

# Process Paper

1. All categories, except for “Paper” do a Process Paper.
2. Purpose is to set up your project for the judges and sell your project
3. Use this as an opportunity to tell the judges what you want them to notice in your project and bibliography!
4. **FIVE** paragraphs **SIX** questions, no more than 500 words (**this is a NEW 2021 RULE**)
  - a. **How you chose your topic**
    - i. Make it personal. Tell the truth. Be funny if you can. Act your age.
  - b. (also in the first paragraph) **How your topic relates to the theme**
    - i. Use your theme words!
  - c. **How you conducted your research**
    - i. Tell them what makes your research balanced and complete
    - ii. Tell them your best primary source and your best secondary source
    - iii. Tell them the source that opened your eyes to a new idea
  - d. **How you created your project**
    - i. How is it organized
    - ii. What is the purpose of the colors or costumes or white space or multimedia or anything intentional you used in the visual arts
    - iii. If impressive, state how many different types of sources you feature
  - e. **Historical Argument (Thesis)**
    - i. You have a little allowance to expand, especially if you had to cut words you really liked in an earlier thesis draft 😊
  - f. **How is your topic significant in history?**
    - i. Short-term impact
    - ii. Long-term impact
    - iii. Why do we care
    - iv. Consider including, “What if the event didn’t happen this way?”

5. Include the Process Paper word count on the title page!

**6. Use the rubric as the guide in your PP.**

- a. "In order to be historically accurate, I \_\_\_."
- b. "To balance my research, I \_\_\_."
- c. "To expand my research, I \_\_\_."
- d. "It is my interpretation and analysis that \_\_\_."
- e. Rubric concepts:
  - Presentation, written material is original, clear, appropriate, organized and articulate
  - Clearly relates topic to theme (USE THEME WORDS)
  - Demonstrates significance of topic in history and draws conclusions
  - Entry is historically accurate
  - Shows analysis and interpretation
  - Places topic in historical context
  - Shows wide research
  - Uses available primary sources (refer to list of types of primary sources)
  - Research is balanced

Process Paper (Example from <2021 rules)

Broadcast journalism is my dream. I had the privilege of interviewing Cokie Roberts, Lindy Boggs' daughter, a year ago. We were discussing women's advancement in journalism when Mrs. Roberts told me how her mother handwrote women into legislation giving women the right to have their own bank accounts. Being an aspiring journalist, I did my own research and discovered a long list of amazing legacies left by Boggs. Boggs passed away one month after that interview. When I heard this year's theme and learned NHD characterizes a leader by their vision, challenges, motivation, decisions and historical impact, I immediately contacted Mrs. Roberts and asked permission to portray her mother and share her accomplishments. She said, "Macy, she would be thrilled."

After getting permission, I immersed myself in Boggs' autobiography, *Washington Through a Purple Veil*. I was enlightened on her life, character, philosophies, and techniques of maneuvering chauvinism on the Hill during the 1970's Women's Movement. I studied various NHD videos and articles and Kenneth Behring's book to understand the definition of leaders and legacies. I traveled to New Orleans: to delve into the Boggs Collection at the Louisiana Research Center; analyze F. Edward Hebert archives for a conflicting perspective; and study New Orleans culture and dialect. I worked closely with historians from the House of Representatives, Congressional Women's Caucus, Gerald Ford Library and *Clarion Herald*. I received items from the Library of Congress via e-mail. As a future broadcast journalist, interviewing is my favorite research. I conducted follow-up interviews with Roberts, I interviewed Steve Scalise (R), Majority Whip from Boggs' district and Allyn Hunt, the former District Manager for Jim McCreary (R-LA) during Boggs' term. Pat Schroeder's oral histories provided first-hand accounts of the atmosphere that challenged Boggs and the Congressional Women's Caucus.

Consistently, politicians attributed Boggs' successful legacy to her unique approach. A performance was the best way to experience that. The Reading Room, home of the Congressional

Women's Caucus is Boggs' favorite room in the Capitol and renamed in her honor. In my performance I use the Reading Room to share Boggs' leadership strategies. The Capitol reveals events impacting history – 1974 Equal Credit Opportunity Act (ECOA); and 1980 Women's Caucus reorganization. I modeled my appearance after her portrait in the Reading Room. The hat is a metaphor for her style of leadership.

Boggs was a champion for women during her sixty years of leadership. Her willingness to confront her male counterparts broadened the impact of the ECOA for women. During the most contentious time for women in Washington, she realized women's needs were not being addressed and helped create a bipartisan women's caucus to change that. In honor of her leadership, the Caucus' meeting room was renamed the Lindy Boggs Reading Room. Her style of confronting tough issues by playing the game with confidence, authority and graciousness impacted history. Lindy Boggs' legacy lives on protecting women through more than a dozen acts she helped create. "A leader has a purpose...and leaves something behind." – Kenneth Behring. *Dah'lin*.

## Process Paper ((Example from <2021 rules))

I was wrong. How many middle schoolers can admit that? When I started my project on the Cuban Missile Crisis, I presumed John F. Kennedy took the stand to be remembered, but three months into my research, I discovered that Kennedy's brilliant diplomacy almost didn't happen. Had it not been for Vasili Arkhipov, a Soviet submarine fleet commander's, bold stand against fellow officers, the Crisis's resolution would've never made it to the history books. When I watched *The Man Who Saved the World*, I knew the courageous stand Arkhipov took, submerged beneath the quarantine, on October 27<sup>th</sup>, 1962, gave Kennedy and Khrushchev a chance.

I began my research with Robert Kennedy's *Thirteen Days*. Its firsthand accounts of ExComm meetings and the troubles President Kennedy faced became my project's backboard. From there, I gathered videos, articles, and other books of American, Soviet, and Cuban perspectives to keep my research balanced. I unearthed *The Armageddon Letters*, sources from Brown University which analyzed the motivations of Kennedy, Khrushchev, and Castro. These sources, the documentary, and Robert Kennedy's book became the core trilogy of my performance. I had the honor of interviewing George Taft, an ensign on the destroyer that surfaced Arkhipov's submarine, Sergei Khrushchev, Nikita Khrushchev's son and unexpectedly Elsa Polo who coincidentally had a son on October 27, 1962 in Cuba. The highlight of my research was visiting the John F. Kennedy Presidential Library and Museum Archives.

I believe having the audience experience October 27<sup>th</sup> "live" would allow me to convey the intensity, anxiousness and fear with which each side was grappling. I wrote my script using multiple accounts of the Crisis as the story's infrastructure. In my conclusion, I give my analysis and the impact of Arkhipov's daring stand as a high school senior who receives an MIT acceptance letter and is only able to go to MIT because generations around the world were saved when Arkhipov refused to fire his submarine's nuclear torpedo. The set is made of historically accurate pictures of the ExComm room and

a B-59 submarine pasted onto insulation. For the conclusion, I move forward 60 years, closing off the larger pictures to reveal high school lockers. The sub and ExComm room symbolically become the history books inside, ready to spread Arkhipov's story to future generations. To ensure my performance is under 10:00, I use a 9:56 sound track.

Sometimes the biggest impact is no impact at all. On October 27th, 1962, Arkhipov took a stand against his own comrades by refusing to fire a nuclear torpedo on the Americans. Arkhipov faced extreme opposition, risk, and backlash, but he dug in his heels because he understood the catastrophe and series of retaliations that would follow. Thanks to Arkhipov's firm stance, Kennedy and Khrushchev were able to settle the Cuban Missile Crisis with mutual diplomacy. Because Arkhipov did nothing, the Cuban Missile Crisis was resolved. If Arkhipov had agreed to fire the torpedo, he would've begun an irreversible nuclear war, and the world could've been ultimately destroyed.

## Process Paper (Example from <2021 rules)

She listed his accomplishments, alternating biting her nail and pointing to the lone paragraph. My eighth-grade history teacher mocked our textbook's recognition of Polk (or lack thereof). Digressing from our day's lesson, she passionately recounted his presidential accomplishments, reminding us he achieved all of his campaign promises in just one term. I was riveted. As a history enthusiast with an affection for stories that have been brushed aside, I was astounded by how other events of the era overshadowed a man I had written off as just another president somewhere between Jackson and Lincoln.

Beginning my research at local libraries, I discovered my greatest primary source: a searchable, digitized Polk diary. I studied his thought process, extracting numerous quotes. The Library of Congress's "Polk Collection" provided correspondence, documents, maps, and photographs. Reading *Polk: The Man Who Transformed the Presidency and America* led to my best secondary source: interviews with the author, Walter Borneman, with whom I shared my vision of paralleling Polk's tactics to chess. Agreeing, he immediately offered chess-based insight, inspiring my title. Speaking with Borneman directed me to visiting the Polk House and Museum, whose director I interviewed. To ensure balanced research and understand Polk's opposition, I read British, African-American, and Mexican newspapers, as well as ones from *Chronicling America*. *The Works of James Buchanan* offered another perspective. I worked with the White House Historical Association to understand the Polks' historical context, environment, and contributions, which sparked the idea for the party and Red Room. While researching 1800s chess, I discovered "positional chess's," creator: Paul Morphy, whose home is now Brennan's Restaurant in New Orleans. A visit, tour, and interview provided me with information about Morphy and the photo used for my set.

National History Day is an opportunity to bring unsung heroes to life, truly engaging and immersing the audience—especially in the performance category. I deliver three sections, each with matching backdrop: the introduction told by Morphy, the main body recounted by Polk's personal

secretary, Knox Walker, and the impact conveyed by a history teacher—an homage to my own. The script weaves historical context and analysis of the challenges and opportunities Polk exploited. The chess board delivers the core motif: how Polk’s actions paralleled the plotting of positional chess. To ensure I’m within the time limit, I use a 9:52 soundtrack.

Through my research, I realized that though that textbook named Polk “the compromise candidate,” he was actually the compromise President. By leveraging compromise to manage conflict and intentionally starting conflict to achieve compromise, he created the iconic shape of the United States and expanded our reach from sea to shining sea. Polk forced a compromise from England with the threat of conflict to attain the Oregon Territory. He provoked Mexico’s unstable government into a war he knew she could not win to acquire lands west of Texas. By anticipating and manipulating his opponents’ moves, the only President to achieve every campaign promise shaped America and set her foundation as an economic juggernaut. *Checkmate.*



## **Process Paper** (Example from new 2021 rules)

Go out with a bang. For my seventh and last NHD year, I wanted a topic that embodied my approach to history: bringing attention to the forgotten and harnessing the power of a good story. Plus, my other projects covered almost every period of the past two hundred and fifty years: Antebellum, the Gilded Age, the Cold War, among others—except the colonial era. Ever a perfectionist, I originally thought back to when my friends and I adapted the trial of printer John Peter Zenger to a modern courtroom drama for a creative showcase. Further research, however, illustrated that Zenger was only the surface; there was an entire network of printers who brought the U.S. Revolution to fruition by circulating their articles. I had my bang.

With analyses, infographics, and quotes, Joseph Adelman’s Revolutionary Networks became my jumping point, guiding me towards correspondence, the Zenger trial report, and—of course—newspapers voicing Patriot and Loyalist perspectives in mutual opposition. Additionally, the Massachusetts Historical Society, American Antiquarian Society, British Library, and Britain’s Royal Archives supplied further primary sources, including speeches from King George III and political illustrations. Secondary sources like those from Ralph Frasca, Vincent Parrillo, and the E Pluribus Unum project balanced my research by diversifying my bibliography with scholarly articles and webpages, as well as providing historical context on the colonies’ cultural differences, the long-term impact for the network, and colonial printing itself.

Divided by soundbites of music, effects, and character interactions, the performance is structured with crescendo and contrast: Experienced attorney Andrew Hamilton delivers the context and thesis; awkward printer William Goddard explains printers’ motivations and methodologies in fueling the Revolution whilst clandestinely printing his own newspaper; and neurotic British official Ambrose Serle obsesses to the King over the dangers of the Committees Mateer 3 of Correspondence utilizing the network for communication. Finally, a retiring actor closes the show, revealing the performance to be a play-within-a-play and leaving his final message backstage—a fourth-wall hat-tip to my own retirement.

Merging old and new, the backdrops feature my traditional style of historically accurate images adhered to insulation, exhibiting the Zenger trial courtroom and a printing office—complete with a life-size foam printing press—on one side, and—as encouraged by new NHD guidelines—chroma-key imaging of animated maps I created through research, the King’s throne room, and curtains closing on the other.

These pieces coalesce to argue that, by distributing articles adamantly opposed to the 1765 Stamp Act and becoming the vessel of the Committees of Correspondence, the colonial printers’ communication network characterized the Imperial Crisis. Consequently, the colonists understood that they all shared the same grievances, fostering solidarity for the American Revolution in the short-term and spawning an independent U.S. in the long-term.

Without the network circulating anti-Crown ideas along the Atlantic, numerous colonists would have remained isolated in their frustration. That communication system turned pockets of Patriotism into a multi-colonial movement, uniting people into a coherent mindset of solidarity and placing them on the cusp of a revolution.

# Primary vs Secondary

Primary		Secondary	
Created at the time of the event		Summary or collection of existing data	
First-hand information and original data		One step removed from the original event	
Will have a full citation of the original source			
<p>Interviews</p> <p>Diaries</p> <p>Letters</p> <p>Journals</p> <p>Speeches</p> <p>Autobiographies</p> <p>Articles with new findings</p> <p>Government docs</p> <p>Oral history</p>	<p>Public Records</p> <p>Art</p> <p>Maps</p> <p>Photographs</p> <p>Films</p> <p>Music</p> <p>Artifacts</p> <p>Buildings</p> <p>Furniture</p> <p>Clothing</p>	<p>Textbook</p> <p>Review Articles</p> <p>Thesis Papers</p> <p>Biographies</p> <p>Historical films</p> <p>Retold stories</p> <p>Edited</p> <p>Compiled later</p>	<p>Articles about the past</p> <p>Edited music</p> <p>Remade music</p> <p>Reprinted art</p> <p>Interpreted info</p> <p>Shortened</p> <p>Lengthened</p>

## Bibliography Layout:

1. Separate sources into primary and secondary
2. Divide according to primary and secondary in your bibliography (remember to start secondary at the top of a page).
3. Knowing how many you have of each will help you with this one aspect of balanced research.

### Bibliography

- Separate Primary and Secondary sources
- You **will** have to tweak the formatting after exporting from Noodle Tools

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**Annotated Bibliography**

**Primary Sources**

Adams, John. Letter to Hesteriah Niles. 13 Feb. 1818. National Archives, Washington D. C.

Within this letter, former President John Adams reflects on the remarkable unity of the North American colonies united under a common purpose. He explains how the colonies prior to the Imperial Crisis, could not have been more different in their ideologies, religions, and other cultural aspects, and so the fact that they did come together in solidarity is impressive. This challenge to solidarity I depict in historical context that my performance's introduction.

— Letter to William Tudor. 28 June 1774. Adams Project, National Archives.

The Constitutional Covenant is one of the central elements to my performance, and because of that, John Adams describing it as "the true St. John's Gospel" is crucial for my research in that it gives clear, tangible confirmation that the Goddard's work was successful in inspiring the populace (including the Founding Fathers). Thus, I use information from this letter to help bolster my conclusion's claim that Goddard's pep and others were the key to colonial solidarity.

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**Secondary Sources**

Adelman, Joseph M. *Revolutionary Networks: The Business and Politics of Printing, 1763-1789*. Baltimore, Johns Hopkins UP, 2015.

This book is objectively the centerpiece secondary source of my performance. Filled with quotes, analysis, and sources to track down, this book introduced me to the ideas of William Goddard, the printer network, and many other aspects of my project. Based on that, the information from this book is heavily scattered in each section of my script.

Allen, Louise. "St James's Palace Part 2 - George III and the Regency." *Jane Austen's London*, 27 Apr. 2013. [janeaustenlondon.com/2013/04/27/st-james-palace-part-2-george-iii-the-regency/](http://janeaustenlondon.com/2013/04/27/st-james-palace-part-2-george-iii-the-regency/). Accessed 28 Mar. 2021.

Louise Allen's article served as confirmation for the accuracy of the picture I use for the backdrop during Sette's section of my performance, as it explains that King George III rarely used St. James's Palace and consequently began the tradition of the British Royal Family living at Buckingham Palace in 1762. Thus, it can be reasoned that few changes, if any, were made to the throne room between George III's rule and the 1840s, which is the date of an engraving of the throne room that matches the design of the throne room I use for my set and thus makes it an accurate depiction of where Sette would have been.

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# Annotating with Ease



PRIMARY		SECONDARY
Created at the time	Public records	Textbook
Firsthand info	Art	Review articles
Original data	Maps	Biographies
Interviews	Photos	Historical films
Diaries	Films	Historical art
Letters	Music	Articles about the past
Journals	Artifacts	One step removed from event
Speeches	Buildings	Summary of a collection
Autobiographies	Furniture	Summary of data
Articles w original findings	Clothing	
Govt docs		

1. What to include in your annotation:
  - a. **What it is** (interview; oral history; correspondence; diary; journal; letter; early works; magazine article; photo; textbook; encyclopedia; speech; news film; footage; autobiography; official record government document; drama; novel; music; art)
  - b. **Why it's primary/secondary** (This can be implied, for example saying "Barbara Walter's autobiography..." it is understood that is a primary source, so no need to justify.)
  - c. **How you used it in your project** – answer the question, "What did this allow me to do or teach me?" Explain how or why the source was useful

BONUS: Recognize limitations of perspective, errors and/or time frame and label it as insight or perspective!

2. Typically 3-5 sentences.
3. Use theme words!!
  - a. Have your list of key words from the theme sheets ready.
4. Start the annotation without using the same words "In this book..." "In this article..." "This video..." "This interview..."
  - a. Use the author's name first
5. State where you found the reference
6. Highlight cross-referencing!
7. Other key words (historical perspective; historically accurate; significant; impact; various viewpoints; opposition; changed history; use the theme words and synonyms)
8. Make sure the judges know you learned all sides of the story and understand the historical context

## Annotations

2-3 sentences

Use compound sentences

Explain

- Type of source
- How this source contributed
  - ✓ "Hearing the exchanges allowed me to understand the fierce debate that occurred."
- Where you used the source
  - ✓ "I used this headline to prove \_\_\_ in \_\_\_ section of my project"
- Justify classifying it as Primary or Secondary if it is not obvious

### ➤ How this source contributed to your knowledge of the topic?

In this letter to the governor of Massachusetts, Benjamin Franklin states it is unjust for colonists to be taxed without consent and he is confident others feel the same. These ideas contributed to my thesis and historical context. **They allowed me to better understand the feelings that would have angered people and implied colonists would need only a small push to revolt, which I express in all sections of my performance.**

➤ Where did you use this source?

### ➤ How this source contributed to your knowledge of the topic?

The Constitutional Courant is one of the central elements to my performance, and because of that, John Adams describing it as "as true as St. John's Gospel," **is remarkable for my research in that it gives clear, tangible confirmation that Goddard's words were successful in invigorating the populace (including the Founding Fathers).** Thus, **I used the information from this letter to help bolster my conclusion's claim that Goddard's paper and others were the key to colonial solidarity.**

➤ Where did you use this source?

## Justify Primary or Secondary if it's Questionable

Coat. 22 Mar. 2000. *Victoria and Albert Museum*, 2021, [collections.vam.ac.uk/item/O34282/coat-unknown/](https://collections.vam.ac.uk/item/O34282/coat-unknown/). Accessed 28 Mar. 2021.

In order to have reference for my costume, this photograph of an authentic British coat from the 1700s provided a mental prototype for the Serle's costume during his section. I cite this photograph as primary due to the coat being maintained in its original form.

SAMPLE PAGE FROM BIBLIOGRAPHY

Hitler, Adolf. "Directive No. 51." 3 Nov. 1943. Letter.

In comparison to his earlier letter, Hitler's words are even more paranoid. He expresses his fear of "the Anglo-American landing," claiming that it will destroy the Nazi regime if it succeeds, and thus Hitler's following words to "strengthen" defenses from the Pas-de-Calais all the way to Denmark (the opposite direction of Normandy) take the rope just long enough to hang himself. This fear and misdirection are explained by the documentarian in my conclusion in order to detail just how effective Allied diversions were.

---. "Directive No. 40." 23 Mar. 1942. Letter.

Along with its counterpart, this letter offered Hitler's perspective of the Normandy Invasion, and to put it simply that perspective was paranoia. His frantic but certain words call for fortifications en masse and "special attention" to "British preparations for landings" at the Pas-de-Calais. This, thereby, demonstrates just how much the British improved from their tragedy in Gallipoli. Hitler's paranoia and certainty are expressed by the documentarian in my conclusion.

"How the Invasion Was Planned." *Popular Mechanics*, vol. 82, no. 2, Aug. 1944, pp. 1-7.

Published just two months after the beginning of the Normandy Invasion, this article details the in-depth planning of Operation: Overlord that occurred in the years leading it up to it. In particular, this magazine issue, along with its many other details, added the notion of how Morgan and his team used over one hundred and twenty-five million maps in their planning of the coming battlefield.

"Ike's 20th Anniversary Return to Normandy." *YouTube*, uploaded by Bill West, Google, 22 Mar. 2015, [www.youtube.com/watch?time\\_continue=513&v=R\\_dj2aba1hE](https://www.youtube.com/watch?time_continue=513&v=R_dj2aba1hE). Accessed 30 Sept. 2018.

A direct conversation with Eisenhower conducted by Walter Cronkite, this interview takes place twenty-five years after the Normandy Invasion, allowing Eisenhower to look back and recount what happened went Normandy went right and what could have happened if Normandy went wrong. In addition to information from this interview contributing to my introduction and D-Day section, Eisenhower's reminiscent tone inspired the concept of a D-Day anniversary for my conclusion.