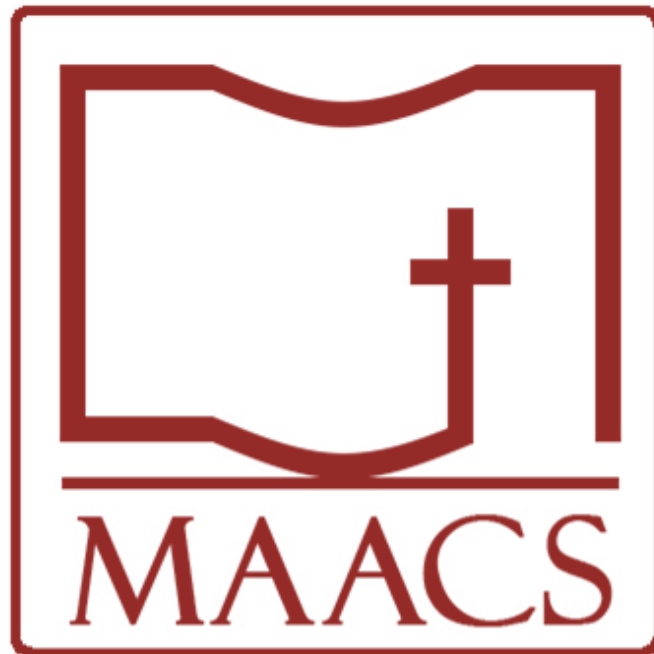




Mid-America Association of Christian Schools

## **Bible, Academics & Fine Arts Competition**



### **Handbook of Rules (2020 Edition)**

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Handbook of Rules for the  
Mid-America Association of Christian Schools Competition in:

**Bible**

**Music**

**Speech**

**Art**

**Academics**

**(2020 Edition)**

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# General Information

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# General Information

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## Purpose

The MAACS Bible, Academics & Fine Arts Competition has been organized to provide a challenge toward excellence among the students of AACS schools, particularly those in the mid-America region. This competition will allow Christian young people to develop disciplined skills in various areas of proficiency so that they might better serve the Lord throughout their lives. Certainly, a worthy goal of Christian education is to follow the example of our Savior who “increased in wisdom and stature, and in favor with God and man” (Luke 2:52).

## Eligibility of Contestants

Students will be allowed to compete only if their school is a current member of the American Association of Christian Schools. Schools become a member of the AACS by joining their AACS recognized state association. Schools in states without an AACS state association may join the AACS directly by contacting the AACS National Office.

Contestants may be entered in either the elementary level (grades 4-6), the junior high level (grades 7-8), or the senior high level (grades 9-12). However, this requirement will be waived for the following exceptions: students in grades 7 and 8 may “move up” and compete in any senior high group categories. (For contestants going on to compete in the AACS National Competition, please note that 7<sup>th</sup> and 8<sup>th</sup> grade students may only compete in the group categories of band/orchestra and handbell/hand chime choir at the National Competition.) Similarly, students in grades 4, 5, and 6 may “move up” and compete in the junior high categories of band/orchestra, handbell/hand chime choir, and youth choir. If a student advances up to the next level of competition, he/she may still compete in that same category on the lower level. Since the competition fees are based on participation, a student who competes on two levels of competition must pay the registration fee for both levels. No student may “move up” to the next level of competition in any individual category.

Contestants in 9<sup>th</sup> grade may choose to enter competition categories on either the junior high or the senior high levels. That choice must be made on the registration form. For example, a 9<sup>th</sup> grader may enter a vocal solo on the junior high level and a religious reading on the senior high level. However, a 9<sup>th</sup> grader may not enter a vocal solo in both the junior high and the senior high level. Ninth grade students may be entered in the same group category on both levels. A 9<sup>th</sup> grader who wins first place on the junior high level does not have the opportunity to go to National Competition with that category since only contestants who competed on the senior high level may qualify for National Competition.

## Eligibility of Entries for National Competition

The AACS National Competition is attended by several thousand contestants each year and is a wonderful opportunity for students to improve their areas of proficiency. The details of the AACS National Competition are planned by the AACS National Office and are described in the current edition of the AACS National Competition Manual. It is strongly suggested that each school acquire a copy of the National Competition Manual since there are several major differences between the AACS National Competition Manual and the MAACS Competition Manual.

Only senior high students (grades 9-12) who have won or “placed” in an AACS certified state or regional competition may participate in the AACS National Competition. Students in grades 7 and 8 may also compete in the categories of band/orchestra and handbell/hand chime choir.

## MAACS Competition Manual—General Information

For contestants going on to compete in the AACS National Competition, the same entry (i.e., music composition, speech manuscript, art entry, science fair project, sermon, or Bible teaching lesson) which placed at the MAACS Competition must be entered in the AACS National Competition.

Because the MAACS Competition is a multi-state event, it is possible for several entries in the same category at the MAACS Competition to be eligible for participation at the AACS National Competition if they all exhibit a certain level of proficiency and are from different states. For example, if the 1<sup>st</sup>, 2<sup>nd</sup>, and 3<sup>rd</sup> place contestants in a category all achieve a “Rating 1” and are from three different states, each contestant would be eligible to go to the AACS National Competition to represent his/her respective state.

If a contestant is not able to attend the AACS National Competition, the contestant from that state with the next highest score would be given the opportunity to attend as long as the next highest contestant also earned a “Rating 1” on his/her judging sheet. It should also be noted that contestants at the AACS National Competition are limited as to the number of categories in which they may register. Students who win at the MAACS Competition in multiple areas may have to make a choice as to what areas in which to compete at the AACS National Competition. This choice typically needs to be made soon after the MAACS Awards Ceremony so that other contestants may be given the opportunity to compete. In order to coordinate the registration for the AACS National Competition, an organizational meeting is held immediately after the Senior High Awards Ceremony. A representative from each MAACS school should attend.

### **Limitation of Contestants**

Competition is divided into five areas (Bible, Music, Speech, Art, and Academics). In individual competition a student may enter any number of categories. In addition, a student may enter any number of group categories. It should be noted, however, that contestants entered in multiple categories may face scheduling difficulties on the day of competition. Some of these conflicts may not be able to be resolved and the student may have to drop out of a category at the last minute. Judges may be able to offer some slight adjustments with performance times, but this accommodation cannot be guaranteed. Students entering Bible Memory, Debate, and Spelling may especially encounter irreconcilable scheduling conflicts and should give consideration to limiting their competition to one of these categories.

Where competition is structured for a single individual, the school may only enter two individuals per category with the exception of the academic testing categories where there are no limits. In the group categories, only one group will be allowed per school (per category) except for the following categories where two groups per school may be entered: small and large instrumental ensembles, small and large vocal ensembles, acting, and Bible quizzing.

### **School Competition Coordinator**

Each school is asked to designate a School Competition Coordinator who will serve as a liaison between the school and the MAACS Competition Office.

### **Registration and Fees**

Registration must be completed in accordance with the instructions provided by the MAACS Competition Office and should be submitted by the announced deadline. Entry fees will be determined annually and will be based on the number of participants from the school registered for the competition.

### **Date and Location**

The date and location of the Competition will be set by the MAACS Competition Office.



## Classes of Competition

Two class distinctions will be made in the categories of youth choir, choral group, handbell/hand chime choir, and orchestra/band. Class A groups in these categories are allowed to participate at the Class AA level, but Class AA schools may not participate in the Class A category. For AACS National Competition, groups must compete at the same class category in which they competed during the MAACS Competition.

|          |  |
|----------|--|
| Class A  | 60 or fewer students enrolled in Senior High (grades 9-12) |
| Class AA | 61 or more students enrolled in Senior High (grades 9-12)  |

## Awards

Awards will be given for first, second, and third place winners and will be announced at the Awards Ceremony.

Awards will be given to the school scoring the highest number of points in each of the five areas of competition (i.e. Bible, Music, Speech, Art, Academics). The elementary competition will be separate from the junior/senior high competition. The recipient schools earn their points in the following manner: each 1<sup>st</sup> place winner will earn 3 points for the school, each 2<sup>nd</sup> place winner will earn 2 points for the school, and each 3<sup>rd</sup> place winner will earn 1 point for the school.

Awards will also be given to the school with the highest percentage of winners in each of the five areas of competition (i.e. Bible, Music, Speech, Art, Academics). The elementary competition will be separate from the junior/senior high competition. The percentage will be determined by dividing the school's total number of points in each area by the school's enrollment. To qualify for this award in the elementary competition, the school (or home school association) must have a minimum of 5 or more students enrolled in elementary (grades 4-6). To qualify for this award in the junior/senior high competition, the school (or home school association) must have a minimum of 10 or more students enrolled in junior high (grades 7-8) and senior high combined (grades 9-12).

## Dress and Conduct Code

The MAACS believes that our Bible, Academics & Fine Arts Competition should have the highest standards of competition and Christian testimony. Therefore, all participating students and adult sponsors are expected to display the utmost respect for and strict adherence to these standards. Failure to do so may result in disqualification. The Dress Code and Conduct Code must be followed at all times—whether during a competition or apart from a competition.

### The Dress Code

1. Girls and ladies will wear dresses or skirts that reach the middle of the knee or longer, and necklines will not be exceedingly low or open in the front or back.
2. Boys and men will wear a necktie, neat shirts with a collar, tucked in, dress slacks and dress shoes. A sport coat or suit is preferable but is not required. Hair should be short—off the collar and ears, one inch above the eyebrows, tapered in the back, combed, with no long sideburns. No beards or mustaches will be permitted for students.

### The Conduct Code

1. The conduct of students is expected to meet the standard for believers in I Timothy 4:12. Patience, kindness, and good sportsmanship is the exemplary rule to follow at all times for all students, sponsors, parents, and visitors. Insubordination or disruptive behavior by any student, sponsor, parent, or visitor toward any judge(s) or competition official(s) will not be tolerated. Behavior which does not exemplify a Christian will be grounds for disqualification from competition.

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2. Violating MAACS or the host institution’s disciplinary rules and regulations may result in disqualification from all events and/or disqualification from the following year’s competition. The MAACS Competition Office will make the final decision in all disciplinary situations.
3. Any individual vandalizing or stealing the property of the host institution or of a student attending the host institution will be subject to disqualification and possible immediate expulsion from the competition.
4. Inappropriate behavior during the award ceremony could result in a school’s disqualification from all events and/or disqualification from the following year’s competition. This includes inappropriate behavior in response to the presentation of awards to groups and to individual students during the awards program. The result of such behavior can be the recall of presented awards and/or exclusion from the following year’s competition.

**Time Limitation**

Students will be penalized for going over time or under time in any category of competition where time limits are established. When a student violates his time limit by more than one minute, the student will be disqualified. If the limit is 8-10 minutes, then the student will be disqualified if he goes over one full minute or under one full minute. However, if he is over time or under time, but not by one minute, points or a fraction of a point will be deducted which will prevent an otherwise first-place winner from placing first, a second-place winner from placing second, or a third-place winner from placing third. Exception: The time limit for an academic test cannot exceed one hour. The time limit for “Creative Writing: Poetry” and “Expository Writing: Essay” cannot exceed two hours.

**Performance Time**

Because of the tight performance schedule on competition day, individual contestants and groups should try to arrive at the competition room no less than five minutes prior to their scheduled performance time unless prior arrangements have been made with the room coordinator for that performance room.

**Judging Forms**

Students competing in a category requiring judging forms must submit two completed judging forms at the time of competition. Students must use the MAACS judging forms listed in the current MAACS Competition Manual. Judging forms from the AACS National Competition Manual are intended for use at the AACS National Competition and should not be used at the MAACS Competition.

**Bible Usage**

The King James Version will be the only authorized translation used in any MAACS competition category.

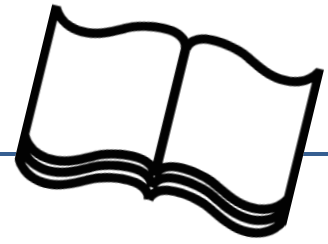
**Recording Policy**

Because of the distractions that may occur to the contestants, we ask that no flash photography be used during a performance. The recording of a single entry by representatives of the participant’s school for personal use is permitted. The recording of all or portions of the performance of more than one entry in an event is prohibited. In any case, the head judge in a competition may prohibit recording. No recording made by anyone other than competition officials may be considered for adjudication purposes.



# Area One: Bible

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## Area One: Bible

**Division 1: Bible Quizzing**  
**Division 2: Bible Memory**  
**Division 3: Bible Teaching**

**Division 4: Bible Preaching**  
**Division 5: Sword Drill**

The MAACS will use the KJV Bible for judging Bible competition categories. The KJV will be the only authorized translation used in any competition category.

### Division 1: Bible Quizzing

(EL, JH, SH)

Bible Quizzing is a “jump-quizzing” competition measuring Bible knowledge and speed of recall. Three opposing teams are challenged by an oral question, and any team member who responds first is given opportunity to answer within a time limit. Points are scored for correct answers and penalties assessed for incorrect and incomplete answers. Both individual and team scores are kept. The highest scoring team is declared winner at the game’s end. Competition proceeds as in a double-elimination tournament.

#### Specific Rules:

##### Quiz Panel

The Quiz Panel will determine any contested questions or elements thereof upon request of the Quizmaster and will declare the winner.

1. The Quiz Panel may consist of the Quizmaster, Scorer, Timekeeper, and two Judges. One judge may keep time.
2. The Quiz Panel will be appointed and instructed by the Quizmaster.
3. All decisions by the Quiz Panel will be final.

##### Team Membership

1. For each game, a team will be composed of two to five members and may include substitutes from the same school. Teams are not limited in their substitutes and their substitutes may be used at the discretion of the team coach.
2. A team may change team members after the conclusion of a given game in the tournament.
3. Team members will be in grades 9-12 for Senior High teams, grades 7-8 for Junior High teams, and grades 4-6 for Elementary teams. (For 9<sup>th</sup> grade students, see Eligibility of Contestants, p. 9.)
4. Each school may send a total of two teams. If a school has two high school teams, and one becomes eligible for AACS national competition, only the members of the qualifying team’s rosters are eligible to compete at the national level. Rosters may not be combined or altered during registration for nationals.

##### Team Coaches

Each team’s coach will be present during competition.

1. Although the number of coaches for pre-contest preparation will be at the school’s discretion, each team will have only one official coach present during competition.
2. The coach will be responsible for the behavior of the team at all times.
3. The coach’s behavior will be considered as team behavior and, as such, will meet the students’ Dress and Conduct Code outlined in the General Information.
4. The coach may lodge a protest solely with the MAACS Competition Quizmaster after a game has been completed. The judges will not entertain protests at any time. Protests presented courteously to the MAACS Competition Quizmaster will be received courteously.

## Study Cycle

The cycle for the next nine years is as follows:

- 2020-2021: John
- 2021-2022: Acts
- 2022-2023: 1 & 2 Corinthians
- 2023-2024: Matthew
- 2024-2025: Hebrews, 1 & 2 Peter
- 2025-2026: Romans and James
- 2026-2027: Mark; 1, 2, 3 John; Jude
- 2027-2028: 1 & 2 Thessalonians, 1 & 2 Timothy, Titus
- 2028-2029: Galatians, Ephesians, Philippians, Colossians, Philemon

## Pregame Procedure and Seating Plan

1. The Quizmaster will face the opposing teams. The Quizmaster will determine the arrangement of the competition room.
2. Three opposing teams will be seated so as to see and hear clearly the Quizmaster and to see the scoreboard.
3. Each school's starting quizzers will sit as a team, numbered 1, 2, 3, 4, 5.
4. Each team will choose a captain and co-captain.
5. The official mode of response will be a bell-and-light jump system.
6. The Quizmaster will review the rules and game procedure and answer any related questions preceding play.

## Game Procedure

1. A game will consist of twenty correctly answered regular or toss-up questions plus whatever free and tie-breaking questions become necessary, or of thirty asked questions, whichever comes first.
2. Regular Questions
  - A game will commence with the reading of a regular question by the Quizmaster to the three teams. The regular question format will be as follows: "Question number one: question."
3. If no quizzer responds within ten seconds after the reading of a question, the question will be tossed out and another read to continue play.
  - a. Tossed out questions will not constitute any of the twenty regular questions.
  - b. Team members may confer before any quizzer is recognized.
  - c. Quizzers may begin to confer while the question is being asked, as long as they do not prevent other teams from hearing the question. Quizzers may not confer once the quizzer is recognized.
4. During or after the reading of a regular question, the first quizzer whose light comes on will be recognized by the Quizmaster as the team spokesman for that question and will be addressed by school and number, for instance, "Grace Christian School, Number Three."
5. Interrupted Questions
  - The reading of regular, toss-up, or tie-breaker questions may be interrupted by a quizzer, but he must then answer the question without hearing it read in its entirety.
6. The Timekeeper will deem the Quizmaster's verbal recognition of the quizzer as the signal to start the clock.
  - a. Thirty seconds will be allowed in which to answer any question in its entirety.
  - b. The quizzer will be allowed a maximum of ten seconds before beginning his answer, but the clock will continue to run marking the thirty-second count. An answer will be considered as started when a quizzer gives new information which is part of the unread portion of the question or part of the answer.
  - c. If the quizzer fails to begin his answer within the ten seconds, it will constitute an error.

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7. Upon giving the correct answer to a regular question, twenty points will be scored for the answering team, and another regular question will be read to continue the cycle.
  - a. Each individual quizzers' points will be tallied on a score sheet.
  - b. During the competition, any quizzers having correctly answered six twenty-point questions (quizzing out) will leave the game.
    - (1) He may be replaced by an eligible substitute.
    - (2) He will not return to the current game.
    - (3) Should the team captain quiz out, the co-captain will assume the role of challenger.
8. At the Timekeeper's call of time, any incorrect or incomplete answer will constitute an error.
  - a. Each individual quizzers' errors will be tallied on a score sheet.
  - b. During the competition, any quizzers having made six errors (erroring out) on regular or toss-up questions will leave the game.
    - (1) He may be replaced by an eligible substitute.
    - (2) He will not return to the current game.
    - (3) Should the team captain error out, the co-captain will assume the role of challenger.
  - c. Beginning with the fourth team error, ten penalty points for each error will be deducted from the team's score.
    - (1) The first three errors will not affect a team's score.
    - (2) On the sixteenth and all subsequent questions, ten penalty points for each error will be deducted whether or not the team has previously committed three errors.
9. Toss-Up Questions
  - After penalty points have been assessed for the incorrect answer to a regular question, the regular question shall be reread and will constitute a toss-up question.
    - a. Only the remaining two teams may vie for a response to the toss-up question.
    - b. If no quizzers responds within ten seconds, the question will be tossed out.
    - c. A correct answer to a toss-up question will score twenty points for the answering quizzers' team.
    - d. Beginning with the fourth team error, an incorrect answer to a toss-up question will deduct ten points from the team's score.
    - e. On the sixteenth and all subsequent questions, ten penalty points for each error will be deducted whether or not the team has previously committed three errors.
    - f. When competition consists of only two teams, toss-up questions will carry a value of twenty points and incorrect answers will not be penalized.
    - g. The toss-up format will be as follows: "Toss-up Question to the remaining teams: question." Quizzers may jump after the second "question." If the "Kirkman box" is used, quizzers may jump as soon as the amber light comes on.
10. Free Questions
  - Upon error on a toss-up question, the remaining third team will be given a FREE question, which will be a new, previously unread question.
    - a. The first quizzers to rise may attempt to answer a free question without fear of penalty upon error, termed "attempt."
    - b. No other attempts to answer will be permissible.
    - c. A correct answer to a free question scores ten points for a team.
    - d. No penalty points will be assessed at any time for free questions which are incorrectly or incompletely answered, or unanswered in any manner; hence, the term "free."
11. Tie Score
  - In the event of a tie score after the twentieth question, single regular questions will be asked until the tie is broken, termed tie-breaker questions.
    - a. Individual scores and errors will continue to be tallied.

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- b. If the twentieth question is answered in error, the entire round will continue to completion, toss-up and, if necessary, free question included. Thereafter, the single tie-breaker questions will continue until a winner is declared, as in a sudden-death play-off. However, the quiz must end with a correctly answered 20-point regular, toss-up, or free question.
- c. If, after the twentieth question, one team has the highest score and the remaining two teams are tied in score, then the winner will drop from the contest; and the game will continue until a tie-breaking question produces a middle winner.
- d. The same process described above (11, c) will be followed if two teams are tied for first place honors at the end of a game. Each game will have a high winner, a middle winner, and one loser (see “Determination of Winner” section).

12. Time Outs

- A coach may call two time-outs during a game. A coach may talk with quizzers only during a time-out. This does not mean a coach would be forbidden a spontaneous congratulations or encouragement.
  - a. Time-outs will be allowed after the answer of one question and before the reading of the next.
  - b. Time-outs will be no longer than one minute.
  - c. A time-out will not be necessary for substitutions which become necessary at the quizzing out or erroring out of quizzers.
    - (1) Voluntary substitutions require the calling of time-outs.
    - (2) Other teams may substitute quizzers during one team’s time-out.
    - (3) A time-out may be called for a team conference.
  - d. A challenge will take precedence over a time-out.
  - e. The procedure for calling a time-out will be as follows: The captain or coach should stand and say, “Mr. Quizmaster, we would like a time-out.”
  - f. If tie-breaker questions are required, each team will be allowed one time-out during the tie breaker, regardless of the number of previous time-out taken.

13. Fouls

- The following actions will constitute fouls:
  - a. Talking or conferring by any quizzers between the time the quizzer has been recognized and the time points are awarded or penalties assessed.
  - b. Any part of the hands or feet touching the chair during the reading of a question.
  - c. Failure of a quizzer to come to full stature in a continuous motion.
  - d. A team’s display of an overly antagonistic attitude toward officials and rulings.
  - e. A disagreeable attitude evidenced by indiscreet challenging.
  - f. Any behavior not conducive to the Christian spirit.
  - g. For every three team fouls, ten points will be deducted from that team’s scores.
  - h. If a quizzer begins to answer before he is recognized, a foul will be given; but he will be allowed points for a correct answer.
  - i. If the wrong quizzer answers the question, the right quizzer will be then permitted to answer the question. However, if both quizzers are from the same team, an error will be assessed and the question repeated as a toss-up question.
  - j. If a light is on or comes on after the word “question” is spoken in asking the question. Example—“Question number 1, question”—a foul will be given if the light comes on after the first “question” is spoken by the Quizmaster.
  - k. If a light flicks on after the question is begun, this is an error, not a foul. The Quizmaster gives the error to the quizzer and moves to the toss-up question. Example—“Question number one, question, Who . . .”—Light flicks (on and off) with word “who” or following words; this is treated as an attempted and failed answer.

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- l. If a quizzzer restrains or assists another quizzzer physically (holds him in his seat or pushes him to his feet).
  - m. If a quizzzer or team causes a delay in the game.
14. Challenges
- a. An answer to any question (regular, toss-up, free, or tiebreaker) will be considered open to challenge under the following circumstances.
    - (1) It is believed that incorrect information was considered correct.
    - (2) In a finish-the-verse question, the first five words of the verse are identical to those of another verse in the Scripture included in the competition.
    - (3) It is believed that correct information was considered incorrect.
  - b. Each challenge must be submitted to the quizmaster at the appropriate time.
    - (1) If the original question is ruled *correct*, either of the other teams may immediately challenge the ruling, prior to the asking of the next question.
    - (2) If the original question is ruled *incorrect*, a challenge by any of the teams may be made only after the completion of the toss-up question and before the asking of the free question.
    - (3) A challenge to the ruling on a toss-up question, whether *correct* or *incorrect*, must be made immediately, prior to the asking of the free question.
    - (4) A challenge to the ruling on a free question, whether *correct* or *incorrect*, must be made immediately, prior to the asking of the next question.
  - c. The results of the quizmaster’s ruling on the challenge will be as follows.
    - (1) If the challenge to a *correct* ruling on the original question is sustained, the answering team is assessed an error, and a new question replaces the challenged one to be used as the *toss-up* question. If the challenge is overruled, the answering team retains the 20 points, and the quiz continues to the next question.
    - (2) If the challenge to an *incorrect* ruling on the original question is sustained, the first team to answer is awarded 20 points, the result of the toss-up is discarded, and the quiz continues to the next question. If the challenge is overruled, the result of the toss-up question stands.
    - (3) If the challenge to a *correct* ruling on a toss-up question is sustained, the answering team is assessed an error, and the quiz continues to the free question. If the challenge is overruled, the answering team retains the 20 points, and the quiz continues to the next question. If the challenge to an *incorrect* ruling on a toss-up question is sustained, the answering team is awarded 20 points, and the quiz continues to the next question. If the challenge is overruled, the result of the toss-up question stands, and the quiz continues to the free question.
    - (4) If the challenge to a *correct* ruling on a free question is sustained, the score reverts to what it was before the question was asked, and the quiz continues to the next question. If the challenge is overruled, the answering team retains the 10 points, and the quiz continues to the next question. If the challenge to an *incorrect* ruling on a free question is sustained, the answering team is awarded 10 points, and the quiz continues to the next question. If the challenge is overruled, the result of the free question stands, and the quiz continues to the next question.
  - d. Only a team captain may challenge by standing and saying, “Mr. Quizmaster, I would like to challenge.” The captain may yield the floor to a team member to voice the challenge.
  - e. The quizmaster, with or without counsel of the quiz panel, will have sole authority to accept or reject the challenge.
  - f. No penalty shall be assessed against any team that properly submits a challenge.

### Questions and Answers

- No unanswered (tossed-out) questions will be asked again until all questions have been asked once during the entire competition. All decisions on the correctness of answers will be the sole responsibility of the Quizmaster, who may seek counsel of the Quiz Panel at his own discretion.



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1. Description of Acceptable Question and Answer Forms

- a. Interrogative Question form: a question constructed by the use of a direct word(s) from Scripture together with an interrogative and answerable by a paraphrased word or phrase
  - (1) Interrogatives will be limited to selections from this list: who, whom, what, why, where, when, which, how.
  - (2) Interrogative questions drawn from a Scriptural context without the inclusion of direct word(s) will not be permissible.
  - (3) Interrogative questions will include the book and chapter citation from which the question is drawn.
  - (4) Example—

Q: “In Jesus’ trial in the wilderness in Matthew 4, Jesus was led into the wilderness by whom?”  
A: “the spirit.”
- b. Finish-the-Verse Question form: a verse completion question answerable by a direct Scriptural quotation without any book, chapter, or verse reference citation
  - (1) Finish-the-verse questions will begin with the statement “Finish this verse” or “Finish this verse and the following verse” or “Finish this verse and the following two verses.” Verses must be quoted verbatim.
  - (2) No quizzier will be expected to cite references in finish-the-verse(s) questions.
  - (3) Example:

Q: “Finish this verse, He came unto his own...”  
A: “and his own received him not.”
- c. Reference Question form: a question citing a reference with or without the use of a key word(s) answerable by a paraphrased phrase and/or indirect quotation
  - (1) Reference questions will begin with the phrase “This is a reference question...”
  - (2) Reference questions will begin or end with the phrase, “According to...” followed by a reference.
  - (3) Reference questions will be acceptable if they refer to either verse and chapter citation or to chapter citation alone.
  - (4) Reference questions may or may not use interrogatives.
  - (5) Reference questions are answerable with paraphrased quotations as opposed to verbatim quotations.
  - (6) Example:

Q: “According to Matthew 4, Jesus answered Satan in which manner?”  
A: “He quoted the Scripture: ‘It is written, man shall not live by bread alone, but by every word that proceedeth out of the mouth of God; Thou shalt not tempt the Lord thy God; Thou shalt worship the Lord thy God, and Him only shalt thou serve.’”
- d. Quotation Question form: a total recall question which states an exact Biblical reference and is answerable by a direct verbatim quotation
  - (1) Quotation questions will begin with the phrase, “Quote this verse...” or “Quote these two verses...” or “Quote these three verses...” and follow with a book-chapter-verse reference.
  - (2) Quotation questions will be answerable by the verbatim quotation of the verse cited. Quizzier may, but will not be required to, cite the reference; however, he must begin the quotation of the verse within the ten second time frame.
  - (3) Example—

Q: “Quote this verse: John 1:4.”  
A: “John 1:4, ‘In Him was life; and the life was the light of men.’”

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- e. The citation of the book and chapter will be included in each question; however, their location in the question will vary. **Exception:** All Elementary questions will begin with the book, chapter, and verse.
2. Determination of Correctness of Answers
  - a. An answer will be considered correct only if it will have been correctly and completely stated within the thirty-second time limit.
    - (1) Answers to quotations and finish-the-verse questions must be verbatim and complete within the time limit.
    - (2) When answering reference and interrogative questions, if a quizzer is interrupted by the call for time while giving additional information beyond what the judges consider necessary for correctness and completeness, so long as the information given before the call for time was correct and complete, the answer will be considered correct.
  - b. An answer will be considered correct if a proper name is mispronounced.
    - (1) The Quizmaster may request clarification by spelling.
    - (2) An incorrect spelling of the proper name will constitute an error.
  - c. Only the first answer from a quizzer will be considered. Starting over to make a correction will constitute an error.
    - (1) Should a quizzer interrupt the reading of a question, he will not be required to complete the question before answering, but an incorrect answer will constitute an error.
    - (2) When a quizzer has finished his answer he should be seated.
3. Errors—The following actions will constitute an error:
  - a. The quizzer fails to begin his answer within ten seconds.
  - b. At the Timekeeper’s call of time (30 seconds), any incorrect or incomplete answer has been given.
  - c. If the wrong quizzer answers the question, the right quizzer will then be permitted to answer the question. However, if both quizzers are from the same team, an error will be assessed and the question repeated as a toss-up question.
  - d. An answer would require clarification for understanding.
  - e. A quizzer quotes a verse word for word in response to an interrogative or reference question.
  - f. An answer to a finish-the-verse or quotation question is given in which there is any deviation from verbatim quotation of Scripture, i.e. any addition, omission, reversal, or change of words.
  - g. The Quizmaster calls for spelling of a proper name and it is incorrectly spelled.
  - h. Should a quizzer interrupt the reading of a question, he will not be required to complete the question before answering, but an incorrect answer will constitute an error.
  - i. Only the first answer from a quizzer will be considered. Starting over to make a correction will constitute an error.
  - j. Any incorrect information in an answer constitutes an error. This includes giving information that is not a part of the question or the answer.
  - k. A quizzer gives any incomplete answer at the call for time.
  - l. If a light flicks on after the question is begun, this is an error, not a foul. The Quizmaster gives the error to the quizzer and moves to the toss-up question. Example—“Question number 1, question, Who...”—light flicks (on and off) with word “who” or following words; this is treated as an attempted and failed answer.

### Determination of Winner

1. The team with the highest score at the end of the twentieth question or sudden death tie breaker will be declared the high winner. The team with the second highest score will be declared the middle winner. The last place team will be considered the loser of the game. In other words, each game with three teams will have two winners and one loser.
2. The advantage of being a high winner is the draw of opponents as the contest eliminates quiz teams.

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3. The Quizmaster will determine the teams competing in each game. “Determination of Winner” rule #1 will help the Quizmaster determine the selection of teams to participate in each game.
4. Competition will proceed as in a double elimination tournament so that each team must be defeated twice before being eliminated.

**Division 2: Bible Memory**

**(EL, JH, SH)**

Competition will be conducted in the traditional spelling bee fashion. Bible Memory verses are located in the Bible Memory Verse Appendix. The six-year cycle by school year is stated below:

- 2020-2021: The Wisdom of God
- 2021-2022: Soul-winning
- 2022-2023: The Triune God
- 2023-2024: Sin and Salvation
- 2024-2025: Prayer
- 2025-2026: God’s Promises

**Specific Rules**

1. All students will stand, forming a single line facing the Bible Memory Master.
2. The Master will question from left to right.
3. All questions will be taken from the official memory material.
4. The Master may conduct only two styles of quizzing as follows:
  - Style 1: Master cites reference; student recites verse. Master may continue this style for as many rounds as he chooses.
  - Style 2: Master refers to application of verse; student cites both reference and verse. Master may continue this style for as many rounds as he chooses.
5. Each student will be given a question different from that given the preceding student.
6. The student will not begin speaking until the Master’s questioning is completed.
7. A student will be permitted one error before his elimination. Upon commission of his second error, the student will be eliminated by the Master with confirmation from the judges.
8. Elementary and Junior High competitions will be based upon total points earned by answering correctly and not by elimination. A minimum of three rounds will be given. Additional rounds may be given at the discretion of the judge.
9. The following will constitute errors:
  - a. Any incorrect reference citation
  - b. Any deviation from the verbatim quotation of scripture, i.e., any addition, omission, reversal, or change of words
  - c. Incomplete answers at the call of time
  - d. Only one error per question may be scored against a student.
  - e. Pronunciation mistakes will not constitute errors.
  - f. Having begun either to cite a reference, quote a verse, or both, a student may stop and begin again, repeating exactly as begun; but in the repeating, there can be no change of reference or quotation. If such change occurs, the student will be declared in error.
10. The student will have 35 seconds to quote a verse or verse and reference.
  - a. Timing will begin at the Master’s signal, “Time!”
  - b. If the student wishes a repetition of the question, to prevent the starting of the clock, he will signify his request by saying, “Please repeat the question.”
  - c. Only one repeat request per question will be permissible.
11. Having already correctly a cited passage, a student will not be asked to recite the same passage in a later round.

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12. The correct citation or quotation or both will always be given after a response has been deemed in error, except when only two students remain in competition.
13. A student may state a challenge for one of the following reasons:
  - a. The student believes that the Master ruled an incorrect response of another student to be correct.
  - b. The student believes that the Master ruled a correct answer to be incorrect.
  - c. The student believes that the Master has not correctly enforced a rule.
    - The challenge must be stated immediately following the response to the question being challenged. The student will initiate the challenge by saying, “Excuse me, Mr. Quizmaster, I would like to challenge.” The Master will have sole authority to accept or reject the challenge.
14. After a student’s elimination, the proceedings continue as normal. The next question from the Master’s official list will then be given to the next student.
15. When the students have been reduced to two, provided that each student has committed one error or that each student is errorless, the elimination procedure changes. At that point, when one student commits an error, the opponent will be given an opportunity to correctly answer that same question. If the opponent will answer correctly that same question, plus answer the next question correctly on the Master’s list, then he will be declared champion.
16. If one of the last two students commits an error and the other student, after correcting the error, commits an error on the extra question, then the first student may attempt to answer the extra question. If the first student then succeeds in correcting that error and then correctly answers another extra question, he will be declared champion.
17. If both of the finalists commit errors on the same question, both will continue in competition. The question will be answered correctly by the Master, and the competition will continue with the next question directed to the one who erred first on the prior question. The competition will resume under Rule 14 and 15.
18. Any protest relating to the reference or quotation of a verse will be referred to the Judges immediately. Only a student participant may lodge a protest. The deadline for lodging a protest will be before the affected student would have received his next question had he not been eliminated. No protest will be entertained after a contested question has been given another student. When only two students remain, a protest must be made immediately, i.e., before the second student has begun to answer the question, or, if both have missed the same question, before the correct answer is given the audience.
19. In case of a continuing tie, it is the Master’s option to continue oral quizzing or to institute written quizzing.
  - a. If, when written quizzing is instituted, some competitors have one error while others are errorless, the errorless competitors shall be allowed three unpenalized errors in written quizzing.
  - b. In written quizzing, the competitors will be given ten outline statements. The competitor must write the reference(s) and verse(s) that correspond with each outline statement.
  - c. A thirty-minute time limit will be established for written quizzing. If a competitor finishes his writing before the time limit expires, he may turn in his work and the time elapsed will be recorded on his paper. All work will be collected when the time limit has expired.
  - d. In written quizzing, errors will be weighted numerically. Any word error (incorrect word, omitted word, or added word) will be given a weight of 3. Any error in spelling, punctuation, or capitalization will be given a weight of 1. Different printings of the Bible published by International Bible Society that is used for AACS competition events treat capitalization of initial words in a chapter differently. In earlier printings, all letters in the first two words are capitalized. In more recent printings, only the letters in the first word are capitalized. Either will be considered correct in written quizzing for Bible Memory.
  - e. If a tie remains after the writing is scored, the times for competitors (18.c) will be used to break the tie. In the case of a continuing tie, the entire writing process will be repeated for the tied competitors.
20. The Master and Judges have complete authority and control. Their decisions will be final.

**Division 3: Bible Teaching****(JH, SH)**

Competition in this category shall provide opportunity for developing organizational and teaching talent for God's use.

1. Students may be either young men or young women.
2. Each student will prepare and teach a Bible lesson. A Junior High student's lesson will be from 5 to 10 minutes in length; a Senior High student's lesson will be from 10 to 15 minutes in length. A missionary biography or contemporary story is not sufficient. The lesson should be based on a Bible character, a Bible doctrine, or a concept taught in Scripture.
3. Each lesson will be prepared for a class of junior-age children, ages 9-12.
4. Each lesson may include some type of audio and/or visual aid. These aids do not have to be original.
5. Lessons may be original or from published or unpublished sources.
6. Each student will submit two copies of the typewritten lesson outline to the judges at the time of presentation. Failure to do so will result in disqualification.
7. The lesson outline will include the following:
  - a. Outline of lesson content
  - b. Objectives of lesson
  - c. Specific principle(s) to be taught
  - d. Scripture references
  - e. Materials required
  - f. Brief summary of lesson
  - g. Bibliography of references

**Division 4: Bible Preaching****(JH, SH)****Category 1: Expository Preaching****Category 2: Evangelistic Preaching****Category 3: Topical Preaching****General Rules**

1. Entry will be restricted to young men.
2. Each Junior High student will prepare a sermon between 5 and 10 minutes in length; each Senior High student will prepare a sermon between 10 and 15 minutes in length.
3. Each student will present two copies of his typewritten sermon outline to the judges at the time of delivery.
4. The outline guidelines are as follows:
  - a. It should be done in a standard subordination format.
  - b. It should be done in sentence form, with transition sentences.
  - c. It should include a written introduction and conclusion.
  - d. It should include a title, theme, and Scripture references.
5. The King James Version will be the only authorized translation.

**Rules by Category****Category 1: Expository Preaching**

An expository sermon is one in which a portion of Scripture is interpreted in relation to one theme or central idea. The bulk of the material for the sermon is drawn directly from the passage, and the outline consists of a series of progressive ideas centered on that one main idea.

### **Category 2: Evangelistic Preaching**

An evangelistic sermon may be either expository, topical, or textual, but one which is primarily directed toward the lost, with the goal of drawing them to Christ. Since an evangelistic sermon may be textual in nature, it is good to have a definition of textual preaching also. A textual sermon is one in which the main divisions are derived from a text consisting of a brief portion of Scripture. Each of these divisions is then used as a line of suggestion, and the text provides the theme of the sermon.

### **Category 3: Topical Preaching**

A topical sermon is one in which the main divisions are derived from the topic, independently of a text. Scripture passages should be used to support the topic.

### **Division 5: Bible Sword Drill**

(EL)

The Sword Drill is a Bible Drill. Its purpose is to teach people to effectively handle the Word of God. It is called a Sword Drill because the Bible is spoken of as the Christian's Sword in Ephesians 6:17. All information below is from the Bible Sword Drill Booklet from Randall House Publications.

### **Sword Drill Panel**

The Sword Drill Panel determines winners and considers rules on contested decisions and consists of the following:

1. Sword Drill Master
  - a. Has general oversight of the contest
  - b. Explains rules and procedures
  - c. Sets the tone for a proper atmosphere
  - d. Reads the assignments clearly and fairly
  - e. Determines if answers given are correct (by means of the Judges)
  - f. Assigns Judges, Scorer, and Timekeeper
2. Scorer
  - a. Serves under the direction of the Master
  - b. Records the results of each assignment and round
3. Timekeeper
  - a. Serves under the direction of the Master
  - b. Starts timing when the assignment has been read twice
  - c. Calls time at the end of 15 seconds
4. Judges
  - a. Serve under the direction of the Master
  - b. Rule on the correctness of any answer referred to them by the Master

### **Participants**

Two students will represent each school. Each student must be enrolled in grade 4, 5, or 6.

### **Materials Needed**

1. The Master will provide students with identical King James Bibles.
2. The Scorer will have a supply of Score Sheets.
3. The Timekeeper will have a stopwatch.

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4. Schools may acquire the current study packet for Sword Drill (part of the Bible Study Pack CD) by writing or calling the address below:

Randall House Publications  
P.O. Box 17306  
Nashville, TN 37217  
800-877-7030  
www.randallhouse.com

- Notice: Study packets change yearly. Be sure you use the current booklet.
5. The students ought to practice with a new hardback King James Bible (also available from Randall House).
- The Bible should be free from any study helps.

### Game Procedure

1. Drill Commands
  - a. When the command is given, all students rise and stand by groups, Bible in left hand.
  - b. “Attention”
    - Heels together, hands at side, face the leader.
  - c. “Salute”
    - Regular military salute in two counts: (1) right hand brought quickly to forehead over right eye; (2) hand brought quickly to side.
  - d. “Draw Swords”
    - Bring Bible to waistline immediately in front of the body. Hands must be placed on the front and back covers of the Bible. At no time, prior to the “charge,” may the thumbs or fingers of either hand extend over the edge of the covers. Either hand may be on top.
  - e. The Master announces the drill. The assignment is given twice, slowly and distinctly.
    - Example—“Character drill. Jonathan. Jonathan.”
  - f. “Charge”
    - At this command, every member of the group begins to search for the Scripture and time begins.
  - g. “Time”
    - The Timekeeper allows 15 seconds before calling time. This is the signal for all to stop searching, and the score is taken. The Master then selects one contestant to give correct answer.
2. Types of Drills
  - a. SCRIPTURE SEARCHING Drill: A Scripture reference is given by the Master. The students must find the exact passage.
  - b. UNFINISHED QUOTATION Drill: The Master quotes the first part of a verse of Scripture. The students must know its location and turn to it in the Bible.
  - c. CHARACTER Drill: The name of a Bible character is given by the Master. The students must find the name of the person in a Bible verse.
  - d. BOOK Drill: In this drill, the name of a book in the Bible is given by the Master. Students must find the book and be ready to tell which book comes before and which follows it before stepping forward.
  - e. TOPICAL Drill: The Master gives a word or phrase and the students must find that particular word or phrase contained in a verse of Scripture. Each may have a different passage.
  - f. DOCTRINAL Drill: The Master asks the group to find a verse in the Bible setting forth some Bible doctrine. For example, “Find a verse which proves that faith in Christ saves”; or “Find a verse proving that all have sinned.” The students must locate a “proof” verse. The plan of salvation can be worked into this drill.
    - In each drill, *with the exception of the drill book*, the Scripture reference must be stated before and after a verse.

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3. Scoring

- a. Ten points shall be awarded to the first student to step forward; five points to the second; and one point to each of the others who step forward before time is called.
- b. The student must have his finger on the correct passage (or book) before stepping forward and should remain at attention with Bible open and finger on the correct passage (or book) until the Master directs the students to step back to their original position. If a student steps forward but realizes he does not have the correct verse and steps back he may not again step forward. An infraction of this rule draws a 10 point penalty.
- c. If a Bible is held improperly, a penalty of 10 points will be incurred.
- d. A continuous infraction of the rules or unbecoming conduct will disqualify a student from further participation. The decision rests with the Judges.
- e. Bible Sword Drill is properly judged with a minimum of three Judges.
- f. The Timekeeper should use a regular stopwatch if available. A timepiece with a large second hand may be substituted when necessary.
- g. The student with the highest number of points shall be declared the winner. The student with the second highest number of points shall be declared the runner-up. In the event of a tie, 3 additional items will be used in a tie-breaking drill. All rules apply as in the original drill.

4. Special Instructions (Essential for groups of 7 or more students)

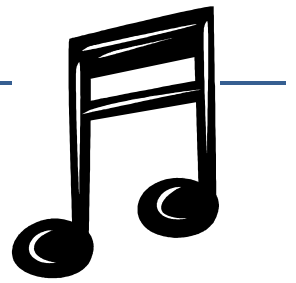
- a. Divide students into equal groups, if possible, of seven or fewer students.
- b. Each group will participate in a match called a round to determine the two final round winners. A very large group will necessitate run-off rounds of preliminary winners. Because students are placed in preliminary rounds at random, it is possible to have all or more of the best Sword Drillers in the same preliminary round. Thus, the top scorers, at the rate of 2 per round, in the total preliminary rounds will advance to the final round. Example: 4 preliminary rounds would produce 8 finalists determined by their score regardless of their place in preliminary competition.
- c. In each round, 3 assignments from each type of drill will be given.
- d. All rounds except the final must be conducted exclusive from other Sword Drill students.





# Area Two: Music

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## Area Two: Music

### Individual Events

- Category 1: Female Vocal Solo**
- Category 2: Male Vocal Solo**
- Category 3: Instrumental Brass Solo**
- Category 4: Instrumental Woodwind Solo**
- Category 5: Instrumental Strings Solo**
- Category 6: Instrumental Percussion Solo**
- Category 7: Sacred Piano Solo**
- Category 8: Classical Piano Solo**

### Group Events

- Category 9: Small Vocal Ensemble**
- Category 10: Large Vocal Ensemble**
- Category 11: Choral Group**
- Category 12: Youth Choir**
- Category 13: Small Instrumental Ensemble**
- Category 14: Large Instrumental Ensemble**
- Category 15: Handbell/Hand Chime Ensemble**
- Category 16: Handbell/Hand Chime Choir**
- Category 17: Orchestra/Band**
- Category 18: Sacred Piano Duet**
- Category 19: Classical Piano Duet**
- Category 20: Sacred Piano Duo**
- Category 21: Classical Piano Duo**
- Category 22: Hymnplaying**

### General Rules

1. No electronically amplified musical instruments will be permissible.
2. All sound equipment will be provided and supervised by the host school and its designated aides.
3. Only live piano accompaniment will be permitted for all music categories which need accompaniment.
4. Vocal and instrumental selections will be from the following types of music: sacred, spirituals, patriotic, folk, semi-classical, or classical. The term “classical” will not be limited to denote music from that period of history but will apply to selections of a classical nature as opposed to those of popular music. Piano selections must be sacred or classical according to the rules of the category. Folk music is the body of literature that identifies with a culture or a country in the form of ballads, religious songs, work songs, cowboy songs, patriotic and political songs, and love songs. Many such folk songs have been taught by one generation to another generation and may not bear any composer identification. However, no protest songs, songs of any subversive cultural movement, or modern pop-related folk songs of any type are permissible. Semi-classical music is that which is like classical music in form, style, and quality, but is generally less complex in nature and has a more immediate appeal. For the purposes of the MAACS Competition, it shall be limited to music written and/or composed before 1950. Discretion should be used in selecting semi-classical music for competition. It must meet high standards of quality in both words and music.
5. Selections should not be written in the style or emulate the sound of rock, gospel country, jazz, CCM, or any form of popular (“pop”) music. Movie themes and songs popularized by current “pop” or rock stars are not appropriate for competition purposes even though the song itself may be otherwise acceptable.
6. No choreography planned or unnecessary bodily movement (including hand clapping, foot stomping, deaf signing, finger snapping, etc.) will be permitted.
7. Medleys will be acceptable.
8. All music will be pre-approved by the Music Committee and the Committee will also have the authority to disqualify any student or group based on performance.
9. Contestants must have an original copy in the room. If a contestant or accompanist is using music it must be an original, which would qualify as the required original in the room.

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10. Contestants will need the following additional copies of music:
  - a. Photocopies may be used to send in for approval or the approval may be sent electronically (preferred method).
  - b. Two photocopies (can be originals) of each selection of music must be submitted to the judges at the time of competition for the purpose of critique, comment, and adjudication.
11. Other than as stated above, photocopies of music may be used only under the following circumstances:
  - a. The music is in the public domain—either it is not copyrighted, or the copyright date is 1922 or earlier.
  - b. The copyrighted music has been ordered but not yet received, and the contestant presents a note from a music store stating that he has ordered and paid for the music.
  - c. The contestant presents a letter from the publisher or the copyright holder giving permission to copy the music.
  - d. The contestant or accompanist may reproduce single pages to facilitate page turns. The original published score must also be present on the music stand and/or music rack.
  - e. An emergency copy may be made to replace previously purchased copies which for any reason are not available for an imminent performance. The purchased replacement copies must be substituted at the earliest opportunity.
  - f. If the contestant is using digital sheet music or something similar printed from an online download, he/she will need to provide proof of purchase or a ‘permission to use letter’ with the music.
12. Please note further the following copyright considerations:
  - a. Copyrighted music may be edited or simplified provided that the fundamental character—melodically and harmonically—of the work is not distorted. Minor deviations from the printed music must be clearly marked on the music given to judges.
  - b. Copyrighted lyrics may not be changed without permission of the copyright holder.
  - c. Personal arrangements of a copyrighted work must have the written permission of the copyright holder.
13. The contestant must number **at least every fifth (5<sup>th</sup>) measure** on the music given to judges (both the original copy and the photocopies). Numbers must be very clear and legible. Numbers may be written in pencil. Judges are instructed NOT to mark on original music, but may make notations and comments on the photocopies for instructional/educational purposes. Failure to clearly number at least every 5<sup>th</sup> measure will result in an automatic penalty of three (3) points per selection.
14. Each student or group may provide an accompanist who will not be considered as part of the group in size determination or grade level requirements.
15. No student or group will perform the same selection in two consecutive years. In addition, the same selection is not to be used by multiple groups from the same school in the same year.
16. The student or director will be responsible for securing the furnished original music from the judges following the performance.
17. Instrumentalists may tune their instruments with the piano before performing.
18. Warm-up rooms will be available throughout the day.
19. Refer to specific rules for each category for questions about entrants’ qualifications.
20. Either the soloist, one member of a duet or small ensemble, or the director of a large ensemble or group shall announce the name of the participant/group, the school, the title, and composer/arranger of the selection. Timing will then begin.
21. For all handbell competition, schools will be required to provide all equipment (bells, pads, etc.) except tables.
22. No competitors are permitted to use page turners; accompanists may use a page turner.

**Rules by Category (Individual Competition)**

**Category 1 and 2: Female Vocal Solo, Male Vocal Solo**

**(EL, JH, SH)**

1. All solos will be memorized. Failure to follow this requirement will result in disqualification.
2. Senior High vocal soloists will perform two selections or medleys within a ten-minute time limit. At least one selection must be sacred and in English. The intent is that the piece be 100% in English. Incidental use of a foreign word or phrase would be accepted. An entire verse in a foreign language would result in a penalty. Junior High and Elementary vocal soloists will perform one selection within a five-minute time limit.

**Category 3 and 4: Instrumental Brass Solo, Instrumental Woodwind Solo**

**(EL, JH, SH)**

1. Memory is not required of instrumental solos (except piano).
2. Soloists will perform one selection or medley within 8 minutes.

**Category 5: Instrumental String Solo**

**(EL, JH, SH)**

1. This category is for bowed instruments. The only not-bowed instrument allowed is a harp. (Guitars, banjos, and other strummed or plucked instruments are not allowed.)
2. Memory is not required of instrumental solos (except piano).
3. Students will perform one selection or medley within 8 minutes.

**Category 6: Instrumental Percussion Solo**

**(EL, JH, SH)**

1. An instrumental percussion solo must be a solo or concert etude. It must be from “standard concert literature” and must conform to the General Rules for Music. Since much of this literature is un-accompanied, an accompaniment is optional.
2. Students will not be required to memorize the selection for competition.
3. Soloists will perform one selection or medley within 8 minutes.
4. The solo must fit one of the following categories:
  - a. Snare Drum Solo
  - b. Timpani Solo
  - c. Mallet Percussion: any instrument with notes arranged in piano keyboard fashion including, but not limited to orchestra bells (or glockenspiel), xylophone, marimba, or vibraphone
  - d. Multiple Percussion: Multiple percussion has no standard set of instruments, but often has a combination of snare drums, concert toms, and small instruments such as triangle, wood blocks, or cymbals.
5. No electronic devices are permitted. No drum sets are permitted.

**Category 7 and 8: Sacred Piano Solo, Classical Piano Solo**

**(EL, JH, SH)**

1. Memory is not required of instrumental solos (except piano).
2. Soloists will perform one selection or medley within eight minutes.

**Rules by Category (Group Competition)**

**Category 9 and 10: Small Vocal Ensemble, Large Vocal Ensemble**

**(EL, JH, SH)**

1. A small vocal ensemble consists of 2 to 6 voices (plus piano accompaniment if desired). It may not be directed.
2. A large vocal ensemble consists of 7 to 12 voices (plus piano accompaniment if desired). It may be directed.
3. All selections will be memorized. Failure to follow this requirement will result in disqualification.
4. Each ensemble will perform one selection or medley within 8 minutes.

**Category 11 and 12: Choral Group, Youth Choir**

**(EL, JH, SH)**

1. A choral group consists of 13 to 24 members. It may be directed.
2. A youth choir consists of 25 or more members. It may be directed.
3. All selections will be memorized. Failure to follow this requirement will result in disqualification.
4. Students will perform two numbers within 12 minutes. At least one selection must be sacred and in English. The intent is that the piece be 100% in English. Incidental use of a foreign word or phrase would be accepted. An entire verse in a foreign language would result in penalty.

**Category 13, 14, and 15: Small Instrumental Ensemble, Large Instrumental Ensemble, and Handbell/ Hand Chime Ensemble**

**(EL, JH, SH)**

1. A small instrumental ensemble consists of 2 to 6 musicians (plus piano accompaniment if desired). It may not be directed.
2. A large instrumental ensemble consists of 7 to 12 musicians (plus piano accompaniment if desired). It may be directed.
3. A handbell/hand chime ensemble consists of 2 to 6 musicians (plus piano accompaniment if desired). It may not be directed.
4. Students will not be required to memorize the selection for competition.
5. No percussion instruments will be permitted in small instrumental ensembles.
6. Each ensemble will perform one selection or medley within 8 minutes.

**Category 16: Handbell/Hand chime Choir**

**(EL, JH, SH)**

1. A handbell/hand chime choir consists of 7 or more musicians (plus piano accompaniment if desired). It may be directed.
2. Students will not be required to memorize the selection for competition.
3. A handbell/hand chime choir will perform two numbers within 15 minutes.

**Category 17: Orchestra/Band**

**(EL, JH, SH)**

1. An orchestra or band consists of 13 or more musicians. It may be directed.
2. Students will not be required to memorize the selections for competition.
3. An orchestra or band will perform two numbers within 15 minutes.



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**Category 18, 19, 20, and 21: Sacred Piano Duet, Classical Piano Duet, Sacred Piano Duo, Classical Piano Duo**

**(EL, JH, SH)**

1. Sacred piano duet consists of two students and one piano. Only sacred music is acceptable.
2. Classical piano duet consists of two students and one piano. Only classical music is acceptable.
3. Sacred piano duo consists of two or more students and two pianos. Only sacred music is acceptable.
4. Classical piano duo consists of two or more students and two pianos. Only classical music is acceptable.
5. Students will not be required to memorize the selection for competition.
6. Students will perform one selection or medley within 8 minutes.

**Category 22: Hymnplaying**

**(JH, SH)**

1. Definition: Hymnplaying is the improvisation of hymn tunes for congregational singing.
2. Selections of hymns for the following six-year cycle by school year are listed below:

**2020-2021**

Be Strong in the Lord  
 Blessed Assurance  
 Crown Him with Many Crowns  
 Higher Ground  
 I Stand Amazed in the Presence  
 When I Survey the Wondrous Cross

**2023-2024**

At the Cross  
 Grace Greater than Our Sin  
 He Keeps Me Singing  
 I Sing the Mighty Power of God  
 Rejoice, the Lord is King  
 To God Be the Glory

**2021-2022**

A New Name in Glory  
 And Can It Be  
 Guide Me, O Thou Great Jehovah  
 He Lives  
 Lord, I Need You  
 Our Great Savior

**2024-2025**

How Can It Be  
 It Is Well with My Soul  
 Jesus Is Coming Again  
 Lead On, O King Eternal  
 Worship the King  
 The Solid Rock

**2022-2023**

All the Way  
 Glory to His Name  
 Holy, Holy, Holy  
 Lord, Send Me Anywhere  
 Redeemed, How I Love to Proclaim It  
 All Hail the Power of Jesus Name (Coronation)

**2025-2026**

Great Is Thy Faithfulness  
 How Great Thou Art  
 Immortal, Invisible, God Only Wise  
 Like a River Glorious  
 Rejoice in the Lord  
 Who Is on the Lord's Side?

3. Contestants will perform two selections from the list of six hymn tunes. One selection will be the contestant's choice and one selection will be the judge's choice. Contestants that have not yet performed will not be allowed in the room since the judge's choice of selection will be same for the entire category. Should the contestant's choice be the same as the judge's, the contestant will be required to choose a different selection. The song leader will be a seasoned song leader designated by the MAACS Competition committee. The judges will observe the contestant performing as a soloist as well as under the direction of the song leader.
4. The competition procedure will be that the contestant will play the selection without singing or a director. Then the contestant will play a verse of the selection with the director and must include an introduction. The process will be repeated for the second selection.

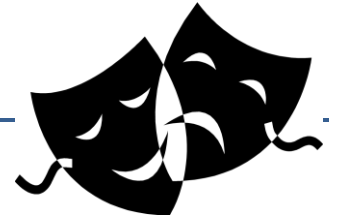


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5. Contestants may play from the hymnbook of their choice; however, they must provide three identical hymnals for the judges and song leader in case the harmonization is different. All hymns listed are available in the hymnal *Majesty Hymns* available from Majesty Music.
6. The performance will be judged according to standard rules of hymnplaying (i.e., chord structure and chord progression, theory rules, harmonization rules, and appropriateness of style used for congregational singing.)
7. Students will not be required to memorize the selections for competition.



## Area Three: Speech





## Area Three: Speech

### Individual Events

- Category 1: Dramatic Interpretation
- Category 2: Oral Interpretation of Poetry
- Category 3: Religious Reading
- Category 4: Declamation
- Category 5: Humorous Interpretation
- Category 6: Original Persuasive Oratory
- Category 7: Extemporaneous Speaking
- Category 8: Oral Interpretation of Scripture

### Group Events

- Category 9: Acting
- Category 10: Readers Theatre
- Category 11: Choric Speaking
- Category 12: Debate

### Speech General Rules

1. All material should be in good taste and of high quality. Entries will not be restricted to sacred themes. However, entries which reflect anti-biblical themes, content, and/or word usage (including profanity or suggestive language)—or which contain sensualism, humanism, or worldliness (including offensive performance)—will be disqualified.
2. No student or group will perform the same selection in two consecutive years. In addition, the same selection is not to be used by multiple groups from the same school in the same year.
3. Singing of a song during a speech is to be limited to no more than one verse of the song or no more than 1.5 minutes of the speech. In addition, no instrument may be used to accompany the individual or group during the speech performance.
4. All selections are to be memorized (no scripts permitted), excluding the areas of Debate, Original Persuasive Oratory, and Extemporaneous Speaking.
5. Each student must submit **three** typewritten copies of his selection to the judges prior to his performance.
6. A lectern may be used only in the categories of Debate and Extemporaneous Speaking.
7. The following rules apply to categories 1, 2, 3, 4, 5, and 8.
  - a. Body movement should be primarily, but not limited to, movement above the waist.
  - b. No hand props or costume pieces will be permitted.
  - c. All selections will be taken from published works. (*Please note: self-published works and video-only publications, such as YouTube skits, will not be accepted as published material.*)
  - d. In addition to General Rule #10, the contestant may reintroduce himself, the selection, and author as well as provide the audience with necessary background information in order to set the mood for the piece. He may also give transitional narrative for clarity within the piece. These additions combined are not to exceed 1 minute and are included in the time limit. Transitional material must be included in the script provided for the judges.
8. The time limit for all individual JH/SH categories (Categories 1–8) is 5–10 minutes. With the exception of Debate, the time limit for all group categories (Categories 9–11) is 5–13 minutes. Time limit for Elementary for all speech categories is 3-8 minutes.
9. Students will be penalized for going over time or under time in any category of competition where time limits are established. When a student violates his time limit by more than one minute, the student will be disqualified. However, if he is over time or under time, but not by one minute, points or a fraction of a point will be deducted which will prevent an otherwise first-place winner from placing first, a second-place winner from placing second, or a third-place winner from placing third.
10. The judge will confirm the speaker, selection, and author. The judge will then announce to the individual or group, “You may begin.” Timing and adjudication will begin immediately.

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11. **Recording is absolutely prohibited** except for the recording of a **single entry** by representatives of the participant's school for personal use. The recording of all or portions of the performance of more than one entry in an event is prohibited. In any case, the head judge in a competition may prohibit recording. No recording made by anyone other than competition officials may be considered for adjudication purposes.
12. Students competing in a category requiring judging forms must submit **two completed judging forms** at the time of competition. Students must use the MAACS judging forms listed in the current MAACS Competition Manual. Judging forms from the AACS National Competition Manual are intended for use at the AACS National Competition and should not be used at the MAACS Competition.

**Rules by Category (Individual Competition)**

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|  |   |
|--|---|
| <b>Category 1: Dramatic Interpretation</b>       | <b>Category 5: Humorous Interpretation</b>          |
| <b>Category 2: Oral Interpretation of Poetry</b> | <b>Category 6: Original Persuasive Oratory</b>      |
| <b>Category 3: Religious Reading</b>             | <b>Category 7: Extemporaneous Speaking</b>          |
| <b>Category 4: Declamation</b>                   | <b>Category 8: Oral Interpretation of Scripture</b> |

**Category 1: Dramatic Interpretation**

**(EL: 3-8 min.; JH/SH: 5-10 min.)**

Definition: The memorized oral interpretation by an individual of a serious selection of narrative or dramatic literature.

1. Cuttings may incorporate multiple characters, but monologues are acceptable.
2. Religious readings are not appropriate and should be entered in Category 3: Religious Reading.

**Category 2: Oral Interpretation of Poetry**

**(EL: 3-8 min.; JH/SH: 5-10 min.)**

Definition: The memorized oral interpretation of poetry by an individual.

1. Selections from the Bible are not appropriate and should be entered in Category 8: Oral Interpretation of Scripture.
2. Selection must be a single work or a cutting of a longer work.

**Category 3: Religious Reading**

**(EL: 3-8 min.; JH/SH: 5-10 min.)**

Definition: The memorized oral interpretation of prose by an individual.

1. The selection should inspire or convict spiritually.
2. The presentation should include dialogue and be dramatic in nature.
3. Selections from the Bible are not appropriate and should be entered in Category 5: Oral Interpretation of Scripture.

**Category 4: Declamation**

**(JH/SH: 5-10 min.)**

Definition: The memorized oral interpretation of persuasive or inspirational material of high literary value, originally prepared by another person.

1. Selections must come from published speeches.
2. The delivery should not be acted out with characters. The delivery should be free from contrived accents. The delivery should be directed toward the audiences and not toward and assumed off-stage audience.
3. Selections from the Bible are not appropriate and should be entered in Category 8: Oral Interpretation of Scripture.

**Category 5: Humorous Interpretation****(EL: 3-8 min.; JH/SH: 5-10 min.)**

Definition: The memorized oral interpretation of a humorous selection by an individual.

1. Cuttings are to be taken from published plays or prose.
2. Selections with multiple characters are preferred.

**Category 6: Original Persuasive Oratory****(JH/SH: 5-10 min.)**

Definition: The largely memorized oral presentation of an original persuasive speech by an individual of which no more than 10% is direct quotation. It is designed to move an audience toward personal action or to sway audience opinion.

1. Only one 3 x 5 card of notes may be used.
2. Small hand props or costume pieces may not be used. Posters, charts, etc., will not be allowed.
3. Three typewritten scripts must be submitted to the judges at performance time.

**Category 7: Extemporaneous Speaking****(JH/SH: 5-10 min.)**

Definition: A persuasive speech on a current issue. The student will be given 30 minutes of preparation time. Topics, drawn randomly, will be from the January, February, and March issues of various news magazines. Refer to the AACS website for the current list.

1. Topics will be stated as questions requiring the student to take a position on the issue.
2. At ten-minute intervals each student will draw three topic cards. The student will select one topic and advise the judge of his choice. All three topic cards will then be returned to the judge for subsequent drawings.
3. Students will prepare speeches without consultation and without references to prepared notes.
  - a. Students may access research brought with them to the competition during the preparation period.
  - b. Students should review news articles and opinion pieces from reputable sources.
  - c. Student research and speech references are not limited to the magazines from which topics will be drawn. Research documents may be paper or electronic.
  - d. Students may **not** access the Internet during the 30-minute prep period.
  - e. All articles referenced must be printed or stored on a laptop or tablet.
  - f. Referenced documents may be originals or copies of whole pages.
  - g. No written material is permitted on any referenced document other than citation information.
  - h. Underlining or highlighting on referenced documents is permitted *if done in only one color on each article*.
  - i. Students may access no other material during the preparation period—no speeches, handbooks, outlines, or briefs are permitted.
4. Students will not receive any assistance during preparation time.
5. A student is permitted to use one 3 x 5 card for notes.
6. The timekeeper will show numbered cards nine through one at one-minute intervals during the speech to alert the speaker of remaining time.
7. A competing student is not permitted to listen to other students until after he has completed his speech.

**Category 8: Oral Interpretation of Scripture****(EL: 3-8 min.; JH/SH: 5-10 min.)**

Definition: The memorized oral interpretation by an individual of one long or two short passages from the Bible (King James Version only, see General Information: Bible Usage), with appropriate introduction and transition.

1. Performers are encouraged to select narrative (story) passages.
2. A passage with dialogue in which characters speak is recommended.
3. Students will be evaluated based on the effective use of distinct and separate characters.

**Rules by Category (Group Competition)**

- |                                     |                                     |
|-------------------------------------|-------------------------------------|
| <b>Category 9: Acting</b>           | <b>Category 11: Choric Speaking</b> |
| <b>Category 10: Readers Theatre</b> | <b>Category 12: Debate</b>          |

**Category 9: Acting**

**(JH/SH: 5-13 min.)**

Definition: A stage performance in which two to six individuals each portray one character without the use of script, costumes, staging, lights, sound effects, or makeup.

1. Cuttings must be taken from published dramatic literature, published plays by a reputable author, or from prose that has been scripted for stage.
2. Acting will develop understandable scenes with clear character action and reaction. The scene(s) should grow through increased insight, intensification of plot or mood, and thematic statement.
3. Actors may speak to silent or off-stage characters.
4. Each actor may portray only one character.
5. Narration: A brief introduction or scene description may be given, but is not required, for each scene change. The narration must be done by one or more of the actors. The narration may be done by any of the actors and does not violate the requirement that each actor may portray only one character.
6. Full costuming is not permitted. Actors may make use of small hand props and costume accessories (such as an umbrella, shawl, gloves, hat, glasses, etc.). In a quality performance, small props may be used appropriately to enhance the performance, but props may not be used excessively so that they distract from the performance.
7. Participants must be able to perform their scene(s) in an acting space of approximately 18' x 10'.
8. Prohibited elements in this category include Readers Theatre performances, full costuming, makeup, lighting, and furniture other than a table and chairs, stools, or boxes.

**Category 10: Readers Theatre**

**(JH/SH: 5-13 min.)**

Definition: The oral presentation of dramatic, poetic, or prose material by a group focused on the audience, utilizing some or all of the following techniques: effective use of distinct and separate characters, out of scene characterization, group speaking, and group movement. The presentation may include these types: cameo (face only movement), upper body, or whole-body movement. Characters are not to interact with each other as they do in Acting. (Refer to Distinctions between Readers Theatre and Choric Speaking.)

1. Group size consists of three to six individuals.
2. Readers may make use of small hand props and costume accessories (such as an umbrella, shawl, gloves, hat, glasses, etc.). In a quality performance, small props may be used appropriately to enhance the performance, but props may not be used excessively so that they distract from the performance. No makeup, lighting, full costumes, or furniture other than a table, chairs, and stools may be used. Platforms or prop boxes are permitted.
3. All members dressed in black (or any color) or in the same style shall not be considered to be wearing costumes.
4. The presentation will be judged on originality of arrangement and the skillful use of the techniques to move the audience with the chosen material. Memorization is required. It may not be directed.
5. Any form of literature, poetry, or prose adapted to the Readers Theatre form will be appropriate for this contest. All literature must meet acceptable guidelines.

**Category 11: Choric Speaking****(JH/SH: 5-13 min.)**

Definition: An oral group presentation utilizing some or all of the following techniques: unison speaking, solo speaking, vocal effects, word color, dramatic climax, and group movement. Characters are not to interact with each other as they do in Acting. (Refer to Distinctions between Readers Theatre and Choric Speaking.)

1. Group size consists of seven to fifteen individuals. It may not be directed.
2. The presentation must be memorized. It may not be directed.
3. All members dressed in the same color or style shall not be considered to be wearing costumes.
4. The presentation will be judged on originality of arrangement and the skillful use of the techniques to move the audience with the chosen material.
5. Scripts: Any form of literature, poetry, or prose adapted to Choric Speaking form will be appropriate for this contest. All literature and music used in the choric reading must be published material. More than one script may be combined along with music to design the Choric Reading; otherwise the scripts must meet guidelines listed in Speech General Rules 1.
6. Movement/Interaction:
  - a. Group movement may be used to enhance the presentation but should be limited to simple choices such as changing positions between “scenes” or divisions in the presentation.
  - b. Movement, individual and group, should be more limited than movement in Readers Theatre.
  - c. Characters are not to interact with other characters, as they do in Acting. All speaking and visual expression is to be directed toward the audience rather than toward other actors. There should be no intentional physical contact between characters.
7. Hand Props/Instruments: No hand props or costume pieces will be permitted. An instrument may not be played during the presentation and auditory props may not be used.
8. Risers may be used.
9. Music: Any form of singing or music used in the presentation should be used to complement the speech effects and may not exceed 1.5 minutes of the entire presentation.
10. Use of Voice and Group vs. Individual Voices: Performers are to express different pitch levels, pace, pause effect, rate, intensity, and volume. Their speech should be expressed mainly in groups of voices, with **infrequent** solo lines. Large and small group voices must dominate. Excessive use of dialogue between characters without engagement of the chorus must not dominate the performance. Diction must be clearly understood, spoken with ease, and expressed with energy.

**Distinctions between Readers Theatre and Choric Speaking**

1. Readers Theatre emphasizes the individual performers, whereas Choric Speaking emphasizes the group speaking with one collective “voice.”
2. Readers Theatre relies on each individual speaker’s unique characterizations and use of other individual acting techniques, while Choric Speaking relies on the group speaking as one body using varying combinations of unison and solo voices.
3. Readers Theatre is more closely related to characterization and acting, while Choric Speaking is basically a speaking choir with many voices.
4. The emphasis of Readers Theatre is the dramatized development of a text via visual elements and the spoken interaction of individual performers. The emphasis of Choric Speaking is the creative use of the voice (vocal variety, word color, etc.) in a choral manner to reinforce the meaning of the text. Choric Speaking is primarily an auditory presentation.

**Category 12: Debate****(SH: see time requirements below)**

Definition: An organized oral argument on a current event topic providing participant opportunity to display skills of logical reasoning, research and use of evidence, oral persuasion, conversational and extemporaneous delivery before a critic.

1. A team will consist of two members, both of whom must be present to avoid forfeiture.
2. A team will be prepared to debate both the pro and con positions of the issue.
3. Rules and tournament procedures (including judging forms) will adhere to the rules published by the National Speech and Debate Association, [www.speechanddebate.org](http://www.speechanddebate.org). Guidelines to help students prepare for Debate are found at [www.speechanddebate.org](http://www.speechanddebate.org). Debate procedures are included in this manual.
4. A script or notes will be acceptable.
5. Computers will be allowed. Online access is not allowed. The guidelines for computer use as published by the National Speech and Debate Association will be followed.
6. The debate topic changes each year. The current year's topic will be announced by the MAACS Competition Office on the MAACS website.

Research is the key to effective debate. Delivery is secondary. All aspects of the topic from both the affirmative and the negative positions should be researched thoroughly since debaters will be required to defend both sides of the question sometime during the competition.

**Time Limits**

|   |           |
|---|-----------|
| 1 <sup>st</sup> Affirmative Constructive speech                         | 8 minutes |
| 1 <sup>st</sup> Affirmative is questioned by Negative speaker           | 3 minutes |
| 1 <sup>st</sup> Negative Constructive speech                            | 8 minutes |
| 1 <sup>st</sup> Negative is questioned by Affirmative speaker           | 3 minutes |
| 2 <sup>nd</sup> Affirmative Constructive speech                         | 8 minutes |
| 2 <sup>nd</sup> Affirmative is questioned by the other Negative speaker | 3 minutes |
| 2 <sup>nd</sup> Negative Constructive speech                            | 8 minutes |
| 2 <sup>nd</sup> Negative is questioned by the other Affirmative speaker | 3 minutes |
| 1 <sup>st</sup> Negative Rebuttal                                       | 5 minutes |
| 1 <sup>st</sup> Affirmative Rebuttal                                    | 5 minutes |
| 2 <sup>nd</sup> Negative Rebuttal                                       | 5 minutes |
| 2 <sup>nd</sup> Affirmative Rebuttal                                    | 5 minutes |
| Debate Prep Time (per team)   | 5 minutes |

### Debate Procedure

1. Each speaker shall have eight minutes for constructive argument, alternating affirmative to negative.
2. Following each constructive speech, one opponent shall cross-examine the speaker for three minutes. The questioner shall control the use of the time and may interrupt the respondent but may not comment on the answers or make any statement of his/her own views. Each debater shall question one opponent.
3. Following the four constructive speeches and questioning, each speaker shall have five minutes for rebuttal, alternating negative to affirmative.

**Tournament Procedure:** Each team will participate in three preliminary rounds. The four teams with the best records (wins) in the preliminary rounds will be named as semifinalists. If there is a tie between two or more teams in the number of wins, the team(s) with the highest total of speaker points will be named as a semifinalist. Three judge panels will judge every round.

### Timing

At the expiration of time, the timekeeper shall stand and remain standing for the judges to note the overtime, but that shall not disqualify the debater.

### Cross-Examination

Cross-examination is more than the art of debate. All the essential elements of good debate are necessary: A strong case, good adaptation to the audience, adequate evidence, and skillful delivery. Good cross-examination demands, in addition, a quick wit and facile tongue.

1. **Purpose of Cross-Examination:** To clarify an obscure point in an opponent's case, to expose factual error or unsupported assertion, or to obtain damaging admissions are the purposes of cross-examination. It should not be used (as it is in law) to attack the witness' personal integrity.
2. **Attitudes of Questioner and Witness:** Both should appear to be reasonable, cooperative, and eager to please. Either one should be "marked down" for unpalatable sarcasm, obvious stalling, or appearing to browbeat his opponent.
3. **Relation to Case:** The virtue of a cross-examination decreases unless the results are tied to later speeches. The cross-examination should be an integral part of the debate, not a sideshow.
4. **Delivery:** Both speakers must talk to the audience. Cross-examination takes the form of an exchange between two debaters, but basically, it is for the benefit of the listeners. In public debates it is vital that both speakers face the audience while questioning or responding.

### The Questioner

1. Controls the time and may interrupt the witness to request shorter or more direct answers, or to indicate that the answer he has given is insufficient.
2. Must ask fair and relevant questions. He should neither comment on the answers, argue with the witness, nor make speeches. He should use his time for questioning alone, not for either constructive argument or summary. In fact, a conclusion is all the more effective if the audience reaches it without the questioner's help.
3. Should have considerable scope in the questions he asks. Since the time is his, he may waste time if he wants to. The witness should answer even if the significance or relevance of the question is not immediately apparent to him.
4. Should begin with common ground on which agreement may be expected, and proceed to areas in which disagreement develops or the witness makes significant admissions. The questioner may well begin with the questions which reveal his purpose: "Do you maintain that the Nationalist Chinese Army stands as a bulwark against Communism in Asia?" "Yes." "And do you further maintain that recognition of Red China would weaken or destroy this bulwark?" "Yes." Agreement on such questions is almost certain, and the questioner clearly indicates the direction of his inquiry.

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5. Should develop his attack along the lines of his basic case. He should limit the number of objectives he tries to reach. A series of at least five questions, probing a single issue of the debate thoroughly and following up the leads which the witness' answers provide, is preferable to a miscellaneous assortment of questions lacking interrelation and adaptation to the witness' answers.
6. May not insist on a simple "yes" or "no" answer unless his question is simple, direct and factual. Questions about why something is true are necessarily complicated, and the questioner cannot expect the witness to answer them briefly. Factual questions are best, and the questioner can ask them in enough different ways to lend variety to the cross-examination.
7. Should phrase questions with the verb first, then the subject, and finally the object or modifying phrase: e.g. "Do you admit that Joseph R. McCarthy is the junior senator from Wisconsin?" He should avoid negative questions or any phrasing with "not": "Do you not know that there have been thirty-seven violations of the Korean truce by the Red Chinese?" The answer to this can only be confusing.
8. May remind the audience and the witness of relevant fact by beginning the question: "Are you aware that..." or "Are you familiar with..." However, the questioner's motive in putting such questions should be to put the witness on record concerning the statement involved, and not to present materials of his own.
9. Should summarize a series of questions on an issue by repeating an opening question: "Do you still consider, in light of these facts, that the Chinese Nationalist Army stands as a bulwark against Communism in Asia?" This calls for a "yes" or "no" answer, clearly indicates the Questioner has concluded that particular approach, and allows the members of the audience to draw their own conclusions.

### The Witness

1. Must answer directly and briefly any legitimate question. He should not question the questioner (except in using a rhetorical question as an answer), nor should he engage in stalling tactics.
2. May refuse to answer a tricky or unfair question—"When did you stop beating your wife?"—if he states a good reason for doing so.
3. May ask questions to clarify a question, possibly giving his reasons for considering the question obscure, or may ask the questioner to stop making speeches and to continue his questioning.
4. May clarify a question, if to do so is appropriate. He should state the qualification before his answer. "Do you believe in the desirability of democratic elections?" "For people educated in the tradition and practice of democracy, yes."
5. Can exercise some control over the question period by controlling the timing of his answers. If he feels that the questioner is dragging out the question period, he can answer rapidly, exposing the questioner's ineptitude.
6. Should not be afraid to admit ignorance if the question demands knowledge of an obscure fact.
7. Must answer without consulting his colleague or receiving help from him.

### Judging Guidelines

1. A decision is not to be based upon:
  - a. The merits of the question. The judge should not be influenced by prejudices in favor of or against the proposition.
  - b. Partiality. The judge should not be influenced by the reputation of or show partiality for or against either of the competing teams, their schools, or coaches.
  - c. Preconceived notions on arguments. The judge should not allow his idea of what the best affirmative or negative arguments or cases may be to influence his decision.
  - d. Personal preferences on debating style. A judge should not penalize a team if its style differs, either in case construction or delivery, from that which he personally prefers; but the judge should evaluate all styles on the basis of effectiveness in winning the conviction.
2. A decision should be based upon:



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- a. Skill in analysis. This includes not only the analysis of the proposition, but also analysis of the debate as it progresses.
  - b. Use of evidence. This includes the use of sufficient evidence and proper reference to its source.
  - c. Validity of argument. This includes reasoning and conclusions drawn from the evidence presented.
  - d. Clarity of organization. This includes clear outlining of constructive arguments and easily followed handling of refutation.
  - e. Effectiveness of delivery. This includes all matters pertaining to oral presentation with special emphasis upon extempore abilities.
3. A team should be penalized for:
- a. An unfair interpretation. If the interpretation is disputed by the negative, it shall rest with the judge whether or not the affirmative is supporting a tenable position.
  - b. Discourtesy toward opponents. Discourtesy should be penalized according to the seriousness of the offense.
  - c. Falsification of evidence. If a team falsifies evidence in support of a point, it shall lose the point, and if the falsification is obviously deliberate, the judge shall impose an additional penalty according to the seriousness of the falsification.
  - d. Misconstruing an opponent's arguments. A speaker who misconstrues an argument unintentionally should not be penalized more than the time wasted. If it is intentional, the team should, in addition, forfeit the argument.
  - e. Introducing new arguments into rebuttal. The judges shall disregard new arguments introduced in rebuttal. This does not include the introduction of new evidence in support of points already advanced or the answering of arguments introduced by opponents.
  - f. Speaking overtime. When a speaker's time is up, the judge shall disregard anything beyond a closing statement.

### Additional Guidelines

1. **Interpretation:** Judges should regard no interpretation of the question as official, unless the National Wording Committee issues an official interpretation and labels it as such.
2. **Technicalities:** The team shall debate the basic principles underlying the proposition. Too much emphasis should not be placed upon a technicality.
3. **Burden of proof:** A debate team need not destroy all opposing argument. It need only show that the preponderance of argument and evidence rests on its side.
4. **Affirmative burden:** An affirmative team need not destroy all negative argument. It need only show that the preponderance of argument and evidence rests on its side. This holds true equally for the negative team.
5. **Questions:** A team need answer questions only when they are shown to be pertinent and consequential to the debate. During the questioning periods, the time belongs to the debater asking the questions. The questions should be brief and the answers short and specific. The person answering the questions should not be permitted to refute, but should be limited to simply answering the questions. The questioner should not be permitted to comment on the answers.
6. **Irrelevant arguments:** Arguments as to whether the proposition is constitutional or whether it will be adopted are irrelevant.
7. **Direct clash:** The negative team is primarily responsible for a direct clash, providing the affirmative team is not evading the proposition. The affirmative team is responsible for a clash on arguments advanced by the negative as evils in the proposition.
8. **Delayed replies:** An argument introduced in constructive cases should be replied to by the opponents in time to give the team which advanced the argument an opportunity to reply.
9. **Adaptation:** A high premium should be placed upon adaptive extempore debating. This should not excuse a team for lack of clarity in organization or for errors in the use of English.

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10. **Persuasion:** A premium should be placed upon the ability of the debaters to utilize human interest and accepted premises. Fallacies committed in an attempt to gain persuasive power should be treated the same as other fallacies.
11. **Fallacies:** A judge should not discredit an argument as fallacious, unless the fallacy is exposed by the opposition, except in the closing affirmative rebuttal, when the judge shall discredit it upon discovering the fallacy.
12. **Constructive solution:** Credit should be given to the team which most nearly approximates a constructive solution to the problems.
13. **Point of order:** The negative team shall not be denied the right to rise to a point of order after the closing affirmative rebuttal. However, if they argue the point instead of stating the point, they shall be heavily penalized on the point. In this contingency, final disposition of the matter shall rest entirely with the judge. In general, this practice is to be discouraged.



## Area Four: Art

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## Area Four: Art

|  |   |
|--|---|
| <b>Category 1: Calligraphy</b>           | <b>Category 10: Crafts</b>                                  |
| <b>Category 2: Monochromatic Drawing</b> | <b>Category 11: Printmaking</b>                             |
| <b>Category 3: Polychromatic Drawing</b> | <b>Category 12: Digital Media</b>                           |
| <b>Category 4: Watercolor</b>            | <b>Category 13: Woodworking</b>                             |
| <b>Category 5: Oil Painting</b>          | <b>Category 14: Mixed Media</b>                             |
| <b>Category 6: Acrylic Painting</b>      | <b>Category 15: Still Life and Macro Photography</b>        |
| <b>Category 7: Sculpture</b>             | <b>Category 16: Landscapes and Architecture Photography</b> |
| <b>Category 8: Garment Construction</b>  | <b>Category 17: People and Animal Photography</b>           |
| <b>Category 9: Textiles</b>              | <b>Category 18: Animation</b>                               |

### General Rules

1. Entries are not restricted to sacred themes, but entries which reflect sensualism, humanism, occultism, or worldliness will be disqualified; basically, any subject detrimental to spiritual edification will not be allowed. Content, text, images, and background sound clips must meet the MAACS standards of Christian testimony (see General Rules) and music standards (see Music—General Rules).
2. Each entry will be the original creation of the participant alone, but the participant may have had advice or instruction.
3. Each entry must have been created since the last MAACS Competition.
4. Students should do original drawings or paintings from imagination or actual life. Working from a personal photograph is allowed. Other photographs may be used if the student has strived to be creative in his interpretation of the photograph, rather than trying to copy it exactly. There must be a significant change, at least 40%, in the artwork when using another person’s photograph. Any photograph used must be included with the artwork. Copying of any existing artwork (painting, drawing, illustration, etc.) is prohibited. **Exception:** Elementary entries may focus more on technique development and less on originality. Elementary students should be instructed and encouraged to create original works but will be allowed to work from the works of others. A copy of photographs and/or artwork used in creating project must be included with the Elementary entry and the Artist’s Idea Statement should acknowledge the work of others.
5. Two-dimensional work must be matted or framed or gallery-wrapped canvas or cradled and ready to hang. If possible, use binder clips for matted works and use picture hanging wire rather than sawtooth picture hangers for framed works. Framing is an important aspect of the presentation of a work of art. A simple frame and mat are effective. Elaborate mats and heavy ornamental frames are not necessary and sometimes detract from the artwork.
6. Entries must be assembled and ready to judge when checked in *or* detailed instructions for set up given at check-in. No one will be permitted to assemble or set up project in exhibit area.
7. Each student must sign the “Statement of Originality” on the Artist’s Idea Statement.
8. Each entry must have attached to each of the judging forms a completed Artist’s Idea Statement (category specific) which gives the source of his idea and explains how he developed his artwork from the idea. (See Judging Forms, Artist’s Idea Statement.) Photographs showing the development of the artwork may be included, if desired. Photographs are not a replacement for a required pattern.
9. The art student is not required to attend the MAACS Competition. In such a case, MAACS requests that a representative from the student’s school submit the project during art check-in and pick up the project at the close of the competition.
10. Special lighting for display will not be permitted. The lighting in the exhibit room is the only lighting that will be allowed.

## Rules by Category

### Category 1: Calligraphy

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1. Lettering will be done with a calligraphy pen, either metal or fiber tip. Ruling pens, quills, automatic pens, refillable paint pens, and archival ink monoline pens are also acceptable. Ordinary felt tip markers are not acceptable.
2. No traced letters or dry-transfer lettering will be acceptable.
3. Any style of calligraphy or hand-lettering may be used and should be based on established lettering styles.
4. The entry may contain other elements (color, illustration) but the lettering should be the dominant element.
5. Lettering should be original: i.e., done by the student himself based on an example supplied by the teacher or taken from a book.\*
6. Attention should be paid to the overall composition or arrangement of words and lines to ensure balance, focus, and communication.
  - Suggested book for calligraphy examples:  
*Calligraphy from Beginner to Expert*, Caroline Young, Chris Lyon, Paul Sullivan, Usborne Publishing, ISBN 0-7460-0426-5

### Category 2: Monochromatic Drawing

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1. Monochromatic drawing is done only in one color.
2. The student may use ink, pencil, charcoal, or another drawing medium; a combination of these media is acceptable.
3. Work done in a medium subject to smearing must be sealed with a protective spray, or be covered with clear glass or acetate.
4. Scratch art is allowed.

### Category 3: Polychromatic Drawing

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1. Polychromatic drawing is done in more than one color.
2. The student may use pastels, crayons, colored pencils, or another drawing medium; a combination of these media is acceptable.
3. Work done in a medium subject to smearing must be sealed with a protective spray or be covered with clear glass or acetate.

### Category 4: Watercolor

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1. Translucent techniques will be acceptable; use of proper watercolor paper is required. Aqua Board is also acceptable.
2. Opaque techniques will be acceptable if the paints used qualify as watercolors.
3. Any water-based medium, such as watercolor, gouache, or tempera, may be used.

### Category 5: Oil Painting

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1. Oil painting involves the use of oil-based paints on a suitable ground.
2. Oil paint and appropriate solvents must be used. Paint should be applied to a ground suitable to the medium. These include, but are not limited to, canvas, wood, and assorted art boards.
3. The work must be completely dry before it is submitted.

### Category 6: Acrylic Painting

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1. Acrylic painting involves the use of acrylic paints on a suitable ground.
2. Paints must be acrylic polymers and should be applied to a ground suitable to the medium. These include, but are not limited to, canvas, wood, and assorted art boards. Additional substances may be used for textural effects, as long as the surface of the work remains paint.
3. The work must be completely dry before it is submitted.

### Category 7: Sculpture

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1. Sculpture is the art of carving (subtracting), modeling (shaping), or welding (combining), to produce a three-dimensional work.
2. Works from molds are acceptable if the student created the mold and poured the object himself. Molds must be presented with the finished artwork.
3. Acceptable materials include, but are not limited to the following: wood, plaster, stone, metal, wax, ceramic slip, clay (both fired and unfired), balsa foam, model magic, and friendly plastic. Paper **alone** is an unacceptable material for sculpture. Paper as a binding agent and molding medium is acceptable, i.e. papier-mâché.
4. Lego-style blocks are not a suitable sculpture medium.
5. Clay projects must be cured (by heat or air). Soft, moldable clays not cured will be disqualified.
6. No objects should be displayed other than the sculpture itself (i.e., flowers, plants, toys).
7. If possible, the sculpture should have an attached base. If a base is not attached, then the project should be placed on an appropriate surface, such as a ceramic tile, for display purposes.
8. Entries should not include models or dioramas.

### Category 8: Garment Construction

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3. Garment construction from fabric or non-traditional materials, such as paper, plastic, recycled materials, etc., is allowed.
4. Kits are not acceptable; however, commercially produced plans or patterns are acceptable. A copy of the plan or pattern must accompany the project. Photographs showing the development of the project are not a replacement for the required plan or pattern.
5. Garments must come to the competition ready for display on a dress form, mannequin, or substantial hanger (such as wood or metal). Garments will not be displayed on wire laundry hangers or plastic store-type hangers.
6. All designed garments must meet general standards of decency and modesty. Competition officials shall have full authority for making any determination in this regard. Projects determined to be inappropriate will be penalized.
7. Garment construction will be judged on the basis of originality, artistic design, and professional construction. Professional construction includes smooth well-pressed seams and hems, seam finishes on fabric raw edges, precise detail work, and overall neatness.
8. Machine sewing is allowed.

### Category 9: Textiles

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- Entries will be limited to selections from this listing:
  - Macramé, weaving (must show extensive, comprehensive work), quilting, needlework (such as candle wicking, embroidery, ribbon embroidery, crochet, cross-stitch, knitting, needlepoint, or crewel, etc.). No purchased garments, towels or similar items are permitted for these entries.
- 1. Wearable art using appliqué, paints, silk-dye, batik, or tie-dye items. Purchased garments, towels or similar items are permitted for these entries.

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2. Kits are not acceptable; however, commercially produced plans or patterns are acceptable. A copy of the plan or pattern must accompany the project. Photographs showing development of the artwork are not a replacement for the required plan or pattern.
3. No objects should be displayed other than the textile itself (no furniture, plants, or other items).

### Category 10: Crafts

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1. A craft can be anything three dimensional that is not strictly a sculpture or a textile, and that conforms to general rule #2.
2. Types of projects are limited to the following: jewelry making; stained glass; candle making; flower arranging (only if the student has made the flowers); decorative castings (from plaster, etc., as long as the student pours and decorates it himself); basketry; tole painting (on wood or metal); wood burning; sand art; ribbon crafts; string/thread art, decoupage; diorama; beadwork; leather work; metal repousse'; punched designs into metal; papier-mâché, origami (paper folding), and mosaic. Other types of craft projects may be entered with written permission of the MAACS Competition Office no later than 30 days prior to the competition. *The State office approval form must be included with the other paperwork when submitting the project to Nationals.*
3. No kits or commercially produced plans, or parts of such, are acceptable. Purchased beads, pin backs or earring backs for jewelry are acceptable. A commercially produced pattern is allowed for origami.
4. Entries are to be original and handmade, not copied from a commercial pattern (exception: origami, as noted above). Containers and garments used for these projects may be purchased. Original student plans (sketches) must be included with the work.

### Category 11: Printmaking

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1. Printmaking is a design or picture carved or etched into one surface, then inked and transferred to another surface. More than one carved or etched surface may be employed to produce a single print.
2. The following media will be acceptable: linoleum block, woodcut, etching, dry point, collagraph, silk screen, and speedy-carve material.
3. The original carved or etched surface must be presented with a finished print.

### Category 12: Digital Media

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1. Digital Media is a composition or design created, developed, assembled, or finished with the use of computer hardware and software.
2. Digital Media may be pixel-based, vector-based, or a combination of the two. The work may include illustration elements, typography, photography, scanned elements, and other digital elements. All elements must be the student's original creation. Photos and illustrations (if used) must be student's original work.
3. The work may be based on a photograph, and may include scanned images or art. However, no stock photography may be used.
4. The digital file may be printed on a variety of media including, but not limited to, paper or canvas. The final print should be of high enough resolution to produce a smooth image with no unintended pixilation. The final print should be suitably matted, mounted, or framed as with any piece of fine art.
5. Digital Media will be judged on the basis of composition, aesthetic appeal, originality, and technical achievement.
6. A storage device with the digital image in its original file is to be submitted with the entry:
  - a. The storage device should be protected in an envelope taped to the back of the entry; the name of the student and his/her school should be written on the envelope.
  - b. The storage device must indicate whether PC or MAC format.
  - c. Each entry must have a separate storage device.

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- d. The storage device must contain only the files needed for entry.
  - e. Care should be made to ensure images, graphics, fonts, etc. are available during judging process. Embed or include with file or take other measures to ensure that documents are viewed as they were created.
7. In addition, a process document must be included illustrating the resources used (such as photos, scans, illustrations, or other elements) in creating the entry. The process document should be a piece of paper (or papers); this is for a quick reference for the judges to view all of the elements used in the project. Include the process document with other paperwork (judging forms, artist idea statement). Do not create a book or booklet; this document will not be returned.

### Category 13: Woodworking

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1. Entries will be basic carpentry/cabinetmaking projects.
2. The original design and a simple mechanical drawing done by the student must be submitted with the project.
3. All production procedures (sawing, mitering, routing, assembling, and finishing) must be done by the student himself; the work may be done under adult supervision.
4. The maximum size is to be 40 cubic feet.
5. No kits are permitted.
6. Entries are judged as original works of art and should show artistic elements and creativity.
7. Standalone objects turned on a lathe that do not display any basic carpentry skills will be considered a Sculpture because it is formed through subtraction.

### Category 14: Mixed Media

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1. Mixed Media includes two-dimensional or three-dimensional artwork which combines two or more mediums including the use of paint, ink, pencil, chalk, oil paints, tempera paints, sand, collage, and printmaking.
2. A collage must be made of two-dimensional materials that were created by the student. Adhesives and glazes such as glues, fixatives, etc. are allowed in the assembling and finishing processes. Photographs not taken by the student may be used as long as the portion used cannot be recognized as part of the original picture.
3. Parts not made by the student should total no more than 20% of the overall work. These should not be the dominant feature of the piece.

### General Rules for Photography Categories 15-17

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1. *Note: To be entered in this competition, a photograph must fit one of the listed categories.*
2. Images are to be captured by either film (analog) or digital camera and viewed as a printed image.
3. The print may not have obvious “touch up” work. Good retouching, whether digital or analog, cannot be detected.
  - a. Retouching work should be limited to enhancements and modifications that improve the presentation of the image, but do not change the truth of the original story. The photographer may not add or replace elements in an image. Red-eye removal and spot editing are permitted.
  - b. Retouching may only include the use of corrective functions to improve the natural appearance (for example: levels, contrast, brightness, curves, intensity, tone, hue, saturation, color balance, etc.).
  - c. Artistic filters including those built into cameras may not be used. Lens filters are permitted.
  - d. Retouching is part of the creative process. Good retouching cannot be seen, and poor retouching will be graded against. Therefore, graphics and text must not be included.
  - e. Works that are collaged, include graphics or text, or are heavily edited with computer software should be entered in the Digital Media category.



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4. The print will be judged on the basis of composition, aesthetic appeal, and originality.
5. The minimum print size is 7 x 10 inches. Digital prints must be a minimum of 300dpi printed on appropriate stock.
6. Photos must be matted and may not be framed. Mats must be white. Photos may not be double matted, and decorative elements (such as scrolling) on the mat are not permitted.
7. The negative or a storage device with the file of the originally captured image and retouched file is to be submitted with the entry. This should be protected in an envelope taped to the back of the entry; the name of the student and his/her school should be written on the envelope.

### Category 15: Still Life and Macro Photography

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- The photograph must be a single black and white or color image of still life, macro photograph, or design.
- Still life photography is a grouping of small objects placed in arrangements by human design in a pleasing composition.
- Macro photography is an extreme close-up of a subject at a magnification of life-size or larger which distinguishes it from a close-up. Good macros can be printed 10x the actual size or greater.

### Category 16: Landscapes and Architecture Photography

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1. The photograph must be a single black and white or color image of a landscape or architecture.
2. Landscape photography is an expanse of scenery that is extensive and can be seen from a single viewpoint, such as a picture representing natural inland or coastal scenery.
3. Architecture photography is of manmade buildings and structures that capture the entire construction or only a portion.

### Category 17: People and Animal Photography

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1. The photograph must be a single black and white or color image of people or animals.
2. People photography is of an individual or group that is the main subject in the composition. It may be posed or candid.
3. Animal photography is of animals in their captive or natural setting. This category includes any living thing that is not human or a plant.

### Category 18: Animation

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Definition: To make or represent a character to inspire or lift the spirit of others.

1. Animation includes single cartoons, storyboards, caricatures, and computer animations/storyboards.
2. Computer generated art (work created using a computer but printed and displayed as traditional art) is permitted in all age levels.
3. Computerized animation (created artwork needing an electronic file to “animate” the work) is limited to Junior High and Senior High levels only.
  - a. Computerized animation must use programs such as ImageReady or Lightwave, or seek program approval from the MAACS Competition Office prior to submission.
  - b. Computerized entries must submit a storage device with the digital entry, with all its components, in its original file:
    - (1) The storage device should be protected in an envelope and the name of the student and his/her school should be written on the envelope.
    - (2) The storage device must indicate whether PC or MAC format.
    - (3) Each entry must have a separate storage device.
    - (4) The storage device must contain only the files needed for entry.



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- (5) Care should be made to ensure images, graphics, fonts, etc. are available during judging process. Embed or include with file or take other measures to ensure that documents are viewed as they were created.
- c. The student is permitted, but not required, to bring his/her own laptop computer (with power cable, etc.) to display his/her computerized animation. This computer may not be accessed during the competition. The student will be given set-up information and time at art check-in.
4. All entries, except computerized entries, must be printed and matted (general rule #5).



## Area Five: Academics

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## Area Five: Academics

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### Division 1: Bible and Academic Testing

|   |   |
|---|---|
| Category 1: Old Testament Bible Knowledge | Category 11: Physics                      |
| Category 2: New Testament Bible Knowledge | Category 12: Social Studies               |
| Category 3: English                       | Category 13: History/Geography            |
| Category 4: Mathematics                   | Category 14: World History/Geography      |
| Category 5: Algebra/Geometry              | Category 15: US History/Geography         |
| Category 6: Advanced Math                 | Category 16: Political Sciences/Economics |
| Category 7: Accounting                    | Category 17: Home Economics               |
| Category 8: Science                       | Category 18: Music Theory                 |
| Category 9: Biology                       | Category 19: Spanish                      |
| Category 10: Chemistry                    | Category 20: Spelling                     |

### Division 2: Science Fair

|                                 |                               |
|---------------------------------|-------------------------------|
| Category 1: Biological Sciences | Category 2: Physical Sciences |
|---------------------------------|-------------------------------|

### Division 3: Composition

|                                      |                                       |
|--------------------------------------|---------------------------------------|
| Category 1: Creative Writing: Poetry | Category 3: Expository Writing: Essay |
| Category 2: Creative Writing: Essay  |                                       |

### Division 1: Bible and Academic Testing

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#### General Rules

1. Where practical, objective questions will be posed in a variety of forms.
2. Each student will be expected to furnish his own writing tools: two sharpened #2 pencils (exception: Creative Writing: Poetry and Expository Writing: Essay, where a ballpoint pen is required).
3. Unless otherwise noted, all examinations and answer sheets, as well as extra paper for any necessary computations, will be provided at In-House testing which is done on site by each school. Examinations and answer sheets will be sent to each school in advance and then administered by a proctor on the testing date specified by MAACS. The examinations and score sheets will be mailed back to the MAACS Competition Office for evaluation.
4. Each examination has a time limit of one hour (exception: Creative Writing: Poetry and Expository Writing: Essay examination periods have a time limit of two hours).
5. In the Senior High categories requiring math computation (except for Algebra/Geometry and Advanced Mathematics), non-programmable scientific calculators will be permitted. However, the following will not be permitted:
  - a. calculators with graphing capabilities
  - b. calculators which use paper tape or printers,
  - c. hand-held computers, pocket organizers, or laptop computers
  - d. programmable calculators (any necessary tables or charts will be provided)
6. Graphing calculators are permitted for Algebra/Geometry and Advanced Math.
7. No Bible, reference materials, notes or study guides will be allowed during testing.

## Rules by Category

### Category 1: Old Testament Bible Knowledge

(EL, JH, SH)

Competition in this category will be by written examination, testing knowledge of factual or objective material (rather than interpretive), from pre-assigned Old Testament books.

- The six-year cycle by school year is stated below:
  - 2020-2021: Genesis
  - 2021-2022: Joshua, Judges
  - 2022-2023: 1 & 2 Samuel
  - 2023-2024: Proverbs
  - 2024-2025: Isaiah
  - 2025-2026: Nehemiah, Daniel, Jonah

### Category 2: New Testament Bible Knowledge

(EL, JH, SH)

Competition in this category will be by written examination, testing knowledge of factual or objective material (rather than interpretive), from pre-assigned New Testament books.

- The six-year cycle by school year is stated below:
  - 2020-2021: Mark, Acts
  - 2021-2022: Romans, 1 Corinthians
  - 2022-2023: 2 Corinthians, Galatians, Ephesians
  - 2023-2024: Philippians, Colossians, 1 & 2 Thessalonians, 1 Timothy
  - 2024-2025: 2 Timothy, Titus, Philemon, Hebrews, James
  - 2025-2026: 1 & 2 Peter; 1, 2, & 3 John; Jude; Revelation

### Category 3: English

(EL, JH, SH)

1. The examination for the Elementary level will consist of questions covering the following:
  - a. Grammar and usage: parts of speech, verb agreement
  - b. Vocabulary in context and spelling recognition
  - c. Mechanics: capitalization and punctuation
  - d. Diagramming
2. The examination for the Junior High and Senior High levels will consist of questions covering the following:
  - a. Grammar and usage: eight parts of speech, phrases, clauses, agreement, etc.
  - b. Vocabulary in context and spelling recognition
  - c. Mechanics: capitalization and punctuation
  - d. Library: research techniques, bibliography, footnote forms
  - e. Diagramming
3. No composition will be required.
4. No questions pertaining to literature will be asked.

### Category 4: Mathematics

(EL, JH)

1. The examination for the Elementary level will consist of questions covering the following:
  - a. Addition
  - b. Subtraction
  - c. Multiplication
  - d. Division
2. The examination for the Junior High level will consist of questions covering the following:
  - a. General Mathematics

b. Algebra I

**Category 5: Algebra/Geometry**

(SH)

The examination will consist of questions covering the following:

1. Algebra I
2. Algebra II
3. Geometry

**Category 6: Advanced Mathematics**

(SH)

The examination will consist of questions covering the following:

1. Trigonometry
2. Analytical Geometry
3. Permutations, Combinations, and Probability
4. Pre-Calculus
5. Theory of Equations
6. Sequences and Series
7. Statistics
8. Limits
9. Advanced Algebra
10. Function Analysis
11. Matrix Algebra
12. Vectors
13. Complex numbers

**Category 7: Accounting**

(SH)

The examination will consist of questions which may be drawn from any of these topics: special journals, cash short and over, bank reconciliations, correcting checkbook balances, recording transactions, classification of accounts, adjusting and closing entries, worksheet, cost of goods sold, combination journals, estimating bad debts, losses and depreciation, recording bad debts, recording accruals and deferrals, financial statements.

**Category 8: Science**

(EL, JH)

The examination will consist of questions covering the following:

1. Life Science
2. Earth Science
3. Physical Science

**Category 9: Biology**

(SH)

The examination will consist of questions covering the following:

1. Cells
2. Protozoa
3. Algae and fungi
4. Plants
5. Genetics
6. Vertebrate and invertebrate physiology
7. Human anatomy
8. Fossils

**Category 10: Chemistry**

(SH)

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The examination will consist of questions covering the following:

- a. Matter and energy
- b. Atoms
- c. Formulas and equations
- d. Gases, liquids, and solids
- e. Periodic table families
- f. Equilibrium
- g. Chemistry laws
- h. Acids and bases
- i. Metric units
- j. Scientific methods
- k. Chemical bonding

**Category 11: Physics**

(SH)

The examination will consist of questions covering the following:

- 1. Motion & Energy
- 2. Metric Units
- 3. Light
- 4. Electricity
- 5. Heat
- 6. Magnetism
- 7. Physics laws
- 8. Sound

**Category 12: Social Studies**

(EL)

The examination will consist of questions covering the following:

- 1. Geography
- 2. History

**Category 13: History**

(JH)

The examination will consist of questions covering the following:

- 1. Civics
- 2. United States History

**Category 14: World History/Geography**

(SH)

The examination will consist of questions covering the following:

- 1. World History
- 2. World Geography

**Category 15: United States History/Geography**

(SH)

The examination will consist of questions covering the following:

- 1. United States History
- 2. United States Geography

**Category 16: Political Science/Economics**

(SH)

The examination will consist of questions covering the following:

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1. General principles of political science, including the nature and historical development of the various types or forms of governments in the world
2. The nature and historical development of the United States government
3. General principles of free enterprise economic theory

**Category 17: Home Economics**

(SH)

The examination will consist of questions covering the following:

1. Food and nutrition
2. Clothing
3. Housing and home furnishings

**Category 18: Music Theory**

(EL, JH, SH)

1. The examination for the Elementary level will consist of questions covering the following:
  - a. Major key signatures (up to 3 flats and 3 sharps)
  - b. Major scales (up to 3 flats and 3 sharps)
  - c. Intervals
  - d. Simple cadences
  - f. Notation
  - g. Rhythm and time signatures
2. The examination for the Junior High and Senior High level will consist of questions covering the following:
  - a. Major and minor key signatures
  - b. Major and minor scales
  - c. Harmony
  - d. Part-writing
  - h. Figured bass
  - i. Cadences
  - j. Rhythm and time signatures
3. The test does not include melodic dictation or aural recognition.

**Category 19: Spanish**

(SH)

1. The examination will consist of questions covering the following:
  - a. Grammar and usage
  - b. Vocabulary
  - c. Conjugation and agreement
  - d. Spanish to English translation and English to Spanish translation
2. The examination will cover Latin-American Spanish.
3. No dictionaries or aides will be allowed.

**Category 20: Spelling**

(EL, JH, SH)

Spelling will be administered first as a written examination along with the other academic examinations. From these contestants, the top-scoring one-third will compete during the MAACS Competition to determine the final winners. The school administrator will be notified of students who score in the top one-third of contestants. For these finalists, spelling will be conducted in the traditional spelling bee fashion according to the rules listed below.

**Specific Rules:**

1. Spelling will be conducted in the traditional spelling bee format in a single elimination fashion.



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- a. Information regarding spelling lists will be provided annually by the MAACS Competition Office.
  - b. The dictionary specified in the current spelling bee information will be the final authority in determining correctness of spelling and pronunciation.
  - c. NOTE: Rules of other national spelling competitions are not necessarily the same as the MAACS Competition spelling rules.
  - d. Capitalization of a word (whether omitted or added) shall not constitute an error.
2. Spelling Bee procedures:
- a. All students will form a single line facing the Spelling Master.
  - b. All students will wear a name badge provided by MAACS.
  - c. Words will be given to students from left to right.
  - d. A student will be disqualified upon one spelling error.
  - e. Words will be chosen from the current spelling bee list. If the Spelling Master decides that additional words are necessary, the words will be chosen from the dictionary specified in the official spelling bee booklet. This will be done at the beginning of a new round.
  - f. Pronunciation will be according to the diacritical markings in the dictionary listed in 1.b.
  - g. With the approval of the Judges, the Spelling Master may give a fuller explanation of the meaning of the word to supplement the dictionary definition(s) quoted.
  - h. During competition, after the Spelling Master gives the student a word, the student may also choose to pronounce the word before spelling it.
  - i. The student may request the Spelling Master to re-pronounce the word, define it, give its part of speech, use it in a sentence, or give its language origin. The Master will grant the requests until the Judges agree that the word has been made clear to the student. Judges may call an error against any student who ignores a request to begin spelling.
  - j. After receiving the requested help in 2.i, the student will have fifteen seconds to spell the word. Timing will begin at the student's repeating the word or at the commencement of the spelling of the word.
  - k. Having begun to spell a word, a student may stop and begin again, retracing the spelling from the beginning; but in the retracing, there can be no change of letters or their sequence from those first spelled. If letters or their sequences are changed in the respelling, the speller will be declared in error.
  - l. The correct spelling of any incorrectly spelled word will always be given except when only two students remain. The next word on the Master's official competition list will then be given to the next student, whether or not elimination occurs.
  - m. When the students are reduced to two, the elimination procedure changes, but not before the completion of the current round. At that point, when one student misspells a word, the other student will be given an opportunity to spell that same word. If the second student spells that word correctly, plus the next word on the pronouncer's list, then the second student shall be declared champion.
  - n. If one of the last two spellers misses and the other, after correcting the error, misspells the new word submitted to him, then the misspelled new word will be referred to the first speller. If the first speller then succeeds in correcting the error and correctly spells the next word on the pronouncer's list, then he will be declared champion.
  - o. If both spellers misspell the same word, both will continue in the contest; and the one who first misspelled the word will be given a new word to spell. The contest will then continue under Rules (m) and (n).
  - p. Any question relating to the spelling of a word will be referred to the Judges immediately. Only a student speller may lodge a protest. The deadline for lodging a protest will be before the affected student would have received his next word had he not been eliminated. No protest will be entertained after a contested word has been given to another speller. When only two spellers remain,



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a protest must be made immediately, i.e., before the second speller has begun to spell the word, or, if both have missed the same word, before the correct spelling is given the audience.

- q. The Judges have complete authority and control. Their decision will be final in any dispute

### Division 2: Science Fair

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#### General Rules

1. Science Fair projects will be displayed during the competition in the specific location announced by the MAACS Competition Office.
2. Students are required to follow the procedures and format described in the AACS Science Fair Rules and Regulations Manual. It can be ordered from the AACS National Office and is included in the AACS Competition Manual.
3. Competition will be held in two distinct areas with the student responsible to choose one specific topic area or sub-category to enter.
4. Each student must sign the “Statement of Originality” found on the Science Fair judging form and be present to answer questions in defense of his project.
5. Science Fair projects are to be individual projects, not group projects.
6. Two copies of each research paper need to be included with Academic Testing materials and postmarked by the In-House Testing deadline.

**Statement of Originality:** I certify that this project is my own original and authentic work and that I received no help in completing this project other than general instruction and supervision.

#### Category 1: Biological Sciences

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(JH, SH)

1. Behavioral and Social Science
2. Biochemistry
3. Botany
4. Medicine and Health
5. Microbiology
6. Zoology

#### Category 2: Physical Sciences

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(JH, SH)

1. Chemistry
2. Computer Science
3. Earth Science
4. Environmental Science
5. Mathematics
6. Physics

### Division 3: Composition

#### Category 1: Creative Writing: Poetry

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(JH, SH)

1. The writing period cannot exceed two hours in length.
2. The topic will not be announced until the beginning of the writing period.
3. Previously written poems will not be acceptable.
4. Legibility will be a requirement for evaluation.
5. No reference materials, except for a dictionary provided by the test proctor, will be permissible.
6. Paper will be provided by the test proctor.

#### Category 2: Creative Writing

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(EL)

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1. The writing period cannot exceed one hour in length.
2. The topic will not be announced until the beginning of the writing period.
3. Legibility will be a requirement for evaluation.
4. No reference materials, except for a dictionary provided by the test proctor, will be permissible.
5. Paper will be provided by the test proctor.

**Category 3: Expository Writing: Essay**

**(JH, SH)**

1. The writing period cannot exceed two hours in length.
2. The theme will not be announced until the beginning of the contest period.
3. An essay will be defined as a written expression of the author's opinion:
  - a. Stated in a thesis in the first paragraph.
  - b. Supported and proven in three to four paragraphs in the body, each introduced by topic sentences that relate directly to the topic but each providing a different argument or fact.
  - c. Concluded with a summarizing paragraph which restates the thesis.
4. Essays may not make use of either first person or second person. Essays written in either first person or second person will be disqualified. However, essays that contain occasional or infrequent first or second person pronouns will receive a point deduction. Points or a fraction of a point will be deducted which will prevent an otherwise first-place winner from placing first, a second-place winner from placing second, or a third-place winner from placing third.
5. Legibility will be a requirement for evaluation.
6. No reference materials except a dictionary, provided by the test proctor, will be permissible.
7. Paper will be provided by the test proctor.



**Appendix 1:**  
**Bible Memory Verses**  
**Appendix 2:**  
**Category/Contestant Overview**

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## Appendix 1: Bible Memory Verses

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Material to be memorized according to competition levels:

- Elementary: IV
- Junior High: I, II, IV
- Senior High: All material

### 2020-2021: The Wisdom of God

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- I. God alone is the source of wisdom.
  - A. Wisdom is with God (Job 12:12–13).
  - B. By wisdom God founded the earth (Proverbs 3:19).
  - C. God’s wisdom is beyond man’s understanding (Romans 11:33–34).
  - D. The wisdom of God is personified in Christ (I Corinthians 1:23–24).
  - E. God’s wisdom, salvation in Christ, was a mystery before its revelation (I Corinthians 2:7–8).
  - F. God’s Word gives wisdom (Psalm 119:130).
  - G. God’s wisdom is perfect and easily entreated (James 3:17).
  - H. God’s wisdom will prevail over man’s wisdom (I Corinthians 1:27–29).
- II. God grants His wisdom to man beginning at salvation and continuing as the Christian seeks it.
  - A. Man must reject the world’s wisdom and believe God’s wisdom at salvation (I Corinthians 1:20–21).
  - B. Wisdom has been revealed to man through the Scriptures by the Holy Spirit (I Corinthians 2:13; II Timothy 3:16).
  - C. Wisdom begins with fearing the Lord and departing from evil (Psalm 111:10; Job 28:28).
  - D. Wisdom comes from seeking God (Proverbs 28:5).
  - E. Wisdom comes from desiring and seeking it (Proverbs 18:1).
  - F. It is God’s will that the Christian be filled with wisdom (Colossians 1:9–10).
  - G. Wisdom should be the principal goal in the life of the Christian (Proverbs 4:7).
  - H. Wisdom may be petitioned from God (James 1:5).
  - I. Wisdom is gained from hearing and receiving instruction (Proverbs 19:20).
  - J. Wisdom proceeds from the Christian’s heart to his speech (Proverbs 16:23).
  - K. Wisdom can be forsaken (Proverbs 4:13).
- III. True wisdom does not exist apart from God.
  - A. Wisdom is not found in human existence (Job 28:12–13).
  - B. Wisdom of this world is foolishness to God (I Corinthians 3:19).
  - C. The natural man cannot discern God’s wisdom (I Corinthians 2:14).
  - D. God’s plan of salvation is foolish in the eyes of man (I Corinthians 1:18).
  - E. The reasonings of the worldly wise are vain (I Corinthians 3:20).
  - F. Wisdom is not synonymous with importance or age (Job 32:9).
  - G. Wisdom apart from God increases grief (Ecclesiastes 1:18).
  - H. Man’s wisdom can pervert him (Isaiah 47:10).
  - I. Wisdom apart from God will not stand (Proverbs 21:30).
  - J. Wisdom in one’s own eyes brings woe (Isaiah 5:21).
  - K. Man’s wisdom ends in death (Proverbs 14:12; 16:25).
- IV. Wisdom is a God-given possession that shapes a joyous, righteous life.
  - A. Wisdom is a preserver of life (Proverbs 2:10–11).
  - B. Wisdom is peace (Proverbs 3:17).
  - C. Wisdom is strength (Proverbs 24:5).
  - D. Wisdom is stability (Isaiah 33:6).
  - E. Wisdom is a defense (Ecclesiastes 7:12).

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- F. Wisdom is a guide (Ecclesiastes 10:10).
- G. Wisdom is obedience (Matthew 7:24).
- H. Wisdom is more valuable than wealth (Proverbs 8:10–11).
- I. Wisdom is sweet to the soul (Proverbs 24:13–14).
- J. Wisdom is sincere, yet practical (Matthew 10:16).
- K. Wisdom is winning souls (Daniel 12:3; Proverbs 11:30).
- L. Wisdom is living as an example of Christ to the unsaved (Colossians 4:5).
- M. Wisdom is using our life and time to bring honor to God (Ephesians 5:15–17).
- N. Wisdom is exercising discernment between good and evil, good and better (Philippians 1:9–10; Hebrews 5:14).
- O. Wisdom glories only in the Lord (Jeremiah 9:23–24).
- P. Wisdom seeks counsel (Proverbs 1:5).
- Q. Wisdom accepts reproof (Proverbs 17:10).
- R. Wisdom teaches self-control (Proverbs 11:12).
- S. Wisdom teaches the foolishness of mischief (Proverbs 10:23).
- T. Wisdom teaches that humility comes before honor (Proverbs 15:33).
- U. Wisdom teaches the principle of saving (Proverbs 21:20).
- V. Wisdom receives commendation (Proverbs 12:8).
- W. Wisdom promotes health and long life (Proverbs 4:20–22; Proverbs 9:10–11).
- X. Wisdom gains favor (Proverbs 13:14–15).
- Y. Wisdom establishes and furnishes the Christian home (Proverbs 24:3–4).
- Z. Wisdom values eternity (Psalm 90:12).



- I. The worth of a soul
  - A. A soul is worth more than the entire world. (Matthew 16:26).

“For what is a man profited, if he shall gain the whole world, and lose his own soul? Or what shall a man give in exchange for his soul?”
  - B. A soul is worth God’s long suffering (2 Peter 3:9).

“The Lord is not slack concerning his promise, as some men count slackness; but is longsuffering to us-ward, not willing that any should perish, but that all should come to repentance.”
  - C. A soul is worth God’s love (1 John 4:10).

“Herein is love, not that we loved God, but that he loved us, and sent his Son to be the propitiation for our sins.”
  - D. A soul is worth Christ’s sacrificial death (1 Peter 2:24).

“Who his own self bare our sins in his own body on the tree, that we, being dead to sins, should live unto righteousness: by whose stripes ye were healed.”
  - E. A soul is worth Christ’s humility (Philippians 2:5-8).

“Let this mind be in you, which was also in Christ Jesus: Who, being in the form of God, thought it not robbery to be equal with God: But made himself of no reputation, and took upon him the form of a servant, and was made in the likeness of men: And being found in fashion as a man, he humbled himself, and became obedient unto death, even the death of the cross.”
- II. Separation of the soul from God by sin
  - A. Man’s nature is sinful (Romans 5:12-14).

“Wherefore, as by one man sin entered into the world, and death by sin; and so death passed upon all men, for that all have sinned: (For until the law sin was in the world: but sin is not imputed when there is no law. Nevertheless death reigned from Adam to Moses, even over them that had not sinned after the similitude of Adam’s transgression, who is the figure of him that was to come.”
  - B. All mankind has committed sinful acts (Romans 3:23).

“For all have sinned, and come short of the glory of God.”
  - C. Sin separates from God (Isaiah 59:2).

“But your iniquities have separated between you and your God, and your sins have hid his face from you, that he will not hear.”
  - D. Separation from God is darkness (1 Peter 2:9).

“But ye are a chosen generation, a royal priesthood, an holy nation, a peculiar people; that ye should shew forth the praises of him who hath called you out of darkness into his marvelous light.”
  - E. Separation from God is spiritual death (John 5:24).

“Verily, verily, I say unto you, He that heareth my word, and believeth on him that sent me, hath everlasting life, and shall not come into condemnation; but is passed from death unto life.”
- III. Physical and spiritual death for the unbelievers
  - A. Physical death is not the end of man’s existence (John 5:28-29).

“Marvel not at this: for the hour is coming, in the which all that are in the graves shall hear his voice, And shall come forth; they that have done good, unto the resurrection of life; and they that have done evil, unto the resurrection of damnation.”
  - B. Judgment for sins occurs after physical death (Hebrews 9:27).

“And as it is appointed unto men once to die, but after this the judgment.”
  - C. Hell is referred to as the second or spiritual death (Revelation 21:8).

“But the fearful, and unbelieving, and the abominable, and murderers, and whoremongers, and sorcerers, and idolaters, and all liars, shall have their part in the lake which burneth with fire and brimstone: which is the second death.”

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1. Jesus confirmed the reality of Hell (Luke 16:22-23).  
“And it came to pass, that the beggar died, and was carried by the angels into Abraham’s bosom: the rich man also died, and was buried; And in hell he lift up his eyes, being in torments, and seeth Abraham afar off, and Lazarus in his bosom.”
2. Hell is a place of bodily punishment (Matthew 10:28).  
“And fear not them which kill the body, but are not able to kill the soul: but rather fear him which is able to destroy both the soul and body in hell.”
3. Hell is a place of fire (Mark 9:43-44).  
“And if thy hand offend thee, cut it off: it is better for thee to enter into life maimed, than having two hands to go into hell, into the fire that never shall be quenched: Where their worm dieth not, and the fire is not quenched.”
4. Hell is everlasting (Matthew 25:46).  
“And these shall go away into everlasting punishment: but the righteous into life eternal.”
5. Hell is the punishment for not believing on Christ (John 3:36).  
“He that believeth on the Son hath everlasting life: and he that believeth not the Son shall not see life; but the wrath of God abideth on him.”

IV. Physical death and spiritual life for the believer

- A. Physical death for the believer is termed “sleep” (1 Thessalonians 4:13-15).  
“But I would not have you to be ignorant, brethren, concerning them which are asleep, that ye sorrow not, even as others which have no hope. For if we believe that Jesus died and rose again, even so them also which sleep in Jesus will God bring with him. For this we say unto you by the word of the Lord, that we which are alive and remain unto the coming of the Lord shall not prevent them which are asleep.”
- B. Physical death for the believer is merely absence from the body (2 Corinthians 5:6-8).  
“Therefore we are always confident, knowing that, whilst we are at home in the body, we are absent from the Lord: (For we walk by faith, not by sight:) We are confident, I say, and willing rather to be absent from the body, and to be present with the Lord.”
- C. The believer shall never experience spiritual death or separation from God (John 11:25-26).  
“Jesus said unto her, I am the resurrection, and the life: he that believeth in me, though he were dead, yet shall he live: And whosoever liveth and believeth in me shall never die. Believest thou this?”
- D. Eternal life for the believer is both physical and spiritual (1 Corinthians 15:42-44).  
“So also is the resurrection of the dead. It is sown in corruption; it is raised in incorruption: It is sown in dishonor; it is raised in glory: it is sown in weakness; it is raised in power: It is sown a natural body; it is raised a spiritual body. There is a natural body, and there is a spiritual body.”
- E. Eternal life is the believer’s possession now (1 John 5:11-13).  
“And this is the record, that God hath given to us eternal life, and this life is in his Son. He that hath the Son hath life; and he that hath not the Son of God hath not life. These things have I written unto you that believe on the name of the Son of God; that we may know that ye have eternal life, and that ye may believe on the name of the Son of God.”
- F. Eternal life will be spent with God (John 14:1-6).  
“Let not your heart be troubled: ye believe in God, believe also in me. In my Father’s house are many mansions: if it were not so, I would have told you. I go to prepare a place for you. And if I go and prepare a place for you, I will come again, and receive you unto myself; that where I am, there ye may be also. And whither I go ye know, and the way ye know. Thomas saith unto him, Lord, we know not whither thou goest; and how can we know the way? Jesus saith unto him, I am the way, the truth, and the life: no man cometh unto the Father, but by me.”

V. The imperative of soul-winning



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- A. Death is certain (Psalm 89:48).

“What man is he that liveth, and shall not see death? shall he deliver his soul from the hand of the grave? Selah.”
  - B. Judgment is certain (Romans 2:5-9).

“But after thy hardness and impenitent heart treasurest up unto thyself wrath against the day of wrath and revelation of the righteous judgment of God; Who will render to every man according to his deeds: To them who by patient continuance in well doing seek for glory and honour and immortality, eternal life: But unto them that are contentious, and do not obey the truth, but obey unrighteousness, indignation and wrath, Tribulation and anguish, upon every soul of man that doeth evil, of the Jew first, and also of the Gentile.”
  - C. A man’s earthly future is uncertain (Proverbs 27:1).

“Boast not thyself of to morrow; for thou knowest not what a day may bring forth.”
  - D. Earthly life is uncertain (James 4:14)

“Whereas ye know not what shall be on the morrow. For what is your life? It is even a vapour, that appeareth for a little time, and then vanisheth away.”
  - E. We know the terror of the Lord (2 Corinthians 5:11)

“Knowing therefore the terror of the Lord, we persuade men; but we are made manifest unto God; and I trust also are made manifest in your consciences.”
  - F. Christ, our Example, came to win souls (Luke 19:10)

“For the Son of man is come to seek and to save that which was lost.”
  - G. Christ commands us to win souls (Matthew 28:19-20)

“Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost: Teaching them to observe all things whatsoever I have commanded you: and, lo, I am with you alway, even unto the end of the world. Amen.”
  - H. To obey Christ’s command is our duty and not our choice (Luke 17:10)

“So likewise ye, when ye shall have done all those things which are commanded you, say, We are unprofitable servants: we have done that which was our duty to do.”
  - I. Christ’s love constrains us (2 Corinthians 5:14-15)

“For the love of Christ constraineth us; because we thus judge, that if one died for all, then were all dead: And that he died for all, that they which live should not henceforth live unto themselves, but unto him which died for them, and rose again.”
  - J. Our love for others should compel us (Mark 12:30-31)

“And thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy mind, and with all thy strength: this is the first commandment. And the second is like, namely this, Thou shalt love thy neighbor as thyself. There is none other commandment greater than these.”
  - K. We are responsible to the lost about us (Romans 1:14)

“I am a debtor both to the Greeks, and to the Barbarians; both to the wise, and to the unwise.”
  - L. It is a sin not to win souls (James 4:17)

“Therefore to him that knoweth to do good, and doeth it not, to him it is sin.”
- VI. Attributes of the soul-winner
- A. The soul-winner is saved (John 15:5)

“I am the vine, ye are the branches: He that abideth in me, and I in him, the same bringeth forth much fruit: for without me ye can do nothing.”
  - B. The soul-winner’s is faithful in prayer (1 Thessalonians 5:17)

“Pray without ceasing.”
  - C. The soul-winner’s life evidences truth and righteousness (Ephesians 5:8-10)

“For ye were sometimes darkness, but now are ye light in the Lord: walk as children of light: (For the fruit of the Spirit is in all goodness and righteousness and truth;) Proving what is acceptable unto the Lord.”

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- D. The soul-winner exercise wisdom (Colossians 4:5)  
“Walk in wisdom toward them that are without, redeeming the time.”
  - E. The soul-winner lives in readiness (1 Peter 3:15)  
“But sanctify the Lord God in your hearts: and be ready always to give an answer to every man that asketh you a reason of the hope that is in you with meekness and fear:”
  - F. The soul-winner daily dies to self (Luke 9:23)  
“And he said to them all, If any man will come after me, let him deny himself, and take up his cross daily, and follow me.”
  - G. The soul-winner lives a separated life (1 Thessalonians 5:22)  
“Abstain from all appearance of evil.”
  - H. The soul-winner practices faith in God’s goodness (Matthew 7:11)  
“If ye then, being evil, know how to give good gifts unto your children, how much more shall your Father which is in heaven give good things to them that ask him?”
  - I. The soul-winner realizes he is but a messenger (Matthew 10:20)  
“For it is not ye that speak, but the Spirit of your Father which speaketh in you.”
  - J. The soul-winner is filled with the Spirit (Ephesians 5:18)  
“And be not drunk with wine, wherein is excess; but be filled with the Spirit;”
  - K. The soul-winner faithfully reads and studies the Bible (2 Timothy 2:15)  
“Study to shew thyself approved unto God, a workman that needeth not to be ashamed, rightly dividing the word of truth.”
  - L. The soul-winner has been obedient to believer’s baptism and church membership (Acts 2:41, 47)  
“Then they that gladly received his word were baptized the same day there were added unto them about three thousand souls.” “Praising God, and having favour with all people. And the Lord added to the church daily such as should be saved.”
  - M. The soul-winner practices faithful church attendance (Hebrews 10:25)  
“Not forsaking the assembling of ourselves together, as the manner of some is; but exhorting one another: and so much the more, as ye see the day approaching.”
- VII. The plan of salvation
- A. We must acknowledge that we are all sinners (Romans 3:10)  
“As it is written, There is none righteous, no, not one:”
  - B. We must acknowledge that we can do nothing about our sinful condition (Isaiah 64:6)  
“But we are all as an unclean thing, and all our righteousnesses are as filthy rags; and we all do fade as a leaf; and our iniquities, like the wind, have taken us away.”
  - C. The penalty for sin is death (Romans 6:23)  
“For the wages of sin is death; but the gift of God is eternal life through Jesus Christ our Lord.”
  - D. Jesus paid the penalty for our sin (Romans 5:8)  
“But God commendeth his love toward us, in that, while we were yet sinners, Christ died for us.”
  - E. Salvation is a gift, nothing we can earn (Ephesians 2:8-9)  
“For by grace are ye saved through faith; and that not of yourselves: it is the gift of God: Not of works lest any man should boast.”
  - F. Each person must appropriate God’s forgiveness by an act of faith in Christ (Romans 10:9-10)  
“That if thou shalt confess with thy mouth the Lord Jesus, and shalt believe in thine heart that God hath raised him from the dead, thou shalt be saved. For with the heart man believeth unto righteousness; and with the mouth confession is made unto salvation.”

I. God the Father

A. His nature

1. God is holy (Psalm 99:9).  
“Exalt the LORD our God, and worship at his holy hill; for the LORD our God is holy.”
2. God is just (Isaiah 45:21).  
“Tell ye, and bring them near; yea, let them take counsel together: who hath declared this from ancient time? who hath told it from that time? have not I the LORD? And there is no God else beside me; a just God and a Saviour; there is none beside me.”
3. God is love (1 John 4:16).  
“And we have known and believed the love that God hath to us. God is love; and he that dwelleth in love dwelleth in God, and God in him.”
4. God is good (Psalm 118:29).  
“O give thanks unto the LORD; for he is good: for his mercy endureth for ever.”
5. God is merciful (Psalm 100:5).  
“For the LORD is good; his mercy is everlasting; and his truth endureth to all generations.”
6. God is long-suffering (2 Peter 3:9).  
“The Lord is not slack concerning his promise, as some men count slackness; but is longsuffering to us-ward, not willing that any should perish, but that all should come to repentance.”
7. God is unchanging (Malachi 3:6)  
“For I am the LORD. I change not: therefore ye sons of Jacob are not consumed.”
8. God is incorruptible (Romans 1:23).  
“And changed the glory of the uncorruptible God into an image made like to corruptible man, and to birds, and fourfooted beasts, and creeping things.”
9. God is faithful (1 Corinthians 10:13).  
“There hath no temptation taken you but such as is common to man: but God is faithful, who will not suffer you to be tempted above that ye are able; but will with the temptation also make a way to escape, that ye may be able to bear it.”
10. God is true (John 7:28)  
“Then cried Jesus in the temple as he taught, saying, Ye both know me, and ye know whence I am: and I am not come of myself, but he that sent me is true, whom ye know not.”
11. God is jealous (Exodus 34:14).  
“For thou shalt worship no other god: for the LORD, whose name is Jealous, is a jealous God:”

B. His attributes

1. God is invisible, a spirit (John 4:24).  
“God is a Spirit: and they that worship him must worship him in spirit and in truth.”
2. God is a distinct being (Exodus 3:14).  
“And God said unto Moses, I AM THAT I AM: and he said, Thus shalt thou say unto the children of Israel, I AM hath sent me unto you.”
3. God is eternal (Deuteronomy 33:27).  
“The eternal God is thy refuge, and underneath are the everlasting arms: and he shall thrust out the enemy from before thee; and shall say, Destroy them.”
4. God is immortal (1 Timothy 1:17).  
“Now unto the King eternal, immortal, invisible, the only wise God, be honour and glory for ever and ever. Amen.”

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5. God is light. (1 John 1:5)  
“This then is the message which we have heard of him, and declare unto you, that God is light, and in him is no darkness at all.”
6. God is life (John 5:26).  
“For as the Father hath life in himself; so hath he given to the Son to have life in himself;”
7. God is glorious (Exodus 15:11).  
“Who is like unto thee, O LORD, among the gods? who is like thee, glorious in holiness, fearful in praises, doing wonders?”
8. God is unique (Isaiah 45:5).  
“I am the LORD, and there is none else, there is no God beside me: I girded thee, though thou hast not known me:”
9. God is personal (Romans 8:15).  
“For ye have not received the spirit of bondage again to fear; but ye have received the Spirit of adoption, whereby we cry, Abba, Father.”
10. God is omniscient (1 John 3:20).  
“For if our heart condemn us, God is greater than our heart, and knoweth all things.”
11. God is omnipresent (Jeremiah 23:24).  
“Can any hide himself in secret places that I shall not see him? saith the LORD. Do not I fill heaven and earth? saith the LORD.”
12. God is omnipotent (Revelation 19:6).  
“And I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunderings, saying, Alleluia: for the Lord God omnipotent reigneth.”
13. God is a trinity with three personalities (Matthew 28:19; 2 Corinthians 13:14).  
“Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost:”  
“The grace of the Lord Jesus Christ, and the love of God, and the communion of the Holy Ghost, be with you all. Amen.”

## II. God the Son

### A. His nature

1. Jesus Christ is God incarnate (Colossians 1:13-15; John 8:58).  
“Who hath delivered us from the power of darkness, and hath translated us into the kingdom of his dear Son: In whom we have redemption through his blood, even the forgiveness of sins: Who is the image of the invisible God, the firstborn of every creature:”  
“Jesus said unto them, Verily, verily, I say unto you, Before Abraham was, I am.”
2. Jesus Christ is one with the Father (John 10:30).  
“I and my Father are one.”
3. Jesus Christ was virgin-born (Matthew 1:23).  
“Behold, a virgin shall be with child, and shall bring forth a son, and they shall call his name Emmanuel, which being interpreted is, God with us.”
4. Jesus Christ was man (Hebrews 2:14).  
“Forasmuch then as the children are partakers of flesh and blood, he also himself likewise took part of the same; that through death he might destroy him that had the power of death, that is, the devil;”
5. Jesus Christ was sinless (Hebrews 4:15).  
“For we have not an high priest which cannot be touched with the feeling of our infirmities; but was in all points tempted like as we are, yet without sin.”
6. Jesus Christ’s love is characterized by its greatness (John 15:13).  
“Greater love hath no man than this, that a man lay down his life for his friends.”

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7. Jesus Christ was obedient to the Father (John 4:34).  
“Jesus saith unto them, My meat is to do the will of him that sent me, and to finish his work.”
8. Jesus Christ was humble (Philippians 2:8).  
“And being found in fashion as a man, he humbled himself, and became obedient unto death, even the death of the cross.”
9. Jesus Christ is truth (John 14:6).  
“Jesus saith unto him, I am the way, the truth, and the life: no man cometh unto the Father, but by me.”
10. Jesus Christ is life (John 11:25).  
“Jesus said unto her, I am the resurrection, and the life: he that believeth in me, though he were dead, yet shall he live:”
11. Jesus Christ is changeless (Hebrews 13:8).  
“Jesus Christ the same yesterday, and to day, and for ever.”

B. His ministry

1. Jesus Christ is the creator (John 1:3).  
“All things were made by him; and without him was not any thing made that was made.”
2. Jesus Christ is the Word, the expression of God’s being (John 1:14).  
“And the Word was made flesh, and dwelt among us, (and we beheld his glory, the glory as of the only begotten of the Father,) full of grace and truth.”
3. Jesus Christ came to fulfill the Law (Matthew 5:17).  
“Think not that I am come to destroy the law, or the prophets: I am not come to destroy, but to fulfil.”
4. Jesus Christ is the Saviour (Titus 2:13).  
“Looking for that blessed hope, and the glorious appearing of the great God and our Saviour Jesus Christ;”
5. Jesus Christ was the substitutionary lamb, the Atonement (John 1:29).  
“The next day John seeth Jesus coming unto him, and saith, Behold the Lamb of God, which taketh away the sin of the world.”
6. Jesus Christ is the mediator (1 Timothy 2:5).  
“For there is one God, and one mediator between God and men, the man Christ Jesus;”
7. Jesus Christ is our intercessor (Hebrews 7:25).  
“Wherefore he is able also to save them to the uttermost that come unto God by him, seeing he ever liveth to make intercession for them.”
8. Jesus Christ is our High Priest (Hebrew 8:1).  
“Now of the things which we have spoken this is the sum: We have such an high priest, who is set on the right hand of the throne of the Majesty in the heavens;”
9. Jesus Christ is the judge (John 5:22).  
“For the Father judgeth no man, but hath committed all judgment unto the Son:”
10. Jesus Christ is the author and finisher of our faith (Hebrews 12:2).  
“Looking unto Jesus the author and finisher of our faith; who for the joy that was set before him endured the cross, despising the shame, and is set down at the right hand of the throne of God.”

III. God the Holy Spirit

A. His nature

1. The Holy Spirit is God (2 Corinthians 3:17).  
“Now the Lord is that Spirit: and where the Spirit of the Lord is, there is liberty.”
2. The Spirit of God is holy (Ephesians 4:30).  
“And grieve not the holy Spirit of God, whereby ye are sealed unto the day of redemption.”

B. His ministry

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1. The Holy Spirit imparts life (Job 33:4).  
“The Spirit of God hath made me, and the breath of the Almighty hath given me life.”
2. The Holy Spirit convicts of sin (John 16:8).  
“And when he is come, he will reprove the world of sin, and of righteousness, and of judgment:”
3. The Holy Spirit is the author of the new birth (John 3:5; Titus 3:5).  
“Jesus answered, Verily, verily, I say unto thee, Except a man be born of water and of the Spirit, the cannot enter into the kingdom of God.”  
“Not by works of righteousness which we have done, but according to his mercy he saved us, by the washing of regeneration, and renewing of the Holy Ghost;”
4. The Holy Spirit indwells every Christian (Romans 8:9).  
“But ye are not in the flesh, but in the Spirit, if so be that the Spirit of God dwell in you. Now if any man have not the Spirit of Christ, he is none of his.”
5. Through the Holy Spirit we are baptized into the body of Christ (1 Corinthians 12:13).  
“For by one Spirit are we all baptized into one body, whether we be Jews or Gentiles, whether we be bond or free; and have been all made to drink into one Spirit.”
6. The Holy Spirit is the proof of our salvation (Romans 8:16).  
“The Spirit itself beareth witness with our spirit, that we are the children of God:”
7. The Holy Spirit is the seal or bond of our eternal salvation (Ephesians 1:13; 2 Corinthians 1:22).  
“In whom ye also trusted, after that ye heard the word of truth, the gospel of your salvation: in whom also after that ye believed, ye were sealed with that holy Spirit of promise,”  
“Who hath also sealed us, and given the earnest of the Spirit in our hearts.”
8. The Holy Spirit leads the Christian (Romans 8:14).  
“For as many as are led by the Spirit of God, they are the sons of God.”
9. The Holy Spirit comforts the Christian (John 14:16).  
“And I will pray the Father, and he shall give you another Comforter, that he may abide with you for ever;”
10. The Holy Spirit teaches the Christian (John 14:26).  
“But the Comforter, which is the Holy Ghost, whom the Father will send in my name, he shall teach you all things, and bring all things to your remembrance, whatsoever I have said unto you.”
11. The Holy Spirit is our indwelling intercessor (Romans 8:27).  
“And he that searcheth the hearts knoweth what is the mind of the Spirit, because he maketh intercession for the saints according to the will of God.”
12. The Holy Spirit glorifies Christ (John 16:14).  
“He shall glorify me: for he shall receive of mine, and shall shew it unto you.”
13. The Holy Spirit inspired Scripture (2 Peter 1:21; 2 Timothy 3:16).  
“For the prophecy came not in old time by the will of man: but holy men of God spake as they were moved by the Holy Ghost.”  
“All scripture is given by inspiration of God, and is profitable for doctrine, for reproof, for correction, for instruction in righteousness:”
14. The Holy Spirit bestows spiritual gifts (1 Corinthians 12:4, 11).  
“Now there are diversities of gifts, but the same Spirit.”  
“But all these worketh that one and the selfsame Spirit, dividing to every man severally as he will.”
15. The Holy Spirit controls the submissive Christian (Ephesians 5:18).  
“And be not drunk with wine, wherein is excess; but be filled with the Spirit;”
16. The Holy Spirit produces fruit in the Christian (Galatians 5:22-23).  
“But the fruit of the Spirit is love, joy, peace, longsuffering, gentleness, goodness, faith, Meekness, temperance: against such there is no law.”

- I. Sin is defined Scripturally.
  - A. Sin is “missing the mark” or a failure to meet God’s standards (Romans 3:23; James 4:17). For all have sinned, and come short of the glory of God; Therefore to him that knoweth to do good, and doeth it not, to him it is sin.
  - B. Sin is transgression of God’s law (1 John 3:4). Whosoever committeth sin transgresseth also the law: for sin is the transgression of the law.
  - C. Sin is committed against God (Psalm 51:4). Against thee, thee only, have I sinned, and done this evil in thy sight: that thou mightest be justified when thou speakest, and be clear when thou judgest.
- II. Sin originated in the angelic realm.
  - A. The Devil (Lucifer) committed sin (1 John 3:8). He that committeth sin is of the devil; for the devil sinneth from the beginning. For this purpose the Son of God was manifested, that he might destroy the works of the devil.
  - B. Other angels committed sin (2 Peter 2:4). For if God spared not the angels that sinned, but cast them down to hell, and delivered them into chains of darkness, to be reserved unto judgment;
- III. Sin spread to the human race.
  - A. The Devil (Satan) was the chief agent in the Fall of Man (2 Corinthians 11:3). But I fear, lest by any means, as the serpent beguiled Eve through his subtilty, so your minds should be corrupted from the simplicity that is in Christ.
  - B. Sin entered the world through Adam (Romans 5:12). Wherefore, as by one man sin entered into the world, and death by sin; and so death passed upon all men, for that all have sinned:
  - C. The sinful nature is transmitted to all Adam’s posterity, with the exception of Christ (Romans 5:19; 1 John 1:8). For as by one man’s disobedience many were made sinners, so by the obedience of one shall many be made righteous. If we say that we have no sin, we deceive ourselves, and the truth is not in us.
  - D. Sin is perpetuated by mankind because his heart is evil (Jeremiah 17:9; Matthew 15:19). The heart is deceitful above all things, and desperately wicked: who can know it? For out of the heart proceed evil thoughts, murders, adulteries, fornications, thefts, false witness, blasphemies:
- IV. Sin is damaging and degrading to mankind.
  - A. Man’s sinful nature has placed him in a state of spiritual death (Ephesians 2:1). And you hath he quickened, who were dead in trespasses and sins;
  - B. Sin creates guilt and unrest in man (Isaiah 57:20–21). But the wicked are like the troubled sea, when it cannot rest, whose waters cast up mire and dirt. There is no peace, saith my God, to the wicked.
  - C. The sin of one generation affects its posterity (Exodus 20:5). Thou shalt not bow down thyself to them, nor serve them: for I the LORD thy God am a jealous God, visiting the iniquity of the fathers upon the children unto the third and fourth generation of them that hate me;
  - D. Man is in bondage to sin and cannot free himself (John 8:34). Jesus answered them, Verily, verily, I say unto you, Whosoever committeth sin is the servant of sin.
  - E. Sin keeps man in spiritual darkness (John 8:12). Then spake Jesus again unto them, saying, I am the light of the world: he that followeth me shall not walk in darkness, but shall have the light of life.
  - F. Sin makes man at enmity against God (Romans 8:7). Because the carnal mind is enmity against God: for it is not subject to the law of God, neither indeed can be.
  - G. Man’s sin repays him with wickedness (Isaiah 3:11; Proverbs 13:2). Woe unto the wicked! it shall be ill with him: for the reward of his hands shall be given him. A man shall eat good by the



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fruit of his mouth: but the soul of the transgressors shall eat violence.

- H. Sin afflicts mankind with pain and anguish (Job 14:1). Man that is born of a woman is of few days, and full of trouble.
- I. Sin brings death which is inescapable outside Christ (James 1:15). Then when lust hath conceived, it bringeth forth sin: and sin, when it is finished, bringeth forth death.
  - 1. The first death is physical, bodily (Hebrews 9:27). And as it is appointed unto men once to die, but after this the judgment:
  - 2. The second death is spiritual, eternal separation from God, Who is Life (Revelation 21:8). But the fearful, and unbelieving, and the abominable, and murderers, and whoremongers, and sorcerers, and idolaters, and all liars, shall have their part in the lake which burneth with fire and brimstone: which is the second death.
- V. Sin and the holiness of God are irreconcilable.
  - A. God is righteous (Psalm 119:137). Righteous art thou, O LORD, and upright are thy judgments.
  - B. God abhors sin (Psalm 5:4–6). For thou art not a God that hath pleasure in wickedness: neither shall evil dwell with thee. The foolish shall not stand in thy sight: thou hatest all workers of iniquity. Thou shalt destroy them that speak leasing: the LORD will abhor the bloody and deceitful man.
  - C. God knows our sins (Psalm 69:5). O God, thou knowest my foolishness; and my sins are not hid from thee.
  - D. Sin separates us from God (Isaiah 59:1–2). Behold, the LORD'S hand is not shortened, that it cannot save; neither his ear heavy, that it cannot hear: But your iniquities have separated between you and your God, and your sins have hid his face from you, that he will not hear.
  - E. God judges sin (Ecclesiastes 12:14). For God shall bring every work into judgment, with every secret thing, whether it be good, or whether it be evil.
  - F. God's judgment is according to truth (Romans 2:2). But we are sure that the judgment of God is according to truth against them which commit such things.
  - G. The Law was given to condemn man's sins and to show his need for Christ (Galatians 3:24). Wherefore the law was our schoolmaster to bring us unto Christ, that we might be justified by Faith. The Law was given to condemn man's sins and to show his need for Christ (Galatians 3:24).
  - H. God will not tolerate sin or defilement in Heaven (Revelation 21:27). And there shall in no wise enter into it any thing that defileth, neither whatsoever worketh abomination, or maketh a lie: but they which are written in the Lamb's book of life.
- VI. Salvation from sin and death is impossible apart from God's plan.
  - A. Old Testament sacrifices could not take away sin (Hebrews 10:4). For it is not possible that the blood of bulls and of goats should take away sins.
  - B. The Law cannot give righteousness and life (Galatians 3:21–22). Is the law then against the promises of God? God forbid: for if there had been a law given which could have given life, verily righteousness should have been by the law. But the scripture hath concluded all under sin, that the promise by faith of Jesus Christ might be given to them that believe.
  - C. Works cannot give righteousness and life (Isaiah 64:6). But we are all as an unclean thing, and all our righteousnesses are as filthy rags; and we all do fade as a leaf; and our iniquities, like the wind, have taken us away.
  - D. No person or god can provide salvation (Acts 4:12). Neither is there salvation in any other: for there is none other name under heaven given among men, whereby we must be saved.
  - E. Grace, unmerited favor, came by Jesus Christ (John 1:17). For the law was given by Moses, but grace and truth came by Jesus Christ "For the law was given by Moses, but grace and truth came by Jesus Christ."
- VII. Salvation from sin and death is made possible by God's plan.



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- A. Jesus Christ is God Incarnate, sent to redeem us (Galatians 4:4–5). But when the fulness of the time was come, God sent forth his Son, made of a woman, made under the law, To redeem them that were under the law, that we might receive the adoption of sons.
1. The shedding of Christ’s blood was necessary for the remission or forgiveness of sins (Hebrews 9:22). And almost all things are by the law purged with blood; and without shedding of blood is no remission.
    - a. Our sins were imputed or reckoned to Christ’s account (1 Peter 2:24). Who his own self bare our sins in his own body on the tree, that we, being dead to sins, should live unto righteousness: by whose stripes ye were healed.
    - b. Christ was the propitiation or satisfaction for the sins of the world (1 John 2:2). And he is the propitiation for our sins: and not for ours only, but also for the sins of the whole world.
    - c. Christ was our substitute on the cross, and now His righteousness has been imputed to us (2 Corinthians 5:21). For he hath made him to be sin for us, who knew no sin; that we might be made the righteousness of God in him.
    - d. Christ’s death reconciles man to God (Romans 5:10). For if, when we were enemies, we were reconciled to God by the death of his Son, much more, being reconciled, we shall be saved by his life.
    - e. We are justified or declared righteous through faith in Christ’s redemptive work (Romans 5:1). Therefore being justified by faith, we have peace with God through our Lord Jesus Christ.
    - f. God has removed our sins from us (Psalm 103:12; John 1:29). As far as the east is from the west, so far hath he removed our transgressions from us. The next day John seeth Jesus coming unto him, and saith, Behold the Lamb of God, which taketh away the sin of the world.
    - g. God will never remember our sins (Hebrews 10:17). And their sins and iniquities will I remember no more.
    - h. Condemnation for our sins is no longer possible (Romans 8:1). There is therefore now no condemnation to them which are in Christ Jesus, who walk not after the flesh, but after the Spirit.
  2. Christ’s resurrection proved that He is God, with power over death (John 11:25). Jesus said unto her, I am the resurrection, and the life: he that believeth in me, though he were dead, yet shall he live:
    - a. Christ’s resurrection was necessary for proof of forgiveness and justification (Romans 4:24–25). But for us also, to whom it shall be imputed, if we believe on him that raised up Jesus our Lord from the dead; Who was delivered for our offences, and was raised again for our justification.
    - b. Christ’s resurrection proves that the saved shall also rise (1 Corinthians 15:20, 23). But now is Christ risen from the dead, and become the firstfruits of them that slept. But every man in his own order: Christ the firstfruits; afterward they that are Christ’s at his coming.
- B. Conversion is a sinner’s turning from his sin toward God (Acts 3:19). Repent ye therefore, and be converted, that your sins may be blotted out, when the times of refreshing shall come from the presence of the Lord;
1. A sinner must repent of his sins (Luke 5:32). I came not to call the righteous, but sinners to repentance.
  2. A sinner must have faith, or personal trust, in Christ’s finished work on the cross (John 1:12; Romans 10:9). But as many as received him, to them gave he power to become the sons of God, even to them that believe on his name: That if thou shalt confess with thy

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mouth the Lord Jesus, and shalt believe in thine heart that God hath raised him from the dead, thou shalt be saved.

3. While the sinner must exercise repentance and faith by his own will, it is God who leads him to both (Romans 2:4; Ephesians 2:8). Or despisest thou the riches of his goodness and forbearance and longsuffering; not knowing that the goodness of God leadeth thee to repentance? For by grace are ye saved through faith; and that not of yourselves: it is the gift of God:

C. Regeneration is being “born again” at conversion, and it is accomplished by God (Titus 3:5). Not by works of righteousness which we have done, but according to his mercy he saved us, by the washing of regeneration, and renewing of the Holy Ghost;

D. Salvation is a gift imparted at conversion (Romans 10:10, 13). For with the heart man believeth unto righteousness; and with the mouth confession is made unto salvation. For whosoever shall call upon the name of the Lord shall be saved.

1. We are saved from the bondage which makes us continue to sin (1 John 3:9). Whosoever is born of God doth not commit sin; for his seed remaineth in him: and he cannot sin, because he is born of God.
2. We are saved from sin’s penalty and are given eternal life (John 3:36). He that believeth on the Son hath everlasting life: and he that believeth not the Son shall not see life; but the wrath of God abideth on him.
3. The completion of our salvation will be the sinless glorification of our bodies (Philippians 3:20–21). For our conversation is in heaven; from whence also we look for the Saviour, the Lord Jesus Christ: Who shall change our vile body, that it may be fashioned like unto his glorious body, according to the working whereby he is able even to subdue all things unto himself.

E. At salvation, we are sealed with the Holy Spirit as security and indwelt by Him until our final Redemption (Ephesians 1:13; 1 Corinthians 6:19). In whom ye also trusted, after that ye heard the word of truth, the gospel of your salvation: in whom also after that ye believed, ye were healed with that holy Spirit of promise, What? know ye not that your body is the temple of the Holy Ghost which is in you, which ye have of God, and ye are not your own?

F. At salvation, we are sanctified or set apart in God’s eyes from the unsaved world (Hebrews 10:10). By the which will we are sanctified through the offering of the body of Jesus Christ once for all.

G. At salvation, Christ’s intercession for us with the Father begins (Hebrews 7:25). Wherefore he is able also to save them to the uttermost that come unto God by him, seeing he ever liveth to make intercession for them.

- I. Prayer is verbal expression of our feelings and needs to God.
- A. We pray directly to God (Psalm 5:2). Hearken unto the voice of my cry, my King, and my God: for unto thee will I pray.
1. We are to pray with humility (Psalm 10:17). LORD, thou hast heard the desire of the humble: thou wilt prepare their heart, thou wilt cause thine ear to hear:
  2. We are to pray in Jesus' name (John 16:23). And in that day ye shall ask me nothing. Verily, verily, I say unto you, Whatsoever ye shall ask the Father in my name, he will give it you.
  3. We are to pray in the Holy Spirit (Jude 20–21). But ye, beloved, building up yourselves on your most holy faith, praying in the Holy Ghost, Keep yourselves in the love of God, looking for the mercy of our Lord Jesus Christ unto eternal life.
  4. We are to pray truthfully (Psalm 145:18). The LORD is nigh unto all them that call upon him, to all that call upon him in truth.
  5. We are to pray boldly (Hebrews 10:19–22). Having therefore, brethren, boldness to enter into the holiest by the blood of Jesus, By a new and living way, which he hath consecrated for us, through the veil, that is to say, his flesh; And having an high priest over the house of God; Let us draw near with a true heart in full assurance of faith, having our hearts sprinkled from an evil conscience, and our bodies washed with pure water.
  6. We are to pray confidently (1 John 5:14). And this is the confidence that we have in him, that, if we ask any thing according to his will, he heareth us:
  7. We are to pray about matters persistently, importunately, without shame (Luke 11:8–10). I say unto you, Though he will not rise and give him, because he is his friend, yet because of his importunity he will rise and give him as many as he needeth. And I say unto you, Ask, and it shall be given you; seek, and ye shall find; knock, and it shall be opened unto you. For every one that asketh receiveth; and he that seeketh findeth; and to him that knocketh it shall be opened.
- B. We are to pray from the heart, expressing our feelings and thoughts (Psalm 62:8). Trust in him at all times; ye people, pour out your heart before him: God is a refuge for us. Selah.
1. Prayer may be audible (Psalm 77:1). I cried unto God with my voice, even unto God with my voice; and he gave ear unto me.
  2. Prayer may be silent because God knows the heart and its thoughts (1 Chronicles 28:9). And thou, Solomon my son, know thou the God of thy father, and serve him with a perfect heart and with a willing mind: for the LORD searcheth all hearts, and understandeth all the imaginations of the thoughts: if thou seek him, he will be found of thee; but if thou forsake him, he will cast thee off for ever.
- C. We are to pray concerning everything (Philippians 4:6). Be careful for nothing; but in every thing by prayer and supplication with thanksgiving let your requests be made known unto God.
1. Prayer is adoration, expressing praise and thanksgiving (Hebrews 13:15). By him therefore let us offer the sacrifice of praise to God continually, that is, the fruit of our lips giving thanks to his name.
  2. Prayer is supplication, expressing a petition for mercy (Psalm 55:1). Give ear to my prayer, O God; and hide not thyself from my supplication.
    - a. We are to confess our sins and seek forgiveness (Matthew 6:12; 1 John 1:9). And forgive us our debts, as we forgive our debtors. If we confess our sins, he is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness.
    - b. We are to express our needs (Matthew 6:11). Give us this day our daily bread.

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We are to express our desires (Psalm 37:4). Delight thyself also in the LORD; and he shall give thee the desires of thine heart.

3. Prayer is intercession, pleading another's cause (Romans 15:30). Now I beseech you, brethren, for the Lord Jesus Christ's sake, and for the love of the Spirit, that ye strive together with me in your prayers to God for me;
  - a. We are to pray for all men (1 Timothy 2:1). I exhort therefore, that, first of all, supplications, prayers, intercessions, and giving of thanks, be made for all men;
  - b. We are to pray for kings and all in authority (1 Timothy 2:2). For kings, and for all that are in authority; that we may lead a quiet and peaceable life in all godliness and honesty.
  - c. We are to pray for our persecutors (Matthew 5:44). But I say unto you, Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you;
  - d. We are to pray for fellow believers (Ephesians 6:18). Praying always with all prayer and supplication in the Spirit, and watching thereunto with all perseverance and supplication for all saints;
  - e. We are to pray for the sick (James 5:14–15). Is any sick among you? let him call for the elders of the church; and let them pray over him, anointing him with oil in the name of the Lord: And the prayer of faith shall save the sick, and the Lord shall raise him up; and if he have committed sins, they shall be forgiven him.
  - f. We are to pray for the ministers of the Gospel (2 Thessalonians 3:1–2). Finally, brethren, pray for us, that the word of the Lord may have free course, and be glorified, even as it is with you: And that we may be delivered from unreasonable and wicked men: for all men have not faith.

II. The Bible clearly states who may pray.

- A. Only believers may pray with the assurance that they are heard by God (John 9:31). Now we know that God heareth not sinners: but if any man be a worshipper of God, and doeth his will, him he heareth.
- B. The prayer for salvation from anyone will be heard by God (Romans 10:9–10, 13). That if thou shalt confess with thy mouth the Lord Jesus, and shalt believe in thine heart that God hath raised him from the dead, thou shalt be saved. For with the heart man believeth unto righteousness; and with the mouth confession is made unto salvation. For whosoever shall call upon the name of the Lord shall be saved.
- C. All believers share the privilege of prayer. (Matthew 6:6; 1 Timothy 2:8). But thou, when thou prayest, enter into thy closet, and when thou hast shut thy door, pray to thy Father which is in secret; and thy Father which seeth in secret shall reward thee openly. I will therefore that men pray every where, lifting up holy hands, without wrath and doubting.
- D. The Bible teaches that Christ continues to intercede for believers (Hebrews 7:25). Wherefore he is able also to save them to the uttermost that come unto God by him, seeing he ever liveth to make intercession for them.
- E. The Bible teaches that the Holy Spirit also intercedes for us (Romans 8:26). Likewise the Spirit also helpeth our infirmities: for we know not what we should pray for as we ought: but the Spirit itself maketh intercession for us with groanings which cannot be uttered.

III. It is wrong for the Christian to fail to pray.

- A. Prayer is commanded (1 Thessalonians 5:17). Pray without ceasing.
- B. Prayer is pleasing to God (Psalm 141:2). Let my prayer be set forth before thee as incense; and the lifting up of my hands as the evening sacrifice.
- C. We will not have if we do not ask (James 4:2). Ye lust, and have not: ye kill, and desire to have, and cannot obtain: ye fight and war, yet ye have not, because ye ask not.

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- IV. The Bible teaches us when to pray.
- A. The believer's heart is to remain in an attitude of continuing prayer and gratitude to God (Romans 12:12; Ephesians 5:20). Rejoicing in hope; patient in tribulation; continuing instant in prayer; Giving thanks always for all things unto God and the Father in the name of our Lord Jesus Christ;
    - 1. We are to pray at all times (Luke 18:1). And he spake a parable unto them to this end, that men ought always to pray, and not to faint;
    - 2. We are to pray day and night (Psalm 88:1). O LORD God of my salvation, I have cried day and night before thee:
  - B. We are to pray in thankfulness before eating, as exemplified by Christ (Mark 8:6; 1 Timothy 4:4–5). And he commanded the people to sit down on the ground: and he took the seven loaves, and gave thanks, and brake, and gave to his disciples to set before them; and they did set them before the people. For every creature of God is good, and nothing to be refused, if it be received with thanksgiving: For it is sanctified by the word of God and prayer.
  - C. We are to pray in times of trouble (Psalm 86:6–7). Give ear, O LORD, unto my prayer; and attend to the voice of my supplications. In the day of my trouble I will call upon thee: for thou wilt answer me.
  - D. We are to pray in times of need (Hebrews 4:16). Let us therefore come boldly unto the throne of grace, that we may obtain mercy, and find grace to help in time of need.
  - E. We are to pray in times of affliction (James 5:13). Is any among you afflicted? let him pray. Is any merry? let him sing psalms.
  - F. We are to pray when fearful (Psalm 55:5, 16). Fearfulness and trembling are come upon me, and horror hath overwhelmed me. As for me, I will call upon God; and the LORD shall save me.
  - G. We are to pray for restored fellowship after confession of sin (Psalm 51:10, 12). Create in me a clean heart, O God; and renew a right spirit within me. Restore unto me the joy of thy salvation; and uphold me with thy free spirit.
- V. Answers to prayer may take different forms.
- A. God has promised to answer requests made in His will (1 John 5:14–15). And this is the confidence that we have in him, that, if we ask any thing according to his will, he heareth us: And if we know that he hear us, whatsoever we ask, we know that we have the petitions that we desired of him.
  - B. God may answer prayer above our expectations (Ephesians 3:20). Now unto him that is able to do exceeding abundantly above all that we ask or think, according to the power that worketh in us,
  - C. God may answer prayer directly and immediately (Matthew 7:7–11). Ask, and it shall be given you; seek, and ye shall find; knock, and it shall be opened unto you: For every one that asketh receiveth; and he that seeketh findeth; and to him that knocketh it shall be opened. Or what man is there of you, whom if his son ask bread, will he give him a stone? Or if he ask a fish, will he give him a serpent? If ye then, being evil, know how to give good gifts unto your children, how much more shall your Father which is in heaven give good things to them that ask him?
  - D. God may delay an answer to prayer (Luke 18:7). And shall not God avenge his own elect, which cry day and night unto him, though he bear long with them?
  - E. God may answer a prayer differently from our request (2 Corinthians 12:7–9). And lest I should be exalted above measure through the abundance of the revelations, there was given to me a thorn in the flesh, the messenger of Satan to buffet me, lest I should be exalted above measure. For this thing I besought the Lord thrice, that it might depart from me. And he said unto me, My grace is sufficient for thee: for my strength is made perfect in weakness. Most gladly therefore will I rather glory in my infirmities, that the power of Christ may rest upon me.
- VI. There are hindrances to answers to prayer which the believer must avoid.

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- A. God will not answer if there is unconfessed sin in the heart (Psalm 66:18). If I regard iniquity in my heart, the Lord will not hear me:
- B. God will not answer prayer if the motive is wrong or selfish (James 4:3). Ye ask, and receive not, because ye ask amiss, that ye may consume it upon your lusts.
- C. God will not answer prayer if it is not made in faith (Matthew 21:22). And all things, whatsoever ye shall ask in prayer, believing, ye shall receive.
- D. God will not answer prayer from an unforgiving heart (Mark 11:25–26). And when ye stand praying, forgive, if ye have ought against any: that your Father also which is in heaven may forgive you your trespasses. But if ye do not forgive, neither will your Father which is in heaven forgive your trespasses.
- E. God will not answer prayer made without regard to his will (Matthew 6:10). Thy kingdom come. Thy will be done in earth, as it is in heaven.
- F. God will not answer prayer from an unthankful heart (1 Thessalonians 5:18). In every thing give thanks: for this is the will of God in Christ Jesus concerning you.
- G. God will not answer prayer from a disobedient heart (1 John 3:20–22). For if our heart condemn us, God is greater than our heart, and knoweth all things. Beloved, if our heart condemn us not, then have we confidence toward God. And whatsoever we ask, we receive of him, because we keep his commandments, and do those things that are pleasing in his sight.
- H. God will not answer prayer from an ungiving heart (Luke 6:38). Give, and it shall be given unto you; good measure, pressed down, and shaken together, and running over, shall men give into your bosom. For with the same measure that ye mete withal it shall be measured to you again.
- I. God will not answer prayer from a heart which is not abiding in Him (John 15:7). If ye abide in me, and my words abide in you, ye shall ask what ye will, and it shall be done unto you.
- J. God will not answer prayer from the partners in an inharmonious marriage relationship (1 Peter 3:1, 7). Likewise, ye wives, be in subjection to your own husbands; that, if any obey not the word, they also may without the word be won by the conversation of the wives; Likewise, ye husbands, dwell with them according to knowledge, giving honour unto the wife, as unto the weaker vessel, and as being heirs together of the grace of life; that your prayers be not hindered.

- I. God has expressed His promises in clear, simple language.
- A. God's promises are recorded in the Scriptures (Romans 1:2). (Which he had promised afore by his prophets in the holy scriptures,)
  - B. God's promises are backed by His faithfulness (Deuteronomy 7:9). Know therefore that the LORD thy God, he is God, the faithful God, which keepeth covenant and mercy with them that love him and keep his commandments to a thousand generations;
  - C. God has confirmed His faithfulness by an oath (Hebrews 6:17–18). Wherein God, willing more abundantly to shew unto the heirs of promise the immutability of his counsel, confirmed it by an oath: That by two immutable things, in which it was impossible for God to lie, we might have a strong consolation, who have fled for refuge to lay hold upon the hope set before us:
  - D. God's promises are to motivate His children to duty and holiness (2 Corinthians 6:17–18; 7:1). Wherefore come out from among them, and be ye separate, saith the Lord, and touch not the unclean thing; and I will receive you, And will be a Father unto you, and ye shall be my sons and daughters, saith the Lord Almighty. Having therefore these promises, dearly beloved, let us cleanse ourselves from all filthiness of the flesh and spirit, perfecting holiness in the fear of God.
  - E. Although not all promises are made to the Christian, all are for our edification (Romans 15:4). For whatsoever things were written aforetime were written for our learning, that we through patience and comfort of the scriptures might have hope.
  - F. God's promises have been confirmed and fulfilled in Christ (2 Corinthians 1:19–20). For the Son of God, Jesus Christ, who was preached among you by us, even by me and Silvanus and Timotheus, was not yea and nay, but in him was yea. For all the promises of God in him are yea, and in him Amen, unto the glory of God by us.
  - G. Man does not know God's timetable for the fulfillment of His promises (2 Peter 3:9). The Lord is not slack concerning his promise, as some men count slackness; but is longsuffering to us-ward, not willing that any should perish, but that all should come to repentance.
  - H. God's promises are obtained or possessed through faith (Romans 4:16; Hebrews 6:12). Therefore it is of faith, that it might be by grace; to the end the promise might be sure to all the seed; not to that only which is of the law, but to that also which is of the faith of Abraham; who is the father of us all, That ye be not slothful, but followers of them who through faith and patience inherit the promises.
- II. Scripture describes God's promises in several terms.
- A. God's promise is called good (1 Kings 8:56). Blessed be the LORD, that hath given rest unto his people Israel, according to all that he promised: there hath not failed one word of all his good promise, which he promised by the hand of Moses his servant.
  - B. God's promise is called holy (Psalm 105:42). For he remembered his holy promise, and Abraham his servant.
  - C. God's promises are called great and precious (2 Peter 1:4). Whereby are given unto us exceeding great and precious promises: that by these ye might be partakers of the divine nature, having escaped the corruption that is in the world through lust.
- III. God has given promises concerning the physical welfare of His children.
- A. God has promised longer life for obedience to Him (Proverbs 3:1–2). My son, forget not my law; but let thine heart keep my commandments: For length of days, and long life, and peace, shall they add to thee.
  - B. God has promised longer life for honoring parents (Ephesians 6:2–3). Honour thy father and mother; which is the first commandment with promise; That it may be well with thee, and thou mayest live long on the earth.

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- C. God has promised peace and comfort in fear (John 14:27; Philippians 4:7). Peace I leave with you, my peace I give unto you: not as the world giveth, give I unto you. Let not your heart be troubled, neither let it be afraid. And the peace of God, which passeth all understanding, shall keep your hearts and minds through Christ Jesus.
  - D. God has promised help in illness (Psalm 41:3). The LORD will strengthen him upon the bed of languishing: thou wilt make all his bed in his sickness.
  - E. God has promised the rest of sweet sleep (Proverbs 3:24). When thou liest down, thou shalt not be afraid: yea, thou shalt lie down, and thy sleep shall be sweet.
  - F. God has promised both afflictions and delivery in those afflictions (1 Thessalonians 3:3; Psalm 50:15). That no man should be moved by these afflictions: for yourselves know that we are appointed thereunto. And call upon me in the day of trouble: I will deliver thee, and thou shalt glorify me.
  - G. God has promised to dry our tears (Revelation 7:17). For the Lamb which is in the midst of the throne shall feed them, and shall lead them unto living fountains of waters: and God shall wipe away all tears from their eyes.
  - H. God has promised renewal of strength (Isaiah 40:31). But they that wait upon the LORD shall renew their strength; they shall mount up with wings as eagles; they shall run, and not be weary; and they shall walk, and not faint.
  - I. God has promised that nothing shall happen by chance (Proverbs 16:33). The lot is cast into the lap; but the whole disposing thereof is of the LORD.
  - J. God has promised children as His heritage (Psalm 127:3). Lo, children are an heritage of the LORD: and the fruit of the womb is his reward.
  - K. God has promised a blessed home life (Proverbs 3:33). The curse of the LORD is in the house of the wicked: but he blesseth the habitation of the just.
  - L. God has promised preservation of orphans and widows (Jeremiah 49:11). Leave thy fatherless children, I will preserve them alive; and let thy widows trust in me.
  - M. God has promised blessings upon the children of godly parents (Psalm 112:1–2; Proverbs 20:7). Praise ye the LORD. Blessed is the man that feareth the LORD, that delighteth greatly in his commandments. His seed shall be mighty upon earth: the generation of the upright shall be blessed. The just man walketh in his integrity: his children are blessed after him.
  - N. God has promised our basic needs of food, drink, and clothing (Matthew 6:31–32). Therefore take no thought, saying, What shall we eat? or, What shall we drink? or, Wherewithal shall we be clothed? (For after all these things do the Gentiles seek:) for your heavenly Father knoweth that ye have need of all these things.
  - O. God has promised to meet our every need (Philippians 4:19; Matthew 6:33). But my God shall supply all your need according to his riches in glory by Christ Jesus. But seek ye first the kingdom of God, and his righteousness; and all these things shall be added unto you.
- IV. God has given spiritual promises to those who are saved.
- A. God has promised abundant life (John 10:10). The thief cometh not, but for to steal, and to kill, and to destroy: I am come that they might have life, and that they might have it more abundantly.
  - B. God has promised eternal life (1 John 2:25). And this is the promise that he hath promised us, even eternal life.
  - C. God has promised the indwelling Holy Spirit as the earnest or pledge of His salvation (2 Corinthians 1:22). Who hath also sealed us, and given the earnest of the Spirit in our hearts.
  - D. God has promised His eternal presence (Hebrews 13:5). Let your conversation be without covetousness; and be content with such things as ye have: for he hath said, I will never leave thee, nor forsake thee.
  - E. God has promised that He is slow to anger and merciful (Psalm 103:8). The LORD is merciful and gracious, slow to anger, and plenteous in mercy.



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- F. God has promised to forget only one thing: our sins (Hebrews 10:17). And their sins and iniquities will I remember no more.
- G. God has promised salvation from His wrath (Romans 5:9). Much more then, being now justified by his blood, we shall be saved from wrath through him.
- H. God has promised us sonship (Galatians 4:6–7; John 1:12). And because ye are sons, God hath sent forth the Spirit of his Son into your hearts, crying, Abba, Father. Wherefore thou art no more a servant, but a son; and if a son, then an heir of God through Christ. But as many as received him, to them gave he power to become the sons of God, even to them that believe on his name:
- I. God has promised that we will be His heirs (Galatians 3:29). And if ye be Christ's, then are ye Abraham's seed, and heirs according to the promise.
- J. God has promised the advocacy of Jesus Christ (1 John 2:1). My little children, these things write I unto you, that ye sin not. And if any man sin, we have an advocate with the Father, Jesus Christ the righteous:
- K. God has promised that He will never change (James 1:17). Every good gift and every perfect gift is from above, and cometh down from the Father of lights, with whom is no variableness, neither shadow of turning.
- L. God has promised to hear and answer our prayers (1 John 5:14–15). And this is the confidence that we have in him, that, if we ask any thing according to his will, he heareth us: And if we know that he hear us, whatsoever we ask, we know that we have the petitions that we desired of him.
- M. God has promised us victory over spiritual foes (Romans 8:37). Nay, in all these things we are more than conquerors through him that loved us.
- N. God has promised us angelic protection and care (Psalm 34:7; Hebrews 1:14). The angel of the LORD encampeth round about them that fear him, and delivereth them. Are they not all ministering spirits, sent forth to minister for them who shall be heirs of salvation?
- O. God has promised that nothing can separate us from His love (Romans 8:38–39). For I am persuaded, that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, Nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord.
- P. God has promised His enabling to do His calling (1 Thessalonians 5:24). Faithful is he that calleth you, who also will do it.
- Q. God has promised rewards for our work (Revelation 22:12). And, behold, I come quickly; and my reward is with me, to give every man according as his work shall be.
- R. God has promised that we shall bear life's burdens with His help (Galatians 6:5; Psalm 55:22). For every man shall bear his own burden. Cast thy burden upon the LORD, and he shall sustain thee: he shall never suffer the righteous to be moved.
- S. God has promised us chastisement for disobedience for our profit (Hebrews 12:6, 11). For whom the Lord loveth he chasteneth, and scourgeth every son whom he receiveth. Now no chastening for the present seemeth to be joyous, but grievous: nevertheless afterward it yieldeth the peaceable fruit of righteousness unto them which are exercised thereby.
- T. God has promised never to test us beyond our endurance (1 Corinthians 10:13). There hath no temptation taken you but such as is common to man: but God is faithful, who will not suffer you to be tempted above that ye are able; but will with the temptation also make a way to escape, that ye may be able to bear it.
- U. God has promised a spiritual harvest after labor (Galatians 6:9). And let us not be weary in well doing: for in due season we shall reap, if we faint not.
- V. God has promised that He cares for us (1 Peter 5:7). Casting all your care upon him; for he careth for you.

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- W. God has promised us courage (2 Timothy 1:7). For God hath not given us the spirit of fear; but of power, and of love, and of a sound mind.
- X. God has promised wisdom if we ask (James 1:5). If any of you lack wisdom, let him ask of God, that giveth to all men liberally, and upbraideth not; and it shall be given him.
- Y. God has promised victory over death (1 Corinthians 15:54–57). So when this corruptible shall have put on incorruption, and this mortal shall have put on immortality, then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory? The sting of death is sin; and the strength of sin is the law. But thanks be to God, which giveth us the victory through our Lord Jesus Christ.
- V. God has given promises concerning eternity to the Christian.
- A. God has promised us an eternal home in heaven (1 Peter 1:3–4). Blessed be the God and Father of our Lord Jesus Christ, which according to his abundant mercy hath begotten us again unto a lively hope by the resurrection of Jesus Christ from the dead, To an inheritance incorruptible, and undefiled, and that fadeth not away, reserved in heaven for you
- B. God has promised that Christ will return for His own (John 14:3). And if I go and prepare a place for you, I will come again, and receive you unto myself; that where I am, there ye may be also.
- C. God has promised to those who die before Christ’s return that the soul will have immediate entrance into heaven after death (2 Corinthians 5:8). We are confident, I say, and willing rather to be absent from the body, and to be present with the Lord.
- D. God has promised that, at Christ’s return for His own, the dead in Christ will be bodily resurrected (1 Thessalonians 4:16–17). For the Lord himself shall descend from heaven with a shout, with the voice of the archangel, and with the trump of God: and the dead in Christ shall rise first: Then we which are alive and remain shall be caught up together with them in the clouds, to meet the Lord in the air: and so shall we ever be with the Lord.
- E. God has promised that, whether still living or resurrected, we all shall be changed to immortal beings (1 Corinthians 15:51–52). Behold, I shew you a mystery; We shall not all sleep, but we shall all be changed, In a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.
- F. God has promised that we shall be like Christ (1 John 3:2). Beloved, now are we the sons of God, and it doth not yet appear what we shall be: but we know that, when he shall appear, we shall be like him; for we shall see him as he is.
- G. God has promised that we must appear before the Judgment Seat for reward or loss for our earthly works (1 Corinthians 3:13–15). Every man’s work shall be made manifest: for the day shall declare it, because it shall be revealed by fire; and the fire shall try every man’s work of what sort it is. If any man’s work abide which he hath built thereupon, he shall receive a reward. If any man’s work shall be burned, he shall suffer loss: but he himself shall be saved; yet so as by fire.
- H. God has promised that heaven will be sinless (Revelation 21:27). And there shall in no wise enter into it any thing that defileth, neither whatsoever worketh abomination, or maketh a lie: but they which are written in the Lamb’s book of life.
- I. God has promised that there shall be no night in heaven (Revelation 22:5). And there shall be no night there; and they need no candle, neither light of the sun; for the Lord God giveth them light: and they shall reign for ever and ever.
- J. God has promised that there will be neither pain nor sorrow in heaven (Revelation 21:4). And God shall wipe away all tears from their eyes; and there shall be no more death, neither sorrow, nor crying, neither shall there be any more pain: for the former things are passed away.
- K. God has promised to dwell with His people for eternity (Revelation 21:3). And I heard a great voice out of heaven saying, Behold, the tabernacle of God is with men, and he will dwell with them, and they shall be his people, and God himself shall be with them, and be their God.

## Appendix 2: Category/Contestant Overview

| Category                     | Limit Per School | Individual | Group | 9 <sup>th</sup> -12 <sup>th</sup> | 7 <sup>th</sup> -8 <sup>th</sup> | 4 <sup>th</sup> -6 <sup>th</sup> |
|------------------------------|------------------|------------|-------|-----------------------------------|----------------------------------|----------------------------------|
| <b>Area One: Bible</b>       |                  |            |       |                                   |                                  |                                  |
| Bible Quizzing               | 1                |            | ✓     | ✓                                 | ✓                                | ✓                                |
| Bible Memory                 | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Bible Teaching               | 2                | ✓          |       | ✓                                 | ✓                                |                                  |
| Expository Preaching         | 2                | ✓          |       | ✓                                 | ✓                                |                                  |
| Evangelistic Preaching       | 2                | ✓          |       | ✓                                 | ✓                                |                                  |
| Topical Preaching            | 2                | ✓          |       | ✓                                 | ✓                                |                                  |
| Bible Sword Drill            | 2                | ✓          |       |                                   |                                  | ✓                                |
| <b>Area Two: Music</b>       |                  |            |       |                                   |                                  |                                  |
| Female Vocal Solo            | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Male Vocal Solo              | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Small Vocal Ensemble         | 2                |            | ✓     | ✓                                 | ✓                                | ✓                                |
| Large Vocal Ensemble         | 2                |            | ✓     | ✓                                 | ✓                                | ✓                                |
| Choral Group                 | 1                |            | ✓     | ✓                                 | ✓                                | ✓                                |
| Youth Choir                  | 1                |            | ✓     | ✓                                 | ✓                                | ✓                                |
| Instrumental Brass Solo      | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Instrumental Woodwind Solo   | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Instrumental String Solo     | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Instrumental Percussion Solo | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Small Instrumental Ensemble  | 2                |            | ✓     | ✓                                 | ✓                                | ✓                                |
| Large Instrumental Ensemble  | 2                |            | ✓     | ✓                                 | ✓                                | ✓                                |
| Handbell/Hand chime Ensemble | 1                |            | ✓     | ✓                                 | ✓                                | ✓                                |
| Handbell/Hand chime Choir    | 1                |            | ✓     | ✓                                 | ✓                                | ✓                                |
| Orchestra/Band               | 1                |            | ✓     | ✓                                 | ✓                                | ✓                                |
| Sacred Piano Solo            | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Classical Piano Solo         | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Sacred Piano Duet            | 1                |            | ✓     | ✓                                 | ✓                                | ✓                                |
| Classical Piano Duet         | 1                |            | ✓     | ✓                                 | ✓                                | ✓                                |
| Sacred Piano Duo             | 1                |            | ✓     | ✓                                 | ✓                                | ✓                                |
| Classical Piano Duo          | 1                |            | ✓     | ✓                                 | ✓                                | ✓                                |
| Hymnplaying                  | 2                | ✓          |       | ✓                                 | ✓                                |                                  |

MAACS Competition Manual—Appendix 2: Category/Contestant Overview

| Category                                | Limit Per School | Individual | Group | 9 <sup>th</sup> -12 <sup>th</sup> | 7 <sup>th</sup> -8 <sup>th</sup> | 4 <sup>th</sup> -6 <sup>th</sup> |
|---|------------------|------------|-------|-----------------------------------|----------------------------------|----------------------------------|
| <b>Area Three: Speech</b>               |                  |            |       |                                   |                                  |                                  |
| Debate                                  | 1                |            | ✓     | ✓                                 |                                  |                                  |
| Dramatic Interpretation                 | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Humorous Interpretation                 | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Oral Interpretation of Poetry           | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Oral Interpretation of Scripture        | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Religious Reading                       | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Declamation                             | 2                | ✓          |       | ✓                                 | ✓                                |                                  |
| Original Persuasive Oratory             | 2                | ✓          |       | ✓                                 | ✓                                |                                  |
| Extemporaneous Speaking                 | 2                | ✓          |       | ✓                                 | ✓                                |                                  |
| Acting                                  | 2                |            | ✓     | ✓                                 | ✓                                |                                  |
| Readers Theatre                         | 1                |            | ✓     | ✓                                 | ✓                                |                                  |
| Choric Speaking                         | 1                |            | ✓     | ✓                                 | ✓                                |                                  |
| <b>Area Four: Art</b>                   |                  |            |       |                                   |                                  |                                  |
| Calligraphy                             | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Monochromatic Drawing                   | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Polychromatic Drawing                   | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Watercolor                              | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Oil Painting                            | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Acrylic Painting                        | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Sculpture                               | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Garment Construction                    | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Textiles                                | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Crafts                                  | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Printmaking                             | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Still Life and Macro Photography        | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Landscapes and Architecture Photography | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| People and Animal Photography           | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Digital Media                           | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Woodworking                             | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Mixed Media                             | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Animation                               | 2                | ✓          |       | ✓                                 | ✓                                | ✓                                |

MAACS Competition Manual—Appendix 2: Category/Contestant Overview

| Category                                      | Limit Per School | Individual | Group | 9 <sup>th</sup> -12 <sup>th</sup> | 7 <sup>th</sup> -8 <sup>th</sup> | 4 <sup>th</sup> -6 <sup>th</sup> |
|---|------------------|------------|-------|-----------------------------------|----------------------------------|----------------------------------|
| <b>Area Five: Academics</b>                   |                  |            |       |                                   |                                  |                                  |
| <b>Division 1: Bible and Academic Testing</b> |                  |            |       |                                   |                                  |                                  |
| Old Testament Bible Knowledge                 | unlimited        | ✓          |       | ✓                                 | ✓                                | ✓                                |
| New Testament Bible Knowledge                 | unlimited        | ✓          |       | ✓                                 | ✓                                | ✓                                |
| English                                       | unlimited        | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Mathematics                                   | unlimited        | ✓          |       |                                   | ✓                                | ✓                                |
| Algebra/Geometry                              | unlimited        | ✓          |       | ✓                                 |                                  |                                  |
| Advanced Mathematics                          | unlimited        | ✓          |       | ✓                                 |                                  |                                  |
| Science                                       | unlimited        | ✓          |       |                                   | ✓                                | ✓                                |
| Biology                                       | unlimited        | ✓          |       | ✓                                 |                                  |                                  |
| Chemistry                                     | unlimited        | ✓          |       | ✓                                 |                                  |                                  |
| Physics                                       | unlimited        | ✓          |       | ✓                                 |                                  |                                  |
| Social Studies                                | unlimited        | ✓          |       |                                   |                                  | ✓                                |
| History/Geography                             | unlimited        | ✓          |       |                                   | ✓                                |                                  |
| World History/Geography                       | unlimited        | ✓          |       | ✓                                 |                                  |                                  |
| U.S. History/Geography                        | unlimited        | ✓          |       | ✓                                 |                                  |                                  |
| Creative Writing                              | unlimited        | ✓          |       |                                   |                                  | ✓                                |
| Creative Writing: Poetry                      | unlimited        | ✓          |       | ✓                                 | ✓                                |                                  |
| Expository Writing: Essay                     | unlimited        | ✓          |       | ✓                                 | ✓                                |                                  |
| Spelling                                      | unlimited        | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Accounting                                    | unlimited        | ✓          |       | ✓                                 |                                  |                                  |
| Home Economics                                | unlimited        | ✓          |       | ✓                                 |                                  |                                  |
| Political Science/Economics                   | unlimited        | ✓          |       | ✓                                 |                                  |                                  |
| Music Theory                                  | unlimited        | ✓          |       | ✓                                 | ✓                                | ✓                                |
| Spanish                                       | unlimited        | ✓          |       | ✓                                 |                                  |                                  |
| <b>Division 2: Science Fair</b>               |                  |            |       |                                   |                                  |                                  |
| Biological Sciences                           | 2                | ✓          |       | ✓                                 | ✓                                |                                  |
| Physical Sciences                             | 2                | ✓          |       | ✓                                 | ✓                                |                                  |



# Judging Forms & Artist's Idea Statements

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**Bible  
Bible Teaching**

Name \_\_\_\_\_

State \_\_\_\_\_

School \_\_\_\_\_

City \_\_\_\_\_

Subject of Lesson \_\_\_\_\_

Title \_\_\_\_\_

Time \_\_\_\_\_

*Time Limit: JH 5-10 minutes; SH 10-15 minutes*

Junior High  Senior High (Check one)

| Factors Evaluated                                   | Comments | Points<br>(4-10) |
|---|----------|------------------|
| Appropriate to the age level (Junior Age)           |          |                  |
| Outline of the lesson well-organized                |          |                  |
| Maintained audience attention throughout the lesson |          |                  |
| Explained the Bible passage clearly and accurately  |          |                  |
| Presented the lesson with confidence and sincerity  |          |                  |
| Applied the lesson correctly and forcefully         |          |                  |
| Creativity (and visuals if utilized)                |          |                  |

**Point Scale**

9-10: Excellent, Superior  
7-8: Good, Above Average  
5-6: Fair, Average  
4: Poor

**Point Totals**

70-63: 1 Rating  
62-49: 2 Rating  
48-35: 3 Rating  
34-below: 4 Rating

Total (70 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
Judge's Signature

**Bible  
Bible Preaching**

Name \_\_\_\_\_

State \_\_\_\_\_

School \_\_\_\_\_

City \_\_\_\_\_

Time \_\_\_\_\_

*Time Limit: JH 5-10 minutes; SH 10-15 minutes*

Junior High  Senior High (Check one)

Expository  Evangelistic  Topical (Check one)

| Factors Evaluated   | Comments | Points<br>(4-10) |
|---|----------|------------------|
| <b>Content and Organization:</b><br>Introduction (leads appropriately into theme, gains attention of the audience)                                |          |                  |
| Theme (clear Scriptural theme established; sermon properly narrowed down)   |          |                  |
| Explanation/Interpretation (appropriate, accurate explanation of Scripture & principles presented)  |          |                  |
| Application/Illustration (forceful exhortation, application, and illustration of Scriptural truth presented)                                      |          |                  |
| Development (supporting points clearly & logically develop theme, conclusion consistent with theme & development, written outline in proper form) |          |                  |
| <b>Presentation:</b><br>Vitality ("life" in face, body, & voice)  |          |                  |
| Eye Contact, Empathy, Naturalness (direct visual & mental contact with audience; natural speech, without affectation or artificial mannerisms)    |          |                  |
| Poise/Authority (sense of composure, assurance, & authority)  |          |                  |
| Voice/Diction/Grammar (clearly audible, words understandable, acceptable grammar)   |          |                  |
| Emphasis/Variety (stress on key ideas through appropriate use of volume, pitch, rate, & climax)   |          |                  |

**Point Scale**

9-10: Excellent, Superior  
7-8: Good, Above Average  
5-6: Fair, Average  
4: Poor

**Point Totals**

100-90: 1 Rating  
89-70: 2 Rating  
69-50: 3 Rating  
49-below: 4 Rating

Total (100 possible points) \_\_\_\_\_

\_\_\_\_\_  
Judge's Signature





**Music**  
**Vocal Solo**  
*(Senior High level)*

Name \_\_\_\_\_

State \_\_\_\_\_

School \_\_\_\_\_

City \_\_\_\_\_

Composition #1 \_\_\_\_\_

Composer \_\_\_\_\_

Composition # 2 \_\_\_\_\_

Composer \_\_\_\_\_

Time \_\_\_\_\_

**Time Limit: Two selections within 10 minutes**

Male  Female *(Check one)*

| Factors Evaluated   | Comments#1 | Comments#2 | Points #1<br>4-10 | Points #2<br>4-10 |
|---|------------|------------|-------------------|-------------------|
| <b>Presentation:</b><br>1. Poise<br>2. Communication<br>3. Facial Expression<br>4. Posture<br>5. Memorization                         |            |            |                   |                   |
| <b>Technique:</b><br>1. Breath<br>2. Diction<br>3. Tone<br>4. Vitality  |            |            |                   |                   |
| <b>Musicianship:</b><br>1. Phrasing<br>2. Contrast Mood<br>3. Contrast Dynamics   |            |            |                   |                   |
| <b>Accuracy:</b><br>1. Text<br>2. Rhythm<br>3. Pitch<br>4. Style (if period piece)  |            |            |                   |                   |
| <b>Selection:</b><br>1. Words/music complementary<br>2. Difficulty<br>3. Appropriate for the voice<br>4. Appropriate for the occasion |            |            |                   |                   |

**Point Scale**

- 9-10: Excellent, Superior
- 7-8: Good, Above Average
- 5-6: Fair, Average
- 4: Poor

**Point Totals**

- 100-90: 1 Rating
- 89-70: 2 Rating
- 69-50: 3 Rating
- 49-below: 4 Rating

Subtotal (50 possible points each) \_\_\_\_\_

Total (100 possible points) \_\_\_\_\_

\_\_\_\_\_  
Judge's Signature



**Music**  
**Vocal Solo**  
*(Junior High & Elementary Levels)*

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Composition \_\_\_\_\_ Composer \_\_\_\_\_

Time \_\_\_\_\_ **Time Limit: One selection within 5 minutes**

Male  Female *(Check one)*

Elementary  Junior High *(Check one)*

| Factors Evaluated  | Comments | Points 6-20 |
|--|----------|-------------|
| <b>Presentation:</b><br>1. Poise<br>2. Communication<br>3. Facial Expression<br>4. Posture<br>5. Memorization                            |          |             |
| <b>Technique:</b><br>1. Breath<br>2. Diction<br>3. Tone<br>4. Vitality   |          |             |
| <b>Musicianship:</b><br>1. Phrasing<br>2. Contrast Mood<br>3. Contrast Dynamics  |          |             |
| <b>Accuracy:</b><br>1. Text<br>2. Rhythm<br>3. Pitch<br>4. Style (if period piece)   |          |             |
| <b>Selection:</b><br>1. Words/Music<br>Complementary<br>2. Difficulty<br>3. Appropriate for the Voice<br>4. Appropriate for the Occasion |          |             |

**Point Scale**

17-20: Excellent, Superior  
 13-16: Good, Above Average  
 9-12: Fair, Average  
 6-8: Poor

**Point Totals**

100-85: 1 Rating  
 84-65: 2 Rating  
 64-45: 3 Rating  
 44-Below: 4 Rating

Total (100 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature



**Music**  
**(Check Category)**

**Small Vocal Ensemble**

**Large Vocal Ensemble**

School \_\_\_\_\_

State \_\_\_\_\_

Director (Large Only) \_\_\_\_\_

City \_\_\_\_\_

Composition \_\_\_\_\_

Composer \_\_\_\_\_

Time \_\_\_\_\_

**Time Limit: One Selection Within 8 Minutes**

Elementary  Junior High  Senior High (Check One)

| Factors Evaluated  | Comments | Points 4-10 |
|--|----------|-------------|
| <b>Tone and Intonation:</b>                                |          |             |
| <b>Technique:</b><br>1. Blend<br>2. Balance<br>3. Ensemble |          |             |
| <b>Rhythm:</b>   |          |             |
| <b>Diction:</b>  |          |             |
| <b>Interpretation:</b><br>1. Performance<br>2. Styling     |          |             |
| <b>Part Accuracy:</b>                                      |          |             |
| <b>Stage Presence:</b>                                     |          |             |
| <b>Selection:</b><br>1. Difficulty<br>2. Appropriateness   |          |             |

**Point Scale**

9-10: Excellent, Superior  
7-8: Good, Above Average  
5-6: Fair, Average  
4: Poor

**Point Totals**

80-72: 1 Rating  
71-56: 2 Rating  
55-40: 3 Rating  
39-below: 4 Rating

Total (80 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
Judge's Signature



**Music**  
(Check Category)

Choral Group

Youth Choir

School \_\_\_\_\_

State \_\_\_\_\_

Director \_\_\_\_\_

City \_\_\_\_\_

Composition #1 \_\_\_\_\_

Composer \_\_\_\_\_

Composition #2 \_\_\_\_\_

Composer \_\_\_\_\_

Time \_\_\_\_\_

**Time Limit: Two selections within 12 minutes**

Elementary  Junior High  Senior High (Check one)

Class  A  AA (Check one)

| Factors Evaluated   | Comments #1 | Comments #2 | Points #1<br>4-10 | Points #2<br>4-10 |
|---|-------------|-------------|-------------------|-------------------|
| <b>Tone and Intonation:</b>                               |             |             |                   |                   |
| <b>Technique</b><br>1. Blend<br>2. Balance<br>3. Ensemble |             |             |                   |                   |
| <b>Rhythm:</b>  |             |             |                   |                   |
| <b>Diction</b>  |             |             |                   |                   |
| <b>Interpretation:</b><br>1. Performance<br>2. Styling    |             |             |                   |                   |
| <b>Part Accuracy:</b>                                     |             |             |                   |                   |
| <b>Stage Presence:</b>                                    |             |             |                   |                   |
| <b>Selection:</b><br>1. Difficulty<br>2. Appropriateness  |             |             |                   |                   |

**POINT SCALE**

9-10: Excellent, Superior  
7-8: Good, Above Average  
5-6: Fair, Average  
4: Poor

**POINT TOTALS**

160-144: 1 Rating  
143-112: 2 Rating  
111-80: 3 Rating  
79-below: 4 Rating

Subtotal (80 possible points each) \_\_\_\_\_

Total (160 possible points) \_\_\_\_\_

\_\_\_\_\_  
Judge's Signature



**Music**  
**(Check Category)**

**Instrumental Brass Solo**

**Instrumental Woodwind Solo**

Name \_\_\_\_\_

State \_\_\_\_\_

School \_\_\_\_\_

City \_\_\_\_\_

Composition \_\_\_\_\_

Composer \_\_\_\_\_

Time \_\_\_\_\_

*Time Limit: One selection within 8 minutes*

Elementary  Junior High  Senior High (Check one)

| Factors Evaluated  | Comments | Points<br>(4-10) |
|--|----------|------------------|
| <b>Tone:</b><br>1. Quality<br>2. Control<br>3. Intonation<br>4. Vibrato                                    |          |                  |
| <b>Articulation:</b><br>1. Attacks and Releases<br>2. Slurring<br>3. Note Accuracy<br>4. Rhythmic Accuracy |          |                  |
| <b>Interpretation:</b><br>1. Tempo<br>2. Phrasing<br>3. Dynamics<br>4. Fluency                             |          |                  |
| <b>Musicianship (summary):</b><br>1. Correctness<br>2. Mood & Emotion<br>3. Artistry                       |          |                  |
| <b>Selection:</b><br>1. Appropriateness<br>2. Difficulty   |          |                  |
| <b>Presentation:</b><br>1. Appearance<br>2. Poise<br>3. Stage Presence                                     |          |                  |

**Point Scale**

9-10: Excellent, Superior  
7-8: Good, Above Average  
5-6: Fair, Average  
4: Poor

**Point Totals**

60-54: 1 Rating  
53-42: 2 Rating  
41-30: 3 Rating  
29-Below: 4 Rating

Total (60 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
Judge's Signature



**Music**  
**Instrumental String Solo**

Name \_\_\_\_\_

State \_\_\_\_\_

School \_\_\_\_\_

City \_\_\_\_\_

Composition \_\_\_\_\_

Composer \_\_\_\_\_

Time \_\_\_\_\_

*Time Limit: One selection within 8 minutes*

Elementary  Junior High  Senior High (Check one)

| Factors Evaluated   | Comments | Points (4-10) |
|---|----------|---------------|
| <b>Intonation:</b>  |          |               |
| <b>Tone Production:</b><br>1. Vibrato<br>2. Quality                             |          |               |
| <b>Accuracy:</b><br>1. Notes<br>2. Rhythm                                       |          |               |
| <b>Technique:</b><br>1. Bowing<br>2. Left Hand<br>3. Posture<br>4. Articulation |          |               |
| <b>Interpretation:</b><br>1. Tempo<br>2. Phrasing<br>3. Dynamics                |          |               |
| <b>Selection:</b><br>1. Appropriateness<br>2. Difficulty                        |          |               |
| <b>Presentation:</b><br>1. Appearance<br>2. Poise<br>3. Stage Presence          |          |               |

**Point Scale**

9-10: Excellent, Superior  
7-8: Good, Above Average  
5-6: Fair, Average  
4: Poor

**Point Totals**

70-63: 1 Rating  
62-49: 2 Rating  
48-35: 3 Rating  
34-Below: 4 Rating

Total (70 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
Judge's Signature



**Music**  
**Instrumental Percussion Solo**

Name \_\_\_\_\_ State \_\_\_\_\_  
 School \_\_\_\_\_ City \_\_\_\_\_  
 Composition \_\_\_\_\_ Composer \_\_\_\_\_  
 Time \_\_\_\_\_ **Time Limit: One selection within 8 minutes**

- Elementary  Junior High  Senior High (*Check one*)  
 Snare Drum Solo  Timpani Solo  Mallet Percussion  Multiple Percussion (*Check one*)

| Factors Evaluated   | Comments | Points (4-10) |
|---|----------|---------------|
| <b>Tone:</b><br>1. Stick/mallet choice<br>2. Playing area<br>3. Correct method and consistence of tone reproduction or articulation<br>4. Head/snare tension  |          |               |
| <b>Accuracy:</b><br>1. Correct pitches<br>2. Correct rhythms and rests<br>3. Precision<br>4. Intonation (where applicable)<br>5. Correct interpretation of meter<br>6. Key signature/accidentals (where applicable)   |          |               |
| <b>Technique:</b><br>1. Stick control<br>2. Mechanics of hand/arm motion, grip/left hand, right hand<br>3. Attacks/releases<br>4. Pedaling execution (where applicable)<br>5. Rolls<br>6. Dampening<br>7. Posture<br>8. Instrument height, physical set up<br>9. Mastery of rudiments –sticking patterns (where applicable) |          |               |
| <b>Musicianship/interpretation:</b><br>1. Phrasing, shaping of musical line<br>2. Expressive elements<br>3. Balance<br>4. Dynamics<br>5. Emotional involvement<br>6. Fluency, style   |          |               |
| <b>Tempo:</b><br>1. Attention to metronome marking<br>2. Control and maintenance of basic pulse and subdivisions  |          |               |
| <b>Selection:</b><br>1. Suitability of literature<br>2. Difficulty  |          |               |
| <b>Presentation:</b><br>1. Appearance<br>2. Poise<br>3. Stage presence/general conduct/mannerisms   |          |               |

**Point Scale**  
 9-10: Excellent, Superior  
 7-8: Good, Above Average  
 5-6: Fair, Average  
 4: Poor

**Point Totals**  
 70-63: Rating  
 62-49: 2 Rating  
 48-35: 3 Rating  
 34-Below: 4 Rating

Total (70 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature



**Music**  
(Check Category)

**Small Instrumental Ensemble**

**Large Instrumental Ensemble**

School \_\_\_\_\_

State \_\_\_\_\_

Director (Large only) \_\_\_\_\_

City \_\_\_\_\_

Composition \_\_\_\_\_

Composer \_\_\_\_\_

Time \_\_\_\_\_

**Time Limit: One selection within 8 minutes**

Instruments \_\_\_\_\_

Elementary  Junior High  Senior High (Check one)

| Factors Evaluated  | Comments | Points 4-10 |
|--|----------|-------------|
| <b>Tone:</b><br>1. Quality<br>2. Control<br>3. Registration<br>4. Intonation                               |          |             |
| <b>Articulation:</b><br>1. Attacks and releases<br>2. Note accuracy<br>3. Rhythmic accuracy<br>4. Slurring |          |             |
| <b>Interpretation:</b><br>1. Tempo<br>2. Phrasing<br>3. Dynamics<br>4. Fluency<br>5. Style                 |          |             |
| <b>Ensemble:</b><br>1. Blend<br>2. Balance<br>3. Togetherness  |          |             |
| <b>Musicianship (summary):</b><br>1. Correctness<br>2. Mood & emotion<br>3. Artistry                       |          |             |
| <b>Selection:</b><br>1. Appropriateness<br>2. Difficulty   |          |             |
| <b>Presentation:</b><br>1. Appearance<br>2. Poise<br>3. Stage presence                                     |          |             |

**Point Scale**

9-10: Excellent, Superior  
 7-8: Good, Above Average  
 5-6: Average  
 4: Poor

**Point Totals**

70-63: 1 Rating  
 62-49: 2 Rating  
 48-35: 3 Rating  
 34-Below: 4 Rating

Total (70 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature





**Music**  
**Handbell/Hand chime Ensemble**

School \_\_\_\_\_

State \_\_\_\_\_

Director \_\_\_\_\_

City \_\_\_\_\_

Composition \_\_\_\_\_

Composer \_\_\_\_\_

Time \_\_\_\_\_

**Time Limit: One selection within 8 minutes**

Elementary  Junior High  Senior High (Check one)

| Factors Evaluated  | Comments | Points<br>(4-10) |
|--|----------|------------------|
| <b>Technique/articulation:</b><br>1. Damping<br>2. Stopped sounds: <i>pluck, martellato, RT</i> , etc. |          |                  |
| <b>Accuracy:</b><br>1. Note accuracy<br>2. Rhythmic accuracy   |          |                  |
| <b>Interpretation:</b><br>1. Tempo<br>2. Phrasing<br>3. Dynamics                                       |          |                  |
| <b>Ensemble:</b><br>1. Balance<br>2. Precision   |          |                  |
| <b>Musicianship:</b><br>1. Mood<br>2. Expression   |          |                  |
| <b>Selection:</b><br>1. Appropriateness<br>2. Difficulty   |          |                  |
| <b>Presentation:</b><br>1. Appearance/visual effect<br>2. Poise/stage presence                         |          |                  |

**Point Scale**

- 9-10: Excellent, Superior
- 7-8: Good, Above Average
- 5-6: Fair, Average
- 4: Poor

**Point Totals**

- 70-63: 1 Rating
- 62-49: 2 Rating
- 48-35: 3 Rating
- 34-Below: 4 Rating

Total (70 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
Judge's Signature

**Music**

**Handbell/Hand chime Choir**

School \_\_\_\_\_

State \_\_\_\_\_

Director \_\_\_\_\_

City \_\_\_\_\_

Composition #1 \_\_\_\_\_

Composer \_\_\_\_\_

Composition #2 \_\_\_\_\_

Composer \_\_\_\_\_

Time \_\_\_\_\_

**Time Limit: Two selections within 15 minutes**

Elementary  Junior High  Senior High (Check one)

Class  A  AA (Check one)

| FACTORS EVALUATED   | COMMENTS #1 | COMMENTS #2 | POINTS #1<br>4-10 | POINTS #2<br>4-10 |
|---|-------------|-------------|-------------------|-------------------|
| <b>Technique/Articulation:</b><br>1. Damping<br>2. Stopped sounds: <i>pluck</i> ,<br><i>martellato</i> , <i>RT</i> , etc. |             |             |                   |                   |
| <b>Accuracy:</b><br>1. Note accuracy<br>2. Rhythmic accuracy  |             |             |                   |                   |
| <b>Interpretation:</b><br>1. Tempo<br>2. Phrasing<br>3. Dynamics  |             |             |                   |                   |
| <b>Ensemble:</b><br>1. Balance<br>2. Precision  |             |             |                   |                   |
| <b>Musicianship:</b><br>1. Mood<br>2. Expression  |             |             |                   |                   |
| <b>Selection:</b><br>1. Appropriateness<br>2. Difficulty  |             |             |                   |                   |
| <b>Presentation:</b><br>1. Appearance/visual effect<br>2. Poise/stage presence  |             |             |                   |                   |

**Point Scale**

- 9-10: Excellent, Superior
- 7-8: Good, Above Average
- 5-6: Fair, Average
- 4: Poor

**Point Totals**

- 140-126: 1 Rating
- 125-98: 2 Rating
- 97-70: 3 Rating
- 69-Below: 4 Rating

Subtotal (70 Possible Points Each) \_\_\_\_\_ + \_\_\_\_\_

Total (140 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature

**Music**



## Band/Orchestra

School \_\_\_\_\_

State \_\_\_\_\_

Director \_\_\_\_\_

City \_\_\_\_\_

Composition #1 \_\_\_\_\_

Composer \_\_\_\_\_

Composition #2 \_\_\_\_\_

Composer \_\_\_\_\_

Time \_\_\_\_\_

**Time Limit: Two selections within 15 minutes**

Elementary  Junior High  Senior High (Check one)

Class  A  AA (Check one)

| Factors Evaluated  | Comments #1 | Comments #2 | Points #1<br>4-10 | Points #2<br>4-10 |
|--|-------------|-------------|-------------------|-------------------|
| <b>Tone:</b><br>1. Quality<br>2. Control<br>3. Intonation<br>4. Bowings<br>5. Vibrato                      |             |             |                   |                   |
| <b>Articulation:</b><br>1. Attacks and releases<br>2. Slurring<br>3. Note accuracy<br>4. Rhythmic accuracy |             |             |                   |                   |
| <b>Interpretation:</b><br>1. Tempo<br>2. Phrasing<br>3. Dynamics<br>4. Fluency<br>5. Style                 |             |             |                   |                   |
| <b>Ensemble:</b><br>1. Balance<br>2. Blend<br>3. Precision   |             |             |                   |                   |
| <b>Selection:</b><br>1. Appropriateness<br>2. Difficulty   |             |             |                   |                   |
| <b>Presentation:</b><br>1. Appearance<br>2. Poise<br>3. Stage presence                                     |             |             |                   |                   |

**Point Scale**

- 9-10: Excellent, Superior
- 7-8: Good, Above Average
- 5-6: Fair, Average
- 4: Poor

**Point Totals**

- 120-108: 1 Rating
- 107-84: 2 Rating
- 83-60: 3 Rating
- 59-Below: 4 Rating

Subtotal (60 Possible Points Each) \_\_\_\_\_ + \_\_\_\_\_

Total (120 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
Judge's Signature



**MUSIC**  
**Piano Solo**

Classical  Sacred

Name \_\_\_\_\_

State \_\_\_\_\_

School \_\_\_\_\_

City \_\_\_\_\_

Composition \_\_\_\_\_

Composer \_\_\_\_\_

Time \_\_\_\_\_

*Time Limit: One selection within 8 minutes*

Elementary  Junior High  Senior High (Check one)

| Factors Evaluated  | Comments | Points<br>(6-20) |
|--|----------|------------------|
| <b>Performance:</b><br>1. Musical effect<br>2. Poise<br>3. Difficulty and/or choice of selection<br>4. Memorization          |          |                  |
| <b>Interpretation:</b><br>1. Dynamics<br>2. Phrasing<br>3. Styling/mood<br>4. Balance/voicing                                |          |                  |
| <b>Musicianship:</b><br>1. Feeling for meter<br>2. Steadiness<br>3. Tempo<br>4. Expression/feeling<br>5. Range of dynamics   |          |                  |
| <b>Accuracy:</b><br>1. Note accuracy<br>2. Rhythmic accuracy<br>3. Continuity<br>4. Fluency<br>5. Dynamics/tempo indications |          |                  |
| <b>Technique:</b><br>1. Coordination<br>2. Fingering<br>3. Tone quality<br>4. Facility<br>5. Appropriate touch/pedaling      |          |                  |

**Point Scale**

17-20: Excellent, Superior  
13-16: Good, Above Average  
9-12: Fair, Average  
6-8: Poor

**Point Totals**

100-85: 1 Rating  
84-65: 2 Rating  
64-45: 3 Rating  
44-Below: 4 Rating

Total (100 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
Judge's Signature



**Music**

Classical  Sacred

**Piano Duet** (2 Students, 1 Piano)

**Piano Duo** (2+ Students, 2 Pianos)

Names \_\_\_\_\_

State \_\_\_\_\_

School \_\_\_\_\_

City \_\_\_\_\_

Composition \_\_\_\_\_

Composer \_\_\_\_\_

Time \_\_\_\_\_

**Time Limit: One selection within 8 minutes**

Elementary  Junior High  Senior High (Check one)

Classical  Sacred (Check one)

| Factors Evaluated   | Comments | Points<br>(6-20) |
|---|----------|------------------|
| <b>Technique:</b><br>1. Position (hands, body, fingers)<br>2. Articulation (staccato, legato, etc.)<br>3. Facility<br>4. Tone quality and production<br>5. Accurate use of pedals<br>6. Fluency |          |                  |
| <b>Interpretation:</b><br>1. Correctness of style<br>2. Appropriate/accurate tempo<br>3. Rhythm: even, steady<br>4. Dynamics: accuracy<br>5. Clarity of motives, phrases, form                  |          |                  |
| <b>Expression:</b><br>1. Contrast in tempo/dynamics<br>2. Phrasing<br>3. Contrast in sections—form<br>4. Balance between instruments  |          |                  |
| <b>Performance:</b><br>1. Stage presence/poise<br>2. Overall effect<br>3. Ensemble<br>4. Difficulty of selection<br>5. Appropriateness of selection   |          |                  |

**Point Scale**

17-20: Excellent, Superior  
 13-16: Good, Above Average  
 9-12: Fair, Average  
 6-8: Poor

**Point Totals**

80-68: 1 Rating  
 67-52: 2 Rating  
 51-36: 3 Rating  
 35-Below: 4 Rating

Total (80 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature



## Music Hymnplaying

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Composition #1 \_\_\_\_\_ Composer \_\_\_\_\_

Composition #2 \_\_\_\_\_ Composer \_\_\_\_\_

Junior High  Senior High (Check one)

| Factors Evaluated  | Comments #1 | Comments #2 | Points #1<br>(4-10) | Points #2<br>(4-10) |
|--|-------------|-------------|---------------------|---------------------|
| <b>Performance:</b><br>1. Musical effect<br>2. Poise<br>3. Consistent, authoritative style<br>4. Ability to follow the song leader (second selection only) |             |             |                     |                     |
| <b>Interpretation:</b><br>1. Dynamics<br>2. Phrasing<br>3. Styling that enhances the text<br>4. Balance/voicing  |             |             |                     |                     |
| <b>Musicianship:</b><br>1. Feeling for meter<br>2. Steadiness<br>3. Tempo appropriate for congregations<br>4. Expression/feeling<br>5. Range of dynamics   |             |             |                     |                     |
| <b>Accuracy:</b><br>1. Note accuracy<br>2. Rhythmic accuracy<br>3. Phrasing<br>4. Fluency  |             |             |                     |                     |
| <b>Improvisation:</b><br>1. Chord structure<br>2. Harmonization<br>3. Creativity<br>4. Style of improvisation for the text and hymn tune<br>5. Technique   |             |             |                     |                     |

**Point Scale**

9-10: Excellent, Superior  
 7-8: Good, Above Average  
 5-6: Fair, Average  
 4: Poor

**Point Totals**

100-90: 1 Rating  
 89-70: 2 Rating  
 69-50: 3 Rating  
 49-Below: 4 Rating

Subtotal (50 Possible Points Each) \_\_\_\_\_ + \_\_\_\_\_

Total (100 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature



**Speech  
Debate**

|                         |                      |
|-------------------------|----------------------|
| <b>Affirmative Team</b> | <b>Negative Team</b> |
| School: _____           | School: _____        |
| City: _____             | City: _____          |
| Round: _____            | Date: _____          |

Check the column on each item which, on the rating scale listed at the bottom of the page, best describes your evaluation of the speaker's effectiveness.

| First Affirmative   |   |   |   |   | Second Affirmative  |   |   |   |   | First Negative      |   |   |   |   | Second Negative     |   |   |   |   |
|---------------------|---|---|---|---|---------------------|---|---|---|---|---------------------|---|---|---|---|---------------------|---|---|---|---|
| 1                   | 2 | 3 | 4 | 5 | 1                   | 2 | 3 | 4 | 5 | 1                   | 2 | 3 | 4 | 5 | 1                   | 2 | 3 | 4 | 5 |
|                     |   |   |   |   |                     |   |   |   |   |                     |   |   |   |   |                     |   |   |   |   |
|                     |   |   |   |   |                     |   |   |   |   |                     |   |   |   |   |                     |   |   |   |   |
|                     |   |   |   |   |                     |   |   |   |   |                     |   |   |   |   |                     |   |   |   |   |
|                     |   |   |   |   |                     |   |   |   |   |                     |   |   |   |   |                     |   |   |   |   |
|                     |   |   |   |   |                     |   |   |   |   |                     |   |   |   |   |                     |   |   |   |   |
|                     |   |   |   |   |                     |   |   |   |   |                     |   |   |   |   |                     |   |   |   |   |
| <b>Total: _____</b> |   |   |   |   | <b>Total: _____</b> |   |   |   |   | <b>Total: _____</b> |   |   |   |   | <b>Total: _____</b> |   |   |   |   |

**Analysis**  
**Reasoning**  
**Evidence**  
**Organization**  
**Refutation**  
**Delivery**

| Team Ratings       |      |      |      |          |           |
|--------------------|------|------|------|----------|-----------|
| <b>Affirmative</b> | Poor | Fair | Good | Superior | Excellent |
| <b>Negative</b>    | Poor | Fair | Good | Superior | Excellent |

Rank each debater in order of excellence: first, second, third, fourth.

**Affirmative Team**

Comments: \_\_\_\_\_

Frist Affirmative Rank: \_\_\_\_\_

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

Second Affirmative Rank: \_\_\_\_\_

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

Reason for Decision: \_\_\_\_\_

**Negative Team**

Comments: \_\_\_\_\_

First Negative Rank: \_\_\_\_\_

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

Second Negative Rank: \_\_\_\_\_

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

In my opinion, the better debating was done by the:

Affirmative Team

Negative Team

**Point Scale**

9-10: Excellent, Superior

7-8: Good, Above

Average

5-6: Fair, Average

4: Poor

**Point Totals**

100-90: 1 Rating

89-70: 2 Rating

69-50: 3 Rating

49-Below: 4 Rating

\_\_\_\_\_  
Judge's Signature



**Speech**  
**(Check Category)**

- |  |  |   |
|--|--|---|
| <input type="checkbox"/> Dramatic Interpretation       | <input type="checkbox"/> Declamation       | <input type="checkbox"/> Humorous Interpretation          |
| <input type="checkbox"/> Oral Interpretation of Poetry | <input type="checkbox"/> Religious Reading | <input type="checkbox"/> Oral Interpretation of Scripture |

Name \_\_\_\_\_

State \_\_\_\_\_

School \_\_\_\_\_

City \_\_\_\_\_

Time \_\_\_\_\_

**Time Limit: EL 3-8 minutes; JH & SH 5-10 minutes**

Title \_\_\_\_\_

Elementary  Junior High  Senior High (Check one)

| Factors Evaluated  | Comments | Points (4-10) |
|--|----------|---------------|
| <b>Memorization:</b><br>1. knowledge of material<br>2. hesitation or confusion<br>3. necessity for prompting   |          |               |
| <b>Selection:</b><br>1. tasteful<br>2. proper identification of author<br>3. meets category requirements<br>4. literary value  |          |               |
| <b>Diction:</b><br>1. fluency, articulation<br>2. pronunciation<br>3. enunciation<br>4. voice projection<br>5. general pitch level<br>6. quality of voice                            |          |               |
| <b>Communication:</b><br>1. mental rapport with audience<br>2. eye contact<br>3. ability to hold attention   |          |               |
| <b>Use of Body:</b><br>1. posture<br>2. bodily movement<br>3. gestures<br>4. facial expression<br>5. stage presence<br>6. distracting mannerisms                                     |          |               |
| <b>Interpretation:</b><br>1. style<br>2. comprehension and proper emphasis<br>3. creation of mood<br>4. phrasing<br>5. contrast<br>6. expression<br>7. spiritual or emotional effect |          |               |
| <b>Overall Effectiveness:</b><br>1. proficiency of delivery<br>2. personal appearance<br>3. poise<br>4. organization of thought  |          |               |

**Point Scale**  
 9-10: Excellent, Superior  
 7-8: Good, Above Average  
 5-6: Fair, Average  
 4: Poor

**Point Totals**  
 70-63: 1 Rating  
 62-49: 2 Rating  
 48-35: 3 Rating  
 34-Below: 4 Rating

Total (70 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature



**Speech**  
**Original Persuasive Oratory**

Name \_\_\_\_\_  
 School \_\_\_\_\_  
 Time \_\_\_\_\_  
 Title \_\_\_\_\_

State \_\_\_\_\_  
 City \_\_\_\_\_  
**Time Limit: 5-10 minutes**  
 Junior High  Senior High (Check one)

| Factors Evaluated   | Comments | Points (4-10) |
|---|----------|---------------|
| <b>Memorization:</b> “the largely memorized oral presentation...”<br>(see MAACS manual)<br>1. knowledge of material<br>2. hesitation or confusion<br>3. necessity for prompting   |          |               |
| <b>Selection:</b><br>1. Originality<br>a. positive approach<br>b. use of imagination<br>c. individualistic approach<br>d. human interest appeal<br>2. Content:<br>a. relates to subject<br>b. logical development of ideas<br>c. clarity of ideas<br>d. tasteful<br>e. meets category |          |               |
| <b>Diction:</b><br>a. fluency/articulation<br>b. pronunciation<br>c. enunciation<br>d. voice projection<br>e. eye contact<br>f. ability to hold attention   |          |               |
| <b>Communication:</b><br>a. mental rapport with audience<br>b. eye contact<br>c. ability to hold attention  |          |               |
| <b>Use of Body:</b><br>a. posture<br>b. bodily movement<br>c. gestures<br>1. facial expression<br>2. stage presence<br>3. distracting mannerisms  |          |               |
| <b>Interpretation:</b><br>a. style<br>b. proper emphasis<br>c. phrasing<br>d. contrast<br>e. expressiveness<br>f. creation of mood<br>g. sincerity of tone  |          |               |
| <b>Overall Effectiveness:</b><br>1. proficiency of delivery<br>2. personal appearance<br>3. poise<br>4. organization of thought   |          |               |

**Point Scale**  
 9-10: Excellent, Superior  
 7-8: Good, Above Average  
 5-6: Fair, Average  
 4: Poor

**Point Totals**  
 70-63: 1 Rating  
 62-49: 2 Rating  
 48-35: 3 Rating  
 34-Below: 4 Rating

Total (70 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature



**SPEECH**

**Extemporaneous Speaking**

Name \_\_\_\_\_  
School \_\_\_\_\_  
Time \_\_\_\_\_  
Title \_\_\_\_\_

State \_\_\_\_\_  
City \_\_\_\_\_  
*Time Limit: 5-10 minutes*  
 Junior High  Senior High (Check one)

| Factors Evaluated  | Comments | Points (4-10) |
|--|----------|---------------|
| <b>Introduction</b>  |          |               |
| <b>Arguments and Supporting Material</b>   |          |               |
| <b>Emotional and Logical Proofs</b>  |          |               |
| <b>Organizational Structure:</b><br>1. clear<br>2. orderly                           |          |               |
| <b>Pacing:</b><br>1. phrasing<br>2. pausing<br>3. inflection                         |          |               |
| <b>Language</b>  |          |               |
| <b>Bodily Action:</b><br>(a) poise<br>(b) gestures<br>(c) eye contact<br>(d) posture |          |               |
| <b>Vocal Delivery:</b><br>(a) variety<br>(b) quality<br>(c) diction                  |          |               |
| <b>Conclusion</b>  |          |               |
| <b>Overall Effectiveness of Persuasiveness</b>                                       |          |               |

**Point Scale**

9-10: Excellent, Superior  
7-8: Good, Above Average  
5-6: Fair, Average  
4: Poor

**Point Totals**

100-90: 1 Rating  
89-70: 2 Rating  
69-50: 3 Rating  
49-Below: 4 Rating

Total (100 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
Judge's Signature

**Speech  
Acting**

Name \_\_\_\_\_  
 School \_\_\_\_\_  
 Time \_\_\_\_\_  
 Title \_\_\_\_\_

State \_\_\_\_\_  
 City \_\_\_\_\_  
**Time Limit: 5-13 minutes**  
 Junior High  Senior High (*Check one*)

| Categories  | Comments | Points (4-10) |
|---|----------|---------------|
| <b>Interpretation:</b><br>1. Grasp of line meaning<br>2. Comprehension  |          |               |
| <b>Characterization:</b><br>1. Action–reaction<br>2. Interplay<br>3. Believability  |          |               |
| <b>Poise:</b><br>• Bodily control action  |          |               |
| <b>Blocking:</b><br>1. Motivated, balanced movement<br>2. Energy  |          |               |
| <b>Diction:</b><br>• Clarity  |          |               |
| <b>Timing:</b><br>• Tempo, build to climax  |          |               |
| <b>Overall Dramatic Effect</b><br>1. Control<br>2. Precision<br>3. Creativity   |          |               |
| <b>Memorization</b>   |          |               |
| <b>Selection:</b><br>1. literary value<br>2. tasteful<br>3. appropriate<br>4. judicious editing<br>5. difficulty                        |          |               |
| <b>Piece and Performance</b><br><b>Adhere to Rules as Stated in Manual</b> (specifically one character per person limit with narration) |          |               |

**Point Scale**  
 9-10: Excellent, Superior  
 7-8: Good, Above Average  
 5-6: Fair, Average  
 4: Poor

**Point Totals**  
 100-90: 1 Rating  
 89-70: 2 Rating  
 69-50: 3 Rating  
 49-Below: 4 Rating

Total (100 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature



**Speech  
Readers' Theatre**

School \_\_\_\_\_

State \_\_\_\_\_

Title \_\_\_\_\_

City \_\_\_\_\_

Time \_\_\_\_\_

*Time Limit: 5-13 minutes*

Junior High  Senior High (Check one)

| Factors Evaluated  | Comments | Points (4-10) |
|--|----------|---------------|
| <b>Staging:</b><br>1. interesting composition<br>2. composition clarifies the literature   |          |               |
| <b>Movement:</b><br>1. posture      4. facial expression<br>2. purpose      5. stage presence<br>3. gestures    6. distracting mannerisms  |          |               |
| <b>Originality of Arrangement:</b><br>1. creative visualization of setting using allowed objects and actors<br>2. effective use of group speaking and group movement (if utilized) |          |               |
| <b>Characterization:</b><br>1. voices<br>2. movement<br>3. facial expression<br>4. intensity   |          |               |
| <b>Quality of Selection:</b><br>1. literary value<br>2. tasteful<br>3. appropriate for the occasion<br>4. judicious editing<br>5. difficulty                                       |          |               |
| <b>Performance:</b><br>1. diction<br>2. eye contact<br>3. distracting elements<br>4. word color<br>5. attacks and releases   |          |               |
| <b>Memorization:</b><br>1. recall<br>2. hesitation or confusion<br>3. need for prompting   |          |               |
| <b>Overall Effectiveness:</b><br>1. delivery<br>2. poise<br>3. organization of thought<br>4. group appearance  |          |               |
| <b>Piece and Performance Adhere to Rules as Stated in manual</b>   |          |               |

**Point Scale**

- 9-10: Excellent, Superior
- 7-8: Good, Above Average
- 5-6: Fair, Average
- 4: Poor

**Point Totals**

- 90-81: 1 Rating
- 80-63: 2 Rating
- 62-45: 3 Rating
- 44-Below: 4 Rating

Total (90 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
Judge's Signature



**Speech**  
**Choric Speaking**

School \_\_\_\_\_  
 Title \_\_\_\_\_  
 Time \_\_\_\_\_

State \_\_\_\_\_  
 City \_\_\_\_\_  
*Time Limit: 5-13 minutes*

Junior High  Senior High (Check one)

| Factors Evaluated   | Comments | Points (4-10) |
|---|----------|---------------|
| <b>Use of Voices:</b><br>1. pitch            4. attacks/releases<br>2. pace            5. vocal variety<br>3. word color                          |          |               |
| <b>Diction:</b><br>1. fluency        4. enunciation<br>2. articulation   5. voice projection<br>3. pronunciation 6. vocal quality                 |          |               |
| <b>Movement:</b><br>1. posture        4. facial expressions<br>2. purpose        5. stage presence<br>3. gestures       6. distracting mannerisms |          |               |
| <b>Communication:</b><br>1. mental rapport with audience<br>2. eye contact<br>3. mental and emotional grasp of material                           |          |               |
| <b>Interpretation:</b><br>1. style            4. contrast<br>2. expression    5. spiritual or emotional effect<br>3. mood                         |          |               |
| <b>Quality of Selection:</b><br>1. literary value    4. judicious editing<br>2. tasteful<br>3. appropriate for the occasion    5. difficulty      |          |               |
| <b>Memorization:</b><br>1. recall<br>2. hesitation or confusion<br>3. need for prompting  |          |               |
| <b>Overall Effectiveness:</b><br>1. delivery        3. organization of thought<br>2. poise            4. group appearance                         |          |               |
| <b>Piece and Performance Adhere to Rules as Stated in Manual</b>  |          |               |

**Point Scale**  
 9-10: Excellent, Superior  
 7-8: Good, Above Average  
 5-6: Fair, Average  
 4: Poor

**Point Totals**  
 90-81: 1 Rating  
 80-63: 2 Rating  
 62-45: 3 Rating  
 44-Below: 4 Rating

Total (90 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature

**Art  
Calligraphy**

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Description/Title of Project \_\_\_\_\_

Elementary  Junior High  Senior High (Check one)

| Factors Evaluated  | Comments | Points (6-20) |
|--|----------|---------------|
| <b>Originality:</b><br>1. Does the layout show original design and good planning?<br>2. Does the project display the personality/individuality of the artist?  |          |               |
| <b>Technique:</b><br>1. Is the general appearance pleasing and well-proportioned?<br>2. Are the slant and letters uniform?<br>3. Do all the letters appear to be in the appropriate hand/font?<br>4. Is the ink consistent and free of drips and dry edges?<br>5. Was the pen's nib held at a correct angle? |          |               |
| <b>Details:</b><br>1. Is the artwork lettered on appropriate surface?<br>2. Are there decorative elements that add to the overall aesthetics?<br>3. Was the use/non-use of color appropriate for the piece?  |          |               |
| <b>Appearance:</b><br>1. Is the piece properly protected?<br>2. Is the piece free from smudges, drips, fingerprints and drawn lines?<br>3. Is the piece balanced?<br>4. Does the piece "illustrate" the chosen text appropriately?   |          |               |
| <b>Difficulty:</b><br>1. Does the project display a knowledge and experience with tools and techniques?<br>2. Is the project of appropriate difficulty for the age of the student?<br>3. What is the overall difficulty and time needed to complete this project?  |          |               |

**Point Scale**

17-20: Excellent, Superior  
 13-16: Good, Above Average  
 9-12: Fair, Average  
 6-8: Poor

**Point Totals**

100-85: 1 Rating  
 84-65: 2 Rating  
 64-45: 3 Rating  
 44-Below: 4 Rating

Total (100 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature



**Art**  
**(Check Category)**

- Monochromatic Drawing       Polychromatic Drawing       Watercolor  
 Oil Painting       Acrylic Painting

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Description/Title of Project \_\_\_\_\_

Medium Used \_\_\_\_\_  Elementary  Junior High  Senior High (*Check one*)

| Factors Evaluated   | Comments | Points (6-20) |
|---|----------|---------------|
| <b>Originality:</b><br>1. Does the composition show original design, creativity, imagination, and good planning?<br>2. Does the project display the personality/individuality of the artist?<br>3. Does the method of idea development show student involvement, good planning, and skill? (Refer to Idea Statement.)   |          |               |
| <b>Technique:</b><br>1. Is the general appearance pleasing and well-proportioned?<br>2. Does the artwork show control of medium?<br>3. Is skillfulness and knowledge of medium displayed?<br>4. Are the techniques/skills used appropriate for this medium?<br>5. Does the drawing display form? (e.g., do objects drawn/painted appear 3-D rather than "flat"?)      |          |               |
| <b>Details:</b><br>1. Is the artwork on an appropriate surface?<br>2. Consider the use of: perspective, compositional harmony, visual balance.<br>3. Do the colors blend and harmonize with one another?<br>4. Is there blending, shading, under shadows, shadows, highlights, etc.?<br>5. Does the project illustrate the assigned topic? (Team Mural Painting only) |          |               |
| <b>Appearance:</b><br>1. Is the piece properly protected?<br>2. Is the piece free from smudges, drips, fingerprints, and preliminary lines? Are erasers neatly done?<br>3. Does the piece display a sense of good teamwork? (Team Mural Painting only)<br>4. Is the piece balanced?<br>5. Does the project command attention?   |          |               |
| <b>Difficulty:</b><br>1. Does the project display a knowledge and experience with tools and techniques?<br>2. Is the project of appropriate difficulty for the age of the student?<br>3. What is the overall difficulty and time needed to complete this project?   |          |               |

**Point Scale**

- 17-20: Excellent, Superior  
 13-16: Good, Above Average  
 9-12: Fair, Average  
 6-8: Poor

**Point Totals**

- 100-85: 1 Rating  
 84-65: 2 Rating  
 64-45: 3 Rating  
 44-Below: 4 Rating

Total (100 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature



**Art**  
**(Check Category)**

Sculpture                       Mixes Media

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Description/Title of Project \_\_\_\_\_

Medium Used \_\_\_\_\_  Elementary  Junior High  Senior High (Check one)

| Factors Evaluated   | Comments | Points (6-20) |
|---|----------|---------------|
| <b>Originality:</b><br>1. Does the composition show original design and good planning?<br>2. Does the project display the personality/individuality of the artist?<br>3. Does the method of idea development show student involvement, good planning, and skill? (refer to Idea Statement)  |          |               |
| <b>Technique:</b><br>1. Is the general appearance pleasing and well-proportioned?<br>2. Does the project show control of medium?<br>3. Is skillfulness and knowledge of medium displayed?<br>4. Are the techniques/skills used appropriate for this medium?   |          |               |
| <b>Details:</b><br>1. Is the artwork displayed properly?<br>2. Does project show visual as well as physical balance?<br>3. Is the sculpture smooth and free of cracks, breaks and other structural weaknesses? (Sculpture only)<br>4. Does the project display decorative/detail elements which add to the overall aesthetics?<br>5. If used, are molds available at time of judging? |          |               |
| <b>Finish:</b><br>1. Is the piece properly sealed?<br>2. Is the piece free from smudges, drips, fingerprints, and glue residues?<br>3. Is the finish/glaze properly applied, appropriate, and enhancing to the project?<br>4. Is the piece dry? (not tacky)<br>5. Does the piece command attention?   |          |               |
| <b>Difficulty:</b><br>1. Does the project display a knowledge and experience with tools and techniques?<br>2. Is the project of appropriate difficulty for the age of the student?<br>3. What is the overall difficulty and time needed to complete this project?   |          |               |

**Point Scale**

17-20: Excellent, Superior  
 13-16: Good, Above Average  
 9-12: Fair, Average  
 6-8: Poor

**Point Totals**

100-85: 1 Rating  
 84-65: 2 Rating  
 64-45: 3 Rating  
 44-Below: 4 Rating

Total (100 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature





**Art  
Garment Construction**

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Description/Title of Project \_\_\_\_\_

Elementary  Junior High  Senior High (Check one)

| Factors Evaluated  | Comments | Points (6-25) |
|--|----------|---------------|
| <b>Technique:</b><br>1. Was appropriate fabric chosen?<br>2. Is skillful construction displayed?<br>3. Is construction consistent?   |          |               |
| <b>Originality:</b><br>1. Does this work possess creativity?<br>2. Does this work possess individuality?<br>3. Does this work show imagination?  |          |               |
| <b>Effectiveness:</b><br>1. Is there harmony of composition?<br>2. Is there visual balance?<br>3. Is there form and color coordination?<br>4. Communication:<br>a. Does this work portray or convey a message?<br>b. Does this work repeatedly stimulate or satisfy? |          |               |
| <b>Difficulty:</b><br>1. Does the garment display knowledge and experience with the construction techniques?<br>2. Does the garment display appropriate detail work?   |          |               |

**Point Scale**

17-20: Excellent, Superior  
13-16: Good, Above Average  
9-12: Fair, Average  
6-8: Poor

**Point Totals**

80-72: 1 Rating  
71-56: 2 Rating  
55-40: 3 Rating  
39-Below: 4 Rating

Total (80 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
Judge's Signature



**ART**  
(Check Category)

Textiles    Crafts

Name \_\_\_\_\_

State \_\_\_\_\_

School \_\_\_\_\_

City \_\_\_\_\_

Description/Title of Project \_\_\_\_\_

Elementary    Junior High    Senior High (Check one)

Plan/pattern included with project?  Yes  No

| Factors Evaluated   | Comments | Points (6-20) |
|---|----------|---------------|
| <b>Originality:</b><br>1. Do the preliminary plans and pattern show original design and good planning?<br>2. Does the project display the personality/individuality of the artist?<br>3. Does the project show the artist took project to new or different heights, beyond the norm.<br>4. Does the method of idea development show student involvement, good planning and skill? (refer to idea statement) |          |               |
| <b>Technique:</b><br>1. Is the general appearance pleasing and well-proportioned?<br>2. Does the project show control of materials used?<br>3. Is skillfulness and knowledge displayed?<br>4. Are the techniques/skills used appropriate for this project?  |          |               |
| <b>Details:</b><br>1. Is the project appropriately displayed?<br>2. Is it neat?<br>3. Is the original pattern available to the judges?  |          |               |
| <b>Finish:</b><br>1. Is the piece finished appropriately?<br>2. Is the piece dry (not tacky), free from smudges, drips, fingerprints and glue residues?<br>3. Is the finish/glaze (if applicable) properly applied, appropriate, and enhancing to the project?<br>4. Does the project show extensive skills?  |          |               |
| <b>Difficulty:</b><br>1. Does the project display a knowledge and experience with tools and techniques?<br>2. Is the project of appropriate difficulty for the age of the student?<br>3. What is the overall difficulty and time needed to complete this project?   |          |               |

**Point Scale**

17-20: Excellent, Superior  
 13-16: Good, Above Average  
 9-12: Fair, Average  
 6-8: Poor

**Point Totals**

100-85: 1 Rating  
 84-65: 2 Rating  
 64-45: 3 Rating  
 44-Below: 4 Rating

Total (100 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature

**Art  
Printmaking**

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Description/Title of Project \_\_\_\_\_

Elementary  Junior High  Senior High (Check one)

Block/screen included with project?  Yes  No

| Factors Evaluated   | Comments | Points (6-20) |
|---|----------|---------------|
| <b>Originality:</b><br>1. Does the composition show original design and good planning?<br>2. Does the project display the personality/individuality of the artist?<br>3. Does the method of idea development show student involvement, good planning and skill? (refer to idea statement)                           |          |               |
| <b>Technique:</b><br>1. Is the general appearance pleasing and well-proportioned?<br>2. Does the print show good control of ink transfer?<br>3. Is skillfulness and knowledge of printing method displayed?<br>4. Are the techniques/skills used appropriate for this method?<br>5. Is the print "clean" and sharp? |          |               |
| <b>Details:</b><br>1. Is the artwork on an appropriate surface?<br>2. Consider the use of: perspective, compositional harmony, visual balance.<br>3. Do the colors complement one another?<br>4. Is the block, plate or screen available at time of judging?  |          |               |
| <b>Appearance:</b><br>1. Is the piece properly protected?<br>2. Is the piece free from smudges, drips, fingerprints, etc.?<br>3. Is the piece balanced?<br>4. Does the print command attention?   |          |               |
| <b>Difficulty:</b><br>1. Does the project display a knowledge and experience with tools and techniques?<br>2. Is the project of appropriate difficulty for the age of the student?<br>3. What is the overall difficulty and time needed to complete this project?   |          |               |

**Point Scale**

17-20: Excellent, Superior  
 13-16: Good, Above Average  
 9-12: Fair, Average  
 6-8: Poor

**Point Totals**

100-85: 1 Rating  
 84-65: 2 Rating  
 64-45: 3 Rating  
 44-Below: 4 Rating

Total (100 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature

**Art**  
**(Check Category)**

- Still Life and Macro Photography       Landscape and Architecture Photography  
 People and Animal Photography       Acrylic Painting

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Type of Camera Used \_\_\_\_\_ Type of Film Used \_\_\_\_\_

Check which of these is attached to your photo:  Film/negative  CD  Memory Stick  Other \_\_\_\_\_

Elementary  Junior High  Senior High (*Check one*)

| Factors Evaluated   | Comments | Points (6-20) |
|---|----------|---------------|
| <b>Originality:</b><br>1. Does the composition show original design, creativity, imagination, and good planning?<br>2. Does the project display the individuality of the artist?<br>3. Does the photo show original thought, angle, composition, etc.?  |          |               |
| <b>Content/Techniques:</b><br>1. Is the subject matter appealing?<br>2. Is the composition pleasing, well-balanced?<br>3. Is there a center of interest/focus?<br>4. Were special lighting, filters, special effects or other techniques/tools used?  |          |               |
| <b>Details:</b><br>1. Focus: Is the center of interest sharp? Is the background muted, blurred, or made not to distract?<br>2. Contrast: Is there a pleasing contrast of light and dark areas?<br>3. Did the student have input in the development and exposure of photo? (refer to idea statement)<br>4. Do experimental/special effects techniques work well? |          |               |
| <b>Appearance:</b><br>1. Is the piece properly exposed?<br>2. Is there sufficient and appropriate lighting?<br>3. Is the photo enlarged to an appropriate size to enhance the image justly?<br>4. Does this photo command attention?<br>5. Are digital photos printed properly?   |          |               |
| <b>Difficulty:</b><br>1. Does the project display a knowledge and experience with tools and techniques?<br>2. Does the project display appropriate difficulty for the age of the student?   |          |               |

**Point Scale**

- 17-20: Excellent, Superior  
 13-16: Good, Above Average  
 9-12: Fair, Average  
 6-8: Poor

**Point Totals**

- 100-85: 1 Rating  
 84-65: 2 Rating  
 64-45: 3 Rating  
 44-Below: 4 Rating

Total (100 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature

**Art**  
**(Check Category)**

Digital Media       Animation      *(Check One)*

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Description/Title Of Project \_\_\_\_\_

Software Program Used (if applicable) \_\_\_\_\_

File Name (if applicable) \_\_\_\_\_  PC  Mac *(Check One)*

Elementary  Junior High  Senior High *(Check One)*

| Factors Evaluated  | Comments | Points (6-20) |
|--|----------|---------------|
| <b>Originality:</b><br>1. Does the composition show original design and good planning?<br>2. Does the project display the personality/ individuality of the artist?<br>3. Does the method of idea development show student involvement, good planning, and skill?                                |          |               |
| <b>Technique:</b><br>1. Is the general appearance pleasing and well-proportioned?<br>2. Does the project show control of medium?<br>3. Is skillfulness and knowledge of medium displayed?<br>4. Are the techniques/skills used appropriate for this medium?<br>5. Does the project display form? |          |               |
| <b>Details:</b><br>1. Is the artwork on an appropriate surface?<br>2. Consider the use of: perspective, compositional harmony, and visual balance.<br>3. Do storyboards flow well? (animation only)<br>4. Are art techniques such as shading and highlighting used?                              |          |               |
| <b>Appearance:</b><br>1. Is the piece properly protected and displayed?<br>2. Is the piece free from smudges, drips, fingerprints, and preliminary lines? Are erasures neatly done?<br>3. Is the piece balanced?<br>4. Does the project command attention?                                       |          |               |
| <b>Difficulty:</b><br>1. Does the project display a knowledge and experience with tools and techniques?<br>2. Does the project display appropriate difficulty for the age of the student?  |          |               |

**Point Scale**  
 17-20: Excellent, Superior  
 13-16: Good, Above Average  
 9-12: Fair, Average  
 6-8: Poor

**Point Totals**  
 100-85: 1 Rating  
 84-65: 2 Rating  
 64-45: 3 Rating  
 44-Below: 4 Rating

Total (100 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature

**Art  
Woodworking**

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Description/Title of Project \_\_\_\_\_

Elementary  Junior High  Senior High (Check one)

Plan/pattern included with project?  Yes  No

| Factors evaluated  | Comments | Points (6-20) |
|--|----------|---------------|
| <b>Originality:</b><br>1. Does the preliminary drawing and project show original design and good planning?<br>2. Does the project display the personality/individuality of the artist?<br>3. Will the piece function well for its intended use?  |          |               |
| <b>Craftsmanship:</b><br>1. Is the general appearance pleasing and well-proportioned?<br>2. Is the piece assembled well and appropriately? (joints snug fitting, corners square, level, etc.)<br>3. Does the project show display of appropriate skill in using a variety of tools, joints, applications, etc. |          |               |
| <b>Details:</b><br>1. Is the grain direction properly used to enhance appearance?<br>2. Are there decorative elements that add to the overall aesthetics?  |          |               |
| <b>Finish:</b><br>1. Is the piece properly sanded?<br>2. Is there any residual glue showing?<br>3. Is the finish properly applied, appropriate and enhancing to the project?<br>4. Is it dry? (not tacky)  |          |               |
| <b>Difficulty:</b><br>1. Does the project display a knowledge and experience with tools and techniques?<br>2. Is the project of appropriate difficulty for the age of the student?<br>3. What is the overall difficulty and time needed to complete this project?  |          |               |

**Point Scale**

17-20: Excellent, Superior  
 13-16: Good, Above Average  
 9-12: Fair, Average  
 6-8: Poor

**Point Totals**

100-85: 1 Rating  
 84-65: 2 Rating  
 64-45: 3 Rating  
 44-Below: 4 Rating

Total (100 Possible Points) \_\_\_\_\_

\_\_\_\_\_  
 Judge's Signature

**Academics**  
**Creative Writing**  
*(Elementary Level Only)*

Name \_\_\_\_\_ State \_\_\_\_\_  
 School \_\_\_\_\_ City \_\_\_\_\_  
 Time \_\_\_\_\_ **Time Limit: One hour**  
 Title \_\_\_\_\_

| Factors Evaluated   | Comments | Points    |
|---|----------|-----------|
| <b>Creativity:</b><br>1. Is there an attention “grabber” or catchy beginning? (10 points)<br>2. Are there many creative details and/or descriptions? (20 points)<br>3. does the writer use vivid words and phrases that linger or draw pictures in the reader's mind? (20 points)<br>4. Has the writer really used his imagination? (10 points) |          | (60 pts.) |
| <b>Sentence Structure:</b><br>1. Are sentences well-constructed with varied structure and length? (5 points)<br>2. Does each sentence have an obvious emphasis? (5 points)  |          | (10 pts.) |
| <b>Grammar and Spelling:</b><br>1. Are there any errors in grammar? (5 points)<br>2. Are there any errors in spelling? Are all character/place names invented by the author spelled consistently throughout? (5 points)   |          | (10 pts.) |
| <b>Capitalization and Punctuation:</b><br>1. Are there any errors in capitalization? (5 points)<br>2. Are there any errors in punctuation? (5 points)   |          | (10 pts.) |
| <b>Organization and Neatness:</b><br>1. Is the writing well-organized with logical sequences and clear transitions? Is the entire story related to the assigned topic? Is the story exceptionally easy to read? (5 points)<br>2. Is the penmanship readable and neat? (5 points)  |          | (10 pts.) |

**Point Scale (20 Possible)**

17-20: Excellent, Superior  
 13-16: Good, Above Average  
 9-12: Fair, Average  
 1-8: Poor

**Point Scale (5 Possible)**

5: Excellent, Superior  
 4: Good, Above Average  
 3: Fair, Average  
 1-2: Poor

Total (100 Possible Points) \_\_\_\_\_

**Point Scale (10 Possible)**

9-10: Excellent, Superior  
 7-8: Good, Above Average  
 5-6: Fair, Average  
 1-4: Poor

**Point Totals**

100-92: 1 Rating  
 91-72: 2 Rating  
 71-52: 3 Rating  
 51-Below: 4 Rating

\_\_\_\_\_  
 Judge's Signature



**Academics**  
**Creative Writing: Poetry**

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Time \_\_\_\_\_ **Time Limit: Two hours**

Title \_\_\_\_\_

Junior High  Senior High (Check one)

| Factors Evaluated   | Comments | Points    |
|---|----------|-----------|
| <b>Originality, Content, and Communication:</b><br>1. Does the poem approach the topic creatively? (20 points)<br>2. Is the poem well organized so that the thoughts progress clearly and logically? (20 points)<br>3. Is the theme or main idea well-integrated throughout the poem? (5 points)<br>4. Is the word choice precise and concise? (5 points)<br>5. Is the person consistent throughout? (5 points)<br>6. Is the reader left with a “finished” feeling? (5 points)  |          | (60 pts.) |
| <b>Structure and Devices:</b><br>1. If the poem is rhymed, is the rhyme scheme correct and consistent? Does the poem employ sound devices (alliteration, consonance, onomatopoeia, etc.) to provide aural appeal? (10 points)<br>2. If the poem is metered, is the meter consistent and appropriate? If there is no meter, does the phrasing possess a rhythmic flow to distinguish it from prose? (10 points)<br>3. Is the poem infused with imagery—specific sensory impressions—rather than broad generalities? (5 points)<br>4. Visual appearance: skip lines between stanzas; if poem is in couplets, there should be 2 lines of verse, then a blank line; if it uses stanzas of 4 lines, there should be a blank line between stanzas. (5 points) |          | (30 pts.) |
| <b>Writing Mechanics:</b><br>1. Are spelling, capitalization, punctuation, and tense correct? (5 points)<br>2. Is writing neat and legible? (5 points)  |          | (10 pts.) |

**Point Scale (20 Possible)**

17-20: Excellent, Superior  
 13-16: Good, Above Average  
 9-12: Fair, Average  
 1-8: Poor

**Point Scale (5 Possible)**

5: Excellent, Superior  
 4: Good, Above Average  
 3: Fair, Average  
 1-2: Poor

Total (100 Possible Points) \_\_\_\_\_

**Point Scale (10 Possible)**

9-10: Excellent, Superior  
 7-8: Good, Above Average  
 5-6: Fair, Average  
 1-4: Poor

**Point Totals**

100-92: 1 Rating  
 91-72: 2 Rating  
 71-52: 3 Rating  
 51-Below: 4 Rating

\_\_\_\_\_  
 Judge's Signature





**Academics**  
**Expository Writing: Essay**

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Time \_\_\_\_\_ *Time Limit: Two hours*

Title \_\_\_\_\_

Junior High  Senior High (*Check one*)

| Factors Evaluated   | Comments | Points    |
|---|----------|-----------|
| <b>Content:</b><br>1. Does the composition have a strong thesis statement? (5 points)<br>2. Does it contain logical arguments in support of the thesis? (20 points)<br>3. Are there sufficient supporting details? (20 points)<br>4. Does the writer avoid emotional appeals? (5 points)    |          | (50 pts.) |
| <b>Organization:</b><br>1. Does the essay have an effective introduction that prepares the reader for the thesis? (5 points)<br>2. Is there logical paragraphing with strong topic sentences? (10 points)<br>3. Does the conclusion provide a sense of closure for the argument? (5 points) |          | (20 pts.) |
| <b>Style:</b><br>1. Are the writer's vocabulary and word usage effective? (5 points)<br>2. Is the sentence structure varied and correct (subject/verb agreement, etc.)? (5 points)<br>3. Does the writer demonstrate creativity in addressing the subject? (5 points)                       |          | (15 pts.) |
| <b>Writing mechanics:</b><br>1. Are spelling and punctuation correct? (5 points)<br>2. Is the grammar correct? (5 points)<br>3. Is writing neat and legible? (5 points)   |          | (15 pts.) |

**Point Scale (20 Possible)**

17-20: Excellent, Superior  
 13-16: Good, Above Average  
 9-12: Fair, Average  
 1-8: Poor

**Point Scale (5 Possible)**

5: Excellent, Superior  
 4: Good, Above Average  
 3: Fair, Average  
 1-2: Poor

Total (100 Possible Points) \_\_\_\_\_

**Point Scale (10 Possible)**

9-10: Excellent, Superior  
 7-8: Good, Above Average  
 5-6: Fair, Average  
 1-4: Poor

**Point Totals**

100-92: 1 Rating  
 91-72: 2 Rating  
 71-52: 3 Rating  
 51-Below: 4 Rating

\_\_\_\_\_  
 Judge's Signature

**Academics**  
**(Check Category)**

Science Fair Biological Sciences       Science Fair: Physical Sciences

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Description/Title of Project \_\_\_\_\_

Junior High  Senior High (*Check one*)

| Factors Evaluated   | Comments | Points    |
|---|----------|-----------|
| <p><b>Creativity and Scientific Thought</b></p> <p>1. Is the project unique? Is the approach practical and is the apparatus and/or testing method appropriate?</p> <p>2. Is the procedure well thought through and is the hypothesis testable?</p> <p>3. Is the project realistic and the solution beneficial?</p>  |          | (20 pts.) |
| <p><b>Research and Experimentation</b></p> <p>1. Did the student conduct enough background research to be qualified to conduct the experiment?</p> <p>2. Was sufficient data collected? Does the data appear to be accurate and realistic?</p> <p>3. Was the experiment controlled, repeated, and/or did it contain sufficient population to yield accurate results?</p>    |          | (30 pts.) |
| <p><b>Presentation and Documentation</b></p> <p>1. Does the Logbook contain sufficient information in order to reconstruct the project?</p> <p>2. Does the presentation of material and/or student interview reflect a well-balanced knowledge of the project?</p> <p>3. Does the research paper meet all requirements? Are all required and applicable forms complete?</p> |          | (25 pts.) |
| <p><b>Thoroughness and Technical Skill</b></p> <p>1. Are all areas of the project thoroughly covered and discussed?</p> <p>2. Is the apparatus or testing procedure well-constructed and did the student do his own work?</p> <p>3. Does the student have recommendations as to further or alternate methods to do additional projects based on the results?</p>            |          | (15 pts.) |
| <p><b>Clarity and Dramatic Value</b></p> <p>1. Is the presentation clear and easy to follow? Are the conclusions and findings appropriately presented?</p> <p>2. Is the presentation professional in appearance and appropriate for the project?</p> <p>3. Is the information correctly presented and is data presented in a correct, easy-to-follow manner?</p>            |          | (10 pts.) |

**Statement of Originality**

I certify that this project is my own original and authentic work and that I received no help in completing this project other than general instruction and supervision.

\_\_\_\_\_  
Student's signature

**Point Totals**

100-87: 1 rating  
86-69: 2 rating  
68-51: 3 rating  
50-below: 4 rating

Total (100 possible points) \_\_\_\_\_

\_\_\_\_\_  
Judge's signature

**Artist's Idea Statement**  
**(Check Category)**

- Monochromatic Drawing       Polychromatic Drawing       Watercolor  
 Oil Painting       Acrylic Painting

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Description/Title of Project \_\_\_\_\_

Date Finished \_\_\_\_\_ Amount of time spent on project \_\_\_\_\_

Elementary  Junior High  Senior High (*Check one*)

***Artist's Idea Statement must be attached to Judging Form***

**Source for Idea**

Photograph(s) (term "photograph" includes all visually presented materials)

Photograph taken by:  myself  another

Photograph was used:

- As model, finished product a clear representation of photograph  
 As research, bulk of composition and images from imagination  
 As point of departure  
 As composite "research" (combination of photographs used or composite of photographs, imagination & life used)

Real Life

Imagination

Workshop/classroom demonstration (You followed steps given as teacher or book taught or demonstrated.)

**Idea Development** (*Attach separate page if necessary. Please type if possible.*)

How or why did you choose your subject? Where did you get the idea?

Explain the process used in making your entry. How did you create your project? Be specific!

What makes this project original to you?

**Working Situation**

Individual project, done alone

*Student's work with minimal help/advice*

Individual project, done under supervision and instruction of an adult

*Student's individual idea, advice, and instruction readily available*

Class project, done under direct and/or specific instruction throughout project

*i.e. "Workshop" situation—instruction & demonstration given step-by-step (could be private or group class)*

**Presentation: Matting & Framing**

Done by frame shop or hobby/craft store

Done by parent or teacher

Mat/frame selected by student artist; work done by an adult

Matting/framing done by student artist

**Additional comments or information you wish to give the judges** (*Attach separate page if necessary.*)

**Statement of Originality:** I certify that this project is my own original and authentic work. It is not a copy of another's work. I received no help in completing this project other than general instruction and supervision.

**Student's Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

**Artist's Idea Statement**  
**(Check Category)**

- |   |                                      |                                      |
|---|--------------------------------------|--------------------------------------|
| <input type="checkbox"/> Calligraphy          | <input type="checkbox"/> Textiles    | <input type="checkbox"/> Woodworking |
| <input type="checkbox"/> Garment Construction | <input type="checkbox"/> Crafts      | <input type="checkbox"/> Mixed Media |
| <input type="checkbox"/> Sculpture            | <input type="checkbox"/> Printmaking | <input type="checkbox"/> Animation   |

Name \_\_\_\_\_

State \_\_\_\_\_

School \_\_\_\_\_

City \_\_\_\_\_

Description/Title of Project \_\_\_\_\_

Date Finished \_\_\_\_\_

Amount of time spent on project \_\_\_\_\_

Elementary  Junior High  Senior High (*Check one*)

**Artist's Idea Statement must be attached to Judging Form**

**Source for Idea**

Describe the source of your idea for this entry. What was your inspiration?

**Idea Development** (*Attach separate page if necessary. Please type if possible.*)

How or why did you choose your subject? How did you develop your inspiration into your project?

Explain the process used in making your entry. How did you create your project? Be specific!

What makes this project original to you?

**Working Situation**

- Individual project, done alone  
*Student's work with minimal help/advice*
- Individual project, done under supervision and instruction of an adult  
*Student's individual idea, advice and instruction readily available*
- Class project, done under direct and/or specific instruction throughout project  
*i.e. "Workshop" situation—instruction & demonstration given step-by-step (could be private or group class)*

**Presentation**

How did you prepare your project for presentation (mat, frame, base, hanging rod, etc.)?

What help did you receive in preparing your project for display?

**Additional comments or information you wish to give the judges** (*Attach separate page if necessary.*)

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**Student's Signature** \_\_\_\_\_ **Date** \_\_\_\_\_

**Artist's Idea Statement**  
(Check Category)

Still Life and Macro Photography     Landscapes and Architecture Photography     People and Animal Photography

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Description/Title of Project \_\_\_\_\_

Date image was captured \_\_\_\_\_

Elementary     Junior High     Senior High (*Check one*)

*Artist's Idea Statement must be attached to Judging Form*

**Source for Idea**

Describe the source of your idea for this entry. What was your inspiration? (*Attach separate page if necessary.*)

**Idea Development** (*Attach separate page if necessary. Please type if possible.*)

Explain the process used in making your entry. How did you create your entry? Be specific!  
What makes this project original to you?

**Equipment**

**Camera Type**

- Point & Shoot
- SLR
- TLR
- View Camera or Press Camera
- Range Finder
- Other: \_\_\_\_\_

**Color Mode of Original**

- Black & White
- Color

**Recording Medium**

- Film—negative
- Film—positive (slide, transparency)
- Digital

**If Digital, File Format of Original**

- RAW (proprietary to camera:  
cr2, nef, der, dng...)
- JPG
- TIF

**If Digital, Processing Software**

- ADOBE Lightroom
- ADOBE Photoshop
- Aperture
- Picasa
- Other: \_\_\_\_\_

**Settings Used**

- Auto
- Program setting on camera  
(e.g., Sports, Fireworks,  
Smile, etc.)
- Manual

**ISO:** \_\_\_\_\_

**Exposure**

Shutter and F/stop: \_\_\_\_\_

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**Printing**

How did you print your final image?  
Who printed your final image?  
When was the final print made?

- Done by frame **Presentation: Matting & Framing**  
shop or hobby/craft store
- Done by parent or teacher
- Mat/frame selected by student artist; work done by an adult
- Matting/framing done by student artist

**Statement of Originality:** I certify that this project is my own original and authentic work. It is not a copy of another's work. I received no help in completing this project other than general instruction and supervision.

**Student's Signature** \_\_\_\_\_ **Date:** \_\_\_\_\_

Artist's Idea Statement  
(Check Category)

Digital Media

Name \_\_\_\_\_ State \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Description/Title of Project \_\_\_\_\_

Date Finished \_\_\_\_\_ Amount of time spent on project \_\_\_\_\_

Elementary  Junior High  Senior High (Check one)

*Artist's Idea Statement must be attached to Judging Form*

**Resources Citation**

Please list all elements (images, logos, content, etc.) used in project not created by artist. Explain how they were obtained and recognize the intellectual property rights of the original creator. (Attach separate page if necessary.)

**Source for Idea**

Describe the source of your idea for this entry. What was your inspiration?

**Idea Development** (Attach separate page if necessary. Please type if possible.)

How or why did you choose your subject? How did you develop your inspiration into your project?

Explain the process used in making your entry. How did you create your project? Be specific!

What makes this project original to you?

**Equipment**

Please list a summary of materials, software, and equipment used to create your project. (Attach separate page if necessary.)

**Working Situation**

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Student's Signature \_\_\_\_\_ Date: \_\_\_\_\_