege, for they have not undergone the same level of consideration in the literary community as the previously mentioned mediums. Because of this, certain stories lack much in-depth analysis from those who define how much a work is worth. The topic in question is Japanese animation. Otherwise known as anime.

There are a couple glaring reasons as to why anime isn't often reviewed by western analysts. For one, the translations tend to be relatively quick. The end result becomes noticeably westernized and heavily exaggerated in order to convey the same basic meaning as the original iteration. In turn, one sees only the watered down product, with all nuances lost in translation. To truly understand the genre, one must learn Japanese - a task that would cost more than the outcome would be worth. In addition to this, the issue involving anime and its interpretation as a mere pop culture icon made for the acquisition of profit as opposed to telling a quality story

usually crops up. The latter issue is something that is seen even in more widely accepted mediums such as novels. Granted, there are a great many stories that provide little to nothing in the literary world, but to say the book next to it upon the shelf has the same amount of merit as the last is ignorant, to say the least. In the end, this results in painting entire genres or mediums with a broad brush of cynicism, leaving any wheat buried beneath the chaff and ignored. As Canadian literary critic Peter Swirski puts it, “Any demarcation of a field of study that leaves 97% of its subjects camping outside the city gates must be regarded as methodologically suspect.” Simply put, one cannot pick and choose the spectrum a field of study may reach simply because it does not comply to one’s taste.

The best course of action to dispose of these biases would be to provide at least a single exemplar story from the genre in question. The approach must be tactful, and must not devolve into a primitive act of shoving how grand a series is down the throats of scholars. The end result would be access to an entirely new source to analyze archetypically.

Of course, then comes the task of whittling down the options of what series should be analyzed. Since there are certain series that seem to stand out against others as sort of flagships of the genre, it’d be wise to hit those rather than delve into the deeper, more obscure reaches anime provides. However, while it is true that a lot of more “popular” anime are made solely for the purpose of drawing cash out of the pockets of ravenous consumer bases, we can still find shows that formulate developed plotlines and are capable of illustrating complex messages to the viewer.

The show in mind goes by the title of “Fullmetal Alchemist: Brotherhood.” Based off the manga of a similar name from the Japanese author Hiromu Arakawa, the series follows the plot



established by its source material. Stipulation will inevitably arise in regards to my study's applicability, since I am not Japanese, nor do I understand the language. My study will be entirely based on a series that has been premiered with both a subtitled version and a version where English speaking voice actors dub over the animation with the original voices expunged from the footage. The debate on which is a better medium is under scrutiny, so - for simplicity's sake - I shall make use of the dubbed edition. To compensate, each significant detail from what I can understand will be looked into in an attempt to synthesize the nuances from what may could potentially be a muddled, rough translation.

### Literature Review

But just what is this "Fullmetal Alchemist: Brotherhood" series, and how does it stand up when placed under the spotlight amidst works already held in high regards by a remarkably stringent community? To answer these questions, one must first look at the story that it offers to tell.

### Fullmetal Alchemist

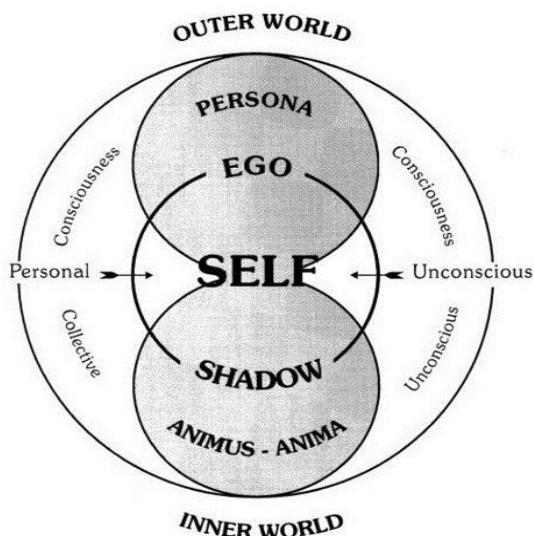
Set in a world parallel to our own, in the fictitious country of Amestris, the story centers around two brothers named Edward and Alphonse Elric. The siblings, at a young age, were abandoned by their father, and saw their mother die from severe illness. A few months after, the two made an attempt to resurrect the latter, only to suffer severe mutilation. Edward's left leg was severed and taken by the transmutation process, and Alphonse had his whole body sucked in. Ed, at the cost of his right arm, acted quickly and fused his brother's soul to a suit of armor at the cost of his right arm.

With the assistance from their caretakers - a family of engineers that specialize creating metal prosthetics called “automail,” and alchemical research left behind by their missing father, the two begin to search for the infamous philosopher’s stone - a mystical artifact capable of bypassing the laws of alchemy. Along the way, Edward winds up becoming a state alchemist (an alchemist for the military), and the brothers become entangled in a government conspiracy centered around the philosopher’s stone they covet so desperately. The story ends with a message about preservation in the face of adversity, that what one seeks isn’t always what they truly need.

### Archetypal Studies

My research began at Carl Gustav Jung, with an excerpt from “The Principal Archetypes,” ergo, that was where I obtained most of my understanding. It is in here that he delves into the source of archetypes in the human psyche, and establishes how they manifest and why. He separates the human mind into various layers, each with their own present archetype, with the deepest - and

Jungian Model of the Psyche



most prominently viewed in literary works - is referred to as the “collective unconscious,” thoughts and ideas ingrained into our mind that we don’t typically see until manifested by the actions of the self. The self is, in short, the undefined center of one’s being. The ego, unlike the collective unconscious, is the most prominent

aspect of one's self when being observed by another. Despite this, the ego is not something to be confused with the personality of the self. It is all of the behaviors one associates with their being, constituted by their conscious and unconscious reasoning. Mind you, there is a distinction between the collective unconscious and the unconscious. Whereas the collective unconscious is something present within every individual, serving as a source of ideas one can define as "universal," the unconscious is made up of thought one cannot deliberately access, even through subliminal means.

Archetypes, according to Jung, are aspects of the unconscious mind that are capable of influencing the ego. Within the spectrum of one's being - the self- there are three archetypes. The most easily accessible of these is what Jung refers to as the "shadow." Directly adjacent to the ego, the shadow is every single aspect of one's being seen as "dark." Despite it being the most simple of the archetypes, it requires the self to deliberate sort through and access these aspects of one's being to become fully realized. The other two archetypes are the "Anima" and "Animus," two sides of the same coin, but only one is present within the ego at one time, depending on the sex of the individual. If one is male, they will experience the archetype of "anima," a feminine figure which exhibits general motherly qualities. If one is female, they will experience the opposite, a masculine entity which displays father-like mannerisms. However, unlike the shadow, the anima or animus tend to manifest and "possess" the individual without their knowing, granting them uncharacteristically masculine or feminine behaviors.

With this research in hand, I was capable of springboarding to several other sources. I was capable of uncovering a list of archetypes in a pdf file from the Aspen School District. While the labelings on the article do not give me a single clue as to who wrote it or why, one can

assume that it was used for a literature class at some point or another. This file, simply titled “Common Archetypes and Symbols in Literature” starts off by sorting each Archetype into a the category of *Situation*, *Character*, or *Symbolic*, then proceeds to list off each archetype as an example, followed by a brief explanation. For instance, by going to the *Situation* portion of the list, one could find the “Nature vs. Mechanistic World” archetype, and read a brief description to see if it may coincide with the piece in question. By utilizing the knowledge in this pamphlet, I was able to put together what aspects of the series in question coincided with the provided information.

The Heritage Podcast, a series of Liberal Arts lessons provided in the podcast format by Will Webb (An undergraduate at Millsaps College pursuing a PhD and M.D.) published an article similar to the Aspen School District pdf, but instead listed various definitions defining myth study (Archetypal Analysis). The document connects Jungian principles to literature. Webb states that “many contemporary theorists and literary critics believe the significance of a work of art may well lie in its universality - its appeal to peoples regardless of time or culture.” From here, he extends the thought by listing off the characteristics of archetypes that render them universal, namely, the primordial nature of archetypes as a whole. Since the concept of archetypes derives from a subconscious process of thought - the collective unconscious - what makes an archetype universal is thus pinpointed. To even further grasp the idea, Webb continues to explain that these ubiquitous features present in archetypes allow any individual regardless of time or culture to recognize the meaning of a work.

A bit further down, and I was capable of finding a similar study by Jungian analyst John Ranyard, who had conducted research on the anime in question’s predecessor, “Fullmetal

Alchemist” (It is here that I would like to note that there is a distinction between the two serieses. While “Fullmetal Alchemist” and “Fullmetal Alchemist: Brotherhood” both follow a similar premise, “Fullmetal Alchemist” ended while its source material was still in the works, forcing the writers to take creative liberties for the sake of meeting their episode quota. Only when the source material was completed by Arakawa did the animation studio readapt the manga, creating “Fullmetal Alchemist: Brotherhood.” This time, formulating a story more accurate to its initial format.) While this distinction reigns true, the essay, titled “Japanese Anime and the Life of the Soul: Full Metal Alchemist,” remained beneficial to my purpose via explanations of concepts both “Fullmetal Alchemist” and “Fullmetal Alchemist: Brotherhood” share. Concepts such as the initial mutilation of the main protagonists upon attempting to revive their mother, and the process of Edward joining the military are introduced, and elaborated upon by Ranyard.

### Method

In order to provide evidence as to the value of anime in the literary community, one must take a moment to sit back and scan the territory with which they are trying to promote the merit of. Granted, chaff and wheat must be separated in order to provide an arguable point. Then, from that wheat, one must figure out what granule to use to represent the whole bag of grain. One may argue against this act, saying that it is “cherry-picking,” but one does not determine the regard of a piece such as “Tom Sawyer” by reading “Twilight.” Of course, this could potentially provide flaws into my argument, since I am defending the anime genre as a whole. But, one must take into account that my point here is not that all anime is of literary merit, but that the genre should not be overlooked.

It was at that point that I turned my back to the content in question, and began retrieving information on archetypes, and what purpose they serve in various stories. It was then that I learned that they are capable of providing the reader with a more universal message by being just as universal themes. Granted, many works contain archetypes, but I inferred that stories taken into greater acclaim are those that not just use archetypes, but utilize them as a baseline that is then developed, like the wire with which a clay artist molds a form around.

The aforementioned “granule” was determined by looking at episode count and number of arcs those episodes contain, as well as what archetypes are present - including how they are used. I narrowed down my search to series that I have watched, to allow for better understanding of the content being examined. I made sure to stick to series with only a single story arc, with a 100 episode limit. Since each episode takes around 39 to 42 minutes (the run time of your average one-hour television program), it would be inefficient to watch a series that even straddles the 100 episode limit.

From that point, I had proceeded to procure information on archetypes and how they are used in literature. It is with this knowledge that I was able to sort out which animes had used archetypes to develop characters, rather than those that used archetypes *as* the character. I was capable of then whittling my options to but a few anime, and I merely chose the one that stood out to me the most: “Fullmetal Alchemist: Brotherhood.”

With the franchise of choice in tow, I proceeded to examine it through the lens provided by my research on archetypes. By doing so, I was able to see where each character and scenario fit in the Jungian archetypal spectrum. In turn, it was able to lead me to a conclusion as to the ultimate value of the series in hopes that it may potentially serve as the paragon which grants the

anime genre with at least a glimmer of opportunity to be granted validity in the eyes of literary scholars.

### Discussion

The story of “Fullmetal Alchemist: Brotherhood” tells a tale of two brothers. At a young age, their alchemist father, Van Hohenheim, abandons the family for ambiguous reasons, leaving them with their mother. In his absence, the boys take up the research their father had left behind, and they impress their mother with acts of simple alchemy. In turn, it reminds her of their father. All things were going quite well until their mother fell ill with a plague that sweeping their corner of the country. Following her passing, Edward - the older brother, and more talented of the alchemists - convinces his younger brother Alphonse to assist him in conducting the tabooed act of human transmutation (creation of a human being through alchemical means) for the sake of reviving their passed mother. Both take on the last name of Elric, refusing to bear the namesake of their awol father.

Upon making the attempt to resurrect their maternal figure, the ritual goes out of control, and temporarily drags both brothers into a dimension where the only entity is the truth itself. At the cost of Edward’s left leg, and Alphonse’s entire body, both children see the hidden secrets of alchemy itself. But, upon awakening, Edward finds his limb a mere bleeding stump, and a pile of clothes where his younger brother once stood. In the center of their transmutation circle, the pile of ingredients became a pile of organs hardly recognizable as a human, let alone the mother they sought to bring back. While time still remained, Ed sacrifices his right arm to bring Alphonse’s soul back from the void that he just bore witness to, and bound it to a nearby suit of armor. In

Edward's arrogance, he had forgotten the key component of alchemy, the law of equivalent exchange.

Upon their dismemberment, the brothers shift their focus from revival of their mother to retrieval of their original bodies, and search for the artifact known as the philosopher's stone to do it (an archetype known as the quest). Edward, with nerves of steel, and an immensely determined demeanor riddled with arrogance to which he paid for with his leg, falls into the story in the form of the hero archetype. Alphonse, who strives to regain his body, but merely wishes for the acceptance of others, becomes the everyman, also known as the orphan. The Rockbells - caretakers of theirs who draft a set of armored prosthetics for Edward, are introduced as altruist archetypes.

A greater number of motifs permeate the entire story as it marches onwards. Edward, appointed by a Colonel in the state military named Roy Mustang, becomes a state-appointed alchemist (known otherwise as a dog of the military). Lieutenant Colonel Maes Hughes, a family man who serves as a father figure in the brothers' true father's absence, becomes another altruist in the story. However, Hughes falls victim to the primary flaw of caregiver, changing into the martyr upon being murdered by the Homunculus Envy.

The Homunculi, alchemical human replicas imbued with a philosopher's stones instead of a soul, themselves, villain archetypes they are, also serve a symbolic point being that each member represents one of the seven deadly sins. Each one is headed by an entity simply known as "Father," who bears the a persona copying that of the Elric brothers' father, Van Hohenheim.

In fact, the Father's and Hohenheims relationship could be described as a relationship between the Ego and the Shadow. Preceding the story, Hohenheim was a slave in the ancient



civilization of Xerxes, whose blood was used by his master to create an amorphous entity in a flask of glass known simply as Homunculus. Homunculus gave the slave knowledge, and named the slave Van Hohenheim. Because he had given the blood necessary for the Homunculus to exist, the two were two sides of the same coin. Homunculus proceeded to teach alchemy to the slave with his extensive knowledge of the rift from which he was drawn from. Soon enough, Homunculus and Hohenheim had caught the attention of Xerxes's king, who demanded they create something to render him immortal. The dwarf in the flask smiled, and the two proceeded to instruct the king on how he may become immortal. The king obliged, having his men kill off certain people in certain locations of Xerxes in order to render the entire nation its own transmutation circle - a matrix one uses to conduct an alchemy. However, the king had been tricked by the homunculus, and, to the dismay of Hohenheim, he and the Flask-bound mass were in the epicenter of the transmutation, where they, instead, were imbued with the immortality the king had sought. The two had become philosopher's stones formed from the souls of millions of people, each individual being burnt up one after another to fuel their faux eternal existence. From there, Hohenheim traveled East, where he taught the people of the country of Xing alkahestry - a method of alchemical ritual utilizing one's spiritual energy, most often to be applied for medicinal purposes. However, Homunculus, taking on the name of Father, proceeded to teach alchemy to the newly formed nation of Amestris, hoping to militarize it, and repeat what he had once done to the nation of Xerxes so that he may become godlike. The rivalry between the two characters, and their distinct bond that can be traced back to their very souls, makes Father Hohenheim's shadow. Both individuals' actions parry the other's, and their mannerisms tend to parallel. Since Edward actively seeks conflict between he and Hohenheim, the story not only

experiences a case of Father-Son Conflict (An archetypal scenario), but takes it one step further when the series reaches its climax, wherein Edward must face off against Father, transferring the conflict from Father-Son to Father’s Shadow-Son.



Alchemy itself is riddled with archetypes.

Since it is associated with the circle throughout the majority of the series, it becomes a symbol of unity, and connection between heaven and earth. This is further amplified when certain alchemies are employed by different characters. One notable example is the human transmutation circle made use by Edward and Alphonse Elric (shown to the left). Within the circle,

text describing the process of the alchemical ritual are laid out one by one, and systematically conducted around a central point, where the ingredients were laid out.

### Conclusion

The series has archetypes present, this is a clear fact. However, it is not the presence of archetypes that makes a story something of merit. It is how the archetypes are used that determines if a piece is something of value. Reflecting upon what direction my research has lead me brings me back to the question of “Is Fullmetal Alchemist: Brotherhood a quality work?” Reflecting further answers that question: yes. Granted, I could potentially be a biased individual,

having watched this series on numerous occasions. But remove that aspect, and one is still left with a highly universal series that could potentially be deemed something of merit when its feet are held to the fire of criticism. Unfortunately, the true merit cannot be determined unless the literary community decides to lift their nose from the books that they covet so dearly. Fear not, however, when that time may come, one could direct them to *Fullmetal Alchemist: Brotherhood*, and request that they take it into consideration. It wields archetypes fluidly, providing a universally understood story that is generally held in high regards by those who have watched it. True, a great majority could be chalked up to the taste of the viewer, but one may prefer Huckleberry Finn over *Brave New World*, or vice versa. The story is unique, and yet is tried and true at the same time. Once more however, this train of thought could potentially be riddled with bias. The best option to receive a firm conclusion would be analysis by other individuals of the same subject material. After rewatching the series post research, I came to find a great number of archetypes that were unlisted in this essay.

Of course, this may not even be a good example of an anime to represent the genre as a whole. One cannot say that the rest of the fruits in a basket are not rotten when one individual is in peak condition, but, likewise, one cannot say that a single fruit is rotten simply because those around it have decayed. Like any genre or medium, each instance must be analyzed through a critical lens, and compared to those of other individuals with little to no bias.

#### Bibliography

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Arakawa, H. (2013, May 09). Human Transmutation Circle [Digital image]. Retrieved December 11, 2015, from <http://anime.stackexchange.com/questions/3718/what-are-the-transmutation-circles-in-fullmetal-chemist-based-on-if-anything>

The image is not directly ripped from the series, however, the text is seen in the anime itself. The purpose of this image instead of a screencap grants a better visual of the circle itself.

*Common Archetypes and Symbols in Literature* [PDF]. (n.d.). Aspen, Colorado: Aspen School District.

Unable to locate Author or Date Published

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# AP<sup>®</sup> RESEARCH 2016 SCORING COMMENTARY

## Academic Paper

### Sample: F

**Content Area: Understand and Analyze Context — Row 1 Score: 4**

**Content Area: Understand and Analyze Argument — Row 2 Score: 2**

**Content Area: Evaluate Sources and Evidence — Row 3 Score: 2**

**Content Area: Research Design — Row 4 Score: 3**

**Content Area: Establish Argument — Row 5 Score: 3**

**Content Area: Select and Use Evidence — Row 6 Score: 2**

**Content Area: Engage Audience — Row 7 Score: 2**

**Content Area: Apply Conventions — Row 8 Score: 2**

**Content Area: Apply Conventions — Row 9 Score: 2**

### LOW SAMPLE RESPONSE

"Archetypes and How They are Applied in Japanese Animation"

#### **Content Area: Understand and Analyze Context — Row 1**

The response earned 4 points for this row because it states the purpose (demonstrating the literary merit of Japanese anime, p. 1), and explains how anime has been treated in the scholarly community. It calls for a study on archetypes in anime as a means of establishing literary merit. It did not earn 6 points because the purpose is rooted only in personal interest rather than a broader connection to the scholarly field. The paper does not explain why the presence of archetypes would determine a work's literary merit.

#### **Content Area: Understand and Analyze Argument — Row 2**

The response earned 2 points (instead of 4 points) for this row because it summarizes Jung's theory of archetypes without providing alternative points of consideration. The Archetypal Studies section of the Literature Review (pp. 7–10) offers only the Jungian perspective.

#### **Content Area: Evaluate Sources and Evidence — Row 3**

The response earned 2 points for this row because the sources used are not substantiated as reliable or credible, and there is no explanation about why they were selected. The Literature Review begins with a discussion of Carl Jung with minimal explanation of the connection between Jung's theories and the student's own inquiry except a statement that it was "where I obtained most of my understanding" of archetypes (p. 7) and then switches to mention a PDF of archetypes from the school district's website (p. 8). The paper did not earn 4 points for this row because it does not effectively address why the sources used would be considered credible, and it is not apparent from looking at the bibliography.

#### **Content Area: Research Design — Row 4**

The response earned 3 points for this row because the method chosen, while stated and intentional, is overly oversimplified. The method is briefly described in the third paragraph on page 11: generating a list of archetypes in anime and selecting the television series with the greatest number of them (*Fullmetal Alchemist: Brotherhood*). It did not earn 5 points because the method is not described in detail and there is no explanation for how the method would fulfill the purpose of the inquiry.

# AP<sup>®</sup> RESEARCH 2016 SCORING COMMENTARY

## Academic Paper

### **Content Area: Establish Argument — Row 5**

The response earned 3 points for this row because the argument presented is oversimplified, and the claims made throughout the paper are not sufficiently supported by evidence. See, for example, the unsupported assumption that the use of "universal archetypes" is what determines literary merit (p. 4). It did not earn 5 points for this row because the paper's conclusion about the quality of *Fullmetal Alchemist: Brotherhood* is not shown to be a new understanding but a confirmation of the student's original belief. There is not sufficient evidence or explanation supporting the main claim that "*Fullmetal Alchemist: Brotherhood* is a quality work" (bottom of p. 15), nor why that claim is important in the field.

### **Content Area: Select and Use Evidence — Row 6**

The response earned 2 points for this row because the evidence to support the paper's conclusion about the quality of one piece of anime is limited. The paper uses only a summary of *Fullmetal Alchemist: Brotherhood* and the show's archetypal elements as evidence for its conclusion, insufficiently making the case for literary merit. The paper did not earn 4 points for this row because the ultimate conclusion reached is not supported by a compilation of acceptable evidence.

### **Content Area: Engage Audience — Row 7**

The response earned 2 points for this row because it includes two interesting images of archetype schemas and section headings. The images help explain archetypes but are not connected directly to the focus of the paper, which is to establish the quality of *Fullmetal Alchemist: Brotherhood*. It did not earn 3 points for this row because the included design elements, although interesting, do not move the paper's argument forward. Additionally, it is not clear where the "results" are included, so a separate section for results would be helpful.

### **Content Area: Apply Conventions — Row 8**

The response earned 2 points for this row because it cites others' works, but citations are inconsistent and have a number of errors that detract from credibility. It did not earn 4 points for this row because some of the citation errors (images on p. 7 and p. 15 are not attributed) represent a lack of consistency in citation.

### **Content Area: Apply Conventions — Row 9**

The response earned 2 points for this row because it is written so that the argument is understandable, but the style is distracting at times. The paper did not earn 3 points because the use of passive voice, the tone it takes toward the "literary community," and the use of metaphor stretched to the breaking point (e.g., grain & chaff) allow the message to be communicated but do not enhance the paper's argument.