

**FAIR USE:** The use of copyrighted material for your project falls under the Fair Use doctrine, which identifies educational use for non-commercial purposes as acceptable with certain limitations. You should not place your project in a non-academic public setting, such as a commercial Internet site, without obtaining permission from the copyright owner. Read more here: <http://www.copyright.gov/fls/fl102.html>.

**PLAGIARISM:** Presenting the work or ideas of others in ways that give the impression that they are your own (copying information word-for-word without using both quotations and citations, paraphrasing an author's ideas without proper attribution, or using visuals or music without giving proper credit). Plagiarism in any form will result in disqualification from the contest.

**RULE INFRACTION:** A violation of any of the rules stated in this *Contest Rule Book*. Judges will take any rule infractions into consideration in their final rankings. Failure to comply with the rules will count against your entry but will only result in disqualification as delineated below. Any rule infractions should be corrected before a winning entry competes in the next level of competition.

**DISQUALIFICATION:** Removal of an entry from competition. A project may be disqualified from the contest on three grounds:

1. Plagiarizing all or part of the NHD project. Please note that failing to give proper credit is plagiarism.
2. Reusing, individually or as a group, a project (or research from a project) from a previous year, or entering a project in multiple contests or entry categories within a contest year.
3. Tampering with any part of the project of another student.



**HISTORICAL CONTEXT:** The appropriate settings in which to understand your subject's time period. Settings might include relevant physical, economic, intellectual, and/or socio-cultural characteristics of the place and time.

**HISTORICAL PERSPECTIVE:** Understanding a topic's development over time and its influence.

**PRIMARY SOURCE:** Something that was written or produced in the time period you are investigating (letters, speeches, diaries, newspaper articles from the time, oral history interviews of people from the time, documents, photographs, artifacts, and anything else that provides firsthand accounts about a person or event). This definition also applies to primary sources found on the Internet. A letter written by President Lincoln in 1862 is a primary source for a student researching the Civil War era. An article about the Vietnam War published in 2001 and not written by an eyewitness or participant about his or her experience is **not** a primary source. An interview with an expert (such as a professor of Vietnamese history) is **not** a primary source UNLESS that expert actually lived through and has firsthand knowledge of the events being described. Primary materials such as quotes from historical figures or photographs of historical events, when found in secondary sources, can be used effectively in NHD projects; however, these are not considered primary sources. Figure 1 provides a comparison of primary material found in a textbook (secondary source) and the original document.

**NOTE:** Check out the "Conducting Research" page in the Contest section on the NHD website at <http://www.nhd.org> for additional help on primary sources.

**SECONDARY SOURCE:** A source by an author who was **not** an eyewitness or a participant in the historical event or period. Secondary sources are interpretations of primary sources, research, and study. Secondary sources provide context for a historical event. For example, high school history textbooks and history books about a particular topic are secondary sources; so are biographies and reference sources such as encyclopedias. This definition also applies to descriptive articles or information found on the Internet.

**FIGURE 1 | COMPARISON OF ORIGINAL PRIMARY MATERIAL WITH SECONDARY SOURCE EXCERPT**

Abigail Adams wrote a letter to her husband, John, in 1776. Below is an excerpt of the letter included in a textbook and a copy of the original document accessed on the Internet. The excerpt is a secondary source because it only includes part of the letter and thus, does not provide full context. The original is a primary source. Citations are provided for both as well as for the actual document.



**Secondary Source – Textbook:**

Adams, Abigail. “Letter from Abigail Adams to John Adams, 31 March - 5 April 1776.” *The American Pageant: A History of the American People*, by David M. Kennedy, Lizabeth Cohen, and Thomas Bailey, 153. Boston: Wadsworth, 2010.



**Primary Source – Website (as shown here):**

Adams, Abigail. “Letter from Abigail Adams to John Adams, 31 March - 5 April 1776.” Adams Family Papers: An Electronic Archive, Massachusetts Historical Society. Accessed April 29, 2014.  
<http://www.masshist.org/digitaladams/archive/doc?id=L17760331aa>.

**Primary Source – The actual letter:**

Adams, Abigail. “Letter from Abigail Adams to John Adams, 31 March - 5 April 1776.” Adams Family Papers. Massachusetts Historical Society, Boston, MA.



# Rules for All Categories

## GENERAL RULES FOR ALL CATEGORIES

### **Rule 1 | Annual Theme**

Your entry must relate clearly to the annual theme and explain your topic’s significance in history.

### **Rule 2 | Contest Participation**

You may participate in the research, preparation, and presentation of only one entry each contest year. You may share research with up to four other students who are fellow participants in your group entry. You may not create a common pool of research from which several entries are developed.

### **Rule 3 | Individual or Group Entries**

A paper, individual exhibit, individual performance, individual website, or individual documentary must be the work of only one student. A group exhibit, group performance, group website, or group documentary must be the work of two to five students. All students in a group entry must be involved in the research and interpretation of the group’s topic. Once a group project enters a competition (regional or affiliate), additional students may not be added or replaced at that or subsequent competitions within a contest year.

### **Rule 4 | Development Requirements**

Entries submitted for competition must be original and have been researched and developed in the current contest year. Revising or reusing an entry from a previous year—whether it is yours or another student’s—will result in disqualification. The contest year begins each June, following the National Contest.

**Rule 5 | Construction of Entry**

You are responsible for the research, design, and creation of your entry. You may receive help and advice from teachers and parents on the mechanical aspects of creating your entry, such as typing your paper and other written materials. You may seek guidance from your teachers as you research and analyze your material, but your conclusions must be your own. You may have reasonable help preparing your project.

Examples of reasonable help include:

- a teacher instructs you in how to use an editing software program
- a parent uses a cutting tool to cut the exhibit board or performance prop that you designed
- a teacher offers editing suggestions on your historical paper
- a parent assists in sewing costumes that you have designed
- a teacher shows you or your group how to build an NHD website
- you have photographs commercially developed

***NOTE:** Objects created by others specifically for use in your entry violate this rule. Examples include a parent editing a documentary or an artist drawing the backdrop for your exhibit or performance. You may receive reasonable help in carrying and placing props and exhibits.*

**Rule 6 | Tampering with Another NHD Entry**

You may not tamper with, deface, or alter another student's or group's entry. Doing so will result in your project's disqualification.

**Rule 7 | Contest Day Setup**

You are responsible for setting up your own exhibit, equipment, or props at the contest. You may have reasonable help carrying them, but setup must be completed by you (and/or your group members).

**Rule 8 | Supplying Equipment**

You are responsible for supplying all props and equipment at each level of competition. All entries should be constructed with transportation, setup time, size, and weight in mind (e.g., foam board versus solid oak for an exhibit, folding table versus antique desk for a performance, etc.). You must provide your own equipment, including computers and software, unless the contest coordinator has specified that certain equipment

will be provided at the contest venue. Projection screens for documentaries and performances may be provided, if requested. Check with your contest coordinator about available resources at all contest levels. Be prepared.

### **Rule 9 | Discussion with Judges**

You should be prepared to answer judges' questions about the content and development of your entry and to explain the design, research, and creation of your entry. Judges need to know that your entry is the result of your own work. However, you may not give a formal, prepared introduction, narration, or conclusion. Let the judges' questions guide the interview. Ultimately, your entry should be able to stand on its own without any additional comments from you.

### **Rule 10 | Costumes**

You are not permitted to wear costumes that are related to the focus of your entry during judging, except in the performance category.

### **Rule 11 | Prohibited Materials**

Items potentially dangerous in any way—such as weapons, firearms, animals, organisms, plants, etc.—are strictly prohibited. Such items will be confiscated by security personnel or contest officials. Replicas of such items that are obviously not real are permissible. Contact your teacher and contest coordinator to confirm guidelines before bringing the replica to a contest.

### **Rule 12 | Title**

Your entry must have a title that is clearly visible on all written materials.

## **REQUIRED WRITTEN MATERIAL FOR ALL ENTRIES**

### **Rule 13 | Written Material**

Your entry must include the following written material in the order presented below:

1. A title page as described in Rule 14;
2. A process paper as described in Rule 15 (process papers are not required for paper entries);
3. An annotated bibliography as described in Rule 16.

These materials must be typed or neatly printed on plain white paper, and stapled together in the top left corner. **Do not enclose them in a cover or binder.**

**Exhibit, performance and documentary categories** – you must provide three copies of these materials, bringing along an extra set for your own reference.

**Website category** – you must include these required materials within the site.

**Paper category** – You must include the title page and annotated bibliography with your paper.

**Rule 14 | Title Page**

A title page is required as the first page of written material in every category. Your title page must include **only** the title of your entry, your name(s), the contest division and category in which you are entered, and applicable word counts. Please see Figure 2 for examples of required elements for the paper, exhibit, performance, and documentary categories. Details of requirements for a website’s home page can be found in Rule E3.

***NOTE:** The title page **must not** include any other information (pictures, graphics, borders, school name, or grade) except for that described in this rule.*

**FIGURE 2 | SAMPLE TITLE PAGES**

Title Name Junior Division Historical Paper Paper Length: 2,234 words	Title Name Junior Division Group Exhibit Student-composed Words: 489 Process Paper: 410 words	Title Name Senior Division Individual Performance Process Paper: 425 words	Title Name Senior Division Individual Documentary Process Paper: 410 words
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### **Rule 15 | Process Paper**

All categories, except historical paper, must include a process paper with the entry. It must describe in 500 or fewer words how you conducted your research and created your entry. The process paper must include four sections that explain:

1. how you chose your topic;
2. how you conducted your research;
3. how you selected your presentation category and created your project;  
and
4. how your project relates to the NHD theme.

You can view sample process papers at <http://www.nhd.org/CreatingEntry.htm>.

### **Rule 16 | Annotated Bibliography**

An annotated bibliography is required for all categories. List only those sources that contributed to the development of your entry, i.e., sources that provided usable information or new perspectives in preparing your entry. Sources of visual and audio materials and oral interviews must be included. Bundle photos or other materials from the same collection in a single citation. The annotations for each source must explain how you used the source and how it helped you understand your topic. Your annotated bibliography is not included in the word count.

For example:

Bates, Daisy. *The Long Shadow of Little Rock*. New York: David McKay Co. Inc., 1962.

Daisy Bates was the president of the Arkansas NAACP and the one who met and listened to the students each day. This firsthand account was very important to my paper because it made me more aware of the feelings of the people involved.

***NOTE:** Oral history transcripts, correspondence between you and experts, questionnaires, and other primary or secondary materials used as sources for your entry should be cited in your bibliography but not included as attachments to your bibliography.*

### **Rule 17 | Separation of Primary and Secondary Sources**

You are required to separate your bibliography into two sections: one for primary sources and one for secondary sources.



**NOTE:** Some sources may be considered as either primary or secondary. Use your annotations to explain your reasoning for classifying any sources that are not clearly primary or secondary. Listing a source under both primary and secondary is inappropriate.

### **Rule 18 | Style Guides**

Style for citations and bibliographic references must follow the principles in a recent edition of one of the following style guides.

1. Kate L. Turabian, *A Manual for Writers of Research Papers, Theses and Dissertations: Chicago Style for Students and Researchers*
2. Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*

Regardless of which manual you use, the style must be consistent throughout all written material.

### **Rule 19 | Plagiarism**

You must acknowledge in your annotated bibliography all sources used in your entry. Failure to credit sources is plagiarism and will result in disqualification.

## CONTEST PARTICIPATION

### **Rule 20 | Entry Procedure**

At each contest level you must register online or by submitting paper entry forms (check with your contest coordinator for the required format), meet specific deadlines, and follow any procedures established by that contest's coordinator. You are responsible for knowing and meeting the deadlines.

### **Rule 21 | Entries to National Contest**

Each affiliate is limited to two entries per contest category in the National Contest. Ties at affiliate contests must be resolved at the affiliate level.

### **Rule 22 | National Contest Attendance**

Individual students and groups must be present for an entry to be judged at the National Contest. All members of a group entry must register for the National Contest.

# IV. Individual Category Rules

## A. PAPER

A paper is the traditional form of presenting historical research. Various types of creative writing (e.g., fictional diaries, poems, etc.) are permitted, but must conform to all general and category rules. Your paper should be grammatically correct and well written.

**Part III, Rules for all Categories (except for Rule 15), applies to papers.**

A1	<b>Length Requirements</b>	<ul style="list-style-type: none"><li>• Historical papers must be between 1,500 and 2,500 words.</li><li>• Each word or number in the text of the paper counts as one word. This includes student-composed text as well as quotes from primary or secondary sources.</li><li>• The 2,500-word limit does not apply to notes, the annotated bibliography, illustration captions, and appendix material. Appendix material must be referenced in the text of the paper. Extensive supplemental materials are inappropriate. Use of appendices should be very limited and may include photographs, maps, charts, and/or graphs only.</li></ul> <p><i><b>NOTE:</b> Oral history transcripts, correspondence between you and experts, questionnaires, and other primary or secondary materials used as sources for your paper should be cited in your bibliography but not included as attachments/appendices to your paper.</i></p>
A2	<b>Citations</b>	<ul style="list-style-type: none"><li>• Citations—footnotes, endnotes, or internal documentation—are required.</li><li>• Citations are used to credit the sources of specific ideas as well as direct quotations.</li><li>• Refer to Part III, Rule 18, for citation styles. Please note that an extensively annotated footnote should not be used to get around the word limit.</li></ul>

A3	<p><b>Preparation Requirements</b></p>	<ul style="list-style-type: none"> <li>• Papers must be typed or computer printed on plain, white 8.5 x 11-inch paper with 1-inch margins on all sides.</li> <li>• Pages must be numbered consecutively and double-spaced with writing on one side and in 12-point font.</li> <li>• Papers must be stapled in the top left corner and <b>should not be enclosed in a cover or binder</b>. Refer to Part III, Rule 14, for title page requirements.</li> <li>• See Figure 3 for an example of a properly formatted page.</li> </ul>
A4	<p><b>Number of Copies</b></p>	<ul style="list-style-type: none"> <li>• Four copies of the paper and annotated bibliography must be submitted prior to the contest, via the appropriate registration process, by the deadline established for the contest.</li> <li>• Winning papers sometimes are published by contest officials; you must be prepared to give permission for such publication.</li> <li>• You must bring a copy of your paper and annotated bibliography to the contest for your use.</li> </ul>





FIGURE 3 | SAMPLE PAPER PAGE

The second major issue debated at the Yalta Conference was the destiny of the Polish state. The Polish nation fluctuated between existence and partition throughout European history. After World War I, the Treaty of Versailles created the modern Polish state. In 1939, Germany demanded land and economic concessions from the nation, and the Polish government refused to concede to these demands. On March 31, 1939, Poland signed an agreement with Great Britain and France in which these nations promised to provide aid to Poland if attacked by Germany. On September 1, 1939, Germany invaded Poland with two army groups while stationing the German navy to prevent a British attack from the sea.<sup>1</sup> Warsaw was surrounded by September 17, and after heavy bombing raids, surrendered ten days later.<sup>2</sup>

Poland was overrun quickly, "with a speed that astonished the rest of the world."<sup>3</sup> The Polish government and military leaders fled to France, and later to London. Poland remained occupied for most of the war. Soviet troops finally took control of Warsaw in January 1945. Poland was largely "written off at Yalta," despite the fact that it fought with the Allied powers in exile.<sup>4</sup>

The representatives at the Yalta Conference made the following decision regarding the Polish state:

A new situation has been created in Poland as a result of her complete liberation by the Red Army. This calls for the establishment of a Polish Provisional Government...which is now functioning in Poland should therefore be reorganized on a broader democratic basis with the inclusion of democratic leaders from Poland itself and from Poles abroad. This new Government should then be called the Polish Provisional Government of National Unity.<sup>5</sup>

As World War II began to shift in favor of the Allies, it became evident that several questions

<sup>1</sup> James L. Stokesbury, *A Short History of World War II* (New York: Harper, 1980), 69-71.

<sup>2</sup> John Keegan, *The Second World War* (New York: Penguin, 1989), 46.

<sup>3</sup> Stokesbury, *A Short History of World War II*, 75.

<sup>4</sup> Keegan, *The Second World War*, 542.

<sup>5</sup> "The Yalta Agreement," The Avalon Project, Yale Law School, last modified 2008, accessed January 3, 2014, <http://avalon.law.yale.edu/wwii/yalta.asp>.