

JUNIOR HIGH STATE COMPETITION MANUAL

**Bible & Preaching
Fine Arts
Academics**

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Handbook of Rules for
Michigan Association of Christian Schools
Junior High State Competition

www.bcstroy.org

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**** Highlighted areas indicate a change or correction****

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GENERAL INFORMATION

PURPOSE

The MACS Junior High Competition has been organized to provide a challenge toward excellence in Bible, academic fields, and the fine arts among the students of our fundamental Christian schools across the state. This competition will allow Christian young people to develop disciplined skills in various competitive areas so that they might better serve the Lord throughout their lives. It will also motivate their achievement of greater skill in the use of God's Word, provide a forum for measuring their accomplishments against defined standards of competition, and give an opportunity for fellowship with other Christian young people. Our goal for the competition is to glorify Christ by exercising our young people's God-given talents.

ELIGIBILITY OF CONTESTANTS

Only junior high students (grades 7-9) may participate in the MACS Junior High Competition. However, the following exceptions will be allowed: students in grade 6 may compete in choral groups, vocal ensembles, instrumental ensembles, band, and handbell choir.

LIMITATION OF CONTESTANTS

Because of scheduling conflicts, we are limiting each student to a **maximum** of 5 events. These 5 events may be a combination of **individual** or **group** events and will not include Art, Science, Academic Testing, Bible Quizzing, Choir, Band, Orchestra, or Handbell Choir.

MACS JUNIOR HIGH COMPETITION DIRECTOR

The competition director will have the final authority on the disqualification of any competitor and on any exceptions to the rules.

REGISTRATION

Registration must be completed in accordance with the instructions provided by Bethany Christian School. Fees shall be determined annually, based on tournament cost. School and individual registration forms must accompany the entry fee and must be postmarked no later than the date published in the tournament letter. A late fee of \$200.00 per school will be charged for late registration forms. All fees must be paid before a contestant will be allowed to compete. Any exceptions must be approved by the MACS Junior High Competition director.

General Information

DATE AND LOCATION

The date and location of the competition will be set by the executive committee of the MACS and will be published annually in the tournament newsletter.

DRESS AND CONDUCT CODE

The Michigan Association of Christian Schools feels that our state competition should have the highest standards of competition and Christian testimony. Therefore, the utmost respect for and adherence to the following standards is expected and required of all contestants and adult sponsors.

Any contestant who fails to meet the standards of the dress and/or conduct code shall be DISQUALIFIED immediately without hesitation.

The dress code is as follows:

*Ladies' skirts and dresses shall be **loose fitting**, and come to the bottom of the knee or longer. **Slits should not be any higher than the bottom of the knee**. Necklines shall not be exceedingly low or open. **Blouses with shirt tails need to be tucked in and blouses shall not be sheer**.*

Young men shall wear neat shirts, tucked in, and with dress slacks. Men's hair shall be short, off the collar and ears, one inch above the eyebrows, tapered in back and combed. No spiked or punk hairstyles shall be allowed. Blue jeans are not to be worn, either during competition or while on campus during the tournament.

The conduct code is as follows:

*Conduct of contestants is expected to meet that standard of believers in 1 Timothy 4:12 - "Let no man despise thy youth; but be thou an example of the believers, in word, in conversation, in charity, in spirit, in faith, in purity." Politeness and respect toward others is expected at all times. Patience, kindness, and good sportsmanship shall be the rule. No insubordination by contestants toward any tournament official or judge will be tolerated. **Defacing of the competition facilities inside or outside will not be tolerated**. Behavior which in the opinion of the competition director does not exemplify a Christian shall be grounds for DISQUALIFICATION.*

CRITIQUE SHEETS

Critique sheets are provided for the contestants at the time of competition.

General Information

AWARDS

Individual Competition

1. 1st, 2nd, and 3rd places will receive a medal. Students must receive a 1 rating to place 1st, 2nd, or 3rd.
2. Students who receive a 1st rating are entitled to purchase a proficiency medal. Students who receive a 2nd rating are entitled to purchase a red proficiency medal. The price per medal is \$7.00, and medals may be purchased on the day of competition.
3. Ratings will be posted throughout the day of competition. Once students have checked the rating board and know their rating, they may purchase a medal.
4. A student accompanist who accompanies for three solo events and/or three ensembles is entitled to purchase a blue proficiency medal.

Group Competition

1. 1st, 2nd and 3rd places in band/orchestra, youth choir, bible quizzing, readers' theatre, large vocal ensemble, handbell choir and large instrumental ensemble will receive a plaque.
2. 1st, 2nd, and 3rd places in small vocal ensemble, small instrumental ensemble, keyboard duet and duet acting will receive medals.
3. The coordinator shall be the final authority for naming 1st, 2nd and 3rd places.
4. Students who compete in a group that receives a 1st or 2nd rating are entitled to buy a 1st rating medal (blue) or a 2nd rating medal (red).
5. Students who are in a duet, duo-acting group, or small ensemble that places 1st, 2nd or 3rd will each receive a medal. These groups must receive a 1 rating to place 1st, 2nd, or 3rd.

Section 1: Bible

1. Bible

Division 1: BIBLE QUIZZING

See Senior High MACS Manual for competition rules and guidelines.

CYCLE OF STUDY QUESTIONS

The King James Version shall be the only authorized translation for all tournament purposes.

- 2008** Romans, James
- 2009** Mark, 1, 2, & 3 John
- 2010** 1 & 2 Thessalonians, 1 & 2 Timothy, Titus
- 2011** Galatians, Ephesians, Philippians, Colossians, Philemon
- 2012** John
- 2013** Acts
- 2014** 1 & 2 Corinthians
- 2015** Matthew
- 2016** Hebrews, 1 & 2 Peter

Division 2: BIBLE TESTING

- Category 1: OLD TESTAMENT BIBLE KNOWLEDGE
- Category 2: NEW TESTAMENT BIBLE KNOWLEDGE
- Category 3: BIBLE MEMORY

Category 1: OLD TESTAMENT BIBLE KNOWLEDGE

For all rules regarding Old Testament Bible Knowledge, refer to the Academic Testing section of this manual.

Category 2: NEW TESTAMENT BIBLE KNOWLEDGE

For all rules regarding New Testament Bible Knowledge, refer to the Academic Testing section of this manual.

Category 3: BIBLE MEMORY

Competition will be conducted in the traditional spelling bee fashion. The six-year cycle is stated below (see *Appendix A* for full outlines).

Section 1: Bible

2008	God's Promises	2011	The Triune God
2009	The Wisdom of God	2012	Sin and Salvation
2010	Soul-winning	2013	Prayer

1. All contestants shall stand, forming a single line facing the Bible Memory Master.
2. All contestants shall wear identification cards available the day of the tournament.
3. The Master shall question from left to right.
4. All questions shall be taken from the official memory material.
5. The Master shall conduct two (2) rounds of quizzing as follows:
Round 1: Master cites reference; contestant recites verse.
Round 2: Master refers to application of verse; contestant cites both reference and verse.
6. Each contestant shall be given a question different from that given the preceding contestant.
7. The contestant shall not begin speaking until the Master's questioning is completed.
8. A contestant shall be permitted one (1) error before his elimination. Upon commission of his second error, the contestant shall be eliminated by the Master with confirmation from the judges. A contestant must correctly recite a minimum of ten verses to place in the competition.
9. The KJV shall be the only authorized translation.
10. The following shall 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 shall be scored against a contestant.
 - e. Pronunciation mistakes shall not constitute errors.
 - f. Having begun either to cite a reference, quote a verse, or both, a contestant 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 contestant shall be declared in error.
11. The contestant shall have exactly 10 seconds to cite a verse reference and 35 seconds to quote a verse or verse and reference.
 - a. Timing shall begin at the Master's signal of "Time!"
 - b. If the contestant wishes a repetition of the question, to prevent the starting of the clock, he shall signify his request by saying, "Please repeat the question."
 - c. Only one repeat request per question shall be permissible.
12. The correct citation or quotation or both shall always be given after a response has been deemed in error, except when only two contestants remain in competition.
13. After a contestant's elimination, the proceedings shall continue as normal. The next question from the Master's official list shall then be given to the next contestant.
14. When the contestants shall have been reduced to two, provided that each contestant has committed one error or that each contestant is errorless, the elimination procedure changes. At that point, when one contestant commits an error, the opponent shall be given opportunity to answer that same question correctly. If the opponent shall answer correctly that same question, plus answer the next question correctly on the Master's list, then he shall be declared champion.

Section 1: Bible

15. If one of the last two contestants commits an error and the other contestant, after correcting the error, commits an error on the extra question, then the first contestant may attempt to answer the extra question. If the first contestant then succeeds in correcting that error and then correctly answers another extra question, he shall be declared champion.
16. If both the finalists commit errors on the same question, both shall continue in competition. The question shall be answered correctly by the Master, and the competition shall continue with the next question directed to the one who erred first on the prior question. The competition shall resume under Rules 14 and 15.
17. Any question relating to the reference or quotation of a verse shall be referred to the Judges immediately. The deadline for challenging shall be before the affected contestant would have received his next question had he not been eliminated. No challenge shall be entertained after a contested question has been given another contestant. When only two contestants remain, a protest must be made immediately, before the second contestant has begun to answer the question, or, if both have missed the same question, before the correct answer is given.
18. In case of a continuing tie, it is the Master's option to continue oral quizzing or to institute written quizzing.
 - a. In written quizzing, the Master shall ask questions taken from the memory material. Question shall not be restricted to the oral format previously described.
 - b. In written quizzing, each misspelled word shall constitute an error.
 - c. In written quizzing, the contestant whose quotations and answers are most nearly verbatim and whose spelling and punctuation are most nearly perfect shall be declared champion.
19. The Master and Judges have complete authority and control. Their decision shall be final in any dispute.

Section 1: Bible

Division 3: BIBLE TEACHING

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

1. Contestants may be either young men or young women.
2. For consistency and clarity purposes, all contestants must use the King James Version.
3. Each contestant shall prepare and teach a Bible lesson from five to ten (5-10) 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 Bible concept taught in Scripture.
4. Each lesson shall 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. All lessons must be original and cannot be taken from published or unpublished sources. Reference materials may be used for background and explanatory material.
7. Each contestant shall submit two (2) copies of their typewritten lesson outline to the judge at the time of presentation. Failure to do so shall result in **DISQUALIFICATION**.
8. The outline shall include the following:
 - a. Objectives of lesson
 - b. Specific principle(s) to be taught
 - c. Scripture references
 - d. Materials required
 - e. Brief summary of lesson
 - f. Bibliography or references

Section 1: Bible

Division 4: BIBLE PREACHING

- Category 1: EXPOSITORY PREACHING
- Category 2: EVANGELISTIC PREACHING
- Category 3: TOPICAL PREACHING

1. Entry shall be restricted to young men.
2. For consistency and clarity purposes, all contestants must use the King James Version.
3. Each contestant shall prepare a sermon between eight to thirteen (8-13) minutes in length.
4. Each contestant shall present two (2) copies of his typewritten sermon outline to the judge at the time of delivery.
5. Other contestants and spectators shall be encouraged to attend the preaching sessions.
6. Contestants should neither open nor close with prayer.
7. The judges, experienced preachers or Bible teachers, shall evaluate each delivery according to a Bible Preaching critique.
8. Should preliminary sessions end in ties, final competition sessions shall be scheduled.
9. Contestants involved should see the judge for this scheduling.

In order to encourage a proper presentation of Scripture, the "expository" method of sermon preparation should be encouraged.

Category 1: EXPOSITORY PREACHING

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

Category 2: EVANGELISTIC PREACHING

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

Category 3: TOPICAL PREACHING

A topical sermon is one in which the topic governs the main points. The main points should be supported from various texts that pertain to the topic. (A "topical" message may also be developed as an "expository" message when the given passage deals with a specific topic. i.e. James 3:1-12: the tongue; Luke 11:2-4: the Lord's Prayer)

2. Fine Arts

Division 1: MUSIC

- Category 1: FEMALE VOCAL SOLO
- Category 2: MALE VOCAL SOLO
- Category 3: INSTRUMENTAL BRASS SOLO
- Category 4: INSTRUMENTAL WOODWIND SOLO
- Category 5: INSTRUMENTAL STRING SOLO
- Category 6: SACRED KEYBOARD SOLO (7th, 8th, 9th)
- Category 7: CLASSICAL KEYBOARD SOLO (7th, 8th, 9th)
- Category 8: KEYBOARD DUET
- Category 9: SMALL INSTRUMENTAL ENSEMBLE (2-3)
- Category 10: LARGE INSTRUMENTAL ENSEMBLE (4-12)
- Category 11: SMALL VOCAL ENSEMBLE (2-3)
- Category 12: LARGE VOCAL ENSEMBLE (4-12)
- Category 13: YOUTH CHOIR
- Category 14: ORCHESTRA/BAND
- Category 15: HANDBELL CHOIR
- Category 16: CLASSICAL ACOUSTIC GUITAR

GENERAL RULES

In preparation for competition:

1. Selections shall be from sacred, patriotic, or classical music. Spirituals and certain “lighter” selections from musicals will also be acceptable.
2. No CCM (Contemporary Christian Music), Southern gospel, or similar styles of music will be permitted.
3. All **vocal** and **choral** selections, as well as sacred instrumental and **sacred keyboard** selections must be sent in for approval. The music check deadline is listed in the Tournament Letter and online at the tournament website: www.bcstroy.org.. (Schools whose music is unacceptable will be notified by mail.)
4. All other music selections need to be listed on the Music Check Form and submitted to Bethany Christian School by the same deadline.
5. The MACS Director with counsel from a music panel shall have the final authority on all musical decisions. He shall also have the right to judge a piece based on appropriateness and style for competition.
6. No contestant or group may perform the same selection in two consecutive years.
7. Refer to specific rules for each category to answer questions about entrant’s qualifications.

For the day of competition:

** Highlighted areas indicate a change or correction**

Section 2: Fine Arts

1. No percussion instruments except in band, orchestra, large instrumental ensemble, or handbell choirs will be permissible.
2. No electronically amplified musical instruments will be permissible.
3. All sound equipment will be provided and supervised by the Tournament Committee and its designated aides.
4. **No choreography, extreme or unnecessary bodily movement will be permitted.**
5. Contestants will need one **original** copy of each selection of music they perform for a judge's copy and if the contestants and their accompanists will be using music for any performances, those copies will also need to be **original** copies. See page 2-5 for exceptions. Failure to abide by these exact requirements shall result in **DISQUALIFICATION**.
6. Failure to number all the measures on the judges' copies shall result in **DISQUALIFICATION**.
7. Only live accompaniment will be permissible.
8. Each contestant or group will provide his/their accompanist. (The accompanist will not be considered as part of the group in size determination or grade level requirements.)
9. Each contestant or group should be present a few minutes before their scheduled performance.
10. Following the performance, the contestant (or director of a group) shall be responsible for reclaiming the copies furnished to the judges. **Please include student's name and school on music.**
11. Instrumentalists may tune their instruments with the piano before performing.
12. Warm up rooms will be available throughout the day.

I. Section 1: SOLOS

A. Vocal (Male/Female)

1. Vocal soloists will perform one selection or medley within a five-minute time limit.
2. The selection **must** be memorized in order for evaluation to take place.
3. One **original** copy of the music **must** be submitted to the judges. Measures **must** be numbered. Failure to do so will result in **DISQUALIFICATION**. Accompanist must play from an **original** copy.

B. Instrumental (Brass/Woodwind/Strings)

1. Instrumental soloists will perform one selection or medley within a five-minute time limit.
2. Contestants may use their music for the competition; however, they **must** play from the **original** copy. Accompanist must play from an **original** copy.
3. **One original** copy of the music **must** be submitted to the judges. Measures **must** be numbered. Failure to do so will result in **DISQUALIFICATION**.

Section 2: Fine Arts

4. Brass & Woodwind soloists will be asked to play from memory one of the following major scales, one octave ascending and descending, ♩ = 60:

*C *G *D *F *B flat *E flat

5. String soloists will be asked to play from memory one of the following major scales, one octave ascending and descending, ♩ = 60:

*C *G *D *A *F *B flat *E flat

C. Keyboard (Sacred/Classical)

1. The categories of sacred and classical keyboard have been divided according to grade level in order to provide a fairer competition and to facilitate judging.
2. Keyboard contestants will perform one selection or medley within an eight-minute time limit. (Classical keyboard contestants should perform a solo piece and not a concerto movement.)
3. Sacred arrangements of CCM songs (Contemporary Christian Music) will not be allowed to be performed.
4. Patriotic selections will fall under the category of **sacred** keyboard.
5. The selection **must** be memorized in order for evaluation to take place.
6. One **original** copy of the music must be submitted to the judges. Measures **must** be numbered. Failure to do so will result in DISQUALIFICATION.
7. Keyboard contestants are required to know by memory **all** major scales ascending and descending, ♩ = 60. Seventh and eighth grade contestants will be required to play a **two**-octave scale; ninth grade contestants will be required to play a **four**-octave scale.

D. Classical Acoustic Guitar Solo

1. Performance from memory only.
2. Bring an unmarked original and one copy of your music. Must be approved music.
3. Play on acoustic nylon-stringed instrument.
4. Maximum of 8 minutes; one or two selections allowed.

II. Section 2: GROUPS

A. Keyboard Duet

1. Keyboard contestants will perform one selection or medley within an eight-minute time limit.
2. A student may play in one duet.
3. Contestants may use their music; however, they must use an **original copy**.

Section 2: Fine Arts

4. **One original** copy of the music **must** be submitted to the judges. Measures **must** be numbered. Failure to do so will result in DISQUALIFICATION.
 5. Piano Duets (4 hands - 1 piano) or Piano Duos (4 hands - 2 pianos) are allowed. **Please notify the host school if your group will need two pianos for this competition.**
- B. Instrumental Ensembles (Small/Large)**
1. A small ensemble may consist of two to three instrumentalists, plus an accompanist.
 2. A large ensemble may consist of four to twelve instrumentalists, plus an accompanist.
 3. Schools may send more than one ensemble in a category, providing the ensembles do not consist of the same members.
 4. Ensembles will perform one selection or medley within an eight-minute time limit.
 5. Contestants may use their music for the competition; however, they **must** play from an **original** copy.
 6. **One original** copy of the music **must** be submitted to the judges. Measures **must** be numbered. Failure to do so will result in DISQUALIFICATION.
 7. Sixth graders may compete in instrumental ensembles.
- C. Vocal Ensembles (Small/Large)**
1. A large ensemble may consist of four to twelve contestants, plus an accompanist.
 2. Schools may send more than one ensemble in a category, providing the ensembles do not consist of the same members.
 3. Ensembles will perform one selection or medley within an eight-minute time limit.
 4. Ensemble selections **must** be memorized in order for evaluation to take place.
 5. Contestants must have an **original** copy of the music for the conductor, the accompanist, and one **original** copy to be submitted to the judges. Measures **must** be numbered. Failure to do so will result in DISQUALIFICATION.
 6. Sixth graders may compete in vocal ensembles.
- D. Youth Choir**
1. A group of thirteen or more members will be considered a youth choir.
 2. Schools may send more than one youth choir, providing the youth choirs do not consist of the same members.
 3. Each youth choir will perform **two selections** within a twelve-minute time limit. As of Jr. High MACS 2007, at least one selection must be sacred.

Section 2: Fine Arts

4. All selections **must** be memorized in order for evaluation to take place.
5. Contestants must have an **original** copy of the music for the conductor, the accompanist, and two **original** copies to be submitted to the judges. Measures **must** be numbered. Failure to do so will result in DISQUALIFICATION.
6. Sixth graders may compete in youth choir.

E. Orchestra/Band

1. A group of thirteen or more instrumentalists will be considered an orchestra or band.
2. A school may send an orchestra and a band.
3. Each band/orchestra will perform **two selections** within a fifteen-minute time limit.
4. Band selections need not be memorized.
5. Contestants must have an **original** copy of the music for the conductor, the accompanist, and two **original** copies to be submitted to the judges. Measures **must** be numbered. Failure to do so will result in DISQUALIFICATION.
6. Sixth graders may compete in bands and orchestras.
7. The host school will provide percussion instruments. However, each school must provide its own mallets. Please notify the host school as to what instruments you will need available.

F. Handbell Choir

1. A handbell choir may consist of seven or more members.
2. A handbell choir will perform **two selections** within a fifteen-minute time limit. Selections need not be memorized; however, contestants and conductor **must** play from the original music.
3. **Two original** copies of each selection **must** be submitted to the judges. Measures must be numbered. Failure to do so will result in DISQUALIFICATION.
4. Sixth graders may compete in handbell choirs.
5. The host school will provide tables, foam, and covers.

Section 2: Fine Arts

PHOTOCOPIED MUSIC

In response to the Copyright Law that was updated on October 27, 1998, the following guidelines will be enforced. We are using the same copyright guidelines as Bob Jones University uses for their Annual High School Festival. These up-to-date policies will help us maintain a testimony that is above reproach.

Please remember that you will need **one original** copy of each selection of music you perform for a judge's copy and if you and your accompanist will be using music for any of your performances, those copies will also need to be **original** copies.

Photocopies of music may be used only under the following circumstances (obviously hand written copies fall under the same guideline).

1. The music is in public domain-either it is not copyrighted or the copyright date is 1922 or earlier.
2. The copyrighted music has been ordered but not yet received, and the contestant presents a note from a music store stating he has **ordered and paid** for the music.
3. The contestant presents a letter from the publisher or the copyright holder giving permission to copy the music. **
4. The contestant or accompanist may reproduce single pages to facilitate page turns. The published score must also be present on the music stand and/or music rack.
5. Please note further the following copyright considerations.
6. Copyrighted music may be edited or simplified provided that the fundamental character—melodically and harmonically—of the work is not distorted.
7. Copyrighted lyrics may **never** be changed without permission of the copyright holder.
8. Personal arrangements of a copyrighted work must have the written permission of copyright holder.

You may contact the publisher by e-mail or phone and ask permission to copy their music for the use of adjudication. In most cases, you need to make this request **at least three to four weeks in advance of the competition date. You will need to bring to the competition a copy of the letter from the publisher granting you permission to make a copy. Present the letter along with the copied music to the room coordinator, prior to your performance.

Section 2: Fine Arts

Division 2: SPEECH

Category 1:	DRAMATIC INTERPRETATION
Category 2:	ORAL INTERPRETATION OF POETRY
Category 3:	RELIGIOUS READING
Category 4:	DECLAMATION
Category 5:	HUMOROUS INTERPRETATION
Category 6:	ORAL INTERPRETATION OF SCRIPTURE
Category 7:	DUET ACTING
Category 8:	READERS' THEATRE REAL RULES

1. All material should be in good taste, of high quality, and from reputable authors. The presence of the following will cause a selection to be disqualified:
 - a. Entries which reflect anti-biblical themes, content, and/or word usage (including profanity, ungodly language, sacrilegious language, off-color language, or suggestive language).
 - b. Entries which contain sensuality, humanism, elements of the occult, or worldliness (including offensive performance).
 - c. Entries which contain any romantic physical contact between male and female contestants.
 - d. Entries which present characters under the influence of alcohol or other drugs for the purpose of creating humor.
2. All selections **must** be memorized excluding the area of **Readers' Theatre**.
3. Each contestant must submit two typewritten copies of his selection to the judges prior to his performance. The copies should be free from excessive markings, cross-outs, and arrows.
4. The contestant must cite the name of the selection and the author and then timing will begin. All other remarks related to introducing the selection will be included in the time limit. If a contestant does not cite the name of the selection and the author as his first spoken words, the timing shall begin immediately.
5. The time limit for all categories, except categories 7 and 8, is four to eight minutes.
6. The following rules apply to categories 1, 2, 3, 4, 5, and 6.
 - a. Body movement will be limited primarily to movement above the waist.
 - b. No hand props or costume pieces will be permitted.
 - c. All selections will be taken from published works.
7. Do not prompt a contestant. The judges will allow time for the contestant to recover in the event he or she forgets lines. If prompting by the judges is necessary, it will be considered in the contestant's final score.
8. Know scheduled time for individual competition and be on time. Work out any conflicts at the beginning of the day. If a contestant must cancel, please inform the information desk of this at the beginning of the day.

Section 2: Fine Arts

RULES BY CATEGORY

Category 1: DRAMATIC INTERPRETATION

The memorized oral interpretation of a serious selection of narrative or dramatic literature. Cuttings may include multiple characters, but monologues are acceptable. Do not register poetic, humorous, religious or Bible selections in this category.

Category 2: ORAL INTERPRETATION OF POETRY

The memorized oral interpretation of poetry. Selections are to be taken from established authors. Do not register Bible poetry in this category.

Category 3: RELIGIOUS READING

The memorized oral interpretation of prose written to inspire or convict spiritually. The presentation should be dramatic in nature. Selections may be made from sources such as speeches, biographies, diaries, essays, stories, or novels. Do not register poetry in this category.

Category 4: DECLAMATION

The memorized oral interpretation of persuasive or inspirational material of high literary value, originally prepared by another person. Selections must come from published materials such as speeches, essays, and editorials.

Category 5: HUMOROUS INTERPRETATION

The memorized oral interpretation of a humorous prose selection. Do not register poetry in this category.

Category 6: ORAL INTERPRETATION OF SCRIPTURE

A memorized oral interpretation by an individual of one long or two short passages from the King James Bible with appropriate introduction and transition.

Category 7: DUET ACTING

A stage performance in which two individuals each portray one character without the use of script, costumes, staging, lights, sound effects, or make-up.

1. Duet acting will develop an understandable scene with clear character relationships, character movement, and character action and reaction.

Section 2: Fine Arts

2. The scene should grow through increased character insight, intensifying of plot or mood, and thematic statement.
3. Characters may speak to silent or off-stage characters.
4. Actors may make use of small hand props and costume accessories. No make-up, lighting, full costumes, or furniture other than a table and two chairs may be used.
5. Selections must come from published verse, dramatic or humorous plays, or other published sources of tasteful literary merit.
6. The time limit for this category is 5 to 12 minutes.

Category 8: READERS' THEATRE

The oral presentation of dramatic, poetic, or prose material by a group focused on the audience, utilizing some or all of the following techniques: dramatic "V," out of scene, characterization, group speaking, and group movement. The presentation may include these types: cameo (face only movement), upper body, or whole body movement. Characters are not to interact with each other as they do in duet acting.

1. Group size consists of three to six individuals
2. Contestants are encouraged to perform the selection from memory. However, scripts are allowed in performance as long as each member of the group is using one.
3. Readers may make use of small hand props and costume accessories (such as an umbrella, shawl, gloves, hat, glasses, etc.). No make-up, lighting, full costumes or furniture other than a table, chairs, and stools.
4. All members dressed in black (or any color) or in the same style shall not be considered to be wearing costume.
5. The presentation will be judged on originality or arrangement and the skillful use of the techniques to move the audience with the chosen material.
6. 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.
7. The time limit for this category is 5 to 12 minutes.

COPYRIGHT CONSIDERATIONS

In spite of the attempt of the Copyright Law of 1976 to clarify copyright rules and privileges, there are still some questions about use. The important thing is that we, as Christians, live above reproach.

Section 2: Fine Arts

1. Any copy of an original that states that “reproduction is not permitted without consent of the author or publisher” needs proper consent of the author or publisher.
2. The purchase of a selection from the owner of the selection is permissible to use it in competition.
3. Selections in the “public domain” (including most classics and works over 50 years old) do not require copyright permission.
4. When in doubt, it is ethical to contact a publisher for permission to use a selection.
5. Always include the author, source, as well as title of a selection.

Let’s help each other. Many copies of selections that are circulating have no author source written on them. If you discover the author or source of a so-called “anonymous” work, please inform the judges at the competition.

*SUGGESTED SOURCES**

Anchorage Press, PO Box 8067, New Orleans, LA 70182

Baker’s Plays. 100 Chauncy Street. Boston, MA 02111

www.musicalheaven.com

Edna Means Dramatic Service, 610 Harmon Street, Tama, IA 52339

Lillenas Publishing Co., Kansas City, MO

www.lillenas.com

Pioneer Drama Service, 2172 S. Colorado Blvd., Denver, CO 80222

www.pioneerdrama.com

The Dramatic Publishing Co., Box 109, Woodstock, IL 60098

Wetmore Declamation Bureau, PO Box 2595, Sioux City, IA 51106

www.wetmoredeclamation.com

** Bethany Christian School does not necessarily endorse every selection provided from these various sources.*

Section 2: Fine Arts

Division 3: ART

Category 1:	MONOCHROMATIC DRAWING
Category 2:	POLYCHROMATIC DRAWING
Category 3:	WATERCOLOR
Category 4:	OIL OR ACRYLIC PAINTING
Category 5:	CALLIGRAPHY
Category 6:	SCULPTURE
Category 7:	FIBER ARTS AND TEXTILE DESIGN
Category 8:	PRINTMAKING
Category 9:	PHOTOGRAPHY(traditional)
Category 10:	DIGITAL PHOTOGRAPHY
Category 11:	DIGITAL DESIGN
Category 12:	GRAPHIC DESIGN

General Rules

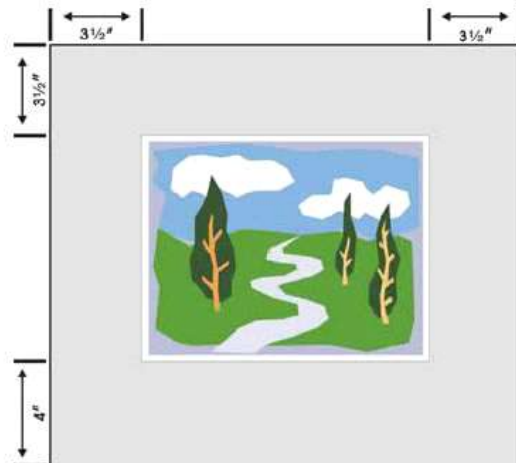
Entries must be submitted to the display room before 9:00 am on the day of competition and cannot be picked up until after the close of the viewing time, 5:00 pm. Please make arrangements accordingly.

Each entry shall be consistent with the purpose and standards of the MACS Junior High Competition as found in the General Information section of this manual.

1. Entries shall not be restricted to sacred themes, but entries that reflect sensuality, humanism, or worldliness shall be **DISQUALIFIED** and not displayed.
2. Do not submit work that has previously been entered in the MACS Junior High Competition or completed prior to last year's competition.
3. A student may not enter more than one project in the same category.
4. Each entry must be prepared in accordance with current rules as specified in this manual and must be accompanied by an Entry Blank to qualify for competition. (These forms will be mailed with your registration materials.)
5. Entry Blanks must
 - a. Be typed or printed clearly.
 - b. Be filled out completely.
 - c. Contain two original signatures – entrant's and teacher/sponsor's.
 - d. Be attached securely to back of entry. (Regarding sculpture or un-mounted textiles, entry blank should be mounted on cardboard and fastened securely to the entry.)
 - e. Include a title for the art work.

Section 2: Fine Arts

6. Size and weight limitations:
 - a. Two-dimensional
 - i. No entry may be larger than 24 inches by 36 inches, including matting.
 - ii. No entry may weigh more than 20 pounds.
 - b. Three-dimensional
 - i. No entry may be larger than 18 inches, 20 inches wide or deep, and 36 inches in circumference.
 - ii. No entry may weigh more than 20 pounds.
 - iii. All bases must be included when measuring and weighing entry.
 - c. Textiles
 - i. No entry may be larger than 18 inches, 20 inches wide or deep, and 36 inches in circumference.
 - ii. No entry may weigh more than 20 pounds.
 - iii. Exception: Textiles in a traditional utilitarian form are permitted to exceed above size limits i.e., a quilted comforter.
7. All flat work must be matted (placing the artwork behind an opening cut into the mat board) or mounted (placing the artwork on top of the mat board). Stretched canvases and canvas boards are excepted from this requirement.
 - a. If matted, the piece should also be mounted on cardboard cut to the same size as the mat to protect the back.
 - b. No raised mounting or matting.
 - c. A minimum of a 2½ inch border is recommended for all flat artwork. Precut mats from an art supply store are acceptable.
 - d. Mat and mount borders must not exceed 5 inches in any direction.
 - e. Use only plain white or black mats and mounts. No colored mats or double matting is allowed.
 - f. The diagram below represents a “best practice” in matting/mounting



proportions (mat is shown in grey for illustration only).

- g. Do not use frames, glass, or wood strip.

** Highlighted areas indicate a change or correction**

Section 2: Fine Arts

- h. It is also strongly recommended that all flat work be covered with a clear flexible plastic (acetate) for protection. It is especially important for pencil, pastel, charcoal, and crayon drawings to prevent smudging. As a minimum, flat work should be sealed with a protective spray.
8. All entries submitted for the MACS Fine Art Competition must be original. Copying is not acceptable. Do not submit any work created from published photographs, magazine or book illustrations or other artwork (see exception - Digital Design). If there is any doubt as to the originality of a work, the teacher/sponsor should not submit it. At any point in the competition if a work is found to be plagiarized it will be disqualified and awards will be withdrawn.
9. Artwork that is not presented properly, at the discretion of the judges, may not be displayed for the sake of the overall presentation of the show

Judging Process

1. Each category is reviewed by a minimum of three qualified judges. While discussing the merits of all the pieces, each judge has individual power to assign honorable mention ribbons. (This would correlate to a “one” rating.)
2. From the pieces meriting honorable mention status, the judges then confer on ranking within the category, assigning first, second, and third place honors. Only pieces meeting specifications/rules for entry will be considered for placement.
3. From each of the first place pieces, all judges confer on determining which one piece most exemplifies the creativity, quality, and skill which the judges want to encourage in future work and assign it “Best in Show.”
4. Award ribbons are displayed with the winning pieces during open viewing and are picked up with the artwork at the end of the competition day.
5. Because placement is determined by a consensus of at least three judges, these decisions are deemed fair and final
6. Judges will be available during the viewing time for student and visitor consultations. All students should take advantage of this time to discuss the merits of their work with the judges.

RULES BY CATEGORY

Category 1: MONOCHROMATIC DRAWING

1. Monochromatic drawing uses only one color.
2. The student may use ink, pencil, charcoal, etc.

Category 2: POLYCHROMATIC DRAWING

1. Polychromatic drawing uses more than one color.

** Highlighted areas indicate a change or correction**

Section 2: Fine Arts

2. The student may use pastels, crayons, or colored pencils.

Category 3: WATERCOLOR

1. Translucent techniques are preferred; use of proper watercolor paper is required.
2. Opaque techniques will be acceptable if the paints used qualify as watercolors.
3. Use of air brush is permitted.
4. Any water-based medium, such as watercolor, gouache, or tempera, may be used.

Category 4: OIL OR ACRYLIC PAINTING

1. Oil painting involves the use of oil based paints.
2. Acrylic painting involves the use of acrylic paints.
3. A ground suitable to the medium should be used. 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.
4. Use of air brush is permitted.
5. The work must be completely dry before it is submitted.

Category 5: CALLIGRAPHY

1. Each entry shall display either the entire alphabet, or be of material so extensive as to indicate a complete mastery of that style of alphabet.
2. It shall be permissible to enhance the work by use of other media for illumination.
3. Lettering shall be done with a lettering pen or brush. Felt tip markers are not acceptable.

Category 6: SCULPTURE

1. Sculpture is the art of carving (subtracting), modeling (shaping), or welding (combining), to produce a three-dimensional work.
2. Works from molds are acceptable if the student created the mold and poured the object himself. Molds must be presented with the finished artwork.
3. Acceptable materials include, but are not limited to the following: wood, plaster, stone, metal, wax, ceramic slip, clay (both fire and unfired), paper-mache, balsa, foam, model magic, and friendly plastic.
4. No objects should be displayed other than the sculpture itself (i.e., flowers, plants, toys).
5. 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.

Section 2: Fine Arts

Category 7: FIBER ARTS AND TEXTILE DESIGN

1. Entries will be limited to selections from this listing: macramé; weaving (must show extensive, comprehensive work); string/thread art; quilting, appliqué (hand sewn only); needlework (only candlewicking, embroidery, crochet, cross-stitch, knitting, needlepoint, or crewel).
2. No kits or commercially-produced plans, or parts of such, are acceptable. The original pattern must accompany the project.
3. No purchased garments, towels, or similar items are permitted.

Category 8: PRINTMAKING

1. The following media will be acceptable: lithography, linoleum block, woodcut, etching, drypoint, and collagraph.
2. The original printing surface must also be presented.

Category 9: PHOTOGRAPHY (traditional)

1. The photograph must be a single black & white or color print.
2. The original print may not be “touched up” or altered.
3. The print will be judged on the basis of composition, aesthetic appeal, and originality.
4. The negative must accompany the photograph; it should be in an envelope taped to the back of the entry.
5. The minimum size is to be five inches by seven inches.

Category 10: DIGITAL PHOTOGRAPHY

1. Images captured through the use of a Digital Camera and represented by an unenhanced computer generated print (manipulated images should be submitted in the Digital Design category.)
2. The digital file may not be “touched-up”, altered or digitally enhanced.
3. The digital print will be judged on the basis of composition, aesthetic appeal, and originality.
4. The minimum size of the digital print is to be five inches by seven inches.

Category 11: DIGITAL DESIGN

1. Software-assisted artwork generated on the computer in a realistic or abstract style.
2. The original final image may be produced from sampled photographic/digital images that are heavily manipulated or collaged by the student.
3. The digital print will be judged on the basis of composition, aesthetic appeal, and originality.

Section 2: Fine Arts

4. The minimum size of the digital print is to be five inches by seven inches.

Category 12: GRAPHIC DESIGN

1. Entries in this category should be designed for a specific communication purpose and be indicated on entry blank. Entries could include layouts and mock-ups for posters, book jackets, programs, brochures, and logos.
2. Any medium is acceptable including layout markers and computer graphics.

3. Academics

Division 1: ACADEMIC TESTING

Category 1:	OLD TESTAMENT BIBLE KNOWLEDGE
Category 2:	NEW TESTAMENT BIBLE KNOWLEDGE
Category 3:	COMPREHENSIVE ENGLISH
Category 4:	MATHEMATICS
Category 5:	SCIENCE
Category 6:	GEOGRAPHY/HISTORY
Category 7:	CREATIVE WRITING - POETRY
Category 8:	CREATIVE WRITING - NARRATIVE OR ESSAY
Category 9:	SPELLING

GENERAL RULES

1. All academic tests, with the exception of the Spelling Bee, will be given at the home school. For further information regarding academic testing, contact:
Wixom Christian School
620 N Wixom
Wixom, MI 48393
(248) 624-4362
2. Entrance requirements shall be defined by category.
3. Written examinations shall consist of varying numbers of questions.
4. Where practical, objective questions will be posed in a variety of forms.
5. Each contestant shall be expected to furnish his own writing tools: two sharpened #2 pencils (with the exception of Creative Writing). All other materials will be furnished for the contestant.
6. The contestant in each category achieving the highest score will be declared the winner.

RULES BY CATEGORY

Category 1: OLD TESTAMENT BIBLE KNOWLEDGE

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

1. The student will take a written test on the basic content of the assigned books for this year. The questions will be factual in nature rather than interpretive. The contestants with the highest cumulative scores will be the winners.

Section Three: Academics

2. **Neither Bibles, reference materials, notes, nor study guides shall be allowed in the testing room**
3. Each contestant shall be expected to provide his own pencils. All examinations and answer sheets will be provided by the Tournament Committee.
4. The contestant scoring the highest number correct shall be declared winner.
5. The six-year cycle is stated below.
 - 2008** Nehemiah, Daniel & Jonah
 - 2009** Genesis
 - 2010** Joshua & Judges
 - 2011** 1 & 2 Samuel
 - 2012** Proverbs
 - 2013** Isaiah

Category 2: NEW TESTAMENT BIBLE KNOWLEDGE

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

1. The student will take a written test on books for this year, and the contestants with the highest cumulative score will win. The questions will be factual in nature rather than interpretive.
2. Neither Bibles, reference materials, notes, nor study guides shall be allowed in the testing room.
3. Each contestant shall be expected to provide his own pencils. All examinations and answer sheets will be provided by the Tournament Committee.
4. The contestant scoring the highest number correct shall be declared winner.
5. The six-year cycle is stated below.
 - 2008** 1 & 2 Peter; 1, 2, & 3 John; Jude; & Revelation
 - 2009** Mark & Acts
 - 2010** Romans & 1 Corinthians
 - 2011** 2 Corinthians, Galatians, & Ephesians
 - 2012** Philippians, Colossians, 1 & 2 Thessalonians, & 1 Timothy
 - 2013** 2 Timothy, Titus, Philemon, Hebrews, & James

Category 3: COMPREHENSIVE ENGLISH

1. The English examinations shall consist of questions covering:
 - a. Grammar and usage: 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

Section Three: Academics

2. No composition shall be required.
3. No questions pertaining to literature shall be asked.

Category 4: MATHEMATICS

The examination shall consist of questions covering general mathematics skills and Algebra I.

Category 5: SCIENCE

The examination shall consist of questions covering earth science, biology, and physical science.

Category 6: GEOGRAPHY/HISTORY

The examination shall consist of questions covering world geography, world history, and U.S. history.

Category 7-8: CREATIVE WRITING - (POETRY/NARRATIVE OR ESSAY)

1. The writing period for either category shall be one hour long.
2. The topics shall not be announced for either category until the beginning of the contest period.
3. Previously written poems shall not be acceptable.
4. Legibility shall be a requirement for evaluation.
5. No reference materials shall be permissible.
6. Each contestant shall be expected to provide a ball-point ink pen (blue or black).
7. Evaluation shall be according to these criteria:
 - 10% – Paragraph Structure or Poetical Form
 - 10% – Capitalization
 - 10% – Punctuation
 - 10% – Spelling
 - 10% – Sentence Structure
 - 10% – Neatness
 - 10% – Logical Development
 - 30% – Creativity

Category 9: SPELLING

1. Spelling will be conducted in the traditional spelling bee format in a double elimination fashion.
2. Contestants may acquire copies of the current spelling bee list, “Spell It” – the official study booklet, by writing:
Scripps National Spelling Bee

Section Three: Academics

312 Walnut Street
28th Floor
Cincinnati, OH 45202

or online at www.spellingbee.com and free for download at www.myspellit.com.

3. Spelling Bee procedures:
 - a. All contestants shall form a single line facing the Spelling Master.
 - b. All contestants must wear identification cards available the day of the Tournament.
 - c. Words shall be given to contestants from left to right.
 - d. A contestant shall be permitted one spelling error before his disqualification.
 - e. Pronunciation shall be according to the diacritical markings in *Webster's Third New International Dictionary*, copyright 1986, Merriam-Webster, Inc.
 - f. With the approval of the judges, the Spelling Master may give a fuller explanation of the meaning of a word to supplement the dictionary definition(s) quoted.
 - g. Before spelling the word, the contestant may first write the word.
 - h. During competition, after the Spelling Master gives the contestant a word, the contestant may also pronounce the word before spelling it, or if he chooses, not at all.
 - i. The contestant may request the Spelling Master to re-pronounce the word, define it, or use it in a sentence. The Master shall grant the requests until the judges agree that the word has been made clear to the contestant. Judges may call an error against any contestant who ignores a request to begin spelling.
 - j. The contestant shall have exactly fifteen seconds to spell the word.
 1. Timing shall begin at the contestant's repeating the word, writing the word, or at his commencement of spelling of the word.
 2. If the contestant wishes clarification or further definition, to prevent the starting of the clock, he shall signify his request by saying "Request a definition, please," or "Request a clarification, please."
 - k. Having begun to spell a word, a contestant 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 sequence is changed in the re-spelling, the speller shall be declared in error.
 - l. Upon making his second spelling error, the contestant shall be eliminated from the bee; and the correct spelling shall be announced by the Master.
 - m. The correct spelling of any incorrectly spelled word shall always be given, except when only two contestants remain. The next word on the Master's official competition list shall then be given to the next contestant, whether or not elimination occurs.
 - n. When the contestants are reduced to two, provided that each contestant has committed one error or that both contestants are errorless, the elimination procedure changes. At that point, when one contestant misspells a word, the other contestant shall be given an opportunity to spell that same word. If the second contestant spells that word correctly, plus the next word on the pronouncer's list, then the second contestant shall be declared champion.

Section Three: Academics

- o. If one of the last two contestants misses and the other, after correcting the error, misspells the new word submitted to him, then the misspelled new word shall be referred to the first contestant. If the first contestant then succeeds in correcting the error and correctly spells the next word on the pronouncer's list, then he shall be declared champion.
- p. If both contestants misspell the same word, both shall continue in the contest; and the one who first misspelled the word shall be given a new word to spell. The contest shall then continue under Rules (n) and (o).
- q. Any question relating to the spelling of a word shall be referred to the Judges immediately. The deadline for lodging a challenge shall be before the affected contestant would have received his next word had he not been eliminated. No challenge shall be considered after a contested word has been given to another contestant. When only two contestants remain, a challenge must be made immediately before the second contestant has begun to spell the word, or, if both have missed the same word, before the correct spelling is given to the audience.
- r. The Judges have complete authority and control. Their decision shall be final in any dispute.

Section Three: Academics

Division 2: SCIENCE FAIR

Category 1: BIOLOGICAL SCIENCES

Category 2: PHYSICAL SCIENCES

GENERAL RULES

1. Science Fair projects will be displayed during the entire competition in the location announced by the Competition Director.
2. A current Science Fair manual is available online at www.macshome.org
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 in defense of his project.
5. Science Fair projects are to be individual projects, not group projects.

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

Biochemistry

Botany

Zoology

Health and Medicine

Behavioral and Social Sciences

Microbiology

Category 2: PHYSICAL SCIENCES

Chemistry

Pure Physics

Applied Physics/Engineering

Mathematics/Computer Science

Earth and Space Science

4. Appendix A—Bible Memory

“PRAYER”
“GOD’S PROMISES”
“THE WISDOM OF GOD”
“SOUL-WINNING”
“THE TRIUNE GOD”
“SIN AND SALVATION”

BIBLE MEMORY

“Prayer”

- I. Prayer is verbal expression of our feelings and needs to God.
 - A. We pray directly to God. *Psalm 5:2*
 - 1. We are to pray with humility. *Psalm 10:17*
 - 2. We are to pray in Jesus’ name. *John 16:23*
 - 3. We are to pray in the Holy Spirit. *Jude 20-21*
 - 4. We are to pray truthfully. *Psalm 145:18*
 - 5. We are to pray boldly. *Hebrews 10:19-22*
 - 6. We are to pray confidently. *1 John 5:14*
 - 7. We are to pray about matters persistently, importunately, without shame. *Luke 11:8-10*
 - B. We are to pray from the heart, expressing our feelings and thoughts. *Psalm 62:8*
 - 1. Prayer may be audible. *Psalm 77:1*
 - 2. Prayer may be silent because God knows the heart and its thoughts. *1 Chronicles 28:9*
 - C. We are to pray concerning everything. *Philippians 4:6*
 - 1. Prayer is adoration, expressing praise and thanksgiving. *Hebrews 13:15*
 - 2. Prayer is supplication, expressing a petition for mercy. *Psalm 55:1*
 - a. We are to confess our sins and seek forgiveness. *Matthew 6:12; 1 John 1:9*
 - b. We are to express our needs. *Matthew 6:11*
 - c. We are to express our desires. *Psalm 37:4*
 - 3. Prayer is intercession, pleading another’s cause. *Romans 15:30*
 - a. We are to pray for all men. *1 Timothy 2:1*
 - b. We are to pray for kings and all in authority. *1 Timothy 2:2*
 - c. We are to pray for our persecutors. *Matthew 5:44*
 - d. We are to pray for fellow believers. *Ephesians 6:18*
 - e. We are to pray for the sick. *James 5:14-15*
 - f. We are to pray for the ministers of the Gospel. *2 Thessalonians 3:1-2*
- 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*
 - B. The prayer for salvation from anyone will be heard by God. *Romans 10:9,10,13*
 - C. While all believers share the privilege of private prayer, prayer in church is to be made by men. *Matthew 6:6; 1 Timothy 2:8*
 - D. The Bible teaches that Christ continues to intercede for believers. *Hebrews 7:25*
 - E. The Bible teaches that the Holy Spirit also intercedes for us. *Romans 8:26*
- III. It is wrong for the Christian to fail to pray.
 - A. Prayer is commanded. *1 Thessalonians 5:17*
 - B. Prayer is pleasing to God. *Psalm 141:2*
 - C. We will not have if we do not ask. *James 4:2*
- 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*
 - 1. We are to pray at all times. *Luke 18:1*
 - 2. We are to pray day and night. *Psalm 88:1*
 - B. We are to pray in thankfulness before eating, as exemplified by Christ. *Mark 8:6; 1 Timothy 4:4-5*
 - C. We are to pray in times of trouble. *Psalm 86:6-7*

BIBLE MEMORY

“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*
 - B. God’s promises are backed by His faithfulness. *Deuteronomy 7:9*
 - C. God has confirmed His faithfulness by an oath. *Hebrews 6:13, 16-18*
 - D. God’s promises are to motivate His children to duty and holiness. *2 Corinthians 6:17-18; 7:1*
 - E. Although not all promises are made to the Christian, all are for our edification. *Romans 15:4*
 - F. God’s promises have been confirmed and fulfilled in Christ. *2 Corinthians 1:19-20*
 - G. Man does not know God’s timetable for the fulfillment of His promises. *2 Peter 3:9*
 - H. God’s promises are obtained or possessed through faith. *Romans 4:16; Hebrews 6:12*

- II. Scripture describes God’s promises in several terms
 - A. God’s promise is called good. *1 Kings 8:56*
 - B. God’s promise is called holy. *Psalms 105:42*
 - C. God’s promises are called great and precious. *2 Peter 1:4*

- III. God has given promises concerning the physical welfare of His children.
 - A. God has promised longer life for obedience to Him. *Proverbs 3:1-2*
 - B. God has promised longer life for honoring parents. *Ephesians 6:2-3*
 - C. God has promised peace and comfort in fear. *John 14:27; Philippians 4:7*
 - D. God has promised help in illness. *Psalms 41:3*
 - E. God has promised the rest of sweet sleep. *Proverbs 3:24*
 - F. God has promised both afflictions and delivery in those afflictions. *1 Thessalonians 3:3; Psalms 50:15*
 - G. God has promised to dry our tears. *Revelation 7:17*
 - H. God has promised renewal of strength. *Isaiah 40:31*
 - I. God has promised that nothing shall happen by chance. *Proverbs 16:33*
 - J. God has promised children as His heritage. *Psalms 127:3*
 - K. God has promised a blessed home life. *Proverbs 3:33*
 - L. God has promised preservation of orphans and widows. *Jeremiah 49:11*
 - M. God has promised blessings upon the children of godly parents. *Psalms 112:1-2; Proverbs 20:7*
 - N. God has promised our basic needs of food, drink, and clothing. *Matthew 6:31-32*
 - O. God has promised to meet our every need. *Philippians 4:19; Matthew 6:33*

- IV. God has given spiritual promises to those who are saved.
 - A. God has promised abundant life. *John 10:10*
 - B. God has promised eternal life. *1 John 2:25*
 - C. God has promised the indwelling Holy Spirit as the earnest or pledge of His salvation. *2 Corinthians 1:22*
 - D. God has promised His eternal presence. *Hebrews 13:5*
 - E. God has promised that He is slow to anger and merciful. *Psalms 103:8*
 - F. God has promised to forget only one thing: our sins. *Hebrews 10:17*
 - G. God has promised salvation from His wrath. *Romans 5:9*
 - H. God has promised us sonship. *Galatians 4:6-7; John 1:12*
 - I. God has promised that we will be His heirs. *Galatians 3:29*
 - J. God has promised the advocacy of Jesus Christ. *1 John 2:1*
 - K. God has promised that He will never change. *James 1:17*
 - L. God has promised to hear and answer our prayers. *1 John 5:14-15*
 - M. God has promised us victory over spiritual foes. *Romans 8:37*

BIBLE MEMORY

“The Wisdom of God”

- I. God alone is the source of wisdom, the observation and reaction to life’s situations from God’s viewpoint.
- A. Wisdom is with God. *Job 12:12-13*
 - B. By wisdom God founded the earth. *Proverbs 3:19*
 - C. God’s wisdom is beyond man’s understanding. *Romans 11:33-34*
 - D. The wisdom of God is personified in Christ. *1 Corinthians 1:23-24*
 - E. God’s wisdom, salvation in Christ, was a mystery before its revelation. *1 Corinthians 2:7-8*
 - F. God’s Word gives wisdom. *Psalms 119:130*
 - G. God’s wisdom is perfect and easily entreated. *James 3:17*
 - H. God’s wisdom will prevail over man’s wisdom. *1 Corinthians 1:27-29*
- II. God grants His wisdom to man beginning at salvation and continuing as the Christian seeks it.
- A. Man must reject the world’s wisdom and believe God’s wisdom at salvation. *1 Corinthians 1:20-21*
 - B. Wisdom has been revealed to man through the Scriptures by the Holy Spirit. *1 Corinthians 2:13; 2 Timothy 3:16*
 - C. Wisdom begins with fearing the Lord and departing from evil. *Psalms 111:10; Job 28:28*
 - D. Wisdom comes from seeking God. *Proverbs 28:5*
 - E. Wisdom comes from desiring and seeking it. *Proverbs 18:1*
 - F. It is God’s will that the Christian be filled with wisdom. *Colossians 1:9-10*
 - G. Wisdom should be the principal goal in the life of the Christian. *Proverbs 4:7*
 - H. Wisdom may be petitioned from God. *James 1:5*
 - I. Wisdom is gained from hearing and receiving instruction. *Proverbs 19:20*
 - J. Wisdom proceeds from the Christian’s heart to his speech. *Proverbs 16:23*
 - K. Wisdom can be forsaken. *Proverbs 4:13*
- III. True wisdom does not exist apart from God.
- A. Wisdom is not found in human existence. *Job 28:12-13*
 - B. Wisdom of this world is foolishness to God. *1 Corinthians 3:19*
 - C. The natural man cannot discern God’s wisdom. *1 Corinthians 2:14*
 - D. God’s plan of salvation is foolish in the eyes of man. *1 Corinthians 1:18*
 - E. The reasoning of the worldly wise is vain. *1 Corinthians 3:20*
 - F. Wisdom is not synonymous with importance or age. *Job 32:9*
 - G. Wisdom apart from God increases grief. *Ecclesiastes 1:18*
 - H. Man’s wisdom can pervert him. *Isaiah 47:10*
 - I. Wisdom apart from God will not stand. *Proverbs 21:3*
 - J. Wisdom in one’s own eyes brings woe. *Isaiah 5:21*
 - K. Man’s wisdom ends in death. *Proverbs 14:12; 16:25*
- IV. Wisdom is a God-given possession that shapes a joyous, righteous life.
- A. Wisdom is a preserver of life. *Proverbs 2:10-11*
 - B. Wisdom is peace. *Proverbs 3:17*
 - C. Wisdom is strength. *Proverbs 24:5*
 - D. Wisdom is stability. *Isaiah 33:6*
 - E. Wisdom is a defense. *Ecclesiastes 7:12*
 - F. Wisdom is a guide. *Ecclesiastes 10:10*
 - G. Wisdom is obedience. *Matthew 7:24*
 - H. Wisdom is more valuable than wealth. *Proverbs 8:10-11*
 - I. Wisdom is sweet to the soul. *Proverbs 24:13-14*
 - J. Wisdom is sincere, yet practical. *Matthew 10:16*
 - K. Wisdom is winning souls. *Daniel 12:3; Proverbs 11:30*
 - L. Wisdom is living as an example of Christ to the unsaved. *Colossians 4:5*
 - M. Wisdom is using our life and time to bring honor to God. *Ephesians 5:15-17*
 - N. Wisdom is exercising discernment between good and evil, good and better. *Philippians 1:9-10; Hebrews 5:14*

Appendix A

- O. Wisdom glories only in the Lord. *Jeremiah 9:23-24*
- P. Wisdom seeks counsel. *Proverbs 1:5*
- Q. Wisdom accepts reproof. *Proverbs 17:10*
- R. Wisdom teaches self-control. *Proverbs 11:12*
- S. Wisdom teaches the foolishness of mischief. *Proverbs 10:23*
- T. Wisdom teaches that humility comes before honor. *Proverbs 15:33*
- U. Wisdom teaches the principle of saving. *Proverbs 21:20*
- V. Wisdom receives commendation. *Proverbs 12:8*
- W. Wisdom promotes health and long life. *Proverbs 4:20-22; Proverbs 9:10-11*
- X. Wisdom gains favor. *Proverbs 13:14*
- Y. Wisdom establishes and furnishes the Christian home. *Proverbs 24:3-4*
- Z. Wisdom values eternity. *Psalms 90:12*

BIBLE MEMORY

“Soul-Winning”

- I. The worth of a soul
 - A. A soul is worth more than the entire world. *Matthew 16:26*
 - B. A soul is worth God’s long-suffering. *2 Peter 3:9*
 - C. A soul is worth God’s love. *1 John 4:10*
 - D. A soul is worth Christ’s sacrificial death. *1 Peter 2:24*
 - E. A soul is worth Christ’s humility. *Philippians 2:5-8*

- II. Separation of the soul from God by sin
 - A. Man’s nature is sinful. *Romans 5:12-14*
 - B. All mankind has committed sinful acts. *Romans 3:23*
 - C. Sin separates man from God. *Isaiah 59:2*
 - D. Separation from God is darkness. *1 Peter 2:9*
 - E. Separation from God is spiritual death. *John 5:24*

- III. Physical and Spiritual Death for the Unbelievers
 - A. Physical death is not the end of man’s existence. *John 5:28-29*
 - B. Judgment for sins occurs after physical death. *Hebrews 9:27*
 - C. Hell is referred to as the second or spiritual death. *Revelation 21:8*
 - 1. Jesus confirmed the reality of Hell. *Luke 16:22-23*
 - 2. Hell is a place of bodily punishment. *Matthew 10:28*
 - 3. Hell is a place of fire. *Mark 9:43-44*
 - 4. Hell is everlasting. *Matthew 25:46*
 - 5. Hell is the punishment for not believing on Christ. *John 3:36*

- IV. Physical Death and Spiritual Life for the Believer
 - A. Physical death for the believer is termed “sleep.” *1 Thessalonians 4:13-18*
 - B. Physical death for the believer is merely absence from the body. *2 Corinthians 5:6-8*
 - C. The believer shall never experience spiritual death or separation from God. *John 11:25-26*
 - D. Eternal life for the believer is both physical and spiritual. *1 Corinthians 15:42-44*
 - E. Eternal life is the believer’s possession now. *1 John 5:11-13*
 - F. Eternal life will be spent with God. *John 14:1-6*

- V. The imperative of soul-winning
 - A. Death is certain. *Psalms 89:48*
 - B. Judgment is certain. *Romans 2:5-9*
 - C. A man’s earthly future is uncertain. *Proverbs 27:1*
 - D. Earthly life is uncertain. *James 4:14*
 - E. We know the terror of the Lord. *2 Corinthians 5:11*
 - F. Christ, our Example, came to win souls. *Luke 19:10*
 - G. Christ commands us to win souls. *Matthew 28:19-20*
 - H. To obey Christ’s command is our duty and not our choice. *Luke 17:10*
 - I. Christ’s love constrains us. *2 Corinthians 5:14-15*
 - J. Our love for others should compel us. *Mark 12:30-31*
 - K. We are responsible to the lost about us. *Romans 1:14*
 - L. It is a sin not to win souls. *James 4:17*

Appendix A

- VI. Attributes of the soul-winner
- A. The soul-winner is saved. *John 15:5*
 - B. The soul-winner is faithful in prayer. *1 Thessalonians 5:17*
 - C. The soul-winner's life evidences truth and righteousness. *Ephesians 5:8-10*
 - D. The soul-winner exercises wisdom. *Colossians 4:5*
 - E. The soul-winner lives in readiness. *1 Peter 3:15*
 - F. The soul-winner daily dies to self. *Luke 9:23*
 - G. The soul-winner lives a separated life. *1 Thessalonians 5:22*
 - H. The soul-winner practices faith in God's goodness. *Matthew 7:11*
 - I. The soul-winner realizes he is but a messenger. *Matthew 10:20*
 - J. The soul-winner is filled with the Spirit. *Ephesians 5:18*
 - K. The soul-winner faithfully reads and studies the Bible. *2 Timothy 2:15*
 - L. The soul-winner has been obedient to believer's baptism and church membership. *Acts 3:41, 47*
 - M. The soul-winner practices faithful church attendance. *Hebrews 10:25*
- VII. The plan of Salvation
- A. We must acknowledge that we are all sinners. *Romans 3:10*
 - B. We must acknowledge that we can do nothing about our sinful condition. *Isaiah 64:6*
 - C. The penalty for sin is death. *Romans 6:23*
 - D. Jesus paid the penalty for our sin. *Romans 5:8*
 - E. Salvation is a gift, nothing we can earn. *Ephesians 2:8-9*
 - F. Each person must appropriate God's forgiveness by an act of faith in Christ. *Romans 10:9-10*

BIBLE MEMORY
“The Triune God”

I. God the Father

A His Nature

1. God is holy. *Psalm 99:9*
2. God is just. *Isaiah 45:21*
3. God is love. *1 John 4:16*
4. God is good. *Psalm 118:29*
5. God is merciful. *Psalm 100:5*
6. God is long-suffering. *2 Peter 3:9*
7. God is unchanging. *Malachi 3:6*
8. God is incorruptible. *Romans 1:23*
9. God is faithful. *1 Corinthians 10:13*
10. God is true. *John 7:28*
11. God is jealous. *Exodus 34:14*

B. His Attributes

1. God is invisible, a spirit. *John 4:24*
2. God is a distinct being. *Exodus 3:14*
3. God is eternal. *Deuteronomy 33:27*
4. God is immortal. *1 Timothy 1:17*
5. God is light. *1 John 1:5*
6. God is life. *John 5:26*
7. God is glorious. *Exodus 15:11*
8. God is unique. *Isaiah 45:5*
9. God is personal. *Romans 8:15*
10. God is omniscient. *1 John 3:20*
11. God is omnipresent. *Jeremiah 23:24*
12. God is omnipotent. *Revelation 19:6*
13. God is a trinity with three personalities. *Matthew 28:19; 2 Corinthians 13:14*

II. God the Son

A. His Nature

1. Jesus Christ is God incarnate. *Colossians 1:13-15; John 8:58*
2. Jesus Christ is one with the Father. *John 10:30*
3. Jesus Christ was virgin-born. *Matthew 1:23*
4. Jesus Christ was man. *Hebrews 2:14*
5. Jesus Christ was sinless. *Hebrews 4:15*
6. Jesus Christ's love is characterized by its greatness. *John 15:13*
7. Jesus Christ was obedient to the Father. *John 4:34*
8. Jesus Christ was humble. *Philippians 2:8*
9. Jesus Christ is truth. *John 14:6*
10. Jesus Christ is life. *John 11:25*
11. Jesus Christ is changeless. *Hebrews 13:8*

B. His Ministry

1. Jesus Christ is the creator. *John 1:3*
2. Jesus Christ is the Word, the expression of God's being. *John 1:14*
3. Jesus Christ came to fulfill the Law. *Matthew 5:17*
4. Jesus Christ is the Savior. *Titus 2:13*
5. Jesus Christ was the substitutionary lamb, the Atonement. *John 1:29*
6. Jesus Christ is the mediator. *1 Timothy 2:5*
7. Jesus Christ is our intercessor. *Hebrews 7:25*
8. Jesus Christ is our High Priest. *Hebrews 8:1*
9. Jesus Christ is the judge. *John 5:22*
10. Jesus Christ is the author and finisher of our faith. *Hebrews 12:2*

III. God the Holy Spirit

Appendix A

- A. His Nature
 - 1. The Holy Spirit is God. *2 Corinthians 3:17*
 - 2. The Spirit of God is holy. *Ephesians 4:30*
- B. His Ministry
 - 1. The Holy Spirit imparts life. *Job 33:4*
 - 2. The Holy Spirit convicts of sin. *John 16:8*
 - 3. The Holy Spirit is the author of the new birth. *John 3:5; Titus 3:5*
 - 4. The Holy Spirit indwells every Christian. *Romans 8:9*
 - 5. Through the Holy Spirit we are baptized into the body of Christ. *1 Corinthians 12:13*
 - 6. The Holy Spirit is the proof of our salvation. *Romans 8:16*
 - 7. The Holy Spirit is the seal or bond of our eternal salvation. *Ephesians 1:13; 2 Corinthians 1:22*
 - 8. The Holy Spirit leads the Christian. *Romans 8:14*
 - 9. The Holy Spirit comforts the Christian. *John 14:16*
 - 10. The Holy Spirit teaches the Christian. *John 14:26*
 - 11. The Holy Spirit is our indwelling intercessor. *Romans 8:27*
 - 12. The Holy Spirit glorifies Christ. *John 16:14*
 - 13. The Holy Spirit inspired Scripture. *2 Peter 1:21; 2 Timothy 3:16*
 - 14. The Holy Spirit bestows spiritual gifts. *1 Corinthians 12:4, 11*
 - 15. The Holy Spirit controls the submissive Christian. *Ephesians 5:18*
 - 16. The Holy Spirit produces fruit in the Christian. *Galatians 5:22-23*

BIBLE MEMORY

“Sin and Salvation”

- 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*
 - B. Sin is transgression of God’s law. *1 John 3:4*
 - C. Sin is committed against God. *Psalms 51:4*

- II. Sin originated in the angelic realm.
 - A. The Devil (Lucifer) committed sin. *1 John 3:8*
 - B. Other angels committed sin. *2 Peter 2:4*

- III. Sin spread to the human race.
 - A. The Devil (Satan) was the chief agent in the Fall of Man. *2 Corinthians 11:3*
 - B. Sin entered the world through Adam. *Romans 5:12*
 - C. The sinful nature is transmitted to all Adam’s posterity, with the exception of Christ. *Romans 5:19; 1 John 1:8*
 - D. Sin is perpetuated by mankind because his heart is evil. *Jeremiah 17:9; Matthew 15:19*

- 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*
 - B. Sin creates guilt and unrest in man. *Isaiah 57:20-21*
 - C. The sin of one generation affects its posterity. *Exodus 20:5*
 - D. Man is in bondage to sin and cannot free himself. *John 8:34*
 - E. Sin keeps man in spiritual darkness. *John 8:12*
 - F. Sin makes man at enmity against God. *Romans 8:7*
 - G. Man’s sin repays him with wickedness. *Isaiah 3:11; Proverbs 13:2*
 - H. Sin afflicts mankind with pain and anguish. *Job 14:1*
 - I. Sin brings death which is inescapable outside Christ. *James 1:15*
 - 1. The first death is physical, bodily. *Hebrews 9:27*
 - 2. The second death is spiritual, eternal separation from God, Who is Life. *Revelation 21:8*

- V. Sin and the holiness of God are irreconcilable.
 - A. God is righteous. *Psalms 119:137*
 - B. God abhors sin. *Psalms 5:4-6*
 - C. God knows our sins. *Psalms 69:5*
 - D. Sin separates us from God. *Isaiah 59:1-2*
 - E. God judges sin. *Ecclesiastes 12:14*
 - F. God’s judgment is according to truth. *Romans 2:2*
 - G. The Law was given to condemn man’s sins and to show his need for Christ. *Galatians 3:24*
 - H. God will not tolerate sin or defilement in Heaven. *Revelation 21:27*

- VI. Salvation from sin and death is impossible apart from God’s plan.
 - A. Old Testament sacrifices could not take away sin. *Hebrews 10:4*
 - B. The Law cannot give righteousness and life. *Galatians 3:21-22*
 - C. Works cannot give righteousness and life. *Isaiah 64:6*
 - D. No person or god can provide salvation. *Acts 4:12*
 - E. Grace, unmerited favor, came by Jesus Christ. *John 1:17*

Appendix A

- 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*
 - 1. The shedding of Christ's blood was necessary for the remission of forgiveness of sins. *Hebrews 9:22*
 - a. Our sins were imputed or reckoned to Christ's account. *1 Peter 2:24*
 - b. Christ was the propitiation or satisfaction for the sins of the world. *1 John 2:2*
 - c. Christ was our substitute on the cross, and now His righteousness has been imputed to us. *2 Corinthians 5:21*
 - d. Christ's death reconciles man to God. *Romans 5:10*
 - e. We are justified or declared righteous through faith in Christ's redemptive work. *Romans 5:1*
 - f. God has removed our sins from us. *Psalms 103:12; John 1:29*
 - g. God will never remember our sins. *Hebrews 10:17*
 - h. Condemnation for our sins is no longer possible. *Romans 8:1*
 - 2. Christ's resurrection proved that He is God, with power over death. *John 11:25*
 - a. Christ's resurrection was necessary for proof of forgiveness and justification. *Romans 4:24-25*
 - b. Christ's resurrection proves that the saved shall also rise. *1 Corinthians 15:20, 23*
 - B. Conversion is a sinner's turning from his sin toward God. *Acts 3:29*
 - 1. A sinner must repent of his sins. *Luke 5:32*
 - 2. A sinner must have faith, or personal trust, in Christ's finished work on the cross. *John 1:12; Romans 10:9*
 - 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*
 - C. Regeneration is being "born again" at conversion, and it is accomplished by God. *Titus 3:5*
 - D. Salvation is a gift imparted at conversion. *Romans 10:10, 13*
 - 1. We are saved from the bondage which makes us continue to sin. *1 John 3:9*
 - 2. We are saved from sin's penalty and are given eternal life. *John 3:36*
 - 3. The completion of our salvation will be the sinless glorification of our bodies. *Philippians 3:20-21*
 - 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*
 - F. At salvation, we are sanctified or set apart in God's eyes from the unsaved world. *Hebrews 10:10*
 - G. At salvation, Christ's intercession for us with the Father begins. *Hebrews 7:25*

5. Appendix B—Forms

ACCOMPANIST FORM

ART FAIR ENTRY FORM

GROUP COMPETITION ENTRY FORM

INDIVIDUAL COMPETITION ENTRY FORM
(2 PAGES)

MUSIC CHECK FORM

SCIENCE FAIR ENTRY FORM

ART FAIR ENTRY FORM

Name _____ Grade _____

School _____

Category _____

Title of Piece _____

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.

All art projects must remain in the gallery until 5:00 p.m.

Student Signature

Sponsor Signature

ART FAIR ENTRY FORM

Name _____ Grade _____

School _____

Category _____

Title of Piece _____

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.

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All art projects must remain in the gallery until 5:00 p.m.

Student Signature

Sponsor Signature

GROUP COMPETITION ENTRY FORM

SCHOOL

GROUP DIRECTOR

Identify the number of members in this group in the left hand column.
If applicable, write the name of the accompanist in the right hand column.

A SEPARATE FORM MUST BE FILLED OUT COMPLETELY FOR EACH GROUP COMPETING.

# IN GROUP	Band/Orchestra (13 or more members)	
# IN GROUP	Choir (13 or more members)	WRITE ACCOMPANIST HERE
# IN GROUP	Handbells (minimum of 7 members)	
# IN GROUP	Large Vocal Ensemble (4-12 members)	WRITE ACCOMPANIST HERE
# IN GROUP	Small Vocal Ensemble (2-3 members)	WRITE ACCOMPANIST HERE
# IN GROUP	Large Instrumental Ensemble (4-12 members)	WRITE ACCOMPANIST HERE
# IN GROUP	Small Instrumental Ensemble (2-3 members)	WRITE ACCOMPANIST HERE
# IN GROUP	Piano Duet (2 members)	

SELECTION & COMPOSER/ARRANGER

SELECTION & COMPOSER/ARRANGER

DIVISION 2: FINE ARTS – SPEECH

# IN GROUP	Duet Acting (2 members)	
# IN GROUP	Readers' Theatre (3-6 members)	

TITLE & AUTHOR

PLEASE LIST ALL PARTICIPANTS ON THE BACK OF THIS FORM

INDIVIDUAL COMPETITION ENTRY FORM

Name _____ School _____

Grade _____

Please X each item that is applicable.

X	INDIVIDUAL EVENTS (\$4.00 PER EVENT)	COST	ACCOMPANIST
DIVISION 1: BIBLE			
	Bible Memory	\$	
	Bible Teaching	\$	
	Expository Preaching	\$	
	Evangelistic Preaching	\$	
	Topical Preaching	\$	
DIVISION 2: FINE ARTS – MUSIC			
	Vocal Solo – Male	\$	
	Vocal Solo – Female	\$	
	Instrumental Solo – Brass	\$	
	Instrumental Solo – String	\$	
	Instrumental Solo – Woodwind	\$	
	Keyboard Solo – Classical	\$	
	Keyboard Solo – Sacred	\$	
DIVISION 2: FINE ARTS – SPEECH			
	Dramatic Interpretation	\$	
	Oral Interpretation of Poetry	\$	
	Religious Reading	\$	
	Declamation	\$	
	Humorous Interpretation	\$	
	Oral Interpretation of Scripture	\$	
DIVISION 2: FINE ARTS – ART			
	Monochromatic Drawing	\$	
	Polychromatic Drawing	\$	
	Watercolor	\$	
	Oil/Acrylic Paint	\$	
	Calligraphy	\$	
	Sculpture	\$	
	Fiber Arts and Textile Design	\$	
	Printmaking	\$	
	Photography - Traditional - Black/White	\$	
	Photography - Traditional - Color	\$	
	Photography - Digital	\$	
	Graphic/Digital Design	\$	
DIVISION 3: ACADEMICS – SCIENCE FAIR			
	Physical Science Project	\$	
	Biological Science Project	\$	
TOTAL OF INDIVIDUAL EVENTS		\$	

Indicate if you are in more than 1 event in the same category.

X	GROUP EVENTS (\$3.50 PER EVENT)	COST	ACCOMPANIST
DIVISION 2: FINE ARTS – MUSIC			
	Band/Orchestra	\$	
	Choir	\$	
	Handbells (7+ members)	\$	
	Large Vocal Ensemble (4-12 voices)	\$	
	Small Vocal Ensemble (2-3 voices)	\$	
	Large Instrumental Ensemble (4-12 members)	\$	
	<input type="checkbox"/> Brass <input type="checkbox"/> Strings <input type="checkbox"/> Woodwinds <input type="checkbox"/> Other		
	Small Instrumental Ensemble (2-3 members)	\$	
	<input type="checkbox"/> Brass <input type="checkbox"/> Strings <input type="checkbox"/> Woodwinds <input type="checkbox"/> Other		
	Piano Duet	\$	
DIVISION 2: FINE ARTS – SPEECH			
	Duet Acting	\$	
	Readers' Theatre (3-6 members)	\$	

TOTAL OF GROUP EVENTS \$

TOTAL OF INDIVIDUAL EVENTS \$ (FROM OTHER SIDE)

STUDENT REGISTRATION FEE

\$4.00

GRAND TOTAL \$

SCIENCE FAIR ENTRY FORM

Name _____ Grade _____

School _____

Category _____

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

Student Signature

Sponsor Signature

SCIENCE FAIR ENTRY FORM

Name _____ Grade _____

School _____

Category _____

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

Student Signature

Sponsor Signature

SCIENCE FAIR ENTRY FORM

Name _____ Grade _____

School _____

Category _____

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

Student Signature

Sponsor Signature

SCIENCE FAIR ENTRY FORM

Name _____ Grade _____

School _____

Category _____

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

Student Signature

Sponsor Signature

6. Appendix C—Critique Sheets

BIBLE PREACHING
BIBLE TEACHING
BAND/ORCHESTRA
CLASSICAL KEYBOARD SOLO
DUET ACTING
FEMALE VOCAL SOLO
HANDBELL CHOIR
INSTRUMENTAL BRASS SOLO
INSTRUMENTAL STRING SOLO
INSTRUMENTAL WOODWIND SOLO
INTERPRETIVE SPEECH
KEYBOARD DUET
LARGE INSTRUMENTAL ENSEMBLE
LARGE VOCAL ENSEMBLE
MALE VOCAL SOLO
READERS' THEATRE
SACRED KEYBOARD SOLO
SCIENCE FAIR EXHIBIT
SMALL INSTRUMENTAL ENSEMBLE
SMALL VOCAL ENSEMBLE
YOUTH CHOIR

BIBLE PREACHING

SCHOOL # _____

CATEGORY 1: EXPOSITORY

(Circle one of the three categories)

CATEGORY 2: EVANGELISTIC

CATEGORY 3: TOPICAL

NOTE: For clarity and consistency, all Bible categories (quizzing, memorization, bible preaching, and bible teaching will use the King James Version. Contestants choosing to use another version may participate, but will not place or receive a rating.

Name: _____ School: _____

Title of Message: _____ Text: _____

FACTORS EVALUATED	SCORE	COMMENTS
PREPARATION – accuracy of interpretation – knowledge of subject	(10)	
VOCAL DELIVERY – grammar/diction – use of voice – pitch – projection – volume – rate – stress	(10)	
PRESENTATION – entering/exiting – appearance/posture – use of lectern/Bible	(10)	
AUTHORITY – emotional intensity – burden for communication – sincerity	(10)	
ORGANIZATION – Scripture reading – introduction/conclusion – divisions – transitional statements	(10)	
PROPOSITION – clearly stated – emphasized throughout	(10)	
ELEMENTS OF PREACHING – explanation – illustration – application – argumentation – exhortation	(20)	
QUALIFICATIONS – meets category requirement – meets time limit	(10)	
OVERALL EFFECTIVENESS – need-centered message	(10)	

TIME ____:____

JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR	ABOVE AVERAGE	AVERAGE	POOR	1 RATING	2 RATING	3 RATING	4 RATING
20-19 / 10-9	18-16 / 8-7	15-12 / 6-5	11-0 / 4-0	100-85	84-67	66-47	46-0

BIBLE TEACHING

School # _____

NOTE: For clarity and consistency, all Bible categories (quizzing, memorization, bible preaching, and bible teaching will use the King James Version. Contestants choosing to use another version may participate, but will not place or receive a rating.

Name: _____ School: _____

Subject of Lesson

FACTORS EVALUATED	SCORE	COMMENTS
DELIVERY – grammar/diction – use of voice – pitch – projection – sincerity – volume – rate – stress	(10)	
ORGANIZATION – introduction – divisions – transitions – conclusion	(10)	
COMPOSURE – poise – confidence – sincerity	(10)	
CLARITY OF THOUGHT	(10)	
PRESENTATION – use of body – posture – gesture – eye contact – facial expression	(10)	
APPLICATION – timely	(10)	
VISUAL AIDS – creativity – enhance the message	(10)	

--

TIME ____:____

 JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR	ABOVE AVERAGE	SUPERIOR	ABOVE AVERAGE	SUPERIOR	ABOVE AVERAGE	SUPERIOR	ABOVE AVERAGE
10–9	8–7	10–9	8–7	10–9	8–7	10–9	8–7

BAND/ORCHESTRA

SCHOOL #: _____

Director: _____ School _____

Composition _____ Composer: _____

Composition _____ Composer: _____

FACTORS EVALUATED	SCORE	COMMENTS
TONE	(10)	
INTONATION	(10)	
TECHNIQUE	(10)	
RHYTHM	(10)	
DYNAMICS	(10)	
MUSICIANSHIP/ INTERPRETATION	(10)	
BALANCE	(10)	
STAGE PRESENCE	(10)	
ACCURACY	(10)	
SELECTION DIFFICULTY	(10)	

JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR 10-9	ABOVE AVERAGE 8-7	AVERAGE 6-5	POOR 4-0	1 RATING 70-57	2 RATING 56-43	3 RATING 42-29	4 RATING 28-0

CLASSICAL KEYBOARD SOLO

SCHOOL #: _____

Name: _____ School: _____

Grade: _____ Years Played: _____

Composition: _____ Composer: _____

FACTORS EVALUATED	SCORE	COMMENTS
SCALES – accuracy	(10)	
POSTURE – body position – hand position	(10)	
MEMORIZATION – slips and recoveries	(10)	
SELECTION – appropriateness – difficulty	(10)	
PERFORMANCE – poise – note accuracy	(10)	
MUSICIANSHIP – style and tempo – rhythm – balance	(10)	
TECHNIQUE – fingering – pedaling – touch (tone)	(20)	
EXPRESSION – variety – dynamics – contrast and phrasing	(20)	

JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR	ABOVE AVERAGE	AVERAGE	POOR	1 RATING	2 RATING	3 RATING	4 RATING
20-19 / 10-9	18-16 / 8-7	15-12 / 6-5	11-0 / 4-0	100-85	84-67	66-47	46-0

DUET ACTING

SCHOOL#: _____

Name: _____ School: _____

Name: _____

Title of Selection: _____ Author: _____

FACTORS EVALUATED	SCORE	COMMENTS
SELECTION - appropriateness - difficulty - meets time limit	(10)	
PERFORMANCE - accuracy - memorization - hesitation or confusion	(10)	
VOCAL COMMUNICATION - enthusiasm - enunciation - pronunciation - projection - vocal quality	(10)	
BODILY COMMUNICATION - eye contact - facial expression - posture - gestures - movement - poise	(10)	
INTERPRETATION - style - phrasing - grasp of line meaning - mood - expression	(10)	
DEVELOPMENT OF PLOT - character relationships - action and reaction - timing of lines	(20)	
BLOCKING - motivated movement - tempo - use of stage area	(20)	
OVERALL EFFECTIVENESS	(10)	

--

TIME ____:____

JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR	ABOVE AVERAGE	AVERAGE	POOR	1 RATING	2 RATING	3 RATING	4 RATING
20 - 19 / 10 - 9	18 - 16 / 8 - 7	15 - 12 / 6 - 5	11 - 0 / 4 - 0	100 - 85	84 - 67	66 - 47	46 - 0

FEMALE VOCAL SOLO

SCHOOL #: _____

Name: _____ School: _____ Grade: _____

Composition: _____ Composer: _____

FACTORS EVALUATED	SCORE	COMMENTS
PRESENTATION – poise – communication – facial expression – posture	(20)	
TECHNIQUE – breath – diction – tone – vitality	(20)	
MUSICIANSHIP – phrasing – contrast mood – contrast dynamics	(20)	
ACCURACY – text – rhythm – pitch – style	(20)	
MEMORIZATION	(10)	
SELECTION – words and music complementary – difficulty – appropriate for voice – appropriate for occasion	(10)	

 JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR	ABOVE AVERAGE	AVERAGE	POOR	1 RATING	2 RATING	3 RATING	4 RATING
20 - 19 / 10 - 9	18 - 16 / 8 - 7	15 - 12 / 6 - 5	11 - 0 / 4 - 0	100 - 86	85 - 71	70 - 56	55 - 0

HANDBELL CHOIR

SCHOOL #: _____

Director: _____ School: _____

Composition: _____ Composer: _____

Composition: _____ Composer: _____

FACTORS EVALUATED	SCORE	COMMENTS
USE OF SPECIAL TECHNIQUE - L.V. - martellato - vibrato - toll swing - other	(10)	
BALANCE - melody predominant - all pitches present	(15)	
ENSEMBLE UNITY - precision - cooperation	(15)	
RHYTHM - accuracy - precision - appropriate tempo - steadiness	(15)	
SELECTION - appropriateness - difficulty	(10)	
STAGE PRESENCE - ensemble ringing - discipline - posture	(10)	
INTERPRETATION - phrasing - dynamics - style - fluency	(10)	
TECHNIQUE - grip - wrist/arm shoulder position - stroke accuracy and follow-through - shoulder and table damp technique - note accuracy	(15)	

 JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR	ABOVE AVERAGE	AVERAGE	POOR	1 RATING	2 RATING	3 RATING	4 RATING
15 - 14 / 10 - 9	13 - 11 / 8 - 7	10 - 8 / 6 - 5	7 - 0 / 4 - 0	100 - 86	85 - 71	70 - 56	55 - 0

INSTRUMENTAL BRASS SOLO

SCHOOL #: _____

Name: _____ School: _____

Instrument: _____ Grade: _____ Years Played: _____

Composition: _____ Composer: _____

FACTORS EVALUATED	SCORE	COMMENTS
TONE - beauty - control	(10)	
INTONATION	(10)	
RHYTHM - accents - precision	(10)	
SELECTION - appropriateness - difficulty	(10)	
PRESENTATION - appearance - poise - stage presence - posture	(10)	
SCALES - accuracy	(10)	
INTERPRETATION - phrasing - expression - tempo - dynamics - style	(20)	
TECHNIQUE - attacks and releases - slurring - note accuracy - fluency - fingering - breathing - tonguing	(20)	

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 JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR	ABOVE AVERAGE	AVERAGE	POOR	1 RATING	2 RATING	3 RATING	4 RATING
20 - 19 / 10 - 9	18 - 16 / 8 - 7	15 - 12 / 6 - 5	11 - 0 / 4 - 0	100 - 86	85 - 71	70 - 56	55 - 0

INSTRUMENTAL STRING SOLO

SCHOOL #: _____

Name: _____ School: _____

Instrument: _____ Grade: _____ Years Played: _____

Composition: _____ Composer: _____

FACTORS EVALUATED	SCORE	COMMENTS
TONE - beauty - control	(10)	
INTONATION	(10)	
RHYTHM - accents - precision	(10)	
SELECTION - appropriateness - difficulty	(10)	
PRESENTATION - appearance - poise - stage presence - posture	(10)	
SCALES - accuracy	(10)	
INTERPRETATION - phrasing - expression - tempo - dynamics - style	(20)	
TECHNIQUE - attacks and releases - slurring - note accuracy - fluency - fingering - bowing	(20)	

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 JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR	ABOVE AVERAGE	AVERAGE	POOR	1 RATING	2 RATING	3 RATING	4 RATING
20 - 19 / 10 - 9	18 - 16 / 8 - 7	15 - 12 / 6 - 5	11 - 0 / 4 - 0	100 - 86	85 - 71	70 - 56	55 - 0

INSTRUMENTAL WOODWIND SOLO

SCHOOL #: _____

Name: _____ School: _____

Instrument: _____ Grade: _____ Years Played: _____

Composition: _____ Composer: _____

FACTORS EVALUATED	SCORE	COMMENTS
TONE - beauty - control	(10)	
INTONATION	(10)	
RHYTHM - accents - precision	(10)	
SELECTION - appropriateness - difficulty	(10)	
PRESENTATION - appearance - poise - stage presence - posture	(10)	
SCALES - accuracy	(10)	
INTERPRETATION - phrasing - expression - tempo - dynamics - style	(20)	
TECHNIQUE - attacks and releases - slurring - note accuracy - fluency - fingering - breathing - tonguing	(20)	

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JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR	ABOVE AVERAGE	AVERAGE	POOR	1 RATING	2 RATING	3 RATING	4 RATING
20 - 19 / 10 - 9	18 - 16 / 8 - 7	15 - 12 / 6 - 5	11 - 0 / 4 - 0	100 - 86	85 - 71	70 - 56	55 - 0

INTERPRETIVE SPEECH

SCHOOL#: _____

(Circle one of the six categories)

- CATEGORY 1: DRAMATIC INTERPRETATION
 CATEGORY 2: ORAL INTERPRETATION OF POETRY
 CATEGORY 3: RELIGIOUS READING

- CATEGORY 4: DECLAMATION
 CATEGORY 5: HUMOROUS INTERPRETATION
 CATEGORY 6: ORAL INTERPRETATION OF SCRIPTURE

Name: _____ School: _____

Title of Selection: _____ Author: _____

FACTORS EVALUATED	SCORE	COMMENTS
MEMORIZATION – knowledge of material – hesitation or confusion – necessity of prompting	(10)	
SELECTION – tasteful – meets time limit – difficulty – meets category requirement	(10)	
DICTION – fluency, articulation – pronunciation – quality – enunciation – vocal variety	(10)	
COMMUNICATION – mental rapport w/audience – eye contact – ability to hold attention	(10)	
USE OF BODY – posture – body movement – facial expression – stage presence – distracting elements	(10)	
INTERPRETATION – style – emphasis – phrasing – contrast – expressiveness – mood – sincerity of tone	(10)	
OVERALL EFFECTIVENESS – poise – proficiency of delivery – personal appearance – organization of thoughts	(10)	

TIME ____:____

 JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR	ABOVE AVERAGE	AVERAGE	POOR	1 RATING	2 RATING	3 RATING	4 RATING
10 - 9	8 - 7	6 - 5	4 - 0	70 - 57	56 - 43	42 - 29	28 - 0

KEYBOARD DUET

SCHOOL # _____

Name: _____ Grade: _____ Years Played: _____

Name: _____ Grade: _____ Years Played: _____

School: _____

Composition: _____ Composer: _____

FACTORS EVALUATED	SCORE	COMMENTS
POSTURE – body position – hand position	(10)	
SELECTION – appropriateness – difficulty	(10)	
PERFORMANCE – poise – note accuracy	(10)	
MUSICIANSHIP – style and tempo – rhythm – balance	(10)	
ENSEMBLE – balance – blend – togetherness	(20)	
TECHNIQUE – fingering – pedaling – touch (tone)	(20)	
EXPRESSION – variety – dynamics – contrast and phrasing	(20)	

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 JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR	ABOVE AVERAGE	AVERAGE	POOR	1 RATING	2 RATING	3 RATING	4 RATING
20 - 19 / 10 - 9	18 - 16 / 8 - 7	15 - 12 / 6 - 5	11 - 0 / 4 - 0	100 - 86	85 - 71	70 - 56	55 - 0

LARGE INSTRUMENTAL ENSEMBLE

SCHOOL #: _____

Director: _____ School: _____ # of Members: _____

Composition: _____ Composer: _____

FACTORS EVALUATED	SCORE	COMMENTS
STONE - beauty - control	(10)	
INTONATION	(10)	
RHYTHM - accents - precision	(10)	
SELECTION - appropriateness - difficulty	(10)	
PRESENTATION - appearance - poise - stage presence - posture	(10)	
ENSEMBLE - balance - blend - togetherness	(10)	
INTERPRETATION - phrasing - expression - tempo - dynamics - style	(20)	
TECHNIQUE - attacks and releases - slurring - note accuracy - fluency - fingering - breathing (winds only) - tonguing (winds only) - bowing (strings only)	(20)	

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 JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR	ABOVE AVERAGE	AVERAGE	POOR	1 RATING	2 RATING	3 RATING	4 RATING
20 - 19 / 10 - 9	18 - 16 / 8 - 7	15 - 12 / 6 - 5	11 - 0 / 4 - 0	100 - 86	85 - 71	70 - 56	55 - 0

LARGE VOCAL ENSEMBLE

SCHOOL #: _____

Director: _____ School: _____ # of Members: _____

Composition: _____ Composer: _____

FACTORS EVALUATED	SCORE	COMMENTS
STONE - blend - color - voice placement - control	(10)	
INTONATION - pitch	(10)	
TECHNIQUE - balance of parts - overall accuracy	(10)	
RHYTHMIC ACCURACY	(10)	
DICTION - clarity - purity	(10)	
INTERPRETATION - expression - phrasing - tempo - mood - effect	(10)	
APPROPRIATENESS - appeal - tasteful - words - music	(10)	
PRESENTATION - poise - posture - stage presence	(10)	
ACCURACY - parts	(10)	
SELECTION DIFFICULTY	(10)	

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JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR	ABOVE AVERAGE	AVERAGE	POOR	1 RATING	2 RATING	3 RATING	4 RATING
10 - 9	8 - 7	6 - 5	4 - 0	100 - 86	85 - 71	70 - 56	55 - 0

MALE VOCAL SOLO

SCHOOL #: _____

Director: _____ School: _____ Grade: _____

Composition: _____ Composer: _____

FACTORS EVALUATED	SCORE	COMMENTS
PRESENTATION – poise – communication – facial expression – posture	(20)	
TECHNIQUE – breath – diction – tone – vitality	(20)	
MUSICIANSHIP – phrasing – contrast mood – contrast dynamics	(20)	
ACCURACY – text – rhythm – pitch – style	(20)	
MEMORIZATION	(10)	
SELECTION – words and music complementary – difficulty – appropriate for voice – appropriate for occasion	(10)	

 JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR	ABOVE AVERAGE	AVERAGE	POOR	1 RATING	2 RATING	3 RATING	4 RATING
20 - 19 / 10 - 9	18 - 16 / 8 - 7	15 - 12 / 6 - 5	11 - 0 / 4 - 0	100 - 86	85 - 71	70 - 56	55 - 0

READERS' THEATRE

SCHOOL #: _____

Last Names: _____ School: _____

Title of Selection: _____ Author: _____

FACTORS EVALUATED	SCORE	COMMENTS
SELECTION – appropriateness – difficulty – meets time limit	(10)	
PERFORMANCE – diction – eye contact – distracting elements	(10)	
ORIGINALITY	(10)	
CHARACTERIZATION	(10)	
STAGING – interesting composition – composition clarifies the literature	(15)	
USE OF VOICE – voice divisions make sense – voicing contributes to the sense of the literature – clarity	(15)	
ADAPTION OF LITERATURE – effective division of voices – creative visualization of setting using allowed objects and actors – tempo	(15)	
OVERALL EFFECTIVENESS	(15)	

--

TIME ____:____

 JUDGE'S SIGNATURE

POINT SCALE				POINT TOTALS			
SUPERIOR	ABOVE AVERAGE	AVERAGE	POOR	1 RATING	2 RATING	3 RATING	4 RATING
20 - 19 / 10 - 9	18 - 16 / 8 - 7	15 - 12 / 6 - 5	11 - 0 / 4 - 0	100 - 86	85 - 71	70 - 56	55 - 0

SACRED KEYBOARD SOLO

SCHOOL #: _____

Name: _____ School: _____

Grade: _____ Years Played: _____

Composition: _____ Composer: _____

FACTORS EVALUATED	SCORE	COMMENTS
SCALES - accuracy	(10)	
POSTURE - body position - hand position	(10)	
MEMORIZATION - slips and recoveries	(10)	
SELECTION - appropriateness - difficulty	(10)	
PERFORMANCE - poise - note accuracy	(10)	
MUSICIANSHIP - style and tempo - rhythm - balance	(10)	
TECHNIQUE - fingering - pedaling - touch (tone)	(20)	
EXPRESSION - variety - dynamics - contrast and phrasing	(20)	

SCIENCE FAIR EXHIBIT

SCHOOL # _____

(Circle one of the two categories)

JUDGE'S SIGNATURE

POINT SCALE			POINT TOTALS			
SUPERIOR 30 - 25 / 10 - 9	GOOD 24 - 20 / 8 - 6	POOR 19 - 10 / 5 - 0	1 RATING 100 - 80	2 RATING 79 - 65	3 RATING 64 - 50	4 RATING 49 - 0

Name: _____ School: _____

Subject of Project: _____

FACTORS EVALUATED	SCORE	COMMENTS
RESEARCH & DEVELOPMENT Including research paper, log book, & other areas of research Excellent: Thorough research, reliable and valid references, knowledgeable & logical presentation (26-30 pts) Good: Lacking slightly in certain areas (21-25 pts) Poor: Some inaccuracies and/or faulty reasoning (10-20 pts)	(30)	
EXPERIMENTAL CREDIBILITY Excellent: Reliable apparatus, valid controls, sufficient population, thorough log, logical development and according to scientific method (26-30 pts) Good: Same as above but lacking slightly in certain areas (21-25 pts) Poor: Definite inadequacy in above areas (10-20 pts)	(30)	
CONCLUSIONS & FINDINGS Excellent: Substantial & reliable findings supported by well-organized data (10 pts) Good: Satisfactory work with a few flaws (6-9 pts) Poor: Results inconsistent with data (0-5 pts)	(10)	
TECHNICAL SKILL Excellent: Craftsmanship & visual media are excellent (10 pts) Good: Craftsmanship & visual media are satisfactory (6-9 pts) Poor: Exhibit shows lack of craftsmanship and poor presentation of visual media (0-5 pts)	(10)	
CLARITY Very Good: Message of project concise and clearly defined (6-10 pts) Good: Message of project not concise and clearly defined (0-5 pts)	(10)	
DRAMATIC VALUE Excellent: Color, tables and graphs, and/or arrangement excellent (10 pts) Good: Color, tables and graphs, and/or arrangement good (6-9 pts) Poor: Color, tables and graphs, and/or arrangement below standard (0-5 pts)	(10)	

--

STATEMENT OF ORIGINALITY

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

Student's Signature

JUDGE'S SIGNATURE

POINT SCALE			POINT TOTALS			
SUPERIOR	GOOD	POOR	1 RATING	2 RATING	3 RATING	4 RATING
30 - 25 / 10 - 9	24 - 20 / 8 - 6	19 - 10 / 5 - 0	100 - 80	79 - 65	64 - 50	49 - 0

SMALL INSTRUMENTAL ENSEMBLE

SCHOOL # _____

Names: _____ School: _____

Composition: _____ Composer: _____

Composition: _____ Composer: _____

FACTORS EVALUATED	SCORE	COMMENTS
TONE beauty control	(10)	
INTONATION	(10)	
RHYTHM accents precision	(10)	
SELECTION appropriateness difficulty	(10)	
PRESENTATION appearance poise stage presence posture	(10)	
ENSEMBLE balance blend togetherness	(10)	
INTERPRETATION phrasing expression tempo dynamics style	(20)	
TECHNIQUE attacks and releases slurring note accuracy fluency fingerings breathing (winds only) tonguing (winds only) bowing (strings only)	(20)	

JUDGE'S SIGNATURE

POINT SCALE			POINT TOTALS			
SUPERIOR 30 - 25 / 10 - 9	GOOD 24 - 20 / 8 - 6	POOR 19 - 10 / 5 - 0	1 RATING 100 - 80	2 RATING 79 - 65	3 RATING 64 - 50	4 RATING 49 - 0

SMALL VOCAL ENSEMBLE

SCHOOL #: _____

Names: _____ School: _____ # of Members: _____

Composition: _____ Composer: _____

FACTORS EVALUATED	SCORE	COMMENTS
TONE blend color voice placement control	(10)	
INTONATION pitch	(10)	
TECHNIQUE balance of parts overall accuracy	(10)	
RHYTHMIC ACCURACY	(10)	
DICTION clarity purity	(10)	
INTERPRETATION expression phrasing tempo mood effect	(10)	
APPROPRIATENESS appeal tasteful words music	(10)	
PRESENTATION poise posture stage presence	(10)	
ACCURACY parts	(10)	
SELECTION DIFFICULTY	(10)	

JUDGE'S SIGNATURE

POINT SCALE			POINT TOTALS			
SUPERIOR 30 - 25 / 10 - 9	GOOD 24 - 20 / 8 - 6	POOR 19 - 10 / 5 - 0	1 RATING 100 - 80	2 RATING 79 - 65	3 RATING 64 - 50	4 RATING 49 - 0

YOUTH CHOIR

SCHOOL # _____

Names: _____ School: _____

Composition: _____ Composer: _____

Composition: _____ Composer: _____

FACTORS EVALUATED	SCORE	COMMENTS
TONE blend color voice placement control	(10)	
INTONATION pitch	(10)	
TECHNIQUE balance of parts overall accuracy	(10)	
RHYTHMIC ACCURACY	(10)	
DICTION clarity purity	(10)	
INTERPRETATION expression phrasing tempo mood effect	(10)	
APPROPRIATENESS appeal tasteful words and music	(10)	
PRESENTATION poise posture stage presence	(10)	
ACCURACY parts	(10)	
SELECTION DIFFICULTY	(10)	

JUDGE'S SIGNATURE

POINT SCALE			POINT TOTALS			
SUPERIOR 30 - 25 / 10 - 9	GOOD 24 - 20 / 8 - 6	POOR 19 - 10 / 5 - 0	1 RATING 100 - 80	2 RATING 79 - 65	3 RATING 64 - 50	4 RATING 49 - 0