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VISION
The vision of the United States Academic Decathlon® is to provide students the opportunity to excel academically through team competition.

MISSION
The mission of the United States Academic Decathlon® is to promote learning and academic excellence among students of varying achievement levels by developing and providing multidisciplinary academic competitions using Academic Decathlon®-based curricula.

CORE VALUES
AS A PREMIER NATIONAL SCHOLASTIC COMPETITION FOR HIGH SCHOOL STUDENTS, UNITED STATES ACADEMIC DECATHLON® BELIEVES IN:

The academic growth of students;
Challenging multidisciplinary learning;
Teamwork as a means to achieve self-knowledge and life-skills development;
Providing equal opportunities for students of varying achievement levels;
The inclusion and diversity of students to enrich learning and the human experience;
High standards of honesty and integrity;
Transparency in our relations and interactions with all of our stakeholders;
Excellence in our programs, services and activities; and,
Respect for diverse points of view.
The United States Academic Decathlon® competition is comprised of ten events. There are seven multiple-choice exams—one in each of the following subject areas: art, economics, literature, mathematics, music, science and social science. Students will also take an essay exam and will be judged in a speech event as well as an interview event.

The culmination of the competition is the Super Quiz™ relay. The Super Quiz™ relay includes questions (in multiple-choice format) from the following six subject areas: art, economics, literature, music, science, and social science.

The multiple-choice exams in art, economics, literature, music, science, and social science each have 50 questions. The mathematics exam has 35 questions. Coaches can contact their State Director to find out the format that will be used for the Super Quiz™ relay.

The United States Academic Decathlon® permits students to use calculators, including graphing calculators, for the mathematics exam only, provided they have none of the features listed in Section III of the USAD Calculator Policy. Coaches can view this calculator policy on the USAD website <http://www.usad.org/Coaches/AD-Calculator-Policy.aspx> or contact USAD to receive a copy of the calculator policy.

The literature test items will be derived from the selected works of literature and from the information provided in the Literature Resource Guide. The literature test will include a critical reading passage with accompanying test items. The literature test will also expect students to be able to analyze the selected works of literature as well as the critical reading passage and will expect students to be familiar with literary terms and devices.

The United States Academic Decathlon® competition tests will be written in accordance with the topics and percentages noted in the subject area outlines that are published in the Academic Decathlon® Study Guide.

The United States Academic Decathlon® offers Resource Guides, Student Exercise Books, and #OfficialReadySet Guides in Art, Economics, Literature, Mathematics, Music, Science, and Social Science. The Resource Guides, Student Exercise Books, and #OfficialReadySet Guides will assist students in their study of the topics listed in the subject area outlines. All USAD competition test items will be derived from the information and concepts presented in the Resource Guides, as well as the selected literature, artworks, and musical works.

The 2014–15 mathematics curriculum and materials (including the subject area outline, Resource Guide, Student Exercise Book, #OfficialReadySet Guide, and Notebook Divider) will be the same as were used for the 2011–12 United States Academic Decathlon®.

Test writers have been instructed to construct tests such that at least 10–20% of the questions on each test require the use of higher-order thinking skills.

Students will be given 30 minutes to complete each of the written multiple-choice exams. Students will have 50 minutes to complete the essay exam.

While the Art Resource Guide includes information relevant to the 18 selected artworks, this guide contains text only and does NOT include images of the artworks.
The Art Reproductions Booklet contains reproductions of the 18 artworks that are included in this year’s art outline. However, please be aware that no text beyond the title, artist, date, etc., accompanies these reprints.

The Coach’s Handbook is chock-full of advice and information for beginner and seasoned coaches alike. It is available as a PDF for download in the Coaches’ area of the United States Academic Decathlon® website <www.usad.org>.

All USAD materials are copyrighted. USAD materials may not be duplicated or posted to any public or private sites on the Internet for any reason without written permission from USAD. Violators may be prosecuted.

The National Association of Secondary School Principals has placed this program on the NASSP National Advisory List of Contests and Activities for 2014–2015.

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**Corporate Sponsors**

WE THANK OUR CORPORATE SPONSORS FOR THEIR SUPPORT!

**NASSP Approved**

The National Association of Secondary School Principals has placed this program on the NASSP National Advisory List of Contests and Activities for 2014–2015.

**USAD Staff**

Mylene Chafe: Director of Operations
Daniele Grigsby: Testing Director
Terry McKiernan: Curriculum Director
Eligibility Guidelines 2014–2015

The Team

A team consists of nine full-time students from the ninth through twelfth grades of the same high school; or, if there is no ninth grade, a team consists of nine full-time students from the tenth through twelfth grades of the same high school. A full-time student is defined as a student who is enrolled in four or more class periods per day. Each team is made up of three Honor students, three Scholastic students, and three Varsity students in accordance with the following grade point average definitions:

Honor: 3.750 – 4.00 GPA
Scholastic: 3.000 – 3.749 GPA
Varsity: 0.00 – 2.999 GPA

Contestants may compete in a higher division than their own grade point average category but not in a lower division.

Each team member competes in all ten events of the Decathlon and is eligible for individual medals in all ten events. Only six scores count for the final team standing in the competition—the top two Honor scores, the top two Scholastic scores, and the top two Varsity scores. Therefore, schools may enter with fewer than nine members and still be eligible for team awards as long as there are at least two Honor, two Scholastic, and two Varsity members.

Home-schooled students can participate in the United States Academic Decathlon® if their school district allows home-schooled students to participate in other extracurricular activities. Home-schooled students can only participate in the United States Academic Decathlon® program at the high school they would attend if they were not home-schooled. The GPA classification of home-schooled students will be made in accordance with state law pertaining to home-schooled students. The State Academic Decathlon® organization and/or the State Director have final authority regarding the participation and classification of home-schooled students, and the decision of the State Academic Decathlon® association and/or the State Director will be final.

Within each state, the determination of the composition of each team is made by the State Academic Decathlon® organization and/or the State Director, and the decision of the State Academic Decathlon® organization and/or the State Director is final. The state championship team that attends the National Finals, however, must be comprised according to the guidelines stated previously. The nine students who attend the National Finals must be the same nine students who participated in and won the state competition. In the case of an “extreme medical emergency” occurring after the state competition, the State Director may allow another student to replace an absent team member.

The State Academic Decathlon® organization has the full authority to declare the first-place team ineligible to attend the National Finals in accordance with the rules and practices of its state organization and may send the second-place team to represent its state. In such cases, the decision of the State Academic Decathlon® organization and/or the State Director is final. However, the United States Academic Decathlon® should be notified promptly of such an occurrence.

Computation of Grade Point Averages

GPA calculations for ninth-grade students include only their grades earned while in the eighth grade and in the summer session between eighth and ninth grade. The “focus semesters” for GPA com-
computation for tenth, eleventh-, and twelfth-grade students go back two years prior to the present grade level of the contestant. If the contestant is a twelfth grader in September of the competition year, then the semesters that are used for GPA computation are all of the tenth grade, all of the eleventh grade, and the summer sessions between tenth and eleventh grades and between eleventh and twelfth grades. Likewise, if the contestant is in eleventh grade in the fall, the focus period for GPA computations includes the entire ninth grade, the entire tenth grade, and the summer sessions between ninth and tenth grades and between tenth and eleventh grades. If the contestant is in tenth grade in the fall, the focus period for GPA computations includes the entire eighth grade, all of the ninth grade, and the summer sessions between eighth and ninth grades and between ninth and tenth grades. Regardless of the system used to determine a GPA locally, these criteria must be followed to ensure uniformity and equity among all participants in the United States Academic Decathlon®.

Grades for courses shall be used in GPA computations for United States Academic Decathlon® competition purposes if the courses focus more than 50% of the time on understanding ideas, concepts, and theories of a specific discipline and the assessments are objective in nature. Grades for courses that directly deal with the theoretical content covered in the United States Academic Decathlon® curriculum and competitive events should be included in GPA computations. However, a grade for a course focused specifically on the United States Academic Decathlon® should NOT be included in GPA computations.

Grades for courses shall NOT be used in GPA computations for United States Academic Decathlon® competition purposes if they are hands-on, performance-based, skills type, lab-based, or more than 50% of course time is spent in service learning or internship. The skills that are developed in these courses tend to be more technical/vocational, and the majority of a student’s grade in these courses is subjective in nature. Please refer to the United States Academic Decathlon’s current Acceptable/Unacceptable document that is available on the United States Academic Decathlon® website <www.usad.org>.

Inquiries regarding borderline courses should be referred to the State Director, who will make the determination based on the academic nature of the course, and who will then implement the decision uniformly throughout the state. The decision of the State Academic Decathlon® organization and/or the State Director with regard to which course grades are applied to the United States Academic Decathlon® GPA tabulation is final.

For all alpha grades, all A’s will count as 4.0, all B’s will count as 3.0, all C’s will count as 2.0, and all D’s will count as 1.0. Anything below D will count as 0 points. When numerical grades appear on the transcript in place of alpha grades, they shall be converted to alpha grades according to the official conversion scale that appears on the school’s official transcript or in the school’s official profile.

The GPA for each student shall be calculated by dividing total points by total credits hours for the focus semesters. The total points shall include the alpha grade points multiplied by the credit hours. Unless a school’s curriculum defines the specific credit hours earned by a course, credit hours should be determined as 1.00 credit hours for a full-year grade, 0.50 credit hours for a half-year grade, 1/3 credit hours for a trimester grade, and 0.25 credit hours for a quarter-year grade.

If a student receives a Fail in any academic course, the F is counted in averaging the student’s grades even though no credit is given. When a course has been failed prior to the focus period for which the GPA is being computed but repeated during that period, only the repeat grade is counted. When a course is failed and repeated during the focus semesters, both grades will be counted in the GPA.

Incomplete or pass/fail grades are not included in computing the GPA unless the student received an F that appears on the transcript. Once a grade is given to remove an incomplete, that grade must be used to determine the Decathlon GPA. If only pass/fail grades are assigned, the State Director will determine an evaluation scale in concert with the United States Academic Decathlon® Testing Director.

Community college or other college courses are included in the GPA only if high school credit is given and the course is listed on the official school transcript.

A grade, regardless of whether it is advanced placement, honors, regular, or remedial classification, will count the face value of the final grade as reflected on the official transcript. No weighting of grades for honors classes will be included, even if this is the local district policy. An “A” grade, therefore, will count 4 points for Decathlon computation even if it counts 5 points within the local system. Under no circumstances may an “A” grade count three points. The letter grade shown on the transcript will be used in computing GPA regardless of any plus or minus. State Directors may determine standards for eligibility for students from schools with non-traditional grading systems. Such stan-
Participation in the United States Academic Decathlon® is voluntary and is open to all students regardless of race, creed, color, sex, sexual orientation, religion, national origin, disability or handicap.

Questions regarding computing the Decathlon GPA or eligibility of students should be addressed to the State Director or to the United States Academic Decathlon® at 714-585-1259 or FAX (760) 652-5161 or e-mail: daniele@usad.org.

**Interview Rules and Guidelines**

**Students will be judged on their ability to do the following:**

1. Present ideas and responses informally and orally that are appropriate to the setting and the questions asked.
2. Listen to the comments and inquiries of the interviewers and elaborate with interesting detail and vivid impressions while avoiding repetition.
3. Establish and maintain rapport with members of the interview group through voice, gesture, and attitudinal posture.
4. Use voice, vocabulary, and language structures appropriate to informal oral communication.

**Students are scored in the following categories:**

**VOICE**
Volume / Flexibility / Expressiveness

**LANGUAGE USAGE**
Grammar / Enunciation / Appropriateness

**INTERPERSONAL SKILLS**
Rapport / Interaction / Involvement

**NON-VERBAL LANGUAGE**
Movement / Gesture / Posture

**MANNER**
Assurance / Enthusiasm / Directness

**LISTENING SKILLS**
Appropriateness of Responses / Attentiveness

**ANSWERING SKILLS**
Clear / Complete / Appropriate

**RESPONSES**
Thoughtful / Insightful / With Conviction

**OVERALL EFFECTIVENESS**
Purpose Achieved / Interest / Reception
Contestants will be allowed 50 minutes to write the essay.

Essays will be scored by trained essay graders in accordance with a published rubric.

At the National Finals, students will be given three prompts from which to choose. The essay prompts may focus on any of the following subject areas: art, economics, literature, music, science, or social science.

The essay instructions, sample prompts, and the essay rubric used at the National Finals are included in USAD's Practice Test Booklet.

Local competitions occasionally use different topics, prompts, instructions, and rubrics. Coaches should check with their local competition manager for these details as well as the competition rules regarding writing instruments and format.

**Speech Rules and Guidelines**

**Students will be scored on their ability to do the following:**

1. Organize ideas in a clear and logical pattern that is appropriate to the speaker’s purpose and convincing to the audience.

2. Express ideas using effective vocabulary and the structures of English appropriate to formal usage.

3. Present a physical image that aids the audience in the acceptance of the spoken ideas.

4. Use voice (pitch, volume, and flexibility) to maintain maximum attention.

**In addition, the speech will be judged on the following:**

1. Ideas, originality of thoughts, persuasiveness of reasoning, achievement of purpose, and sense of value.

2. Overall impression.

Moreover, the United States Academic Decathlon discourages “performance” speeches and does not reward singing, dancing, excessive gesturing, etc.

**Speech Procedure**

At a scheduled time during the competition, each student will report to a speech room in which the student will present a 3 ½- to 4-minute prepared speech. The judge functioning as...
the chairperson will give a brief explanation of the procedures and the time signals.

* The speech must be the original work of the student performing it, and speeches must not have been used for any other competition other than for the current Academic Decathlon® season.

* For all competitions, coaches should check with the competition manager regarding the format and rules for the speech event.

**In most competitions, the student will also perform an impromptu speech.**

* If applicable, the prepared speech will be followed by the presentation of a 1½- to 2-minute impromptu speech. The student will be given a set of three topics from which to choose. Upon receipt of the set of topics, the student will be allowed one minute to mentally prepare his/her speech, and then he/she will be asked by the judges to present his/her speech.

* In a competition in which both prepared and impromptu speeches are performed, the prepared speech receives a maximum of 700 points, and the impromptu speech receives a maximum of 300 points.

* In competitions in which there is no impromptu speech event, the prepared speech receives a maximum of 1000 points.

**Rules for Prepared Speech**

1. Note cards may be used.
2. The speech may not be read.
3. The speech must be given while standing before the judges.
4. The speech must last between 3½ minutes and 4 minutes.
5. No props may be used during the speech.
6. If a hearing-impaired student wishes to communicate his/her speech via sign language, then he/she may do so; however, the student and/or coach must notify the student’s school administrator in advance of the competition, so arrangements can be made for an interpreter. The student’s school is responsible for making arrangements for and covering the cost of a sign language interpreter.
7. If a student without a hearing impairment wishes to use sign language in his/her speech, he/she may do so; however, the student is responsible for providing an oral interpretation of the information that was signed, and this must be done within the given time limit of 4 minutes.
8. If a student wishes to use words or phrases from a foreign language in his/her speech, then he/she is responsible for translating those words and/or phrases into English, and this must be done within the given time limit of 4 minutes. Foreign language interpreters will not be provided.

**Rules for Impromptu Speech**

1. The speech must be given while standing before the judges.
2. Students may use note cards, so long as the note cards were prepared during the one-minute preparation period prior to the impromptu speech.
3. The speech must last between 1½ and 2 minutes.
4. If a hearing-impaired student wishes to communicate his/her speech via sign language, then he/she may do so; however, the student and/or coach must notify the student’s school administrator in advance of the competition, so arrangements can be made for an interpreter. The student’s school is responsible for making arrangements for and covering the cost of a sign language interpreter.
5. If a student without a hearing impairment wishes to use sign language in his/her speech, he/she may do so; however, the student is responsible for providing an oral interpretation of the information that was signed, and this must be done within the given time limit of 2 minutes.
6. If a student wishes to use words or phrases from a foreign language in his/her speech, then he/she is responsible for translating those words and/or phrases into English, and this must be done within the given time limit of 2 minutes. Foreign language interpreters will not be provided.
I. ART FUNDAMENTALS .................................................. 20%

A. Introduction to Art History ............................................... 10%

1. Methods and Inquiries of Art History
   a. The Nature of Art Historical Inquiry
   b. Sources, Documents, and the Work of Art Historians
   c. The Development of Art History

2. Brief Overview of Art in the Western World
   a. Ancient Civilizations
   b. Greek and Roman Art
   c. Early Christian and Medieval Art
   d. The Renaissance and Baroque
   e. Rococo, Neoclassicism, and Romanticism
   f. Realism and Impressionism
   g. Post-Impressionism and Other Late Nineteenth-Century Developments
   h. The Emergence of Modernism
   i. Abstraction
   j. Pop Art, Minimalism, and Photo Realism
   k. Earthworks, Installations, and Performance

3. Brief Overview of Non-Western Art
   a. Asian Art
   b. African and Oceanic Art
   c. Islamic Art
   d. The Americas

B. Elements of Art ..................................................... 10%

1. Formal Qualities of Art
   a. Line
b. Shape and Form

c. Perspective

d. Color

e. Texture

2. Processes and Techniques

a. Drawing

b. Printmaking

c. Painting

d. Photography

e. Sculpture

f. Mixed Media

g. Performance

h. Craft and Folk Art

i. Architecture

II. ARTISTIC INNOVATIONS IN THE ANCIENT WORLD..................15%

A. The Ancient World – Overview

1. The Ancient Mediterranean World

2. Technology

3. Trade

4. Culture

B. Selected Works of Art

1. SELECTED WORK: First Sarcophagus of Tutankhamun, Egypt, Eighteenth Dynasty

a. Egyptian Religious Beliefs

b. Innovations in Mummification

c. The Treasure of King Tutankhamun’s Tomb

d. First Sarcophagus of Tutankhamun: Analysis

2. SELECTED WORK: Poseidon/Zeus, Greek, Early Classical Period

a. Egyptian Precursors

b. Greek Innovations in Sculptural Materials

c. Greek Innovations in Figural Poses

d. Poseidon/Zeus: Analysis

3. SELECTED WORK: Pont du Gard, Nîmes, France, c. First Century CE

a. Early Post-and-Lintel Construction Techniques

b. Roman Development of the Arch

c. Later Evolution of the Arch Form

d. Pont du Gard: Analysis
III. ARTISTIC INNOVATIONS OF THE RENAISSANCE

A. The Renaissance – Overview

1. The Middle Ages
2. Transition from the Medieval World to the Renaissance
3. Renaissance Humanism
4. Northern vs. Italian Renaissance Art and Culture
5. The Renaissance Era beyond Europe

B. Selected Works of Art

1. **SELECTED WORK**: Jan van Eyck, *Ghent Altarpiece*, 1432
   a. Development of Oil Paint
   b. The Multi-Panel Altar Painting
   c. Jan van Eyck: Biography and Artistic Career
   d. Ghent Altarpiece: Analysis

2. **SELECTED WORK**: Ornithopter Wings, Leonardo da Vinci, sketch from the *Codex Atlanticus*, Fol. 309 verso, 1478–1519
   a. Evolving Concept of the “Artist” in the Italian Renaissance
   b. Technological Advances in the Renaissance
   c. Leonardo da Vinci: Biography and Career
   d. Ornithopter Wings: Analysis

3. **SELECTED WORK**: *The School of Athens*, Raphael (Raffaello Sanzio), c. 1508–11
   a. Development of Linear and Atmospheric Perspective in the Renaissance
   b. Fresco Painting
   c. Raphael: Biography and Artistic Career
   d. The School of Athens: Analysis

4. **SELECTED WORK**: Dome of Florence Cathedral, Filippo Brunelleschi, 1420–36
   a. Early Construction of the Cathedral
   b. Brunelleschi: Early Biography and Artistic Career
   c. The Solution for the Dome of Florence Cathedral
   d. Brunelleschi: Later Architectural Career and Influence

5. **SELECTED WORK**: Decorated Pages Intended for a Koran, Central Asia/Turkey c. 1500
   a. Development of Paper in China
   b. Paper in the Islamic World
   c. Paper and the Printing Press in Europe
   d. Decorated Pages Intended for a Koran: Analysis
IV. EIGHTEENTH- AND NINETEENTH-CENTURY ARTISTIC INNOVATIONS ........................................... 15%

A. The Eighteenth and Nineteenth Centuries – Overview
   1. The Enlightenment and its Legacy
   2. Eighteenth-Century Revolutions and Political Transformations
   3. Technology and Industrialism
   4. The Evolution of Art

B. Selected Works of Art
      a. The Industrial Revolution in England
      b. Engineering and Material Innovations
      c. Darby and Pritchard: Biographies and Careers
      d. Iron Bridge: Analysis
   2. SELECTED WORK: Emperor’s Twelve-Symbol Robe, Eighteenth-Century China
      a. Chinese Development of Silk
      b. The Use of Silk in Art
      c. Imperial China: Overview
      d. Emperor’s Twelve-Symbol Robe: Analysis
   3. SELECTED WORK: Ophelia, Study No. 2, Julia Margaret Cameron, 1867
      a. The Development of Photography
      b. Effects of Photography on Art
      c. Julia Margaret Cameron: Biography and Artistic Career
      d. Ophelia, Study No. 2: Analysis
   4. SELECTED WORK: La Gare Saint-Lazare, Claude Monet, 1877
      a. Impressionism
      b. The Development of Paint in Collapsible Metal Tubes
      c. Claude Monet: Biography and Artistic Career
      d. La Gare Saint-Lazare: Analysis

V. ARTISTIC INNOVATIONS OF THE TWENTIETH CENTURY............. 25%

A. The Twentieth Century – Overview
   1. War and Politics
   2. Technology
   3. Modernism

B. Selected Works of Art
      a. The Development of Steel-Cage Construction
b. The Skyscraper: Development and Function

c. Louis Sullivan: Biography and Architectural Career

d. Carson, Pirie, Scott Building: Analysis

2. SELECTED WORK: Still Life with Chair Caning, Pablo Picasso, 1912

a. The Development of Cubism

b. Collage as a New Artistic Process

c. Picasso: Biography and Artistic Career

d. Still Life with Chair Caning: Analysis

3. SELECTED WORK: Number 1, 1950 (Lavender Mist), Jackson Pollock, 1950

a. Abstract Expressionism

b. Jackson Pollock: Biography and Artistic Career

c. Pollock’s “Drip” Technique

d. Action Painting

e. Number 1, 1950 (Lavender Mist): Analysis

4. SELECTED WORK: Marilyn Diptych, Andy Warhol, 1962

a. Pop Art

b. Andy Warhol: Biography and Artistic Career

c. Silkscreen as an Artistic Process

d. Marilyn Diptych: Analysis

5. SELECTED WORK: Miko no Inori, Mariko Mori, 1996

a. Video Technology: Development and History

b. Video Art: Development and History

c. Mariko Mori: Biography and Artistic Career

d. Miki no Inori: Analysis
I. FUNDAMENTAL ECONOMIC CONCEPTS ................................................. 10%
   A. Basic Assumptions of Economics
      1. Scarcity
      2. Trade-offs
      3. Opportunity Cost
      4. Rationality
      5. Gains from Trade
   B. Models and Economic Theory
   C. Positive and Normative Economics
   D. Efficiency as a Goal
   E. Microeconomics and Macroeconomics

II. MICROECONOMICS ........................................................................... 40%
   A. Perfectly Competitive Markets
      1. Markets
      2. Demand
      3. Shifts in the Demand Curve
         a. Income
         b. The prices of related goods
         c. Tastes
         d. Expectations
         e. Number of buyers
      4. Supply
      5. Shifts in the Supply Curve
         a. Input prices
         b. Technology
6. Equilibrium
7. The Characteristics of Competitive Market Equilibrium

B. Applications of the Competitive Market Model
1. Changes in Market Equilibrium
2. Elasticity
3. Using Elasticity

C. Evaluating Government Policy: The Impact of Price Controls and Taxes
1. Price Controls
2. Taxes

D. International Trade
1. An Isolated Economy
2. Adding the Opportunity to Trade
3. Comparative Advantage and the Gains from Trade
4. The Political Economy of Trade

E. The Profit Motive and the Behavior of Firms
1. Economic Profits and Accounting Profits
2. Finding the Firm’s Supply Curve
3. Entry, Exit, and the Market Supply Curve

F. Imperfect Competition
1. Monopoly
2. Monopoly Supply
3. Welfare Consequences of Monopoly
4. Dealing with Monopolies
5. Price Discrimination
6. Oligopoly
7. Monopolistic Competition

G. Creative Destruction: The Profit Motive and the Sources of Economic Change

H. Market Failures
1. Externalities
2. The Effect of Externalities on Resource Allocation
3. Private Responses to Externalities
4. Government Regulation of Externalities
5. Property Rights
6. The Effects of Private Ownership
7. Public and Private Goods
   a. Private goods
   b. Common resources
c. Collective goods
d. Public goods

I. Institutions, Organizations, and Government
1. Pork Barrel Politics
2. Rent-Seeking
3. What Is the Proper Role for Government?

III. MACROECONOMICS ............................................ .30%
A. Macroeconomic Issues
1. Economic Growth and Living Standards
2. Recessions and Expansions
3. Unemployment
4. Inflation
5. International Trade
B. Macroeconomic Measurement
1. Measuring Total Output: Gross Domestic Product
   a. Market value
   b. Final goods and services
   c. Within a country
   d. During a specified period
2. Understanding What GDP Measures
3. Other Ways to Measure GDP: Expenditures Equal Production
4. Yet Another Way to Measure GDP: Income Equals Production Equals Expenditures
5. Real GDP
6. Measuring Inflation
7. Unemployment
   a. Frictional unemployment
   b. Structural unemployment
   c. Cyclical unemployment
C. Economic Growth, Productivity, and Living Standards
1. The Circular Flow Model of the Economy
2. What Determines How Much an Economy Produces?
D. Savings, Investment, and the Financial System
1. Financial Markets
   a. The bond market
   b. The stock market
2. Financial Intermediaries
   a. Banks
b. Mutual funds
3. Saving and Investment in Aggregate
4. International Capital Flows in an Open Economy
5. How Financial Markets Coordinate Saving and Investment Decisions

E. Money and Prices in the Long Run
1. What Is Money?
2. Measuring Money
3. The Federal Reserve System, Banks, and the Supply of Money
4. Bank Runs
5. Money and Inflation in the Long Run
6. Why Worry about Inflation?

F. Short-Run Economic Fluctuations
1. Characteristics of Short-Run Fluctuations
2. Potential Output, the Output Gap, and the Natural Rate of Unemployment
3. Explaining Short-Run Fluctuations in Output
4. The Aggregate Demand Curve
   a. Wealth effects
   b. Interest rate effects
   c. Foreign exchange effects
5. The Aggregate Supply Curve
6. The Keynesian Model of Short-Run Fluctuations
7. Inflation in the Keynesian Model
8. Using Fiscal and Monetary Policy to Stabilize the Economy

IV. THE ECONOMICS OF ENERGY .................................. 20%

A. The Fundamental Global Commodity
1. The Political Economy of Energy
2. History: Markets and Control
4. New Energy Sources and Growing Demand

B. Overview of Energy Sectors
1. Introduction: Linked Markets
2. Coal
3. Oil and Natural Gas
4. Nuclear
5. Solar and Wind
6. Biofuel and Biomass

C. Physical Limits, Deregulation, and the Evolution of Energy Markets
1. Energy Dependence and the Limits of the U.S. Supply
2. The First Environmental Movement
3. Deregulation and Decontrol

D. Contemporary Issues and the Energy Future
1. Carbon Prices
2. Electricity Markets
3. Unconventional Oil Supplies
4. Hydraulic Fracturing and the Natural Gas “Bridge”
5. Nuclear Costs and Safety
I. CRITICAL READING ................................................. 20%
   A. Purpose and Main Idea
   B. Structure
   C. Restatement of Information
   D. Genres and their Characteristics
   E. Language and Tone
   F. Grammar and Syntax
   G. Vocabulary in Context
   H. Diction

II. ANNIE DILLARD’S PILGRIM AT TINKER CREEK, NATURE WRITING, AND ENVIRONMENTAL LITERATURE .......... 40%
   A. The Natural History Essay and the Romantic Movement
   B. Ralph Waldo Emerson’s Nature
   C. Henry David Thoreau’s Walden
   D. Historical Context
   E. Keywords
      1. The Sublime
      2. The Gothic
      3. Industrial Revolution
      4. American Transcendentalism
      5. Modernism
      6. Postmodernism
      7. Creative Nonfiction
      8. Environmentalism
F. Annie Dillard’s *Pilgrim at Tinker Creek* (1974)
   1. Annie Dillard Biography
   2. Dillard’s Literary Influences
   3. Theology and Theodicy
   4. Organization and Structure
   5. Narrative Persona
   6. Style and Technique
   7. Chapter Summaries and Analyses

III: SELECTED POETRY AND SHORT WORKS OF LITERATURE. ............ 40%

A. Keywords
   1. Romanticism
   2. Victorian Period
   3. Orientalism
   4. Sonnet
   5. Free Verse
   6. Lyric
   7. Speaker
   8. Narrative
   9. Pastoral
   10. Anthropomorphism
   11. Anthropocentrism
   12. Anthropogenic

B. Author Biographies
   1. William Wordsworth
   2. Walt Whitman
   3. John Muir
   4. Sara Teasdale
   5. Edwin Muir
   6. Robinson Jeffers
   7. Jorie Graham
   8. Lucia Perillo

   1. Context
   2. Verse Form
   3. Metrics
   4. Theme
D. “Steamboats, Viaducts, and Railways,” by William Wordsworth
   1. Context
   2. Verse Form
   3. Metrics
   4. Theme

E. “Passage to India,” by Walt Whitman
   1. Context
   2. Verse Form
   3. Metrics
   4. Theme

F. “A Wind-storm in the Forests,” by John Muir
   1. Context
   2. Ecstatic Prose and the I-Witness
   3. Sense of Place

G. “There Will Come Soft Rains,” by Sara Teasdale
   1. Context
   2. Verse Form
   3. Metrics
   4. Theme

H. “The Horses,” by Edwin Muir
   1. Context
   2. Verse Form
   3. Metrics
   4. Theme

I. “Carmel Point,” by Robinson Jeffers
   1. Context
   2. Verse Form
   3. Metrics
   4. Theme

J. “Positive Feedback Loop,” by Jorie Graham
   1. Context
   2. Verse Form
   3. Metrics
   4. Theme

K. “To the Field of Scotch Broom that Will Be Buried by the New Wing of the Mall,”
   by Lucia Perillo
   1. Context
   2. Verse Form
   3. Metrics
   4. Theme
I. GENERAL MATHEMATICS .................................................. .25%
   A. Simple and Compound Interest
   B. Basic Counting
      1. The Multiplication Principle
      2. Permutations and Combinations
   C. Probability of Equally Likely Events and Binomial Distribution

II. GEOMETRY ................................................................. .65%
   A. Right Triangles
      1. Pythagorean Theorem
      2. Special Right Triangles
   B. Coordinate Geometry
      1. The Midpoint Formula
      2. Slope
      3. The Distance Formula
      4. Parallel and Perpendicular Lines
      5. Properties of Quadrilaterals in the $x$-$y$ Coordinate Plane
   C. Plane and Solid Figures
      1. Area and Properties of Polygons
      2. Surface Areas and Volumes of Three-Dimensional Figures
         a. Prisms
         b. Cylinders
         c. Pyramids
         d. Cones
         e. Spheres
      3. Properties of Similar Figures
4. Circles
   a. Area
   b. Angle Measures in Circles
   c. Lengths of Tangents, Secants, and Intersecting Chords

III. INTRODUCTION TO DIFFERENTIAL CALCULUS .......................... 10%
   A. Average Rate of Change of Basic Polynomial Functions
   B. Basic Limits and Continuity
   C. First Derivative of Basic Polynomial Functions and Graphical Interpretation
   D. Equations of Tangent Lines
I. BASIC ELEMENTS OF MUSIC THEORY ........................................... 20%

A. Sound and Music
   1. Definitions
      a. Music Is Sound Organized in Time
      b. Music of the Western World
   2. The Physics of Musical Sound
      a. Sound Waves
      b. Instruments as Sound Sources

B. Pitch, Rhythm, and Harmony
   1. Pitch
      a. Pitch, Frequency, and Octaves
      b. Pitch on a Keyboard
      c. Pitch on a Staff
      d. Pitch on the Grand Staff
      e. Overtones and Partialis
      f. Equal Temperament: Generating the Twelve Pitches by Dividing the Octave
      g. Scales: Leading Tone, Tonic, Dominant
      h. Intervals
      i. Intervals of the Major Scale
      j. Minor Scales and Blues Inflections
      k. Melody Defined; Example, Using Scale Degrees
      l. Contour
      m. Range and Tessitura
   2. Rhythm
      a. Beat
b. Tempo

c. Meter: Duple, Triple, and Quadruple

d. Rhythmic Notation

e. Time Signature

f. Simple and Compound Meter

g. Mixed and Irregular Meter

h. Syncopation

i. Polyrhythm

3. Harmony

a. Common-Practice Tonality

b. Chords

   I. TRIADS

   II. INVERSIONS

c. Keys

   I. KEYS AND KEY SIGNATURES

   II. HIERARCHY OF KEYS: CIRCLE OF FIFTHS

d. Harmonic Progression

   I. DISSONANCE AND CONSONANCE

   II. DIATONIC TRIADS

   III. THE DOMINANT TRIAD’S SPECIAL ROLE

   IV. BASS LINES

   V. THE DOMINANT SEVENTH CHORD

   VI. EXAMPLE: A HARMONIZED MELODY

e. Other Diatonic Chords

f. Chromatic Harmonies and Modulation

g. Beyond Common Practice

C. Other Aspects of Musical Sound

1. Texture, Counterpoint, Instrumentation, More Timbre

2. Dynamics, Articulation, Ornamentation

D. Form in Music

1. Perceiving Musical Form

2. Elements of Form

   a. Motive

   b. Phrase

   c. Cadence

   d. Theme

   e. Introduction and Coda

3. Common Forms

   a. Repetition
b. Variation
   I. THEME AND VARIATIONS
   II. TWELVE-BAR BLUES
   III. IMPROVISATION

c. Contrast
   I. TERNARY AND RONDO FORMS
   II. THIRTY-TWO-BAR FORM
   III. VERSE-CHORUS FORM

d. Development
   I. FUGUE
   II. SONATA FORM

E. Which Is the Real Music? Scores, Recordings, and Performance

II. MUSIC AND THE MIDDLE AGES ........................................... 12%

A. Society: The Medieval World
   1. Feudalism
   2. Political Power and the Catholic Church
      a. Rome and Christianity
      b. Constantine I, Theodosius I, and Clovis
      c. Charlemagne
   3. Towns and Universities
   4. Theories of Music

B. Music in the Catholic Church
   1. Regulating Ritual – The Liturgy
      a. Mass
      b. Offices
      c. Proper and Ordinary
   2. Chant: A Little Bird Told Me

C. Innovations in Medieval Music
   1. Notation
   2. Modes and the Guidonian Hand
      a. The Rise of Tropes
      b. LISTENING EXAMPLE 1: “Dies Irae” – Excerpt (Thirteenth Century) – Anonymous
   3. The Ars Antiqua and Ars Nova
      a. Rhythm and the Rhythmic Modes
      b. The Rise of Polyphony
      c. LISTENING EXAMPLE 2: “Sumer Is Icumen In” (c. 1250) – Anonymous
   d. Compositional Complexities
   4. Medieval Musical Media
III. MUSIC AND THE RENAISSANCE .................................................. 12%

A. Society: The Renaissance “Rebirth”
   1. Humanism
   2. Reformation and Counter-Reformation

B. Innovations in Renaissance Music
   1. Cyclic Mass
   2. Palestrina and the Polyphonic Mass
      a. A Model in His Time
      b. LISTENING EXAMPLE 3: Missa L’homme armé, “Kyrie” (1570)
         – Giovanni Pierluigi da Palestrina
      c. Enough is Enough: The Council of Trent
   3. From Mode to Mood
   4. Poetry and Pathos: The Italian Madrigal
      a. From Banquet to Bedside
      b. Murderers and Other Madrigalists
      c. LISTENING EXAMPLE 4: “Solo e pensoso,” Part 1 (1599) – Luca Marenzio
   5. Renaissance Media
      a. Polychoral Power
      b. The Concerto delle donne
      c. Instruments, High and Low
   6. Renaissance Access to Music
      a. Petrucci and the Printing Press
      b. Chorales and the Congregation

IV. MUSIC AND THE BAROQUE .................................................. 12%

A. Society: Going for “Baroque”
   1. All Hail the King!
   2. Three Decades of War
   3. Sailing the Seas

B. Innovations in Baroque Music
   1. The Florentine Camerata and Le nuove musiche
      a. New Tools for New Concerns
      b. Putting Monody to Work
   2. Baroque Access to Music
      a. Opera Goes Public
      b. LISTENING EXAMPLE 5: L’incoronazione di Poppea (The Coronation of Poppea), Excerpt from Act I (1642) – Claudio Monteverdi
   3. Common-Practice Harmony and Equal Temperament
4. Building Baroque Media
   a. Keyboards as Key Players
   b. The Castrato Voice
   c. Perfecting the Violin Family
5. The Concerto Showcase
   a. New Terms for a New Genre
   b. Rise of Ritornello Form
   c. Vivaldi and the Pietà
   d. **LISTENING EXAMPLE 6**: Le Quattro Stagioni (The Four Seasons):
      – Antonio Vivaldi

V. MUSIC AND THE CLASSICAL ERA ................................................12%

A. Society: The Classical Era and the Age of Reason
   1. Pursuing Happiness
   2. There’s a Machine for That

B. Innovations in Classical Music
   1. Emphasis on Architecture
      a. Sonata Form
      b. Rondo Form
   2. Classical Media: The Power of Soft and Loud
      a. Mannheim Leads the Way
      b. Power to the Piano
      c. The Piano and the (Grown-up) Prodigy
      d. **LISTENING EXAMPLE 7**: Piano Sonata No. 11 in A Major, K. 331 – Mvt. III
         “Rondo alla Turca” (1783) – Wolfgang Amadeus Mozart
   3. Music for (nearly) Everyone
      a. Concerts and Concert Halls
      b. A Proliferation of Music Publishers
   4. Classical Genres
      a. The String Quartet
      b. Piano Concertos
      c. Symphonies and Symphonists
      d. **LISTENING EXAMPLE 8**: Symphony No. 94 in G Major, “Surprise” – Mvt. IV (1791) – Franz Joseph Haydn

VI. MUSIC AND THE ROMANTIC ERA ..........................................12%

A. Society: The Romantic Era and Transcendence
1. Impact of the Industrial Revolution
2. Romanticism and Self-Identity

B. Innovations in Romantic Music
1. New Tools for Expression
   a. Art for Art’s Sake
   b. Overtime in the Instrument Factories
2. Tiny Jewels: The Romantic Miniature
   a. Character Piece Craze
   b. Love of Lieder
3. Music Goes Massive
   a. Powerful Attention Spans Needed
   b. Berlioz Gets the Girl: Triumph of the Program Symphony
   c. **LISTENING EXAMPLE 10:** Symphonie fantastique, Mvt. V “Dream of a Witches’ Sabbath” (1830) – Hector Berlioz
   d. From the Concert Halls to the Movies
4. Luring Them In (Building a Concert-Going Public)
   a. Civic Orchestras
   b. Cult of Personality
   c. Rise of the Recital
   d. Supplying the Demand: Conservatories

VII. MUSIC AND THE MODERN ERA ........................................ 20%

A. Society: Marvels of the Modern Era
1. Changes in Technology
2. The Ears Take Charge

B. Innovations in Art Music
1. Originality or Bust!
   a. Impressionism
   b. Expressionism and Atonality
   c. **LISTENING EXAMPLE 11:** Pierrot lunaire, Op. 21, No. 1 “Mondestrunken” (“Drunk with Moonlight”) (1912) – Arnold Schoenberg
   d. Provocation Continues
      I. PRIMITIVISM
      II. SERIALISM
      III. EXPERIMENTAL MUSIC
      IV. MINIMALISM
   e. The Electronic Era
   f. **LISTENING EXAMPLE 12:** Dripsody (1955) – Hugh Le Caine
2. Who Makes the Music?
C. Innovations in Popular Music

1. Popular Music and Mass Production
   a. Tin Pan Alley
   b. Ragtime

2. Birth of the Blues
   a. Shades of Blues
   b. **LISTENING EXAMPLE 13:** “Lost Your Head Blues” (1926) – Bessie Smith

3. Improvisation Reigns
   a. A Recipe for Jazz
   b. Jazz for Dancers: Traditional Jazz and Swing
   c. Jazz for Listeners: Modern Jazz and Bebop
   d. **LISTENING EXAMPLE 14:** “Shaw ‘Nuff” (1945) – Dizzy Gillespie and Charlie Parker
   e. New Jazz Substyles

4. The Rock Revolution
   a. The Rock Recipe
   b. Rocking Onward

5. Crossing Over
I. TRADITIONAL ENERGY GENERATION.................................10%
   A. Energy and Energy Consumption
   B. Units of Energy and Power
   C. Turbines, Pumps, and Compressors

II. THERMODYNAMICS AND ELECTRODYNAMICS...............25%
   A. Temperature, Heat, and the First Law of Thermodynamics
      1. Temperature
         a. Temperature and the Speed of Atoms or Molecules
         b. Thermal Equilibrium
      2. Thermal Expansion
      3. Heat Transfer
      4. The First Law of Thermodynamics
   B. The Kinetic Theory of Gases
      1. Avogadro’s Number
      2. Ideal Gases
      3. Pressure, Temperature, and Root-Mean-Squared (RMS) Speed
      4. Mean Free Path
   C. Entropy and the Second Law of Thermodynamics
      1. Entropy
         a. The Second Law of Thermodynamics and Entropy
      2. Engines
      3. Refrigerators
      4. Energy Consumption and Efficiency
   D. Electricity and Magnetism
      1. Maxwell’s Laws of Electromagnetism
Electric Charge and Electrostatic Force
2. Faraday’s Law of Induction
3. Electromotors and Electrogenerators

III. CHEMISTRY AND BATTERIES ........................................... .25%

A. Inorganic Chemistry
   1. Periodic Trends and Nomenclature
      a. Metals, Nonmetals, and Metalloids
      b. Atomic Number and Atomic Mass
      c. Ionization Energy
      d. Atomic Radius
      e. Electronegativity
   2. Atomic and Molecular Orbitals
      a. The Bohr Model
      b. The Schrödinger Model
      c. Atomic Orbital Shapes

B. Electrochemistry
   1. Reduction-Oxidation Reactions
   2. The Nernst Equation
      a. The Electrochemical Cell
      b. Electrical Potential
      c. Predicting a Cell’s Potential

C. Catalysis
   1. Activation Energy
   2. Types of Catalysis

IV. OPTICS AND AN INTRODUCTION TO QUANTUM PHYSICS .......... .20%

A. Geometrical and Physical Optics
   1. The Laws of Reflection and Refraction
   2. The Electromagnetic Wave Nature of Light
   3. Polarization
   4. Interference and Diffraction
      a. Diffraction
      b. Interference
      c. Thin Film Interference

B. Solid State Physics and the Photoelectric Effect
   1. Quantum Physics
   2. Solid-State Energy Bands
   3. Photons and the Photoelectric Effect
4. Metals, Dielectrics, and Semiconductors

C. Solar Cells
   1. Monocrystalline Silicon Photovoltaic Cells
   2. Monocrystalline Cell Efficiency
   3. Polycrystalline Silicon Photovoltaic Cells
   4. Polycrystalline Cell Efficiency
   5. Thin Film Photovoltaic Cells—Amorphous Silicon Cells

V. NUCLEAR ENERGY .................................................. 18%
   A. The Structure of Atoms and their Nuclear Properties
      1. Some Nuclear Properties
      2. Radioactive Decay
      3. Alpha Decay
      4. Beta Decay
   B. Nuclear Power Generation
      1. Nuclear Fission
      2. Nuclear Reactors
         a. Components of a Nuclear Reactor
      3. Thermonuclear Fusion
      4. Controlled Fusion

VI. RENEWABLE ENERGY .............................................. 2%
   A. Wind Power
   B. Solar Energy
   C. Solar-Powered Transportation
   D. Biofuels
   E. Fuel-Cell Cars
I. THE HISTORICAL ARC OF ENERGY POLICY AND DEVELOPMENT

A. Energy in the Nineteenth and Twentieth Centuries
   1. The Electric Age
   2. The Era of Oil
      a. The Historical Role of Oil
      b. OPEC and the 1973 Oil Crisis
      c. The 1979 Oil Crisis

B. The Evolution of U.S. Energy Policy
   2. Later Attempts at Sweeping Reform
      b. The Energy Policy Act 2005

II. ENERGY AND THE ENVIRONMENT

A. The Modern Environmental Movement
   1. Post-Silent Spring Environmental Activism
   2. Federal Protection of the Environment
      a. Legislation
      b. “Post-Environmentalism”

B. The Global Commons and Climate Change
   1. Establishing the Science
      a. The Global Atmosphere
      b. Emissions of Greenhouse Gases (GHGs)
      c. Intergovernmental Panel on Climate Change
III. THE NEW ENERGY ECONOMY ..................................................34%

A. Trending Toward Renewable Energy
   1. Sources of Renewable Energy
      a. Wind Power
      b. Solar Power
      c. Biofuels
      d. Geothermal Energy
   2. Electricity Grid Transformation to Accommodate Variable Generation
      a. Smart Grid
      b. Energy Storage

B. Public Electric Utilities
   1. Why Do We Regulate Utilities?
   2. Traditional Utility Regulation

C. Dethroning King Coal: The Shale Gas Revolution
D. Low-Hanging Fruit: The Future of Energy Efficiency
E. The Renaissance of Nuclear Power
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NOTE: Access to the USAD electronic download site is sent to the coach’s email. Emails will come from info@usad.org and have the subject line of “Academic Decathlon and Academic Pentathlon E-Delivery Receipt.” You are still responsible for payment for electronic download materials ordered, but not received, if a valid coach’s email has not been provided, an ineligible email has been provided to USAD, the email from USAD containing the download information was not received due to spam email filters.

ORDERING METHOD:

☐ Check enclosed (payable to USAD)

PREPAYMENTS ONLY. FOR PAYMENTS ON ORDERS, SEND CHECK SEPARATELY; DO NOT INCLUDE WITH THIS FORM.

☐ Purchase Order attached (FOR ORDERS ONLY; NO FAXED PURCHASE ORDERS—PURCHASE ORDERS MUST BE MAILED OR EMAILED TO INFO@USAD.ORG)

☐ Credit Card: ☐ ☐

The following information MUST be provided if paying by credit card.

A $5.00 transaction fee will be added to your order.

Credit Card Number ___________________________ Exp. Date ________________

CARDHOLDER’S Name ___________________________

Phone Number ___________________________ Email ___________________________

Billing Address ___________________________
(CREDIT CARD BILLING ADDRESS REQUIRED FOR CREDIT CARD ORDERS)

City ___________________________ State ________ Zip ________

CARDHOLDER’S Signature ___________________________
(The CARDHOLDER’S SIGNATURE MUST BE ON FILE TO PROCESS CREDIT CARD ORDERS)

NO RETURNS OR REFUNDS

TO ORDER, SEND THIS FORM WITH YOUR CHECK, PURCHASE ORDER OR CREDIT CARD INFORMATION TO:

UNITED STATES ACADEMIC DECATHLON® P.O. Box 1834, Council Bluffs, IA 51502-1834
Tel: 866-511-USAD(8723) then press #1 or 712-366-3700 then press #1 • For Customer Service, email: info@usad.org
These SELECT items are available for early shipping beginning MAY 15th except items marked with ** which will begin shipping JUNE 15th. (All of our items will be available August 1st but must be on a SEPARATE PURCHASE ORDER dated July 1, 2014 or later.)

**PLEASE NOTE: HARD COPIES ARE LIMITED.**

### TEAM STUDY MATERIALS

NOTE: Schools must purchase a Curriculum Package before they may purchase individual items (S1000a-1055a)

If any additional items are needed beyond a SET OF 10, each additional item will be 10% of the SET cost.

Example: 11 Music CDs = $110.00 (Set of 10) = $11.00 (10%) instead of the $13.00 EACH costs.

### PRACTICE TEST MATERIALS**

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Items T2020K & T2040–T2060 are also available for electronic download; check here if you would like this option*.

### STUDENT STUDY AIDS**

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Items K1050–K1095 are also available for electronic download; check here if you would like this option*.

### ADDITIONAL STUDY MATERIALS

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### NON-STUDY MATERIALS

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**See Early Release Ordering Information before ordering electronic downloads

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**NOTE: Orders for electronic downloads do NOT include hard copies of the materials.
EARLY RELEASE ORDERING INFORMATION

GENERAL INFORMATION:
- Completely fill out entire order form.
- Make sure all items are clearly marked.
- California orders MUST include county name and county tax. Electronic downloads are exempt.
- Customer Service Hours: 8:00 a.m. to 5:00 p.m. Central Time.
- Please check your order immediately. Any discrepancies MUST be reported within 30 days of receipt of your order. (If you have placed an electronic download order and have not received it within 30 days of placing the order, it MUST be reported to the USAD office.) Emails will come from info@usad.org and have the subject line of “Academic Decathlon and Academic Pentathlon E-Delivery Receipt.”
- Information for each participating school MUST be provided, including name of high school, coach’s name and a valid email for each coach at that school.
- No returns or refunds.

ORDERING MATERIALS AS INDIVIDUAL ITEMS:
- Schools will not be permitted to order items individually unless they have already ordered a Curriculum Package.
- Curriculum Packages do NOT include Student Exercise Books or OfficialReadySets. Individual Student Exercise Books for each subject may only be purchased with the order of a complete set of Student Exercise Books for that subject.

IMPORTANT:
All orders may be placed by US mail OR email OR fax; please use only ONE of these methods per order placed. USAD is not responsible for duplicate orders or for orders not received. If placing a credit card order, please note that email and fax security is not guaranteed.

ELECTRONIC DOWNLOADS:
- Access to the download site will be provided via the coach’s email. Due to tightened security for school emails, please check SPAM folders to allow for deliveries.
- Please print the coach’s email legibly on the order form, along with the coach’s name and school’s name. If this information is not included, YOUR ORDER WILL BE DELAYED.
- Information for each participating school MUST be provided, including name of high school, coach’s name and a valid email for each coach at that school.
- You are still responsible for payment for electronic download materials ordered but not received if:
  - a valid coach’s email has not been provided to USAD
  - an ineligible email has been provided to USAD
  - the email from USAD containing the download information was not received due to SPAM email filters
- Orders for electronic downloads do NOT include hard copies of the materials.
- Once an order is received, it may take up to 72 hours to process.
- Districts ordering Online Curriculum electronic downloads for multiple schools MUST purchase one download license for each participating school. One download for multiple schools in a district is NOT permitted. Districts MUST use a separate order form/purchase number for each school purchasing a download.
- If an order is placed for an electronic download and it is not received within 30 days of placing the order, this MUST be reported to the USAD office.

PURCHASE ORDERS:
- An original purchase order MUST accompany your completed order form.

CREDIT CARD INFORMATION:
- Credit card orders MUST include cardholder’s name, card number, expiration date, cardholder’s billing address and a signature of the cardholder. USAD requires a cardholder’s signature on file to process an order.
- If purchasing by credit card, there will be a $5.00 transaction fee added to the order.

SHIPPING INFORMATION:
- All shipping (10% on subtotal), taxes and/or additional charges MUST be plainly identified on all orders. This includes but is not limited to purchase orders and prepaid orders. Any order NOT including this information will be returned for proper processing. This has been requested by school districts. NOT including this information will delay your order!
- A street address is required. No P.O. boxes.
- Orders are filled in the order they are received. Allow 2–4 weeks for delivery once shipping begins.
- All shipments are made via UPS.
- Any order being shipped to a RESIDENTIAL address will be charged a $6.50 service fee in addition to the 10% shipping.
- A minimum shipping charge of $10.00 will be applied to all orders under $50.00.

COPYRIGHTED MATERIALS:
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- USAD materials may not be duplicated or posted to any public or private sites on the internet for any reason without written permission from USAD. Violators may be prosecuted. Please see agreement on electronic downloads.
FALL RELEASE ORDER FORM : PAGE ONE

SHIP TO:
Coach’s Name ________________________ Tel ( _________ ) __________________________
School Name ________________________ Fax( _________ ) __________________________
Street Address ________________________
(CAN NOT SHIP TO A P.O. BOX—PLEASE PROVIDE PHYSICAL ADDRESS.)
City ________________________ (Calif.) County ______________ State _________ Zip _________

TYPE OF ADDRESS (PLEASE CHECK ONE): Please note that a minimum shipping charge of $10.00 will be applied to all orders under $50.00.
☐ Residential (A $6.50 service fee will be applied to items shipped to a RESIDENTIAL address.)
☐ Business
Coach’s Email Address ____________________________________________
PLEASE PRINT LEGIBLY. THE COACH’S EMAIL ADDRESS MUST BE PROVIDED FOR ALL ORDERS INCLUDING ELECTRONIC DOWNLOADS!
NOTE: Access to the USAD electronic download site is sent to the coach’s email. Emails will come from info@usad.org and have the subject line of “Academic Decathlon and Academic Pentathlon E-Delivery Receipt.” You are still responsible for payment for electronic download materials ordered, but not received, if a valid coach’s email has not been provided, an ineligible email has been provided to USAD, the email from USAD containing the download information was not received due to spam email filters.

SETTING ORDER Method:
☐ Check enclosed (payable to USAD)
PREPAYMENTS ONLY. FOR PAYMENTS ON ORDERS, SEND CHECK SEPARATELY; DO NOT INCLUDE WITH THIS FORM.
☐ Purchase Order attached (FOR ORDERS ONLY; NO FAXED PURCHASE ORDERS—PURCHASE ORDERS MUST BE MAILED)
☐ Credit Card: ☐ Visa ☐ Mastercard

The following information MUST be provided if paying by credit card.
A $5.00 transaction fee will be added to your order.
Credit Card Number ____________________________________________ Exp. Date ____________
CARDHOLDER’S Name __________________________________________
Phone Number ________________________ Email ______________________
Billing Address ____________________________________________
(CREDIT CARD BILLING ADDRESS REQUIRED FOR CREDIT CARD ORDERS)
City ________________________ State _________ Zip _________
CARDHOLDER’S Signature __________________________________
( THE CARDHOLDER’S SIGNATURE MUST BE ON FILE TO PROCESS CREDIT CARD ORDERS)

No Returns or Refunds

To Order, Send this Form With your check, Purchase Order or Credit Card Information to:
United States Academic Decathlon® P.O. Box 1834, Council Bluffs, IA 51502-1834
Tel: 866-511-USAD(8723) then press #1 or 712-366-3700 then press #1 • For Customer Service, email: info@usad.org
**FALL RELEASE ORDER FORM : PAGE TWO**

### PACKAGE DEALS

**CURRICULUM PACKAGES (S1000–S1060)**  
Student Exercise Books are NOT included

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**PRACTICE TEST PACKAGE—TEAM EDITION (T2015+T2020K+T2030K+T2035)**

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<td>Over $650</td>
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**PRACTICE TEST PACKAGE—CLASSROOM EDITION (T2015+T2020K+T2030K+T2035)**

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**PRACTICE TEST PACKAGE—SUPREME EDITION (T2015+T2020K+T2030K+T2035)**

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*See Student Exercise Books on next page

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### TEAM STUDY MATERIALS

**United States Academic Decathlon® Study Guide, Set of 10 Hard Copies**  
Each/Add'l: $1.95

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**Science Resource Guide, Set of 10 Hard Copies**  
Each/Add'l: $8.00

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<td>Science Resource Guide</td>
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**Art Reproductions Booklet, Set of 10 Hard Copies**  
Each/Add'l: $8.55

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**Economics Resource Guide, Set of 10 Hard Copies**  
Each/Add'l: $8.00

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**Literature Resource Guide, Set of 10 Hard Copies**  
Each/Add'l: $8.00

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**Mathematics Resource Guide, Set of 10 Hard Copies**  
Each/Add'l: $8.00

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**Social Science Resource Guide, Set of 10 Hard Copies**  
Each/Add'l: $8.00

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**Music Resource Guide, Set of 10 Hard Copies**  
Each/Add'l: $8.00

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**Music CD, Set of 10 CDs**  
Each: $13.00

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**Practice Test Booklet w/CD**  
Each: $38.00

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### PRACTICE TEST MATERIALS

**T2015**  
Practice Combo Quizzes  
Price: $150.00

**T2010**  
Practice Specialty Tests  
Price: $127.00

**T2015**  
Practice Level Tests  
Price: $125.00

**T2020K**  
Music Listening Quizzes  
Price: $55.00

**T2034**  
1 Student Subscription  
Price: $30.00

**ONLINE TESTING AND TRAINING CENTER**

- **T2030K**  
  Set of 10 (1 Coach + 9 Students) Subscriptions  
  Price: $285.00

- **T2032**  
  Set of 35 (1 Coach + 34 Students) Subscriptions  
  Price: $450.00

**ONLINE TRAINING MARKET:**

- **T2035**  
  Super Quiz* Relay PowerPoint Tests  
  Price: $82.50

- **T2040K**  
  Essay Exam Booklet  
  Price: $18.00

- **T2050K**  
  Impromptu Topic Booklet  
  Price: $38.00

- **T2060**  
  Literature Chapter Quizzes  
  Price: $75.00

*See Fall Release Ordering Information before ordering electronic downloads

---

**NOTE:** Schools must purchase a Curriculum Package before they may purchase individual items (S1000a–1055a)

**NOTE:** Orders for electronic downloads do NOT include hard copies of the materials.

---

**ONLINE RELEASE ORDER FORM:**

**T2050K**  
Impromptu Topic Booklet  
Price: $38.00

**T2060**  
Practice Test Booklet w/CD  
Each: $38.00

Items $1000–$1060 are also available for electronic download; check here if you would like this option*.

---

**SUBTOTAL FOR HARDCOPY MATERIALS (PAGE TWO) $**

**SUBTOTAL FOR DOWNLOAD MATERIALS (PAGE TWO) $**

(PLEASE TRANSFER YOUR TOTAL FOR PAGE TWO ONTO PAGE THREE)

**ORDER FORM CONTINUED ON NEXT PAGE**

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*See Fall Release Ordering Information before ordering electronic downloads
ADDITIONAL STUDY MATERIALS

K100  Art Images CD ........................................ Each $23.00 Qty
K1010 4,000 Subject Area Flash Cards (all seven subjects) ....... One Set $347.00 Qty
K1020  Notebook Dividers ........................................ Set of 10 $64.00 Qty
N3030 Book: Pilgrim at Tinker Creek ................................ Set of 10 $85.00 Qty
N3030a Book: Pilgrim at Tinker Creek .......................... Each $8.75 Qty

Item K1010 is also available for electronic download; check here if you would like this option*.

STUDENT STUDY AIDS

B1050 Student Exercise Books (K1050–K1095) .................. Each $225.00 Qty
B1050ed Student Exercise Books (K1050–K1095) Site License Each $300.00 Qty
K1050 Art Student Exercise Book ................................ Set of 10 Hard Copies $34.00 Qty
K1050a Art Student Exercise Book ................................ Each/Add’l $4.50 Qty
K1080 Economics Student Exercise Book .................... Set of 10 Hard Copies $34.00 Qty
K1080a Economics Student Exercise Book ................ Each/Add’l $4.50 Qty
K1070 Literature Student Exercise Book ...................... Set of 10 Hard Copies $34.00 Qty
K1070a Literature Student Exercise Book ................ Each/Add’l $4.50 Qty
K1075 Mathematics Student Exercise Book .................. Set of 10 Hard Copies $34.00 Qty
K1075a Mathematics Student Exercise Book ................ Each/Add’l $4.50 Qty
K1090 Music Student Exercise Book .......................... Set of 10 Hard Copies $34.00 Qty
K1090a Music Student Exercise Book ........................ Each/Add’l $4.50 Qty
K1090 Science Student Exercise Book ........................ Set of 10 Hard Copies $34.00 Qty
K1090a Science Student Exercise Book ........................ Each/Add’l $4.50 Qty
K1095 Social Science Student Exercise Book ................. Set of 10 Hard Copies $34.00 Qty
K1095a Social Science Student Exercise Book ............... Each/Add’l $4.50 Qty
R1010 #OfficialReadySets (electronic download only) ........ $285.00 Qty

Items K1050–K1095 are also available for electronic download; check here if you would like this option*.

NON-STUDY MATERIALS

P4030 Certificates ........................................ Set of 10 $8.25 Qty
P4061 Gold Medal ........................................... Each $4.75 Qty
P4062 Silver Medal ........................................... Each $4.75 Qty
P4063 Bronze Medal ......................................... Each $4.75 Qty

INDIVIDUAL STUDENT EXERCISE BOOKS

FOR EACH SUBJECT MAY ONLY BE PURCHASED WITH THE ORDER OF A COMPLETE SET OF STUDENT EXERCISE BOOKS FOR THAT SUBJECT.

NOTE: Orders for electronic downloads do NOT include hard copies of the materials.

REGARDING ELECTRONIC DOWNLOADS:

Districts ordering Online Curriculum electronic downloads for multiple schools MUST purchase one download license for each participating school. One download for multiple schools in a district is NOT permitted. Districts are encouraged to use a separate order form/purchase number for each school purchasing a download.

Please see the Ordering Information on page 15 for other details about downloads.

If any additional items are needed beyond a SET OF 10, each additional item will be 10% of the SET cost.

Example: 11 Music CDs = $110.00 (SET OF 10) + $11.00 (10%) Instead of the $13.00 EACH costs.

Please Note: Hard copies are limited.

ORDER TOTAL

SUBTOTAL FOR HARDCOPY MATERIALS (PAGE TWO) $______

SUBTOTAL FOR DOWNLOAD MATERIALS (PAGE TWO) $______

SUBTOTAL FOR HARDCOPY MATERIALS (FROM PAGE THREE) $______

SUBTOTAL FOR DOWNLOAD MATERIALS (FROM PAGE THREE) $______

(CALIFORNIA ADD APPLICABLE COUNTY SALES TAX %) $______

(Does not apply to orders for electronic downloads.)

SHIPPING (10% OF HARDCOPY SUBTOTAL) $______

(A minimum shipping charge of $10.00 will be applied to all orders under $50.00)

RESIDENTIAL DELIVERY: $6.50 (ADD) $______

CREDIT CARD SERVICE FEE: $5.00 (ADD) $______

TOTAL ENCLOSED $______
## FALL RELEASE ORDERING INFORMATION

### GENERAL INFORMATION:
- Completely fill out entire order form.
- Make sure all items are clearly marked.
- California orders MUST include county name and county tax. Electronic downloads are exempt.
- Customer Service Hours: 8:00 a.m. to 5:00 p.m. Central Time.
- Please check your order immediately. Any discrepancies MUST be reported within 30 days of receipt of your order. (If you have placed an electronic download order and have not received it within 30 days of placing the order, it MUST be reported to the USAD office.) Emails will come from info@usad.org and have the subject line of “Academic Decathlon and Academic Pentathlon E-Delivery Receipt.”
- Information for each participating school MUST be provided, including name of high school, coach’s name and a valid email for each coach at that school.
- **No returns or refunds.**

### ORDERING MATERIALS AS INDIVIDUAL ITEMS:
- Schools will not be permitted to order items individually unless they have already ordered a Curriculum Package.
- Curriculum Packages do **NOT** include Student Exercise Books or OfficialReadySets. Individual Student Exercise Books for each subject may only be purchased with the order of a complete set of Student Exercise Books for that subject.

### ELECTRONIC DOWNLOADS:
- Access to the download site will be provided via the coach’s email. Due to tightened security for school emails, please check SPAM folders to allow for deliveries.
- Please print the coach’s email legibly on the order form, along with the coach’s name and school’s name. If this information is not included, your order will be delayed.
- Information for each participating school MUST be provided, including name of high school, coach’s name and a valid email for each coach at that school.
- You are still responsible for payment for electronic download materials ordered but not received if:
  - a valid coach’s email has not been provided to USAD
  - an ineligible email has been provided to USAD
  - the email from USAD containing the download information was not received due to SPAM email filters
- Orders for electronic downloads do **NOT** include hard copies of the materials.
- Once an order is received, it may take up to 72 hours to process.
- Districts ordering Online Curriculum electronic downloads for multiple schools **MUST** purchase one download license for each participating school. One download for multiple schools in a district is **NOT** permitted. Districts MUST use a separate order form/purchase number for each school purchasing a download.
- If an order is placed for an electronic download and it is not received within 30 days of placing the order, this MUST be reported to the USAD office.

### PURCHASE ORDERS:
- An original purchase order MUST accompany your completed order form.

### CREDIT CARD INFORMATION:
- Credit card orders MUST include cardholder’s name, card number, expiration date, cardholder’s billing address and a signature of the cardholder. USAD requires a cardholder’s signature on file to process an order.
- If purchasing by credit card, there will be a $5.00 transaction fee added to the order.

### SHIPPING INFORMATION:
- All shipping (10% on subtotal), taxes and/or additional charges MUST be plainly identified on all orders. This includes but is not limited to purchase orders and prepaid orders. Any order NOT including this information will be returned for proper processing. This has been requested by school districts. NOT including this information will delay your order!
- A street address is required. No P.O. boxes.
- Orders are filled in the order they are received. Allow 2–4 weeks for delivery once shipping begins.
- All shipments are made via UPS.
- Any order being shipped to a RESIDENTIAL address will be charged a $6.50 service fee in addition to the 10% shipping.
- A minimum shipping charge of $10.00 will be applied to all orders under $50.00.

### COPYRIGHTED MATERIALS:
- All USAD materials are copyrighted.
- USAD materials may not be duplicated or posted to any public or private sites on the internet for any reason without written permission from USAD. Violators may be prosecuted. Please see agreement on electronic downloads.