



Mid-America Association of Christian Schools

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



### **Handbook of Rules (2025 Edition)**

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

**Bible**  
**Music**  
**Speech**  
**Art**  
**Academics**

**(2025 Edition)**



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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).

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/handchime 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/handchime 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.

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.

Any AACS member homeschool co-op that was a member on February 3, 2025, may continue to participate in National Competition. Any homeschool co-op joining after February 3, 2025, may not participate in National Competition. In order to participate in AACS National Competition, any student in a homeschool co-op must be enrolled by the deadline for submitting membership to the AACS office in the fall.



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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. This requirement will be waived for students in grades 7 and 8 in the categories of band/orchestra and handbell/handchime choir.

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.

### Limitations Regarding Artificial Intelligence

Generative artificial intelligence (AI) is not the work of the student and work generated with AI tools or software must not be entered in any category, except as explicitly permitted in the rules for a category.

**Prohibition of AI Writing Tools:** The use of AI writing tools, including but not limited to Gemini, ChatGPT, or any other AI platform, is strictly prohibited unless the rules for the category explicitly permit its use. This prohibition extends to the use of AI features within word processing software, such as rewrite or polish. The prohibition also includes AI writing suggestions in Google Docs or Microsoft Word (e.g., CoPilot). Any entry found to have violated this rule will be disqualified.

Because AI technology is changing so rapidly, the AACS Competition Committee does not feel that we can write a policy that will remain appropriate for the entire five-year duration of this manual. The current AI policy will be posted on the National AACS website with annual competition information. Competitors and sponsors are responsible for reviewing the current AI policy on the AACS website each year.

1. **In preaching and teaching categories** (Bible Divisions 3 and 4) Artificial intelligence tools or software may not be used to generate content. AI tools may appropriately be used to suggest edits or revisions to student-created content as long as the software does nothing more than suggest changes. All revisions must be made by the student.
2. **In Original Persuasive Oratory** (Speech Category 6) Artificial intelligence tools or software may not be used to generate content. AI tools may appropriately be used to suggest edits or revisions to student created content as long as the software does nothing more than suggest changes. All revisions must be made by the student.





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3. **In Extemporaneous Speaking** (Speech Category 7) Artificial intelligence tools or software may not be used at any stage of the process. AI tools or software may not be used to generate ideas, to suggest edits or revisions, or for any other purpose. The speech must be entirely the work of the student.
4. **In art categories**, Artificial intelligence tools or software may appropriately be used for concept development at preliminary stages in the design process, but no part of the final submission may be AI generated.
5. **In composition categories** (Academic Division 3) Artificial intelligence tools or software may not be used at any stage of the process except for pre-writing research. In pre-writing research, the writing prompt may not be entered into AI software for any purpose. AI tools or software may not be used to generate ideas in writing to suggest edits or revisions, or for any other purpose. From beginning to end, except for pre-writing research, the submission must be entirely the original work of the student. In composition categories, the competitor and the school proctor will both be required to sign this statement as part of the statement of originality: “I certify that this submission is entirely my original work and that I received no help in completing this project other than general instruction and supervision. Except for pre-writing research, I did not use any AI tools or software to create my writing submission. I did not enter the writing prompt in AI software to assist me. When writing, I followed conscientiously the instructions regarding ‘Prohibition of AI writing tools’ in the general rules.”

### 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.



## MAACS Competition Manual—General Information

### 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.

**Divisions will be as follows, unless noted otherwise in the National Annual Update.**

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: for individual categories, three points for first place, two points for second place, one point for third place; for group categories, six points for first place, four points for second place, two points for third place.

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 and Performance Copyright

Performances are protected by copyright law. In some cases, the source material is also protected by copyright law. Copying the performance of another individual or group without permission from the person who developed the performance is not ethical and may violate intellectual property rights. To discourage this possibility and to protect student privacy, recording is prohibited except under the following restrictive guidelines.

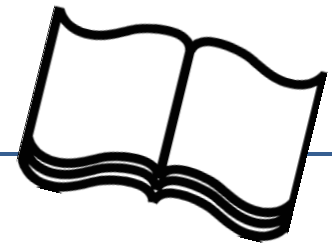
Because of the distractions that may occur to the contestants, we ask that no flash photography be used during a performance. **Recording is absolutely prohibited** except for the recording of a **single entry** by representatives of the participant's school for personal use is permitted. The recording 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

<b>Division 1:</b>	<b>Bible Quizzing</b>	<b>Division 4:</b>	<b>Bible Preaching</b>
<b>Division 2:</b>	<b>Bible Memory</b>	<b>Category 1:</b>	<b>Expository Preaching</b>
<b>Division 3:</b>	<b>Bible Teaching</b>	<b>Category 2:</b>	<b>Evangelistic Preaching</b>
		<b>Category 3:</b>	<b>Topical Preaching</b>
		<b>Division 5:</b>	<b>Sword Drill</b>

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:

- 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
- 2029-2030: John
- 2030-2031: Acts
- 2031-2032: 1 & 2 Corinthians
- 2032-2033: Matthew
- 2033-2034: Hebrews, 1 & 2 Peter

## 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 quizzers 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.







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- a. Individual scores and errors will continue to be tallied.
- 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. The format will change to two-team rules; in other words, the toss-up question will still be worth 20 points, and no error will be assessed for the attempt on the toss-up. A tie-breaking question, regular or toss-up, must be answered correctly in order to end the quiz. (A tie cannot be settled by the points lost for an incorrect answer.)
- 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.

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- 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 quizzers 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.
- l. If a quizzers restrains or assists another quizzers physically (holds him in his seat or pushes him to his feet).
- m. If a quizzers 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.
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. Quizzer 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.

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

- ### Determination of Winner

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## MAACS Competition Manual—Bible

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.
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:

- 2025-2026: God’s Promises
- 2026-2027: The Wisdom of God
- 2027-2028: Soul-winning
- 2028-2029: The Triune God (SH—I,II,III) (JH—I,II) (EL—II)
- 2029-2030: Sin and Salvation
- 2030-2031: Prayer

Material to be memorized according to competition levels, except as noted above:

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

### 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.







## MAACS Competition Manual—Bible

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. Artificial intelligence tools or software may not be used to generate content. AI tools may appropriately be used to suggest edits or revisions to student-created content as long as the software does nothing more than suggest changes. All revisions must be made by the student.
4. Each lesson will be prepared for a class of junior-age children, ages 9-12.
5. Each lesson may include some type of audio and/or visual aid. These aids do not have to be original.
6. Lessons may be original or from published or unpublished sources.
7. 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.
8. 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)

#### 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. Artificial intelligence tools or software may not be used to generate content. AI tools may appropriately be used to suggest edits or revisions to student-created content as long as the software does nothing more than suggest changes. All revisions must be made by the student.
4. Each student will present two copies of his typewritten sermon outline to the judges at the time of delivery.
5. 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.

- ## Rules by Category

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.

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.

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.

(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.

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

- ## Participants

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## 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.
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](http://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.

### 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.

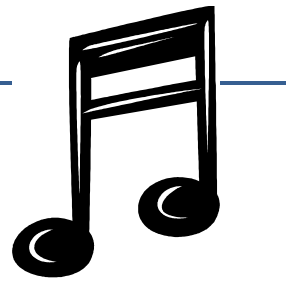
#### 4. Special Instructions (Essential for groups of 7 or more students)

- 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: Classical Guitar Solo**
- Category 7: Instrumental Percussion Solo**
- Category 8: Sacred Piano Solo**
- Category 9: Classical Piano Solo**

### Group Events

- Category 10: Small Vocal Ensemble**
- Category 11: Large Vocal Ensemble**
- Category 12: Choral Group**
- Category 13: Youth Choir**
- Category 14: Small Instrumental Ensemble**
- Category 15: Large Instrumental Ensemble**
- Category 16: Handbell/Handchime Ensemble**
- Category 17: Handbell/Handchime Choir**
- Category 18: Orchestra/Band**
- Category 19: Sacred Piano Duet**
- Category 20: Classical Piano Duet**
- Category 21: Sacred Piano Duo**
- Category 22: Classical Piano Duo**
- Category 23: 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.





## MAACS Competition Manual—Music

### 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: Classical Guitar Solo

(EL, JH, SH)

1. This category is for classical guitar, and selections must be played on an acoustic guitar with nylon or steel strings (no electric guitars).
2. Memory is not required of instrumental solos (except piano).
3. Students will perform one selection or medley within 8 minutes.
4. The music selection may be secular or sacred and must fit the musical categories described under Music General Rule #4. The selection does not have to be *classical* in the strict meaning of the word

#### Category 7: 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 8 and 9: Sacred Piano Solo, Classical Piano Solo

(EL, JH, SH)

1. Memorization is required for piano solos.
2. Soloists will perform one selection or medley within eight minutes.



## MAACS Competition Manual—Music

### Rules by Category (Group Competition)

#### Category 10 and 11: 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 12 and 13: 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 14, 15, and 16: Small Instrumental Ensemble, Large Instrumental Ensemble, and Handbell/ Handchime 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/handchime 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. For handbell competition, instruments are limited to handbells and handchimes (and piano accompaniment, if desired); additional instruments or devices are not allowed
7. Each ensemble will perform one selection or medley within 8 minutes.

#### Category 17: Handbell/Handchime Choir

(EL, JH, SH)

1. A handbell/handchime 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. Instruments are limited to handbells and handchimes (and piano accompaniment, if desired); additional instruments or devices are not allowed
4. A handbell/handchime choir will perform two numbers within 15 minutes.

#### Category 18: Orchestra/Band

(EL, JH, SH)

1. An orchestra or band consists of 13 or more musicians. It may be directed.
2. Piano may be used only if the piano part is written in the score and if the piano is played by a student. It may not be used to fill in missing instruments. The student is included in the competitor count.
3. Students will not be required to memorize the selections for competition.
4. An orchestra or band will perform two numbers within 15 minutes.





MAACS Competition Manual—Music

Category 19, 20, 21, and 22: 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 23: 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:

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?

2028-2029  
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)

2026-2027  
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

2029-2030  
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

2027-2028  
A New Name in Glory  
And Can It Be  
Guide Me, O Thou Great Jehovah  
He Lives  
Lord, I Need You  
Our Great Savior

2030-2031  
How Can It Be  
It Is Well with My Soul  
Standing on the Promises  
Lead On, O King Eternal  
Worship the King  
The Solid Rock

- 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 the 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.





### MAACS Competition Manual—Music

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

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## 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

### 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 one 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. Performances are protected by copyright law. In some cases, the source material is also protected by copyright law. Copying the performance of another individual or group without permission from the person who developed the performance is not ethical and may violate intellectual property rights. To discourage this possibility and to protect student privacy, recording is prohibited except under the following restrictive guidelines. **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)

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

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 (EL: 3-8 min.; 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. Artificial intelligence tools or software may not be used to generate content. AI tools may appropriately be used to suggest edits or revisions to student-created content as long as the software does nothing more than suggest changes. All revisions must be made by the student.
2. Only one 4 x 6 card of notes may be used.
3. Small hand props or costume pieces may not be used. Posters, charts, etc., will not be allowed.
4. 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.
5. Artificial intelligence tools or software may not be used at any stage of the process. AI tools or software may not be used to generate ideas, to suggest edits or revisions, or for any other purpose. The speech must be entirely the work of the student.
6. Students will not receive any assistance during preparation time.
7. A student is permitted to use one 4 x 6 card for notes.
8. The timekeeper will show numbered cards nine through one at one-minute intervals during the speech to alert the speaker of remaining time.
9. 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. (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.

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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.
6. All speaking and visual expression is to be directed toward the audience or off-stage rather than toward other performers. Normally, narrative material is directed toward the audience and characterization should have an off-stage focus. Performers are not to interact with each other. There should be no physical contact or eye contact between performers. At least three points will be deducted for violating this rule.

**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. All speaking and visual expression is to be directed toward the audience or off-stage rather than toward other performers. Normally, narrative material is directed toward the audience and characterization should have an off-stage focus. Performers are not to interact with each other. There should be no physical contact or eye contact between performers. At least three points will be deducted for violating this rule.
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.





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- 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.
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.

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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:
  - 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.
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.



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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

### Individual Events

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

### Group Events

<b>Category 19:</b>	<b>Live Action Videography</b>	<b>Category 20:</b>	<b>Animation Videography</b>
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### 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. Artificial intelligence tools or software may appropriately be used for concept development at preliminary stages in the design process, but no part of the final submission may be AI generated.
4. Each entry must have been created since the last MAACS Competition.
5. 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. If a resource photograph is used, there must be evidence of artistic changes. Any photograph used must be included with the artwork. Copying of any existing artwork (painting, drawing, illustration, etc.) is prohibited. Entries may not include likenesses or representations of any copyrighted or licensed artwork or characters (such as characters or recognizable environments from animated films or any form of sequential art) in part or in whole; this includes commercial symbols, images, trademarks, and logos. Use of such artwork is a violation of international copyright law. **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.
6. 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.
7. 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.
8. Each student must sign the "Statement of Originality" on the Artist's Idea Statement.





#### 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. No 3D printing is permitted in this category.
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.
9. Knives and swords (bladed weapons generally) should be entered in Category 10 Crafts.

#### Category 8: Garment Construction

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1. Garment construction from fabric or non-traditional materials, such as paper, plastic, recycled materials, etc., is allowed.
2. Kits are not acceptable; however, commercially produced plans or patterns are acceptable. A photo of the plan or pattern rather than the actual pattern must accompany the project. Photographs showing the development of the project are not a replacement for the required plan or pattern.
3. 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.
4. 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.



- ## Category 9: Textiles

- ## Category 10: Crafts

- ## Category 11: Printmaking

- ## Category 12: Digital Media

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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 a universal file format, such as JPEG, TIF, or PDF, 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.
  - 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: Wood Furniture and Cabinetmaking**

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1. Entries such as tables, chairs, chests, cabinets, bookcases, and other furniture/casework items are appropriate for this category. Pieces shaped or created using artisanal techniques such as pens or bowls should be entered in other appropriate categories such as sculpture (carving that is formed through subtraction) or crafts. An entry does not fit this category simply because it is made of wood. It must fit this description and include the required elements (see "Required Elements" on the judging form and Required Elements Documentation (p. 126 of this manual).
2. The design must be original. The student must submit a simple mechanical drawing *and* must provide photos or explanatory text as necessary to document the production process, including details such as joinery techniques.
3. In the construction of the project, the competitor must use at least ten of the required elements from the list on the Required Elements Documentation (p. 126 of this manual). Submit the completed Required Elements Documentation (with documentation) with other paperwork for the project.
4. All production procedures (sawing, mitering, routing, assembling, and finishing) must be done by the student himself; the work may be done under adult supervision. The use of CNC machines is not allowed.
5. The maximum size is to be 40 cubic feet.
6. No kits are permitted.
7. Entries are judged as original works of art and should show artistic elements and creativity.

### 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. Using a filter to blur a background is image manipulation (rather than retouching) and is not allowed. The photographer should use the proper aperture to get depth of field effect.
  - 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.
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 or off-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. Schools may submit all digital images of photo entries on a single flash drive as long as the file name is the same as the photograph title.

### Category 15: Still Life and Macro Photography

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1. The photograph must be a single black and white or color image of still life, macro photograph, or design.
2. Still life photography is a grouping of small objects placed in arrangements by human design in a pleasing composition.
3. 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: 2D 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 is defined as work created using a computer but printed and displayed as traditional art.
- 3. All entries must be printed and matted (general rule #6).

**General Rules for Videography Categories 19 and 20**

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- 1. A videography entry may be prepared by an individual student or by a group of students. When an entry is prepared by a group of students, all students in the group must be in the same grade category (Elementary, or Jr. High, or Sr. High). For purposes of Limitation of Contestants, both videography categories will be considered group events. There is no limit to the number of contestants that may comprise a group.
- 2. Tasks that must be performed by contestants include, but are not necessarily limited to, the following: video or still image capture, directing, acting, voice over, lighting, script writing, set design and construction, costume design and construction, computer graphics and animation, sound effects, special effects, and video editing. When a group of students prepares an entry, the group must supply a list that includes the name of each participant, the grade in school of each participant, and the task or tasks performed by each participant in the production of the entry.
- 3. Acceptable subject matter includes, but is not necessarily limited to, the following: fiction, historical fiction, documentary, biography, commentary, humor, and persuasion. Sacred themes are encouraged but not required. In all cases, entries must comply with the theme selection guidelines listed in the General Rules for all Art categories.
- 4. The use of music is encouraged but not required. When music is used, the contestant or group must provide documentation demonstrating that the music used is in the public domain, that the contestant or group has permission from the copyright owner, or that the music is the original composition of the contestant or group. All music must comply with the selection criteria listed in the General Rules for Music competition. The legal right to use other media such as photography, newsreel footage, animation clips, etc., must also be documented.
- 5. Each entry must have a running time of no less than 1 minute and no more than 5 minutes. Entries that are outside the time constraints will be penalized using the same procedure that is used for Music and Speech entries. Credits may be included in the video, but time used for credits will be counted in the overall running time.





# Area Five: Academics

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# Area Five: Academics

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**Division 1: Bible and Academic Testing**

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| <b>Category 1:</b> Old Testament Bible Knowledge | <b>Category 12:</b> Physics                      |
| <b>Category 2:</b> New Testament Bible Knowledge | <b>Category 13:</b> Social Studies               |
| <b>Category 3:</b> English                       | <b>Category 14:</b> History/Geography            |
| <b>Category 4:</b> Mathematics                   | <b>Category 15:</b> World History/Geography      |
| <b>Category 5:</b> Algebra                       | <b>Category 16:</b> US History/Geography         |
| <b>Category 6:</b> Geometry                      | <b>Category 17:</b> Political Sciences/Economics |
| <b>Category 7:</b> Advanced Math                 | <b>Category 18:</b> Home Economics               |
| <b>Category 8:</b> Accounting                    | <b>Category 19:</b> Music Theory                 |
| <b>Category 9:</b> Science                       | <b>Category 20:</b> Spanish                      |
| <b>Category 10:</b> Biology                      | <b>Category 21:</b> Spelling                     |
| <b>Category 11:</b> Chemistry                    |  |

**Division 2: Science Fair**

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| <b>Category 1:</b> Biological Sciences | <b>Category 2:</b> Physical Sciences |
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**Division 3: Composition**

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| <b>Category 1:</b> Creative Writing: Poetry | <b>Category 3:</b> Expository Writing: Essay |
| <b>Category 2:</b> Creative Writing: Essay  |  |

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**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. Academic testing is primarily done online through the TestPoint platform. Subjects not available through TestPoint will still use written tests to be distributed by and returned to the MAACS office. Schools must register for tests during the timeframe designated by the MAACS office. The MAACS office will also publish testing dates and guidelines for test administration and proctoring procedures.
4. Each examination has a time limit of 90 minutes (exception: Division 3 Composition examination periods have a time limit of two hours).
5. In the Senior High categories non-programmable scientific calculators (without graphing capabilities) are permitted for the following categories that may require math computation: Chemistry, Physics, and Accounting.  
Scientific or graphing calculators are permitted for Algebra, Geometry, and Advanced Math.  
Phone or other electronic device-based calculators are not permitted.
6. 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:

- 2025-2026: Nehemiah, Daniel, Jonah
- 2026-2027: Genesis
- 2027-2028: Joshua, Judges
- 2028-2029: 1 & 2 Samuel
- 2029-2030: Proverbs
- 2030-2031: Isaiah

### 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:

- 2025-2026: 1 & 2 Peter; 1, 2, & 3 John; Jude; Revelation
- 2026-2027: Mark, Acts
- 2027-2028: Romans, 1 Corinthians
- 2028-2029: 2 Corinthians, Galatians, Ephesians
- 2029-2030: Philippians, Colossians, 1 & 2 Thessalonians, 1 Timothy
- 2030-2031: 2 Timothy, Titus, Philemon, Hebrews, James

### 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



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- 2. The examination for the Junior High level will consist of questions covering the following:
  - a. General Mathematics
  - b. Algebra I

**Category 5: Algebra** (SH)

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- The examination will consist of questions covering the following:
- 1. Algebra I
  - 2. Algebra II

**Category 6: Geometry** (SH)

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The examination will consist of questions covering Geometry.

**Category 7: Advanced Mathematics** (SH)

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- 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 8: Accounting** (SH)

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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 9: Science** (EL, JH)

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- The examination will consist of questions covering the following:
- 1. Life Science
  - 2. Earth Science
  - 3. Physical Science

**Category 10: Biology** (SH)

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- 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

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**Category 11: Chemistry****(SH)**

The examination will consist of questions covering the following:

1. Matter and energy
2. Atoms
3. Formulas and equations
4. Gases, liquids, and solids
5. Periodic table families
6. Equilibrium
7. Chemistry laws
8. Acids and bases
9. Metric units
10. Scientific methods
11. Chemical bonding

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**Category 12: 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

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**Category 13: Social Studies****(EL)**

The examination will consist of questions covering the following:

1. Geography
2. History

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**Category 14: History****(JH)**

The examination will consist of questions covering the following:

1. Civics
2. United States History

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**Category 15: World History/Geography****(SH)**

The examination will consist of questions covering the following:

1. World History
2. World Geography

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**Category 16: United States History/Geography****(SH)**

The examination will consist of questions covering the following:

1. United States History
2. United States Geography

### Category 17: Political Science/Economics

(SH)

The examination will consist of questions covering the following:

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 18: Home Economics

(SH)

The examination will consist of questions covering the following:

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

### Category 19: 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 20: 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 21: 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.
  - 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.
    - The intent of the rule is to ensure that the remaining competitors have correctly spelled the same number of words as eliminated competitors before changing the procedure, so the current round must be completed before the procedure changes. If, at the completion of a round, only one competitor remains who has not misspelled a word, that competitor is the first-place winner and the two-person elimination procedure outlined in this rule does not occur. All others eliminated within that round will start a new round to determine second- and third-place winners. If, at the completion of a round, only two competitors remain, the elimination procedure outlined in this rule is employed to finish the contest and third place is awarded to the last competitor eliminated in the previous round. If, at the conclusion of a round, all competitors have been eliminated, the contest must resume as things were at the



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beginning of that round—all competitors who were still in the contest at the beginning of that round are restored and a new round begins with those competitors spelling in the original order.

- 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, 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** (JH, SH)

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

**Category 2: Physical Sciences** (JH, SH)

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- 1. Chemistry
- 2. Computer Science
- 3. Earth Science
- 4. Environmental Science



5. Mathematics
6. Physics

### Division 3: Composition General Rules

1. A student may only enter one writing category.
2. The writing period cannot exceed two hours in length.
3. The topic will be announced one week prior to the testing date.
4. Previously written works will not be acceptable.
5. Entries may be hand-written or typed. Legibility will be a requirement for evaluation.
6. The student may reference a dictionary and a thesaurus.
7. Artificial intelligence tools or software may not be used at any stage of the process except for pre-writing research. In pre-writing research, the writing prompt may not be entered into AI software for any purpose. AI tools or software may not be used to generate ideas in writing to suggest edits or revisions, or for any other purpose. From beginning to end, except for pre-writing research, the submission must be entirely the original work of the student.

The competitor and the school proctor will both be required to sign this statement as part of the statement of originality: “I certify that this submission is entirely my original work and that I received no help in completing this project other than general instruction and supervision. Except for pre-writing research, I did not use any AI tools or software to create my writing submission. I did not enter the writing prompt in AI software to assist me. When writing, I followed conscientiously the instructions regarding ‘Prohibition of AI writing tools’ in the general rules.”

The student may sign the Statement of Originality by writing his name, typing his name, or by using a digital signature beneath the statement.

8. Page 1 must include the student’s name, school, city, state. It must also include the signed Statement of Originality. All subsequent pages should include the student’s name and page number.

### Category 1: Creative Writing: Poetry

(JH, SH)

The entry will be judged according to the criteria on the Creative Writing: Poetry judging form from this manual.

### Category 2: Creative Writing

(EL)

The entry will be judged according to the criteria on the Elementary Creative Writing judging form from this manual.

### Category 3: Expository Writing: Essay

(JH, SH)

1. The essay must be the student’s original work. This is an essay, not a research paper. Students may review the topic, but no statistics or other quotations requiring source citations are allowed.
2. 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.
3. The essay is not to exceed 1,000 words.
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. The entry will be judged according to the criteria on the Expository Writing: Essay judging form from this manual.



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

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## Appendix 1: Bible Memory Verses

Competition will be conducted in the traditional spelling bee fashion. The six-year cycle by school year is stated below:

- 2025–2026 God’s Promises
- 2026–2027 The Wisdom of God
- 2027–2028 Soul-winning
- 2028–2029: The Triune God (SH—I,II,III) (JH—I,II) (EL—II)
- 2029–2030 Sin and Salvation
- 2030–2031 Prayer

Material to be memorized according to competition levels, except as noted above:

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

### 2025–2026: God’s Promises

- 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.



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**2026–2027: 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).  
With the ancient is wisdom; and in length of days understanding. With him is wisdom and strength, he hath counsel and understanding.
  - B. By wisdom God founded the earth (Proverbs 3:19).  
The LORD by wisdom hath founded the earth; by understanding hath he established the heavens.
  - C. God’s wisdom is beyond man’s understanding (Romans 11:33–34).  
O the depth of the riches both of the wisdom and knowledge of God! how unsearchable are his judgments, and his ways past finding out! For who hath known the mind of the Lord? or who hath been his counsellor?
  - D. The wisdom of God is personified in Christ (1 Corinthians 1:23–24).  
But we preach Christ crucified, unto the Jews a stumblingblock, and unto the Greeks foolishness; But unto them which are called, both Jews and Greeks, Christ the power of God, and the wisdom of God.
  - E. God’s wisdom, salvation in Christ, was a mystery before its revelation (1 Corinthians 2:7–8).  
But we speak the wisdom of God in a mystery, even the hidden wisdom, which God ordained before the world unto our glory: Which none of the princes of this world knew: for had they known it, they would not have crucified the Lord of glory.
  - F. God’s Word gives wisdom (Psalm 119:130).  
The entrance of thy words giveth light; it giveth understanding unto the simple.
  - G. God’s wisdom is perfect and easily entreated (James 3:17).  
But the wisdom that is from above is first pure, then peaceable, gentle, and easy to be intreated, full of mercy and good fruits, without partiality, and without hypocrisy.
  - H. God’s wisdom will prevail over man’s wisdom (1 Corinthians 1:27–29).  
But God hath chosen the foolish things of the world to confound the wise; and God hath chosen the weak things of the world to confound the things which are mighty; And base things of the world, and things which are despised, hath God chosen, yea, and things which are not, to bring to nought things that are: That no flesh should glory in his presence.
- 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 (1 Corinthians 1:20–21).  
Where is the wise? where is the scribe? where is the disputer of this world? hath not God made foolish the wisdom of this world? For after that in the wisdom of God the world by wisdom knew not God, it pleased God by the foolishness of preaching to save them that believe.
  - B. Wisdom has been revealed to man through the Scriptures by the Holy Spirit (1 Corinthians 2:13; 2 Timothy 3:16).  
Which things also we speak, not in the words which man’s wisdom teacheth, but which the Holy Ghost teacheth; comparing spiritual things with spiritual.  
All scripture is given by inspiration of God, and is profitable for doctrine, for reproof, for correction, for instruction in righteousness:
  - C. Wisdom begins with fearing the Lord and departing from evil (Psalm 111:10; Job 28:28).  
The fear of the LORD is the beginning of wisdom: a good understanding have all they that do his commandments: his praise endureth for ever.  
And unto man he said, Behold, the fear of the Lord, that is wisdom; and to depart from evil is understanding.
  - D. Wisdom comes from seeking God (Proverbs 28:5).  
Evil men understand not judgment: but they that seek the LORD understand all things.
  - E. Wisdom comes from desiring and seeking it (Proverbs 18:1).  
Through desire a man, having separated himself, seeketh and intermeddleth with all wisdom.

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- B. Wisdom is peace (Proverbs 3:17).  
Her ways are ways of pleasantness, and all her paths are peace.
- C. Wisdom is strength (Proverbs 24:5).  
A wise man is strong; yea, a man of knowledge increaseth strength.
- D. Wisdom is stability (Isaiah 33:6).  
And wisdom and knowledge shall be the stability of thy times, and strength of salvation: the fear of the LORD is his treasure.
- E. Wisdom is a defense (Ecclesiastes 7:12).  
For wisdom is a defence, and money is a defence: but the excellency of knowledge is, that wisdom giveth life to them that have it.
- F. Wisdom is a guide (Ecclesiastes 10:10).  
If the iron be blunt, and he do not whet the edge, then must he put to more strength: but wisdom is profitable to direct.
- G. Wisdom is obedience (Matthew 7:24).  
Therefore whosoever heareth these sayings of mine, and doeth them, I will liken him unto a wise man, which built his house upon a rock:
- H. Wisdom is more valuable than wealth (Proverbs 8:10–11).  
Receive my instruction, and not silver; and knowledge rather than choice gold. For wisdom is better than rubies; and all the things that may be desired are not to be compared to it.
- I. Wisdom is sweet to the soul (Proverbs 24:13–14).  
My son, eat thou honey, because it is good; and the honeycomb, which is sweet to thy taste: So shall the knowledge of wisdom be unto thy soul: when thou hast found it, then there shall be a reward, and thy expectation shall not be cut off.
- J. Wisdom is sincere, yet practical (Matthew 10:16).  
Behold, I send you forth as sheep in the midst of wolves: be ye therefore wise as serpents, and harmless as doves.
- K. Wisdom is winning souls (Daniel 12:3; Proverbs 11:30).  
And they that be wise shall shine as the brightness of the firmament; and they that turn many to righteousness as the stars for ever and ever.  
The fruit of the righteous is a tree of life; and he that winneth souls is wise.
- L. Wisdom is living as an example of Christ to the unsaved (Colossians 4:5).  
Walk in wisdom toward them that are without, redeeming the time.
- M. Wisdom is using our life and time to bring honor to God (Ephesians 5:15–17).  
See then that ye walk circumspectly, not as fools, but as wise, Redeeming the time, because the days are evil. Wherefore be ye not unwise, but understanding what the will of the Lord is.
- N. Wisdom is exercising discernment between good and evil, good and better (Philippians 1:9–10; Hebrews 5:14).  
And this I pray, that your love may abound yet more and more in knowledge and in all judgment; That ye may approve things that are excellent; that ye may be sincere and without offence till the day of Christ;  
But strong meat belongeth to them that are of full age, even those who by reason of use have their senses exercised to discern both good and evil.
- O. Wisdom glories only in the Lord (Jeremiah 9:23–24).  
Thus saith the LORD, Let not the wise man glory in his wisdom, neither let the mighty man glory in his might, let not the rich man glory in his riches: But let him that glorieth glory in this, that he understandeth and knoweth me, that I am the LORD which exercise lovingkindness, judgment, and righteousness, in the earth: for in these things I delight, saith the LORD.

- P. Wisdom seeks counsel (Proverbs 1:5).  
A wise man will hear, and will increase learning; and a man of understanding shall attain unto wise counsels:
- Q. Wisdom accepts reproof (Proverbs 17:10).  
A reproof entereth more into a wise man than an hundred stripes into a fool.
- R. Wisdom teaches self-control (Proverbs 11:12).  
He that is void of wisdom despiseth his neighbour: but a man of understanding holdeth his peace.
- S. Wisdom teaches the foolishness of mischief (Proverbs 10:23).  
It is as sport to a fool to do mischief: but a man of understanding hath wisdom.
- T. Wisdom teaches that humility comes before honor (Proverbs 15:33).  
The fear of the LORD is the instruction of wisdom; and before honour is humility.
- U. Wisdom teaches the principle of saving (Proverbs 21:20).  
There is treasure to be desired and oil in the dwelling of the wise; but a foolish man spendeth it up.
- V. Wisdom receives commendation (Proverbs 12:8).  
A man shall be commended according to his wisdom: but he that is of a perverse heart shall be despised.
- W. Wisdom promotes health and long life (Proverbs 4:20–22; Proverbs 9:10–11).  
My son, attend to my words; incline thine ear unto my sayings. Let them not depart from thine eyes; keep them in the midst of thine heart. For they are life unto those that find them, and health to all their flesh.  
The fear of the LORD is the beginning of wisdom: and the knowledge of the holy is understanding. For by me thy days shall be multiplied, and the years of thy life shall be increased.
- X. Wisdom gains favor (Proverbs 13:14–15).  
The law of the wise is a fountain of life, to depart from the snares of death. Good understanding giveth favour: but the way of transgressors is hard.
- Y. Wisdom establishes and furnishes the Christian home (Proverbs 24:3–4).  
Through wisdom is an house builded; and by understanding it is established: And by knowledge shall the chambers be filled with all precious and pleasant riches.
- Z. Wisdom values eternity (Psalm 90:12).  
So teach us to number our days, that we may apply our hearts unto wisdom.

**2027–2028: Soul-Winning**

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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 man 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 marvellous 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.



MAACS Competition Manual—Appendix 2: Category/Contestant Overview

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 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 dishonour; 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 ye 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

- 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 neighbour as thyself. There is none other commandment greater than these.
- K. We are responsible to the lost about us (Romans 1:14).  
I am 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 is faithful in prayer (1 Thessalonians 5:17).  
Pray without ceasing.







**2028–2029: The Triune God**

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**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 incorruptible 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.
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.

- ## II. God the Son

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.
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.

- ### B. His ministry

- ### III. God the Holy Spirit

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.

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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, he 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.



**2029–2030: Sin and Salvation**

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- 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.

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- 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.

## VII. Salvation from sin and death is made possible by God's plan.

- 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. 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 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 sealed 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.

## 2030–2031: Prayer

### 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.
- c. 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.  
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.

- 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.
- There are hindrances to answers to prayer which the believer must avoid.
- 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.

## 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	2		✓	✓	✓	✓
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	✓		✓	✓	✓
Classical Guitar Solo	2	✓		✓	✓	✓
Instrumental Percussion Solo	2	✓		✓	✓	✓
Small Instrumental Ensemble	2		✓	✓	✓	✓
Large Instrumental Ensemble	2		✓	✓	✓	✓
Handbell/Handchime Ensemble	1		✓	✓	✓	✓
Handbell/Handchime Choir	1		✓	✓	✓	✓
Orchestra/Band	1		✓	✓	✓	✓
Sacred Piano Solo	2	✓		✓	✓	✓
Classical Piano Solo	2	✓		✓	✓	✓
Sacred Piano Duet	2		✓	✓	✓	✓
Classical Piano Duet	2		✓	✓	✓	✓
Sacred Piano Duo	2		✓	✓	✓	✓
Classical Piano Duo	2		✓	✓	✓	✓
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>
Area Three: Speech						
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		✓	✓	✓	
Area Four: Art						
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	✓		✓	✓	✓
Wood Furniture and Cabinetmaking	2	✓		✓	✓	✓
Mixed Media	2	✓		✓	✓	✓
2D Animation	2	✓		✓	✓	✓
Live Action Videography	2		✓	✓	✓	✓
Animation Videography	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	unlimited	✓		✓		
Geometry	unlimited	✓		✓		
Advanced Mathematics	unlimited	✓		✓		
Accounting	unlimited	✓		✓		
Science	unlimited	✓			✓	✓
Biology	unlimited	✓		✓		
Chemistry	unlimited	✓		✓		
Physics	unlimited	✓		✓		
Social Studies	unlimited	✓				✓
History/Geography	unlimited	✓			✓	
World History/Geography	unlimited	✓		✓		
U.S. History/Geography	unlimited	✓		✓		
Political Science/Economics	unlimited	✓		✓		
Home Economics	unlimited	✓		✓		
Music Theory	unlimited	✓		✓	✓	✓
Spanish	unlimited	✓		✓		
Spelling	unlimited	✓		✓	✓	✓
<b>Division 2: Science Fair</b>						
Biological Sciences	2	✓		✓	✓	
Physical Sciences	2	✓		✓	✓	
<b>Division 3: Composition</b>						
Creative Writing	unlimited	✓				✓
Creative Writing: Poetry	unlimited	✓		✓	✓	
Expository Writing: Essay	unlimited	✓		✓	✓	





## 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 (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 (4-15)
<b>Content and Organization:</b> 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)		
Factors Evaluated	Comments	Points (1-5)
<b>Presentation:</b> 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 (15 Possible)**  
13-15: Excellent, Superior  
10-12: Good, Above Average  
7-9: Fair, Average  
4-6: Poor

**Point Scale (5 Possible)**  
5: Excellent, Superior  
4: Good, Above Average  
3: Fair, Average  
1-2: 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 \_\_\_\_\_

School \_\_\_\_\_

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

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

Time \_\_\_\_\_

☐ Male ☐ Female *(Check one)*

State \_\_\_\_\_

City \_\_\_\_\_

Composer \_\_\_\_\_

Composer \_\_\_\_\_

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

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

☐ **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 (4-10)
<b>Tone:</b> 1. Quality 2. Control 3. Intonation 4. Vibrato		
<b>Articulation:</b> 1. Attacks and Releases 2. Slurring 3. Note Accuracy 4. Rhythmic Accuracy		
<b>Interpretation:</b> 1. Tempo 2. Phrasing 3. Dynamics 4. Fluency		
<b>Musicianship (summary):</b> 1. Correctness 2. Mood & Emotion 3. Artistry		
<b>Presentation:</b> 1. Appearance 2. Poise 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> 1. Vibrato 2. Quality		
<b>Accuracy:</b> 1. Notes 2. Rhythm		
<b>Technique:</b> 1. Bowing 2. Left Hand 3. Posture 4. Articulation		
<b>Interpretation:</b> 1. Tempo 2. Phrasing 3. Dynamics		
<b>Selection:</b> 1. Appropriateness 2. Difficulty		
<b>Presentation:</b> 1. Appearance 2. Poise 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  
Classical Guitar 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)
Intonation		
Tone		
Accuracy 1. Notes 2. Rhythm		
Technique		
Interpretation/Musicality 1. Tempo 2. Phrasing 3. Dynamics		
Selection 1. Appropriateness 2. Difficulty		
Presentation 1. Appearance 2. Poise 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 \_\_\_\_\_

School \_\_\_\_\_

Composition \_\_\_\_\_

Time \_\_\_\_\_

State \_\_\_\_\_

City \_\_\_\_\_

Composer \_\_\_\_\_

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

☐ **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 (6-20)
<b>Interpretation:</b> 1. Dynamics 2. Phrasing 3. Styling/mood 4. Balance/voicing		
<b>Musicianship:</b> 1. Feeling for meter 2. Steadiness 3. Tempo 4. Expression/feeling 4. Range of dynamics		
<b>Accuracy:</b> 1. Note accuracy 2. Rhythmic accuracy 3. Continuity 4. Fluency 5. Dynamics/tempo indications		
<b>Technique:</b> 1. Coordination 2. Fingering 3. Tone quality 4. Facility 5. Appropriate touch/pedaling		
Factors Evaluated	Comments	Points (4-10)
<b>Selection:</b> 1. Appropriateness 2. Difficulty		
<b>Performance:</b> 1. Musical effect 2. Poise/stage presence 3. Memorization		

**Point Scale**

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

**Point Scale**

9-10: Excellent, Superior  
7-8: Good, Above Average  
5-6: Fair, Average  
4: 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> 1. Blend 2. Balance 3. Ensemble		
<b>Rhythm:</b>		
<b>Diction:</b>		
<b>Interpretation:</b> 1. Performance 2. Styling		
<b>Part Accuracy:</b>		
<b>Stage Presence:</b>		
<b>Selection:</b> 1. Difficulty 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 (4-10)	Points #2 (4-10)
<b>Tone and Intonation:</b>				
<b>Technique</b> 1. Blend 2. Balance 3. Ensemble				
<b>Rhythm:</b>				
<b>Diction</b>				
<b>Interpretation:</b> 1. Performance 2. Styling				
<b>Part Accuracy:</b>				
<b>Stage Presence:</b>				
<b>Selection:</b> 1. Difficulty 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)**

☐ **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> 1. Quality 2. Control 3. Registration 4. Intonation		
<b>Articulation:</b> 1. Attacks and releases 2. Note accuracy 3. Rhythmic accuracy 4. Slurring		
<b>Interpretation:</b> 1. Tempo 2. Phrasing 3. Dynamics 4. Fluency 5. Style		
<b>Ensemble:</b> 1. Blend 2. Balance 3. Togetherness		
<b>Musicianship (summary):</b> 1. Correctness 2. Mood & emotion 3. Artistry		
<b>Selection:</b> 1. Appropriateness 2. Difficulty		
<b>Presentation:</b> 1. Appearance 2. Poise 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/Handchime 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 (4-10)
<b>Technique/articulation:</b> 1. Damping 2. Stopped sounds: <i>pluck</i> , <i>martellato</i> , <i>RT</i> , etc.		
<b>Accuracy:</b> 1. Note accuracy 2. Rhythmic accuracy		
<b>Interpretation:</b> 1. Tempo 2. Phrasing 3. Dynamics		
<b>Ensemble:</b> 1. Balance 2. Precision		
<b>Musicianship:</b> 1. Mood 2. Expression		
<b>Selection:</b> 1. Appropriateness 2. Difficulty		
<b>Presentation:</b> 1. Appearance/visual effect 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/Handchime 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 (4-10)	Points #2 (4-10)
<b>Technique/Articulation:</b> 1. Damping 2. Stopped sounds: <i>pluck</i> , <i>martellato</i> , <i>RT</i> , etc.				
<b>Accuracy:</b> 1. Note accuracy 2. Rhythmic accuracy				
<b>Interpretation:</b> 1. Tempo 2. Phrasing 3. Dynamics				
<b>Ensemble:</b> 1. Balance 2. Precision				
<b>Musicianship:</b> 1. Mood 2. Expression				
<b>Selection:</b> 1. Appropriateness 2. Difficulty				
<b>Presentation:</b> 1. Appearance/visual effect 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  
Orchestra/Band**

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

(Check Category)

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

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

(Check Category)

☐ **Classical**

☐ **Sacred**

Names \_\_\_\_\_

State \_\_\_\_\_

School \_\_\_\_\_

City \_\_\_\_\_

Composition \_\_\_\_\_

Composer \_\_\_\_\_

Time \_\_\_\_\_

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

☐ Elementary ☐ Junior High ☐ Senior High (Check one)

Factors Evaluated	Comments	Points (6-20)
<b>Technique:</b> 1. Position (hands, body, fingers) 2. Articulation (staccato, legato, etc.) 3. Facility 4. Tone quality and production 5. Accurate use of pedals 6. Fluency		
<b>Interpretation:</b> 1. Correctness of style 2. Appropriate/accurate tempo 3. Rhythm: even, steady 4. Dynamics: accuracy 5. Clarity of motives, phrases, form		
<b>Musicianship:</b> 1. Contrast in tempo/dynamics 2. Phrasing 3. Contrast in sections—form		
<b>Ensemble:</b> 1. Balance between instruments 2. Blend 3. Precision 4. Togetherness		
Factors Evaluated	Comments	Points (4-10)
<b>Selection:</b> 1. Difficulty 2. Appropriateness		
<b>Performance:</b> 1. Stage presence/poise 2. Overall effect		

**Point Scale**

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

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

- ☐ **Dramatic Interpretation**
- ☐ **Oral Interpretation of Poetry**
- ☐ **Declamation**
- ☐ **Religious Reading**
- ☐ **Humorous Interpretation**
- ☐ **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> 1. knowledge of material 2. hesitation or confusion 3. necessity for prompting		
<b>Selection:</b> 1. tasteful 2. proper identification of author 3. meets category requirements 4. literary value		
<b>Diction:</b> 1. fluency, articulation 2. pronunciation 3. enunciation 4. voice projection 5. general pitch level 6. quality of voice		
<b>Communication:</b> 1. mental rapport with audience 2. eye contact 3. ability to hold attention		
<b>Use of Body:</b> 1. posture 2. bodily movement 3. gestures 4. facial expression 5. stage presence 6. distracting mannerisms		
<b>Interpretation:</b> 1. style 2. comprehension and proper emphasis 3. creation of mood 4. phrasing 5. contrast 6. expression 7. spiritual or emotional effect		
<b>Overall Effectiveness:</b> 1. proficiency of delivery 2. personal appearance 3. poise 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 \_\_\_\_\_ State \_\_\_\_\_

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

Time \_\_\_\_\_ *Time Limit: 5-10 minutes*

Title \_\_\_\_\_ ☐ Junior High ☐ Senior High (*Check one*)

Factors Evaluated	Comments	Points (4-10)
<b>Memorization:</b> “the largely memorized oral presentation...” (see MAACS manual) 1. knowledge of material 2. hesitation or confusion 3. necessity for prompting		
<b>Selection:</b> 1. Originality a. positive approach b. use of imagination c. individualistic approach d. human interest appeal 2. Content: a. relates to subject b. logical development of ideas c. clarity of ideas d. tasteful e. meets category		
<b>Diction:</b> a. fluency/articulation b. pronunciation c. enunciation d. voice projection e. eye contact f. ability to hold attention		
<b>Communication:</b> a. mental rapport with audience b. eye contact c. ability to hold attention		
<b>Use of Body:</b> a. posture b. bodily movement c. gestures d. facial expression e. stage presence f. distracting mannerisms		
<b>Interpretation:</b> a. style b. proper emphasis c. phrasing d. contrast e. expressiveness f. creation of mood g. sincerity of tone		
<b>Overall Effectiveness:</b> 1. proficiency of delivery 2. personal appearance 3. poise 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)
Introduction		
Arguments and Supporting Material		
Emotional and Logical Proofs		
Organizational Structure: 1. clear 2. orderly		
Pacing: 1. phrasing 2. pausing 3. inflection		
Language		
Bodily Action: 1. poise 2. gestures 3. eye contact 4. posture		
Vocal Delivery: 1. variety 2. quality 3. diction		
Conclusion		
Overall Effectiveness of Persuasiveness		

**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> 1. Grasp of line meaning 2. Comprehension		
<b>Characterization:</b> 1. Action–reaction 2. Interplay 3. Believability		
<b>Poise:</b> • Bodily control action		
<b>Blocking:</b> 1. Motivated, balanced movement 2. Energy		
<b>Diction:</b> • Clarity		
<b>Timing:</b> • Tempo, build to climax		
<b>Overall Dramatic Effect</b> 1. Control 2. Precision 3. Creativity		
<b>Memorization</b>		
<b>Selection:</b> 1. literary value 2. tasteful 3. appropriate 4. judicious editing 5. difficulty		
<b>Piece and Performance</b> <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 \_\_\_\_\_  
Title \_\_\_\_\_  
Time \_\_\_\_\_  
☐ Junior High ☐ Senior High (Check one)

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

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

**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 \_\_\_\_\_  
☐ Junior High ☐ Senior High (Check one)

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

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

- 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  
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					
Affirmative	Poor	Fair	Good	Superior	Excellent
Negative	Poor	Fair	Good	Superior	Excellent

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

<b>Affirmative Team</b>	<b>Negative Team</b>
Comments: _____	Comments: _____
First Affirmative Rank: _____	First Negative Rank: _____
Name: _____	Name: _____
Second Affirmative Rank: _____	Second Negative Rank: _____
Name: _____	Name: _____
Reason for Decision: _____	

In my opinion, the better debating was done by the:      **Affirmative Team**      **Negative Team**

\_\_\_\_\_  
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> 1. Does the layout show original design and good planning? 2. Does the project display the personality/individuality of the artist? 3. If a source photograph was used, does the work reflect individual artistic interpretation?		
<b>Technique:</b> 1. Is the general appearance pleasing and well-proportioned? 2. Are the slant and letters uniform? 3. Do all the letters appear to be in the appropriate hand/font? 4. Is the ink consistent and free of drips and dry edges? 5. Was the pen's nib held at a correct angle?		
<b>Details:</b> 1. Is the artwork lettered on appropriate surface? 2. Are there decorative elements that add to the overall aesthetics? 3. Was the use/non-use of color appropriate for the piece?		
<b>Appearance:</b> 1. Is the piece properly protected? 2. Is the piece free from smudges, drips, fingerprints and drawn lines? 3. Is the piece balanced? 4. Does the piece "illustrate" the chosen text appropriately?		
<b>Difficulty:</b> 1. Does the project display a knowledge and experience with tools and techniques? 2. Is the project of appropriate difficulty for the age of the student? 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> <div><div>1. Does the composition show original design, creativity, imagination, and good planning?</div><div>2. Does the project display the personality/ individuality of the artist?</div><div>3. Does the method of idea development show student involvement, good planning, and skill? (Refer to Idea Statement.)</div><div>4. If a source photograph was used, does the work reflect individual artistic interpretation?</div></div>		
<b>Technique:</b> <div><div>1. Is the general appearance pleasing and well-proportioned?</div><div>2. Does the artwork show control of medium?</div><div>3. Is skillfulness and knowledge of medium displayed?</div><div>4. Are the techniques/skills used appropriate for this medium?</div><div>5. Does the drawing display form? (e.g., do objects drawn/painted appear 3-D rather than “flat”?)</div></div>		
<b>Details:</b> <div><div>1. Is the artwork on an appropriate surface?</div><div>2. Consider the use of: perspective, compositional harmony, visual balance.</div><div>3. Do the colors blend and harmonize with one another?</div><div>4. Is there blending, shading, under shadows, shadows, highlights, etc.?</div></div>		
<b>Appearance:</b> <div><div>1. Is the piece properly protected?</div><div>2. Is the piece free from smudges, drips, fingerprints, and preliminary lines? Are erasers neatly done?</div><div>3. Does the piece display a sense of good teamwork? (Team Mural Painting only)</div><div>4. Is the piece balanced?</div><div>5. Does the project command attention?</div></div>		
<b>Difficulty:</b> <div><div>1. Does the project display a knowledge and experience with tools and techniques?</div><div>2. Is the project of appropriate difficulty for the age of the student?</div><div>3. What is the overall difficulty and time needed to complete this project?</div></div>		

**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**

☐ **Mixed 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> 1. Does the composition show original design and good planning? 2. Does the project display the personality/individuality of the artist? 3. Does the method of idea development show student involvement, good planning, and skill? (refer to Idea Statement) 4. If a source photograph was used, does the work reflect individual artistic interpretation?		
<b>Technique:</b> 1. Is the general appearance pleasing and well-proportioned? 2. Does the project show control of medium? 3. Is skillfulness and knowledge of medium displayed? 4. Are the techniques/skills used appropriate for this medium?		
<b>Details:</b> 1. Is the artwork displayed properly? 2. Does project show visual as well as physical balance? 3. Is the sculpture smooth and free of cracks, breaks and other structural weaknesses? (Sculpture only) 4. Does the project display decorative/detail elements which add to the overall aesthetics? 5. If used, are molds available at time of judging?		
<b>Finish:</b> 1. Is the piece properly sealed? 2. Is the piece free from smudges, drips, fingerprints, and glue residues? 3. Is the finish/glaze properly applied, appropriate, and enhancing to the project? 4. Is the piece dry? (not tacky) 5. Does the piece command attention?		
<b>Difficulty:</b> 1. Does the project display a knowledge and experience with tools and techniques? 2. Is the project of appropriate difficulty for the age of the student? 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 (6-20)
<b>Technique:</b> 1. Was appropriate fabric chosen? 2. Is skillful construction displayed? 3. Is construction consistent?		
<b>Presentation</b> 1. Are the seams and hems smooth and well-pressed? 2. Are there seam finishes on fabric raw edges? 3. Are details precise? 4. Is the presentation neat and well-finished?		
<b>Originality:</b> 1. Does this work possess creativity? 2. Does this work possess individuality? 3. Does this work show imagination?		
<b>Effectiveness:</b> 1. Is there harmony of composition? 2. Is there visual balance? 3. Is there form and color coordination? 4. Communication: a. Does this work portray or convey a message? b. Does this work repeatedly stimulate or satisfy?		
<b>Difficulty:</b> 1. Does the garment display knowledge and experience with the construction techniques? 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**  
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)

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

<b>Point Scale</b> 17-20: Excellent, Superior 13-16: Good, Above Average 9-12: Fair, Average 6-8: Poor	<b>Point Totals</b> 100-85: 1 Rating 84-65: 2 Rating 64-45: 3 Rating 44-Below: 4 Rating	Total (100 Possible Points) _____  _____ Judge's Signature
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## 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> 1. Does the composition show original design and good planning? 2. Does the project display the personality/individuality of the artist? 3. Does the method of idea development show student involvement, good planning and skill? (refer to idea statement) 4. If a source photograph was used, does the work reflect individual artistic interpretation?		
<b>Technique:</b> 1. Is the general appearance pleasing and well-proportioned? 2. Does the print show good control of ink transfer? 3. Is skillfulness and knowledge of printing method displayed? 4. Are the techniques/skills used appropriate for this method? 5. Is the print "clean" and sharp?		
<b>Details:</b> 1. Is the artwork on an appropriate surface? 2. Consider the use of: perspective, compositional harmony, visual balance. 3. Do the colors complement one another? 4. Is the block, plate or screen available at time of judging?		
<b>Appearance:</b> 1. Is the piece properly protected? 2. Is the piece free from smudges, drips, fingerprints, etc.? 3. Is the piece balanced? 4. Does the print command attention?		
<b>Difficulty:</b> 1. Does the project display a knowledge and experience with tools and techniques? 2. Is the project of appropriate difficulty for the age of the student? 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)

☐ **Digital Media**                      ☐ **2D Animation**

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

Name \_\_\_\_\_

State \_\_\_\_\_

School \_\_\_\_\_

City \_\_\_\_\_

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

☐ Elementary ☐ Junior High ☐ Senior High *(Check one)*

You must use at least ten of the required elements from this list in the construction of your project. Check the box for each element used in your project and include a photo or a text description of how you used the element in your project documentation. Attach printed photos or text to this documentation page and submit it with the paperwork for your project

- Machines**

☐ Table saw  
☐ Band saw  
☐ Jointer  
☐ Planer  
☐ Drill press  
☐ Mortiser  
☐ Router  
☐ Random orbital sander  
☐ Belt sander  
☐ Disc sander  
☐ Shaper  
☐ Chop saw  
☐ Radial arm saw  
☐ Scroll saw/jigsaw  
☐ Lathe
- Joinery**

☐ Biscuit joint  
☐ Butt joint  
☐ Miter joint  
☐ Dado/rabbet  
☐ Box joint  
☐ Lap joint  
☐ Dovetail joint  
☐ Edge glue  
☐ Spline  
☐ Doweled joint  
☐ Finger joint
- Techniques**

☐ Pocket hole screws (or other hidden fasteners)  
☐ Exposed fasteners (decorative screws, decorative nails, etc.)  
☐ Inlay work  
☐ Hand carving  
☐ Dremel carving  
☐ Clamping  
☐ Pneumatic fastening (nails, staples, pins, etc.)



**Art**  
**Wood Furniture and Cabinetmaking**

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

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

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

☐ Elementary ☐ Junior High ☐ Senior High (Check one)

Factors Evaluated	Comments	Points (6-20)
<b>Originality:</b> 1. Does the preliminary drawing and project show original design and good planning? 2. Is there sufficient documentation in the form of photos and/or text?		
<b>Craftsmanship:</b> 1. Does the piece meet fit and function requirements? (For example, smooth drawer operation, appropriate hinges, and correctly fitted parts.) 2. Is the piece assembled well and appropriately? (joints snug fitting, corners square, level, etc.)		
<b>Details:</b> 1. Is the grain direction properly used to enhance appearance? 2. Are there decorative elements that add to the overall aesthetics? <b>Finish:</b> 1. Is the piece properly sanded? 2. Is there any residual glue showing? 3. Is the finish properly applied, appropriate and enhancing to the project? 4. Is it dry? (not tacky)		
<b>Difficulty:</b> 1. Does the project display a knowledge and experience with tools and techniques? 2. Is the project of appropriate difficulty for the age of the student? 3. What is the overall difficulty and time needed to complete this project?		
<b>Required Elements</b> Full points in this category require documenting (photos or text) the use of at least ten (10) of the woodworking elements listed on the Required Elements Documentation.		

**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**  
**Photography**  
(Check Category)

- ☐ Still Life and Macro Photography
- ☐ People and Animal Photography
- ☐ Landscape and Architecture Photography

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

☐ Live Action/Documentary

☐ Animation

Name \_\_\_\_\_

State \_\_\_\_\_

School \_\_\_\_\_

City \_\_\_\_\_

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

Software Program Used \_\_\_\_\_

File Name \_\_\_\_\_ ☐ PC ☐ Mac (Check One)

☐ Elementary ☐ Junior High ☐ Senior High (Check One)

Factors Evaluated	Comments	Points (6-20)
<b>Cinematography</b> 1. Does the video make effective use of framing, lighting, and color? 2. Are shots focused properly and/or creatively? 3. Is the camera used skillfully to tell the story? 4. Is there smooth movement in the tilts, pans, and zooms? 5. If special effects are used, are they used creatively and effectively? 6. If images or graphics were used, were they properly licensed or used with permission?		
<b>Soundtrack and Music:</b> 1. Is there skillful control of sound and music? 2. Is dialogue (if used) clear and understandable? 3. If sound effects are used, are they used creatively and effectively? 4. If music is used, is it appropriate and helpful to the story/message? 5. If music was used, was it properly licensed or used with permission?		
<b>Communication/Story:</b> 1. Does the video grab and hold the viewer's attention? 2. Is there a clear message or story? 3. Are the topic and/or characters engaging? 4. Is the message or story presented creatively? 5. Does the video reflect godly values? 6. Does the video rise to a level of excellence?		
<b>Editing:</b> 1. Does the pacing enhance the story? 2. Are there smooth and effective transitions between scenes? 3. Are scenes and sound cut effectively? 4. Is the editing technically good, demonstrating a good command of screen direction, continuity, transitions, and competence with the editing software?		

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

Artist's Idea Statement

(Check Category)

☐ Calligraphy

☐ Garment Construction

☐ Sculpture

☐ Textiles

☐ Crafts

☐ Printmaking

☐ Woodworking

☐ Mixed Media

☐ 2D Animation

☐ Videography: Live Action

☐ Videography: 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?

Did you use a photograph as a reference or source?

☐ Yes\*—photograph taken by the artist. \*Attach a copy of the photograph to this Artist's Idea Statement.

☐ Yes\*—photograph taken by someone else. \*Attach a copy of the photograph **along with** written permission from the owner of the photograph (see Art General Rule 4.a.) to this Artist's Idea Statement.

☐ No

Videography only: Did you use any music in the video? Choose all that apply. \*If yes, submit supporting documentation.

☐ Yes—Music in public domain.

☐ Yes\*—Music with permission of copyright owner.

☐ Yes\*—Original composition of contestant(s).

☐ No

**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.*)

**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.

If this is a videography project, I/we further certify that all media (including video images, still images, music, voices, and graphics) used in this production are my/our own production, are properly licensed, or are used with permission.

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

★★

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★★

State \_\_\_\_\_

City \_\_\_\_\_

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

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

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

### Source for Idea

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

What makes this project original to you?

### Working Situation

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

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

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



Artist's Idea Statement

Photography  
(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

☐ Mobile device/tablet;  
(e.g. iPhone 15) \_\_\_\_\_

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

**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)*

**Printing**

How did you print your final image?

Who printed your final image?

When was the final print made?

**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

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



**Art**  
**Sample Release Form**  
**For use in Videography Competition**

I, \_\_\_\_\_ (name of individual), hereby grant permission to \_\_\_\_\_ (name of student or group) and to \_\_\_\_\_ (name of school) and to the Mid-American Association of Christian Schools the rights of my image, in video or still, and of the likeness and sound of my voice as recorded on audio or video, without payment or any other consideration. I understand that my image may be edited, copied, exhibited, published, or distributed; and I waive the right to inspect or approve the finished product wherein my likeness appears. Additionally, I waive any right to royalties or other compensation arising from or related to the use of my image or recording.

Photographic, audio, or video recordings submitted for MAACS Videography competition may be used for other purposes, which may include but are not limited to the following:

- Competition
- Presentations
- Online/Internet Videos
- Media
- News (Press)

By signing this release, I understand this permission signifies that photographic or video recordings of me may be electronically displayed via the internet or in a public competition setting.

I will be consulted about the use of the photographs, video recordings, or audio recordings for any purpose other than those listed above.

By signing this release, I acknowledge that I have completely read and fully understood the above release and agree to be bound thereby. I hereby release any and all claims against any agent of the AACS for utilizing this material for competition, educational, or promotional purposes.

Full Name \_\_\_\_\_

Street Address/PO Box \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP Code \_\_\_\_\_

Phone \_\_\_\_\_ E-mail \_\_\_\_\_

Signature \_\_\_\_\_ Date \_\_\_\_\_

If this release is obtained from a participant or subject who is under the age of 19, then the signature of that person's parent or legal guardian is also required.

Signature \_\_\_\_\_ Date \_\_\_\_\_



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

**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



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

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

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

Time \_\_\_\_\_ *Time Limit: One hour*

Title \_\_\_\_\_

Factors Evaluated	Comments	Points
<b>Creativity:</b> 1. Is there an attention “grabber” or catchy beginning? (10 points) 2. Are there many creative details and/or descriptions? (20 points) 3. Does the writer use vivid words and phrases that linger or draw pictures in the reader's mind? (20 points) 4. Has the writer really used his imagination? (10 points)		(60 pts.)
<b>Sentence Structure:</b> 1. Are sentences well-constructed with varied structure and length? (5 points) 2. Does each sentence have an obvious emphasis? (5 points)		(10 pts.)
<b>Grammar and Spelling:</b> 1. Are there any errors in grammar? (5 points) 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> 1. Are there any errors in capitalization? (5 points) 2. Are there any errors in punctuation? (5 points)		(10 pts.)
<b>Organization and Neatness:</b> 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) 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> 1. Does the poem approach the topic creatively? (20 points) 2. Is the poem well organized so that the thoughts progress clearly and logically? (20 points) 3. Is the theme or main idea well-integrated throughout the poem? (5 points) 4. Is the word choice precise and concise? (5 points) 5. Is the person consistent throughout? (5 points) 6. Is the reader left with a “finished” feeling? (5 points)		(60 pts.)
<b>Structure and Devices:</b> 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) 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) 3. Is the poem infused with imagery—specific sensory impressions—rather than broad generalities? (5 points) 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> 1. Are spelling, capitalization, punctuation, and tense correct? (5 points) 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

**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

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

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> 1. Does the composition have a strong thesis statement? (5 points) 2. Does it contain logical arguments in support of the thesis? (20 points) 3. Are there sufficient supporting details? (20 points) 4. Does the writer avoid emotional appeals? (5 points)		(50 pts.)
<b>Organization:</b> 1. Does the essay have an effective introduction that prepares the reader for the thesis? (5 points) 2. Is there logical paragraphing with strong topic sentences? (10 points) 3. Does the conclusion provide a sense of closure for the argument? (5 points)		(20 pts.)
<b>Style:</b> 1. Are the writer's vocabulary and word usage effective? (5 points) 2. Is the sentence structure varied and correct (subject/verb agreement, etc.)? (5 points) 3. Does the writer demonstrate creativity in addressing the subject? (5 points)		(15 pts.)
<b>Writing mechanics:</b> 1. Are spelling and punctuation correct? (5 points) 2. Is the grammar correct? (5 points) 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 (10 Possible)**  
9-10: Excellent, Superior  
7-8: Good, Above Average  
5-6: Fair, Average  
1-4: Poor

**Point Scale (5 Possible)**  
5: Excellent, Superior  
4: Good, Above Average  
3: Fair, Average  
1-2: Poor

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

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

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



**MAACS Art Exhibit Tag**

Category \_\_\_\_\_

Title of Piece \_\_\_\_\_

Competitor's Name \_\_\_\_\_

Grade \_\_\_\_\_ School \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

**MAACS Art Exhibit Tag**

Category \_\_\_\_\_

Title of Piece \_\_\_\_\_

Competitor's Name \_\_\_\_\_

Grade \_\_\_\_\_ School \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

**MAACS Art Exhibit Tag**

Category \_\_\_\_\_

Title of Piece \_\_\_\_\_

Competitor's Name \_\_\_\_\_

Grade \_\_\_\_\_ School \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

**MAACS Art Exhibit Tag**

Category \_\_\_\_\_

Title of Piece \_\_\_\_\_

Competitor's Name \_\_\_\_\_

Grade \_\_\_\_\_ School \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

**MAACS Art Exhibit Tag**

Category \_\_\_\_\_

Title of Piece \_\_\_\_\_

Competitor's Name \_\_\_\_\_

Grade \_\_\_\_\_ School \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

**MAACS Art Exhibit Tag**

Category \_\_\_\_\_

Title of Piece \_\_\_\_\_

Competitor's Name \_\_\_\_\_

Grade \_\_\_\_\_ School \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

**MAACS Art Exhibit Tag**

Category \_\_\_\_\_

Title of Piece \_\_\_\_\_

Competitor's Name \_\_\_\_\_

Grade \_\_\_\_\_ School \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

**MAACS Art Exhibit Tag**

Category \_\_\_\_\_

Title of Piece \_\_\_\_\_

Competitor's Name \_\_\_\_\_

Grade \_\_\_\_\_ School \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_