

M A S T E R   G U I D E



# YOUR GUIDE TO NATIONAL HISTORY DAY IN INDIANA

## 2022-2023





**National History Day** in Indiana equips students and educators with a framework to create projects in the form of exhibits, documentaries, websites, performances and papers. The program provides a platform for presenting work in regional, state and national competitions.

Educators and students can use this guide to help them through the entire National History Day in Indiana process – from information about the annual theme and special prizes to choosing a topic, doing research, developing a thesis, selecting a type of project and preparing for a contest.

If you have any additional questions, you can reach Marissa Purcell, coordinator for National History Day in Indiana, at [nhdi@indianahistory.org](mailto:nhdi@indianahistory.org).

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National History Day in Indiana is brought to you by the Indiana Historical Society. As the official National History Day affiliate, you can depend on us to help you every step of the way. Whether you're an educator looking for Indiana-specific resources and professional development or a student working on your project.

Follow the IHS education team on Facebook, Twitter and Instagram at [@IndianaHistory](https://www.instagram.com/IndianaHistory).

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## ANNUAL THEME AND SPECIAL PRIZES

The National History Day offices chooses a theme each year to unite all National History Day projects. While your topic must relate to the theme, the annual theme is broad enough for you to pick a topic from any time period or place. The annual theme helps you go beyond the names and dates in your research to finding the impact and significance it has had on the past and may continue to have on the present and future.

During the 2022-2023 school year, the annual theme is **Frontiers in History: People, Places, and Ideas**. Projects can cover topics that include people, places, and ideas. Projects can include multiple of these together but could also include a situation where one of the sub topics of people, places, or ideas are the only involved in your project. Regardless, you must determine whether one or multiple will be present in your topic, identify how they transpired, and identify the successes, failures, and consequences of your topic. To better understand the theme, let's dig a little deeper and look at the definitions of frontier.

### **Frontier (n):**

the extreme limit of settled land, understanding, or achievement in a particular area. Frontier can be geographical, about a person that made a difference geographically or by developing a revolutionary invention, or idea to society, or it can be the idea itself that is a frontier of its own.

When we think of frontier, the most common image that probably comes to mind is a log cabin in the woods or of a covered wagon heading west. Keep in mind that frontiers don't always have to be people, or places, it can also exist as an idea among groups of people and extend to different areas of life. Frontiers can develop over from new geographical locations, behind legislative policies, religion, media, land, trade relations, the rights of people, science and more. They can also bring an exchange of ideas and goods among cultures but also bring about an exchange of cultural clashes that can have long term impacts on society for future generations.

As you explore your topic and how it connects to the theme, think about what about what frontiers that you want to talk about and the places, people, and ideas that made that frontier continue to have significance up to the present day.

Don't forget to look at topics that are at least 20 years old; you want to have a topic where there is enough time to gain some historical context. You also want to choose a topic where you can find enough information through primary and secondary sources to adequately explore your topic.





# NATIONAL HISTORY DAY IN INDIANA

## SPECIAL PRIZES

In 2023, educators whose students win any of the special prizes below will be awarded a \$50 prize.

Prizes will be announced to Indiana students and educators at the NHDI State Contest. Participants do not have to place in first, second or third to receive a special prize.

Don't forget to check out our topic suggestions for each prize, found in the Topic Guide. This is not an exhaustive list; feel free to explore more!

### \$100 CASH PRIZES

#### **Geeslin Hoosier President Prize**

Awarded to a student or group with an outstanding project on America's Hoosier President, Benjamin Harrison. *Sponsored in honor of retired president and CEO of the Benjamin Harrison Presidential Site, Phyllis Geeslin, by her friends and admirers.*

#### **Gene Stratton Porter Prize**

Awarded to a student or group with an outstanding project on Indiana environmentalist and author Gene Stratton Porter. *Sponsored by Janet McCabe and Jon Laramore in memory of Evelyn McCabe*

### \$200 CASH PRIZE

#### **John Bartlow Martin Award**

Awarded to a student or group with an outstanding project on journalism and/or journalists in Indiana. *Sponsored by Ray E. Boomhower*

### \$250 CASH PRIZES

#### **Bill Curran Memorial Prize for Irish Heritage**

Awarded to a student or group with an outstanding project that features Indiana's Irish-American heritage. *Sponsored by Patti Curran*

#### **Halter Prize for German Heritage**

Awarded to a student or group with an outstanding project that features Indiana's German-American heritage. *Sponsored by Andrew Halter and Joshua Rogers*

#### **Indiana Local History Prize – Youth and Junior Division**

Awarded to a student or group with an outstanding project focused on local Indiana history. *Sponsored by the IHS Local History Services*

#### **Indiana Local History Prize – Senior Division**

Awarded to a student or group with an outstanding project focused on local Indiana history. *Sponsored by the IHS Local History Services*

#### **Indiana Pioneers Prize for Early Indiana (pre-1840)**

Awarded to a student or group with an outstanding project related to pre-1840, pioneer-era Indiana. *Sponsored by The Society of Indiana Pioneers*

#### **Indiana Women in Politics Prize**

Awarded to a student or group with an outstanding project on a female politician or politicians in Indiana. *Sponsored by Kathleen Clark in honor of Susan Brooks*

#### **International History in Indiana Prize**

Awarded to a student or group with an outstanding project on an international history topic that has an Indiana connection. *Sponsored anonymously*

#### **Madam C.J. Walker Prize**

Awarded to a student or group with an outstanding project about Madam C.J. Walker's time in Indiana. *Sponsored by Andrew Halter and Joshua Rogers in honor of Indiana Living Legend A'Lelia Bundles*

#### **Patti Curran Prize for Fashion Design in Indiana**

Awarded to a student or group with an outstanding project that features an Indiana fashion designer or designers. *Sponsored by Patti Curran*

#### **Rogers Prize for French Heritage**

Awarded to a student or group with an outstanding project that features Indiana's French-American heritage. *Sponsored by Andrew Halter and Joshua Rogers*





### **Roy F. Stringer Memorial Prize for Labor Unions in Indiana**

Awarded to student or group with an outstanding project that explores the history of Labor Unions in Indiana. *Sponsored by Andrew Halter and Joshua Rogers*

### **Women's History in Indiana Prize**

Awarded to a student or group with an outstanding project on Women's History in Indiana. *Sponsored by the Indiana Women's History Association*

## **\$500 CASH PRIZES**

### **Ayres Prize for Commerce in Indiana**

Awarded to a student or group with an outstanding project related to the history of commerce in Indiana. *Sponsored by Nancy Ayres*

### **Ayres Prize for Indiana Architecture**

Awarded to a student or group with an outstanding project related to the history of Indiana architecture. *Sponsored by Nancy Ayres*

### **Ayres Prize for Indiana Transportation**

Awarded to a student or group with an outstanding project related to the history of transportation in Indiana. *Sponsored by Nancy Ayres*

### **The Cole Porter Prize for Indiana Musical Heritage**

Awarded to a student or group with an outstanding project on the life and legacy of Cole Porter. *Sponsored by Steve and Mag Russell*

### **Richard G. Lugar Prize for Documentary Excellence**

Awarded to a student or group with an outstanding documentary project on Indiana Political History. *Sponsored by Larry S. Landis*

### **Sallie Rowland Prize for Furniture Design**

Awarded to a student or group with an outstanding project related to the history of furniture design in Indiana. *Sponsored by Sallie Rowland*

## **\$550 CASH PRIZE**

### **William Henry Smith Memorial Library Prize**

Awarded to a student or group with an outstanding project that utilizes the collection of the William Henry Smith Memorial Library. *Sponsored by Matthew and Suzanne Hahn*

## **\$1,000 CASH PRIZE**

### **National History Day in Indiana Prize (Wayne County)**

Awarded to a student or group with an outstanding project from Wayne County, Indiana. *Sponsored by the Indiana Historical Society*

### **National History Day in Indiana Prize**

Awarded to a high school junior or senior student, recognizing the outstanding body of work accomplished across many years of individual or group project participation. Requires separate application. *Sponsored by the Indiana Historical Society*



# PROJECT PLANNING CHECKLIST

No matter what limits you decide to place on your students' projects, the process remains the same. This checklist can be adapted to fit any curriculum and time constraints and is applicable for all project types.

- \_\_\_\_\_ Choose a topic
- \_\_\_\_\_ Do some preliminary research and narrow your topic, decide what sort of sources you can use
- \_\_\_\_\_ Determine if you would like to work alone or in a group
- \_\_\_\_\_ Create good research questions that will help you better analyze and understand your sources
- \_\_\_\_\_ Develop your so what/thesis statement
- \_\_\_\_\_ Analyze your sources, answer your research questions, take good notes  
HINT: Keep track of your sources using Noodle Tools or a similar tool. You'll save yourself time and energy!
- \_\_\_\_\_ Choose your project type (one that works for you and helps you tell your story)
- \_\_\_\_\_ Write your content (background, main story, impact)
- \_\_\_\_\_ Find accompanying media, plan out any design you might have
- \_\_\_\_\_ Finish a rough version of your project
- \_\_\_\_\_ Evaluate and revise your project, have others look at it
- \_\_\_\_\_ Complete process paper and annotated bibliography
- \_\_\_\_\_ Go to a regional contest if you would like to share your work with others around the state!



# CHOOSING YOUR TOPIC

Since the annual theme is so broad, choosing a topic may seem overwhelming. However, with a little thought, you can find a topic that interests you, is narrow enough to adequately address and fit the annual theme.

## NARROWING YOUR TOPIC

### Example:

Interest Area: WWII

NHD Theme: Rights and Responsibilities

Broad Topic: Japanese Internment

Topic: Conscientious objectors from the Heart Mountain internment camp in Wyoming

### For you:

A time period or event I'm interested in is:

---

This year's NHD theme:

---

A broad topic from that time period or event is:

---

How does this topic relate to the theme?

---

---

How is this event significant to history?

---

---

Three possible, narrower topics are:

1. 

---

a. Will I be able to find enough primary and secondary source material for this topic? 

---

b. Is the topic narrow enough to develop and research thoroughly? 

---

c. Is there a tie to local history? 

---



2. \_\_\_\_\_

a. Will I be able to find enough primary and secondary source material for this topic? \_\_\_\_\_

b. Is the topic narrow enough to develop and research thoroughly? \_\_\_\_\_

c. Is there a tie to local history? \_\_\_\_\_

3. \_\_\_\_\_

a. Will I be able to find enough primary and secondary source material for this topic? \_\_\_\_\_

b. Is the topic narrow enough to develop and research thoroughly? \_\_\_\_\_

c. Is there a tie to local history? \_\_\_\_\_

My topic: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Why I selected this topic: \_\_\_\_\_

\_\_\_\_\_

“How” and “Why” questions I have about my topic:

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_

4. \_\_\_\_\_

\_\_\_\_\_

Further on, you will find more questions that are good to answer as you begin to research your particular topic. Additionally, you will find some helpful hints and ideas for understanding the historical context of your topic. Part of your research will also be focused on the context of your topic, since that is important to understanding the impact of your topic.



# CHOOSING YOUR TOPIC

Since the annual theme is so broad, choosing a topic may seem overwhelming. However, with a little thought, you can find a topic that interests you, is narrow enough to adequately address and fit the annual theme.

## NARROWING YOUR TOPIC – EXAMPLE

### Example:

Interest Area: WWII

NHD Theme: Rights and Responsibilities

Broad Topic: Japanese Internment

Topic: Conscientious objectors from the Heart Mountain internment camp in Wyoming

### For you:

A time period or event I'm interested in:

The Great Squirrel Migration of 1822

This year's NHD theme:

Frontiers in History: People, Places, and Ideas

A broad topic from that time period or event is:

Early Indiana History

How does this topic relate to the theme?

The Great Squirrel Migration was an event that occurred in the early years of Hamilton County  
that caused significant hardship for the pioneers in the early days of the State of Indiana.

How is this event significant to history?

The Great Squirrel Migration of Hamilton County was an event that occurred in 1822 that affected  
life for early settlers.

Three possible, narrower topics are:

1. Early Indiana History

- Will I be able to find enough primary and secondary source material for this topic? YES
- Is the topic narrow enough to develop and research thoroughly? NO
- Is there a tie to local history? YES





2. History of Squirrel Migration in the Midwest

- a. Will I be able to find enough primary and secondary source material for this topic? YES
- b. Is the topic narrow enough to develop and research thoroughly? YES
- c. Is there a tie to local history? MAYBE

3. History of Hamilton County, Indiana History

- a. Will I be able to find enough primary and secondary source material for this topic? YES
- b. Is the topic narrow enough to develop and research thoroughly? YES
- c. Is there a tie to local history? YES

My topic: The Great Squirrel Migration

Why I selected this topic: I am interested in the reason why squirrels migrated through the Midwest the way they did, why they eventually stopped, and how it affected the settlement of Hamilton County long-term.

“How” and “Why” questions I have about my topic:

1. What caused the Great Squirrel Migration?
2. Who were the key players in this migration?
3. How did the early settlers deal with this problem?
4. How did this impact early pioneers in Indiana long-term?

Further on, you will find more questions that are good to answer as you begin to research your particular topic. Additionally, you will find some helpful hints and ideas for understanding the historical context of your topic. Part of your research will also be focused on the context of your topic, since that is important to understanding the impact of your topic



# TOPIC NARROWING WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Complete each of the following sentences below and use those answers to fill in the diagram at the bottom of the page.

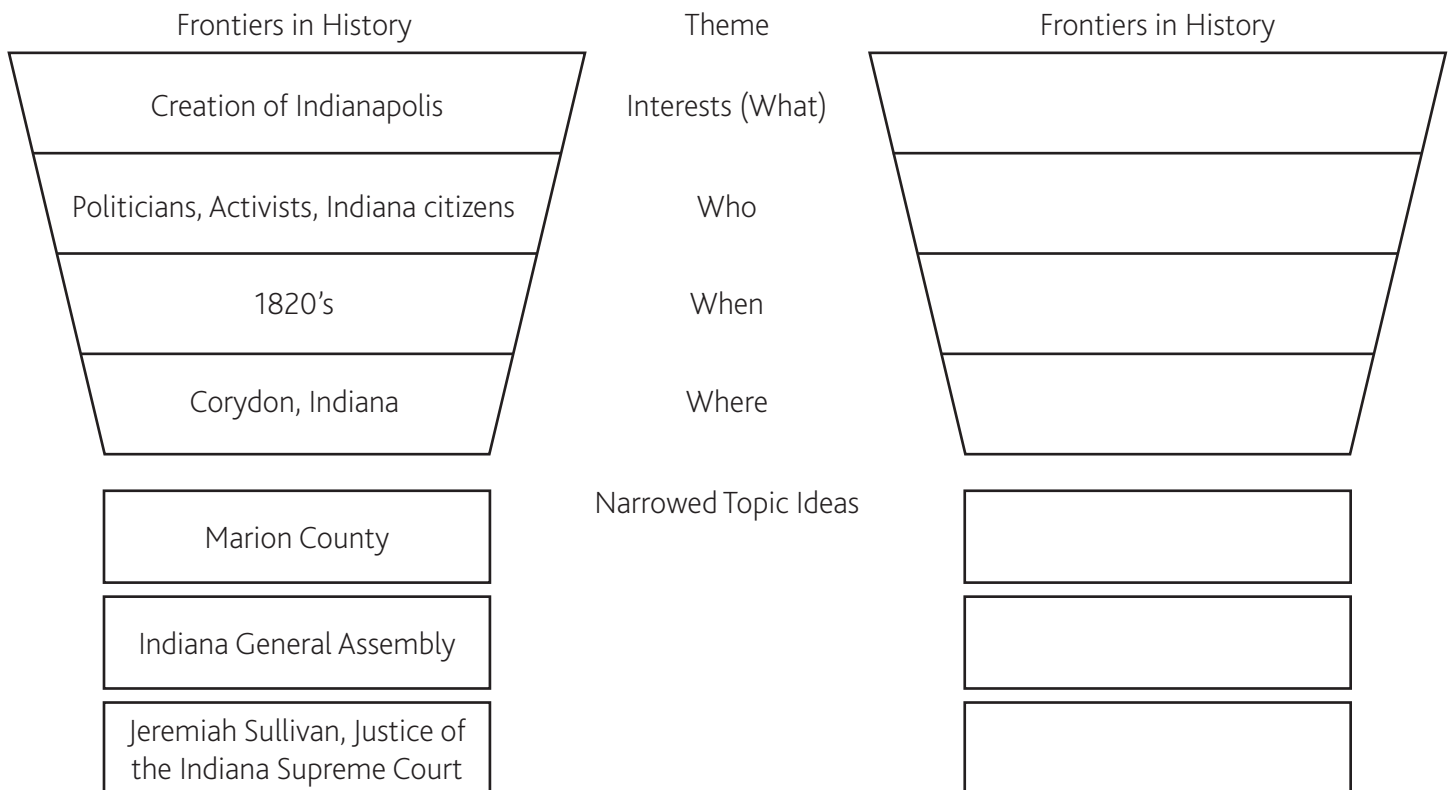
**(What?)** My current topic is (or I am interested in): \_\_\_\_\_  
\_\_\_\_\_.

**(Who?)** The people involved in my topic are: \_\_\_\_\_  
\_\_\_\_\_.

**(When?)** My topic took place in the year(s) \_\_\_\_\_, which was during the \_\_\_\_\_  
(age/era/war/period)

**(Where?)** My topic took place in \_\_\_\_\_.

Example:



Tip: Fill out the diagram with the responses to the **What**, **Who**, **When**, and **Where** questions. Then find books and other articles on your topic and look for more specific topics that relate to all of your Ws to narrow your research.



# LOCAL HISTORY

## Why is Local History Important?

When we think of history, we often think of bloody wars and legendary movers and shakers – things we read about in our history textbooks. These parts of history are important and interesting, but often overshadow smaller histories that more directly impact us. While some students find these “grander” histories fascinating, those who don’t inherently love history are left wondering “Why does it matter? How does this affect me?” All history can affect us but looking at local history shows how we can have a personal, invested connection to history.

## So how can you get your students interested in local history?

For many students, history can be challenging to comprehend and relate to. With local history, students can learn about their own community, families and why their lives are the way they are. But how do you get this through to them? Below are some suggestions and activities that can get your students thinking about local history. If that fails, don’t forget that doing local history can give them an edge in contests, and there are local history special prizes available at the State Contest!

## Have Story Time

We all know history is more than just facts and dates. History is comprised of stories, and everyone has a story to tell. Encourage your students to ask a family member or friend about an interesting story from their past, perhaps a family legend or just a snippet about their hometown. Then, have your students share those stories with each other in class. When we realize that people we are close to are part of history, it strengthens our bond to the past.

## Discuss Notable Hoosiers

Have your students peruse through notable Hoosiers and determine their favorite. You can find a page at [www.indianahistory.org/notablehoosiers](http://www.indianahistory.org/notablehoosiers). Have them share their favorite and reasons why with the class. These do not have to be famous individuals; they are welcome to choose someone they may know personally!

## Check out Destination Indiana

The Indiana Historical Society’s Destination Indiana is full of great Indiana stories. Thousands of images are organized into journeys. Each journey is based on an Indiana topic: a person, place, business, issue, etc. There is also a journey on each county in Indiana. Destination Indiana not only exposes your students to local history, but it can be a great starting point for research. Check it out at [www.destination-indiana.com](http://www.destination-indiana.com).



## RESEARCHING YOUR TOPIC

You've chosen your topic! Your background reading means you should know a little bit about your topic. Now it's time to dig deeper. Keep in mind why you are doing the research:

- To learn more about your topic
- To develop and defend your thesis statement

## TIPS FOR RESEARCH SUCCESS

Research takes practice. Here are some tips to make sure you're getting the most out of the time you spend on your project.

- Don't rely on the Internet! It's a great place to start, but it won't have everything. Other sources will typically give you more information and deeper analysis.
- Be critical. Not all sources should be trusted. Use great discretion on the Internet. Make sure your books are written by credible people. When in doubt, ask a teacher or librarian.
- Have balanced research. Use a variety of sources from different points of view. Sometimes sources will have conflicting information or missing parts.
- Use footnotes, citations and bibliographies in books and other secondary sources to find what primary and secondary sources the author used. See if you can find those sources for your own research!

## SOURCES

Remember, not all sources are the same. Historians classify sources into two different categories – primary and secondary. It is not only important that you use both, but that you use a variety of each. While you research:

- Determine what types of sources you need.
- Consider conducting an interview.
- Find your sources.
- Analyze your sources.
- Cite your sources.

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A **primary source** gives you first-hand evidence about your topic. They usually come from the time period or around the time period in which your topic takes place. Primary sources can also come from an interview with an individual who participated in or witnessed events from your topic or a memoir written later by someone who had involvement with your topic.

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A **secondary source** is a piece of information that was created later by someone who did not experience first-hand or participate in the events you are researching. People who write or create these sources often use other secondary and primary sources in their own research.



## SECONDARY SOURCES

Secondary sources provide a lot of information, including what types of primary sources are available. Below is a table to help you understand what types of secondary sources there are and what each type can provide you in your research.

	General Facts	Time Period Information	Historical Context	Sources other scholars have used	Opinions from Other Scholars	What scholars have already learned
History Textbooks	X	X	X			
Encyclopedias	X					
Documentaries		X	X		X	
Websites	X	X				
Scholarly Books			X	X	X	X
Scholarly journals				X	X	X
Scholarly Articles					X	
Interviews with Scholars					X	X

## DETERMINING THE QUALITY OF YOUR SECONDARY SOURCE

Before you get too deep into a secondary source, you'll want to be certain that it is a good, reliable source. Evaluate these four key points about your sources – are they:

- Credible
- Accurate
- Balanced
- Supported





## Credible

A credible source is one in which the author can be trusted to provide his or her own ideas and be able to back them up with evidence. If your source is a book, pay attention to the publisher as well as the author. Books published by universities tend to be safe.

Your source may lack credibility if:

- The author is anonymous.
- The source seems excessively negative or biased.
- The grammar is poor and words are misspelled.

## Accurate

An accurate source will provide factual information that can be backed by evidence.

Tips for determining your source's accuracy:

- Look for information that is up-to-date, meaning that it will have more recent ideas and interpretations about your topic.
- Make sure the information in your source can be backed up by other sources. This is why a variety of sources is so important.
- Avoid sources that make vague or grand generalizations, for example: "Everyone felt the same way about this issue..."

## Balanced

Balanced sources are fair and reasonable in their discussion of the topic at hand.

To determine whether or not your source is balanced, take these points into consideration:

- Watch out for its tone and language. If a source resorts to name calling it could be biased and unreasonable.
- Look out for statements of excessive significance, for example: "This was the most important event ever."

## Supported

Good sources are evidence-based, meaning their conclusions are supported by facts. You should be wary of a source that doesn't show its use of evidence or identify its sources.

Find out if your source is supported by:

- Checking the source's sources. Are the facts backed up with legitimate evidence?
- Looking at the source's bibliography. Are they using a variety of sources?

## PRIMARY SOURCES

We know primary sources are generally from the time of the topic you're researching or are from someone who witnessed or participated in an event. These sources tend to be, but are not limited to:

- Diaries
- Manuscript collections
- Letters
- Photographs
- Government records
- Interviews
- Autobiographies

You can find primary sources in libraries and archives, historical societies, museums, or even from people you know!

## WHY ARE PRIMARY SOURCES SO IMPORTANT?

- Primary sources provide insight into how people felt at the time, what their personal experience was, their emotions and their reactions.
- Primary sources can fill in holes left by your secondary sources.
- Primary sources can give you information that other people might not have yet found.
- Primary sources allow you to make your own interpretation and analysis rather than relying on what other people think or have said about your topic.

## Primary sources help in ways that secondary sources can't, but that doesn't mean they're more important.

Keep in mind that:

- While primary sources can sometimes be more reliable than secondary sources, you still need to be just as critical when determining their credibility, especially if you found them online.
- It can be tricky to determine whether a source is primary or secondary. Be careful not to cite them incorrectly in your annotated bibliography.



# DETERMINING THE DIFFERENCE WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Define primary and secondary sources in your own words. Go over those definitions with a teacher to see if you have a grasp on the meaning.

Imagine you are doing a project on the National Organization for Women in Indiana, known as Indiana NOW. NOW fought to get the Equal Rights Amendment – ERA – passed. Though the proposed amendment was never passed by Congress, NOW's efforts helped raise awareness about issues faced by women in American society.

Below are some potential sources you might use for this topic. Decide whether they are primary or secondary sources and circle your answers. Think about why you chose the answers you did.

A	PRIMARY	SECONDARY	A letter from Susan B. Anthony encouraging support for women's suffrage
B	PRIMARY	SECONDARY	The text of the 19th Amendment
C	PRIMARY	SECONDARY	A newspaper article, published in 1915, describing a women's suffrage rally in 1915
D	PRIMARY	SECONDARY	An interview you did with a historian about Susan B. Anthony's life
E	PRIMARY	SECONDARY	Your United States history textbook
F	PRIMARY	SECONDARY	A book by a historian about the women's suffrage movement, published in 2005
G	PRIMARY	SECONDARY	A photograph of women protesting for the right to vote from the early 1900s
H	PRIMARY	SECONDARY	A website describing the events of Susan B. Anthony's life, written by a librarian in Madison, Wisconsin, in 2007
I	PRIMARY	SECONDARY	A pamphlet published in the early 1900s warning people about the dangers of giving women the right to vote
J	PRIMARY	SECONDARY	A newspaper article published in 1965, describing a women's suffrage rally in 1915
K	PRIMARY	SECONDARY	Government documents from the time related to the passage of the 19th Amendment



# DETERMINING THE DIFFERENCE WORKSHEET KEY

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Define primary and secondary sources in your own words. Go over those definitions with a teacher to see if you have a grasp on the meaning.

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# PRIMARY SOURCE ANALYSIS WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Remember that a primary source is a source that comes directly from the time period under investigation. Answer the following questions about your source.

Type of primary source:

- |   |  |  |
|---|--|--|
| <input type="checkbox"/> Newspaper article    | <input type="checkbox"/> Letter              | <input type="checkbox"/> Journal/Diary |
| <input type="checkbox"/> Cartoon/Comic        | <input type="checkbox"/> Audio Recording     | <input type="checkbox"/> Film Clip     |
| <input type="checkbox"/> Photograph           | <input type="checkbox"/> Artifact            | <input type="checkbox"/> Map           |
| <input type="checkbox"/> Poster/Advertisement | <input type="checkbox"/> Government document | <input type="checkbox"/> Other: _____  |

Title of source: \_\_\_\_\_

Date of source: \_\_\_\_\_

Author/creator of source: \_\_\_\_\_ Position/Title: \_\_\_\_\_

Audience the source was created for: \_\_\_\_\_

List three things the author said (or that you notice) that you think are important:

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_

Why do you think this source was created?

What issues do you think are most important to the author/creator? Why?

What do you know now that the author/creator would have most liked to know?

Write a question to the author/creator of this source that is left unanswered.



# PRIMARY SOURCE ANALYSIS WORKSHEET EXAMPLE

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Remember that a primary source is a source that comes directly from the time period under investigation. Answer the following questions about your source.

Type of primary source:

- |  |  |  |
|--|--|--|
| <input type="checkbox"/> Newspaper article     | <input type="checkbox"/> Letter              | <input type="checkbox"/> Journal/Diary |
| <input type="checkbox"/> Cartoon/Comic         | <input type="checkbox"/> Audio Recording     | <input type="checkbox"/> Film Clip     |
| <input checked="" type="checkbox"/> Photograph | <input type="checkbox"/> Artifact            | <input type="checkbox"/> Map           |
| <input type="checkbox"/> Poster/Advertisement  | <input type="checkbox"/> Government document | <input type="checkbox"/> Other: _____  |

Title of source: Last Meeting at the Old Propylaeum

Date of source: March 16, 1923

Author/creator of source: Indianapolis Woman's Club Records Position/Title: club for women of Indianapolis

Audience the source was created for: Most likely created for the members of the Indianapolis Woman's Club

List three things the author said (or that you notice) that you think are important:

- This was the last meeting held at the old Propylaeum building in Indianapolis
- All of the women are formally dressed and with hats
- This was the meeting place of the club for 32 years

Why do you think this source was created?

This source was likely created to document the last Indianapolis Woman's Club meeting held at the old Propylaeum building. The accompanying paper with the list of women attending was probably kept as a record so that members could look back on this and see who was in attendance.

What issues do you think are most important to the author/creator? Why?

The Indianapolis Woman's Club is the oldest club of its type in Indiana where women would gather to discuss important topics and ideas. The person who took or called for this photograph likely knew the club could be significant to Indianapolis and Indiana history.

What do you know now that the author/creator would have most liked to know?

According to the Indiana Historical Society website, the Indianapolis Woman's Club still meets. Many of its members went on to tackle women's suffrage issues including member May Wright Sewall who founded the Indianapolis Propylaeum corporation.

Write a question(s) to the author/creator of this source that is left unanswered.

What was being discussed at this meeting? Was there a dress code for meetings?

Image referenced: <https://images.indianahistory.org/digital/collection/womenshistory/id/34>





# SECONDARY SOURCE VERIFICATION WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

When using secondary sources in a project, it is important to make sure each source is credible and of high quality. Remember that secondary sources come from someone who was not around at time of or directly relate to your topic. They aren't as connected to your topic as primary source authors, so you will have to do your own due diligence to determine whether a secondary source is a good one to use. Using this worksheet, analyze each of your secondary sources for credibility and quality.

Who is the author? What are their qualifications?

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What information has the author provided that you can trust? Do they give facts, data, sources, or repeated evidence?

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What perspective does the author have? Is it biased or unbiased?

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Does the author provide information that is confirmed by other sources you've found? What information have you confirmed in other sources?

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Using your answers above, do you think this source is credible and of high quality? Why or why not?

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If this source is credible, pick out at least three more sources (primary or secondary) from the author's bibliography or works cited to research further.

- 1. 

---
- 2. 

---
- 3. 

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# SECONDARY SOURCE VERIFICATION WORKSHEET KEY

Name: \_\_\_\_\_ Date: \_\_\_\_\_

This worksheet was completed using the secondary source "*We Must Be Fearless: The Woman Suffrage Movement in Indiana*" by Dr. Anita Morgan (Indiana Historical Society Press, 2020)

Who is the author? What are their qualifications?

Dr. Anita Morgan. Dr. Morgan is a senior lecturer in history at Indiana University-Purdue University at Indianapolis. She is the former president of the Indiana Association of Historians and received her undergraduate and doctorate degrees in history at Purdue University. Dr. Morgan teaches multiple classes on women's history and has previous publications on the topic. (information found on back of book and Dr. Morgan's profile on the IUPUI website)

What information has the author provided that you can trust? Do they give facts, data, sources, or repeated evidence?

Much of Dr. Morgan's information comes from primary source research, which she meticulously cites in credit lines and her notes section at the end. She gives very detailed information on suffrage meetings, which she got from actual meeting minutes. I have not found any conflicting evidence in her book, nor other sources I have looked at so far.

What perspective does the author have? Is it biased or unbiased?

Dr. Morgan appears to have an unbiased, fact-based, evidence driven perspective on the topic. This is confirmed in the way she writes, which is straight forward, not accusatory, and without agenda, as well as her thorough sources.

Does the author provide information that is confirmed by other sources you've found? What information have you confirmed in other sources?

Much of her information on more well-known figures in her book, such as May Wright Sewall, has been confirmed in other books I have looked at so far, including Ray Boomhower's book Fighting for Equality: A Life of May Wright Sewall. Both books address the same suffrage and social activities of Sewall.

---

Using your answers above, do you think this source is credible and of high quality? Why or why not?

I think this is a credible source because it is written by a historian who specializes in women's history and has written several works on the topic. Dr. Morgan has done very thorough research which she has detailed in her notes. Of all the other secondary sources I have read that include some similar topics and figures as her book, nothing makes her work stand out as something untrue or a book that lacks credibility. The book is also published by a historical society, which would be considered a credible and unbiased publisher.

---

If this source is credible, pick out at least three more sources (primary or secondary) from the author's bibliography or works cited to research further.

1. A Strong-Minded Woman: The Life of Mary A. Livermore by Wendy Hamand Venet (secondary source)
2. Indiana in the Civil War Era, 1850-1880 by Emma Lou Thornbrough (secondary source)
3. Indianapolis News and Indianapolis Star (primary sources, newspapers)



# HOW TO EMAIL PROFESSIONALS

During your research, you might find that there are people you can reach out to who can provide you with valuable information related to your topic. These people could be teachers, historians, lawyers, authors or even people who were around at the time of your project. It is important to be professional and considerate when contacting these people. Carefully formatting your email is not only courteous but will increase your chances to work with this person on your project. Follow these guidelines below when sending an email inquiry to a professional.

## KEEP IN MIND:

- Have an informative subject line. Assume this person gets a lot of email a day. If there's no subject line, it's likely they'll pass over it or assume it is spam.
- Be clear and concise. Share all necessary information, and make it clear what you want from them, but don't write them a book about it. No one has time or wants to read a super long email if they don't have to.
- Be formal. Use correct honorifics, such as Dr., Mr., or Ms.  
Tip: For women who do not need to be addressed as Dr., default to Ms. rather than worry if they are married or not.
- Use correct grammar. Do not use slang or abbreviations.

## SAMPLE:

Subject: National History Day Research Request

Dear Mr. Boomhower,

My name is Lindsay Weir and I am a student at William McKinley High School. I am currently conducting research on a project for National History Day in Indiana. NHDI is a program for students grades 4-12, where they research and present a project on a historical topic that fits the annual theme. This year's theme is Frontiers in History. For my project, I am creating a documentary about May Wright Sewell and her work in the women's suffrage movement. I recently read your book *Fighting for Equality: A Life of May Wright Sewall*, and it has been a very useful source.

I would like to request a time to speak with you further about May Wright Sewall, and more specifically, conduct an audio-video interview with you for my documentary. I understand that you work with the Indiana Historical Society. Would you be available to meet there on one of the following 3 Saturdays: November 6, 13, or 20? We could do morning or afternoon, whichever you prefer. The whole process should take about 2 hours. Thank you so much for your time!

Best,

Lindsay Weir





## TEMPLATE:

Subject:

Dear \_\_\_\_\_,

My name is (**your name**) and I am a student at (**school name**). I am currently conducting research on a project for National History Day in Indiana. NHD is a program for students grades 4-12, where they research and present a project on a historical topic that fits the annual theme. This year's theme is Frontiers in History. I am doing a project on (**your topic**). **(Briefly explain what you already know about your topic. You want them to know that you have done your research and are serious about this project. Explain how you found out about this person and how they or their work relates to your topic.)**

I would like to request a time to speak with you further about my topic. **(Make sure you say why you would like to interview them in particular. Be specific about what you would like from them. Do you want an in-person interview? Will you record it? How long do you estimate this will take?)** Are you available **(Give at least 3 options for a day to meet. Make sure you are scheduling at least a week in advance from the time you send the email)**. Thank you for your time!

Sincerely or Best (or any other cordial farewell you prefer),

Your Name

## FOLLOW-UP EMAILS:

You will most likely have to maintain contact with the people you reach out to. The times you suggest might not work for them. If so, suggest additional times. If it seems like meeting in person is not going to work, try another option such as a phone or email interview. Be sure to ask permission to record the interview. If you do an interview over the phone, you can include the audio in your project. If you do it in email form, you can include quotes from the interview in your project. Don't get discouraged if things happen to not work out as you initially intended.

If they can meet at one of the times you suggested, send a confirmation email. In that email, thank them again for their help and finalize the time and place of your meeting. Include some questions that will be in your interview, so they have an idea of what to prepare for.

Send an additional email one or two days before your scheduled meeting as a gentle reminder of your upcoming interview.

Make sure you look up the directions to your meeting location. Allow extra time for traffic, parking, etc. If you do not or cannot drive, be sure to keep your parent or guardian informed in the planning process.

Arrive several minutes before your scheduled time. When you tell them how long the interview will take, round up your estimate. If you think it might take around an hour and half, tell them two hours. It's better to end a little earlier than planned than to keep them later than they expected.

After the interview, thank them verbally for their time and help. Offer to share your project with them when it is finished. If they express interest, send them your project after the contest.

Send them another thank you email within the next 24 hours of the interview. In this email, don't just thank them. Tell them how their help has contributed to your project.



# CONDUCTING AN INTERVIEW

Interviews can help you gain historical context or primary source information, but they are not required. In fact, they may not even be necessary!

To determine if an interview is necessary, you should take a look through as many secondary sources as you can and keep a list of things you want to find out about your topic. As you find things through your primary and secondary sources, cross things off your list. Make sure to look for oral histories and interviews to see what else has already been produced about your topic. If you still have unanswered questions, then you may want to look at talking to a historian or people who were present at the time of your topic.

## Helpful Hints:

- Plan out your request; ask for their time thoughtfully.
- Thank your potential interviewee regardless of a yes or no response to your request.
- Ask permission to record the interview. Don't forget to get their written consent if possible.
- Do some more research on your topic and your interviewee before the interview.
- Plan out your questions ahead of time.
- Ask more than yes or no questions – a yes or no doesn't tell you anything! You need and want more details than that.
- Send a thank-you note after the interview to thank them for their time and information.
- Ask if they'd like to see your finished project!

These are just a few tips. For more step-by-step guidance on conducting an interview, make sure to check out National History Day's guidelines on conducting interviews at [www.nhd.org/guidelines-conducting-interviews!](http://www.nhd.org/guidelines-conducting-interviews!)



# INTERVIEW CONSENT FORM

You will be completing an interview with a student(s) from \_\_\_\_\_.

They are currently participating in a program called National History Day. This is an annual history research program that encourages students across the nation to choose a historical topic to research and develop into a final presentation of knowledge.

The student or students conducting an interview believe that your memories and perspectives could be very helpful to better understand their research topic.

You will be asked a number of questions. The student(s) may tape or record your responses. Your responses may be used as direct quotes or as sources of information in the final project in which the student or students present their historical research findings.

If you are willing to participate in this interview and have your interview used as stated above, please sign and date the form below.

If you have any questions about this project, please contact \_\_\_\_\_.

.....

Interviewer Name \_\_\_\_\_

I have read the above and give my consent to participate in this project.

Interviewee Name \_\_\_\_\_

Signature \_\_\_\_\_

Date \_\_\_\_\_

.....



# ANALYZING YOUR SOURCES

In order to answer your research questions, form and defend your thesis, you must understand your sources. To do this, you will want to carefully analyze your sources – especially your primary sources – and keep track of what you know by taking good notes. When you analyze your sources, you are describing your source in your own words.

Questions to Consider:

- What type of source is this?
- Who created the source?
- When was the source created?
- Why do you think the source was created?
- For whom do you think the source was created?
- What do you think is most important about this source?
- What do you think the author of the source finds most important?
- What does this tell you about your topic?
- What does it leave out? What else do you want to know?
- How do you think people might have felt about this source at the time of its creation?

## FINDING PRIMARY SOURCES

### ARCHIVES AND LIBRARIES IN INDIANA

#### Bloomington

Archives of African American Music and Culture,  
2805 E. 10th St.

<https://aaamc.indiana.edu/>

Indiana University Lilly Library, 1200 E. Seventh St.

<http://www.indiana.edu/~liblilly/>

IU Oral History Archive, Radio-TV Building #314,  
1229 E. Seventh Street

<http://mediaschool.indiana.edu/cdrp/oral-history/>

#### Evansville

University of Southern Indiana David L. Rice Library, 8600  
University Blvd.

<https://www.usi.edu/library/>

#### Fort Wayne

Allen County Public Library, 900 Library Plaza

<https://acpl-cms.wise.oclc.org/>

#### Hanover

Hanover College Duggan Library, 121 Scenic Drive

<https://library.hanover.edu/>

#### Indianapolis

Crispus Attucks Museum, 1140 Dr. Martin Luther King Jr. Dr.

<http://www.crispusattucksmuseum.org/>

Eiteljorg Museum, The Stephen and Sharon Zimmerman  
Resource Center and the Watanabe Family Library,  
500 W Washington St.

<https://www.eiteljorg.org/learn/library-resource-center>

Indiana Historical Bureau, 315 W. Ohio St.

<https://www.in.gov/history/>

Indiana Historical Society, William H. Smith Memorial Library,  
450 W. Ohio St.

<https://indianahistory.org/>

Indiana State Library, 315 W. Ohio St.

<https://www.in.gov/library/>

IUPUI University Library, 755 W. Michigan St.

<http://www.ulib.iupui.edu/>



Ruth Lilly Special Collections and Archives, IUPUI University Library 0133, 755 W. Michigan St.  
<https://ulib.iupui.edu/special>

### **Notre Dame**

Cushwa-Leighton Library, Saint Mary's College  
<https://www.saintmarys.edu/library/>

Hesburgh Libraries, 221 Hesburgh Library  
<https://library.nd.edu/>

Medieval Institute Library, 715 Hesburgh Library  
<https://library.nd.edu/medieval>

University of Notre Dame Rare Books and Special Collections, 102 Hesburgh Library  
<https://rarebooks.library.nd.edu/>

### **South Bend**

The History Museum, 808 W. Washington St.  
<https://historymuseumsb.org/research/>

### **West Lafayette**

Black Cultural Center Library, Black Cultural Center – Library 1100 Third St.  
<https://www.lib.purdue.edu/libraries/bcc>

Purdue University Archives and Special Collections, Stewart Center, 4th floor of HSSE library 504 W. State St.  
<https://www.lib.purdue.edu/spcol>

## **COUNTY HISTORICAL SOCIETIES AND PUBLIC LIBRARIES**

Indiana Public Library Directory locations  
<https://www.in.gov/library/pldirectory.htm>

Indiana historical societies and historians  
<https://indianahistory.org/across-indiana/home-town-resources/find-who-you-need-by-county/>

Some institutions have digital collections available online. These can contain various types of archival materials such as official documents, journals, maps and letters. Digital collections are also a fantastic source for images. If you are in need of higher quality images than what is available on the website, some libraries

will offer you higher resolution images upon request. Be sure to check out other library websites to see what they offer online!

## **ONLINE DATABASES**

Conner Prairie, Rural History Project  
<http://ulib.iupuidigital.org/cdm/search/collection/CPRHP>

Crispus Attucks Museum Online  
<http://www.ulib.iupui.edu/collections/CAttucks>

Evansville Vanderburgh Public Library Digital Archives  
<http://digital.evpl.org/cdm/>

Indiana Historical Bureau, Find a Marker  
<https://www.in.gov/history/2350.htm>

Indiana Historical Bureau, The Indiana Historian  
<https://www.in.gov/history/2409.htm>

Indiana Historical Society, Destination Indiana  
<https://destination-indiana.com/#sort=popular>

Indiana Historical Society, Digital Collections  
<http://images.indianahistory.org/cdm>

Indiana University Archives Photograph Collection  
<http://webapp1.dlib.indiana.edu/archivesphotos/index.jsp>

Indiana University Lilly Library, Image Collections Online  
<http://webapp1.dlib.indiana.edu/images/splash.htm?scope=lilly/hohenberger>

Indiana University Press, Indiana Magazine of History  
<https://scholarworks.iu.edu/journals/index.php/imh>

INSPIRE  
<https://inspire.in.gov/>

IUPUI Digital Collections  
<https://ulib.iupui.edu/collections>

University of Indianapolis Mayoral Archives  
<http://www.uindy.edu/mayoral/>



## NATIONAL SOURCES:

Ancestry Library (not a free website at home, but is available for free at most public libraries)

<https://www.ancestrylibrary.com/>

Civil War Database

[www.nps.gov/civilwar](http://www.nps.gov/civilwar)

Cyndi's List

[www.cyndislist.com](http://www.cyndislist.com)

FamilySearch

[www.familysearch.org](http://www.familysearch.org)

Internet Archive

<https://archive.org/>

Library of Congress

<https://www.loc.gov/>

Library of Congress-Chronicling America

<https://chroniclingamerica.loc.gov/>

National Archives

<https://www.archives.gov/>

National Archives, State Archives listing

[www.archives.gov/research/alic/reference/state-archives](http://www.archives.gov/research/alic/reference/state-archives)

Smithsonian Libraries, Digital Collections

<https://library.si.edu/collections>

United States Holocaust Memorial Museum, Digitized Collections

<https://collections.ushmm.org/search/?f%5Bavailability%5D%5B%5D=digitized>

Check other out-of-state libraries and museums to see if they have collections online.

## ASKING FOR MATERIALS

Libraries, museums and archives are excited about helping others with their research. However, it can be very frustrating for a librarian or archivist when someone calls and asks for information on too broad of a topic.

For example, if you call a library or archives and say, "Hello, I'm doing a history project on the Civil War. Do

you have any materials that I could come see?" The response might be an overwhelming number of sources. A more appropriate question would be to ask about your narrowed topic. For example, "Hello, I'm doing a research project on Camp Morton in Indianapolis during the Civil War. Do you have any materials related to this?"

Narrowing your request is essential. It will save librarians and archivists time and work pulling items for you to see that don't fit with your topic. In turn, this also saves you time. If the library or archive has an online catalog, you can see what materials they might have before you even call.

This applies to Internet searches as well. Your research will start broad and get narrower as you go along, but you should have more specific terms in mind before looking for sources.

## WHAT IS AN ARCHIVE?

Like a library, an archive is a place where people can go to find information. Unlike a library, the information in an archive does not come from books, but first-hand, primary sources. These can be letters, notes, reports, memos, photographs, audio and visual sources, and even artifacts. Archivists must take special care of these sources to ensure that they are around for a very long time.

Archival materials are divided into collections. These collections are separated by topic and are organized and stored in a special way. To know what materials are in a collection, you can refer to a collection guide or finding aid. Most archives will have these guides and are often available online. Use these to find what primary sources can help your research.



## READING A COLLECTION GUIDE

Though collection guides may look slightly different from one institution to another, they'll provide similar information. The example we are using is from the Indiana Historical Society's William H. Smith Memorial Library.

### TITLE PAGE

		<b>Collection #</b> <b>M 1344</b> <b>OM 0652</b>
<b>EZELL FAMILY</b> <b>PAPERS AND PHOTOGRAPHS, 1810-1979</b>		
Collection Information	1	}
Biographical Sketch	2	
Scope and Content Note	3	
Contents	4	
Processed by Jessica Fischer January 2018		
Manuscript and Visual Collections Department William Henry Smith Memorial Library Indiana Historical Society 450 West Ohio Street Indianapolis, IN 46202-3269 <a href="http://www.indianahistory.org">www.indianahistory.org</a>		

Tells the archivists where the materials are located.

- M – Manuscript (paper documents)
- OM – Oversized manuscript (a large paper document)

The letters indicate the type of material. You might encounter other letters and abbreviations for photos, maps and artifacts.

The collection name includes dates also included. The dates tell you the time frame of the collection materials.

Table of contents

Name of the archivist who processed this collection and wrote the collection guide.

The name of the collections department and address for the archive.

## COLLECTION INFORMATION

### COLLECTION INFORMATION

VOLUME OF COLLECTION:	Manuscript: 2 manuscript boxes, 1 oversized manuscript folder Visual: 1 photograph box, 1 OVA photograph box, 1 half-sized color photograph box, 1 4 x 5 acetate negative box Artifact: 6 artifacts
COLLECTION DATES:	1810-1979
PROVENANCE:	Virginia Ezell, 12 Old Dry Lane, Brigstock County, Northampton, UK, NN14 3HY
RESTRICTIONS:	Slides and negatives must be requested in advance and may be viewed by appointment only and with the assistance of library staff.
COPYRIGHT:	
REPRODUCTION RIGHTS:	Permission to reproduce or publish material in this collection must be obtained from the Indiana Historical Society.
ALTERNATE FORMATS:	
RELATED HOLDINGS:	
ACCESSION NUMBER:	2016.0025
NOTES:	Color photos, 35mm film strips, and 35 mm slides are all stored in the same box-Color Photograph Box 1

Tells you the type of container the collection materials are stored in because different kinds of items require different methods of storage.

Date range of the collection materials.

Who donated this collection and where it came from.

Special instructions and how to request information. You must abide by all rules set forth by the archival staff.





# BIOGRAPHICAL/HISTORICAL SKETCH

## BIOGRAPHICAL SKETCH

Eugene Bryan Ezell, also known as "Ezy" by friends, was born on March 20, 1898 in Kentucky. The family later moved to Tennessee where Ezell spent most of his youth. When it came time to choose a college for the 1917-1918 school year, Ezell stayed in the state and attended the University of Tennessee as an Engineering major. He did not finish college, leaving after his second year to join the Army during WWI. This would be his start in a long career working for the government.

Once Ezell completed his duty in the Army, he worked in various roles for his family's tobacco business. By 1927, he took a position with the U.S. Department of Agriculture as a Warehouse Examiner, inspecting agricultural commodities storage. This is the role he would stay in for the next 16 years. In 1934, Ezell married Katherine Naomi Krause (b. July 15, 1910, d. June 25, 1963), the daughter of John Edward Krause, the owner of Hotel Washington in Indianapolis. Eugene and Katherine lived together in Indianapolis and had one child, Edward Clinton Ezell (b. Nov. 7, 1939, d. Dec. 23, 1993) who was also referred to as Doug.

In 1943, Ezell left his job to once again join the army, this time for WWII. His second stint in the army only lasted a few months. Ezell entered the army in March of 1943 as a 2nd Lieutenant, but had consistent leg trouble that caused him to be honorably discharged in October of 1943 after several surgeries could not fix the problem.

After returning home, Ezell was given a job as an Investigator at the Office of Price Administration, but he did not stay in this position long. He was moved around from position to position, being made a Price Surveys Officer by 1944 and then in June of that same year being moved to a Price Economist position. Ezell had a short one and a half year period of stability in this position. In 1946, he was moved to the Office of Rent Stabilization and given the position of Rent Compliance Officer. A year later he was moved yet again, this time to the position of Rent Examiner. Here he stayed for two years before getting a promotion to Compliance Negotiator. Ezell had five years in this role before yet again getting moved, this time completely out of a job. In 1953, the Office of Rent Stabilization stopped receiving funding and was forced to lay off its staff.

Now in his mid-50s, Ezell was forced to reinvent himself. He applied to several jobs, even one that would make use of this self-proclaimed status as an expert amateur photographer (he was skilled in taking and processing photographs). He ended up getting a real estate license, which he received in 1954. Ezell would only be a practicing real estate agent for about a year before passing away from heart attack in June 1955.

## Sources:

Ancestry.com

Materials in collection

Provides historical context for the collection.

# SCOPE AND CONTENT NOTE

## SCOPE AND CONTENT NOTE

This collection contains a mix of manuscript and photograph items as well as several artifacts. The manuscript items include letters that Eugene Ezell wrote to his wife, Katherine Ezell, while he was traveling for work and also while he was training during his short time in the Army in 1943. There are a substantial number of papers relating to Ezell's time both in the military and in his various positions working as a civil servant. Birth, marriage, and death certificates for Eugene and Katherine are present in the collection. There are grade cards (from IPS 70 and Broad Ripple High School) and diplomas for the couple's son, Edward Ezell—often referred to as Doug.

Eugene Ezell considered himself an expert amateur photographer, and the collection has a large number of his photographs, including negative film strips, acetate negatives, and slides. Many of the photos are of Eugene, Katherine, and Edward, but there are several of various people, places, and things—one of note being the July 1951 Lux Laundry fire. Katherine Ezell assembled a photo album which is also in the collection.

\*There are two film strips and one folder of photographs that were taken by Eugene of Katherine that are mature in nature. They are marked with "Mature Content".

The artifacts in this collection include a brush and comb set, a locket with Katherine's maiden initials-KNK, a Canadian Infantry pin, an infant sized bracelet, and a folded 48-star U.S. Flag.

Gives you a more detailed idea of what is in the collection. Look here first to see if the collection will be useful for your research.



## CONTENTS

### CONTENTS

#### CONTENTS

Eugene Ezell, Birth Certificate Copy, 1942

Eugene Ezell, Funeral Receipts, 1955

Eugene Ezell Military Records-Enlistment Papers, 1919-1929 & 1943, Training Certificates, 1919

Eugene Ezell Military Records-Report for Duty Letter, March 1943, WWII Bonus Fund Application, 1950

Eugene Ezell Military Records-Retirement/Medical Discharge Hearing Report, 1943, Honorable Discharge Letters, 1919

Eugene Ezell, Job Related-Correspondence, 1936-1949, Documents, 1948, News Clippings, 1945

Eugene Ezell, Identification Cards, 1942-1954

Eugene Ezell, Payroll Records, 1944-1952

Eugene Ezell, Office of Price Admin., Property Issued Record, 1944-1947

Eugene Ezell, Job Descriptions, Applications, and Resume, 1944-1951

Eugene Ezell, Notification of Personnel Action Reports, 1943-1953 and Payroll Change Slips, 1945-1953

Eugene Ezell, Work Performance Rating Reports, 1945-1952

Office of Rent Stabilization-Notice of Separation, Correspondence, and Retirement Application, 1953

Eugene Ezell, Real Estate License Correspondence, 1954; Real Estate License Certificate, 1954; News Clippings, n.d.

Eugene Ezell, Revoked Will, 1922

#### CONTAINER

Box 1, Folder 1

Box 1, Folder 2

Box 1, Folder 3

Box 1, Folder 4

Box 1, Folder 5

Box 1, Folder 6

Box 1, Folder 7

Box 1, Folder 8

Box 1, Folder 9

Box 1, Folder 10

Box 1, Folder 11

Box 1, Folder 12

Box 1, Folder 13

Box 1, Folder 14

Box 1, Folder 15

Lists each item and how it is stored. Look here to see what you specifically need.

Once you are ready to ask an archivist for your items, you will usually fill out a form. You must know the collection name, collection numbers and the containers in which your desired materials are stored.

For example:

You are interested in looking at Eugene's military records and enlistment papers.

On the first page of listed contents, you can see that there are military records and enlistment papers in Box 1, Folders 3, 4 and 5.



## REQUEST FORM



Please print legibly. Location and call number information are located in the "Find a Copy in the Library" section of the record.

Call Number: MI 344

Title: Ezell Family Papers and Photographs

Location: (Check all that apply)

- ☐ Book Microfilm  
☐ General Collection  
☐ General Collection Folio  
☐ FolioQ
- ☒ Manuscript Collection  
☐ Manuscript Microfilm  
☐ Map  
☐ MapQ
- ☐ MapF  
☐ MapM  
☐ Pamphlet  
☐ PamphletF
- ☐ Visual Collection  
☐ Other: \_\_\_\_\_

Patron Name: Your name here

(Last) (First) (Initial)

### Staff Use Only

Description of material requested: e.g. volume/box/folder/dates	Issued by	Returned to	Mark	Photocopy	Hold until
<u>Box 1, Folders 3, 4, 5</u>					

I agree to follow the procedures outlined in the Library Use Policy.

Signature: Your signature here Date: \_\_\_\_\_

William H. Smith Memorial Library, Indiana Historical Society, 450 West Ohio Street, Indianapolis, Indiana 46202

Since your collection call number begins with an M (which stands for manuscript), check the manuscript collection box.

Assuming you would like to see Box 1, Folders 3, 4 and 5 of the collection, this form shows what information you must put on the request form.

An archivist will then give you further instruction for viewing your materials. If you have any additional questions or trouble, just ask the archivist!

Some of these instructions and policies may differ slightly in each archive. Again, if you have any questions or concerns, just ask an archivist. They're there to help!

## CITING ARCHIVAL MATERIAL

Some of your sources could come from an archival collection. Citing these sources is kind of tricky. Check out some examples below.

The citation for an item you looked at an archival institution contains:

- Type and date of material
- Archival location name
- Collection name
- Box and folder number
- Collection number

Using the collection guide for the Ezell Family Papers, you can find the information you need to properly cite.

**Collection #**  
**M 1344**  
**OM 0652**

**EZELL FAMILY**  
**PAPERS AND PHOTOGRAPHS, 1810-1979**

Collection Information	1
Biographical Sketch	2
Scope and Content Note	3
Contents	4

Processed by  
 Jessica Fischer  
 January 2018  
  
 Manuscript and Visual Collections Department  
 William Henry Smith Memorial Library  
 Indiana Historical Society  
 450 West Ohio Street  
 Indianapolis, IN 46202-3269  
  
[www.indianahistory.org](http://www.indianahistory.org)

Collection number

Collection name

Location information

You looked at folders 3, 4, and 5 in Box 1. Let's assume you found the document you are citing in folder 3. For this purpose, we'll say it was a training certificate from 1919. Now you have the information, below you'll see how that information is listed in your citation.



## MLA Style

Training Certificate. 1919. Ezell Family Papers and Photographs, 1810-1979, William H. Smith Memorial Library, Indiana Historical Society, Indianapolis.

## Chicago Manual of Style

Training Certificate, 1919, Box 1, Folder 3, Ezell Family Papers and Photographs, 1810-1979, William H. Smith Memorial Library, Indiana Historical Society.

## CITING ONLINE ARCHIVAL MATERIAL

The citation for an item you looked at on an online archive contains:

- Type and date of material
- Collection name
- Collection number, if there is one
- Box and folder number
- Archival location name
- Where and when you accessed the content

Take this letter from the University of Indianapolis Mayor Archives as an example of online archival material. Former Indianapolis Mayor Bill Hudnut, who was a Congressman at the time, wrote to his fellow citizens regarding busing laws. Now you have the information, below you'll see how that information is listed in your citation.

## MLA Style

Form Letter from Congressman Hudnut to Fellow Citizens Regarding Busing. 1973. Lugar Collection, University of Indianapolis Digital Mayoral Archives, University of Indianapolis, Indianapolis. <http://uindy.historyit.com/item.php?id=530366>.

## Chicago Manual of Style

Form Letter from Congressman Hudnut to Fellow Citizens Regarding Busing, 1973, Box 1, Folder 1, Lugar Collection, University of Indianapolis Digital Mayoral Archives, accessed 15 August, 2018, <http://uindy.historyit.com/item.php?id=530366>.

Make sure you keep track of the location, collection name, number, title of the document, and a box and folder number as you research.

The screenshot shows a web browser window with the URL [uindy.historyit.com/item.php?id=530366](http://uindy.historyit.com/item.php?id=530366). A blue arrow points to the URL bar with the label "Location". The website header includes "UIndy.edu" and "INSTITUTE FOR CIVIC LEADERSHIP AND DIGITAL MAYORAL ARCHIVES". Below the header, a breadcrumb trail reads "Lugar Collection | Box 001 | Lugar Box 001 Untitled 3". Blue arrows point to "Lugar Collection" (labeled "Collection Name"), "Box 001" (labeled "Where it's located in the collection"), and "Lugar Box 001 Untitled 3" (labeled "Title of material"). The main content area displays the title "Form Letter from Congressman Hudnut to Fellow Citizens Regarding Busing" and a brief description: "Congressman Hudnut writes to citizens to encourage them to w... Judiciary Committee on the matter of anti-busing legislation."



## FINDING INDIANA HISTORICAL SOCIETY COLLECTIONS ONLINE

The Indiana Historical Society website is a great place to find research materials on many topics, including African-Americans, women, notable Hoosiers and more. Below are some helpful links for background and more in-depth research:

- **Research Materials**

If you're looking for an Indiana topic, go to the Research Materials page at <https://www.indianahistory.org/research/research-materials/> and let that inspire you.

- **Archives**

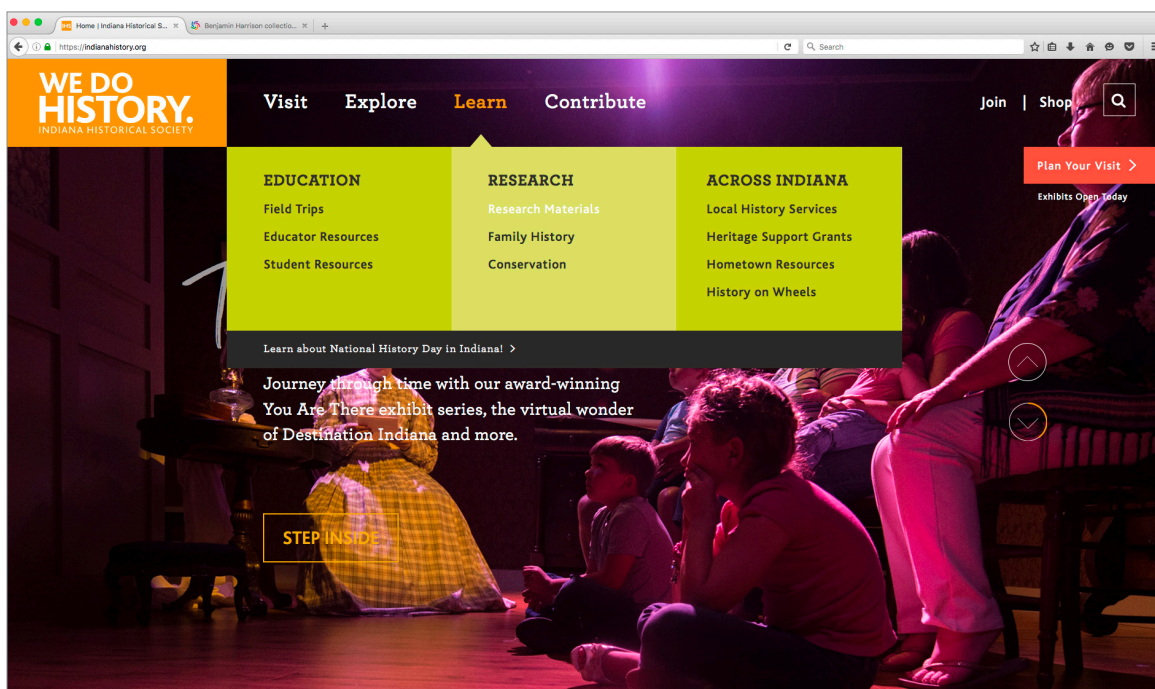
Know what you're interested in but want to get a feel for what's out there? IHS has compiled lists of materials we have on various subjects. This isn't an exhaustive list of all topics, but it is a great starting point. Find this at <https://www.indianahistory.org/explore/our-collections/archives/>.

- **Digital Collections and the Library Catalog**

Once you've thought about what you want to research, it's time to get down to the heart of your research.

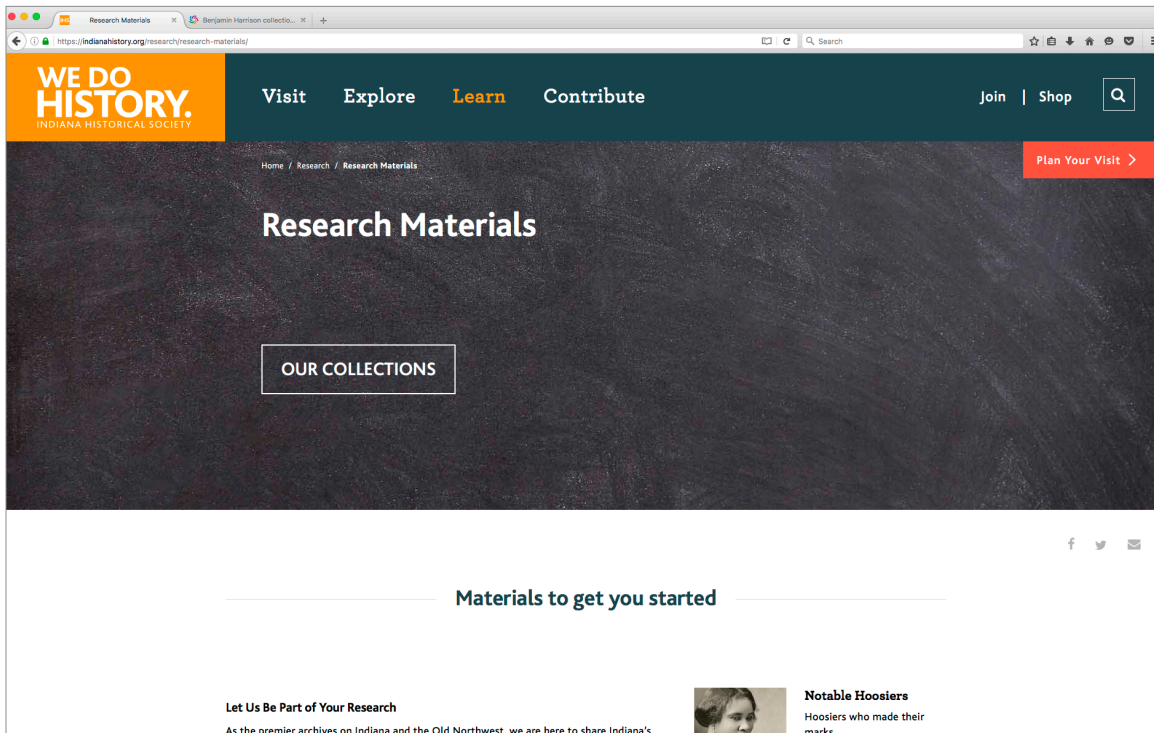
- The IHS digital collections contain images, letters, documents and more that you can use in your project. Go to <http://images.indianahistory.org>.
- The Library Catalog is a place to find what materials we have for you to come in and look at – primary and secondary resources are available. Go to <http://www.indianahistorylibrary.worldcat.org/> and put in your search terms. If you're looking for a specific kind of resource, narrow your search on the left hand side.

Happy researching!

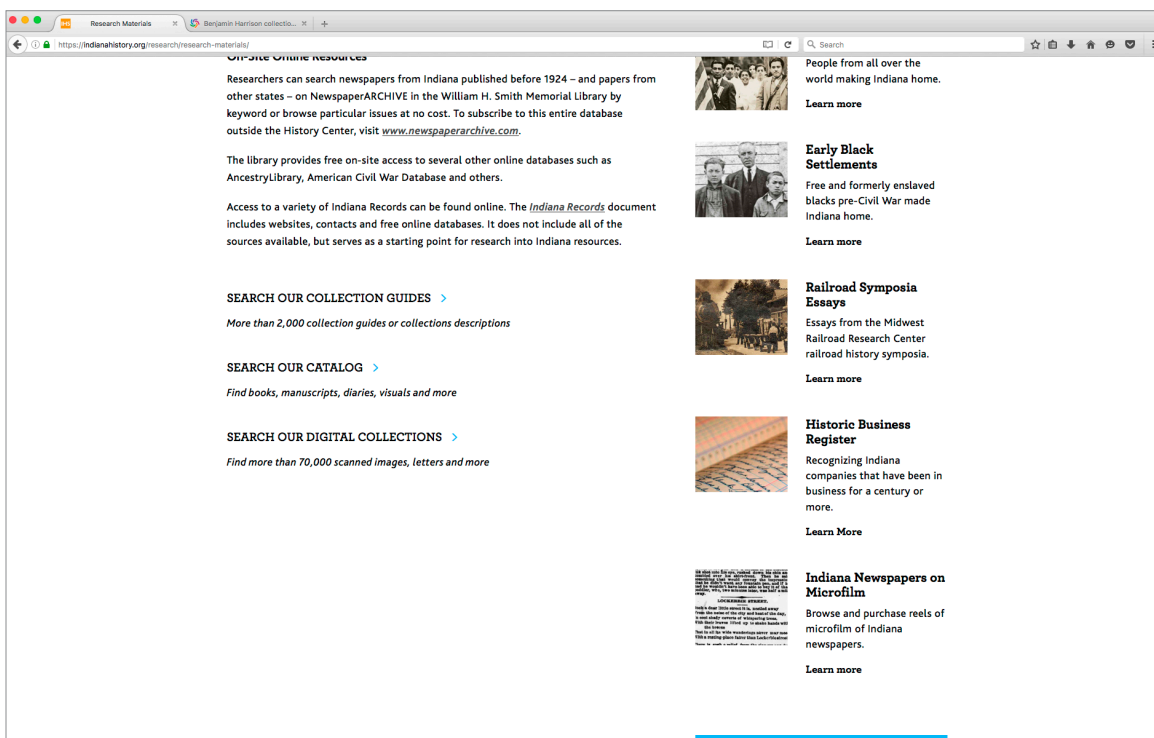


Under the "Learn" tab, click on "Research Materials."





This is the Research Materials page.



Scroll down to find options for Collections Guides, Catalog and Digital Collections.



# ARCHIVAL GLOSSARY

**Access and Use** – the ability to get information from or perform research with archival materials. Different sources have different rules and policies on how you can view and use a resource. Always check with library and archive staff or see the access and use section of a finding aid to see what the policy is. It is also important to note what the copyright restrictions are for the collection.

**Archives** – building or online database that contains valuable primary sources that must be preserved and can be used for research and educational purposes. These sources can include manuscripts, photographs, oral histories, and objects.

**Archivist** – a person who is specially trained to preserve, organize, and take care of archival materials. They will often process collections as well as help researchers use the archival materials.

**Artifact** – a man-made, physical object that can be used as a primary source.

**Book Cradle** – a device meant to hold a book while supporting the book's spine. Older books need support to last as long as possible and a book cradle is a good way to hold a book while supporting its spine. The cradles are in a very wide "V" shape and you should always ask the archivist if you need a book cradle for any of the books that you will be using.

**Call Number** – a unique ID number for each collection in an archive/repository. This is the number that archivists/librarians will use refer to a specific collection and you will need to know this number for the collection that you want to view.

**Collection** – a group of primary sources in an archive organized based on origin, subject, type of material, location, or other shared characteristics. Collections are typically assigned a number by the archive and that is how the archivists are able to keep track of all of their collections. It is important to write down the collection number of any collections you are working with.

**Collection Guide** – see Finding Aid

**Digital Archive** – an archive that is entirely accessible online, where all items have been digitized and can be immediately viewed and accessed. Sometimes a physical archive will also have a digital archive.

**Digitized** – an archival item or object that is available to view online for research purposes. This is a complex process that involves more than just photographing or scanning the item, although that is still a key component of the process.

**Finding Aid** – a description that provides information about the contents and nature of the archival materials, sometimes called a collection guide. The information in a finding aid is broken down into various sections including:

- Collection name
- Collection number
- Information about the finding aid and institution
- Volume -size of the collection, often measured in the number of manuscript boxes it takes to house the collection and also in cubic feet (3 manuscript boxes = 1 cubic foot).
- Collection dates
- Provenance – origins of the collection, who the collection was acquired from.
- Restrictions – see Access and Use
- Copyright
- Reproduction rights
- Alternate formats – is there somewhere else you can get this material.
- Related holdings – other collections that are connected to this one.





- Accession number – an ID number for the collection from before it was processed.
- Biographical/historical sketch – summary of the prominent people/institutions/events included in the collection.
- Scope and content – a summary of the types of materials and topics covered by materials in the collection.
- Contents – a list of what is actually in the collection.

**Folder** – collections are divided into folders. Every single collection should take up at least one folder (some collections take up much more space than just one folder!) and most finding aids will describe collections at the folder level, meaning that they will explain what is generally in each folder without getting into the details of the specific items in each folder.

**Holdings** – general term that refers to the materials located in the archive.

**Librarian** – a person with a background or education in library science who assists the public in the library.

**Library** – a building or room that contains published books, journals, articles, videotapes, slides, and other various resources that are available to the public to access, often is connected to an archive but is a different entity.

**Manuscript** – a handwritten or typed document, could be letters, legal papers, organization and institutional papers.

**Object** – a collection item that is tangible; a more general term for a resource that is not a manuscript or paper; see artifact.

**Oversize Object** – this is an object that will not fit in a standard manuscript box. Standard sized manuscript boxes are designed to hold paper that is roughly 8.5" x 11" (this is the standard paper size in the US) but some documents are too big. Rather than fold them, which is very bad for paper, archivists will place larger documents in special boxes that are designed for that size.

**Personal Papers** – documents in any form that once belonged to an individual or family and have been donated to and cared for by an archive.

**Processing** – all of the steps taken in an archive to prepare archival materials for access and reference use.

**Provenance** – who previously owned the collection materials before donating them to the archive.

**Reading Room** – a secured space within the archives that is designated for researchers to use the primary sources. It is sometimes monitored by a library or archive staff member. It is important to check about an archive's reading room rules before using it to research.

**Records** – documents in any form that once belonged to an organization, institution, business, government agency, university, or church and have been donated to and cared for in an archive.

**Redacted** – information that has been removed from a document. Rather than restrict an entire item or folder, sometimes archivists will cover up sensitive information so the rest of the document can still be accessible while protecting the privacy of the individual(s) in the document.

**Reference staff** – librarians or other archival staff who provide information about the archival holdings available to researchers, and assist researchers with other needs and questions.

**Repository** – a group of collections, often another term for an archive. A repository can be both physical, meaning it contains physical papers and items or it can be digital meaning that the materials have been digitized and are available online.

**Restricted** – an individual item or set of items that are not available for public viewing. Often these items contain personal information and they have been restricted for a specific number of years. Always ask the archivist how long the restriction is in place and what the requirements of the restriction are.



**Series** – a way in which collection items are organized. Sometimes larger collections can be broken up into series based on themes or types of materials.

**Special Collections** – a group of items/primary sources that can include rare books and manuscripts; often located within a university library but separated from the rest of the library materials; usually specializes in topic of content and has a limited number of subject areas.

**Stacks** – a group of rows of shelving that holds primary and secondary source materials; can sometimes be used as slang to refer to an entire room designated as storage for library and archival material.

- Open stacks – available for public to freely access, typically only secondary sources
- Closed stacks – not available for public to freely access, typically consist of primary sources



## BIBLIOGRAPHIES AND IN-TEXT CITATIONS CAN BE TRICKY.

Everyone must do a bibliography, but when do you need to use in-text citations? Use an in-text citation when you are summarizing, paraphrasing, or quoting a source. Make sure all your in-text citations are also listed in your annotated bibliography.

Below are examples of how to cite different kinds of sources in both Chicago Manual Style and MLA. (Refer to pages \_\_ and \_\_ for information on how to cite archival materials.)

Important reminder:

Only cite and list sources you ACTUALLY used. If the source did not contribute to your research, do not include it just for the sake of a robust bibliography.

### BOOKS:

Example: The Indiana Way by James Madison

#### Chicago Style

##### Bibliography

Last Name, First Name. Book Title. Location Published: Publishing Company, date published.

Madison, James H. The Indiana Way: A State History. Bloomington: Indiana University Press, 1990.

##### In-text Citation:

In Chicago Manual Style, footnotes are most commonly used for in-text citation. The first time the in-text reference is cited you must include, author's first name, author's last name, title, place of publication, publisher name, year and referenced pages.

Madison, James H., The Indiana Way: A State History, (Bloomington, Indiana University Press, 1990), 101.

If the citation has already been cited it may be shortened to author's last name, shortened title, and page referenced number:

Madison, The Indiana Way, 105-108.

If the citation has been referenced immediately prior, the note can be shortened even further to *ibid* with the page number:

*Ibid.*, 200.

#### MLA

##### Bibliography

Last Name, First Name. Book Title. Publication Company, date published.

Madison, James H. The Indiana Way: A State History. Indiana University Press, 1990.

##### In-text Citation

MLA uses the author-page method of in-text citations.

James Madison states that the "frontier Methodist church was a people's church" (100).

OR

In Indiana, transportation evolved rapidly in the mid-nineteenth century (Madison 153).

### JOURNAL ARTICLES:

Example: A journal article from the Negro History Bulletin titled "Madam C. J. Walker" (found online at JSTOR)

#### Chicago Style

##### Bibliography

Last Name, First Name. "Article Title." Journal Name volume, no. (year published): page numbers. website if applicable (date accessed).

Stuart, Jane P. "Madam C. J. Walker." Negro History Bulletin 5, no. 8 (1942): 178-87. <http://www.jstor.org/stable/44246829> (accessed May 23, 2019).

Put the access date (the date you found the source) only if you found the article online.



### In-text Citations

Same as above. Just as with books, you can shorten repeated citations using the author. If there is no author listed, just use the article title.

### MLA

#### Bibliography

Last Name, First Name. "Article Title." Journal Name, volume, no., year published, pp. page #s. Database Name, website if applicable

Stuart, Jane P. "Madam C. J. Walker." Negro History Bulletin, vol. 5, no. 8, 1942, pp. 178–187. JSTOR, [www.jstor.org/stable/44246829](http://www.jstor.org/stable/44246829)

### In-text Citation

Use the same guidelines for books. If an author is not listed, use the title of the article in quotations within the parentheses instead.

### WEBSITES:

Example: Gene Stratton-Porter Historic Site webpage on Indiana State Museum's website

### Chicago Style

#### Bibliography

Last Name, First Name. "Webpage Title." Website Title. Date Accessed. website URL.

"Gene Stratton-Porter." Indiana State Museum and Historic Sites: Find What's Next! Accessed May 23, 2019. <https://www.indianamuseum.org/>.

If an author is listed for the webpage, list last and first name before listing the webpage title.

### In-text Citations

Same as above.

### MLA

#### Bibliography

Last Name, First Name. "Webpage Title." Website Title. Website URL.

"Gene Stratton-Porter." Indiana State Museum and Historic Sites: Find What's Next! <https://www.indianamuseum.org/>.

### In-text Citations

Similar to other MLA in-text citations, just include author or webpage title in parentheses.

### YOUTUBE VIDEOS

### Chicago Style

#### Bibliography

Last Name, First Name or creator of video. "Video Title". Filmed [Month Year]. YouTube video, Duration. Posted [Month Year]. Video URL.

NBC News. "MLK Talks 'New Phase' Of Civil Rights Struggle, 11 Months Before His Assassination." Filmed 1967. YouTube video, 26:50. Posted April 4, 2018. <https://www.youtube.com/watch?v=2xsbt3a7K-8>

### In-text Citation

For your first citation, it is best to do the above citation. If you reference it again, you can do a shortened citation in your footnote:

NBC News. "MLK Talks 'New Phase' Of Civil Rights Struggle, 11 Months Before His Assassination."

### MLA

#### Bibliography

Last name, First name of the creator. "Title of the film or video." Title of the website, role of contributors and their First name Last name, Version, Numbers, Publisher, Publication date, URL.

NBC News. "MLK Talks 'New Phase' Of Civil Rights Struggle, 11 Months Before His Assassination." You-



Tube, Published April 2, 2018, <https://www.youtube.com/watch?v=2xsbt3a7K-8>

### **In-text Citation**

("Title of film or video" Start time of relevant section-end time of relevant section)

("MLK Talks 'New Phase' Of Civil Rights Struggle, 11 Months Before His Assassination." 00:03:30-00:05:00)

## **EMAILS**

### **Chicago Style**

#### **Bibliography**

Last Name, First Name, email message to author, Month Day, Year. (You are the "author.")

Gale, Dorothy, email message to author, May 24, 2019.

#### **In-text Citation**

First Name, Last Name, email message to author, Month Day, Year. (You are the "author.")

Dorothy Gale, email message to author, May 24, 2019.

### **MLA**

#### **Bibliography**

Last Name, First Name. "Subject Title." Received by [Author's Name], Day Month Year. (You are the "Received by.")

Gale, Dorothy. "Hot Air Balloons." Received by Emily Gale, 24 May 2019.

#### **In-text Citation**

(Last Name of person spoken to via email) If you mention the person's name in the sentence you do not need an in-text citation.

## **INTERVIEWS**

### **Chicago Style**

#### **Bibliography**

Last Name of interviewee, First Name of interviewee, interviewed by author, Month Year.

Gale, Dorothy, interviewed by author, May 2019.

#### **In-text Citation**

First Name of interviewee, Last Name of interviewee, interviewed by author, Month Year.

(You are the "author.")

Dorothy Gale, interviewed by author, May 2019.

### **MLA**

#### **Bibliography**

Last Name of interviewee, First Name of interviewee. Interview. By Your Name. Day Month Year.

Gale, Dorothy. Interview. By Emily Gale. 24 May 2019.

#### **In-text Citation**

(Last Name of person interviewed) If you mention the person's name in the sentence you do not need an in-text citation.



<b>Book with One Author</b>		
Last name	First Name	Title of Book
Place of Publication	Publisher	Year of Publication
<b>Item in an Archive</b>		
Name of item	Date of Item	Collection Name
Library/Repository Name	Institution Name	Location of Institution (Town, State)
<b>Newspaper Article</b>		
Last name	First Name	"Article Title."
Town of publication	State of Publication	Publication Date



<b>Journal Article</b>			
Last name	First Name	"Article Title."	Journal Title
Volume number	Issue number	publication year	Page range of article
<b>Website</b>			
Name of item	First Name	"Title of Webpage."	Name of Website
Publishing Organization	Publication or revision date (access date if none other available).	URL	
<b>Oral History/Interview</b>			
First Name	Last name	Interview by First name Last name	Location of transcript, if applicable.



## BOOKS

### One author

Last Name, First Name. Title of Book. City of Publication, Publisher, Publication Date.

- Wolff, Tomias. In Pharaoh's Army: Memories of the Lost War. New York, Vintage Books, 1994.

### Two authors

Last Name, First Name, and First Name Last Name. Title of Book. City of Publication, Publisher, Publication Date.

- Lash, Scott, and John Urry. Economies of Signs & Space. London, Sage Publications, 1994.

### Chapter in a book with multiple authors

Last name, First name. "Title of Chapter." Title of Book, edited by Editor's Name(s), Publisher, Year, Page range of entry.

- Harris, Murial. "Talk to Me: Engaging Reluctant Writers." A Tutor's Guide: Helping Writers One to One, edited by Ben Rafoth, Heinemann, 2000, pp.24-34.

## ARCHIVES

### Collection

Collection name, Repository Name, Institution Name, Location of Institution.

- African American History Collection, William H. Smith Memorial Library, Indiana Historical Society, Indianapolis, IN.

### Individual item

Name of Item. Date of creation of item. Collection name, Repository Name, Institution Name, Location of Institution.

- Second Baptist Church Group with Senator Richard Lugar. Circa 1965. African American History Collection, William H. Smith Memorial Library, Indiana Historical Society, Indianapolis, IN.

## PERIODICALS

### Newspaper Article

Last Name, First Name. "Title of Article." Name of Newspaper, Publication Date (dd month yyyy), Page number.

- Deo, Nisha. "Visiting Professor Lectures on Photographer." Exponent, 13 February 2009, p. A1.

### Journal Article

Last Name, First Name. "Title of Article." Title of Journal, Volume, Issue, Year, pages.

- MacDonald, Susan Peck. "The Erasure of Language." College Composition and Communication, vol. 58, no. 4, 2007, 585-625.

### Electronic Journal Article

Last Name, First Name. "Title of Article." Title of Journal, Volume, Issue, Year, URL. Access Date.

- Bent, Henry E. "Professionalization of the Ph.D. Degree." College Composition and Communication, vol. 58, no. 4, 2007, <http://www.jstor.org/stable/1978286>. Accessed December 4, 2017.

## DIGITAL SOURCES

### Website

Editor (author, or compiler name, if available). Name of Site. Version number, Name of Institution/organization affiliated with the site (sponsor or publisher), date of resource creation, URL or DOI. Date of access.

- Eiseman, Sharon L. Law Related Education. Illinois State Bar Association, October 2019, <https://www.isba.org/committees/lawrelatededucation/newsletter/2019/10/thereisnohomeformeheretheerasureofa>. Accessed December 4, 2017.





## Video

Last Name, First Name. "Title of Video." Platform, uploaded by First Name Last Name, upload date. URL.

- Ortega, Alejandra. "Grammar: Active and Passive Voice." YouTube, uploaded by Purdue OWL, 21 January 2018. <http://youtu.be/GEP-8lFTKKg>.

## OTHER

### Oral History/Interview

Last Name, First Name. Personal Interview. Date of Interview (dd month yyyy).

- Smith, Alex. Personal Interview. 23 July 1972.

### Image

Last Name, First Name. Name of Image. Year of Creation. Institution and City where the work is housed. Name of Website, URL. Access Date.

- Goya, Francisco. The Family of Charles IV. 1800. Museo Nacional del Prado, Madrid. Museo Nacional Del Prado, [www.museodelprado.es/en/the-collection/art-work/the-family-of-carlos-iv/f47898fc-aa1c-48f6-a779-71759e417e74](http://www.museodelprado.es/en/the-collection/art-work/the-family-of-carlos-iv/f47898fc-aa1c-48f6-a779-71759e417e74). Accessed 22 May 2006.



<b>Book with One Author</b>		
Last name	First Name	Title of Book
Place of Publication	Publisher	Year of Publication
EXAMPLE: Wolff, Tomias. <i>In Pharaoh's Army: Memories of the Lost War</i> . New York, Vintage Books, 1994.		
<b>Item in an Archive</b>		
Name of item	Date of Item	Collection Name
Library/Repository Name	Institution Name	Location of Institution (Town, State)
EXAMPLE: Second Baptist Church Group with Senator Richard Lugar. Circa 1965. African American History Collection, William H. Smith Memorial Library, Indiana Historical Society, Indianapolis, IN.		
<b>Newspaper Article</b>		
Last name	First Name	"Article Title."
Name of Newspaper	Publication Date	Page number
EXAMPLE: Deo, Nisha. "Visiting Professor Lectures on Photographer." <i>Exponent</i> , 13 February 2009, p. A1.		



<b>Journal Article</b>			
Last name	First Name	"Article Title."	Journal Title
Volume number	Issue number	publication year	Page range of article
EXAMPLE: MacDonald, Susan Peck. "The Erasure of Language." <i>College Composition and Communication</i> , vol. 58, no. 4, 2007, 585-625.			
<b>Website</b>			
Last name	First name	Name of Website	Publishing Organization
Publication or revision date	URL	Access Date	Accessed
EXAMPLE: Eiseman, Sharon L. Law Related Education. Illinois State Bar Association, October 2019, <a href="https://www.isba.org/committees/lawrelatededucation/newsletter/2019/10/thereisnohomeformeheretheerasureofa">https://www.isba.org/committees/lawrelatededucation/newsletter/2019/10/thereisnohomeformeheretheerasureofa</a> . Accessed December 4, 2017.			
<b>Oral History/Interview</b>			
First Name	Last name	Personal Interview	Date of Interview
EXAMPLE: Smith, Alex, Personal Interview. 23 July 1972.			



# PLAGARISM WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Regardless of what type of project you are doing, you will have to do research on your topic. Later, you will want to share that research with your judges to show what you have learned and to help support your thesis. However, it is important that you also cite all of the research that you did. Not only will your judges look to see if you have any citations, it also helps you avoid any plagiarism.

Plagiarism is stealing the ideas of other people and presenting them as your own. This sounds like a simple idea, but it can quickly become very complicated when you try to distinguish what ideas are yours and what ideas you have borrowed from others. You need to cite ideas that are not your own. Citations are a way to give credit to other people for their work. This guide and the following exercise will help distinguish what ideas need to be cited and what ideas are your own.

## Needs a Citation

- A direct quote – if the phrase you are using was directly taken from another source, you will put it in quotes and need to cite it
- A paraphrase – this is when you are not using the exact same words but you are summarizing the ideas of another
- Images, graphics, audio, video and other visual media – if you are using any sort of image you need to cite it, even if it is an image you took/created yourself!

## Does Not Need a Citation

- Your original idea
- Common knowledge – this one can get a little tricky but it means you do not have to cite something that everyone already knows.

Remember, if you are not sure if you should cite something or not, you should always cite it!



# PLAGARISM WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Read the examples below and decide if each example needs a citation or not. Write 'yes' or 'no' in the second column and then in the final column explain your reasoning. Why do you think that example does or does not need a citation?

Example	Citation?	Explain why
The Fourth of July is Independence Day.		
This author argued that the invention of the telephone was one of America's greatest inventions.		
I believe that tigers are the best animal.		
This book said, "Stonewall Jackson was a poor commander because he was shot by his own men."		
Chapter three describes how the invention of the cotton gin helped fuel the growth of slavery in the United States.		
An image.		
Penguins mainly live in the South Pole.		



# PLAGARISM WORKSHEET KEY

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Read the examples below and decide if each example needs a citation or not. Write 'yes' or 'no' in the second column and then in the final column explain your reasoning. Why do you think that example does or does not need a citation?

Example	Citation?	Explain why
The Fourth of July is Independence Day.	No	This is common knowledge and does not need to be cited.
This author argued that the invention of the telephone was one of America's greatest inventions.	Yes	You are summarizing another person's argument and need to give them credit.
I believe that tigers are the best animal.	No	This is your own idea and does not need to be cited.
This book said, "Stonewall Jackson was a poor commander because he was shot by his own men."	Yes	This is a direct quote and you need to cite the original work.
Chapter three describes how the invention of the cotton gin helped fuel the growth of slavery in the United States.	Yes	You are paraphrasing chapter three and need to give the author credit.
An image.	Yes	You need to cite all images and visual materials.
Penguins mainly live in the South Pole.	No	This is common knowledge and you do not need to cite it.



## ORGANIZATION AND RESEARCH STRATEGY

It's important to stay organized and have a strategy when you're gathering more information. Follow these steps to stay on task:

- Keep track of your sources.
- Think of your project's organization.
- Ask good research questions.
- Take careful notes.

Work through these steps in a cycle rather than just from beginning to end.

## KEEPING TRACK OF YOUR SOURCES

How you keep track of your sources is up to you, but make sure you have a system and include all necessary information! You could use NoodleTools, a Word document, spreadsheet, or do it by hand as you analyze your sources.

For NHDI, sources must be cited using MLA or Chicago Manual of Style. Online tools like Easy Bib or Citation Machine can be helpful. You could also use an index system, like this:

### BOOK

Author's Last Name: \_\_\_\_\_

Author's First Name: \_\_\_\_\_

Title of Book: \_\_\_\_\_

Publisher: \_\_\_\_\_

City of Publication: \_\_\_\_\_ Year: \_\_\_\_\_

I read this book \_\_\_\_\_ online \_\_\_\_\_ in print

How did you use this source? \_\_\_\_\_

\_\_\_\_\_

### WEBSITE

Author's Full Name: \_\_\_\_\_

Website Title: \_\_\_\_\_

Publisher/Sponsor of Site: \_\_\_\_\_

URL: \_\_\_\_\_

Date Published: \_\_\_\_\_ Date you used it: \_\_\_\_\_

How did you use this source? \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## PHOTOGRAPH

Title of Photograph: \_\_\_\_\_

Original Date Taken: \_\_\_\_\_

I found this image:

\_\_\_\_\_ in a book or archive collection \_\_\_\_\_ online

Book info/Collection info: \_\_\_\_\_

Website info: \_\_\_\_\_

How did you use this source? \_\_\_\_\_

\_\_\_\_\_

## NEWSPAPER

Author's Full Name: \_\_\_\_\_

Article Title: \_\_\_\_\_

Newspaper Title: \_\_\_\_\_

City: \_\_\_\_\_ Date Published: \_\_\_\_\_

I read this article: \_\_\_\_\_ in print \_\_\_\_\_ online

\_\_\_\_\_ in a database or collection

How did you use this source? \_\_\_\_\_

\_\_\_\_\_

## JOURNAL ARTICLE

Author's Full Name: \_\_\_\_\_

Article Title: \_\_\_\_\_

Journal Title: \_\_\_\_\_

Volume: \_\_\_\_\_ Issue #: \_\_\_\_\_

Publisher: \_\_\_\_\_ City: \_\_\_\_\_ Year: \_\_\_\_\_

I read this article: \_\_\_\_\_ in print \_\_\_\_\_ online

\_\_\_\_\_ in a database or collection

How did you use this source? \_\_\_\_\_

\_\_\_\_\_





## DOCUMENTARY

Director/Creator: \_\_\_\_\_

Title of Documentary: \_\_\_\_\_

Release/Creation Date: \_\_\_\_\_

Distributor: \_\_\_\_\_

Source Location: \_\_\_\_\_

Medium: \_\_\_\_\_

How did you use this source? \_\_\_\_\_

\_\_\_\_\_

## ENCYCLOPEDIA

Article Title: \_\_\_\_\_

Encyclopedia Title: \_\_\_\_\_

Volume: \_\_\_\_\_ Edition: \_\_\_\_\_

Publisher: \_\_\_\_\_ City: \_\_\_\_\_ Year: \_\_\_\_\_

I read this article: \_\_\_\_\_ in print \_\_\_\_\_ online

\_\_\_\_\_ in a database or collection

How did you use this source? \_\_\_\_\_

\_\_\_\_\_



# CHOOSING GOOD IMAGES

If you are doing a project type that is visual – website, documentary or exhibit – good images are crucial. Good images will help while poor images will hurt you at a contest. There are several key factors to look at when considering which images to use:

- **Image quality** – Does the image have a high resolution? Is it clear and crisp or is it fuzzy? If you took the image yourself, does it look like you put in the effort to make it look presentable?
- **Tells your story** – Does the image contribute to the story you’re trying to tell? Is it related to your topic or did you choose it just because you like it? Would the image help someone to understand your topic just as much as a block text?
- **Supports your “So What”** – Does this image help support the argument you’re trying to make, or does it contradict your argument? Does it act as proof of your opinion or does it just look nice?
- **Comes from a credible source** – Did you find this source from Pinterest or a generic .com website or did it come from a digital archive or library site? Is it clear who the image belongs to (archive, library, organization, person)?
- **Eye-catching/interesting** – Does this image draw your attention? Is it visually appealing? Does it fit well with the overall look you’re going for with your project?
- **Unique** – Is it the first image someone might come upon if they were to research your topic, or would finding this image take more digging? Some images might be famously associated with your topic, but these should not be the majority of your images.

## Image Scoring Sheet

Assign a score for each box in each column below, with 10 as the highest and 1 as the lowest. Then total the scores for each image. If an image scores above 40, it is most likely a suitable image for your project. If an image scores below 40, take some time to re-evaluate if you should use it or look for another image. If an image scores below 30, do not use the image. If you want a replacement image, score that image before you use it in your project.

	Image Quality	Tells Story	Supports “So What”	Credible Source	Eye-Catching/ Interesting	Unique	Total Score
1							
2							
3							
4							
5							
6							
7							
8							
9							
10							



# PHOTO ANALYSIS WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

When choosing photos for your NHDI project, you need to be sure that you are choosing the photographs that contribute the most to your project and that may not be just the first photos you find. Carefully analyzing and choosing which photos to include in your work helps strengthen your project, and especially your argument, overall. Using this photo analysis worksheet, carefully analyze each of the photos you have chosen and determine which photos best help strengthen your project's clarity and argument.

## 1. Observation

Take a good look at the photograph you have chosen studying all of the details presented. What is your first impressions of the photograph? What individual items in the photograph do you notice?


Now, divide the photo into four quadrants and take an even deeper look.  
What new details are becoming visible?

\_\_\_\_\_

Are you noticing any new information in the photograph that you hadn't seen before?

\_\_\_\_\_

Using the chart below, make a list of objects, people, and activities that you see happening in the photograph.

People	Objects	Activities



## 2. Inference

Take a look at all of the things you have observed above and start to make a list of inferences you might make about the photograph. Remember, an inference is a conclusion you make based on facts or knowledge about something you are observing.

---

---

## 3. Questions

Now that you have made some good inferences about the photograph, what questions have been raised in your mind? What questions might someone seeing the photograph on your project have about it?

---

---

Where could you look to find answers to these questions? Does your project answer any of these questions?

---

---

## 4. Analysis

Defend your photograph here. After taking a closer look, do you think your photograph is important to include on your project? Does it contribute to your thesis statement and overall argument? Why or why not?

---

---



# RESEARCH STRATEGY WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## ASK GOOD RESEARCH QUESTIONS

Good questions guide your research. As you find out more about your topic, you'll find that you come up with more questions. This means that you'll formulate and answer your research questions as you go along.

Topic: \_\_\_\_\_

What are some key terms related to your topic that will help you search for information?

What types of sources might exist for your topic?

Primary Sources

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---

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---

---

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---

---

Secondary Sources

---

---

---

---

---

---

---

---

---

---

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Where might you find these?

Primary

[illegible]

Secondary

[illegible]



# RESEARCH STRATEGY WORKSHEET EXAMPLE

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## ASK GOOD RESEARCH QUESTIONS

Good questions guide your research. As you find out more about your topic, you'll find that you come up with more questions. This means that you'll formulate and answer your research questions as you go along.

Topic: Crispus Attucks High School Basketball Champions of 1955

What are some key terms related to your topic that will help you search for information?

Indiana High School Athletic Association (IHSAA), Indiana basketball, Civil Rights, school segregation, Crispus Attucks High School, Indianapolis athletics

What types of sources might exist for your topic?

### Primary Sources

Photographs

Yearbooks

Newspaper articles

Archival documents

Interviews

### Secondary Sources

Books

Documentaries

Journal Articles

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Where might you find these?

Primary

Archives, libraries, Indiana Historical Society, Indiana State Library, Chronicling America,  
Crispus Attucks Museum, people who were living at the time

Secondary

Public library, school library, online database for scholarly articles, IHSAA website, .org  
and .gov websites





# RESEARCH QUESTIONS WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Your background research and the questions you come up with while doing that research can help you narrow your topic even further. The column on the left focuses on the types of information you should look for while researching the historical context and effects of your broad topic. The middle section shows what types of questions can come out of your historical context research.

Historical Context	Questions to Ask	Answers
<b>Long Before</b> <ul style="list-style-type: none"> <li>• Sets the tone</li> <li>• Understand what background information your audience will need to know</li> <li>• Shows you what people, events or ideas impacted or influenced your topic</li> </ul>		
<b>Right Before</b> <ul style="list-style-type: none"> <li>• Key people who influenced your topic</li> <li>• Actions of key people</li> <li>• Events that lead to your topic</li> </ul>		
<b>Main Event</b> <ul style="list-style-type: none"> <li>• Find out what happened</li> </ul>		
<b>Right After</b> <ul style="list-style-type: none"> <li>• Reaction to the event, including positive and negative from people who supported or opposed</li> <li>• When change or shift occurred</li> </ul>		
<b>Long After</b> <ul style="list-style-type: none"> <li>• Effect of event in the long term – what the changes were</li> <li>• Changes that affect today</li> <li>• Influence of your topic on other events more recently</li> <li>• Importance of the topic</li> </ul>		



# RESEARCH QUESTIONS WORKSHEET EXAMPLE

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Your background research and the questions you come up with while doing that research can help you narrow your topic even further. The column on the left focuses on the types of information you should look for while researching the historical context and effects of your broad topic. The middle section shows what types of questions can come out of your historical context research.

Using the life of Eugene V. Debs and the sample questions in the middle section, narrow your topic in the right-hand column. You can use this method to narrow your own topic.

Historical Context	Questions to Ask	Answers
<b>Long Before</b> <ul style="list-style-type: none"> <li>Sets the tone</li> <li>Understand what background information your audience will need to know</li> <li>Shows you what people, events or ideas impacted or influenced your topic</li> </ul>	<ul style="list-style-type: none"> <li>What was going on at the time?</li> <li>What labor issues existed?</li> <li>What were some criticisms about the treatment of workers?</li> </ul>	<ul style="list-style-type: none"> <li>Industrial factories and their output were booming in the late 19th century</li> <li>Labor unions began developing in factories, but didn't yet have a large foothold</li> <li>During an economic depression, arguments around labor policy grew</li> </ul>
<b>Right Before</b> <ul style="list-style-type: none"> <li>Key people who influenced your topic</li> <li>Actions of key people</li> <li>Events that lead to your topic</li> </ul>	<ul style="list-style-type: none"> <li>Who was Eugene V. Debs?</li> <li>What was his life like prior to becoming an activist?</li> </ul>	
<b>Main Event</b> <ul style="list-style-type: none"> <li>Find out what happened</li> </ul>	<ul style="list-style-type: none"> <li>How did Debs first become involved in the American Railway Union and Socialist Party?</li> <li>What happened during his political and activist career?</li> </ul>	
<b>Right After</b> <ul style="list-style-type: none"> <li>Reaction to the event, including positive and negative from people who supported or opposed</li> <li>When change or shift occurred</li> </ul>	<ul style="list-style-type: none"> <li>How did people perceive his political efforts?</li> <li>What impact did they have on workers and society?</li> </ul>	
<b>Long After</b> <ul style="list-style-type: none"> <li>Effect of event in the long term – what the changes were</li> <li>Changes that affect today</li> <li>Influence of your topic on other events more recently</li> <li>Importance of the topic</li> </ul>	<ul style="list-style-type: none"> <li>How and why was his activism so important?</li> <li>Did this change the workforce?</li> <li>What impact did it have on unions and labor in the U.S.?</li> </ul>	



## THINK ABOUT YOUR PROJECT'S ORGANIZATION

Remember, no matter what type of project you choose, you will want to follow the same organization. Just like anything else you would write or create, you need a beginning, middle and end. Notice the similarities between your project's organization and the research questions posed in the previous worksheet.



## TAKING NOTES

As you gather and analyze your sources, it is important to have a good note-taking system. You are getting a lot of information. You will synthesize – combine into a whole – the information you think is the most important from all of your sources to create the content for your project.

The note-taking system you use is up to you – one is the Cornell Notes system. This breaks up your note taking into two parts: the main ideas and more general notes.

As you are taking notes, it is important to keep track of the sources from which you get your information. This will not only help you with your annotated bibliography – so you have record of how you used each source – but with citing quotes and other information in your project as well.

**Step 1:** Include your topic, if so desired. Consider the sort of information you will be looking for.

**Step 2:** Take some general notes as you read your sources. Keep the notes for each portion of your project separate. For each note, write the source and page number.

**Step 3:** Write down all bibliographic information for your sources used in this section.

**Step 4:** Write a summary right after you read the source and pull out the main ideas. This is a short overview of what you have learned.

**Step 5:** Reflect after you have finished reading the source. Write down main ideas, people, vocabulary words or questions. What struck you as most important?

Print out and use the provided Cornell notes for each step of your project – background, build-up, heart of your story, short-term impact and long-term impact.

# EXAMPLE

**Topic:** Indiana Women's Suffrage

Take notes for the **background** portion of your project. What happened long before your topic? What background information does your audience need to know? What people, events or ideas influenced your main event? What was going on in the world? This is your historical context. Set the scene for your audience.

## Main Ideas:

Suffrage started out of broader

movement for

women's rights

Early women's rights

conventions

Seneca Falls convention

## Notes (Write the source and page number for all your notes.):

Book title, p. 100-150 - Margaret Fuller, Ernestine

Rose, Quaker Church, abolition

Website, date accessed - happened in New York, strong

Quaker involvement

Book title, p. 125-126 - started by five women including

Lucretia Mott and Elizabeth Cady Stanton

**Summary:** The women's suffrage movement began out of a broader movement for women's rights. Early  
conventions began in the 1840s, predominantly in New York. The suffrage movement official-  
ly began at the Seneca Falls Convention in 1848.

**Sources:** List all sources used.

Take notes for the **build-up** to your topic, or the events right before your main event. These events are what sparked the main event. What ideas or events led up to the main event? What inspired those who were involved? This section should be more specific than your background.

Main Ideas:	Notes (Write the source and page number for all your notes.):

---

---

**Topic:** \_\_\_\_\_

Take notes for your heart of the story, or your **main event**. Consider these questions: **What** happened? **How** did it happen? **When** did it happen? **Why** did it happen? **Who** was involved or affected? **Where** did it happen?

Main Ideas:	Notes (Write the source and page number for all your notes.):

**Summary:** \_\_\_\_\_

**Sources:** \_\_\_\_\_

Take notes for the **short-term impact** portion of your topic, or what happened immediately after. What were the immediate effects of the main event? Who did it affect? How did it affect them? Did it impact everyone the same way? What were the positive changes? Negative?

Main Ideas:	Notes (Write the source and page number for all your notes.):

---

---

---

---

Take notes on the **long-term impact**, or the events that happened long after the topic. Take a step back here. **How are things different** because of your topic? For whom are they different? What have been the **lasting effects**? How has your topic **changed history**?

Main Ideas:	Notes (Write the source and page number for all your notes.):

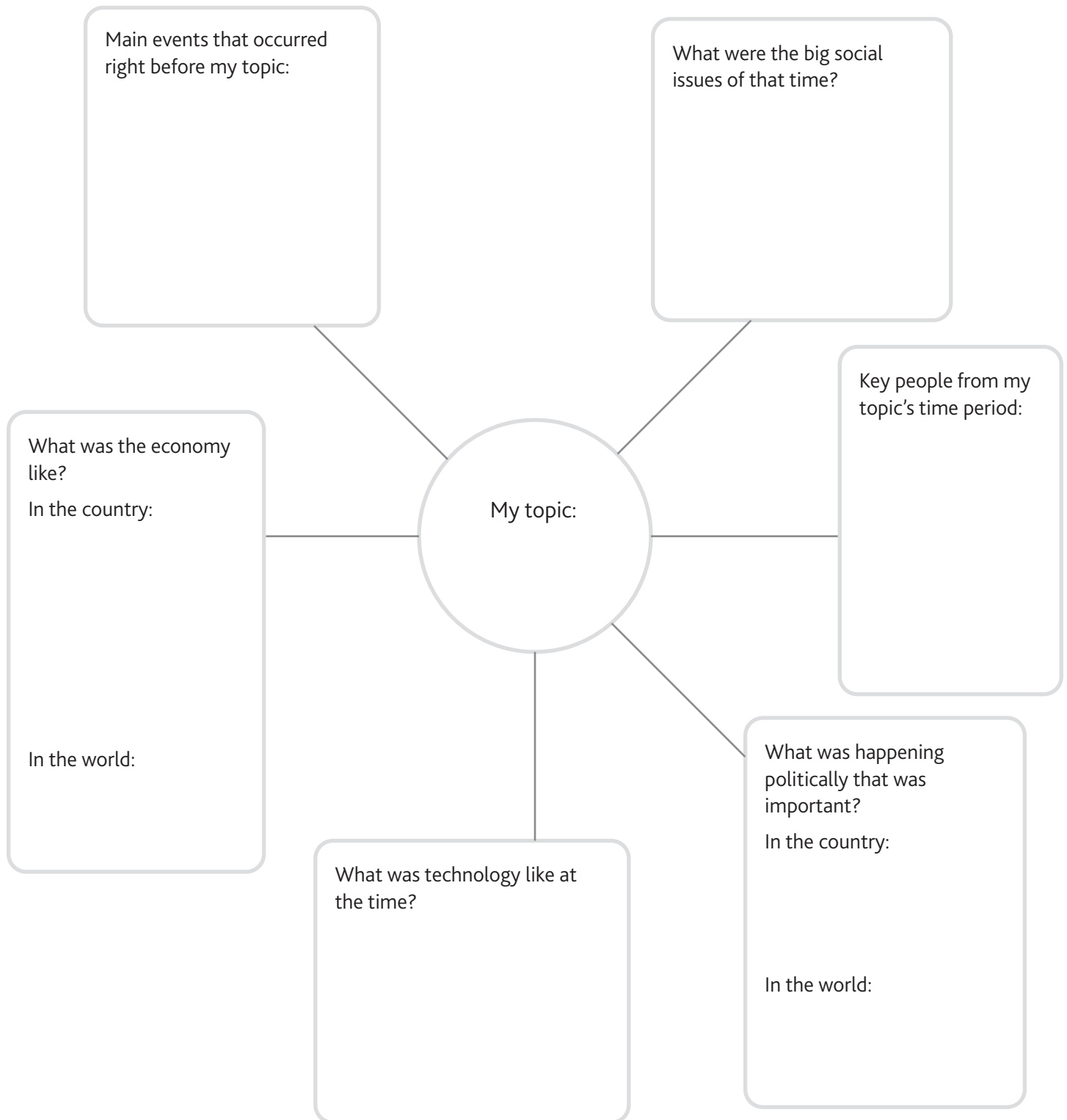
---



---

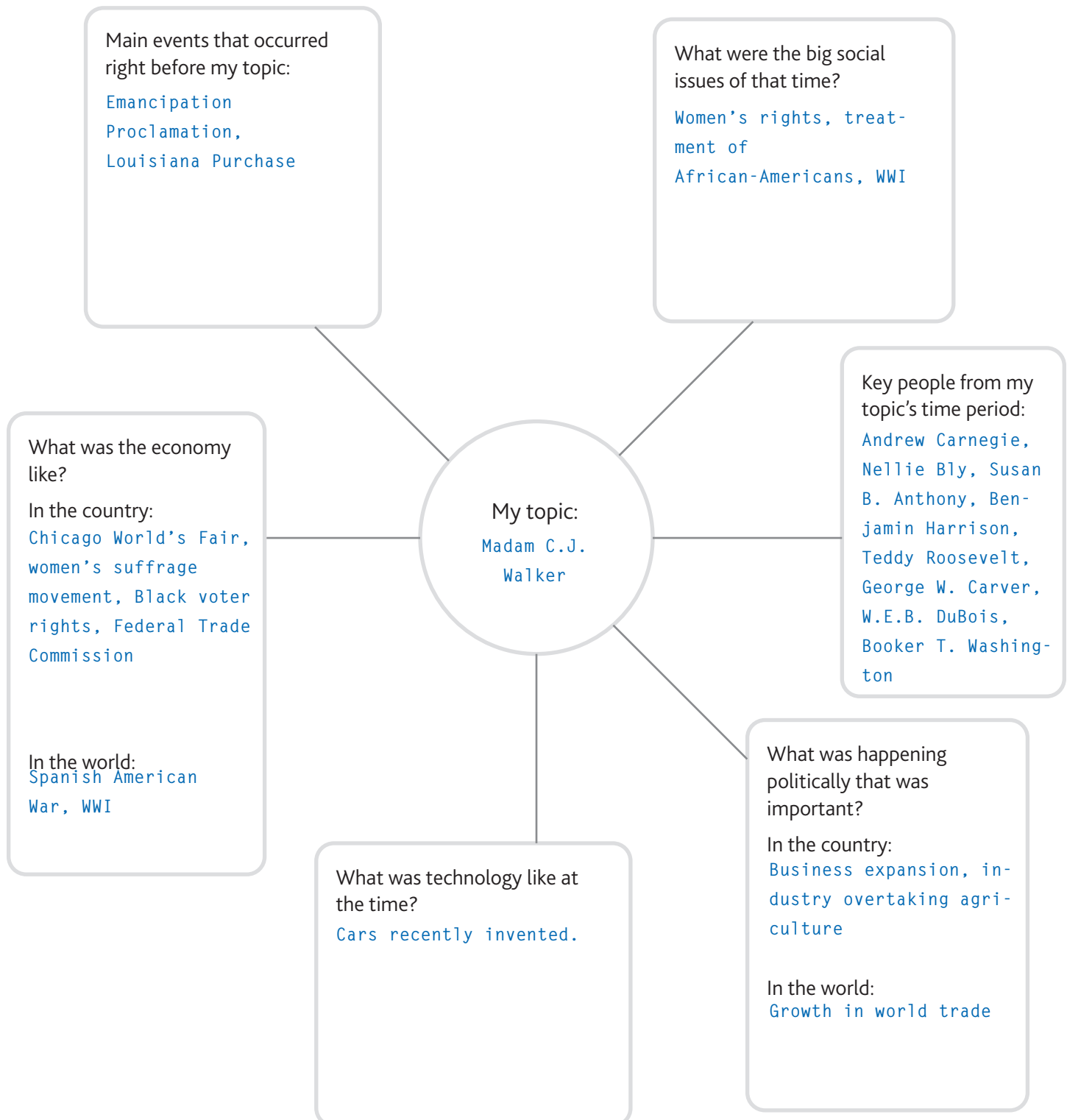


As you collect your information and take good notes, it can sometimes help to visualize that information. Below is a web that can help you place your topic in the big picture and give it context.



## EXAMPLE

As you collect your information and take good notes, it can sometimes help to visualize that information. Below is a web that can help you place your topic in the big picture and give it context.





When:



# WRITING YOUR TEXT WORKSHEET EXAMPLE

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## THE MAIN EVENT/HEART OF THE STORY

With so much information to share, it will be important for you to be able to pull out the essential information. Using your notes, compile the key points of your topic below.

### TOPIC:

Federated Metals Plant and the Hammond Environment

**What** happened? **How** did it happen? **When** did it happen? **Why** did it happen? **Who** was involved or affected? **Where** did it happen?

Federated Metals Corporation operated on the border of Hammond and Whiting, Indiana from 1937-1983. In the 1970s, the United States saw a dramatic push for environmental advocacy. For years, residents living near the plant expressed concern about the toxins released by the plant, most notably toxins that infiltrated Lake George in Hammond. The debate surrounding the ownership and fate of the lake as well as the environmental impact of Federate Metals lasted up until 2018, involving local politicians such as Senators Ralph Potesta, Frank Mrvan, and most recently, Governor Holcomb.

### Illustrations/Images

List any useful images or illustrations you have found relating to your project. Attach them to this page.

1. Image of Federated Metals smelting plant
- 2.
- 3.
- 4.
- 5.

### Quotes

Have you found any useful quotes that help support your topic? Attach them to this sheet.

Who said it: Rev. James F. McCabe

When: late 1970s

Who said it:

When:

Who said it:

When:

Who said it:

When:



## ACTIVE VS. PASSIVE VOICE

It's important your writing is clear and concise. Using more words may sound flowery, but it lessens the impact. To make sure your writing is the best it can be, use the active voice.

### What is active voice?

Active voice is when the subject of the sentence performs the verb's action. A sentence that uses active voice is strong and direct. It gets to the point.

#### Examples:

The dog chased the squirrel.

The general led the troops into battle.

The court declared the group's actions illegal.

### What is passive voice?

Passive voice is when the subject of the sentence is acted on by the verb. These sentences can be more complicated than necessary.

#### Examples:

The squirrel was chased by the dog.

The troops were led into battle by the general.

The group's actions were declared illegal by the court.

Notice how much simpler the active voice sentences are than the passive?

Each active sentence above uses fewer words than its corresponding passive sentence. Using active voice not only delivers a clearer message but also cuts down on word count, leaving you space to write more of what's important.

Try your hand at active vs. passive voice.

Each sentence below is written in passive voice. Rewrite each sentence in active voice and simplify where you can.

**The document was read by President Kennedy prior to making a decision.**

---

**Susan B. Anthony was approached by Elizabeth Cady Stanton, asking if she needed help.**

---

**The horses were ridden by the rangers for four days straight.**

---



## ACTIVE VS. PASSIVE VOICE – KEY

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Each sentence below is written in passive voice. Rewrite each sentence in active voice and simplify where you can.

**The document was read by President Kennedy prior to making a decision.**

President Kennedy read the document before he made a decision.

**Susan B. Anthony was approached by Elizabeth Cady Stanton, asking if she needed help.**

Elizabeth Cady Stanton asked Susan B. Anthony if she needed help.

**The horses were ridden by the rangers for four days straight.**

The rangers rode the horses for four days straight.



# VERB TENSES

## Which tense should I use?

When you write, pay attention to verb tense – past, present and future. Past tense is used to describe things that have happened in the past. Present tense is used to describe things that are happening now. Future tense is used to describe things that have yet to happen. When you write about history, you primarily use past tense because you are writing about things that happened in the past.

## Stay consistent

It's easy to switch verb tenses, but it's important that you keep them consistent. Switching back and forth confuses the reader. Keep it simple and keep the past in the past.

## When can I use present tense?

There are times when you might discuss something in your project that happens in the present, especially when you cover the long-term impact of your topic. In this case, you should use present tense. If you are doing a performance and the performance is set in the time of your topic, you will most likely use present tense (unless you are discussing an event that happened before the time of that character).

Using the correct verb tense can be tricky at times. Practice and good proof-reading are the best ways to make sure you get it right.

**Assume you're doing a project on Madam C.J. Walker. Each scenario below could be something you write about in your project. Determine which tense you should use in your project for each one.**

Section of the project	Past or Present Tense?
Madam C.J. Walker's early life, prior to starting her business.	
How Madam C.J. Walker developed her business in the early 1900s.	
The current state of the Madam Walker Theatre in downtown Indianapolis	
Walker's induction into the National Women's Hall of Fame in 1993	
The Spirit Awards, an annual award ceremony in honor of Walker, that honors national leaders in entrepreneurship, philanthropy, civic engagement, and the arts.	



# VERB TENSES – KEY

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Section of the project	Past or Present Tense?
Madam C.J. Walker's early life, prior to starting her business.	past
How Madam C.J. Walker developed her business in the early 1900s.	past
The current state of the Madam Walker Theatre in downtown Indianapolis	present
Walker's induction into the National Women's Hall of Fame in 1993	past
The Spirit Awards, an annual award ceremony in honor of Walker, that honors national leaders in entrepreneurship, philanthropy, civic engagement, and the arts.	present





## DEVELOPING YOUR THESIS

### WHAT IS A THESIS STATEMENT?

Your project will consist of an argument that reflects your main idea – the message you want to get across to your audience that links the topic to the theme. The sentence(s) that capture(s) this argument is called your thesis.

Think of your thesis as an equation:

**Thesis = Topic + Theme + Impact**

A good thesis is short and sweet – no more than one or two sentences. You will explain and support your argument throughout the rest of your project.

A good thesis statement:

- Addresses a narrow topic.
- Is an informed opinion.
- Explains what you believe to be the historical significance of your topic.
- Connects the topic to the NHD theme.

A thesis statement is:

- Not a question.
- Not a list.
- Not vague.

A thesis statement is not the same thing as a research question. Your research questions guide your research. Your thesis statement makes an argument about your topic using your research.

### WRITING A GOOD THESIS STATEMENT

Writing a good thesis is a long process. It will take time. This is the most important and sometimes most stressful part. Here are some key things to remember:

- It will continue to evolve as you research. You may even go back and change it ... and that's OK.
- It's only set in stone once you have completed your project for the contest, and even then you might have an opportunity to improve it. If you qualify for state or nationals, you will have time to make any needed improvements on your project. This includes your thesis.
- You can always ask a teacher or NHD team member to look over your thesis for you.

## THESIS DEVELOPMENT: AN EXAMPLE

We'll use a previous NHD theme to give an example of how you may develop your thesis.

**Theme:** Conflict and Compromise

**Interest Area:** Prisoners of war in World War II

**Your narrowed subject:** Camp Atterbury POWs in WWII

**Working thesis statement:**

During WWII, approximately 3,000 Italian POWs were held at Camp Atterbury in Indiana. They compromised with U.S. soldiers to build a chapel, making life there better for themselves.

- Take a look at the highlighted section. Since it is stating a fact and telling your audience what your topic is, this information should be part of your introduction.
- Remember, your thesis is your argument about your main idea.

**Final thesis statement:**

The respectful treatment of Italian POWs at Camp Atterbury, along with the chaplain's permission to build their own chapel, created a long-lasting, positive relationship between the camp and the Italian soldiers once imprisoned there.

- Notice how the highlighted section was added – this is the basis of your argument.
- You're showing the impact of your topic and why it is important.



# THESIS DEVELOPMENT WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Your thesis statement is where you take a stand on your topic. It is also a guide for the rest of your project. Go over your notes and consider the important points of your topic and your research questions. Then, use those to develop a thesis statement.

Topic: \_\_\_\_\_

**WHO** – Who was involved? Who was affected?

\_\_\_\_\_  
\_\_\_\_\_

**WHAT** – What happened? What was the main event?

\_\_\_\_\_  
\_\_\_\_\_

**WHERE** – Where was/were the place(s) it happened?

\_\_\_\_\_  
\_\_\_\_\_

**WHEN** – When did it happen? How long of a time period was it?

\_\_\_\_\_  
\_\_\_\_\_

**WHY** – Why did it happen?

\_\_\_\_\_  
\_\_\_\_\_

**Connection to the Theme: Communication in History**

What is the topic's connection to breaking barriers?

\_\_\_\_\_  
\_\_\_\_\_

Pull it all together in a thesis statement:

\_\_\_\_\_  
\_\_\_\_\_



# THESIS DEVELOPMENT WORKSHEET EXAMPLE

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Your thesis statement is where you take a stand on your topic. It is also a guide for the rest of your project. Go over your notes and consider the important points of your topic and your research questions. Then, use those to develop a thesis statement.

Topic: Women's Suffrage in Indiana

**WHO** – Who was involved? Who was affected?

Women in Indiana and the United States, local Suffragettes: May Wright Sewell, Ida Husted Harper, Zerelede G. Wallace, Amanda Way

**WHAT** – What happened? What was the main event?

After years of political campaigning, protests, and demonstrations, women finally gained the right to vote in 1920.

**WHERE** – Where was/were the place(s) it happened?

Indiana. Suffrage happened all over the US. Indiana suffrage movement was large in Indianapolis.

**WHEN** – When did it happen? How long of a time period was it?

Ratification happened in 1920. Women's suffrage movement was around 1850-1920.

**WHY** – Why did it happen?

Women were not considered equal and denied the right to vote.

## Connection to the Theme: Frontiers in History

What is the topic's connection to Frontiers in History?

The idea of suffrage for women was a pioneering topic. Many women in Indiana, and other suffragists across the nation, worked hard and often in uncharted territory to get women the right to vote in the United States.

Pull it all together in a thesis statement:

Through pioneering efforts such as campaigning, lobbying, and activism, Indiana women fought for the idea that women could not vote. These efforts, as part of the Women's Suffrage Movement, eventually led to the ratification of the 19th amendment in 1920.



# INTRODUCTION TO THE SOS METHOD

A great way to develop your thesis is by using the "SOS Method." SOS stands for:

## S – Summary

Imagine the person viewing your project has never heard of this topic. Summarize your topic in one or two sentences. Give only the necessary information. What happened and when?

## O – Opinion

This is where you begin to make your argument in your thesis. What do you think? How does your topic relate to communication in history and why? Say this in one or two sentences.

## S – Significance

What was the long-term impact of your topic? Why does any of this matter today? Why does anyone need to know about your topic? Why do you think it's important? Explain this in one or two sentences.

When you put these together, you have your thesis statement – it answers the question "so what." Imagine if someone were to ask you about your topic. You tell them about your topic and they say "so what? Who cares? Why does it matter?"

Your topic:

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**Answer the S:**

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**Answer the O:**

---

**Answer the S:**

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**Put it all together:**

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# "SO WHAT?"

## Activity

Using the story below, pull out the SOS to write a thesis statement. As you are reading, think about what is being discovered? Were there pioneering efforts? How did they help?

In the year 2065, an alien species from planet Zarplo, along with their robotic counterparts, settled on Mars. For 15 years, Mars had already been inhabited by roughly 500 United States citizens occupying a space station on the planet. Upon first landing, the Zarplos were blocked from development by U.S. officials. Over the course of 2 years, deliberations between Zarplo and U.S. diplomats determined that Zarplos could be allotted a 370 square mile plot of land roughly 200 miles west of the U.S. space station and that they would be under U.S. jurisdiction. The Zarplo were required to pay an income tax to the U.S. government based on Mars, but were not allowed any voting rights, nor could they expand their land. As the Zarplo population grew over the next couple of decades, it became crucial for them to expand their settlement and infrastructure. In 2092, Zarplo officials called a meeting with U.S. officials to debate the issue of Zarplo's inability to vote or expand. After a 2-year deliberation, the U.S. granted the aliens of Zarplo full citizenship and extended all freedoms granted to U.S. citizens, while allowing Zarplo to remain its own state on Mars. Zarplo was then able to adequately expand their land. This led to extensive collaboration among the Zarplo and people of the U.S., which significantly benefited the Mars colony. 50 years later, another meeting was held among Zarplo and the U.S. to determine this issue of robotic rights. Zarplo custom on their original planet granted equal rights to their robots as the alien population. Following the same diplomatic process to grant Zarplo equality, the U.S. and Zarplo came to an agreement that Zarplo robots would be granted the same rights as their Zarplo counterparts.

## Summary

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## Opinion

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## Significance

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## Thesis/So What?

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## "SO WHAT?"

### Activity – Example

Using the story below, pull out the SOS to write a thesis statement. As you are reading, think about what is being described. Were there pioneering efforts? How did they help?

In the year 2065, an alien species from planet Zarplo, along with their robotic counterparts, settled on Mars. For 15 years, Mars had already been inhabited by roughly 500 United States citizens occupying a space station on the planet. Upon first landing, the Zarplos were blocked from development by U.S. officials. Over the course of 2 years, deliberations between Zarplo and U.S. diplomats determined that Zarplos could be allotted a 370 square mile plot of land roughly 200 miles west of the U.S. space station and that they would be under U.S. jurisdiction. The Zarplo were required to pay an income tax to the U.S. government based on Mars, but were not allowed any voting rights, nor could they expand their land. As the Zarplo population grew over the next couple of decades, it became crucial for them to expand their settlement and infrastructure. In 2092, Zarplo officials called a meeting with U.S. officials to debate the issue of Zarplo's inability to vote or expand. After a 2-year deliberation, the U.S. granted the aliens of Zarplo full citizenship and extended all freedoms granted to U.S. citizens, while allowing Zarplo to remain its own state on Mars. Zarplo was then able to adequately expand their land. This led to extensive collaboration among the Zarplo and people of the U.S., which significantly benefited the Mars colony. 50 years later, another meeting was held among Zarplo and the U.S. to determine this issue of robotic rights. Zarplo custom on their original planet granted equal rights to their robots as the alien population. Following the same diplomatic process to grant Zarplo equality, the U.S. and Zarplo came to an agreement that Zarplo robots would be granted the same rights as their Zarplo counterparts.

### Summary

Zarplo aliens landed on Mars in 2065, which was already occupied by U.S. citizens. Over years of deliberation, Zarplo became its own state and was granted equal rights by the U.S. government.

### Opinion

Zarplo citizenship and land expansion was a pioneering topic among the people and aliens of Mars. It took many years for it to make progress.

### Significance

Zarplo were ultimately granted rights and both they and the U.S. prospered from this decision. The same ideal process was later used to grant Zarplo robots rights as well.

### Thesis/So What?

In 2065, Zarplos landed on the already occupied planet Mars. Through charting new idea processes, U.S. representatives of the Mars space station and Zarplo officials were able to come to an agreement that granted Zarplos equal citizenship as well as their own state. This pioneering process led to prosperous living on Mars for both parties and served as a template for later disputes including the rights of Zarplo robots.



## INTERPRETING YOUR SOURCES

Now that you have a thesis statement, it's time to continue with your research. If you find new sources, continue to analyze them – describe what a source says in your own words. At this stage you will also be interpreting your sources to see how they fit into your topic and support your thesis.

### THINK LIKE A HISTORIAN

#### Compare and Contrast Different Ideas

- What were the values, personalities and behaviors of people and groups related to your topic?
- How were they different?
- How were they alike?

#### Draw Comparisons Across Eras and Regions

- How do the important events and ideas in your topic compare to what was going on in other areas of the world?
- How do they compare to another time?
- How did ideas and events of the past affect your topic?
- How has your topic affected ideas and events?

#### Consider Multiple Perspectives

- Much like ideas, what were the differing perspectives of the time?
- Who viewed important events in your topic as triumphs? Why?
- Who viewed them as tragedies? Why?

#### Hypothesize the Importance of the Past

- Come to your own conclusions about why your topic

## TELL YOUR AUDIENCE WHAT YOU THINK

Answer these questions:

- What is this source telling me?
- How does it compare to my other sources?
- Does this source help me to support my thesis?
- How does this source change my way of thinking about my topic?

is important. What do you want people to learn?

- What lessons should your audience take away?
- Why should it be remembered?
- Does it have any effect on the world today?

#### Analyze Cause and Effect

- Did these differing perspectives lead to the main event of your topic?
- What are the important moments within your topic that led to the main event?
- What were the lasting effects and why?

#### Challenge Existing Historical Narratives

- Do you agree with your secondary sources? You don't have to – just be able to prove why you don't agree.
- Have you drawn your own conclusions? With good research, you will very likely come to your own conclusions.



## IDENTIFY VS. ANALYZE

When you are working with primary sources, it is vitally important that you do a thorough analysis of those sources. It is not enough to simply explain what your source is, you have to analyze it. You have to make it a part of your argument and use it to support your thesis. This worksheet will help you learn how to analyze your sources and differentiate between identification and analysis.

There might be portions of your project that are just statements with no opinions. It is necessary in some circumstances to state facts, but this should never be the bulk of your text. You want to make sure that the majority of your statements have analysis in them!

When you identify something, you name it. You are stating a fact without your opinion. For example, if I were to say that the Battle of Gettysburg happened in 1863, that is a fact. Or, if I could look at an image and say that there were a couple of bicycles in the picture. That is not analysis, that is identification.

Analysis requires interpretation. You have to look at the evidence that you have found and make your own opinion. For example, while saying that the Battle of Gettysburg happened in 1863 is identification. Saying that the Battle of Gettysburg represents a turning point in the American Civil War because it was the last time that the two sides fought a traditional, pre-modern style battle is analysis because I am taking information that I already know and using it to form an opinion. In this case, my opinion is that the Battle of Gettysburg was the last battle of the American Civil War to use pre-modern battle tactics. Or, we could take the other example from earlier. Stating that there are a couple of bicycles in an image is identification. However, saying that the people who own those bicycles probably did not travel a very far distance is analysis. I am taking the information that I know; there are bicycles present and the fact that bicycles are not typically used to travel great distances and combining them to form an opinion. And that is analysis.

So, when you are working with your primary sources, you need to do more than just identify the facts that are present in the source. Instead, you need to analyze them and make sure that they are supporting your argument.

The Gettysburg Address was delivered on November 19, 1863 by President Abraham Lincoln to help dedicate a new cemetery in Gettysburg, Pennsylvania where the dead from the recent battle were going to be buried. The address is quite short and reads:

Fourscore and seven years ago our fathers brought forth, on this continent, a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived, and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives, that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate, we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they here gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, for the people, shall not perish from the earth.

(Source: "The Gettysburg Address," Cornell University, 2013. [https://rmc.library.cornell.edu/gettysburg/good\\_cause/transcript.htm#:~:text=President%20Lincoln%20delivered%20the%20272,all%20men%20are%20created%20equal.](https://rmc.library.cornell.edu/gettysburg/good_cause/transcript.htm#:~:text=President%20Lincoln%20delivered%20the%20272,all%20men%20are%20created%20equal.))





# IDENTIFY VS. ANALYZE WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

On the right, is a picture that was taken at the cemetery on the day that Lincoln delivered the Gettysburg Address.

(Source: Lincoln's Gettysburg Address, Gettysburg. Gettysburg Pennsylvania United States, 1863. [ , Printed Later] Photograph. <https://www.loc.gov/item/2012648250>)

Now, based on this knowledge, and what we have already discussed, which statements are identification and which statements are analysis? Mark an 'X' in the appropriate column for each statement. Then, briefly explain why you chose the column that you did.



	Identification	Analysis	Reasoning
There were a lot of people at Lincoln's reading of the Gettysburg Address.			
Because it was so crowded at the cemetery when President Lincoln read the Gettysburg Address, few people were able to hear him.			
The Gettysburg Address is not a long speech.			
The Gettysburg Address was written to dedicate a cemetery full of Civil War dead.			
Abraham Lincoln wrote the Gettysburg Address to inspire the Union soldiers and encourage people to keep supporting the war.			



Now, try writing one identification and one analysis of your own of the above documents.

**Identification:**

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**Analysis:**

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**Now, explain why your analysis is analysis and not identification.**

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When you are analyzing your primary sources, use the following chart to help you decide if you are doing analysis or identification. You may need more than one copy of this worksheet. But you should use it to test out any statements that you are not sure about.

Statement	Sources that support your claim	Part of the statement that is your opinion



# IDENTIFY VS. ANALYZE WORKSHEET KEY

Name: \_\_\_\_\_ Date: \_\_\_\_\_

	Identification	Analysis	Reasoning
There were a lot of people at Lincoln's reading of the Gettysburg Address.	x		You can see that it was crowded in the picture.
Because it was so crowded at the cemetery when President Lincoln read the Gettysburg Address, few people were able to hear him.		x	The picture cannot tell us if it was loud or quiet, it can only tell us there were a lot of people there. Based on that, you are theorizing that it was quite loud.
The Gettysburg Address is not a long speech.	x		You can prove how long the speech was and prove that it was in fact quite short.
The Gettysburg Address was written to dedicate a cemetery full of Civil War dead.	x		This information is clearly stated in the information that we were given and it is also stated in the quote, "We have come to dedicate a portion of that field, as a final resting-place for those who here gave their lives."
Abraham Lincoln wrote the Gettysburg Address to inspire the Union soldiers and encourage people to keep supporting the war.		x	It is not specifically stated anywhere why Abraham Lincoln wrote the Gettysburg Address but it is filled with soaring rhetoric that you can interpret to mean it is meant to inspire.



# THINKING ABOUT PERSPECTIVE WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Perspective is an important part of your project. Think about the theme and what information is being shared on both sides of the conversation. Think about what was going on in the lives of people that led to or necessitated the main event in your topic. Without understanding and addressing different perspectives in your project, you will miss the why component of your project.

List key ideas from the perspectives of those involved in your topic below. Also note the reasons for each perspective.

Topic: \_\_\_\_\_

<b>Perspective 1</b> Individual or Group _____	<b>Perspective 2</b> Individual or Group _____	<b>Perspective 3</b> Individual or Group _____
<b>Key Ideas:</b>	<b>Key Ideas:</b>	<b>Key Ideas:</b>
<b>Reasons:</b>	<b>Reasons:</b>	<b>Reasons:</b>



# THINKING ABOUT PERSPECTIVE WORKSHEET EXAMPLE

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Perspective is an important part of your project. Think about the theme and what information is being shared on both sides of the conversation. Think about what was going on in the lives of people that led to or necessitated the main event in your topic. Without understanding and addressing different perspectives in your project, you will miss the why component of your project.

List key ideas from the perspectives of those involved in your topic below. Also note the reasons for each perspective.

Topic: Lewis Hine's Photography

<b>Perspective 1</b> Individual or Group <u>Lewis Hine and the National Child Labor Committee</u>	<b>Perspective 2</b> Individual or Group <u>American Public</u>	<b>Perspective 3</b> Individual or Group <u>Factory Foremen and Owners</u>
<b>Key Ideas:</b> Wanted to document the poor working conditions and treatment of minors in factories to the public  share and publish photos for the public	<b>Key Ideas:</b> Many middle and upper class citizens were unaware of the conditions of child laborers	<b>Key Ideas:</b> Hired minors to work in their factories
<b>Reasons:</b> Expose the public to the plight of child laborers  Create momentum for passing legislation in order to end child labor	<b>Reasons:</b> Struggling economic classes needed to work in order to survive while the privileged were ignorant to what the work was like	<b>Reasons:</b> Foremen didn't need to pay minors as much as they would have to pay adult employees



# TEST YOUR THESIS WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

The thesis statement gives **your informed opinion**. Since it is an opinion, someone could **argue against your thesis**. It is possible for there to be **holes in your argument**. Consider what an **opposing opinion to your argument might be** and how you can use that to **strengthen your thesis**.

My Argument	Opposing Argument

Evidence Supporting my Argument	Evidence Supporting the Opposing Argument

Which argument is strongest? Why?

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Should I modify my argument? How?

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# TEST YOUR THESIS WORKSHEET EXAMPLE

Name: \_\_\_\_\_ Date: \_\_\_\_\_

The thesis statement gives **your informed opinion**. Since it is an opinion, someone could **argue against your thesis**. It is possible for there to be **holes in your argument**. Consider what an **opposing opinion to your argument might be** and how you can use that to **strengthen your thesis**.

## My Argument

Through her nature photography and novels like *A Girl of the Limberlost*, naturalist Gene Stratton-Porter was a pioneer in conservation efforts that helped resolve conservation debates in Indiana at that time.

## Evidence Supporting my Argument

- Stratton-Porter was very vocal about the proposed drainage of lakes in Indiana
- Her work was featured in the magazine *American Annual of Photography* which likely had a wide audience
- Limberlost, where Stratton-Porter lived, contains over 400 acres of preserved swampland

## Opposing Argument

The photographic and written works of naturalist Gene Stratton-Porter, while not immediately impactful on conservation efforts in Indiana, helped raise awareness about environmental issues and the state's wilderness which inspired the work of modern conservationists.

## Evidence Supporting the Opposing Argument

- Stratton-Porter's written works were highly popular in the early 1900s and some were even remade into films
- Numerous conservation projects across the state have developed out of an effort to remember Stratton-Porter and honor what she professed in her works
- Limberlost remains a protected site in Indiana with over 400 acres of preserved swampland

Which argument is strongest? Why?

The second argument is stronger. It acknowledges that Gene Stratton-Porter did eventually leave an impact on Indiana conservation efforts but does not assume that her works diplomatically resolved any significant debates at the time.

Should I modify my argument? How?

Yes, my argument has some truth to it, but I can't assert that Lewis Hine's photography led to an immediate end of child labor. I need to find a way to assert how important Lewis Hine's photography contributed to the path to end child labor while not overshadowing what else happened along that path.





# SUPPORT VS DEVELOP: CHOOSING SOURCES TO SUPPORT AND DEVELOP YOUR THESIS

National History Day asks you to use primary sources to create and support a historical argument (your thesis). However, it is not just enough to support your argument, you must also develop your argument. As you choose sources to research, make sure that you have sources to support and develop your argument. Keep in mind, some sources might only do one of these things, while some might do both. This worksheet will help you distinguish between supporting your thesis and developing your thesis.

Supporting your thesis means that your primary sources are relevant to your argument and relate to your thesis. Sources that verify the basics of your argument support your thesis.

Developing your thesis means that you connect your primary sources to your thesis and show how they are related. Sources that help you to discover new ideas and draw unique conclusions develop your thesis.

You need to demonstrate the connection between your sources and your thesis and use your sources to further your argument.

Let's take a look at this in action.

Thesis Statement: Madelyn Pugh worked as a writer for the show *I Love Lucy* where she pushed the boundaries of what could and could not be aired on television which helped to redefine the rules of television.

Primary Source 1: A script from one episode of *I Love Lucy* where nothing really remarkable happens. This script was written by Madelyn Pugh.

Primary Source 2: A script from one episode of *I Love Lucy* where Lucy deals with a pregnancy, something that was rarely shown on television at the time. This script was written by Madelyn Pugh.

Now, Primary Source 1 supports your thesis. It proves that Madelyn Pugh wrote for the show, *I Love Lucy*. However, it does not develop your thesis because there is nothing remarkable about this script other than the fact that it was written by a Hoosier. Your main argument is that the show "pushed the boundaries of what could and could not be aired on television." This primary source does not demonstrate that and so it does not develop your thesis.

Primary Source 2 supports your thesis for the same reason that Primary Source 1 supports your thesis; it proves that Pugh wrote for the show, *I Love Lucy*. However, this script can also be used to develop your thesis. Showing a pregnancy on television was very rare during this time period and by doing it on such a popular show, *I Love Lucy*, and Pugh by extension, "pushed the boundaries of what could and could not be aired on television." If you use this script to make this connection, you are both supporting and developing your thesis.



# SUPPORT VS DEVELOP WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Now you try! Read the thesis below and figure out if the primary sources either support or support and develop your thesis. Mark an 'X' in the support column if all the primary source does is support your thesis. If it also develops your thesis, put an 'X' in the develop column. Then, explain your reasoning.

Thesis: Even though it is very short, Abraham Lincoln's Gettysburg Address was written to inspire soldiers to help ultimately ensure an Union victory and this speech continues to inspire today.

First, identify what your main argument is:

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Primary Source	Support	Develop	Explain Why
The text of the Gettysburg Address, but you only use it to count how many words there are in the speech.			
The text of the Gettysburg Address, but you point out all the instances of inspiring language.			
A letter from a Civil War soldier writing about how he was inspired by the Gettysburg Address.			
A modern speech meant to inspire others that cites the Gettysburg Address.			
A picture of the David Wills House in Gettysburg, Pennsylvania, where Lincoln slept the night before giving the Gettysburg Address.			



# SUPPORT VS DEVELOP WORKSHEET KEY

Name: \_\_\_\_\_ Date: \_\_\_\_\_

First, identify what your main argument is.

The Gettysburg Address was written to inspire soldiers to help ultimately ensure an Union victory.

Primary Source	Support	Develop	Explain Why
The text of the Gettysburg Address, but you only use it to count how many words there are in the speech.	X		This proves that the Gettysburg Address was a short speech but it does not connect to your main argument.
The text of the Gettysburg Address, but you point out all the instances of inspiring language.		X	You are showing how the language of the speech was meant to inspire by pointing out the inspiring passages in the speech.
A letter from a Civil War soldier writing about how he was inspired by the Gettysburg Address.		X	This is direct proof of your argument that the Gettysburg Address inspired soldiers in the field.
A modern speech meant to inspire others that cites the Gettysburg Address.		X	The final part of your argument is how the speech continues to inspire. By pointing to a modern speech that cites it, you can show that people still draw inspiration from that speech today.
A picture of the David Wills House in Gettysburg, Pennsylvania, where Lincoln slept the night before giving the Gettysburg Address.	X		While this is an interesting visual, it does not develop your main argument and is only tangentially related to the Gettysburg Address.



## SELECTING YOUR PROJECT TYPE

National History Day in Indiana has five different project types:

- Exhibit
- Website
- Documentary
- Performance
- Paper

Each type of project emphasizes and develops a different set of skills. Since you may choose any type of project you would like to do, it is helpful to think about what skills you already have and would help you do the best on your project.

**Go over your strengths, weaknesses and interests to help you decide on a project type. Consider:**

Do you like working alone?

Do you prefer working with others?

Have you been working on a project with a partner or a group already?

- **Is that going well?**
- **Is that not going well?**

Are you working alone but know of someone who is doing the same or a similar topic?

- **Would it help to work with them?**

What are your interests?

Do you find that you're very visually oriented?

Are you creative?

Do you like to do things more traditionally?

Do you love to write?

Do you love to perform?

How organized are you?

Are you artistic?

Are you absolutely not artistic?

## GENERAL PROJECT GUIDELINES

All students and educators are strongly encouraged to read the full list of rules in the **NHD Rule Book**. Rule violations will count against the project during judging. Note that some rules may be project-specific.

- For all categories except papers, you may work individually or in a group of up to five people.
- You must complete an annotated bibliography for every type of project. Find out more at the end of this section.
- Projects must include a process paper. Find out more at the end of this section.
- If you quote something, use an image, or pull any text directly from a source to use in your project, you must cite it.
- Remember, before you do anything, always check with your teacher about their requirements.
- Do not reuse research or a previous project.
- Do not plagiarize.
- Never tamper with another student's project.

## WE'RE HERE TO HELP

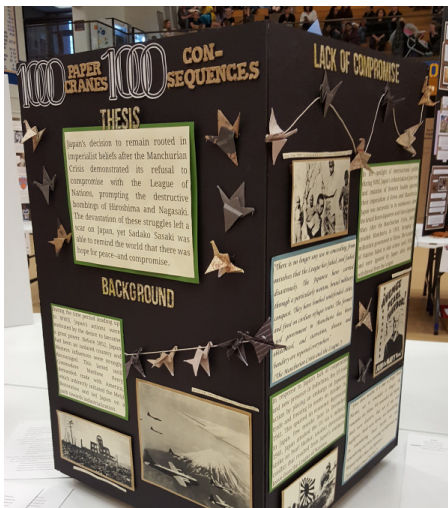
If you need help on your project, ask! Students are responsible for their own research, project design and creation. However, teachers and NHD team members may help with guidance on organization, research, thesis and analysis as well as proofreading and editing. They cannot:

- Do your research for you.
- Write any portion of your material.
- Draw conclusions from your research for you.

If you would like help from a NHD team member, contact Jonnie Fox at [nhdi@indianahistory.org](mailto:nhdi@indianahistory.org).

Find out more about each project type before deciding on what you want to do. In the following pages, we'll talk about each type in more detail, provide some tips on how to approach it and talk about specific guidelines.

## EXHIBIT



**ABOVE:**  
Tri-fold  
exhibit  
board

**LEFT:**  
Rotating  
display

Are you artistic and love creating interesting visual designs? An exhibit project can draw upon both of those skills!

Exhibits allow you to use three dimensions to present your topic. They can be as simple or elaborate as you like. You can use color schemes, pictures and physical objects to best tell the story of your topic. Exhibits allow you to be creative in how you present your material, but they should still show clear organization.

Whether you are using a traditional tri-fold exhibit board or a rotating display, organization is important. You want to make sure that your exhibit clearly conveys the background, important information and impact of your topic.

### ORGANIZATION

A three-dimensional or turning project may be organized similarly. However, you will want the title board to come first and the other boards to follow in a logical manner. For any exhibit, it is important that the reader know where to start reading.

Exhibits allow a great deal of visual creativity. As you create your

**Left Panel:** Background information and build-up to the main event.

**Middle Panel:** Thesis statement and main information about your topic. This is where the eyes go first.

**Right Panel:** Short and long term impact of your topic. It explains the historical significance of your topic.

project, consider how to best show the distinction in sections. You may label them or use a different color for a different section. Also, consider how your project will look when finished.

- Are there too many pictures in one section and almost none in another?
- Are there big blocks of text that are hard to read? Are your title and thesis clearly shown?

You should spend some time examining your exhibit to determine that you have used your space to the best of your abilities. Since you have limited space and words, everything on your exhibit should be there for a reason.

### RULES

Your exhibit may not contain more than 500 student-composed words, which includes titles, subtitles, captions, graphs, timelines and any supplemental material where you used your own words. The only exception is brief factual credit of sources and quotes.

If you do add media to your exhibit through a media device, it may not play for more than 2 minutes.

Exhibits must fit into the size guidelines outlined in the NHD rulebook – 40 inches wide, 30 inches deep, and 6 feet high. While this does not include the table it is displayed on, it does include any additional stands.

If you choose a rotating display, it cannot be more than 30 inches in diameter.

All quotes and pictures must be cited on your exhibit board as well as in your annotated bibliography.

Before finishing your project, make sure to review **the official NHD rulebook** to make sure you have met all of the requirements.

The following planning guide can help you organize your time to make sure you get your project done on time.



# EXHIBIT PLANNING GUIDE

Steps	Due Dates
Get organized for research and select topic	
Background reading for historical context	
Narrow topic; gather, record and organize context	
Analyze and interpret sources	
Develop thesis	
Develop themes and organizations for display	
Create lettering	
Take and print pictures; create quotes for boards	
Write captions; mat and mount visuals	
Complete final draft	
Proofread; complete process paper and annotated bibliography	



# EXHIBIT WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Topic: \_\_\_\_\_

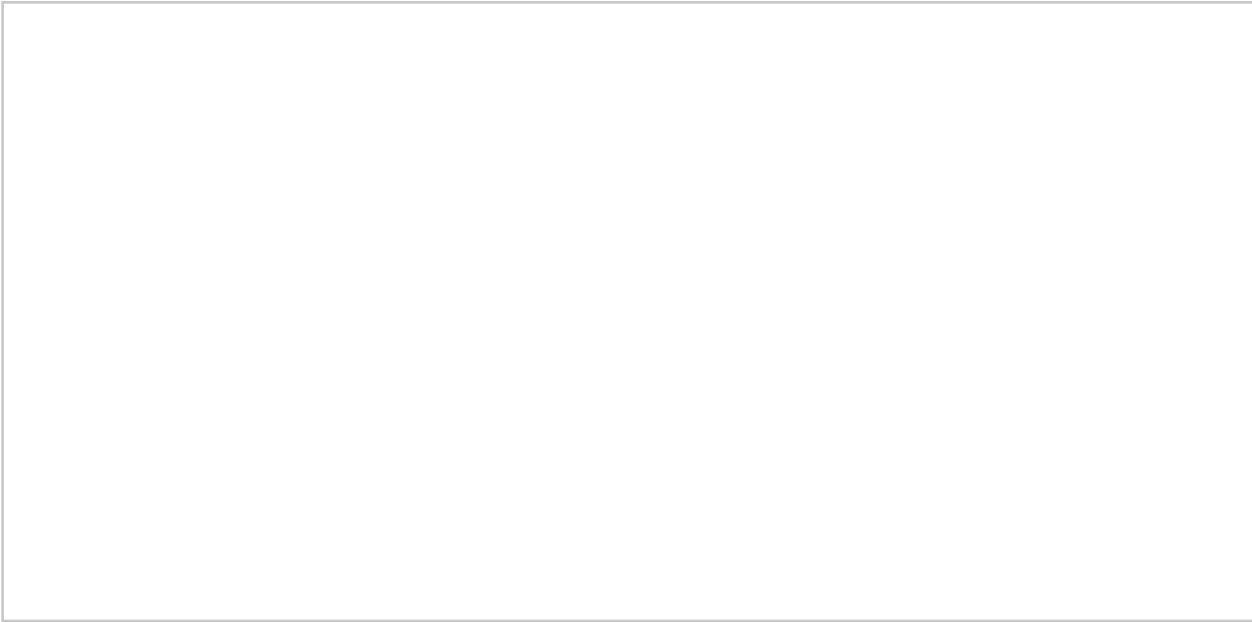
Fill in your information for each panel of your exhibit. On the back of this page, sketch out where you will put your visuals and how you will arrange your panels.

What was going on long before your main event/ biographical information if your project is about a person:	
Build up to the main event. What happened right before your main event:	

Project Title:	
Thesis statement:	
Brief introductory information:	

Short-term impact of your main event:	
Long-term impact of your main event/why it is important to history:	

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Topic: \_\_\_\_\_







# EXHIBIT WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

When you are putting together an exhibit, you are only allowed to use 500 of your own words. While that may sound like a lot, you will soon find that 500 words is rarely enough. That is why it is important to make sure that every single word you use COUNTS. Absolutely everything that goes onto your exhibit board needs to be 1)critically important and 2) related to your thesis. You do not have room for fun facts or interesting tidbits. You have to make sure that every word you use is important and relevant. This worksheet will help you learn how to tell what information is important and what information does not have a place on your board.

The first thing you need to think about is what are the key parts of your thesis? A thesis is composed of three parts; a topic, a focus and an impact.

The topic is your overall emphasis. What is the main person/event that you are going to be talking about?

The focus is the subset of your topic. Most topics are too broad for you to try and cover everything. Instead, you are only going to put emphasis on one aspect of your topic. That aspect is your focus.

The impact is the significance of your topic/focus. Why is this focus important and why should people care? Often, this is called the so what portion of your thesis.

Look at how the following thesis is broken down:

The Battle of Fredericksburg represents the problems with failed leadership on both the Union and Confederate sides and these failures ultimately shaped the battle and later fights between the two armies.

Battle of Fredericksburg – Topic

Failed leadership on Union and Confederate sides – Focus; what specifically you are going to talk about in regards to your topic

**Shaped the battle and later fights – Impact; why is your focus important/significant?**

Now that we have the thesis broken down, we can start to evaluate what text is important to keep and what text is irrelevant.

## **Thesis:**

The Battle of Fredericksburg represents the problems with failed leadership on both the Union and Confederate sides and these failures ultimately shaped the battle and later fights between the two armies.

## **Supporting Text:**

Because the pontoons were not delivered to Fredericksburg at the proper time, the Union Army could not cross the Rappahannock river, allowing the Confederate Army time to get in place.

## **Does this support the thesis?**

Yes. This text references all of the key parts of the thesis; it talks about your topic, the focus of your topic and the impact of your focus. George McClellan was stalled at the Rappahannock for several days because leadership in Washington did not get the pontoon boats to him in time. There was failure on a number of levels and these failures had a large impact on the battle.

## **Supporting Text:**

During raids in the town of Fredericksburg, a Union soldier found a stuffed alligator and tried to carry it back across the river to take home with him after the battle was done.



### Does this support the thesis?

No. While this text talks about one key part of your thesis (your topic), it does not address your other two key parts (the focus and the impact) Your thesis is focused on the issues of failed leadership and how they had an impact on the battle. While this is a fun, and true, story, it does not address your main thesis and has no place on your exhibit board.

Here is a table to help you keep everything organized:

Thesis: The Battle of Fredericksburg represents the problems with failed leadership on both the Union and Confederate sides and these failures ultimately shaped the battle and later fights between the two armies.			
Supporting Text	Topic: Battle of Fredericksburg	Focus: Failed Leadership on both sides	Impact: Shaped the battle and later fights
Because the pontoons were not delivered to Fredericksburg at the proper time, the Union Army could not cross the Rappahannock river, allowing the Confederate Army time to get in place.	Yes - refers to the Battle of Fredericksburg	Yes - the lack of pontoons is the result of failed leadership on a number of levels	Yes - because there were no pontoons, the Confederate army were able to get into place
During raids in the town of Fredericksburg, a Union soldier found a stuffed alligator and tried to carry it back across the river to take home with him after the battle was done.	Yes - takes place during the Battle of Fredericksburg	No - there is no reference to leadership; failed or otherwise	No - this story does not impact the overall battle

In this table, the first piece of supporting text SHOULD go on your board – it refers to all three parts of your thesis. However, the second piece of supporting text only refers to one part of your thesis and SHOULD NOT be on your board. Ideally, all text on your board should refer to all three parts of your thesis. In very rare cases, you may use a piece of text that refers to only two parts of your thesis, but you need to have a very strong argument for why that text ABSOLUTELY NEEDS TO BE THERE.



# EXHIBIT WORKSHEET

Let's put some of this new knowledge to the test! Let us start by breaking down the following thesis.

Thesis: Madelyn Pugh worked as a writer for the show *I Love Lucy* where she pushed the boundaries of what could and could not be aired on television which helped to redefine the rules of television.

Topic:

Focus:

Impact:

Now, does the supporting text below refer to all of the parts of your thesis? Fill out the chart below

Thesis: Madelyn Pugh worked as a writer for the show <i>I Love Lucy</i> where she pushed the boundaries of what could and could not be aired on television which helped to redefine the rules of television.			
Supporting Text	Topic:	Focus:	Impact:
Madelyn Pugh began her writing career at Shortridge High School in Indianapolis where she worked on the school newspaper with Kurt Vonnegut.			
<i>I Love Lucy</i> was one of the first shows to successfully portray a pregnancy on screen, paving the way for future shows to continue that work. Madelyn Pugh wrote the episode "Lucy is Enceinte," wherein Lucy announces her pregnancy.			
<i>The Wizard of Oz</i> was one of the first films to successfully use color.			
The TV show <i>I Love Lucy</i> was voted the Best TV show of all time in 2012.			

What text do you think needs to be on your exhibit? Why?

What text do you think does NOT need to be on your exhibit? Why?

## WEBSITE



### Above: Student explaining her website project

Are you interested in graphic design or working with computers? Designing a website may be the perfect category for you.

This category allows you to create an interactive project using primary and secondary sources and present them in multimedia formats.

Building your project begins with your thesis. You can determine a few main sections that support your thesis statement. These sections can be your other pages.

If you want your audience to read your website in a certain way or order, make that clear.

By considering page placement and linking pages together, you can help your audience understand your website.

### ORGANIZATION

Your thesis should be your focal point.

Use your research to create the main body of your website.

What page titles do you want to use?

This is a multimedia project. Make sure to include photos and video clips.

Post your annotated bibliography and process paper on your website. You may include these on a separate tab.

### Below: Students showcasing graphic design and computer work



### RULES

Your homepage must include:

- Website title
- Your name(s)
- Division
- Number of student-composed words on the website
- Number of words in process paper
- A menu to access the other pages on the website
- Length of multimedia

The website may not exceed 100 MB of file space.

You must use the provided NHD web editor:

<https://www.nhd.org/nhdwebcentral>

Your website can have no more than 1,200 student-composed words. This does not include the process paper, annotated bibliography, word count notifications or navigation instructions.

The combined running time of all multimedia clips cannot exceed three minutes.

You cannot link to external sites.

All visual sources and quotes must be cited on your website as well as in your annotated bibliography.

As with every project, you must credit and cite your sources.

Be sure to carefully review all of the rules in the NHD rulebook!



## WEBSITE PLANNING GUIDE

Steps	Due Dates
Get organized for research and select topic	
Background reading for historical context	
Narrow topic; gather, record and organize context	
Analyze and interpret sources	
Develop thesis	
Identify media and quotes to use	
Plan and map out website organization	
Create website	
Evaluate and revise	
Proofread	
Complete process paper and annotated bibliography	



# WEBSITE WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Topic: \_\_\_\_\_

Use your notes to storyboard your website. Sketch your visual layout for each page in the boxes below. Write your content on the lines beneath each box.



# WEBSITE DESIGN WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Topic: \_\_\_\_\_

## A. WEBSITE EXPLORATION

Inspiration can come from everywhere and exploring other websites might give you some great ideas for your own! Take some time exploring your favorite websites and take notes on features and design elements that you like and could utilize in your own website. Choose three of those websites and write a brief description here for you to come back to. For even more inspiration, check out past website winners at both the state and national level! (Insert hotlinks)

**Website:**

**Website:**

**Website:**

**Notes:**

**Notes:**

**Notes:**



Name: \_\_\_\_\_  
Date: \_\_\_\_\_  
Topic: \_\_\_\_\_

## B. NAVIGATION

By exploring other websites, you hopefully recognized that every website contains a navigation bar somewhere on the page. This bar prompts users to go from page to page, typically containing new content and information on each page. How you break up your content into different pages helps tell the overall story of your project and organizes the flow of your information. Your home page should always include your title, thesis statement, your name, word count, and total media time. Your last page should always include your process paper and annotated bibliography. What you choose to do with the pages in between is up to you! Having a catchy and informative title on each page helps users understand what information is being shared next. Using this example of the navigation bar, brainstorm some ideas for the titles of your navigation pages.

<a href="#">Home</a>				<a href="#">Process Paper and Annotated Bibliography</a>
----------------------	--	--	--	--

Now, break down each of your pages by organizing what information you will be putting on each page.

[illegible]





# WEBSITE DESIGN WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Topic: \_\_\_\_\_

## C. MEDIA

One of the benefits of doing a website is having the ability to easily use mixed media throughout your project. This includes music, audio, video, and photos. We recommend that if you can find the resources, take full advantage of your media limit on your website! Keep a running list of media you will be using and where you'll be using it here.

	Description of Your Media – How does it connect to your topic?	Which page will it be on?	Length of Time (N/A if photo)
#1			
#2			
#3			
#4			
#5			
#6			
#7			
#8			



# WEBSITE WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## D. STORY BOARD

Now that you have your design ideas, your navigation laid out, and your media selected, start sketching out ideas for each of your pages using a story board! You may need multiple copies of this page for each page of your website. Don't forget to also check out our list of website design resources on page 115.

## Notes:



# DEVELOPING A WEBSITE

Web development at its core consists of website structure, style, and behavior. These are typically specified with Hypertext Markup Language (HTML), Cascading Style Sheets (CSS), and Javascript (JS). Each of these programming languages follow strict but standardized syntax rules to add information and functionality to your website. For National History Day, the NHDWebCentral is a useful user interface to create and style HTML elements without directly using these languages, and allows you to insert your own code for more advanced functionality.

## KEY HTML/CSS/JS REFERENCES:

<https://dev.w3.org/html5/html-author/>

<https://www.w3.org/Style/Examples/011/firstcss.en.html>

<https://www.w3schools.com/>

<https://css-tricks.com/guides/>

<https://www.codecademy.com/learn/learn-css>

<https://www.codecademy.com/learn/introduction-to-javascript>

<https://stackoverflow.com/>

## THINGS TO CONSIDER

### When structuring your website

Just like when writing an essay, the order in which you present information and the way you group information together has an impact on the ability of your audience to understand your argument. Consider starting your website with an introductory page that includes your thesis and your conclusions as well as a preview of the arguments you will use to support those conclusions. As a website, it is also helpful to consider the “flow” of your website. Make sure each page has a clear purpose and that the information on the page isn’t already included on a different page. How do you expect a user to navigate between pages? How can you guide the user to the “next” page, but allow them to visit other pages if they want? Do you want the website to be linear, or to be centralized?

### When styling your website

As an interactive visual media, a website allows you to be creative with your style when considering color choices, layout, and other features. Make sure that way you style your website makes the information and navigation accessible to all users. How can you draw attention to key details? How can you differentiate varying types of information? How can you present your information in a broad manner and in more detail? How can you let the user interact with the page in meaningful or surprising ways?

W3Schools has tutorials for some standard website layouts that can make your website feel familiar and professional. For details, visit [https://www.w3schools.com/howto/how-to\\_make\\_a\\_website.asp](https://www.w3schools.com/howto/how-to_make_a_website.asp)

## THINGS TO CONSIDER

These techniques are not necessary to create a functional website, but can allow you to more creatively and masterfully communicate the information in your project.

### CSS Hover

The CSS :hover selector can make an HTML element change its properties when a user mouses over it. This can be used to change the shape, size, color, position, image, border, or other qualities, or even to trigger an animation! This can be used to demonstrate a concept, draw attention to what the user is doing, display other information, and more. This is one of the best and easiest ways to utilize the power of a website over other types of projects. For some examples of hover effects in action, check out <https://ianlunn.github.io/Hover/>.

### CSS Transition and Animation

The CSS transition property can be used with the :hover selector and/or the animation property to make the changes to an element more smooth. This can make the change more clear and aesthetically pleasing. The animation property allows for multiple, more powerful changes. For more detailed explanations and examples, visit <https://learn.shayhowe.com/advanced-html-css/transitions-animations/>.

### CSS Shapes

With some creative styling, not everything has to be a box! The CSS Tricks website has examples and tutorials on making different shapes and making sure your text flows around them properly: <https://css-tricks.com/working-with-shapes-in-web-design/>.



## CSS Filters

Image elements can be styled with filters to add different effects. This can be used for color shifts, sepia effects, blurring, and even pixel art. This can be used to draw attention to or away from an image, which can help with web flow or readability. For details, check out <https://css-tricks.com/almanac/properties/f/filter/>.

## CSS Flex-Box

The CSS flex properties are a powerful tool for making seamless and responsive layouts that work well in any screen size and can be used to make many different effects. For details on how the different flex properties work, reference <https://css-tricks.com/snippets/css/a-guide-to-flexbox/>.

# BEYOND THE BASICS: CSS TUTORIALS

## CSS Timeline

Timelines are a natural fit for a history project, and can be great for adding historical context and perspective. Check it out at [https://www.w3schools.com/howto/howto\\_css\\_timeline.asp](https://www.w3schools.com/howto/howto_css_timeline.asp).

## CSS/JS Collapsible Content

Collapsible boxes are a great way to hide information to make a content-heavy page less overwhelming, and make subtopics within a page more obvious. See an example in practice at [https://www.w3schools.com/howto/howto\\_js\\_collapsible.asp](https://www.w3schools.com/howto/howto_js_collapsible.asp).

## CSS Flip Card

Flip cards are a modern way of pairing content details with images in a clean and organized manner. Flip cards can also be used for a Q&A flash card effect! See it implemented at [https://www.w3schools.com/howto/howto\\_css\\_flip\\_card.asp](https://www.w3schools.com/howto/howto_css_flip_card.asp).

## CSS Frosted Glass

Frosted glass is an aesthetic effect that utilizes the blur filter and works well with keeping a background image intact while keeping the foreground content readable. To see and experiment with the effect, check out

<https://medium.com/hackernoon/how-to-do-css-only-frosted-glass-effect-e2666bafab91>.

## CSS Parallax

The Parallax effect creates an illusion of depth or layering. Be sure that the images you use are still clear for users if necessary. See an example at [https://www.w3schools.com/howto/howto\\_css\\_parallax.asp](https://www.w3schools.com/howto/howto_css_parallax.asp).

## CSS ToolTips

ToolTips are a great way to add details when a user hovers over an element. They are commonly used to show citations for information or images. See a styled example at [https://www.w3schools.com/howto/howto\\_css\\_tooltip.asp](https://www.w3schools.com/howto/howto_css_tooltip.asp).

# DOCUMENTARY

Do you enjoy working with computers and creating audio-visuals? Do you love movies? A documentary might be the project for you.

Documentaries are perhaps one of the most technically difficult projects, since they rely on the user knowing or learning how to use editing software. However, these projects can also be very creative, as they rely heavily on primary sources for photographs or video.

Documentaries can be difficult, because the whole script must have visual aids to go with it. For that reason, it is helpful to begin by writing your script based on your research.

Once you have written the script, then you can do more research to look for photographs and video to match your script.

## ORGANIZATION

Like any NHD project, organization is important to the success of your project. While you have flexibility to arrange your documentary however you would like, make sure your organization makes sense.

One helpful method of combining your script and your media is to storyboard your project. You can place your script with a description or rough drawing of the image you want to show.

You can also begin making notes about whether the shot will remain still or move in some way.

As you are finding media to add to your script, remember to pace your documentary so that the audience has time to absorb the information.

One sample organization pattern is:

- 1 minute for your introduction and thesis statement
- 2 minutes for background
- 3 minutes for the main event
- 3 minutes for the impact
- 1 minute for your conclusion



**Judges watch a student-made documentary**

## RULES

Your documentary must be able to completely run in 10 minutes or less.

Timing begins at the first sound or image and ends at the last sound or image.

Before beginning your documentary, you must state the title of the documentary and the names of the participants.

No other live interaction during the documentary is allowed.

You must include a credit screen at the end of the documentary that gives brief credit for each image and visual or audio clip used in the documentary (a full citation will be presented in the bibliography).

Remember that different equipment may behave differently, and technology does not always work. Make sure to bring **MULTIPLE** copies of your documentary, so that you can try the other copy if one fails.

Be sure to carefully review all the rules in the NHD Rulebook.

Want to do a documentary? Use the following worksheets and checklist to plan your project!



# DOCUMENTARY PLANNING GUIDE

Steps	Due Dates
Get organized for research and select topic	
Background reading for historical context	
Narrow topic; gather, record and organize context	
Analyze and interpret sources	
Develop thesis	
Write a script based on research	
Identify images and video that matches script	
Create a storyboard	
Produce video	
Evaluate and revise	
Complete process paper and annotated bibliography	



# DOCUMENTARY ORGANIZATIONAL WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

It is important to break up your documentary into different segments, much like you'd break up a website into different pages or a paper into different paragraphs. Breaking up your information not only helps you organize your thoughts and information, it makes it easier for your viewers to follow all of your information and identify your thesis and analysis. Having a well-organized documentary ensures that judges will be able to understand everything you're telling them during their first and only viewing of the documentary. In this worksheet, you will organize how your information is presented. Feel free to pair this worksheet with the documentary storyboarding worksheet on page \_\_\_\_ to fully prepare your concept before putting together the documentary!

<b>Title</b> (15 seconds)		<b>Background/Context</b> (2 minutes, 30 seconds)		<b>Impact</b> (2 minutes, 30 seconds)		<b>Credits</b> (15 seconds)
↓		↓		↓		↓
↑		↑		↑		
<b>Thesis Statement</b> (1 minute)		<b>Heart of the Story</b> (2 minutes, 30 seconds)		<b>Conclusion</b> (1 minute)		

## NOTES

Title: \_\_\_\_\_

Thesis Statement:

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**Background/Historical Context:**

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**Heart of the Story:**

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**Impact:**

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**Conclusion:**

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**Credits:**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_



# DOCUMENTARY STORYBOARD WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Topic: \_\_\_\_\_

Use this first storyboard as an example. In the visual field draw what you think the slide would look like. After that, fill out a story board for your own topic. Print out as many copies as you need until you complete your storyboard.

Notes	Visual	Audio
Insert title name Long shot Insert image of battle		On April 6, 1862, the Battle of Shiloh acted as a turning point in the life of General Lew Wallace.
Insert image at Fort Henry Insert image at Fort Donelson		After the losses at Fort Henry and Fort Donelson....
Long shot Pan out		... Confederate General Albert Sidney Johnson withdrew forces in Tennessee, Mississippi, and Alabama to reorganize a new strategy. He created his base at Corinth, Mississippi, but left access for Union troops into Southern Tennessee.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Topic: \_\_\_\_\_

Notes	Visual	Audio

# PERFORMANCE

Do you like to perform? Are you in drama club or involved in theater? Presenting your research in the form of a performance could fit your skills.

In performance, you get to write a script to present your research in an engaging, dramatic style. Scripts should be refined and memorized, which adds to the time commitment of this project. In addition to researching, writing the script, rehearsing, and writing the process paper and bibliography, you will also need to develop props and costumes to help present your project most effectively.

While a performance may seem to focus on the dramatic aspect of history, research is still important to a successful project. Before writing the script, make sure to do plenty of research on your topic and the historical context surrounding it.

This research will help you create believable and historically accurate characters to portray.

Sometimes, it is helpful to portray more than one character in a performance. Having slight changes in costume can help differentiate characters without adding much time for a costume change.

Creating props can also seem like a large task, but a few carefully chosen props can often set the scene very well.

Even though it is a performance, you will still need to introduce your topic and characters and present your thesis.

## ORGANIZATION

Whatever genre you choose to make your performance – drama or comedy – be consistent.

One way to organize your performance to fit into 10 minutes and to present all your information is:

- 1 minute for your introduction and thesis
- 2 minutes on historical context
- 3 minutes on the main part of your story
- 3 minutes on the impact
- 1 minute for your conclusion

Since you are performing live, it is also a good idea to build in a little bit of extra time for interruptions.

After you have written your script, blocked it – determined where actors will stand, move and/or relate to the

set – revised it, and practiced it, you may also want to seek out friends or test audiences to practice in front of. Often, performing your project alone can feel quite different than performing for a live audience.

## RULES

You can design, rent or purchase your costume. Adults may help put the costume together, but the design concept must be your own work.

Additionally, your whole performance must fit in 10 minutes.

You will have 5 minutes before and after your performance to set up and tear down.

Before taking your project to a contest, remember to review all of the rules for performances found in the official NHD Rulebook.





# PERFORMANCE PLANNING GUIDE

Steps	Due Dates
Get organized for research and select topic	
Background reading for historical context	
Narrow topic; gather, record and organize context	
Analyze and interpret sources	
Develop thesis	
Write a script based on research	
Stage performance with attention to historical details; create costumes, props and set pieces	
Block performance to go with setting and script	
Final draft of script	
Do an in-class performance	
Complete process paper and annotated bibliography	



# PLANNING YOUR PERFORMANCE WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Topic: \_\_\_\_\_

## Drafting Your Script

<b>Intro</b> (1 minute)	<ul style="list-style-type: none"> <li>• Set the scene</li> <li>• Who are you?</li> <li>• When is this taking place?</li> <li>• Where are you?</li> <li>• Introduce your thesis</li> </ul>
<b>Historical Context/ Background</b> (2 minutes)	<ul style="list-style-type: none"> <li>• What happened before your topic to influence it?</li> <li>• Were there other movements, people or ideas that influenced it?</li> <li>• What events led up to the topic?</li> </ul>
<b>Main Event</b> (3 minutes)	Key event(s) and issues related to your topic
<b>Short and long-term impact</b> (3 minutes)	<ul style="list-style-type: none"> <li>• What were the immediate outcomes of your main event?</li> <li>• What has been the long-term significance?</li> </ul>
<b>Conclusion/ Wrap up</b> (1 minute)	<ul style="list-style-type: none"> <li>• Reinforce your thesis.</li> <li>• Conclude your character's actions.</li> </ul>

## Scene # \_\_\_\_\_

Brainstorm potential scene scenarios for your presentation.

Character(s) present:

Setting:

Timeframe:

Describe the scenario:

## Scene # \_\_\_\_\_

Brainstorm potential scene scenarios for your presentation.

Character(s) present:

Setting:

Timeframe:

Describe the scenario:



# CHARACTER DEVELOPMENT WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Topic: \_\_\_\_\_

Brainstorm potential characters for your presentation.

Character # \_\_\_\_\_

Name: \_\_\_\_\_

Are they an actual person in history or a made-up character?

\_\_\_\_\_

How do they connect to your topic?

\_\_\_\_\_

\_\_\_\_\_

What is their social life like?

\_\_\_\_\_

\_\_\_\_\_

What is their economic situation?

\_\_\_\_\_

\_\_\_\_\_

What is their personality like?

\_\_\_\_\_

\_\_\_\_\_

Do they have any family?

\_\_\_\_\_

\_\_\_\_\_

Where are they from? (Use this to think about your character's perspective.)

\_\_\_\_\_

\_\_\_\_\_

What do they think about the topic?

\_\_\_\_\_

\_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Did their situation change because of the topic?

---

---

Character # \_\_\_\_\_

Name: \_\_\_\_\_

Are they an actual person in history or a made-up character?

---

How do they connect to your topic?

---

---

What is their social life like?

---

---

What is their economic situation?

---

---

What is their personality like?

---

---

Do they have any family?

---

---

Where are they from? (Use this to think about your character's perspective.)

---

---

What do they think about the topic?

---

---

Did their situation change because of the topic?

---

---



# PAPER

Do you enjoy researching but prefer to work alone? Would you like a project that is a little more traditional? A paper is the perfect category for you.

Papers are a traditional method of presenting historical research and allow you to revise and perfect what they want to say. While revision is a part of any project, papers do not have the extra work of creating props, an exhibit board or dealing with technology, which allows you to spend more time finding research and revising the paper.

## ORGANIZATION

You will write your paper as you would write an essay for a class with an introduction, body and conclusion.

- Clearly state your thesis in the introduction. The introduction should function as an orientation for the audience to your topic. It should not be too long or too detailed.
- Defend your thesis and present the majority of your research in the body paragraphs. Remember, you are telling a story through your paper and your organization should reflect that.
- Wrap-up your paper in your conclusion. While it should summarize your paper, it should not restate in detail what you presented above but should bring everything together.

- Since you do not have media to enhance your project as other categories do, your words are very important to your project.
- Make sure to review your paper several times to look for all grammar errors or awkward phrasing. Also, read through your paper looking for ways to improve your word choice and make your words vivid.

## RULES

Every single quoted and student-produced word counts as one word in the paper category.

Your paper must be between 1,500 and 2,500 words. Footnotes, bibliography and appendices are not included in the word count.

Pay close attention to the format. Your paper should be typed in 12-point font, double-spaced, printed single-sided, and all pages should be numbered.

Make sure to review all the rules in the official NHD rulebook before submitting your project.





# PAPER PLANNING GUIDE

Steps	Due Dates
Get organized for research and select topic	
Background reading for historical context	
Narrow topic; gather, record and organize context	
Analyze and interpret sources	
Develop thesis	
Complete primary outline	
Finish research	
Complete rough draft	
Revise to create a final draft	
Complete process paper and annotated bibliography	
Proofread and make final revisions; check for rule compliance	



# PAPER OUTLINE WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Topic: \_\_\_\_\_

Use your notes to complete an outline for your paper. This will be used to write your first draft of the paper.

**Title:**

## I. Introduction Paragraph

**Hook idea**

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**Thesis statement**

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**Statement of organizational parts (what will your paper look like structurally?)**

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## II. Body paragraph one – begin with topic sentence

A. \_\_\_\_\_  
\_\_\_\_\_

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**B.** \_\_\_\_\_  
\_\_\_\_\_

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

**C.** \_\_\_\_\_  
\_\_\_\_\_

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

### III. Body paragraph two – begin with topic sentence

**A.** \_\_\_\_\_  
\_\_\_\_\_

1. \_\_\_\_\_  
\_\_\_\_\_

2. \_\_\_\_\_  
\_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**B.** \_\_\_\_\_  
\_\_\_\_\_

**1.** \_\_\_\_\_  
\_\_\_\_\_

**2.** \_\_\_\_\_  
\_\_\_\_\_

**C.** \_\_\_\_\_  
\_\_\_\_\_

**1.** \_\_\_\_\_  
\_\_\_\_\_

**2.** \_\_\_\_\_  
\_\_\_\_\_

#### IV. Body paragraph three – begin with topic sentence

**A.** \_\_\_\_\_  
\_\_\_\_\_

**1.** \_\_\_\_\_  
\_\_\_\_\_

**2.** \_\_\_\_\_  
\_\_\_\_\_

Name: \_\_\_\_\_ Date: \_\_\_\_\_

**B.** \_\_\_\_\_  
\_\_\_\_\_

**1.** \_\_\_\_\_  
\_\_\_\_\_

**2.** \_\_\_\_\_  
\_\_\_\_\_

**C.** \_\_\_\_\_  
\_\_\_\_\_

**1.** \_\_\_\_\_  
\_\_\_\_\_

**2.** \_\_\_\_\_  
\_\_\_\_\_

**V. Conclusion paragraph**

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



## PROCESS PAPER

Every project must have a process paper, describing your research and explaining your procedure. It is not an opportunity to add in information that you could not fit into the rest of your project. Your process paper should be the last thing you do.

It must be no more than 500 words.

Your process paper must answer these questions:

- How you selected your topic
- How you conducted your research
- How you selected a category
- How you created your presentation
- How your topic fits this year's theme

## ANNOTATED BIBLIOGRAPHY

Every project must include an annotated bibliography.

Use MLA or Chicago Manual Style. Check with your teacher to see which they prefer. Regardless of which method you use, make sure it is consistent with every source.

There are three important parts to the annotated bibliography. For each source, you must include:

- The source citation
- Whether it is a primary or secondary source
- How you used your source and how it was helpful to your research

Keep in mind:

- Cite every source you use, even if it is an image, audio clip or interview.
- Organize your bibliography into primary and secondary sources. Typically people will list primary sources then secondary.
- Use one of the suggested systems in this guide to help you keep track of your sources and how you are using them – see the Researching Your Topic section. This will make the annotated bibliography much easier in the end.

**On contest day, bring four copies of your process paper and annotated bibliography – one for you and three for the judges.**



# PROCESS PAPER WORKSHEET

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Fill in the necessary parts of your process paper below.

## Topic:

How and why did you choose your topic?

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How did you conduct your research?

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How and why did you select your project category?

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How did you create your project?

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How does your topic fit into this year's theme?

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# PROCESS PAPER WORKSHEET EXAMPLE

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Fill in the necessary parts of your process paper below.

**Topic:** UNIGOV

How and why did you choose your topic?

I am very interested in politics, especially politics of the 60s and 70s. I wanted to do an Indiana topic, so I chose to look at UNIGOV, which is based in Indianapolis.

How did you conduct your research?

I started with basic internet searches and found some books at the public library about Indianapolis government and UNIGOV. I used the University of Indianapolis Digital Mayoral Archives for much of my primary source research, where documents on the city's politics are available online.

How and why did you select your project category?

I chose to create a documentary because I love watching documentaries, working with technology, and thought this was the best way to showcase the multimedia resources I found on my topic.

How did you create your project?

I started by conducting research through the internet, books, archives. Through my research, I developed a thesis statement. Then I compiled images and videos that supported my thesis and created a story board for my documentary before creating the actual documentary.

How does your topic fit into this year's theme?

My topic fits this year's theme because the act of consolidating city and county government to improve the city was a highly debated and a pioneering idea for Indianapolis and Marion County. It is still a controversial measure that has strongly impacted government and the city of Indianapolis.



# BIBLIOGRAPHIES AND IN-TEXT CITATIONS

Everyone is required to complete a bibliography, but when do you need to use in-text citations? Use an in-text citation when you are summarizing, paraphrasing or quoting a source. Make sure all in-text citations are also listed in your annotated bibliography.

Only cite and list sources that you actually used! If the source did not contribute to your research, do not include it just for the sake of padding your bibliography.

There are a lot of great resources to help you cite your sources. If you have kept notes on all the information related to that source, you will have it readily available for your citation!

**To properly cite your sources, check out:**

<http://www.loc.gov/teachers/usingprimarysources/mla.html>

<http://www.loc.gov/teachers/usingprimarysources/chicago.html>

## CREDIT VS. CITATION

A **credit** is a few words that tell your reader how to locate that item in your annotated bibliography. This will usually only contain the name of the image or quotation, the date it was taken, and where it is from.

For example:

"Ernie Pyle's Funeral," 1944, Indiana Historical Society

Even if you took the picture yourself, you should still credit it!

A **citation** contains more information about the image and can be used by other historians to locate that same source. This will include information such as the collection the image belongs to, the page a quotation can be found on, the date you accessed it and more.

All images and quotations in your project should be cited. This is especially important for websites and exhibits. Papers should follow the style guide for MLA or Chicago to fully cite their sources in their paper. Documentaries should include a brief list of credits at the end of their project. Performances do not need to credit their sources during their performance.



Topic: \_\_\_\_\_

## Primary Sources

Source	How It Was Used
Example: (Topic Battle of Shiloh): "Shiloh" handwritten account by Wallace, n.d., M 0292 Box 8, Folder 12, Lew Wallace Collection, Indiana Historical Society, Indianapolis.	Example: We used this document to help us to understand General Wallace's perspective of the events at Shiloh. It gave us insight into Wallace's reasoning for his actions and his thoughts on the controversy. We categorized this as a primary source because it was written by Wallace himself.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

Secondary Sources

Source	How It Was Used



## ACCESSIBILITY TIPS FOR EVERY PROJECT TYPE

As you are formatting and designing your projects, there are some important guidelines to keep in mind in order to ensure that everyone who looks at your project is able to read and understand your content easily. Many of these guidelines have been established by the Americans with Disabilities Act (ADA) and though these guidelines are not official rules for your project, including these guidelines could help with your project quality overall. Some important aspects to consider are...

### FONT SIZE

The size of the font that you use varies greatly depending on the type of project you are doing and the message you are trying to convey. Reading something close up, like a paper or a computer screen might not require as large of font as reading something that is a little further away, such as an exhibit label or subtitles on a video screen. Font size is also important because it helps to establish a logical order to your text. When reading almost anything, headings will be bigger or bolder than the rest of the body text and subtitles or captions will be even smaller in order for the reader to determine that they are not a part of your main text.

### FONT TYPE

Fonts are typically categorized into five different "font families"; serif, sans-serif, cursive, fantasy, and monospace. Typically, serif and sans-serif fonts are the most easy to read fonts but which one you are using depends upon the medium you are presenting on. When presenting something digitally, sans-serif fonts are much more reader-friendly, while reading something that is printed or on paper is a lot easier when using a serif font. You should keep consistent with your font style throughout your project and only use one to three fonts throughout your project. Using too many fonts can create a confusing visual layout.

### LINE SPACING

The way that you choose to space your lines of text contributes to the overall readability of your text. For example, using single spaced text is generally considered too small and tiring to the eyes when lots of reading is involved. Best practice says that about 150% line spacing, or 1.5 spacing, provides the best readability and should be the minimum default. For some project types like website or exhibit, double spacing might be too big and not very cohesive, but for projects like papers, double spacing is the standard.

### CONTRAST RATIO

Contrast ratio is used to determine the level of contrast between your background and your text. Having a higher contrast ratio means that your text will be a lot easier to see and read. Most places recommend that for almost everything, the ratio be at least 4.5:1. Making text bigger and bolder can also help improve your overall contrast. When you are adding your text, try using a contrast checking tool on the internet, such as [webaim.org](http://webaim.org) to determine if your text and background have enough contrast.



## Table of Guidelines

	Font Size					
	Header (Minimum Size)	Body Text (Minimum Size)	Secondary Text (Minimum Size)	Font Type	Line Spacing	Contrast Ratio (Minimum)
<b>Exhibit</b>	32 point	20 point	14 point	Serif	1.5	4.5 : 1
<b>Paper</b>	12 point, bold	12 point	10 point	Serif	Double	-----
<b>Website</b>	32 point	16 point	12-14 point	Sans-Serif	1.5	4.5 : 1
<b>Documentary</b>	32 point	24 point	18 point	Sans-Serif	1.5	4.5 : 1

## ADDITIONAL TIPS

In addition to the guidelines provided on font size and type, spacing, and contrast ratio, there are also some other important things to consider when developing your project.

### Exhibit

- Images included in the exhibit should be clear, easy to see, and large enough to be viewed from a distance.
- No matter the size of the exhibit, white space is important to include! Don't overwhelm your viewer by including too much text or images without breaks in between.
- Use a consistent layout and formatting throughout your exhibit. Make sure that it is fairly obvious where the reader is supposed to start and have a logical flow of your information.
- Justification of text (example: left, right, center, or justified) should be consistent. Use left-justified text, which will leave an uneven right edge of your text. Don't use fully justified text.

- Use bold, italics, and underline sparingly, only when it is important to emphasize something.
- Consider providing a transcript or description of audio or visual media provided in the exhibit on a document to accompany the exhibit.

### Documentary

- For audio recordings or video recordings of someone speaking, consider providing subtitles in the video. Sometimes it might be hard to understand the person speaking the first time that you are listening to it and it provides clarity to your viewer.
- If using images of text or handwritten images, make sure the text being shown is either read or included as a subtitle or quote so that everyone can read it.
- Avoid using blinking or moving text. If the text swipes across the screen or moves, make sure it is slow enough that a reader can follow it or it stops moving long enough for the viewer to read it.
- All images should be visually clear and easy to see. Images displayed on screen should not change too fast, give your viewer a chance to take in the image and understand why you used it.



## Performance

- Components of the set including text should be large enough to read from a distance.
- When speaking, make sure to speak loudly and clearly and be facing the audience at all times with nothing covering your mouth.
- Images or documents used in the performance should be blown-up large enough to see from a distance.
- If you are using supplemental audio make sure that it is clear, understandable, and at an appropriate volume for the audience to hear and understand.

## Paper

- When adding images or charts to the appendix, make sure to provide alternate text below the image describing what it is showing.
- Images and charts in the appendix should be large enough to see or read when printed.
- Justification of text (example: left, right, center, or justified) should be consistent. Use left-justified text, which will leave an uneven right edge of your text. Don't use fully justified text.
- Make sure the pages are numbered in the top right corner of the page starting on the first page of your text.
- Write out all numbers lower than 100 (for example: "For dinner I ate one hamburger, fifteen french fries, and 200 peas.")
- Use bold, italics, and underline sparingly, only when it is important to emphasize something.

## Website

- For audio recordings, consider providing a written transcript of the audio in quotations, or pulling important quotations from the audio.
- If using an image of text, consider providing a typed accommodation of that text or pulling quotations from the text if it provides meaningful content to your argument.
- Present your content in a meaningful order so that it can be read and followed easily. Users should be able to navigate through your website in a logical sequential order that demonstrates meaning and the content on each page should also be arranged in a meaningful order.
- Avoid using blinking or moving text as it can be distracting or hard to read.
- Make sure you are leaving enough blank space between your headers and body text and in between paragraphs so that your web page does not appear to be cluttered or overwhelming.



## PREPARING FOR YOUR CONTEST

So the day you've been working toward has finally arrived – you've chosen your topic, researched, developed your thesis and selected your project type. Unlike a typical school project, your work is not done. You now have the opportunity to present your project to a panel of judges, typically two or three, and answer questions about what you've learned.

You're probably nervous – that's OK! Your classmates and other students are, too. In this section, you'll find helpful hints for contest day to make it run as smoothly as possible for you.

### BEFORE THE CONTEST

If you have any questions about your project or would like additional feedback, reach out to the NHDI team. They are there to help. Keep in mind it can take a few days to get back with you. If you ask for feedback just days before the contest, it's likely it will not be addressed in time. Think ahead!

Do some mock judge interviews with family, friends or anyone willing to help. Use the sample questions found at [www.indianahistory.org/education/contests](http://www.indianahistory.org/education/contests) to prepare. Keep in mind, judges might not ask all of these exact questions. They may skip some or use some of their own. Either way, mock interviews will help prepare you.

Consider everything you will need to take with you to the contest a week in advance.

Use the checklist below as a guide or create a more detailed one with your specific project needs!

- \_\_\_ Change of clothes for after your performance
- \_\_\_ Any technical equipment, such as back-ups of your documentary

### ON CONTEST DAY

The day of your NHDI contest can be a fun day to share all you've learned with your judges. You are now the expert in the room when it comes to your topic. It's also a great day to spend with your friends who are presenting their own research.

### KEEP IT FUN

The day can be hectic. Here are some tips to keep it fun:

- Arrive early to avoid stress.
- Dress professionally in business casual attire.
- If you're doing a performance, bring a change of business casual clothes.
- Take your photo in our special NHDI photo opp to remember the day.

### DON'T LEAVE ANYTHING BEHIND

Make sure you have everything you need. Along with yourself and anyone you want to bring with you, have these with you:

- \_\_\_ Your project
  - \_\_\_ 4 copies of your process paper
  - \_\_\_ 4 copies of your annotated bibliography
  - \_\_\_ Props and costume
  - \_\_\_ Trash bag(s) to cover your exhibit/props/costumes (we can't always predict the weather!)
- Your project
  - Process paper – three for the judges, one for you
  - Annotated bibliography – three for the judges, one for you
  - Props, if you need them
  - Costumes, if you need them
  - Technical equipment, if you need it



## WHEN YOU ARRIVE

Go to the registration desk where you'll be given the lay of the land.

- You will be given a judging time and room number.
- Exhibits are typically displayed in one or several rooms all together.
- Performances and documentaries will occur one at a time in their designated rooms.
- Websites and papers will have their own designated areas as well.
- Your time indicates the time you will present your project and interview with the judges.

## JUDGING TIME

Your judging time is when you finally get to share what you've learned and gotten out of your project. Your

interview with the judges is important, but remember, they're just people. They're also really excited to be there to see your projects and learn from you!

Judges are volunteers who love history. They can be historians, teachers, lawyers, college students ... the list goes on. They might not be experts in your topic, but they are experts at research. They will be judging your projects, but this is also an opportunity for you to teach them something. Ultimately, everyone is here to learn and have fun.

## JUDGING PROCESS

Expect to have two or three judges reviewing your project.

- When your judging time begins, introduce yourself and make sure they each have access to your process paper and annotated bibliography. Bring three copies for them and one for yourself.



- Greet them professionally, shake hands and introduce yourself.
- Present your project to them.
- Show your excitement and enthusiasm. You worked hard and deserve to be proud!
- When the judges are ready, they will conduct your interview.



## THE INTERVIEW

If the judges ask you a question and you don't know the answer, just tell them what you do know. Be honest! Say something like, "I'm not sure about that, but I do know ..." or "I will have to look into that..."

When the judges ask you a question, don't just answer "yes" or "no." Elaborate!

If you are in a group, make sure all of your partners have a chance to speak. It's never good if only one group member does all of the talking. That makes it look like they also did all the work.

Thank the judges at the end and shake hands. Most importantly, have fun!

The following are sample questions that the judges might ask. These are not all the questions or the only questions you could be asked, but this will give you an idea of what to expect in the interview.

- What was your most important source and why?
- What is the most important point you are trying to convey about your topic?
- What is the most important thing you learned from doing this project?
- Why did you pick this topic? What gave you the idea?
- As you did your research, what surprised you most about your topic?
- What did you find most difficult about doing research?
- How did your primary sources help you to understand your topic?
- How did you come up with the script or design for your project?
- (If in a group) How did you decide to divide up the work, and why?
- If you researched an individual, what were the biggest obstacles they faced?
- If you researched an event, what were the most important factors that caused this event to occur?
- What were the most important consequences of the event or individual you researched?
- Why is this topic significant in history?
- If you could go back and change one thing about your project, what would it be? Hint: never say "nothing." There's always room for improvement.

## AFTER JUDGING

After the judges interview you, they will review your paperwork thoroughly and discuss your project amongst themselves in a designated room. There, they carefully go over all of their comments in order to determine how to score your project.

They will tally up all the scores to figure out placing for the projects in their groups. Sometimes this can take a while!



## CONTESTS AROUND THE STATE

There are seven regional contests. You will be judged among other students in your same project type and division. Check with your teacher to see which regional contest would be best for you.

See our website for additional contest and date information.

If you place in roughly the top third in your project type and division at a regional contest, you qualify to go on to the state contest. Check [indianahistory.org/historyday](http://indianahistory.org/historyday) for details on the state contest.

If you place first or second in your project type and division at the state contest and are in sixth through 12th grade, you qualify for Nationals in Washington, DC!

State contest support from

**MARIAN UNIVERSITY**  
Indianapolis





# HELPING STUDENTS GO FROM GOOD TO GREAT

## Project Specific Tips:

When the NHD Team reviews projects, we are looking for some of these things. No matter what type of project your students are working on, encourage them to write their content before they start plugging things into their project.

### Documentaries

- Speak clearly and slowly. Be selective with the content in your script so that you don't have to rush through to stay at the 10-minute mark.
- Be conscientious of volume balance. If you have music, make sure it does not drown out your script or distract from any text in your documentary. For example, music with lyrics can make it difficult to read or pay attention to other dialogue.
- If you have quoted text on the screen, read the quote aloud in your script.
- Record small sections of your script at a time so that it is easier for you to edit.
- Educate yourself on the different types of documentaries. Some documentaries are made to sensationalize or dramatize a subject. Other documentaries are made to educate or inform an audience. Overall, all documentaries should be entertaining but your documentary should be rooted in research with plenty of analysis and used to educate and inform.

### Websites

- Use a variety of media. Don't just stick with text and images, as this defeats the purpose of doing a website. Add videos, sound, and interactives where possible. Otherwise it's just an exhibit on a screen.
- Stay away from large blocks of text. These are overwhelming for anyone trying to read them. Break up your blocks of text with images and quotes.
- Use other forms of media to help you tell your story in place of writing. This cuts back on your word count, allowing you to put in more of your own analysis.
- Highlight the words of the theme throughout for more emphasis.

### Performances

- If you do an individual performance, do not stand in one place for the entire performance. Add movement to make it more interesting and dynamic. Simply having a stool can give you several dynamic levels.
- Make sure your script is more than just a speech. There should be a story behind your performance, not just a reiteration of information.
- Use a clothes rack to create smoother costume transitions on or off stage.
- Costumes and props do not need to be elaborate, but they do need to be effective. Visuals should be easy to see and relate to your topic. Simple adjustments like putting up or taking down hair when transitioning characters can make a big difference.

### Exhibits

- Use a font and text size that is easy to read.
- Stay away from large blocks of text. These are overwhelming for anyone trying to read them. Break up your blocks of text with images and quotes.
- Use quotes and images that help you tell your story in place of writing. This cuts back on your word count, allowing you to put in more of your own analysis.
- Think about how color can be used, such as making all titles one color, quotes in another, and analysis in a third.

### Papers

- Be sure to include all in-text citations in your bibliography. Make sure your citations are consistent.
- Write in the active voice and keep your verb tense consistent. Be concise, not flowery.
- If you choose to do a creative writing paper, do not allow your argument to get lost in the story.
- Use an appendix to provide a visual of something that would take a lot of words to explain. If you can explain something with an image instead of a long paragraph of text, use an image. Include a couple of sentences explaining the image in your appendix and reference it in your paper.



## ENCOURAGE STUDENTS

### Embrace strengths and Weaknesses

Understand that the stakes are much higher when the project type is more popular. We have so many exhibit entries at each contest, that doing an exhibit can decrease the students' chances of placing. Encourage students to do a project type that suits not only their project, but their personal strengths. They shouldn't choose a category because they think it will be easy. Guidelines for choosing a topic are useful, and as the educator, you get to decide. However, giving students some freedom in topic choice is beneficial. Many students who have no interest in history excel at NHD because they were able to choose a topic they were passionate about. Interest can increase effort. Keep in mind the special prizes awarded at the state contest and encourage reluctant students to select local history topics. Special prizes come with the extra incentive of money and can often be just as rewarding as placing at a contest.

### Opportunities for Growth

Even if a student placed at a contest, feedback can sometimes be discouraging or unhelpful. In their feedback, judges should not only write about what needs improvement but also what worked well. Stress to your students

that those positive comments are still very important, and to keep them in mind for future contests. Even if a student does not place, they have gained a significant experience by participating in a contest. Students with previous experience competing will have a better idea of the expectations and an advantage in the following years.

### It's Not Failure

Students who do not place at a contest can often feel like they are the only ones who missed out, but the competition is high for every entry. Technically speaking, most competitors will not win, which is also a valuable experience. Judges have very difficult decisions to make. Sometimes it comes down to a minor difference that determines which project moves on and which one does not. Larger contests, like the state contest, can make this especially difficult. The impact of the students' projects does not disappear at the end of the season. Students in the past who have not placed at contests have still ended up utilizing their research elsewhere, including: presenting to local women's groups, displaying at local museums, winning prizes from local community members, and being highlighted in local news.



## INDIANA HISTORICAL SOCIETY

Since 1830, the Indiana Historical Society has been Indiana's Storyteller™, connecting people to the past by collecting, preserving and sharing the state's history. A private, nonprofit membership organization, IHS maintains the nation's premier research library and archives on the history of Indiana and the Old Northwest and presents a unique set of visitor experiences called the *Indiana Experience*. IHS also provides support and assistance to local museums and historical groups; publishes books and periodicals; sponsors teacher workshops; produces and hosts art exhibitions, museum theater and outside performance groups; and provides youth, adult and family programs. IHS is a Smithsonian Affiliate and a member of the International Coalition of Sites of Conscience.



International Coalition of  
**SITES of CONSCIENCE**



Smithsonian  
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**WE DO  
HISTORY.**  
INDIANA HISTORICAL SOCIETY



IndianaHistory

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