47th ANNUAL

VOLUSIA COUNTY SOCIAL STUDIES FAIR

MIDDLE-HIGH STUDENT GUIDE



OVERVIEW OF THE FAIR

The Volusia County Social Studies Fair is an exciting learning opportunity which encourages students to explore different areas of the social studies, develop a product and compare and their work with that of other students from all over Volusia County. Additionally, the fair can be a stepping stone to the Florida History Fair and National History Day competitions. The skills used in participating in the creation of fair projects are aligned with the State Academic Standards and F.A.S.T assessments. We hope that all students who participate in the fair develop a greater interest in Social Studies while acquiring new knowledge and skills.

This **STUDENT GUIDE** contains all rules, regulations, and suggestions for student participation in the fair. Information may also be obtained on the Volusia County Social Studies homepage.

The final product a student submits for the school and/or county fair competition MUST BE THEIR OWN WORK. Students are encouraged to explore ideas with parents, teachers, and friends and may ask them for help in locating information. Students, however, must prepare and execute their own performance, presentation or product.

This year's fair theme is **"*REVOLUTION, REACTION, REFORM IN HISTORY*".** Students may select a topic on any aspect of local, regional, national or world history. Regardless of the topic chosen, the presentation of research and conclusions MUST clearly relate to the theme.

The County Fair will be held at Deltona Middle School - 250 Enterprise Road, Deltona, FL 32725. Friday, February 20, 2026 (set-up) & Saturday (judging), February 21, 2026.

Effective entries not only describe an event or development, they also analyze it and place it in its historical context. Students should consider these questions when selecting a topic:

- How is my topic important?
- How was my topic significant in history in relation to the theme?
- How did my topic develop over time?
- How did my topic influence history?
- How did the events and atmosphere of my topic's time period influence my topic in history?

In the categories of *Exhibits* and *Performances* the judging criteria is further explained below:

- Historical Quality – The most important aspect of an entry is its historical quality. The following questions help focus an entry's historical quality:

  Is my entry historically accurate? Does my entry provide analysis and interpretation of the historical data rather than just a description? Does my entry demonstrate an understanding of the historical context? Does my bibliography demonstrate wide research and a variety of sources, especially primary sources?

- Clarity of Presentation – Although historical quality is most important, an entry must be presented in an effective manner. The following questions help focus an entry's presentation:

  Is my entry original, creative, and imaginative in subject and presentation? Is my written material clear, grammatical, and correctly spelled? Do I display stage presence in a performance? Is the visual material I present clear? Do I understand and properly use all equipment?

- Relation to Theme – The entry must clearly explain the relation of your topic to the annual theme. The following questions help focus the student's topic on the theme and its significance:

  How does my topic relate to the theme? Why is my topic important? How is my topic significant in history in relation to the theme? How did my topic influence history? How did the events and atmosphere of my topic's time period influence my topic in history?

No entry may be judged Superior with a rule's infraction. This includes students being present for judging on Saturday, February 21, 2026 (exhibits and performances students).

GENERAL RULES AND PROCEDURES

1. Students may not reuse an entry from a previous year.

2. Students may participate in only one fair event.

3. Students must produce their own entries. Objects created by others specifically for use in a student's entry violates this rule. For example, photographs or video supplied or produced by a parent could not be used in an entry.

4. Unless otherwise stipulated, students must supply all props and equipment to support their entry. Tables for exhibits, TVs and VCRs for media production will be available at the fair site.

5. Items that could be potentially dangerous in any way -- such as weapons, firearms, animals etc. -- are strictly prohibited.

Items related specifically to the County Fair.

6. Students may have only one entry in the County Fair.

7. School representatives must register all entries. Entries that have not been officially registered will not be judged.

8. Award winners, or a representative from the school must be present at the awards ceremony on Saturday at 1:30 p.m. Awards will not be automatically forwarded to the schools (except in the area of historical papers).

   Those who enter the historical paper category need not attend the fair. Historical papers are submitted at an earlier date and judged separately. Awards will be forwarded to the school.

   First, second and third place winners will receive plaques. Only one plaque will be awarded to group winners; however, each team member will receive a ribbon and certificate. Participation ribbons will be given to all other entries.

   Special awards and plaques may be distributed by various civic organizations and support groups.

9. The Volusia Council for the Social Studies and the Volusia County School Board are **NOT** responsible for the loss or damage of any projects. All projects displayed will be dismantled immediately after the awards ceremony on Saturday.

ITEMS NOT PICKED UP BY 3:00 P.M. SATURDAY WILL BE DISCARDED.

A Note to Homeschool Students

Home school students wishing to participate in the Volusia County Social Studies Fair may enter in one of two ways: 1) students must first compete and win at a home school association fair (the association must contact Robert Milholland for quota information), or 2) a homeschool student may participate in the school fair at the Volusia County School they are zoned for, and compete for a spot at the Volusia County Fair.

SOCIAL STUDIES FAIR TOPICS FOR STUDENTS

"REVOLUTION, REACTION, REFORM IN HISTORY"

Every year the Social Studies Fair frames students' research within a historical theme. The theme is chosen by the National History Day (NHD) Foundation for the broad application to world, national, state, and local history and its relevance from ancient history to the more recent past.

This year's theme is **"*REVOLUTION, REACTION, REFORM IN HISTORY*".**

A student may elect to choose to focus on one or more parts of the theme.

The intentional selection of the theme for NHD is to provide an opportunity for students to push aside the antiquated view of history as mere facts and dates and delve deeper into historical content to develop perspective and understanding.

A listing of sample topics is not available. This will provide students a greater ability to determine how this year's theme relates to a broader concept. Please review the information in this packet to help guide students in choosing a topic related to this year's theme.

What Is National History Day®?

National History Day® (NHD) is a nonprofit organization that creates opportunities for teachers and students to engage in historical research. NHD is not a predetermined, by-the-book program but rather an innovative curriculum framework. Students learn history by selecting topics of interest and launching into year-long research projects. The mission of NHD is to improve the teaching and learning of history in middle and high school. The most visible vehicle is the NHD Contest.

When studying history through historical research, students and teachers practice critical inquiry, asking questions of significance, time, and place. History students become immersed in a detective story. Beginning in the fall, students choose a topic related to the annual theme and conduct primary and secondary research. After analyzing and interpreting their sources and drawing conclusions about their topics' significance in history, students present their work in original papers, exhibits, performances, websites, or documentaries. These projects are entered into competitions in the spring at local, affiliate, and national levels, where professional historians and educators evaluate them. The program culminates at the national competition held each June at the University of Maryland at College Park.

Each year, National History Day uses a theme to provide a lens through which students can examine history. The annual theme frames the research for students and teachers alike. It is intentionally broad enough to allow students to select topics from any place (local, national, or world) and any period in history. Once students choose their topics, they investigate historical context, historical significance, and the topic's relationship to the theme. Research can be conducted at libraries, archives, and museums; through oral history interviews; and by visiting historic sites.

NHD benefits students and teachers. For students, NHD allows self-direction of their learning. Students select topics that match their interests. NHD provides program expectations and guidelines for students, but the research journey is unique to each project. Throughout the year, students develop essential skills and foster intellectual curiosity. Through this process, they gain critical-thinking and problem-solving skills to manage and use information now and in the future.

The classroom teacher is a student's greatest ally. NHD supports teachers by providing instructional materials and hosting workshops at local, affiliate, and national levels. Many teachers find that bringing the NHD model to their classroom encourages students to watch for examples of the theme and to identify connections in their study of history across time. To learn more, visit nhd.org.

2026 THEME NARRATIVE: REVOLUTION, REACTION, REFORM IN HISTORY

CATHY GORN, Ph.D., Executive Director, National History Day®
LINDSAY MOYNIHAN, Development Assistant, National History Day®

The theme for National History Day® (NHD) 2026 is Revolution, Reaction, Reform in History. The first question that comes to mind is, "Do students have to focus on all three words—revolution, reaction, reform?" No, students do not have to focus on all three aspects of the theme. It depends on the topic. If the topic involves all three, then students should be sure to include all three. The distinctions among revolutions, reactions, and reforms are sometimes blurred. Revolutions and reforms are often reactions to ideas, actions, or events; in turn, revolutions and reforms inspire reactions. Think of it as a domino effect—knock one down, which knocks the next one down, which knocks . . . To get started, let's consider the terms. Dictionaries define them as:

Revolution

"the forcible overthrow of a government or social order, in favor of a new system," or "a dramatic and wide-reaching change in the way something works or is organized or in people's ideas about it."

Reaction

"an action performed or a feeling experienced in response to a situation or event; the resistance or opposition to a force or movement."

Reform

"the effort to change to a better state or form; to improve by alteration, substitution, abolition."

Most revolutions and reform movements are too large and complex for an NHD student research project. Rather than attempting to research and analyze an entire revolution or movement (and the related reactions and reforms), look for more manageable topics associated with it. What ideas led to revolution? Who reacted to or was affected by a revolution or movement? Did the revolution result in reform? How? Why or why not?

The American Revolution comes to mind when thinking about political revolutions, especially since the 250th anniversary of the Declaration of Independence will be commemorated in 2026. One way to make studying the American Revolution manageable is to examine one or two of the elements that led up to it or caused a reaction on the way to revolution. Let's begin with an example of where political and economic history intersect. How did American colonists react to the Stamp Act of 1765? How did it influence the road to the American Revolution? How and why were the tea parties (up and down the East Coast) in 1773 a reaction to the British Townshend Acts? What was the reaction of the British to the tea parties? What kind of reform were colonists seeking that ultimately led to revolution?

Consider examples from social history. In what way did ordinary citizens shape the cause of the American Revolution? How did they react, and why? What were the consequences? What about those who had little say in the colonists' desire for independence? For instance, how were Native Americans affected by the rebellion? What factors led some Indigenous nations to align with British forces and others to sign treaties with the emerging American government? Or, think about enslaved people. How did they use the American Revolution to fight for their freedom? Why did some choose to support the revolting colonists who held enslaved people in bondage? Boston King chose to join the British Army. Why did he and others like him choose to side with the loyalists and support the British Crown?

How did the British and the American loyalists react? Did the Crown see it as a revolution or a rebellion? What is the difference?

Although the predominant narrative of the American Revolution focuses on the original thirteen colonies, the war also had a Western theater. Spanish, British, and French imperial ambitions came to a head in the Western Territories. Which countries allied themselves with the American colonists against the British? How did conflict with the Native Americans who lived there play a role in shaping the American Revolution and, ultimately, form the foundation for the American West?

Students who want to make connections between the American Revolution and their local communities (outside of the original thirteen colonies) might begin by exploring which imperial power laid claim to their community. Students in Mobile, Alabama, might investigate how Spanish colonization, enslavement, and the American Revolution intersected. Petit Jean was an enslaved cattleman who became a spy for the Spanish. Why? What role did he play in supporting the naval operations of the American military? Check local community archives for resources on people who played a role in supporting the American Revolution.

In the Ohio River Valley, George Rogers Clark fought the British and their Native American allies during the war. Who was he and why did he consider that important? What did he hope to accomplish? Conflict also broke out in various settlements west of the thirteen colonies, such as at Boonesborough and Blue Lick, both in present-day Kentucky. What were they reacting to and why? What was the impact?

Why did the colonists in Detroit (in present-day Michigan) react by choosing loyalty to the British Crown instead of joining the original thirteen colonies in their rebellion? What was that area's contribution to the war? How and why did the area become a prison for American prisoners of war? Students might research the many other local conflicts connected to the Revolution and consider the reactions of local settlers and Native Americans to the cultural and political exchanges that happened as a result of the conflict.

People in places that would become Texas and California supported the American Revolution. How and why did Tejanos, descendants of Mexican Creoles, assist Spanish naval forces that were supporting the Americans? What role did religion play? How did Spanish missionaries in California react to the cause of the Revolution? Why did they use their Catholic religion to justify raising money in their communities to send to the Continental Congress? How did the Congress use the funding to help defeat the British at Yorktown?

Of course, there are many more revolutions in history to explore: the French Revolution, Russian Revolution, Chinese Cultural Revolution, October (Bolshevik) Revolution, Glorious Revolution, February Revolution, Industrial Revolution, and the Student Movement. And let's not forget the many agrarian, social, green, velvet, quiet, technological, ideological, religious, and information revolutions!

How can a revolution in one country influence reactions and reforms in another? What impact did the American Revolution have on other countries in the eighteenth, nineteenth, or twentieth centuries? What was the reaction of the United States and other nations to the communist revolutions of the twentieth century?

Political, religious, and social revolutions of almost every century were complex events that were years in the making, providing a plethora of potential topics for an NHD project. Students interested in immigration-related topics might look at the impact of the European revolutions of the late 1840s. Political revolutions took place in France, Italy, Germany, and the Austrian Empire. Choosing one such revolution, what questions come to mind? What led to the revolution? Was it successful? Why or why not? What reaction or reforms followed, if any? How did the economic depression in Europe and unstable political situations drive immigration to the United States? How and why were local communities, such as Milwaukee, Wisconsin, or Pittsburgh, Pennsylvania, transformed as a result?

Are all revolutions political? Of course not.

Students with an interest in economics or business can consider how entrepreneurs and business leaders revolutionized industries, created new products or processes, and influenced the lives of workers and consumers. How did new ideas and inventions have an impact on society? What kind of change did they lead to and why? How did Madam C.J. Walker or Mary Kay Ash revolutionize the beauty industry? In what ways were their efforts reactions to perceived needs?

What about scientific or technological revolutions? Consider environmental history. Rachel Carson, whose book, Silent Spring, inspired the environmental movement and subsequent Green Revolution, is a popular topic for NHD students. Why not look for topics with local connections instead of choosing a topic that many have already covered? How and why have local communities reacted to issues of pollution and climate change? How and why were reforms, such as industry regulations, implemented or not? What was the reaction of local industries or the local population?

In what ways have science and technology changed the way we live, work, and entertain ourselves? How have scientific discoveries, ranging from the discovery and sequencing of DNA to germ theory and antibiotics, fundamentally reformed medicine? In what ways were these discoveries reactions to perceived needs? Of course, historians want to know the consequences of such discoveries. If these discoveries revolutionized medicine, what was the impact? To understand historical change on society is to understand the consequences of that change.

A good example of this is Thomas Edison's Kinetoscope—an invention that evolved into the motion picture industry. How did that change the way we receive and react to information and entertainment? What was the impact of that change on how we learn about the news, severe weather alerts, or the latest fashion trends? Why does this matter? What reactions or consequences did such technology cause?

Enough about revolution.

What about reform in history?

We know that reform is "the effort to change to a better state or form; to improve by alteration, substitution, abolition," and that it is often a reaction to an idea or event. The movement to abolish slavery comes to mind. Like other reform movements or revolutions, attempting to research the entire Abolitionist Movement would be too daunting and too big for an NHD project. Think locally. Many local historical societies have excellent archival materials to dig into to find local abolition societies.

Another resource is Chronicling America, a partnership between the National Endowment for the Humanities and the Library of Congress, which offers more than 20 million digitized newspaper pages dating from 1777 to 1973. Check it out at **chroniclingamerica.loc.gov/** and dig into historical newspapers for answers and evidence! What impact did local reformers have on their own communities? How did they contribute to or influence the national movement?

The Progressive Era of the late nineteenth and early twentieth centuries was a time marked by widespread social, political, and economic reform. It arose as a reaction to the challenges of industrialization, urbanization, immigration, and political corruption, aiming to improve conditions for the working class, regulate business practices, and expand democracy. Photographer Lewis Hine and Hull House founder Jane Addams are perennial favorites for NHD student research. Rather than research one of these two people, students might look for related topics in their own communities. What impact did immigration have on local communities? How and why did residents react to mass immigration? What reforms were put in place to help new immigrants and why? How did immigrants affect their new communities? What were the consequences? Conversely, how did mass immigration affect the countries they left? To answer that, of course, we have to ask why they left. What were they reacting to that led to their decisions to leave their home countries?

Students might research local or state reforms that have influenced elections and campaigns. Why did people believe reforms were necessary? What was the impact of such reforms? One example is Robert M. LaFollette's Wisconsin Idea and its push for labor and political reforms. Who was LaFollette and why did he advocate for reform? What was he reacting to and what were the reactions of Wisconsinites? Consider the Farmers' Alliance in Oklahoma (1870s–1890s) and its effort to organize tenant farmers. Why and how was the Alliance created? Was it successful? Why or why not?

How did Ida B. Wells react to lynching of African Americans during the post-Reconstruction era? How did she use her skills as a journalist to raise awareness and seek reform to put a stop to lynching? What were the reactions of her fellow Americans? What about local and state governments? When did the passage of the federal Emmett Till Anti-Lynching Act, which finally made lynching a federal hate crime, happen and why did it take so long?

There are scores of topics related to reform that have influenced local, state, national, and even global events. How did grassroots activism in South Africa, such as local boycotts and protests, play a critical role in dismantling Apartheid? What were the global reactions and repercussions? In what ways have local sanitation projects and clean water reforms addressed diseases, such as cholera and malaria, worldwide? What sparked such reforms and why? What were the reactions and consequences locally and globally?

Why did Martin Luther post his 95 Theses on the door of Castle Church in Wittenberg, Germany, in 1517? What kind of church or religious reform did he seek? How did the Catholic Church react? How did people beyond the Catholic Church hierarchy react? What were the consequences for Christianity in Western Europe? Can his theses be considered revolutionary? How and why?

How did the nonviolent activism of Mahatma Gandhi help India gain its independence from British rule? How can his actions be considered revolutionary? What impact did his nonviolent resistance have on civil disobedience movements around the world? Why did Símon Bolívar agitate for the independence of Latin American countries? What was he reacting to and what were the consequences? What impact did this have on the unification of countries in Latin America? What social reforms developed? How, why, and what changed as a result?

What about reaction?

Reaction is the significant and critical element to analyzing any topic, whether related to revolution, reform, or both.

A revolution causes reaction; reform causes reaction; reaction can cause reform and revolution. So, back to the first question at the beginning of this article: there may be topics related to revolution; there may be topics related to reform; there may be topics that include both revolution and reform. But any way you look at it, reaction is key to understanding the change.

To get students started, ten NHD affiliates have contributed articles and images about local issues to help show how the nation's 250th anniversary and the NHD theme apply to topics ranging from 2,000 years in the past to the 1960s. Explore these ideas and see if any spark an interest.

The theme, Revolution, Reaction, Reform in History, is very broad. Students should select their topics carefully, start with a research question, read secondary books written by historians, dig into primary material, think critically, and develop a historical argument. Then, students may produce thoughtful NHD projects related to the theme in which they analyze and interpret the impact of their topic in history.

RULES AND SUGGESTIONS BY CATEGORY

1. **Maps:** (Middle School) Entries must be one-dimensional and no larger than 22" x 30" (poster board, foam board or parchment paper may be used). Map must be hand-drawn. Map must include a compass rose, legend, and scale (if appropriate). A WRITTEN EXPLANATION OF THE MAP MUST ACCOMPANY THE PROJECT, INCLUDING HOW THE PROJECT WAS MADE AND ITS RELATIONSHIP TO THE THEME (up to 500 words), and must include an annotated bibliography. See sample process paper in the student fair guide.

   Judging Criteria: Accuracy, Appearance, Creativity, Originality and Relation to Theme.

2. **Three-Dimensional Maps:** (Middle School) Entries must be no larger than 22" x 30" (poster board, foam board or parchment paper may be used). Map must be hand-drawn. Map must include compass rose, legend, and scale (if appropriate). A WRITTEN EXPLANATION OF THE 3-D MAP MUST ACCOMPANY THE PROJECT, INCLUDING HOW THE PROJECT WAS MADE AND ITS RELATIONSHIP TO THE THEME (up to 500 words), and must include an annotated bibliography. See sample process paper in the student fair guide.

   Judging Criteria: Accuracy, Appearance, Creativity, Originality, and Relation to Theme.

3. **Crafts:** (Middle School) Entries are typically handmade items such as quilts, needlework, costumes, flags, period furniture, metal ware, candles, cooking ware, etc. The overall size of a craft project may not exceed 40 inches wide, 30 inches deep, and 6 feet high. CRAFT ENTRY SHOULD NOT RESEMBLE A DISPLAY. A WRITTEN EXPLANATION OF THE CRAFT MUST ACCOMPANY THE PROJECT, INCLUDING HOW THE PROJECT WAS MADE AND ITS RELATIONSHIP TO THE THEME (up to 500 words), and must include an annotated bibliography. See sample process paper in the student fair guide.

   Judging Criteria: Appearance, Creativity Originality, and Relationship to Theme.

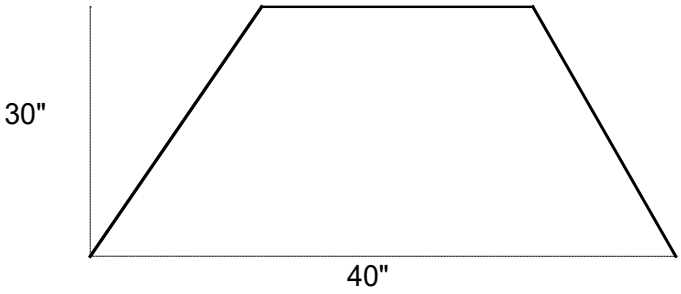
B. EXHIBITS (Middle and High School students)

***Winners may qualify for State and National Fairs.**
***Individual and Group (2-3 students) entries.**
***ALL students must be present for judging on Saturday morning, <u>February 2, 2026</u>.**

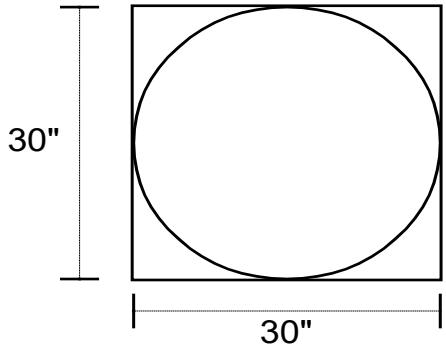
An exhibit is a visual representation of your research and interpretation of your topic's significance in history - much like a small museum exhibit. Your analysis and interpretation of your topic must be clear and evident to the viewer. Labels and captions should be used creatively with drawn or collected visual images and objects to enhance the message of your project.
Judging Criteria: Historical Quality, Relation to Theme, Clarity of Presentation, and Rules Compliance.

1. ***Size Requirements*:** The overall size of your exhibit when displayed for judging must be no larger than 40 inches wide, 30 inches deep, and 6 feet high. Measurement of the project does not include the table on which it rests; however, it would include any stand that you create and any table drapes. Circular or rotating projects must be no more the 30 inches in diameter.

OVERHEAD VIEWS

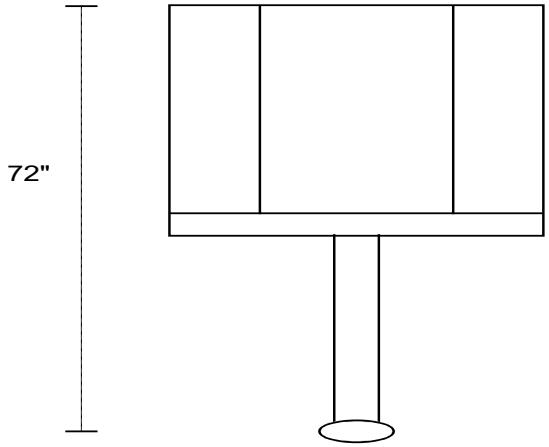


THREE PANEL BOARD



CIRCULAR PROJECT

FRONT VIEW



BACKBOARD WITH A STAND

2. ***Media Devices:*** Media devices (tape recorders, projectors, video monitors, computers) may be used in the display; however, they must not run for more than 3 minutes. Viewers and judges must be able to control media devices. Any media devices used must fit within the size limits of the project.

3. ***Written Materials****:* All exhibits must be accompanied by the following written items:

   a. Title Page-----including **only** the title of your exhibit, student(s)' name(s)

   b. Entry Description ----**Students must provide a description of no more than 500 words that relates how they conducted their research and developed their entry. The description should conclude with an explanation of how the entry relates to the fair theme. THIS IS NOT A RESEARCH REPORT.**

   c. Annotated Bibliography ----- all sources that provided usable information in preparing the entry should be cited. Sources of visual materials and oral interviews must be included. The annotations for each source must explain how the source was used and how it helped you understand your topic. Primary and Secondary sources must be separated in the bibliography.

   Example of Annotated Bibliography:

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

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

   d. Words in or on Exhibit ----- **There is a 500-word limit on student composed written materials used in or on the exhibit**. This includes any media devices (computers, slides, video) and/or any supplemental materials used in the exhibit. This 500-word limit is in addition to the title page, entry description and annotated bibliography. This limit does not apply to documents, oral history quotations, artifacts with writing, or other non-student written illustrative materials that are used as an integral part of the project.

   e. Style Guides ---- Style for citations and bibliographic references must follow the principals in one of the following style guides: Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations* (6th edition, University of Chicago Press) or the style guide of the Modern Language Association of America (MLA). **See page 18 of this guide.**

   f. Copies ---- Three copies of the entry paper with annotated bibliography (items a,b,c) **must** be provided with the exhibit at the time of judging. Copies must be typed or neatly printed on plain white paper and stapled together in the top left corner. Do not enclose them in a cover or binder.

4. ***Discussion with Judges***
Students should be prepared to answer judges' questions about the content and development of an entry.

5. ***Costumes***
Students are not permitted to wear costumes that are related to focus of their entry during judging.

C. PERFORMANCES (Middle and High School students)

***Winners may qualify for State and National Fairs.**
***Individual and Group (2-5 students) entries.**
***ALL students must be present for judging on Saturday morning, <u>February 21. 2026</u>.**

A performance is a dramatic portrayal of your topic's significance in history and must be original in composition. This category takes the place of "living biographical monologues" and "dramatic presentations" found in previous Volusia County Fairs. This category is divided into individual and group competitions.

Judging Criteria: Historical Quality, Relation to Theme, Clarity of Presentation, and Rules Compliance.

1. ***Time Requirements:*** Performances may not exceed 10 minutes in length. Timing starts at the beginning of the performance, following the announcement of the title and student name(s). Any other introductory remarks will be considered part of the performance and counted as part of the overall time. You will be allowed an additional 5 minutes to set up and 5 minutes to remove any props needed for your performance.

2. ***Introduction:*** The title of your entry and the name(s) of the participant(s) must be first and only announcements prior to the start of the performance.

3. ***Media Devices:*** Use of slides, tape recorders, computers, or other media within your performance is permitted. Entry students must run all equipment and carry out any special lighting effects.

4. ***Script:*** The script for the performance should not be included with the written material presented to the judges.

5. ***Props and Costumes:*** Props and costumes are limited to what students can wear or hand carry for their performance.

6. ***Written Materials:*** A title page, bibliography and entry description are required.

   a. Title Page-----including only the title of your exhibit, student(s)' name(s)

   b. Entry description----**<u>Students must provide a description of no more than 500 words that relates to how they conducted their research and developed their entry. The description should conclude with an explanation of how the entry relates to the fair theme. THIS IS NOT A RESEARCH REPORT AND SHOULD NOT INCLUDE THE SCRIPT</u>**.

c. Annotated Bibliography ----- all sources that provided usable information in preparing the entry should be cited. Sources of visual materials and oral interviews must be included. The annotations for each source must explain how the source was used and how it helped you understand your topic. Primary and Secondary sources must be separated in the bibliography.

Example of Bibliography:

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

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

D. DOCUMENTARY – (Middle and High School students)
***Winners may qualify for State and National Fairs.**
***Individual and Group (2-3 students) entries.**
***ALL students must be present for judging on Saturday morning, February 21, 2026.**

Documentaries, including computer presentations, should relate to the fair theme and reflect your ability to use media to communicate your topic's significance, much like professional television documentaries (hint: try to produce a documentary that has the Ken Burns effect). The documentary category will help students develop skills in using a variety of primary sources that include photographs, film, video, audiotapes, and graphic presentations. Your presentation should include primary materials but should also be an original composition. To produce a documentary entry, you must bring and operate your own equipment. Only TV's and DVD players are provided at the Fair. Computer entries must provide their own equipment.

Judging Criteria: Historical Quality, Relation to Theme, Clarity of Presentation, and Rules Compliance.

1. ***Time Requirements:*** Presentations may not exceed 10 minutes. Students will be allowed an additional 5 minutes to set up and 5 minutes to remove equipment. Timing will begin when the first visual image of the presentation appears and/or the first sound is heard.

2. ***Presentation Introduction:*** Students must announce only the title of their presentation and names of participants. Live narration or comments prior to or during the presentation are prohibited.

3. ***Student Involvement:*** Students are responsible for running all equipment.

4. ***Production:*** All entries must be student-produced. Students in a group or a student in an individual entry must operate all equipment used in the preparation of the media presentation. Actors in a dramatization, narrators, and voice-overs are limited to the student(s) creating and submitting the entry. For example, teachers or parents MAY NOT photograph or film students. All parts of the production must be completed by the student participants.

5. ***Entry Composition:*** Student entries must be original compositions. Professional photographs, film slides, recorded music, etc., may be used within the presentation. However, proper credit for these items must be given within the presentation and in an annotated bibliography.

6. ***Computer Entries:*** Student-composed computer programs are acceptable (recommend using video production software such as Windows Movie Maker, Apple's I-Movie or Final Cut, etc). The program must meet the same 10-minute time limit as other entries in this category. Interactive programs are not acceptable (judges are not permitted to participate in a presentation). PowerPoints will only be accepted if they include voice-over audio and video clips, so they appear as documentaries. Remember that this is a documentary production not a school report.

7. ***Written Materials:*** Entries must be accompanied by the following written items: A title page, annotated bibliography and entry description is required.
   a. Title page----including **only** the title of your exhibit, student(s)' name(s)

   b. Entry Description----**Students must provide a description of no more than 500 words that relates to how they conducted their research and developed their entry. The description must conclude with an explanation of how the entry relates to the fair theme. THIS IS NOT A RESEARCH REPORT**.

   c. Annotated Bibliography----All sources that provided usable information in preparing the entry should be cited. Sources of visual materials and oral interviews must be included. The annotations for each source must explain how the source was used and how it helped you understand your topic.
   Primary and Secondary choices must be separated in the bibliography.

Example of Annotated Bibliography:

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

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

E. HISTORICAL PAPERS (middle and high school students)
***Winners may qualify for State and National History Fairs.**
***Individual student entries only.**

***Papers due on January 30, 2026 at the Volusia County Schools Social Studies Office. **Papers are judged prior to fair, students are not present for judging. Students that have placed may attend the awards ceremony to receive their plaque.**

A paper is the traditional form of presenting historical research. Various types of creative writing (for example, fictional diaries, poems, etc.) are permitted, but must conform to all general and category rules. In either case, papers must be grammatically correct, well written, and relate to the fair theme.

Judging Criteria: Historical Quality, Relation to Theme, Clarity of Presentation, and Rules Compliance.

1. ***Length Requirements:*** The text of historical papers must be no less than 1,500 and no more than 2,500 words in length. Notes, annotated bibliography, illustration captions, and supplemental/appendix material do not count in that total. Appendix material must be directly referred to in the text of the paper. Extensive supplemental materials are inappropriate.

2. ***Citations*****:** Footnotes or endnotes are required. Either Kate L. Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations* or the style guide or the Modern Language Association of America (MLA) may be used. See page 18 in this guide.

3. ***Preparation Requirements:*** Papers must be typed, computer printed, or legibly handwritten in ink on plain, white 8 1/2" x 11" paper with 1-inch margins on all sides. Pages must be numbered consecutively and double-spaced with writing on one side and with no more than 12 characters per inch or no less than 10-point type. Papers must be stapled in the top left corner and should not be enclosed in any cover or binder.

4. ***Time Line:*** Historical Paper entrants ***do not*** need to attend the fair**.** Entrants may attend the awards program at 1:30 p.m. on Saturday. **Three copies of each entry must be submitted to Robert Milholland at the Brewster Center on or before, January 30, 2026.** Papers will then be forwarded to the judges.

5. ***Written Materials:*** A title page and annotated bibliography are required.
   a. Title Page-----including only the title of your display, student(s)' name(s)

   b. Annotated Bibliography ----- all sources that provided usable information in preparing the entry should be cited. Sources of visual materials and oral interviews must be included. The annotations for each source must explain how the source was used and how it helped you understand your topic. Primary and Secondary sources must be separated in the bibliography.

Example of Annotated Bibliography:

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

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

F. Website

***Middle and High school students may qualify for State and National Fairs.**
***Individual and Group (2-5 students) entries.**
***ALL students must be present for judging on Saturday morning, February 21, 2026.**

➔Websites must conform to the National History Day format and guidelines.

A website should reflect your ability to use website design software and computer technology to communicate your topic's significance in history. Your historical website should be a collection of web pages, interconnected by hyperlinks, that presents both primary and secondary sources and your historical analysis. To engage and inform viewers, your website should incorporate interactive multimedia, text, non-textual descriptions (e.g., photographs, maps, music, etc.), and interpretations of sources. To construct a website, you must have access to the Internet and be able to operate appropriate software and equipment.

Judging Criteria: Historical Quality, Relation to Theme, Clarity of Presentation, and Rules Compliance.

1. ENTRY PRODUCTION

- All entries must be original productions constructed using the NHD website editor: https://website.nhd.org

- You may use professional photographs, graphics, video, recorded music, etc., within the site. Such items must be integrated into the website, and credit must be given within the site and cited in the annotated bibliography.
- You must operate all software and equipment in the development of the website.

NOTE: *Using objects or content created by others for specific use in your entry violates this rule. For example, adding viewer comments or using a graphic that others produced at your request is not permitted; however, using graphics, multimedia clips, etc., that already exist is acceptable.*

2. SIZE REQUIREMENTS

- Website entries may contain no more than 1,200 visible, student composed words.
- Code used to build the site and alternate text tags on images do not count toward the word limit.
- Also excluded are words found in materials used for identifying illustrations or used to briefly credit the sources of illustrations and quotations, recurring menus, titles, and navigation instructions; required word count notifications; words within primary documents and artifacts; and the annotated bibliography and process paper, which must be integrated into the site.
- The process paper is limited to 500 words. **(SEE # 6 BELOW)**
- The entire site, including all multimedia, may use no more than 100MB of file space.

3. NAVIGATION OF WEBSITE

- One page of the website must serve as the home page. The home page must include the names of participants, entry title, division, number of student-composed words in the website, number of words in the process paper, and the main menu that directs viewers to the various sections of the site. See figure WEB-A example home page below.
- All pages must be interconnected with hypertext links.
- Automatic redirects are not permitted.



[Name of Participant(s)]
[Entry Title]
[Division]
[Number of Student-Composed Words]
[Number of Words in Process Paper]

FIGURE: WEB-A

4. DOCUMENTS AND MULTIMEDIA

- The website may contain documents (e.g., newspaper articles, excerpts from written text, etc.), but the documents must be contained within the website.
- The website may contain multimedia clips (audio, video, or both) **that <u>total</u> no more than four minutes** (e.g., use one four-minute clip, four one-minute clips, two two-minute clips, etc.). Included in the four minutes total is any music or songs that play after a page loads.
- You may record quotes and primary source materials for dramatic effect, but you may not narrate your own compositions or other explanatory material.
- If you use any form of multimedia that requires a specific software to view (e.g., Flash, QuickTime, Real Player, etc.), you must provide on the same page a link to an Internet site where the software is available as a free, secure, and legal download.
- You may not use embedded material or link to external websites, other than described in the preceding bullet.
- Judges will make every effort to view all multimedia content, but files that cannot be viewed cannot be evaluated as part of the entry.

5. CREDITING SOURCES

- All quotes from written sources must be credited within the website.
- All visual sources (photographs, videos, paintings, charts, and graphs) must be credited within the website. See figures Web B and Web C below for an example.
- Brief, factual credits do not count toward the student-composed word total. See Figure 6 for an example.
- All sources must be properly cited in the annotated bibliography.



FIGURE: WEB-B

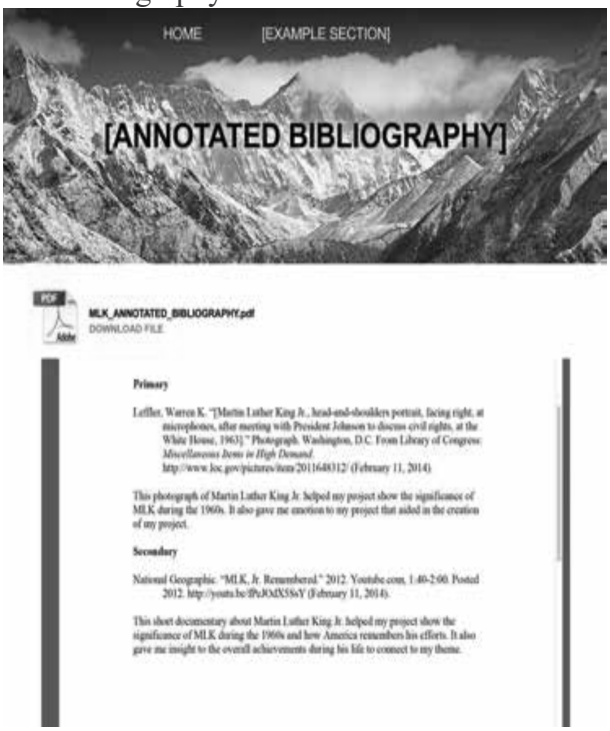


FIGURE: WEB-C

6. REQUIRED WRITTEN MATERIALS

- The annotated bibliography and process paper must be included as an integrated part of the website. They should be included in the navigational structure. They do not count toward the 1,200-word limit.

7. STABLE CONTENT

- The content and appearance of a page cannot change when the page is refreshed in the browser. Random text or image generators are not allowed.

8. VIEWING FILES

- The pages that comprise the site must be viewable in a recent version of a standard web browser (e.g., Microsoft Internet Explorer, Mozilla Firefox, Apple Safari, Google Chrome).
- You are responsible for ensuring that your entry is viewable in multiple web browsers.
- Entries may not link to live or external sites, except to direct viewers to software plug-ins.

9. SUBMITTING ENTRIES FOR JUDGING

- You must submit the URL for the site in advance by the established deadline, after which you will be blocked from editing your site to allow for judging.
- Because all required written materials from Part III, Rule 13, are integrated into the site, NO printed copies are required.
- All entries must be original productions constructed using the NHD website editor: https://website.nhd.org

USING PRIMARY AND SECONDARY SOURCES

http://memory.loc.gov/learn/lessons/psources/source.html

Historians use a wide variety of sources to answer questions about the past. In their research, history scholars use both *primary sources* and *secondary sources*. Primary sources are actual records that have survived from the past, such as letters, photographs, and articles of clothing. Secondary sources are accounts of the past created by people writing about events sometime after they happened.

For example, your history textbook is a *secondary source*. Someone wrote most of your textbook long after historical events took place. Your textbook may also include some *primary sources*, such as direct quotes from people living in the past or excerpts from historical documents.

People living in the past left many clues about their lives. These clues include both primary and secondary sources in the form of books, personal papers, government documents, letters, oral accounts, diaries, maps, photographs, reports, novels and short stories, artifacts, coins, stamps, and many other things. Historians call all of these clues together the *historical record*.

HOW TO CITE SOURCES

Students may follow the Kate L. Turabian, MLA Style Guides, or Chicago styles. There are web sites such as www.easybib.com or http://citationmachine.net/ that allow you to type your bibliography information in and a proper citation is produced automatically. Note to middle and high school students: do not forget to add your annotations.

Example of Annotated Bibliography:

Citation

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

Annotation

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

The *MLA (Modern Language Association) Handbook for Writers of Research Papers* suggest:

Alphabetize entries by author. If no author, use the first word of the title (disregard *A, An, The*).
An entry has three main divisions: author, title, and publication information.
Punctuation is very important.
Double-space after the author and title. Single-space the rest of the entry.
A basic entry for a book would be as follows:

Bode, Janet. Beating the Odds. Toronto: Franklin Watts, 1991.
See samples of works cited entries below:

CITATION EXAMPLE: BOOKS

One Author

Banfield, Susan. Joan of Arc**.** New York: Chelsea House, 1988.

Two or Three Authors

Murphy, Wendy, and Jack Murphy. Nuclear Medicine. New York: Chelsea House, 1994.

More Than Three Authors

Winks, Robin W., et al. A History of Civilization. Englewood Cliffs: Prentice Hall, 1992.

No Author

The World Almanac and Book of Facts 1996. New York; Funk & Wagnalls, 1995.

An "Edition"

Shakespeare, William. Othello. Ed. Barbara Mowat, New York; WSP, 1993.

An Article in a Reference Book

"Persian Art." History of Art. 4th ed. 1991.

"Happiness." The Encyclopedia of Philosophy. Vol. 3. 1967.

A Book in a Series

Satris, Stephen. Clashing Views on Controversial Moral Issues. Taking Sides. Guilford: The Dushkin Publishing Group, 1994.

CITATION EXAMPLE: PERIODICALS

(Note: The day precedes the month. The page number follows the date).

Signed Article in a Magazine

Mathews, Tom. "What Can Be Done?" Newsweek 21 Mar. 1988: 57-58.

Unsigned Article in a Magazine

"A Living Legace." Sports Illustrated. May 1996: 24.

Signed Newspaper Article

Gonzalez, David. "Public Art in Schools Helps Make New Artists." The New York Times 18 May 1996: 16.

CITATION EXAMPLE: OTHER PRINT AND NONPRINT SOURCES

Computer Software

Who Built America? Computer software. Voyager, 1993.
Macintosh, 5,000K, CD-ROM.

Recordings

Nixon, Richard M. Great Speeches of the 20th Century.
President Richard M. Nixon: On Releasing the Watergate Tapes.
Rhino Records, 1991. CD-ROM.

Videotapes

Career Exploration. Videocassette. Jist Works, 1992. 25 min.

Personal Interview

Kozol, Jonathan. Personal interview. 8 May 1996.

CITATION EXAMPLE: FULL TEXT DATABASES

Article from NewsBank CD-ROM

Wood, Daniel B. "Largest Welfare-to-Work Program Called a Success."
Christian Science Monitor 20 Apr. 1993: 3. CD NewsBank.

Article from SIRS Researcher CD-ROM

Jacobsen, Jodi L. "Holding Back the Sea." **Futurist** Sept.-Oct. 1190:
20-27 **SIRS Research CD-ROM**. Ed.

Eleanor Goldstein. Boca Raton, FL, Social Issues Resources. Ser., 1994
Earth Science 1991 file, Art. 25.

CITATION EXAMPLE: INTERNET

World Wide Web

Structure

Author(s). Title of item. Date of Posting/RPVison. Name of
institution/organization affiliated with the site. Date of access
< electronic address.

Example

Fellugo, Dino. Undergraduate Guide to Literary Theory. 17 Dec. 1999.
Purdue University.15 Nov. 2000.
< http://omni.cc.purdue.pdu%7Efelluga/theory2.html>.

E-mail

Structure

Author. "Title of the Message (usually the subject line). Receiver of the message. Date of the message."

Example

Neyhart, David. "Online Tutoring." E-mail to Joe Barbato. 1 Dec. 2000.

Note: Students may find it easier to use a web-based automated citation site such as www.easybib.com or http://citationmachine.net/

Martin Luther and the Reformation

SAMPLE

Name
Middle School
Individual Exhibit
Teacher Name

Entry Description

Why I chose this topic?

Last year, I researched Johann Gutenberg which led me to learn about the Renaissance and the Reformation. After going to the state competition, I did additional research on the influence of the printing press in contribution to the Reformation and learned about Martin Luther. Luther and his influence seemed very interesting and I wanted to learn more. Also, since I had a good knowledge of the early history of Europe from my Gutenberg project, I decided to build on that and chose to research Martin Luther and the Reformation.

How I conducted my research:

First, I went on the Internet at school. I then consulted a librarian at my school and got two very useful books. I took notes on those sources. I then outlined my ideas on large flip-chart paper. After doing that I learned that I needed much more information to continue. I went to the electronic encyclopedia on my computer at home and printed out every topic I needed more information on. I went to a public library. I also conducted and interview with our minister to be able to discuss my developing ideas. Next, I interviewed a research librarian at the Illiff School of Theology and acquired primary sources. There were a lot of these. They helped me understand why Luther's impact on society was so great. I immediately started my annotated bibliography so it would not be left until the last minute. Again, but with much more information now, I laid out key ideas on flip charts and started planning my exhibit.

How I created and developed my exhibit:

I prepared one flip chart that outlined events before Martin Luther, another that outlined events after Luther, and the last one, events that occurred during the lifetime of Luther. I then made a draft of the timeline, text picture captions that I was going to use on my board. Then I typed up the text and printed it out in the size and font I needed for the exhibit. I experimented with different boards, and found one
that would be wonderful. I laid everything out on my board as a "draft." I condensed the information down so everything would fit, tell the story I wanted to tell and meet the criteria for NHD. Finally, I glued everything down. I then outlined my oral presentation and practiced it in front of my parents.

How my project relates to the theme:

My project relates to the theme in several ways. My project focuses on Martin Luther- a person, yet, when you learn about Luther, it is directly tied in with an event-posting the 95 Theses, and the Protestant Reformation--an idea. If Martin Luther and other reformers had not taken action, there might not be all of the different religions we know today. The primary religion in Europe and in the New World might still be Roman Catholicism.

(495 Words)

Michigan:
A State Divided No More

Name
Middle School
Individual Performance
Teacher Name

On vacation every year, when my sisters and I were younger, we would always fight for the seats in the car for the first glimpse of the Mackinac Bridge towers. Once we reached the bridge, we would stop at a small beach near the foot of the bridge, take pictures and gaze at the incredible beauty of the structure. This forty-three-year-old engineering marvel has forever changed life in Michigan. It was while visiting the Mackinac City Bridge Museum that I began to consider preparing my project on this structure for it has certainly proved to be a turning point in history.

I purchased three videos that were key secondary sources for my project. These three sources helped me to understand what life was like in the two peninsulas before the bridge, and how that way of life was altered by the construction of the Mackinac Bridge. Additional secondary sources were found on the Internet, at Washington Pennsylvania's library, the Washington and Jefferson College Library, and the Carnegie Library of Pittsburgh.

Through my efforts, I located my most important primary source, Lawrence A. Rubin, the original Executive Secretary of the Mackinac Bridge Authority. Mr. Rubin is the foremost, living authority on the Mackinac Bridge, and he helped me understand the many turning points that the bridge facilitated, such as better medical services and education for the Upper Peninsula. Numerous articles and books dealing with the Mackinac Bridge and written by its designer, David B. Steinman, were extremely helpful. They provided me with insights into the aerodynamic stability of the bridge and turning points that bridges have brought about. Additionally, I visited the State Library of Michigan for many more important primary sources.

I chose to present my findings in the form of a performance because I love to act. In my drama, I portray a man waiting for the ferries, in order to catch a glimpse of what life was like before the bridge and to assess the event that a was a turning point in history. I then portray Dr. Steinman to examine his revolutionary ideas in bridge building design. Finally, I depict Mr. Lawrence A. Rubin to analyze the numerous benefits for the Upper Peninsula and the people that were crucial to the building of the Mackinac Bridge.

The completion of the Mackinac Bridge clearly relates to this year’s theme. This structure provided the first permanent connection of the two peninsulas of Michigan. The residents of the Upper Peninsula will never again feel isolated and their quality of life is improved. Trade, travel and tourism have boomed, thanks to the bridge. From an engineering viewpoint, this was the first suspension bridge in the world to be aerodynamically "perfect." Through its design, other suspension bridges have become safer and longer. In reflecting on the potential impact of his achievements, David B. Steinman stated, "In human hearts was born the plan: a bridge of peace, uniting man. Our sons will have the span we wrought; the world the dream for which we fought."

Dr. Spock:
Turning the Road in Parenting

Name
High School
Individual Performance
Teacher Name

I spent a few days last August skimming sources about influential people in history. Initially I was interested in either the revolutionary ideas of great thinkers and psychologists, or the groundbreaking discoveries in medicine. Eventually, I found Dr. Spock and his revolutionary book, *Baby* and *Child Care*. Dr. Spock was the first to synthesize pediatrics and psychology. When I read quotes such as, "first in his field," "father of behavioral pediatrics" and "changed the paradigm," I knew I had a fitting and interesting topic.

After researching local libraries, I went to the Allen Medical Library at Case Western Reserve University because Spock had taught there. In order to establish a research trail, my primary goal was to discover when and where Spock was educated. I sent out letters to medical schools, pediatricians, and historians. I formulated a survey that I sent to pediatricians and mothers in the 1950's. Helpful information came from the Mayo Clinic and Case archives (he worked at both places) and from Syracuse University, which contains the Spock special collection. I interviewed several of his colleagues as well as his son. I spent much time at the Cleveland Library viewing microfilms of periodicals.

After the research stage I categorized the key information that would be essential to my script and made an outline. With a twenty-page outline, I assessed which information was crucial, would best illustrate the turn, and would show a balance between the negative and positive aspects of this turn. I had large amounts of research on Spock, the histories of pediatrics and psychology, and society's need. The task was to fine focus and hone this information into a well-formed and poignant ten minutes.

I spent car rides to and from school memorizing and grabbed any spare time at home to choreograph the performance. During this time, I brainstormed different ideas for a set. I wanted it to illustrate clearly Dr. Spock bringing together tow roads, Pediatrics and Psychology that met society's need at a point in time. I wanted to portray the information in a creative way. I toyed with the idea of a mother telling the story, but I decided a baby would work well and would add pizzazz to my performance.

On the pediatric road, it wasn't until the end of World War II that critical issues in childhood diseases and nutrition were solved. The profession could re-direct its energies to psychological aspects. Dr. has revolutionized childhood psychology to this day. The ideas of psychologists and thinkers needed to be synthesized and turned to the healthy emotional and mental growth of children. Spock stepped in at this point to join the two fields. Concurrently, with a move away from the extended family and advancements in medicine, parents looked for professional help in raising their children. They turned to Spock's book and called it their "Bible." Parenting turned from a rigid uniform approach to a commonsense, intuitive, individualized approach. Dr. Spock changed parenting.

Sample Annotated Bibliography:

Annotated Bibliography

Primary Sources:

Congressional Record, 81st Congress, 2nd Session, volume 96, p.1954-1957.

This is a microfilm of the actual Congressional Record from 1950. On these pages, Senator McCarthy read into the record the text of his speech given February 9, 1950 to the Republican Women in Wheeling, West Virginia. The speech takes up a great deal of space in the Congressional Record, not because it is so long, but because of many interruptions by Mr. Lucas.

"How People View McCarthy". U.S. News & World Report, March 19, 1954, 36:20-22.

This article reveals the impact of the Army/McCarthy hearings on the Senator's popularity with the public. McCarthy was not presented in a very good light during the hearings. He was often nearly out of control and this hurt his popularity with the public.

McCarthy, Joseph R. McCarthyism: The Fight for America. New York. The Devin-Adair Company. 1952.

This was probably the most important resource because it was written by the Senator himself. This book explains Joseph McCarthy's feelings and motives in his own words. It was written and published before the Army/McCarthy hearings, but it clearly demonstrates his resolve to rid America of the communist threat in our government. It further demonstrates that Joseph McCarthy was a dedicated public servant, educated and articulate. He was aware of the risks of his endeavor and he accepted the consequences.

Murrow, Edward R., See It Now, New York, Simon and Schuster, 1955.

This book is a collection of transcripts from the television program *See It Now*, hosted by well known journalist Edward R. Murrow. I used it to see exactly how Mr. Murrow portrayed Senator McCarthy. The transcripts clearly show Mr. Murrow's talents and skill in journalism. This resource was important because Mr. Murrow was one of Senator McCarthy's most effective critics with a wide audience during the McCarthy era.

"Telegram from Joseph McCarthy to President Harry Truman (February 11, 1950)
online: http://www.english.uiuc.edu (7 November 2005).

This is a digital copy of the telegram Senator McCarthy sent to President Truman informing him of the details of his February 9th in Wheeling, West Virginia. He tells the President about the list of 205 possible communists and communist sympathizers currently employed in the State Department, that Acheson has this list. He also tells the President that he has a list of 57 names. (McCarthy's list included Mary Jane Keeney, listed in the Venona transcripts as a Soviet spy.) He further tells the President that he should lift the ban on Executive Department cooperation with Congressional investigations into communist infiltration into American government.

"The McCarthy Issue…Pro and Con", U.S. News & World Report. September 7, 1951, 31:25-40.

In this article, Joseph McCarthy and Senator Benton of Connecticut are interviewed separately to avoid disruptions which may result from debate between the two. The questions and answers were recorded and reported in the same article. These interviews were important in that they allowed each man to present his answers to timely issues in a side by side format. These interviews gave insights into the investigations of McCarthy which may have been sparked by anger or revenge on the part of Senator Benton. Benton was surely angered when Butler defeated Tydings in the Maryland Senate race. McCarthy supported Butler and helped him with the campaign. Senator Benton called for McCarthy's expulsion from the Senate relative to his conduct in Butler's campaign, but the interview showed Benton's frustration with McCarthy's behavior on and off the Senate floor.

Secondary Sources:

Drummey, James J. "The Real McCarthy Record". The New American Vol.12 No.18 2 September 1996 online: http://www.thenewamerican.com/tna/1996questions 7 November 2005.

James J. Drummey is a former senior editor of The New American. In this article Drummey answers questions asked about Joseph McCarthy and the criticisms directed at him. This article contains explanations about McCarthy's motives and the situation at the State Department prior to McCarthy's investigations.

"Joseph McCarthy". The National Archives Learning Curve online http://www.spartacus.schoolnet.co.uk/USAmccarthy 7 November 2005

This article provided a different perspective of the events in the McCarthy era. It was primarily biographical and gave information about McCarthy's life and work before he came to the Senate as well as his work against communism. This article details the influence of the press on the downfall of Joseph McCarthy. Several figures in the press had fought a long campaign against McCarthy, including I.F. Stone, Herb Block, and Edward R. Murrow.

Kincaid, Cliff. "The Smearing of Joe McCarthy" Media Monitor 27 May 2003. online: http://www.freerepublic.com 7 November 2005

In this article, Cliff Kincaid explains some of the ways the press in the present as well as in the past has used print media to discredit and demean Joseph McCarthy. Even the release of the Venona transcripts, which prompted this new wave of criticism, does not convince the press that the threat McCarthy warned of in the fifties was real.

McCain, Robert Stacy. "Historians Finding McCarthy Was Often on The Money" Washington Times Weekly. October 1999. online: http://www.americasnewspaper.com/archive/1999/October 7 November 2005.

This article details the new evidence that is available to historians with the release of the Venona transcripts and some KGB records from the former Soviet Union. Scholars now have the opportunity to verify their facts and possibly revise their view of Joseph McCarthy and his contributions to freedom. McCain points to two new books about McCarthy which make use of the newly released information. Journalist M. Stanton Evans states that as we learn more about what was going on in government in the 1940s and 1950s, the more we see how accurate McCarthy was.

Morgan, Ted. Reds: McCarthyism in Twentieth Century America. New York Random House Trade Paperbacks 2004

Ted Morgan is a Pulitzer Prize winning journalist. In this book, Morgan argues that Senator Joseph McCarthy did not emerge in a vacuum. He outlines the events leading up to the recognition of the Soviet Union, the influx of Soviet agents into the United States, and the efforts of other Senators and Representatives to raise awareness of the problem. This book places McCarthyism in historical perspective and details the rise and fall of Senator Joseph McCarthy.

Zinn, Howard A People's History of the United States New York: Harper & Row Publishers. 1980

A People's War? ,Chapter 16 of A People's History of the United States, covers the years from 1945-1960. Much of this chapter explains world events which led to the Red Scare and McCarthyism in the United States. "It was not McCarthy and the Republicans, but the liberal Democratic Truman administration, whose Justice Department initiated a series of prosecutions that intensified the nation's anti-Communist mood." These kinds of events made the public ripe for McCarthy's brand of red hunting.

POTENTIAL COMMUNITY AWARDS

VOLUSIA COUNTY SOCIAL STUDIES FAIR – 2026 COMMUNITY AWARDS

Entries must first address county fair theme and then specifically address special awards criteria.

Islamic Center of Daytona Beach

Awards are for individuals or groups with topics pertaining to Islamic history and the fair theme.

Jewish Federation of Volusia & Flagler Counties, Inc.
The Asia Doliner Holocaust Memorial Fund

All awards are for best depiction of a Holocaust or Jewish History theme.

League of Women Voters

Ormond Beach Historical Society

Pilot Club of the Halifax Area Daytona Beach, Inc.

Elementary Individual Performance

Ponce de Leon Inlet Lighthouse Preservation Association

Ponce Inlet Lighthouse Social Studies Achievement Awards for best projects relating to Florida maritime history (naval history, sea exploration, commerce, fishing etc. It also may include histories of ships, navigation, lighthouses and aids to navigation, the social history of sailors and sea-related communities, as well as area maritime themes in literature.)

✓*MIDDLE AND HIGH CATEGORY CHECKLIST*✓

- Be sure to review rules for all categories, and the specific rules for your category.
- Students may enter only one category.

Maps MIDDLE ONLY Individual Only		One-dimensional (flat)
		Size – 22" x 28" or 20" x 30"
		Process Paper (500 words or less) & Annotated Bibliography
Three – Dimensional Maps MIDDLE ONLY Individual Only		Size – 22" x 28" or 20" x 30"
		3 dimensional (not flat)
		Process Paper/Entry Description (500 words or less) & Bibliography
Crafts MIDDLE ONLY Individual Only		Handmade (simple machines & tools may be used, nothing computer generated)
		Size – Not to exceed 40" wide, 30" deep or 6' high
		Process Paper/Entry Description (500 words or less) & Bibliography
Exhibits Individual & Group (2-3 students) **All students must be Present for judging**		No larger than 40" wide, 30" deep, and 6' high when displayed
		3 copies (plus one for you) of written materials: title page with required
		information: 500-word description of the research methods used
		(a judging team may retain one copy for review)
		Annotated bibliography, separated into primary and secondary sources,
		Project addresses the theme
		Title is clear and visible
		Has visual impact and shows interpretations
		Names and addresses of all group participants listed on entry card
		Prepared to answer judges' questions at the contest (remember that formal
		narratives are not appropriate responses to questions)
Performances		**10 minutes maximum for performance**
Individual & Group (2-5 students) **All students must be Present for judging**		Maximum 5 minutes to set up and 5 minutes to take down
		3 copies (plus one for you) of written materials: title page with required
		information: 500-word description of research methods used
		Not to exceed 500 words. (The written description is not a script – no
		script is required)
		Annotated bibliography, separated into primary and secondary sources
		Performance addresses the theme
		All props and equipment student supplied
		Only student entrants run equipment and are involved in the performance
		Extra supplies and materials in case of emergency
		Names and addresses of all group participants listed on entry card
		Prepared to answer judges' questions at the contest (remember that formal narratives are not appropriate responses to questions)

Website		All entries MUST be produced using the NHD website:
Individual & Group (2-5 students)		Student produced 1,200 word maximum – visible, student composed words
		100 MB of file space for the **entire** website, including all multimedia
		Process Paper: 500 words maximum – integrated into website, but does NOT count toward 1,200 word maximum – posted as a .pdf file.
All students must be Present for judging		
		Annotated Bibliography – integrated into website but does NOT count
		Navigation – must include a homepage with required information
		Multi-media clips – 4 minutes **total** time maximum
		Embedded material and/or links to external websites NOT permitted
		Content/appearance of a page cannot change when refreshed – random text or image generators are NOT allowed.
		Multimedia & specific software to view (Flash, QuickTime, RealPlayer, etc.) –a link must be provided to an Internet site where the software is available as a free, secure, and legal download.
Documentary		Student produced
Individual and Group (2-3 students) Students must be present for judging		10 minutes maximum for presentation
		Maximum 5 minutes to set up and 5 minutes to take down
		3 copies (plus one for you) of written materials: title page with required
		information: 500-word description of the research methods used (a
		judging team may retain one copy for review)
		Annotated bibliography, separated into primary and secondary sources
		Presentation addresses the theme
		Live student involvement limited to giving name and title and operating equipment
		Names and addresses of all group participants listed on entry card
		Extra supplies and materials in case of emergency
		Prepared to answer judges' questions at the contest (remember that formal
		narratives are not appropriate responses to questions.)
Historical Papers		1,500-2,500 words, excluding notes, annotated bibliography, and title page
Individual Only		Title page with only the required information
		Annotated bibliography, separated into primary and secondary sources
		Paper addresses the theme
		Citations
		Three copies (plus one for you)
		Organization shows clear focus and progression
		Due in the County Office (Brewster Center) **January 30, 2026.**