

2009 BCSA

FINE ARTS MANUAL

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GENERAL INFORMATION

BCSA YOUTH COMPETITION

Statement of Purpose

1. To glorify the Lord (Col. 3:23)
2. To uncover and develop talents in as many areas as possible (I Cor. 12:11)
3. To encourage maximum quality participation (I Cor. 14:12)
4. To provide opportunity for outside criticism for individual students (Proverbs 9:9)
5. To provide an event to further accomplish individual school objectives (Col. 1:28)
6. To accomplish these purposes in a framework of competition (I Cor. 9:24)

OUTLINE OF EVENTS, STATE LEVEL

Division I (ACADEMIC AND SPIRITUAL) Headmaster: Keith Hamblen

- Category
1. General Bible Knowledge
 2. General Knowledge
 3. National Bible Quizzing
 4. Spelling
 5. Bible Memory
 6. Science Fair
 7. Testing
 - a. English
 - b. Algebra/Geometry
 - c. Advanced Mathematics
 - d. Biology
 - e. Chemistry
 - f. Physics
 - g. World History/Geography
 - h. US History/Geography
 - i. Creative Writing: Poetry
 - j. Expository Writing: Essay
 - k. Accounting
 - l. Home Economics
 - m. Political Science/Economics
 - n. Music Theory
 - o. Spanish
 - p. Old Testament Bible Knowledge
 - q. New Testament Bible Knowledge
 - r. JH English
 - s. JH Mathematics
 - t. JH Science
 - u. JH History/Geography
 - v. JH Creative Writing: Poetry
 - w. JH Expository Writing: Essay
 - x. Original Music Composition

Division II (Music) Headmaster: Donna Thompson

- Category
1. Female Vocal Solo
 2. Male Vocal Solo
 3. Vocal Ensemble
 - a. Vocal Duet
 - b. Vocal Trio
 - c. Vocal Quartet
 - d. Vocal Group (5-12)
 4. Choral Group (13-24)
 5. Youth Choir (25-)
 6. Instrumental Brass Solo
 7. Instrumental Woodwind Solo
 8. Instrumental String Solo
 9. Small Instrumental Ensemble (2-6)
 10. Large Instrumental Ensemble (7-12)
 11. Orchestra/Band
 12. Orchestral Ensemble
 13. JH Sacred Keyboard

14. HS Class A Sacred Keyboard
15. HS Class B Sacred Keyboard
16. JH Classical Keyboard
17. HS Class A Classical Keyboard
18. HS Class B Classical Keyboard
19. Sacred Keyboard Duet
20. Classical Keyboard Duet

Division III (SPEECH) Headmaster: Tom Coffman

- | | |
|----------|--|
| Category | <ol style="list-style-type: none"> 1. Debate 2. Dramatic Interpretation 3. Oral Interpretation of Poetry 4. Religious Reading 5. Declamation 6. Humorous Interpretation 7. Duet Acting 8. Original Persuasive Oratory 9. Bible Teaching 10. Bible Preaching 11. Puppets 12. Extemporaneous Speaking 13. Oral Interpretation of Scripture 14. Reader's Theatre 15. Choric Speaking |
|----------|--|

Division IV (ART) Headmaster: Darrell Riggs

- | | |
|----------|---|
| Category | <ol style="list-style-type: none"> 1. Calligraphy 2. Pencil Drawing 3. Ink Drawing 4. Colored Pencils 5. Pastel Drawing 6. Charcoal Drawing 7. Printmaking 8. Woodburning 9. Watercolor 10. <i>Oil Painting</i> 11. <i>Acrylic Painting</i> 12. Sculpture 13. Ceramics 14. Crafts 15. Folk Art 16. Textiles 17. Photography <ol style="list-style-type: none"> a. Still Life Photography b. Landscape/Architecture Photography c. Posed Subject Photography d. Action Photography e. Candid Photography f. Black & White Photography g. Assignment Photography 18. Mixed Media 19. Digital Media |
|----------|---|

Division V (HOME ECONOMICS) Headmaster: Linda Hamblen
Category 1. Dolls/Stuffed Toys
2. Handsewing
3. Machine Sewing
4. Needleskills

Division VI (INDUSTRIAL ARTS) Headmaster: Darrell Riggs
Category 1. Woodworking
2. Metalworking
a. Metalworking/Fabrication
b. Welding Proficiency/Fabrication
3. Mechanical Drawing/Drafting

OUTLINE OF EVENTS, NATIONAL LEVEL

AREA ONE: BIBLE

Division 1: Bible Quizzing

Division 2: Bible Testing

Category 1: Old Testament Bible Knowledge

Category 2: New Testament Bible Knowledge

Category 3: Bible Memory

Division 3: Bible Teaching

Division 4: Bible Preaching

Category 1: Expository Preaching

Category 2: Evangelistic Preaching

Category 3: Topical Preaching

AREA TWO: MUSIC

Category 1: Female Vocal Solo

Category 2: Male Vocal Solo

Category 3: Small Vocal Ensemble

Category 4: Large Vocal Ensemble

Category 5: Choral Group

Category 6: Instrumental Brass Solo

Category 7: Instrumental Woodwind Solo

Category 8: Instrumental String Solo

Category 9: Small Instrumental Ensemble

Category 10: Large Instrumental Ensemble

Category 11: Orchestra/Band

Category 12: Orchestral Ensemble

Category 13: Sacred Piano

Category 14: Classical Piano

Category 15: Organ

Category 16: Sacred Piano-Organ Duet

Category 17: Handbell/Handchime Ensemble

Category 18: Handbell/Handchime Choir

Category 19: Sacred Piano Duet

Category 20: Classical Piano Duet

AREA THREE: SPEECH

Category 1: Debate

Category 2: Dramatic Interpretation

Category 3: Oral Interpretation of Poetry

Category 4: Religious Reading

Category 5: Declamation

Category 6: Humorous Interpretation

Category 7: Duet Acting

Category 8: Original Persuasive Oratory

Category 9: Extemporaneous Speaking

Category 10: Oral Interpretation of Scripture

Category 11: Reader's Theatre

Category 12: Choric Speaking

AREA FOUR: ART

Category 1: Calligraphy

Category 2: Monochromatic Drawing

Category 3: Polychromatic Drawing

Category 4: Watercolor

Category 5: Oil Painting

Category 6: Acrylic Painting

- Category 7: Sculpture
- Category 8: Textiles
- Category 9: Crafts
- Category 10: Printmaking
- Category 11: Black & White Photography
- Category 12: Color Photography
- Category 13: Digital Photography
- Category 14: Digital Media
- Category 15: Woodworking
- Category 16: Mixed Media

AREA FIVE: ACADEMICS

Division 1: Academic Testing

- Category 1: English
- Category 2: Algebra/Geometry
- Category 3: Advanced Mathematics
- Category 4: Biology
- Category 5: Chemistry
- Category 6: Physics
- Category 7: World History/Geography
- Category 8: U.S. History/Geography
- Category 9: Creative Writing: Poetry
- Category 10: Expository Writing: Essay
- Category 11: Spelling
- Category 12: Accounting
- Category 13: Home Economics
- Category 14: Political Science/Economics
- Category 15: Music Theory

Division 2: Science Fair

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

PARTICIPANTS

Contestants at the BCSA Youth Competition shall be students in grades 7 through 12 (no older than 19 at the time of competition) and shall be in good standing at a BCSA member school. Grades 7-9 will be considered junior high while grades 10-12 will be considered high school. *Ninth graders will be considered a junior high student unless the school registers them as a high school student.* They may not enter the same category in both junior high and high school divisions.

Each school may have a maximum of one entry in each of the following categories:

- General Bible Knowledge (team)
- General Knowledge (team)
- National Bible Quizzing (JH & HS team)
- Spelling (individual)
- Choral Group
- Youth Choir
- Orchestra/Band

Each school may have a maximum of 10 entries in each of the other categories with the exception of Photography categories (limit 5 entries per categories). Example: A school may have as many as 10 vocal quartets.

LIMITATION OF CONTESTANTS, STATE LEVEL

Each student may not have more than one entry in each category. Example: a student may not enter two projects in handsewing. Each student may enter every category with the exception of Photography (limited to two total entries) and Music (limited to six total entries with Choral Group, Choir, and Band excluded).

LIMITATION OF CONTESTANTS, NATIONAL LEVEL

Competition is divided into five areas (Bible, Music, Speech, Art, and Academics). In individual competition a student may enter one category in any three of the following four areas: Bible, Music, Speech, and Academics. In addition, a student may enter one category in Art. This applies only to individual competition. The student may enter group competition in addition to the three individual categories. Debate and Duet Acting will be considered individual competition. Bible quizzing is group competition.

COMPARISON OF BCSA STATE RULES AND AACS NATIONAL RULES

Rules for BCSA State Competition are in line with the AACS National Rules (except where noted) in order that schools desiring to compete at AACS Nationals may do so with relative ease. At AACS, only students in grades 9 through 12 may compete with the following exceptions: grades 7 and 8 may compete in Orchestra/Band and Handbell/Handchime Choir.

REGISTRATION

The following must be received by the host school by the date indicated on the cover letter:

- (1) The Registration Control Form
- (2) Student Event Listing
- (3) Individual Student Fees (\$15.00 per student)
- (4) Names of Supervisors (1 to every 10 students)
- (5) Signed Checklist
- (6) List of Potential Judges

SUPERVISORS

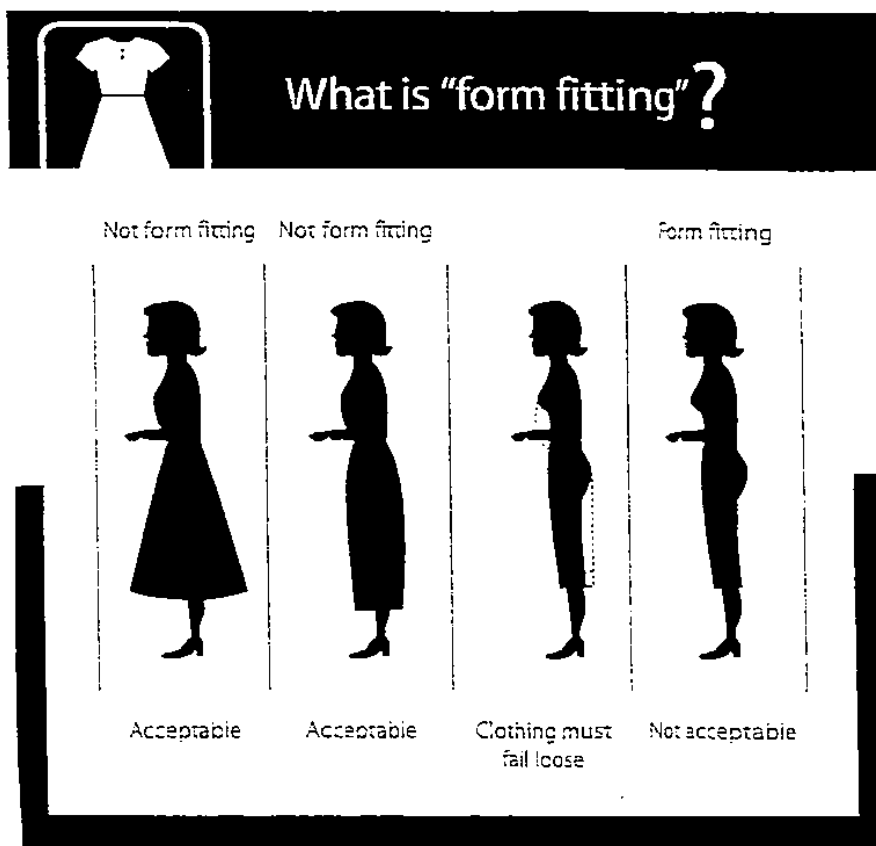
Every group of 10 students **MUST** be responsible **AT ALL TIMES** to an adult teacher or supervisor. The adult **MUST** stay with their students overnight.

DRESS STANDARDS

Students at all times should testify by their appearance and behavior that they are “not conformed to this world” (Rom. 12:2) and that they “love not the world, neither the things that are in the world” (I John 2:15). The young people at a BCSA competition should not present the casual, sloppy appearance and behavior of the world. Participants are not to be loitering especially in the halls, outside, or on the buses. Participants are to be performing, observing performances, or under the direct supervision of their counselors. Participants are not to be touching each other. Principals should see that all their young people understand these rules and that they meet the hair and dress codes before leaving their schools. Anyone who will not abide by all dress and behavior standards consistent with the following cannot compete or be allowed in any of the competition areas. The final decision in these matters will, as a matter of BCSA policy, be made by the Chairman or designated “standards enforcer.” Students not abiding by the rules will be liable to be sent home at their expense.

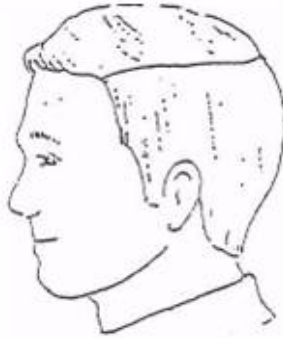
Girls, Women

Dresses at least knee length are required and tight fitting or low cut tops are not permitted.



Boys, Men

All young men should be clean-shaven (no mustaches, beards, or long sideburns). Hair cuts should be neat and trimmed conservatively in a standard cut as shown below:



PLATFORM

A coat and/or sweater with tie should be worn by all the men. Formals are unnecessary for the ladies. Dresses appear shorter when the wearer is on an elevated platform. Clothes should be clean and neat with shined shoes. No student should change into traveling clothes until after the program. Sloppy attire will detract from the presentation of the plaques, and many pictures will be taken at the time. Cat calls, whistling, yelling, etc. when awards are presented are considered in poor taste. Applauding is appropriate recognition for those receiving awards. We should keep in mind our first objective listed in the Statement of Purpose, "to glorify the Lord" and not individuals. Awards are merely symbols of judges' subjective judgment.

EVENTS/CLOSING PROGRAM

NAME TAGS

The name tag must be worn at all times. The name tag should include the name of the contestant, the name of the school attending, and the student identification number.

PROJECT TAGGING

A paper-clipped, taped, or strung card or an adhesive label should be attached to the front of each project for proper identification. Information should include student name, school letter, student number, student grade in school, category name, and digital or film in Photography.

JUDGING SHEETS

All judging sheets can be found at the end of each division in the BCSA Rule Book or can be found on the BCSA website: www.BCSASchools.org. Individual schools should copy the judging sheets for all students involved in competition. The sheets are to be filled out and either attached to a project or given to the judge at the time of the performance. *Using wrong judging forms or improperly filling out the judging form will result in a 5% deduction.* The current year will be printed on the up-to-date judging form.

JUDGING QUALIFICATIONS AND RULES

1. Judges must be Christians.
2. Judges must be in sympathy with the Christian school movement.
3. Judges must be willing to adhere to the standards set forth in this book.
4. Each judge must have a demonstrated proficiency and/or expertise in the field in which they are judging.

THE RATING SYSTEM

In order to allow certain areas of our competition to be used to develop character and discipline in more students in your school we use the rating system of judging.

According to this method, each contestant will be judged as to his performance and will be given a I, II, III, IV, or V, signifying a first rating, second rating, etc. And in addition, places will be awarded in each category or subcategory to the top three contestants who have received a I rating.

THE COMPETITION SYSTEM

The school obtaining the highest number of total points will receive the "outstanding school highest score" traveling trophy. The school obtaining the highest score average based upon the number of points scored in relation to the total school enrollment in grades 7-12 will receive the "outstanding school highest average" traveling trophy. Also the boy and the girl earning the highest number of total points will receive the "outstanding boy (or girl) competitor" plaque. Second place also will be awarded plaques in each of these four competitions. School awards (plaques) will be given to the winners of each of the six divisions.

Age and experience will be considered and junior high students (grades 7-9) will be eligible for first place junior high awards.

CHART FOR COMPUTING POINTS

		Individual Points	School Points
Quiz Teams	1st	20	120
	2nd	16	96
	3rd	12	72
Spelling	1st	20	40
	2nd	16	32
	3rd	12	24
Bible Memory/ Debate	1st	40	80
	2nd	32	64
	3rd	24	48
Large Music Groups (choir, band, choral group)	1st	5 (+5 for I rating)	40 (+3 x # students)
	2nd	3 (+5 for I rating)	30 (+3 x # students)
	3rd	1 (+5 for I rating)	20 (+3 x # students)
	I	5	3 x # students
	II	3	2 x # students
	III	1	1 x # students
Smaller Groups (vocal ens., instr. ens., key. duets, puppets, duet acting)	1st	5 (+5 for I rating)	15 (+5 x # students)
	2nd	3 (+5 for I rating)	10 (+5 x # students)
	3rd	1 (+5 for I rating)	5 (+5 x # students)
	I	5	5 x # students
	II	3	3 x # students
	III	1	1 x # students
All other events	1st	15 (+5 for I rating)	20
	2nd	10 (+5 for I rating)	15
	3rd	5 (+5 for I rating)	10
	I	5	5
	II	3	3
	III	1	1

DIVISION I

ACADEMIC
AND
SPIRITUAL

DIVISION I - ACADEMIC AND SPIRITUAL

Category 1.	General Bible Knowledge
Category 2.	General Knowledge
Category 3.	National Bible Quizzing
Category 4.	Spelling
Category 5.	Bible Memory
Category 6.	Science Fair
Category 7.	Academic Testing

CATEGORY 1 - GENERAL BIBLE KNOWLEDGE

This contest requires a five-member team with substitutes. The questions will be taken from the entire Bible, and the KJV will be the recognized authority. Each contest will contain twenty-five questions, each question worth one point. The contestant will be allowed twenty seconds (after he has been recognized, within 10 seconds) to complete his answer. Only the first answer of the quizzer will be considered. No consultation is permitted before or after a contestant has been recognized. If a team answers a question incorrectly, there will be no deduction points. The opposing team may hear the question in its entirety and have the opportunity to answer the question correctly. The opposing team must respond with their buzzer within five seconds. If the quizmaster accidentally gives an answer before the second team has an opportunity to answer the question, the question will be thrown out.

A Quizmaster will ask the questions and then state whether the answer is right or wrong (according to his prepared questions and answers). Two judges will assist the Quizmaster. One of these will be the timekeeper and the other the scorekeeper. The team captain or the team coach may question the Quizmaster (on questions or procedures) or may request a "time-out" as long as it is done respectfully and not while an answer is being awaited. Two 60-second "time-outs" are permitted during each contest. A contestant will be eliminated only by five correct answers. Any questions will be decided finally by the Quizmaster and judges.

CATEGORY 2 - GENERAL KNOWLEDGE

The same rules as applied to General Bible Knowledge will be used. Questions shall be taken primarily from the fields of math, English, social studies, and science. A good study reference would be Campbell's Quiz Books published by Patrick Press, P.O. Box 5189, Columbus, Georgia.

CATEGORY 3 - NATIONAL BIBLE QUIZZING

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

QUIZ PANEL

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

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

TEAM MEMBERSHIP

1. For each game, a team will be composed of two to five members and may include up to two substitutes from the same school. A team may change team members after the conclusion of a given game in the tournament.
2. Team members will be in grades 9-12.
3. The junior high quizzers will consist of those in grades 7-9. Ninth graders must choose which team they will be a part of.

TEAM COACHES

Each team's coach will be present during competition.

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

STUDY CYCLE

1. The King James Version will be the only authorized translation for all Competition purposes.
2. The nine year cycle is as follows:

2006	Matthew
2007	Hebrews, I & II Peter
2008	Romans, James
2009	Mark; I, II, & III John; Jude
2010	I & II Thessalonians, I & II Timothy, Titus
2011	Galatians, Ephesians, Philippians, Colossians, Philemon
2012	John
2013	Acts
2014	I & II Corinthians

PREGAME PROCEDURE AND SEATING PLAN

1. The Quizmaster will face the opposing teams.
2. Three opposing teams (*two teams in junior high*) will be seated so as to see and hear clearly the Quizmaster and to see the scoreboard.
3. Each school's starting students will sit as a team, numbered 1, 2, 3, 4, & 5.
4. Each team will choose a captain and a co-captain.
5. The official mode of response will be a bell-and-light jump system.
6. The Quizmaster will review the rules and game procedures and answer any related questions preceding play.

GAME PROCEDURE

1. A game will consist of twenty correctly answered regular or toss-up questions plus whatever free and tie-breaking questions become necessary, regardless of time. *A junior high game will consist of a total of twenty questions plus any tie-breaking questions that become necessary.*

2. **REGULAR QUESTIONS**

A game will commence with the reading of a regular question by the Quizmaster to the three teams (*two teams – junior high*). The regular question format will be as follows: "Question number one: question."

3. If no quizzier responds within ten seconds after the reading of a question, the question will be tossed out and another read to continue play.
- Tossed out questions will not constitute any of the twenty regular questions *except in junior high*.
 - Team members may confer before any quizzier is recognized.
 - Students may begin to confer while the question is being asked. Students may not confer once the quizzier is recognized.
4. After the reading of a regular question, the first team member whose light comes on will be recognized by the Quizmaster as the team spokesman for that question and will be addressed by number, for instance, "Number Three."

5. **INTERRUPTED QUESTIONS**

The reading of regular, toss-up, or tie-breaker questions may be interrupted by a quizzier, but he must then answer the question without hearing it read in its entirety.

6. The Timekeeper will deem the Quizmaster's verbal recognition of the quizzier as a signal to start the clock.
- Thirty seconds will be allowed in which to answer any question in its entirety.
 - The quizzier will be allowed a maximum of ten seconds before beginning his answer, but the clock will continue to run marking the thirty-second count. An answer will be considered as started when a quizzier gives new information which is part of the unread portion of the question or part of the answer.
 - If the quizzier fails to begin his answer within ten seconds, it will constitute an error.
7. Upon giving the correct answer to a regular question, twenty points will be scored for the answering team, and another regular question will be read to continue the cycle.
- Each individual quizzier's points will be tallied on a score sheet.
 - During the competition, any quizzier having correctly answered six twenty-point questions (quizzing out) will leave the game.
 - He may be replaced by an eligible substitute.
 - He will not return to the current game.
 - Should the team captain quiz out, the co-captain will assume the role of the challenger.
8. At the Timekeeper's call of time, any incorrect or incomplete answer will constitute an error.
- Each individual quizzier's errors will be tallied on a score sheet.
 - During the competition, any quizzier having made six errors (erroring out) on regular or toss-up questions will leave the game.
 - He may be replaced by an eligible substitute.
 - He will not return to the current game.
 - Should the team captain error out, the co-captain will assume the role of captain.
 - Beginning with the fourth team error, ten penalty points for each error will be deducted from the team's score.
 - The first three errors will not affect a team's score.
 - On the sixteenth and all subsequent questions, ten penalty points for each error will be deducted whether or not the team has previously committed three errors.
9. **TOSS-UP QUESTIONS** (*Does not apply to junior high quiz*)
- After penalty points have been assessed for the incorrect answer to a regular question, the regular question shall be reread and will constitute a toss-up question.
- Only the remaining two teams may vie for a response to the toss-up question.
 - If no student responds within ten seconds, the question will be tossed out.

- c. A correct answer to a toss-up question will score twenty points for the answering student's team.
- d. Beginning at the fourth team error, an incorrect answer to a toss-up question will deduct ten points from the team's score.
- e. On the sixteenth and all subsequent questions, ten penalty points for each error will be deducted whether or not the team has previously committed three errors.
- f. When competition consists of only two teams, toss-up questions will carry a value of twenty points and incorrect answers will not be penalized.
- g. The toss-up format will be as follows: "Toss-up question to the remaining teams: question." Quizzers may jump on the first breath after "question."

10. **FREE QUESTIONS**

Upon error on a toss-up question, the remaining third team (*the remaining team in junior high*) will be given a **FREE** question, which will be a new, previously unread question.

- a. The first team member to rise may attempt to answer a free question without fear of penalty upon error, termed "attempt."
- b. No other attempts to answer will be permissible.
- c. A correct answer to a free question scores ten points for a team. (*20 points for junior high*)
- d. No penalty points will be assessed at any time for free questions which are incorrectly or incompletely answered, or unanswered in any manner; hence, the term "free."
- e. An unanswered free question will be tossed out.

11. **TIE SCORE**

In the event of a tie score after the twentieth question, single regular questions will be asked until the tie score is broken, termed tie-breaker questions.

- a. Individual scores and errors will continue to be tallied.
- b. If the twentieth question is answered in error, the entire round will continue to completion, toss-up and if necessary, free question included. Thereafter, the single tie-breaker questions will continue until a winner is declared, as in a sudden-death play-off. However, the quiz must end with a correctly answered 20 point regular, toss-up, or free question.
- c. If, after the twentieth question, one team has the highest score and the remaining two teams are tied in score, then the winner will drop from the contest and game will continue until a tie-breaking question produces a loser.
- d. The same process described above (11, c) will be followed if two teams are tied for first place honors at the end of a game. Each game will have a high and middle winner and one loser (see "Determination of Winner," p.12).

Letters b, c, and d do not apply to junior high quizzes.

12. **TIME-OUTS**

A coach may call two time-outs during a game.

- a. Time-outs will be allowed after the answer of one question and before the reading of the next.
- b. Time-outs will be no longer than a minute.
- c. No time-outs will be allowed after the seventeenth question has been read.
- d. A time-out will not be necessary for substitutions which become necessary at the quizzing out or erroring out of team members.
 - (1) Voluntary substitutions require the calling of time-outs.
 - (2) Other teams may substitute students during one team's time-out.
 - (3) A time-out may be called for a team conference.
- e. A challenge will take precedence over a time-out.
- f. The procedure for calling a time-out will be as follows: The captain should stand and say, "Mr. Quizmaster, we would like a time-out."

13. **FOULS**

The following actions will constitute fouls:

- a. Talking or conferring by any team members between the time the quizzier has been recognized and the time points are awarded or penalties assessed.
- b. Any part of the hands or feet touching the chair during the reading of a question.
- c. Failure of a quizzier to come to full stature in a continuous motion.
- d. A team's display of an overly antagonistic attitude toward officials and rulings.
- e. A disagreeable attitude evidenced by indiscreet challenging.
- f. Any behavior not conducive to the Christian spirit.
- g. For every three team fouls, ten points will be deducted from that team's scores.
- h. If a quizzier begins to answer before he is recognized, a foul will be given; but he will be allowed points for a correct answer.
- i. If the wrong quizzier answers the question, the right quizzier will then be permitted to answer the question. However, if both quizzers are from the same team, an error will be assessed and the question repeated as a toss-up question.

14. **CHALLENGES**

Any answer may be challenged if it is believed that Rule #14 g (listed below) has been violated.

- a. Challenges must be made before the free question is asked or before the following regular question is asked.
- b. Only a team captain may challenge by standing and saying, "Excuse me, Mr. Quizmaster, I would like to challenge."
- c. Such a challenge must be made immediately following the awarding of the points for the question in challenge.
- d. The Quizmaster, with or without counsel of the Quiz Panel, will have sole authority to accept or reject the challenge.
- e. Should a challenge for a regular question be sustained, points which have been awarded will be withdrawn, but no penalty points will be assessed against the team. The score reverts to what it was before that question was read, and a new question replaces the challenged one.
- f. Challenges on toss up or free questions.
 - (1) If a toss up or free question is ruled incorrect, the answering team may challenge. If the challenge is sustained, the points will be awarded and penalty points assessed.
 - (2) If a toss up question is ruled correct, the non-answering team may challenge. If the challenge is sustained, no points are awarded and no penalty points are assessed, and a new regular question is asked.
 - (3) If a free question is ruled correct, the non-answering team(s) may challenge. If the challenge is sustained, no points are awarded and another free question is not given.
- g. An answer to any question, regular, toss-up, free, or tie-breaker, will be considered open to challenge, if:
 - (1) It is believed that incorrect information was considered correct.
 - (2) In a finish-the-verse question, the first five words of the verse are identical to those of another verse in the Scripture included in competition.
 - (3) It is believed that correct information was considered incorrect.

QUESTIONS AND ANSWERS

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

- A. **Description of Acceptable Question and Answer Forms**
1. **INTERROGATIVE** Question form: a question constructed by the use of a direct key word(s) from Scripture together with an interrogative and answerable by a paraphrased word or phrase.
 - (a) Interrogatives will be limited to selections from this list: who, whom, what, why, where, when, which, and how.
 - (b) Interrogative questions drawn from a Scriptural context without the inclusion of direct key word(s) will not be permissible.
 - (c) Interrogative questions will include the book and chapter citation from which the question is drawn.
 - (d) **EXAMPLE:** Q: "In Jesus' trial in the wilderness in Matthew 4, Jesus was led into the wilderness by whom?"
A: "the spirit"
 2. **FINISH-THE-VERSE** Question form: a verse completion question answerable by a direct Scriptural quotation without the reference citation.
 - (a) Finish-the-verse questions will begin with the statement "Finish this verse" or "Finish this verse and the following verse" or "Finish this verse and following two verses." Verses must be quoted verbatim.
 - (b) No quizzier will be expected to cite references in finish-the-verse(s) questions.
 - (c) **EXAMPLE:** Q: "Finish this verse, He came unto His own,..."
A: "and His own received Him not."
 3. **REFERENCE** Question form: a question citing a reference with or without the use of key word(s) answerable by a paraphrased phrase and/or indirect quotation.
 - (a) Reference questions will begin with the phrase, "According to..." followed by a reference and the stated question.
 - (b) Reference questions will be acceptable if they refer to either verse and chapter citation or to chapter citation alone.
 - (c) Reference questions may or may not use interrogatives.
 - (d) Reference questions are answerable with paraphrased quotations as opposed to verbatim quotations.
 - (e) **EXAMPLE:** Q: "According to Matthew 4, Jesus answered Satan in which manner?"
A: "He quoted the Scripture: It is written, man shall not live by bread alone, but by every word that proceedeth out of the mouth of God; Thou shalt worship the Lord thy God, and Him only shalt thou serve."
 4. **QUOTATION** Question form: a total recall question which states an exact Biblical reference and is answerable by a direct verbatim quotation.
 - (a) Quotation questions will begin with the phrase, "Quote this verse..." or "Quote these two verses..." or "quote these three verses..." and follow with a book-chapter-verse reference.
 - (b) Quotation questions will be answerable by the verbatim quotation of the verse cited. Quizzier may cite the reference; however, he must begin the quotation of the verse within the ten second time frame.
 - (c) **EXAMPLE:** Q: "Quote this verse: John 1:4."
A: "John 1:4: "In Him was life; and the life was the light of men."
 5. The citation of the book and chapter will be included in each question; however, their location in the question will vary.
- B. **Determination of Correctness of Answers**
1. An answer will be considered correct only if it will have been correctly and completely stated within the thirty-second time limit.

- (a) Answers to quotation and finish-the-verse questions must be verbatim and complete within the time limit.
- (b) When answering reference and interrogative questions, if a quizzer is interrupted by the call for time while giving additional information beyond what the judges consider necessary for correctness and completeness; so long as the information given before the call for time was correct and complete, the answer will be considered correct.
- 2. An answer which would require clarification for understanding will constitute an error.
- 3. Quoting a verse word for word in response to an interrogative or reference question will constitute an error.
- 4. An answer to a finish-the-verse or quotation question in which there is any deviation from the verbatim quotation of Scripture, i.e., any addition, omission, reversal, or change of word, will constitute an error.
- 5. An answer will be considered correct if a proper name is mispronounced.
 - (a) The Quizmaster may request clarification by spelling.
 - (b) An incorrect spelling of the proper name will constitute an error.
- 6. Should a quizzer interrupt the reading of a question, he will not be required to complete the question before answering, but an incorrect answer will constitute an error.
- 7. Only the first answer from a quizzer will be considered. Starting over to make a correction will constitute an automatic error.
- 8. Any incorrect information in an answer will constitute an error.
- 9. Any incomplete answer at the call for time will constitute an error.
- 10. When a quizzer has finished his answer he should be seated.

DETERMINATION OF WINNER

- 1. The team with the highest score at the end of the twentieth question or sudden death tie breaker will be declared the high winner. The team with second highest score will be considered the middle winner. The last place team will be considered the loser of the game. In other words, each game with three teams will have two winners and one loser.
- 2. The advantage of being a high winner is the draw of opponents as the contest eliminates quiz teams.
- 3. The Quizmaster will determine the teams competing in each game. "Determination of Winner" rule #1 will help the Quizmaster determine the selection of teams to participate in each game.
- 4. Competition will proceed as in a double elimination tournament so that each team must be defeated twice before being eliminated.

Only the first sentence of number 1 and all of number 4 applies to junior high quizzing.

CATEGORY 4 - SPELLING

Spelling will be conducted in the traditional spelling bee fashion. Specific rules:

- 1. **Spelling will be conducted in the traditional spelling bee format in a double elimination fashion.**
 - a. Schools may acquire copies of the current spelling bee booklet by writing: AACS National Office, P.O. Box 2189, Independence, MO 64055.
 - b. The dictionary specified in the current spelling bee booklet will be the final authority in determining correctness of spelling and pronunciation.
 - c. **NOTE:** Rules in the official current spelling bee booklet are not the same as the AACS or BCSA spelling rules.
 - d. The competition will be tape recorded.
 - e. Students should bring pencil or pen; paper will be provided.
 - f. Capitalization of a word (whether omitted or added) shall not constitute an error.

2. **Spelling Bee procedures:**
- a. All students will form a single line facing the Spelling Master.
 - b. All students will wear their identification tags.
 - c. Words will be given to students from left to right.
 - d. A student will be permitted one spelling error before his disqualification.
 - e. Words will be chosen from the current spelling bee booklet. If the Spelling Master decides that additional words are necessary, the word will be chosen from the dictionary specified in the official spelling bee booklet. This will be done at the beginning of a new round.
 - f. Pronunciation will be according to the diacritical markings in the above-named dictionary.
 - g. With the approval of the judges, the Spelling Master may give a fuller explanation of the meaning of the word to supplement the dictionary definition(s) quoted.
 - h. Before spelling the word, the student may first write the word.
 - i. During competition, after the Spelling Master gives the student a word, the student may also choose to pronounce the word before spelling it.
 - j. The student may request the Spelling Master to re-pronounce the word, define it, or use it in a sentence. The Master will grant the requests until the judges agree that the word has been made clear to the student. Judges may call an error against any student who ignores a request to begin spelling.
 - k. The student will have exactly fifteen seconds to spell the word.
 - (1) Timing will begin at the student's repeating the word, at his writing of the word, or at the commencement of the spelling of the word.
 - (2) If the student wishes clarification or further definition, to prevent the starting of the clock, he will signify his request by saying, "Request a clarification, please," OR "Request another definition, please."
 - l. Having begun to spell a word, a student may stop and begin again, retracing the spelling from the beginning; but in the retracing, there can be no change of letters or sequence from those first spelled. If letters or their sequences are changed in the re-spelling, the speller will be declared in error.
 - m. Upon making his second spelling error, that student will be immediately eliminated from the bee. The correct spelling of any incorrectly spelled word will always be given except when only two students remain. The next word on the Master's official competition list will then be given to the next student, whether or not elimination occurs.
 - n. When the students are reduced to two, provided that each student has committed one error or that each student is errorless, the elimination procedure changes. At that point, when one student misspells a word, the other student will be given opportunity to spell that same word. If the second student spells that word correctly, plus the next word on the pronouncer's list, then the second student shall be declared champion.
 - o. If one of the last two spellers misses and the other, after correcting the error, misspells the new word submitted to him, then the misspelled new word will be referred to the first speller. If the first speller then succeeds in correcting the error and correctly spells the next word on the pronouncer's list, then he will be declared champion.
 - p. If both spellers misspell the same word, both will continue in the contest; and the one who first misspelled the word will be given a new word to spell. The contest will then continue under Rules (n) and (o).
 - q. Any question relating to the spelling of a word will be referred to the Judges immediately. Only a student speller may lodge a protest. The deadline for lodging a protest will be before the affected student would have received his next word had he not been eliminated. No protest will be entertained after a contested word has been given to another speller. When only two spellers remain, a protest must be made immediately, i.e., before the second speller has begun to spell the word, or, if both have missed the same word, before the correct spelling is given the audience.

- r. The Judges have complete authority and control. Their decision will be final in any dispute.
- 3. To determine 2nd and 3rd places, if the contestants error out on the same round, the contestants will be brought back to have a spell off.

CATEGORY 5 - BIBLE MEMORY

Competition will be conducted in the traditional spelling bee fashion. Bible Memory verses are located on pages 2.11-2.28. The six year cycle is stated below:

2006	Sin and Salvation
2007	Prayer
2008	God's Promises
2009	The Wisdom of God
2010	Soul-winning
2011	The Triune God

Specific Rules:

- A. All students will stand, forming a single line facing the Bible Memory Master.
- B. The Master will question from left to right.
- C. All questions will be taken from the official memory material.
- D. The Master will conduct two (2) styles of quizzing as follows:
 Style 1: Master recites reference; student recites verse. Master may continue this style for as many rounds as he chooses.
 Style 2: Master refers to application of verse; student cites both reference and verse. Master may continue this style for as many rounds as he chooses.
- E. Each student will be given a question different from that given the preceding student.
- F. The student will not begin speaking until the Master's questioning is completed.
- G. A student will be permitted one error before his elimination. Upon commission of his second error, the student will be eliminated by the Master with confirmation from the judges.
- H. The KJV will be the only authorized translation.
- I. The following will constitute errors:
 - a. Any incorrect reference citation.
 - b. Any deviation from the verbatim quotation of Scripture, i.e., any addition, omission, reversal, or change of words.
 - c. Incomplete answers at the call of time.
 - d. Only one error per question may be scored against a student.
 - e. Pronunciation mistakes will not constitute errors.
 - f. Having begun to either cite a reference, quote a verse, or both, a student may stop and begin again, repeating exactly as begun; but in the repeating, there can be no change of reference or quotation. If change occurs, the student will be declared in error.
- 10. The student will have 35 seconds to quote a verse or verse and reference.
 - a. Timing will begin at the Master's signal of, "Time."
 - b. If the student wishes a repetition of the question, to prevent the starting of the clock, he will signify his request by saying, "Please repeat the question."
 - c. Only one repeat per question will be permissible.
- 11. The correct citation or quotation or both will always be given after a response has been deemed in error, except when only two students remain in competition.

12. After a student's elimination, the proceedings continue as normal. The next question from the Master's official list will then be given to the next student. To determine 2nd and 3rd places, if the contestants error out in the same round, the contestants will be brought back to have a quiz off.
13. When the students have been reduced to two, provided that each student has committed one error or that each student is errorless, the elimination procedure changes. At that point, when one student commits an error, the opponent will be given opportunity to correctly answer that same question. If the opponent will answer correctly that same question, plus answer the next question correctly on the Master's list, then he will be declared champion.
14. If one of the last two students commits an error and the other student, after correcting the error, commits an error on the extra question, then the first student may attempt to answer the extra question. If the first student then succeeds in correcting that error and then correctly answers another extra question, he will be declared champion.
15. If both of the finalists commit errors on the same question, both will continue in competition. The question will be answered correctly by the Master, and the competition will continue with the next question directed to the one who erred first on the prior question. The competition will resume under Rules 14 and 15.
16. Any protest relating to the reference or quotation of a verse will be referred to the Judges immediately. **Only a student participant may lodge a protest.** The deadline for lodging a protest will be before the affected student would have received his next question had he not been eliminated. No protest will be entertained after a contested question has been given another student. When only two students remain, a protest must be made immediately; i.e., before the second student has begun to answer the question, or, if both have missed the same question, before the correct answer is given the audience.
17. 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 will ask questions taken from the memory material. Questions will not be restricted to the oral format previously described.
 - b. In written quizzing, each misspelled word will constitute an error.
 - c. In written quizzing, the student whose quotations and answers are most nearly perfect, will be declared champion.
18. The Master and Judges have complete authority and control. Their decision will be final in any dispute.
19. Ten entries per school will be permitted in Bible Memory.

BIBLE MEMORY: 2008

2008: 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 (II 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 (II Corinthians 1:19-20).
 - G. Man does not know God's timetable for the fulfillment of His promises (II 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 (I Kings 8:56).
 - B. God's promise is called holy (Psalm 105:42).
 - C. God's promises are called great and precious (II 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 (Psalm 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 (I Thessalonians 3:3; Psalm 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 (Psalm 127:3).
 - K. God has promised a blessed home life (Proverbs 3:33).

**2008:
God's
Promises:**
(continued)

- L. God has promised preservation of orphans and widows (Jeremiah 49:11).
- M. God has promised blessings upon the children of godly parents (Psalm 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 (I John 2:25).
- C. God has promised the indwelling Holy Spirit as the earnest or pledge of His salvation (II 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 (Psalm 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 (I 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 (I John 5:14-15).
- M. God has promised us victory over spiritual foes (Romans 8:37).
- N. God has promised us angelic protection and care (Psalm 34:7; Hebrews 1:14).
- O. God has promised that nothing can separate us from His love (Romans 8:38-39).
- P. God has promised His enablements to do His calling (I Thessalonians 5:24).
- Q. God has promised rewards for our work (Revelation 22:12).
- R. God has promised that we shall bear life's burdens with His help (Galatians 6:5; Psalm 55:22).
- S. God has promised us chastisement for disobedience for our profit (Hebrews 12:6, 11).
- T. God has promised never to test us beyond our endurance (I Corinthians 10:13).
- U. God has promised a spiritual harvest after labor (Galatians 6:9).
- V. God has promised that He cares for us (I Peter 5:7).
- W. God has promised us courage (II Timothy 1:7).

2008:
God's
Promises:
(continued)

- X. God has promised wisdom if we ask (James 1:5).
- Y. God has promised victory over death (I Corinthians 15:54-57).

V. God has given promises concerning eternity to the Christian.

- A. God has promised us an eternal home in heaven (I Peter 1:3-4).
- B. God has promised that Christ will return for His own (John 14:3).
- C. God has promised to those who die before Christ's return that the soul will have immediate entrance into heaven after death (II Corinthians 5:8).
- D. God has promised that, at Christ's return for His own, the dead in Christ will be bodily resurrected (I Thessalonians 4:16-17).
- E. God has promised that, whether still living or resurrected, we all shall be changed to immortal beings (I Corinthians 15:51-52).
- F. God has promised that we shall be like Christ (I John 3:2).
- G. God has promised that we must appear before the Judgment Seat for reward or loss for our earthly works (I Corinthians 3:13-15; II Corinthians 5:10).
- H. God has promised that heaven will be sinless (Revelation 21:27).
- I. God has promised that there shall be no night in heaven (Revelation 22:5).
- J. God has promised that there will be neither pain nor sorrow in heaven (Revelation 21:4).
- K. God has promised to dwell with His people for eternity (Revelation 21:3).

BIBLE MEMORY: 2009

**2009:
The Wisdom
of God**

I. God alone is the source of wisdom.

- A. Wisdom is with God (Job 12:12-13).
- B. By wisdom God founded the earth (Proverbs 3:19).
- C. God's wisdom is beyond man's understanding (Romans 11:33-34).
- D. The wisdom of God is personified in Christ (I Corinthians 1:23-24).
- E. God's wisdom, salvation in Christ, was a mystery before its revelation (I Corinthians 2:7-8).
- F. God's Word gives wisdom (Psalm 119:130).
- G. God's wisdom is perfect and easily entreated (James 3:17).
- H. God's wisdom will prevail over man's wisdom (I Corinthians 1:27-29).

II. God grants His wisdom to man beginning at salvation and continuing as the Christian seeks it.

- A. Man must reject the world's wisdom and believe God's wisdom at salvation (I Corinthians 1:20-21).
- B. Wisdom has been revealed to man through the Scriptures by the Holy Spirit (I Corinthians 2:13; II Timothy 3:16).
- C. Wisdom begins with fearing the Lord and departing from evil (Psalm 111:10; Job 28:28).
- D. Wisdom comes from seeking God (Proverbs 28:5).
- E. Wisdom comes from desiring and seeking it (Proverbs 18:1).
- F. It is God's will that the Christian be filled with wisdom (Colossians 1:9-10).
- G. Wisdom should be the principal goal in the life of the Christian (Proverbs 4:7).
- H. Wisdom may be petitioned from God (James 1:5).
- I. Wisdom is gained from hearing and receiving instruction (Proverbs 19:20).
- J. Wisdom proceeds from the Christian's heart to his speech (Proverbs 16:23).
- K. Wisdom can be forsaken (Proverbs 4:13).

III. True wisdom does not exist apart from God.

- A. Wisdom is not found in human existence (Job 28:12-13).

2009:
The Wisdom
of God:
(continued)

- B. Wisdom of this world is foolishness to God (I Corinthians 3:19).
- C. The natural man cannot discern God's wisdom (I Corinthians 2:14).
- D. God's plan of salvation is foolish in the eyes of man (I Corinthians 1:18).
- E. The reasonings of the worldly wise are vain (I Corinthians 3:20).
- F. Wisdom is not synonymous with importance or age (Job 32:9).
- G. Wisdom apart from God increases grief (Ecclesiastes 1:18).
- H. Man's wisdom can pervert him (Isaiah 47:10).
- I. Wisdom apart from God will not stand (Proverbs 21:30).
- J. Wisdom in one's own eyes brings woe (Isaiah 5:21).
- K. Man's wisdom ends in death (Proverbs 14:12; 16:25).

IV. Wisdom is a God-given possession that shapes a joyous, righteous life.

- A. Wisdom is a preserver of life (Proverbs 2:10-11).
- B. Wisdom is peace (Proverbs 3:17).
- C. Wisdom is strength (Proverbs 24:5).
- D. Wisdom is stability (Isaiah 33:6).
- E. Wisdom is a defense (Ecclesiastes 7:12).
- F. Wisdom is a guide (Ecclesiastes 10:10).
- G. Wisdom is obedience (Matthew 7:24).
- H. Wisdom is more valuable than wealth (Proverbs 8:10-11).
- I. Wisdom is sweet to the soul (Proverbs 24:13-14).
- J. Wisdom is sincere, yet practical (Matthew 10:16).
- K. Wisdom is winning souls (Daniel 12:3; Proverbs 11:30).
- L. Wisdom is living as an example of Christ to the unsaved (Colossians 4:5).
- M. Wisdom is using our life and time to bring honor to God (Ephesians 5:15-17).
- N. Wisdom is exercising discernment between good and evil, good and better (Philippians 1:9-10; Hebrews 5:14).
- O. Wisdom glories only in the Lord (Jeremiah 9:23-24).
- P. Wisdom seeks counsel (Proverbs 1:5).
- Q. Wisdom accepts reproof (Proverbs 17:10).
- R. Wisdom teaches self-control (Proverbs 11:12).
- S. Wisdom teaches the foolishness of mischief (Proverbs 10:23).
- T. Wisdom teaches that humility comes before honor (Proverbs 15:33).

2009:
The Wisdom
of God:

(continued)

- 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; 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 (Psalm 90:12).

BIBLE MEMORY: 2010

**2010:
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 (II Peter 3:9).
- C. A soul is worth God's love (I John 4:10).
- D. A soul is worth Christ's sacrificial death (I 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 (I 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" (I Thessalonians 4:13-18).
- B. Physical death for the believer is merely absence from the body (II Corinthians 5:6-8).
- C. The believer shall never experience spiritual death or separation from God (John 11:25-26).

**2010:
Soul-
Winning:**
(continued)

- D. Eternal life for the believer is both physical and spiritual (I Corinthians 15:42-44).
- E. Eternal life is the believer's possession now (I 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 (Psalm 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 (II 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 (II 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).

VI. Attributes of the Soul-Winner

- A. The soul-winner is saved (John 15:5).
- B. The soul-winner is faithful in prayer (I 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 (I Peter 3:15).
- F. The soul-winner daily dies to self (Luke 9:23).
- G. The soul-winner lives a separated life (I 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 (II Timothy 2:15).
- L. The soul-winner has been obedient to believer's baptism and church membership (Acts 2:41,47).
- M. The soul-winner practices faithful church attendance (Hebrews 10:25).

2010:
Soul-
Winning:
(continued)

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: 2011

**2011:
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 (I John 4:16).
4. God is good (Psalm 118:29).
5. God is merciful (Psalm 100:5).
6. God is long-suffering (II Peter 3:9).
7. God is unchanging (Malachi 3:6).
8. God is incorruptible (Romans 1:23).
9. God is faithful (I 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 (I Timothy 1:17).
5. God is light (I 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 (I 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; II 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).

2011:
The Triune
God:
(continued)

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 Saviour (Titus 2:13).
5. Jesus Christ was the substitutionary lamb, the Atonement (John 1:29).
6. Jesus Christ is the mediator (I 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

A. His nature

1. The Holy Spirit is God (II 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 (I 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; II Corinthians 1:22).
8. The Holy Spirit leads the Christian (Romans 8:14).

2011:
The Triune
God:
(continued)

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 (II Peter 1:21; II Timothy 3:16).
14. The Holy Spirit bestows spiritual gifts (I 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: 2012

2012: 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 (I John 3:4).
- C. Sin is committed against God (Psalm 51:4).

II. Sin originated in the angelic realm.

- A. The Devil (Lucifer) committed sin (I John 3:8).
- B. Other angels committed sin (II Peter 2:4).

III. Sin spread to the human race.

- A. The Devil (Satan) was the chief agent in the Fall of Man (II 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; I 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 affects 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).

**2012:
Sin and
Salvation:**
(continued)

V. Sin and the holiness of God are irreconcilable.

- A. God is righteous (Psalm 119:137).
- B. God abhors sin (Psalm 5:4-6).
- C. God knows our sins (Psalm 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).

VII. Salvation from sin and death is made possible by Jesus Christ.

- 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 or forgiveness of sins (Hebrews 9:22).
 - a. Our sins were imputed or reckoned to Christ's account (I Peter 2:24).
 - b. Christ was the propitiation or satisfaction for the sins of the world (I John 2:2).
 - c. Christ was our substitute on the cross, and now His righteousness has been imputed to us (II 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).

**2012:
Sin and
Salvation:**
(continued)

- f. God has removed our sins from us (Psalm 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 (I Corinthians 15:20,23).
- B. Conversion is a sinner's turning from his sin toward God (Acts 3:19).
- 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 (I 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; I 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).

BIBLE MEMORY: 2013

2013: 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 (I 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 (I 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; I 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 (I Timothy 2:1).
 - b. We are to pray for kings and all in authority (I 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 (II Thessalonians 3:1-2).

2013:
Prayer:
(continued)

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; I 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 (I 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; I Timothy 4:4-5).
- C. We are to pray in times of trouble (Psalm 86:6-7).
- D. We are to pray in times of need (Hebrews 4:16).
- E. We are to pray in times of affliction (James 5:13).
- F. We are to pray when fearful (Psalm 55:5,16).
- G. We are to pray for restored fellowship after confession of sin (Psalm 51:10,12).

V. Answers to prayer may take different forms.

- A. God has promised to answer requests made in His will (I John 5:14-15).
- B. God may answer prayer above our expectations (Ephesians 3:20).

2013:
Prayer:
(continued)

- C. God may answer prayer directly and immediately (Matthew 7:7-11).
- D. God may delay an answer to prayer (Luke 18:7).
- E. God may answer a prayer differently from our request (II Corinthians 12:7-9).

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

- A. God will not answer if there is unconfessed sin in the heart (Psalm 66:18).
- B. God will not answer prayer if the motive is wrong or selfish (James 4:3).
- C. God will not answer prayer if it is not made in faith (Matthew 21:22).
- D. God will not answer prayer from an unforgiving heart (Mark 11:25-26).
- E. God will not answer prayer made without regard to His will (Matthew 6:10).
- F. God will not answer prayer from an unthankful heart (I Thessalonians 5:18).
- G. God will not answer prayer from a disobedient heart (I John 3:20-22).
- H. God will not answer prayer from an ungriving heart (Luke 6:38).
- II. God will not answer prayer from a heart which is not abiding in Him (John 15:7).
- J. God will not answer prayer from the partners in an inharmonious marriage relationship (I Peter 3:1,7).

CATEGORY 6 - SCIENCE FAIR

1. Science Fair projects will be displayed on Thursday in the specific location as announced by the Competition Director.
2. Students are required to follow the procedures and format described in the AACS Science Fair Rule and Regulations Manual. It can be ordered from the National AACS office at the following address: P.O. Box 2189, Independence, MO 64005.
3. Competition will be held in two distinct areas with the student responsible to choose one specific topic area to enter. They are as follows:

BIOLOGICAL SCIENCES

Biochemistry
Botany
Zoology
Health and Medicine
Microbiology
Behavioral and Social Sciences

PHYSICAL SCIENCES

Chemistry
Pure Physics
Applied Physics/Engineering
Mathematics and Computers
Earth and Space Science

4. Science Fair projects are to be individual projects, not group projects.
5. Science Fair projects may be expanded on from year to year, instead of choosing a different topic each year.
6. Each state may enter one winner for Biological Sciences and one winner for Physical Sciences in the National Competition.

BCSA SCIENCE FAIR CHECKLIST

STUDENT NUMBER _____ GRADE IN SCHOOL _____

PHYSICAL OR BIOLOGICAL (circle one)

PROJECT NAME _____

The Log Book

- ___ Handwritten in ink, single-spaced on the front side only, with date of each entry and time if necessary.
- ___ Title page
- ___ Table of contents
- ___ Brief abstract
- ___ Initial thinking
- ___ Content – library research, experiment and data collected, conclusions and findings

The Research Paper

A. Title page

- ___ Centered both vertically and horizontally
- ___ Bottom right corner 2" up and 3" left:
 - Student name
 - School name
 - Grade of student
 - Level and area of competition (e.g., Senior High Physical Science)
 - Name of science teacher
 - Due date of final version

B. Table of contents

- ___ Page numbers are used to locate each heading
- ___ Place the title of the project at top of this page

C. Outline

- ___ Use outline form
- ___ The normal length of an outline is ½ to 1 page.
- ___ Work the main points of the outline into the main body of the paper.

D. Brief abstract

- ___ An abstract that briefly describes the paper should precede the main body of the paper. It should be a page by itself and be 50-150 words in length.

E. Main body of paper

- ___ Length of paper – Junior High (grades 7-9) should have a main body length of 7-10 double-spaced typed pages (12 font). Senior High (grades 10-12) should have a main body length of 10-12 double-spaced typed pages. (12 font)
- ___ Typewriter or computer paper is preferred. A handwritten paper is acceptable using blue or black ink. (Adjustment must be made in the number of pages to compensate for handwritten rather than typewritten.)
- ___ No cross-outs, erasures, or misspelled words.
- ___ Front side of paper only
- ___ Begin numbering on page 2. Table of contents and outline page are not numbered. Include the bibliography as the last page and number it.
- ___ Place page numbers at top right corner or bottom center according to standard research form.
- ___ The first page is to be used to define the topic and to state the purpose of the paper.
- ___ Include pictures, graphs, illustrations, etc. in this section.

___ If an appendix is used, it should follow the bibliography and the page should be numbered.

___ The last paragraph must present a conclusion relating the proposed experiment to the research presented.

F. Footnotes

___ Use scientific footnotes.

___ Any sentence that is a direct quote or contains unique information or numerical data must be footnoted.

___ Failure to footnote critical information is plagiarism.

G. Bibliography

___ Junior High must use a minimum of seven sources, three of which must be considered scientific in nature (books and scientific journals). The remaining may be encyclopedias or other more common sources.

___ Senior High must use a minimum of ten sources, five of which must be considered scientific in nature. The remaining references may be encyclopedias or other more common sources.

___ Follow standard bibliographic form.

___ Internet Sources – drawn from reliable educational and professional institutions; printed entirely (at least as much as is practical) and referenced in the appendix of the log or research paper; entire web address must be listed in the bibliography, including all links to the appropriate pages cited, as well as the date the information was downloaded.

□ **The Experiment**

___ Series of tests

___ Control group

□ **The Project Display**

A. Project Size

___ Maximum height must not exceed 8'0" above floor.

___ Maximum width must not exceed 4'0".

___ Maximum depth must not exceed 2'6".

B. Display Contents

___ All display information should be typed or printed (not hand-printed).

___ Title

___ Subtitles

___ Hypothesis and/or problem statement

___ Abstract

___ Biblical abstract

___ Apparatus, illustration, or description of equipment used in experiment

___ Experimental procedure or method (or equivalent)

___ Results, including graphs or similar illustrations

___ Conclusions and/or recommendations

___ The log book

___ The research paper

C. Checklist for Required Certifications

- ___ Experiments involving Vertebrate Animals
Forms #1, #3, #4, #5, and #2 if applicable

- ___ Experiments involving Animal Tissue
Forms #1, #3, #4, #6, and #2 if applicable

- ___ Experiments involving Controlled or Radioactive
Substances
Forms #1, #2, #3, and #4 (Direct Supervision)

- ___ Experiments involving Hazardous or Dangerous
Substances including Firearms.
Forms #1, #3, and #2 and #4 if applicable. Include
appropriate Materials Safety Data Sheets

- ___ Experiments involving Recombinant DNA
Forms #1, #2, #4, and #6 (Direct Supervision)

- ___ Experiments involving Pathogens and other disease-
causing biological material
Forms #1, #2, #4 (Direct Supervision)

- ___ Experiments involving Lasers greater than 5mw or
voltages greater than 250 volts
Forms #1, #3, and other applicable forms

CATEGORY 7 - ACADEMIC TESTING

1. Where practical, objective questions will be posed in a variety of forms.
2. Each student will be expected to furnish his own writing tools: two sharpened #2 pencils (exception: Creative Writing: Poetry and Expository Writing: Essay, where a ballpoint pen is required).
3. All examinations and answer sheets, as well as extra paper for necessary computations, will be provided.
4. One examination will be given in each category. Time limit shall not exceed one hour. (Exception: Creative Writing: Poetry and Expository Writing: Essay - 2 hours)
5. In categories requiring math computation (grades 10-12), non-programmable scientific calculators will be permitted. However, the following will not be permitted: 1) calculators with graphing or multi-line display capabilities, 2) calculators which use paper tape or printers, and 3) hand-held computers, pocket organizers, or laptop computers. Any necessary tables or charts will be provided.
6. *Students are not limited in how many the academic tests they may take. Junior high students should take the junior level tests no the high tests. Be mindful of the length of time required for them to take tests.*
7. Academic tests will be sent to each individual school for administration. *Tests are to be returned to ZCS by Wednesday before the junior high basketball tournament in order to give sufficient time for grading. However, the tests will not be considered late unless received after the Friday before the junior high basketball tournament. Any tests received after that Friday will be assessed a 5% deduction in their score.*
8. Awards will be given to those who score the highest in each category.
9. Rules by category follow:
 - a. English
 - (1) The English examination will consist of questions covering:
 - (a) Grammar and usage: Eight parts of speech, phrases, clauses, agreement, etc.
 - (b) Vocabulary in context and spelling recognition.
 - (c) Mechanics: capitalization and punctuation.
 - (d) Library: research techniques, bibliography, footnote forms.
 - (e) Diagraming.
 - (2) No composition will be required.
 - (3) No questions pertaining to literature will be asked.
 - b. Algebra/Geometry
 - (1) The examination will consist of questions covering:
 - (a) Algebra I
 - (b) Algebra II
 - (c) Geometry
 - c. Advanced Mathematics
 - (1) The examination will consist of questions covering:
 - (a) Trigonometry
 - (b) Analytical Geometry
 - (c) Permutations, Combinations, and Probability
 - (d) Pre-Calculus
 - (e) Theory of Equations
 - (f) Sequences and Series
 - (g) Limits
 - (h) Advanced Algebra
 - (i) Function Analysis
 - (j) Matrix Algebra
 - (k) Vectors
 - (l) Complex Numbers

d. Biology

(1) The examination will consist of questions covering:

- (a) Cells
- (b) Protozoa
- (c) Algae and fungi
- (d) Plants
- (e) Genetics
- (f) Vertebrate and invertebrate physiology
- (g) Human anatomy
- (h) Fossils

e. Chemistry

(1) The examination will consist of questions covering:

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

f. Physics

(1) The examination will consist of questions covering:

- (a) Motion
- (b) Energy
- (c) Light
- (d) Electricity
- (e) Heat
- (f) Magnetism
- (g) Physics laws
- (h) Sound
- (i) Metric units

g. World History/Geography

(1) The examination will consist of questions covering:

- (a) World History
- (b) World Geography

h. United States History/Geography

(1) The examination will consist of questions covering:

- (a) United States History
- (b) United States Geography

i. Creative Writing: Poetry

- (1) The title will not be announced until the beginning of the contest period.
- (2) Previously written poems will not be acceptable.
- (3) Legibility will be a requirement for evaluation.
- (4) No reference materials except a dictionary, provided by the test proctor, will be
- (5) Each student will be expected to provide and use a ballpoint pen.
- (6) Paper will be provided by the test proctor.

j. Expository Writing: Essay

- (1) The title will not be announced until the beginning of the contest period.
- (2) An essay will be defined as a written expression of the author's opinion:
 - (a) Stated in a thesis in the first paragraph.
 - (b) Supported and proven in three to four paragraphs in the body, each introduced by topic sentences that relate directly to the topic but each providing a different argument of fact.
 - (c) Concluded with a summarizing paragraph which restates the thesis.
- (3) Essays may not make use of either the first or second person. Essays written in either first or second person will be disqualified. However, essays that contain occasional or infrequent first or second person pronouns will receive a point deduction.
- (4) Essays written in the first person will be disqualified.
- (5) Legibility will be a requirement for evaluation.
- (6) Each student will be expected to provide and use a ballpoint pen.
- (7) Paper will be provided by the test proctor.

k. Accounting

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

l. Home Economics (only young women at nationals)

- (1) The examination will consist of questions covering:
 - (a) Food and nutrition
 - (b) Clothing
 - (c) Housing and home furnishing

m. Political Science/Economics

- (1) The examination will consist of questions covering:
 - (a) General principles of political science, including the nature and historical development of the various types of forms of governments in the world.
 - (b) General principles of free enterprise theory

n. Music Theory

- (1) Objectives for the test will include the following:
 - (a) Major and minor key signatures
 - (b) Major and minor scales
 - (c) Harmony
 - (d) Part-writing
 - (e) Figured bass
 - (f) Cadences
 - (g) Rhythm and time signatures
- (2) The test does not include melodic dictation or aural recognition.

o. Spanish

- (1) No Restriction shall be placed on foreign language experience.
- (2) The examination shall consist of questions covering:
 - (a) Vocabulary
 - (b) Grammar, conjugation, agreement, etc.
 - (c) Translation involving comprehension.

p. Old Testament Bible Knowledge

- (1) Competition in this category will be by written examination, testing knowledge of factual or objective material (rather than interpretive), from preassigned Old Testament books.
- (2) Neither Bibles, reference materials, notes, nor study guides will be allowed in the testing room.
- (3) Each student will be expected to provide his own pencils. All examinations and answer sheets will be provided.
- (4) The six year cycle by school year is as stated below:

2012	Proverbs
2013	Isaiah
2014	Nehemiah, Daniel, & Jonah
2009	Genesis
2010	Joshua & Judges
2011	I & II Samuel

q. New Testament Bible Knowledge

- (1) Competition in this category will be by written examination, testing knowledge of factual or objective material (rather than interpretive), from preassigned New Testament books.
- (2) Neither Bibles, reference materials, notes, nor study guides will be allowed in the testing room.
- (3) Each student will be expected to provide his own pencils. All examination and answer sheets will be provided.
- (4) The six year cycle by school year is as stated below:

2012	Philippians, Colossians, I, II Thessalonians, I Timothy
2013	II Timothy, Titus, Philemon, Hebrews, James
2014	I, II Peter, I, II, III John, Jude, Revelation
2009	Mark, Acts
2010	Romans, I Corinthians
2011	II Corinthians, Galatians, Ephesians

r. Original Music Composition - A written and recorded original composition for either an instrumental or vocal selection. The tape and score must be sent along with the academic tests in February.

2009 SCIENCE FAIR

School Letter ____
 Student Number ____
 Grade in School ____

Rating _____

Factors Evaluated	Comments	Points
<p>RESEARCH & DEVELOPMENT: Including research paper, log book, Biblical abstract, & other areas of research. Excellent: Thorough research, irrefutable references knowledgeable & logical presentation. 28-30 pts Satisfactory: Lacking slightly in certain areas 26-27 pts Fair: Some inaccuracies and/or faulty reasoning 22-25 pts. Poor: Lacking significantly in many areas 15-21 pts.</p>		
<p>THE EXPERIMENT: Excellent: Reliable apparatus, valid controls, sufficient population/repetition, good originality 28-30 pts Satisfactory: Same as above but lacking slightly in certain areas. 26-27 pts Fair: Definite inadequacy in above areas. 22-25 pts Poor: Lacking significantly in many areas 15-21 pts.</p>		
<p>THE LOG BOOK: 10 points</p>		
<p>CONCLUSIONS & FINDINGS: Excellent: Substantial, reliable, & beneficial findings 10 pts Good: Satisfactory work with a few flaws 6-9 pts Poor: Results inconsistent with data. 0-5 pts</p>		
<p>TECHNICAL SKILL & DISPLAY: 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</p>		

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.

OFFICIAL RATING SCALE

- I Superior (78-90)
- II Good (61-77)
- III Fair (43-60)
- IV Poor (34-42)

V Unsatisfactory (0-33)

Total (90 possible points) _____

Student Signature

Judge's Signature

ACADEMIC AND SPIRITUAL

___ General Bible Knowledge

___ General Knowledge

___ National Bible Quizzing

First Place Team _____ 120 Team Points

(School Name)

Team Members _____ 20 Individual Points

_____ 20 Individual Points

_____ 20 Individual Points

_____ 20 Individual Points

_____ 20 Individual Points

_____ 20 Individual Points

Second Place Team _____ 96 Team Points

(School Name)

Team Members _____ 16 Individual Points

_____ 16 Individual Points

_____ 16 Individual Points

_____ 16 Individual Points

_____ 16 Individual Points

_____ 16 Individual Points

Third Place Team _____ 72 Team Points

(School Name)

Team Members _____ 12 Individual Points

_____ 12 Individual Points

_____ 12 Individual Points

_____ 12 Individual Points

_____ 12 Individual Points

_____ 12 Individual Points

JUDGE _____

SPELLING

First Place _____ 40 School Points
(School Name)

_____ 20 Individual Points
(Student Name)

Second Place _____ 32 School Points
(School Name)

_____ 16 Individual Points
(Student Name)

Third Place _____ 24 School Points
(School Name)

_____ 12 Individual Points
(Student Name)

JUDGE _____

BIBLE MEMORY

First Place _____ 80 School Points
(School Name)
_____ 40 Individual Points
(Student Name)

Second Place _____ 64 School Points
(School Name)
_____ 32 Individual Points
(Student Name)

Third Place _____ 48 School Points
(School Name)
_____ 24 Individual Points
(Student Name)

JUDGE _____

DIVISION II

MUSIC

DIVISION II: MUSIC

Category 1.	Female Vocal Solo	Category 9.	Small Instrumental Ensemble (2-6)
Category 2.	Male Vocal Solo	Category 10.	Large Instrumental Ensemble (7-12)
Category 3.	Vocal Ensemble	Category 11.	Orchestral Ensemble (13-21)
	a. Vocal Duet	Category 12.	Orchestra/Band (13-)
	b. Vocal Trio	Category 13.	JH Sacred Keyboard
	c. Vocal Quartet	Category 14.	HS Class A Sacred Keyboard
	d. Vocal Group (5-12)	Category 15.	HS Class B Sacred Keyboard
Category 4.	Choral Group (13-24)	Category 16.	JH Classical Keyboard
Category 5.	Choir (25-)	Category 17.	HS Class A Classical Keyboard
Category 6.	Brass Solo	Category 18.	HS Class B Classical Keyboard
Category 7.	Woodwind Solo	Category 19.	Sacred Keyboard Duet
Category 8.	Instrumental String Solo	Category 20.	Classical Keyboard Duet

GENERAL RULES:

1. A contestant may enter a total of six music events not counting Choral Group, Choir, or Band.
2. No percussion instruments will be permitted in small instrumental ensembles.
3. No electronically amplified musical instruments except the organ and those specifically mentioned will be permissible.
4. Only live piano accompaniment will be permitted for all music categories which need accompaniment.
5. All selections must be memorized except those under Categories 9, 10, 11, 12, 19, and 20. If not memorized, evaluation will not take place and participants will be automatically disqualified.
6. Selections will be from the following types of music: sacred, spirituals, patriotic, folk, or classical. The term "classical" will not be limited to denote music from that period of history, but will apply to selections of a classical nature as opposed to those of popular music.
7. No choreography, planned or unnecessary bodily movement, will be permitted.
8. No gospel rock, gospel country, jazz, or music in like vein will be permitted. A "night club" sound, crooning or "contemporary" sound is not acceptable. Participants are to avoid contemporary movie themes, though the music itself may be acceptable, and are not to use songs produced and/or popularized by current pop or rock stars even though the song itself may be acceptable.
9. Medleys will be acceptable.
10. The Judge and/or Headmaster will have the authority to disqualify any student or group on the basis of performance or selection.
11. BCSA will be adopting the AACS policy concerning photocopied music. The National Competition Manual states:
"The following legal opinion is in response to the question, "Is it a violation of the copyright law to make a reproduction of a copyrighted composition solely for use during competition conducted by a state or national Christian school association?":

"Generally, any reproduction of a copyrighted work is an infringement of the rights of the copyright owner and subjects the person so reproducing to civil liabilities. However, among the exceptions to this general rule is the 'fair use' doctrine set forth in Section 107, Title 17 of the United States Code. Basically, the fair use of a copyrighted work, including reproduction for the purposes such as 'criticism, comment, news reporting, teaching, (including multiple copies for classroom), for scholarship or research' is not an infringement of copyright."

"Although the standards for determining fair use are not specific, and each case is decided on its own facts, we believe that the reproduction of a single composition for use in AACS competition would not constitute a copyright infringement since the

purpose would be for criticism, comment, teaching, or scholarship and is for nonprofit educational purposes.”

Based upon the legal opinion stated above, the AACCS requires the following:

- a. For all categories requiring memorization, one original composition must be present at the competition. It may be used by the accompanist for categories requiring an accompanist. Copies given to the judges may be photocopied to enable the judges to make written comments.
 - b. For group competition not requiring memorization, all students and the accompanist (if applicable) must have access to an original composition. Copies given to the judges may be photocopied to enable the judges to make written comments.”
12. Failure to number all the measures on the judge's copies will result in disqualification.
 13. Each student or group may provide an accompanist who will not be considered as part of the group in size determination or grade level requirements.
 14. Instrumentalists may tune their instruments with the piano before performing.
 15. Two warm-up rooms will be available throughout the day.
 16. Personal arrangements and deviations from printed music should be clearly marked on the judges' copies or disqualification will result after the performance is finished.
 17. Vocal soloists shall perform one selection or medley with a five minute time limit. **NOTE:** National Competition requires two selections or medleys each with a 5 minute time limit. One must be sacred.
 18. Instrumental Soloists, Vocal Ensemble, Instrumental Ensemble, Piano Solos, Piano Duets, and Piano Duos will perform one selection or medley within 8 minutes.
 19. Choral Group and Choir will perform two selections within 12 minutes.
 20. Orchestra/Band will perform two selections within 15 minutes.
 21. For National Competition, seventh and eighth graders may compete in Orchestra/Band.
 22. In the Choral Group and Choir competition, the choir director should not wait for the judges' signal to do the second selection but do it right after the first selection.
 23. *Located at the end of the Music Division, there is a list of suggested sacred keyboard solos and duets from which students may choose their piece or a similar type piece.*
 24. In high school Sacred and Classical Keyboard Solo categories only the Class A winners will be eligible to go to National Competition.
 25. There is a suggested list for Class A Classical Keyboard Solos found in the appendix. The student's music teacher should be able to help the student select a piece of comparable difficulty if it does not occur on the list. All other selections would be in Class B. If there are any questions concerning this, please contact Donna Thompson at 740-674-6103.
 26. Please list the names of the accompanists with your music entries on the General Registration Form. We will try to accommodate your school whenever possible in scheduling. It would be helpful in scheduling if you would use as many different accompanists as possible.
 27. Vocal Duets, Trios, and Quartets should sing the appropriate music, two part, three part, or four part.
 28. An orchestral ensemble consists of 13 to 21 musicians, at least two-fifths of the instruments must be strings. An orchestral ensemble will perform two numbers within 15 minutes. It may be directed. A school that enters an orchestral ensemble may not also enter a band or orchestra.
 29. *Each school will need to have a music contact person. The music contact person will need to sign each judging form thereby indicating that they have approved the piece to be performed. Failure to do so will result in a 5% deduction. The music contact person is responsible to make sure that each piece selected meets the standards of BCSEA. If there is some question about a particular piece of vocal music, please send it to be approved to Donna Thompson, Music Headmaster.*

SUGGESTED CLASS A SACRED KEYBOARD SOLOS

Alfred

American Folk Hymns - Anna Laura Page all **EXCEPT:**
"I Am Bound for the Promised Land"

The Cross & the Crown - Anna Laura Page

Timeless Hymns with Ageless Classics - Marilyn Ham

Alma Records, Inc.

Rudy Atwood Piano Arrangements - Vol. 2
"Come Thou Fount"

Belwin Mills

Advanced Sacred Music Solos - Level 7 - Kraus & Glover all **EXCEPT:**
"Jesus Loves Me" "Nobody Knows De Trouble I've Seen"
"Just As I Am"

Bible Truth Music

Playing Piano Praises - Vol. 2 - Glen & Jan Christianson all **EXCEPT:**
"If God Sees the Sparrows"

Fred Bock Music Co.

Hymns in the Style of the Masters - Michele Murray
"All Creatures of Our God and King" "Tis the Gift to Be Simple" - medley
"The Lily of the Valley" - medley "How Great Thou Art"

Praise Him! - Ted Cornell

Piano Alive! - Ted Cornell

Bradley Publications

Sacred Music - arr. by Charles Lindbergh & Gene Roberson
"A Mighty Fortress Is Our God" "Nearer, My God, To Thee"
"Jesus, What a Friend for Sinners" "What A Friend We Have in Jesus"
"Holy, Holy, Holy"

Broadman

Blessings Unnumbered by Nancy Muskrat
"Saved, Saved" "A Mighty Fortress"
"Great Is Thy Faithfulness" "Sweet Hour of Prayer"

Wonderful, Wonderful Jesus by Larry Wilcoxon

“All Hail the Power”

“In Loving-Kindness Jesus Came”

A Firm Foundation by Jerry Aultman (entire book)

Piano Portraits - Tedd Smith

“All Creatures of Our God and King”

Near to the Heart of God - David Schwoebel

“Come, Christians, Join to Sing”

“When We all Get to Heaven”

Praise, My Soul, the King of Heaven - Sharon Lyon

“Redeemed, How I Love to Proclaim It”

“The Lord Is My Light”

“Savior, Like a Shepherd Lead Us”

Like a River Glorious - Nancy Lyons Smith

“Like a River Glorious”

“Love Lifted Me”

“Crown Him With Many Crowns”

Only Trust Him - Crystal Davis Clay

Praise the Lord, O My Soul - Dennis R. Johnson

C & L Enterprises

Hymnotes - Vol. 1, 2, 3, 4 - Advanced - Duane L. Ream

Hymnotes #4 - Intermediate

“Power in the blood”

“Joy in Serving Jesus”

David E. Smith Publications

Sacred Piano Solos - Vol. IV - David R. Ledgerwood

FJH Music Company

Expressively Yours - Traditional Hymns - Melody Bober all **EXCEPT:**

“My Saviour’s Love”

Genevox

Praises Grand & Upright - Crystal David Clay - all **EXCEPT:**

“The Majesty & Glory of Your Name”

“To God Be the Glory” - medley

Amazing Love! - Albin C. Whitworth

“And Can It Be”

“Open My Eyes”

Come, Thou Fount of Every Blessing - Nancy Lyons Smith

"Fairest Lord Jesus"

"He Hideth My Soul"

"In the Bleak Midwinter"

"Jesus Paid It All/Something for Thee"

Praise the Lord, O My Soul - Dennis R. Johnson

Glory Sound

Reflections for Worship - Rose Marie Lehmann - all **EXCEPT:**

"Bring Back the Springtime"

"Love Was When"

"Thank You Lord"

Classic Berry - Cindy Berry

"Be Thou My Vision"

"All Hail the Power"

"I Am His, and He Is Mine"

"I Am Praying for You"

"I Want Jesus to Walk with Me"

"Fairest Lord Jesus"

"How Firm a Foundation"

Grace Unlimited Ministries

Sacred Piano Arrangements - Vol. 1 - Lenny Seidel - all **EXCEPT:**

"Be Thou My Vision"

"Near the Cross"

"The Old Rugged Cross"

Hal Leonard

Praise Him! - Vol. 1 - Phillip Keveren

"Come, Thou Fount of Every Blessing"

"It Is Well/Be Still. . ."

"Jesus, My Friend" (medley)

"Medley of Praise"

Hope Publishing Co.

Concert Hymn Transcriptions - Tedd Smith

"A Mighty Fortress"

"Praise Ye the Lord, the Almighty"

Four Hymns for the Concert Pianist - John Nordquist (entire book)

Concert Piano Solos - Bob Walters

"All Hail the Power of Jesus' Name"

"Great is Thy Faithfulness"

"When I Survey"

"Faith is the Victory"

"Like a River Glorious"

Advanced Artistry for the Church Pianist - Stephen Walley - all **EXCEPT:**

"Joy to the World"

"Christ the Lord is Risen Today"

John Rich Music Press

Stand Up, Stand Up for Jesus - Vol. 1 - Mark Looney

Lexicon

Piano Praise - Dino - all **EXCEPT:**

“Holy, Spirit, Thou Art Welcome” “Holy, Holy”
“O How He Loves You and Me”

Great is the Lord - Dino

“Jesus. . ./Fairest Lord Jesus” “It is Well with My Soul”
“How Great Thou Art”

Piano Stylings - Dino

“Amazing Grace” “The Birthday of a King”
“God of Our Fathers”

Lillenas

Piano Hymns of Faith by Marilyn White

“Lead Me to Calvary” “Jesus, Our Friend” (medley)
“Close to Thee” “Jesus Led Me All the Way”

Notes From a Thankful Heart by Marilyn Ham

“Unshakable Faith” “Wondrous Love”
“Regal Praise” “Blessed Assurance”
“It is Well With My Soul”

Keyboard Ministry of John Innes - all **EXCEPT:**

“A World Without Love” “Oh, How I Love Jesus”
“The Day of Miracles”

Worship Hymns for the Piano - Winifred Lamb Winans

“When God Speaks” “In the Cross of Christ I Glory”

Hymns and Classics - Gail Smith - all **EXCEPT:**

“Just As I Am” “My Faith Looks Up to Thee”
“Take Time to Be Holy”

Give Him Glory - Myra Schubert

“Come, Ye Disconsolate” “He Has Surely Borne Our Sorrow”
“When God Speaks” “To God Be the Glory”
“Angels We Have Heard on High” “No, Not One”

Classic Praise - Margaret Bos - all **EXCEPT:**

“Blessed Be the Name” “Go, Tell It on the Mountain”
“Jesus Loves - Medley”

Give Him Praise - Myra Schubert

“Abide With Me”

“Something for Jesus”

“Near to the heart of God”

“Take Time to Be Holy”

Glory, Honor, and Power - Virginia Halberg

“He Hideth My Soul”

“My Hope is in the Lord”

“In Times Like These”

“And Can It Be”

“Love Divine, All Loves Excelling”

Devotional Piano - Don Phillips

“O Divine Redeemer”

Portraits of Praise - Roger House

“Come, Thou Fount”

“Glorious Things of Thee Are Spoken”

“The Solid Rock”

“Since I Have Been Redeemed”

“When the Roll Is Called Up Yonder”

Timeless Tribute - Marilyn Ham

“Holy, Holy, Holy”

“Wonderful Grace of Jesus”

“Rock Medley”

“Jesus, Lover of My Soul”

“Were You There”

Ivory Exaltation - Marilyn Ham - all **EXCEPT:**

“Children’s Medley”

“Praise Medley”

“Advent Medley”

Tapestry of Praise - several arrangers

“Praise Him! Praise Him!”

Sacred Transcriptions for Piano - Book 1 - Wilda Jackson Auld

“Sweet Will of God”

Sacred Transcriptions for Piano -Book 3 - Wilda Jackson Auld

“Fairest Lord Jesus”

Piano Worship - Marilyn L. Thompson

Piano Song - Virginia Halberg

Glorious! - Gail Smith

“All Hail the Power of Jesus’ Name”

Timeless Hymns - John Kraus

“Joyful, Joyful, We Adore Thee”

“What a Friend”

“When I Survey”

Praise In Many Colors - Melody Bober all **EXCEPT:**

“A Mighty Fortress Is Our God”

“Spiritual Medley”

“All Hail the Power of Jesus’ Name”

“Old Time Religion”

Be Thou My Vision - Marilynn Ham all **EXCEPT:**

“As the Deer”

“It Is Finished”

May Jesus Christ Be Praised - Marilynn Ham all **EXCEPT:**

“Precious & Fair”

“He’s Got the Whole World In His Hands”

Songs of Promise - Cindy Berry all **EXCEPT:**

“He Is Able to Deliver Thee”

“The Solid Rock”

“There Is Power in the Blood”

“Standing on the Promises”

Let Me Walk With Thee - Marilyn Thompson all **EXCEPT:**

“In This Very Room”

Lorenz Publishing Co.

John Innes’ All-Time Piano Favorites

“Pass Me Not, O Gentle Saviour”

“What a Friend....”

“All Hail the Power”

Jesus Shall Reign - John Innes

“Jesus Shall Reign”

“O God, Our Help in Ages Past”

“When Morning Gilds the Skies”

“Holy, Holy, Holy”

“When I Survey the Wondrous Cross”

“In the Garden”

Powerful Preludes - Lloyd Larson

“All Hail the Power of Jesus’ Name”

“A Mighty Fortress Is Our God”

“Come, Christians, Join to Sing”

“O Worship the King”

“Take Time to Be Holy”

“Where Cross the Crowded Ways of Life”

Majesty Music

Advanced Hymnplayer - Book 2 - Garlock & Swain

“A Christmas Fantasia”

“We’re Marching to Zion”

“When We All Get to Heaven”

Advanced Hymnplayer - Book 3 - Garlock & Swain

“My Savior’s Love”

“Jesus, I My Cross Have Taken”

“I Am Bound for the Promised Land”

“Sunlight”

Sacred Piano Library - Manuscript Series - Flora Jean Garlock

Hymnproviser - Solos of Meditation & Worship - Vol. 1 - Shelly Hamilton

“In the Garden” “Blessed Assurance”
“A Mighty Fortress” “O Worship the King”

Hymnproviser - Meditation & Worship - Vol. 2 - all **Except:**

“It Is Well” “A Tender Heart”

Mel Bay Publications

Piano Praise! by Darrell Archer

“Oh Worship the King” “This is My Father’s World”
“To God Be the Glory” “Saviour, Like a Shepherd Lead Us”
“Standing On the Promises” “Sunlight, Sunlight”

National Church Music Federation

Rock of Ages - Scott Mayer

Fairest Lord Jesus - Lori Mayer

Prairie Press

Prairie Hymn Originals

“Come Thou Fount” “Jesus Shall Reign”
“Savior Like a Shepherd” “Victory Through Grace”

Concert Transcriptions by Dwight R. Malsbary

“My Wonderful Dream” “When Love Shines In”
“The Better Land” “Just When I Need Him Most”
“Majestic Sweetness Sits Enthroned” “O Holy Night”

Preach the Word Ministries

Grand & Upright - sheet music by various arrangers

Regular Baptist Press

Piano Transcriptions of Hymns & Gospel Songs - Book 1 - Charles Bergerson

“In the Garden” “Nearer, My God to Thee”
“Deep River”

Singspiration

Piano Solo Favorites - Harold DeCou

Volume 1

“Beneath the Cross of Jesus” “No, Not One”
“Face to Face”

Treasure Music

Gospel Grandeur - Rudy Atwood

"The Song of a Soul Set Free"

"Sweeter As the Years Go By"

"When I See My Savior"

"Burdens Are Lifted at Calvary"

The Wilds

Draw Me Nearer - Faye Lopez

He Leadeth Me - Faye Lopez

Word

What Wondrous Love - Betty Jean Chatham

"Beneath the Cross of Jesus"

"Jesus Shall Reign"

SUGGESTED SACRED DUETS

Alfred

Sacred Portraits - Dennis Alexander

Belwin Mills

Advanced Sacred Music Duets - Level 7 - by John Kraus & David Carr

Hymn Reflections for Two - Level 3 - by Sid Richardson - all **EXCEPT:**
"He's Got the Whole World in His Hands"

David E. Smith Publications

Sacred Piano Duets - Vol. I - David Ledgerwood

Glover

Advanced Sacred Music Duets - Level 8 - by John Kraus & David Carr

Hymn Reflections for Two - Level 4 - Sid Richardson

C & L Enterprises

Hymnotes - any Volume/any Level

Hope Publishing

Sacred Classics for Four Hands - one piano - Tedd Smith

Kjos Music Co.

Hymns for Two - Weekley & Arganbright

Lillenas

Sacred Transcriptions for the Piano - Wilda Jackson Auld

Simple Gifts - Ellen Foncannon - all **EXCEPT:**
"El Shaddai" "Dwelling in Beulah Land"

Keyboard Duets/Sacred Piano Transcriptions for Four Hands - Tedd Smith

Keyboard Duets - Book 2 - Tedd Smith

Piano Duets for All Seasons - Ethel Tench Rogers

Praise for Two - Wally Mayo

How Sweet the Sound - H.E. Singley

Lorenz

Near the Cross-Duets - all **EXCEPT:**
“I Love to Tell the Story”

Sacred Piano Duets - Rob Roy Peery - all **EXCEPT:**
“Prelude in C Minor”

Two Celebrate by Lani Smith

Majesty Music

Hymnplayers - Garlock & Swaim - all duets at any level

Myklas Music Press

Sacred Music for Piano Duet - Robert D. Vandall - all **EXCEPT:**
“Amen!/Kum-Ba-Ya”

Singspiration

Four Hands at One Piano - Fasig & Innes

Hymn - Tune Duet Transcriptions - George S. Schuler

Piano Duets at One Keyboard - Tedd Smith - all **EXCEPT:**
“Sunlight” “He’s Got the Whole World In His Hands”

Soundforth

Wonderful Grace of Jesus - various arrangers

Like a River Glorious - Rebecca Bonam

Beulah Land - Rebecca Bonam

He Lives - Rebecca Bonam

Theodore Presser Co.

Twenty Piano Duet Transcriptions of Favorite Hymns - Clarence Kohlmann

Van Ness Press

Redeemed - Anna Laura Page - all **EXCEPT:**
“Morning Has Broken”

SUGGESTED CLASS B SACRED KEYBOARD SOLOS

Alfred

Sounds Sacred - Lynn Freeman Olson

A Sacred Collection - Book 2 - Kenon D. Renfrow

Hymns in Concert - Judy East Wells

Alma Records, Inc.

Rudy Atwood Piano Arrangements - Vols. 1, 2, 3, 4& 5 - all **EXCEPT:**
Vol. 2, "Come Thou Fount"

Belwin Mills

Hymn Reflections - Levels 5 & 6 - Sid Richardson

Sacred Music Solos - Kraus & Glover (different difficulty levels)

Dick Anthony Presents Piano Praises - Dick Bolks - all **EXCEPT:**
"Goin to Build My Life"

Advanced Sacred Music Solos - Level 7 - Kraus & Glover
"Just As I Am"

Reflections on Spirituals - Sid Richardson - all **EXCEPT**
"He's Got the Whole World" "Oh, A Rock-a-My Soul"

Reflections on Gospel Songs - Sid Richardson

Worship & Praise - Beatrice A. Miller

Fred Bock Music Co.

Hymns in the Style of the Masters - Michele Murray - all **EXCEPT:**
"All Creatures of Our God and King" "Tis the Gift to Be simple" - medley
"The Lily of the Valley" - medley "How Great Thou Art"
"Precious Lord, Take My Hand"

Bible Truth Music

Playing Piano Praises - Glenn & Jan Christianson

Playing Piano Praises - Vol. 2 - Glenn & Jan Christianson

Good News Piano - W. Elmo Mercer all **EXCEPT:**
"At the Door" "Sweet By and By"

Bradley Publications

Sacred Music - arr. by Charles Lindbergh & Gene Roberson - all **EXCEPT:**
“A Mighty Fortress Is Our God” “Nearer, My God, To Thee”
“Jesus, what a Friend for Sinners” “What a Friend We Have in Jesus”
“Holy, Holy, Holy”

Broadman

Blessing Unnumbered - Nancy Muskrat
“Blessings Medley” “God Himself Is With Us”
“O Jesus, I Have Promised”

Wonderful, Wonderful Jesus - Larry Wilcoxon
“Wonderful, Wonderful Jesus” “O the Deep, Deep Love of Jesus”
“Christian Hearts, In Love United” “I Am His, and He Is Mine”

Piano Portraits - Tedd Smith - all **EXCEPT:**
“All Creatures of Our God and King”

Near to the Heart of God - David Schwoebel - all **EXCEPT:**
“Come, Christians, Join to Sing” “When We All Get to Heaven”

Only Trust Him - Cindy Berry

Gospel Song Favorites for the Piano - Betty Jean Chatham

Assurance - Don Phillips

Savior, Like a Shepherd Lead Us - Albin C. Whitworth

Sacred Songs for the Piano - Fred Bock
“All for Jesus” “All the Way My Savior Leads Me”
“Breathe On Me” “He Lifted Me”

Praise, My soul, the King of Heaven - Sharon Lyon
“Brethren, We Have Met to Worship” “Day by Day”
“His Way With Thee” “I Gave My Life for Thee”
“Jesus Is All the World to Me” “O God, Our help in Ages Past”
“Only Trust Him” “Praise, My Soul, the King of Heaven”
“Silent Night” “‘Tis So Sweet to Trust in Jesus”
“Who at My Door Is Standing”

Like a River Glorious - Nancy Lyons Smith

“America the Beautiful”

“I Am His, and He Is Mine”

“No One Ever Cared for Me Like Jesus”

“Speak to My Heart” - medley

“Come, Come Ye Saints”

“Jesus Loves Me”

“Softly and Tenderly”

Crown Him - Suzanne Arant - all **EXCEPT:**

“Majesty Medley”

This Is My Fathers’s World - Mary Ellen Kerrick

My Lord Is Near Me All the Time - Gayden Sikes all **EXCEPT:**

“My Lord Is Near Me All the Time”

Chapel Hill Music, Inc.

Soaring - Kay Hawkes Goodyear - all **EXCEPT:**

“Jesus, Lover of My Soul”

C & L Enterprises, Inc.

Hymnotes - Vols. 1, 2, 3, & 4 - Elementary & Intermediate - all **EXCEPT:**

“Power in the Blood”

“Joy in Serving Jesus”

Fischer

Thy Name We Praise - Albin C. Whitworth

Genevox

Amazing Love - Albin C. Whitworth

“Abide With Me”

“What a Friend”

“Spirit of God, Descend Upon My Heart”

“My Faith Looks Up to Thee”

“Jesus Loves Me”

“To God Be the Glory”

“O Love that Will Not Let Me Go”

Come, Thou Fount of Every Blessing - Nancy Lyons Smith

“Come, Thou Fount of Every Blessing”

“Glorious Is Thy Name”

“Come, Ye Thankful People, Come”

“Silent Night, Holy Night”

Glory Sound

Praise Hymns for Piano - Lloyd A Larson - all **EXCEPT:**

“Go, Tell It On the Mountain”

Classic Berry - Cindy Berry

“Dear Lord and Father of Mankind”

“How Tedious and Tasteless the Hours”

“Hosanna, Loud Hosanna”

“Rejoice, the Lord Is King”

“The Master Hath Come”

Good Life Pub. Co.

Piano Praise - Harold DeCou

Grace Unlimited Ministries

Sacred Piano Arrangements - Vol. 1 - Lenny Seidel

“Be Thou My Vision”

“Near the Cross”

Hal Leonard

Praise Him! - Vol. 1 - Phillip Keveren

“Blessed Assurance”

“Fairest Lord Jesus”

“God Be With You”

“Holy, Holy, Holy”

Hope Publishing Co.

20 Easy John Innes Piano Solos - John Innes - all **EXCEPT:**

“There’s a Quiet Understanding”

“His Loving Kindness”

Concert Hymn Transcriptions - Tedd Smith

“Jesus, the Very Thought of Thee”

Don Hustad at the Piano - Don Hustad

Familiar Hymns for the Piano - John F. Wilson

Five Piano Solos - Tedd Smith

Great Hymns of the Church - Tedd Smith

Sacred Piano Solos - Bob Walters - all **EXCEPT:**

“Go Down, Moses”

Simplified Piano Arrangements - Tedd Smith

Concert Piano Solos - Arranged by Bob Walters

“Fairest Lord Jesus”

“In the Cross of Christ I Glory”

“Ivory Palaces”

Majesty - John Innes - all **EXCEPT:**

“Majesty”

Let’s Enjoy God Together - Tedd Smith - all **EXCEPT:**

“Let’s Enjoy God Together”

“Morning Has Broken”

“Reach Out to Your Neighbor”

“Who is This Boy?”

Folk Hymns For Piano - John Carter

Jolica Music

Quiet-Time Piano - Vol. 2 - Dick Bolks

Kjos

We Gather Together - Eugenie R. Rocherolle - all **EXCEPT:**

“Let Us Break Bread Together”

“Morning Has Broken”

Lexicon Music, Inc.

Piano Praise - Dino

“O How He Loves You and Me”

The Dino Collection for Piano Soloists

“How Great Thou Art”

“The Saviour is Waiting”

“Blessed Assurance”

“Amazing Grace”

“O For a Thousand Tongues” medley

“Joyful, Joyful”

“God of Our Fathers”

“My Jesus I Love Thee” medley

“O How He Loves You and Me”

“It is Well With My Soul”

Lillenas

Piano Hymns of the Faith - Marilyn White

“His Name is Wonderful”

“Great is Thy Faithfulness”

“Majestic Praise” medley

“Jesus, Our Hiding Place” medley

Hymns With a Classical Touch - Cindy Berry

Worship Hymns for the Piano - Winifred Lamb Winans - all **EXCEPT:**

“When God Speaks”

“In the Cross of Christ I Glory”

Hymns and Classics - Gail Smith

“Take Time to Be Holy”

“My Faith Looks Up to Thee”

“Just As I Am”

Classic Praise - Margaret Bos

“Blessed Be the Name”

“Jesus Lover-Medley”

Hymns Unending - Tim Doran

Give Him Praise - Myra Schubert

“All Hail the Power”

“Amazing Grace”

“Hiding in Thee”

“Jewels”

“Nearer, Still Nearer”

“When I Survey”

Glory, Honor, and Power - Virginia Halberg

"Thou Art worthy"

"'Tis So Sweet to Trust in Jesus"

"In Times Like These"

"O the Deep, Deep Love of Jesus"

"Be Thou My Vision"

Devotional Piano - Don Phillips - all **EXCEPT:**

"O Divine Redeemer"

"Near to the Heart of God"

Timeless Tribute - Marilyn Ham

"A Child of the King"

The Chapel Pianist - Book 1 - Eleanor Pankow (Simplified Hymn Transcriptions)

Tapestry of Praise - Several arrangers - all **EXCEPT:**

"Praise Him! Praise!"

Piano Prayer & Praise - Johnie Dean

Sacred Transcriptions for Piano - Book 1 - Wilda Jackson Auld - all **EXCEPT:**

"Sweet Will of God"

Sacred Transcriptions for Piano #3 - Wilda Jackson Auld - all **EXCEPT:**

"Fairest Lord Jesus"

Portraits of Praise - Roger House

"O Love That Will Not Let Me Go"

"My Savior's Love"

"O Zion, Haste"

Glorious! - Gail Smith - all **EXCEPT:**

"All Hail the Power of Jesus' Name"

Timeless Hymns - John Krause - all **EXCEPT:**

"I Need Thee Every Hour"

Timeless Hymns - John Kraus

"Amazing Grace"

"O Jesus, So Sweet"

"We Gather Together"

"Jesus, Savior, Pilot Me"

"Savior, Like a Shepherd Lead Us"

My Saviour First of All - Cindy Berry - all **EXCEPT:**

"Soon & Very Soon"

Songs of Promise - Cindy Berry

"He Is Able to Deliver Thee"

"The Solid Rock"

Great Hymns for the Intermediate Pianist - Stan Pethel all **EXCEPT:**
"Morning Has Broken"

Lorenz Publishing Co.

Praise Him! - Hugh S. Livingston, Jr. - all **EXCEPT:**
"My Tribute"

John Innes' All-Time Piano Favorites - all **EXCEPT:**
"Pass Me Not, O Gentle Saviour" "What a Friend..."
"All Hail the Power"

Piano Hymn Voluntaries - Vol. 2 - Roger House

The Gospel Pianist - Geoffrey Lorenz - all **EXCEPT:**
"Spiritual Medley"

Gospel Preludes for the Piano - Harold DeCou

Easter - Hugh S. Livingston, Jr. - all **EXCEPT:**
"Morning Has Broken" "Were You There When They Crucified
My Lord"

Jesus Shall Reign - John Innes
"For All the Saints" "It is Well With My Soul"
"Children of the Heavenly Father" "Come, Christians, Join to Sing"

Favorite Hymn Medleys for Piano - Hugh S. Livingston, Jr.

Powerful Preludes - Lloyd Larson
"Break Thou the Bread of Life" "Come, Thou Almighty King"
"I Need Thee Every Hour" "Jesus, The Very Thought of Thee"
"Near to the Heart of God" "Rejoice, the Lord Is King"

Majesty Music

Hymnplayers - Primary, Intermediate, & Advanced - all **EXCEPT:**

Advanced Hymnplayer - Book 2 - Garlock & Swain
"Christmas Fantasia" "We're Marching to Zion"
"When We All Get to Heaven"

Advanced Hymnplayer - Book 3 - Garlock & Swain
"My Savior's Love" "Jesus, I My Cross Have Taken"
"I Am Bound for the Promised Land" "Sunlight"

Hymnproviser - Meditation & Worship - Vol. 1 - all **EXCEPT:**
"In the Garden" "Blessed Assurance"
"A Mighty Fortress" "O Worship the King"

Hymnproviser - Meditation & Worship - Vol. 2
"It Is Well" "A Tender Heart"

Mel Bay Publications

Piano Praise - Darrell Archer
"Sweet By and By" "Revive Us Again"

Praise Press

Prairie Hymn Originals - all **EXCEPT:**
"Come Thou Fount" "Jesus Shall Reign"
"Savior Like a Shepherd" "Victory Through Grace"

Concert Transcriptions - Dwight R. Malsbary
"Jesus, I Come" "Angels, Roll the Rock Away"
"Jesus, Lover of My Soul" "O Day of Rest and Gladness"
"Thou Didst Leave Thy Throne" "Take My Life and Let It Be"

Theodore Presser

Piano Transcriptions of Your Favorite Hymns - Spencer Parsons

Regular Baptist Press

Piano Transcriptions of Hymns & Gospel Songs - Book 1 - Charles Bergerson
all **EXCEPT:**
"In the Garden" "Nearer, My God to Thee"
"Deep River"

Singspiration

Tedd Smith's Hymn Transcriptions for Piano

Piano Solo Favorites - Vols. 1,2,&3 - Harold DeCou - all **EXCEPT:**

Volume 1
"Beneath the Cross of Jesus" "No, Not One"
"Face to Face"

Volume 2
"Wonderful, Marvelous, Yet True" "How Rich I Am"
"God Will Take Care of You"

Volume 3
"No Tears Tomorrow"

Timeless - Carol (McMillen) Tornquist - all **EXCEPT:**
"Christ Arose!" "Joyful, Joyful, We Adore Thee"

Soundforth

Blessed Assurance - Sacred Arrangements for Piano

Brighten the Corner - Rebecca Bonam
"The Cleansing Wave"

Blessed Be the Name - various arrangers
"Beneath the Cross of Jesus"

Keyboard Treasury - Volume 3, 4, 5, & 6 - Peter Davis

Let the Lower Lights Be Burning - Rebecca Bonam

Have Thine Own Way - Mary Lynn Van Gelderen
"Bring Them In" "Ding, Dong, Merrily on High"
"Pentecostal Power"

All Hail the Power - Rebecca Bonam

Praise Him! Praise Him! - Rebecca Bonam

When He Cometh - Rebecca Bonam

Sprunger Publications - Sacred Hymn Arrangements for Piano - Arranged by
Gina Young Sprunger

The Wilds

I Will Follow - Faye Lopez

Thomas House Publications

Settings of Silver - David Howard
"Slane" "Beach Spring"
"Promised Land" "Bradbury"
"Break Bread"

Treasure Music, Inc.

Gospel Grandeur - Rudy Atwood
"I Believe In Miracles" "All Day Long"
"Fairest Lord Jesus" "You May Have the Joy-Bells"
"His Name is Wonderful" "When I Survey...."

VanNess Press

Eight Piano Offertories - James Pethel - **all except:**
"Down at the Cross" "How Firm a Foundation"

Warner Bros. Pub.

Hymn Reflections - Level 5 - Sid Richardson

Word Music

What Wondrous Love - Hymn Arrangements for Piano - Betty Jean Chatham

all **EXCEPT:**

“Two Spirituals”

“Beneath the Cross of Jesus”

“Jesus Shall Reign”

Classic Hymns in Classical Styles - Cindy Berry

Zondervan-Stamps-Baxter

Favorite Gospel Piano Solos - Jack Taylor

“He Hideth My Soul”

“Onward Christian Soldiers”

“Victory in Jesus”

SUGGESTED CLASSICAL KEYBOARD CLASS A

<u>Composer</u>	<u>Composition</u>	<u>Movements</u>	<u>Cuts</u>
Bach, J.S.	French Suite #5, BWV 816	Any two from Allemande, Courante, and Gigue	None
Bach, J.S.	Italian Concerto, BWV 871	#1 or #3	None
Bach, J.S.	Prelude and Fugue #2, BWV 847, WTC, Vol.1	Prelude AND Fugue	None
Bach, J.S.	Prelude and Fugue #21, BWV 866, WTC, Vol.1	Prelude AND Fugue	None
Bach, J.S.	Sinfonias (three-part inventions)	Any one	None
Bach, J.S.	Two-part inventions	#2, #3, #4, #6, or #10	None
Barber	Excursions, Op.20, #1	Any one	None
Barber	Nocturne, Op.33	All	None
Bartok	Six Dances in Bulgarian Rhythm	Any one of the Six Dances	None
Bartok	Suite, Op.14	#1 or #2	None
Bartok	Sontina, Sz 55	#1 or #3	None
Beethoven	Sonata Op. 10, #1	#1 or #3	None
Beethoven	Sonata Op. 14, #2	#1 or #3	None
Beethoven	Sonata Op. 2, #1	#1	None
Beethoven	Bagatelles Op.33	#1, #2, or #3	None
Beethoven	Six Variations on Nel Cor Piu Non Mi Sento	All	None
Beethoven	Sonata Op.49, #1	#1 or #2	None
Beethoven	Sonata Op.49, #2	#1	None
Bolcom	Graceful Ghost Rag	All	None
Brahms	Ballade Op.118, #3	All	None
Brahms	Ballade Op.10, #1	All	None
Brahms	Intermezzo Op.118, #2	All	None
Brahms	Intermezzo Op.76, #7	All	None
Brahms	Rhapsody, Op.79, #2	All	No repeats
Chopin	Etudes, Op.10	#3, #5, or #12	None
Chopin	Etudes, Op.25	#2 or #9	None
Chopin	Fantaisie-Impromptu	All	None
Chopin	Mazurka, Op.17, #4	All	None
Chopin	Mazurka, Op.33, #4	All	None
Chopin	Mazurka, Op.59, #2	All	None
Chopin	Mazurka, Op.67, #2	All	None
Chopin	Mazurka, Op.7, #2	All	None
Chopin	Nocturne, Op.32, #1	All	None
Chopin	Nocturne, Op.72, #1	All	None
Chopin	Nocturne, Op.9, #1	All	None
Chopin	Nocturne, Op.37, #1	All	None
Chopin	Nocturne, Op.9, #2	All	None
Chopin	Polonaise, Op.26, #1	All	None
Chopin	Polonaise, Op.40, #1	All	None
Chopin	Preludes, Op.28, #1 and #18	Both	None
Chopin	Preludes, Op.28, #15	All	None
Chopin	Waltz, Op.18	All	None
Chopin	Waltz, Op.34, #1	All	None
Chopin	Waltz, Op.64, #2	All	None
Chopin	Waltz, Op.70, #1	All	None
Chopin	Waltz, Op.34, #2	All	None
Chopin	Waltz, Op.64, #1	All	None
Chopin	Waltz, Op.69, #2	All	None

Copland	The Cat and the Mouse	All	None
Debussy	Pour Le Piano	Prelude or Sarabande	None
Debussy	Preludes Bk.1	#2, #10, or #12	None
Debussy	Suite Bergamasque	Any one movement	None
Debussy	Arabesque	#1 or #2	None
Debussy	Golliwog's Cakewalk	All	None
Debussy	Gradus ad Parnassum	All	None
Debussy	Reverie	All	None
Debussy	The Girl with the Flaxen Hair	All	None
Field	Nocturne #5 in B-Flat Major	All	None
Gershwin	Three Preludes for Piano	Any two	None
Ginastera	Danzas Argentinas	(#1 and #2) or (#2 and #3)	None
Ginastera	Suite de Danza Criollas	#5 and Coda	None
Ginastera	Rondo on Argentine Children's Folktunes	All	None
Granados	Valses Poeticos	#2, #3, or #4	None
Grieg	Wedding Day at Troldhaugen, Op.65, #6	All	None
Grieg	March of the Dwarfs, Op.54, #4	All	None
Grieg	Notturmo Op.54, #4	All	None
Griffes	The White Peacock, Op.7, #1	#1 or #2	None
Haydn	Sonata Hob XVI/23 in F Major	#1 or #2	None
Haydn	Sonata Hob XVI/34 in e minor	#1 or #3	None
Haydn	Sonata XVI/50 in C Major	#1	None
Haydn	Sonata HOB XVI/13 in E Major	#1 or #3	None
Haydn	Sonata HOB XVI/2 in B-Flat Major	#1	None
Haydn	Sonata HOB XVI/37 in D Major	#1 or #3	None
Haydn	Sonata XVI/37 in D Major	#1 or #3	None
Ibert	The Little White Donkey	All	None
Joplin	Peacherine Rag	All	None
Joplin	Rag-Time Dance	All	None
Joplin	The Maple Leaf Rag	All	None
Kabalevsky	Sonatina, Op.13, #1	#1 or #3	None
Khachaturian	Sonatina	#1 or #2	None
Khachaturian	Toccata	All	None
Liszt	Liebesträume	#1 or #2	None
MacDowell	In Autumn	All	None
MacDowell	Scotch Poem, Op.31, #2	All	None
Mendelssohn	Songs Without Words, Op.19, #2	All	None
Mendelssohn	Songs Without Words, Op.53, #4	All	None
Mozart	Sonata in C Major, K.545	#2	None
Mozart	Sonata in G Major, K.283	#1 or #2	None
Mozart	Sonata in B-flat, K.333	#1 or #3	None
Mozart	Sonata in C Major, K.330	#1 or #3	No repeats on #1
Mozart	Sonata in F Major, K.332	#1 or #3	None
Muczynski	Six Preludes for Piano, Op.6	Any two	None
Pinto	Scenas Infantis	Any two	None
Poulenc	Mouvements Perpetuels	All	None
Rachmaninoff	Prelude Op.3, No.2	All	None
Rachmaninoff	Preludes Op.23, No. 3 or 5	Any one	None
Ravel	Le Tombeau de Couperin	Prelude	None
Ravel	Sonatine	#1, #2, or #3	None
Scarlatti	Sonata in C Major, K.159, L.104	All	None
Scarlatti	Sonata in D Major, K.96, L.465	All	None

Scarlatti	Sonata in E Major, K.380, L.23	All	None
Scarlatti	Sonata in G Major, K.391, L.79	All	None
Scarlatti	Sonata in a minor, K.149, L.93	All	None
Schubert	Impromptu Op.90	#2, #3, or #4	None
Schubert	Impromptu Op.142, #2	All	No repeats
Schubert	Moment Musicaux	#2, #3, or #5	None
Schumann	Arabesque, Op.18	All	None
Schumann	Fantasiestucke Op.12	Aufschwung or Grillen	None
Schumann	Kinderscenen Op.15	Any two	None
Scriabin	Etude Op.2, No.1	All	None
Soler	Sonata #84 in D Major	All	None
Tcherepnin	Bagatelles Op.5	(#3 and #6) OR (#7 and #10)	None
Turina	8 Miniatures	Fiesta and Strolling	None
Turina	Circus Suite	Fanfare and Clowns	None

2009 FEMALE VOCAL SOLO/MALE VOCAL SOLO

(Please circle one)

Grade in School ____

School Letter ____

Student # ____

Composition _____

Rating ____

Composer _____

FACTORS EVALUATED	COMMENTS	SCORE 1-10
PRESENTATION: Poise Communication Facial Expression Posture		
TECHNIQUE: Breath Diction Tone Vitality		
MUSICIANSHIP: Phrasing Contrast Mood Contrast Dynamics		
ACCURACY: Text Rhythm Pitch Style (if period piece)		
SELECTION: Words & Music Complementary Difficulty Appropriate for the voice Appropriate for the occasion		

POINT TOTAL _____

POINT SCALE

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

OFFICIAL RATING

I Superior (43-50)
 II Good (34-42)
 III Fair (24-33)
 IV Poor (19-23)
 V Unsatisfactory (0-18)

Music Contact Person's Signature
 I have personally approved this music selection

 Judge's Signature

2009 YOUTH CHOIR/CHORAL GROUP

Rating _____

SCHOOL _____ STUDENT NUMBERS (attach card) _____

SELECTION #1 _____ COMPOSER _____

SELECTION #2 _____ COMPOSER _____

FACTORS EVALUATED	COMMENTS #1	COMMENTS #2	POINTS 4-10 #1	POINTS 4-10 #2
TONE AND INTONATION				
TECHNIQUE: (a) Blend (b) Balance (c) Ensemble				
RHYTHM				
DICTION				
INTERPRETATION				
PART ACCURACY				
STAGE PRESENCE				
SELECTION (Difficulty)				

Subtotal (80 possible points each) _____ + _____

POINT SCALE

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

OFFICIAL RATING

I Superior (138-160)
II Good (108-137)
III Fair (76-107)
IV Poor (60-75)
V Unsatisfactory (0-59)

Total (160 possible points) _____

Music Contact Person's Signature
I have personally approved this music selection

Judge's Signature

2009 VOCAL ENSEMBLES

VOCAL DUET, VOCAL TRIO, VOCAL QUARTET, VOCAL GROUP
(Please circle one)

Rating ____

SCHOOL LETTER ____ STUDENT NUMBERS _____ GRADE IN SCHOOL ____

SELECTION _____ COMPOSER _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
TONE and INTONATION		
TECHNIQUE: (a) Blend (b) Balance (c) Ensemble		
RHYTHM		
DICTION		
INTERPRETATION		
PART ACCURACY		
STAGE PRESENCE		
SELECTION (Difficulty)		

TOTAL (80 possible points) _____

POINT SCALE

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

OFFICIAL RATING

I Superior (70-80)
II Good (54-69)
III Fair (38-53)
IV Poor (30-37)
V Unsatisfactory (0-29)

Music Contact Person's Signature
I have personally approved this music selection

Judge's Signature

2009 BAND/ORCHESTRA/ORCHESTRAL ENSEMBLE

SCHOOL LETTER _____

STUDENT NUMBERS - ATTACH CARD

Rating _____

COMPOSITION #1 _____ COMPOSER _____

COMPOSITION #2 _____ COMPOSER _____

FACTORS EVALUATED	COMMENTS #1	COMMENTS #2	POINTS 4-10 #1	POINTS 4-10 #2
TONE: (a) Quality (b) Control (c) Intonation (d) Bowings (e) Vibrato				
ARTICULATION: (a) Attacks and Releases (b) Slurring (c) Note Accuracy (d) Rhythmic Accuracy				
INTERPRETATION: (a) Tempo (b) Phrasing (c) Dynamics (d) Fluency (e) Style				
ENSEMBLE: (a) Balance (b) Blend (c) Precision				
SELECTION: (a) Appropriateness (b) Difficulty				
PRESENTATION: (a) Appearance (b) Poise (c) Stage Presence				

SUBTOTAL (60 possible points each) _____ + _____

TOTAL (120 possible points) _____

POINT SCALE

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

OFFICIAL RATING

- I Superior (103-120)
- II Good (81-102)
- III Fair (57-80)
- IV Poor (45-56)
- V Unsatisfactory (0-44)

Music Contact Person's Signature
I have personally approved this music selection

 Judge's Signature

2009 WOODWIND SOLO/BRASS SOLO

(Circle Category)

RATING ____

SCHOOL LETTER ____ STUDENT NUMBER _____ GRADE IN SCHOOL ____ NO. YEARS PLAYED _____

COMPOSITION _____ COMPOSER _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
TONE: (a) Quality (b) Control (c) Intonation (d) Vibrato		
ARTICULATION: (a) Attacks and Releases (b) Slurring (c) Note Accuracy (d) Rhythmic Accuracy		
INTERPRETATION: (a) Tempo (b) Phrasing (c) Dynamics (d) Fluency		
MUSICIANSHIP (summary): (a) Correctness (b) Mood & Emotion (c) Artistry		
SELECTION: (a) Appropriateness (b) Difficulty		
PRESENTATION: (a) Appearance (b) Poise (c) Stage Presence		
MEMORIZATION: (a) Slips (b) Recoveries		

TOTAL (70 possible points) _____

POINT SCALE

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

I Superior (61-70)
 II Good (47-60)
 III Fair (33-46)
 IV Poor (26-32)
 V Unsatisfactory (0-25)

Music Contact Person's Signature
I have personally approved this music selection

 Judge's Signature

2009 STRING SOLO

RATING _____

SCHOOL LETTER ____ STUDENT NUMBER _____ GRADE IN SCHOOL ____ NO. YEARS PLAYED _____

COMPOSITION _____ COMPOSER _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
INTONATION		
TONE PRODUCTION		
ACCURACY: (a) Notes (b) Rhythm		
TECHNIQUE: (a) Bowing (b) Left Hand (c) Posture		
INTERPRETATION MUSICIANSHIP POISE		
DIFFICULTY		
MEMORIZATION:		

TOTAL (70 possible points) _____

POINT SCALE

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

OFFICIAL RATING

I Superior (61-70)
II Good (47-60)
III Fair (33-46)
IV Poor (26-32)
V Unsatisfactory (0-25)

Music Contact Person's Signature
I have personally approved this music selection

Judge's Signature

2009 SMALL/LARGE INSTRUMENTAL ENSEMBLE

(Circle one)

RATING _____

SCHOOL LETTER ____ STUDENT NUMBER ____ GRADE IN SCHOOL ____ INSTRUMENTS _____

COMPOSITION _____ COMPOSER _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
TONE: (a) Quality (b) Control (c) Registration (d) Intonation		
ARTICULATION: (a) Attacks and Releases (b) Note Accuracy (c) Rhythmic Accuracy (d) Slurring		
INTERPRETATION: (a) Tempo (b) Phrasing (c) Dynamics (d) Fluency (e) Style		
MUSICIANSHIP (summary): (a) Correctness (b) Mood & Emotion (c) Artistry		
SELECTION: (a) Appropriateness (b) Difficulty		
PRESENTATION: (a) Appearance (b) Poise (c) Stage Presence		
ENSEMBLE: (a) Blend (b) Balance (c) Togetherness		

TOTAL (70 possible points) _____

POINT SCALE

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

OFFICIAL RATING

I Superior (61-70)
 II Good (47-60)
 III Fair (33-46)
 IV Poor (26-32)
 V Unsatisfactory (0-25)

Music Contact Person's Signature
 I have personally approved this music selection

 Judge's Signature

2009 KEYBOARD SOLO

CIRCLE CATEGORY

- 13 JH Sacred Keyboard
- 14 HS Class A Sacred Keyboard
- 15 HS Class B Sacred Keyboard
- 16 JH Classical Keyboard
- 17 HS Class A Classical Keyboard
- 18 HS Class B Classical Keyboard

GRADE IN SCHOOL _____

SCHOOL LETTER _____ STUDENT NUMBER _____

CATEGORY _____

RATING _____

COMPOSITION _____ COMPOSER _____

LENGTH OF PERFORMANCE _____ NUMBER OF YEARS PLAYED _____

FACTORS EVALUATED	COMMENTS	POINTS 6-20
PERFORMANCE: (a) Musical effect (b) Poise (c) Difficulty and/or choice of selection (d) Memorization		
INTERPRETATION: (a) Dynamics (b) Phrasing (c) Styling/Mood (d) Balance/voicing		
MUSICIANSHIP: (a) Feeling for meter (b) Steadiness (c) Tempo (d) Expression/Feeling (e) Range of dynamics		
ACCURACY: (a) Note accuracy (b) Rhythmic accuracy (c) Continuity (d) Fluency (e) Dynamics/tempo indications		
TECHNIQUE: (a) Coordination (b) Fingering (c) Tone quality (d) Facility (e) Appropriate touch/Pedaling		

TOTAL (100 possible points) _____

POINT SCALE

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

OFFICIAL RATING

- I Superior (86-100)
- II Good (68-85)
- III Fair (48-67)
- IV Poor (38-47)
- V Unsatisfactory (0-37)

Music Contact Person's Signature
 I have personally approved this music selection

 Judge's Signature

2009 KEYBOARD DUET

CIRCLE CATEGORY

- 19 Sacred Keyboard Duet
- 20 Classical Keyboard Duet

GRADE IN SCHOOL _____

SCHOOL LETTER ___ STUDENT NUMBER _____

CATEGORY _____

RATING _____

COMPOSITION _____ COMPOSER _____

LENGTH OF PERFORMANCE _____ NUMBER OF YEARS PLAYED _____

FACTORS EVALUATED	COMMENTS	POINTS 6-20
TECHNIQUE: (a) Position (hands, body, fingers) (b) Articulation (staccato, legato, etc.) (c) Facility (d) Tone quality and production (e) Accurate use of pedals		
INTERPRETATION: (a) Correctness of style (b) Appropriate/Accurate Tempo (c) Rhythm: Even, Steady (d) Dynamics: Accuracy (e) Clarity of motives, phrases, form		
EXPRESSION: (a) Contrast in Tempo/Dynamics (b) Phrasing (c) Contrast in sections - form		
PERFORMANCE: (a) Stage Presence - Poise (b) Overall Accuracy (c) Difficulty and/or choice of selection (d) Ensemble (e) Difficulty of selection (f) Appropriateness of selection		

TOTAL (80 possible points) _____

POINT SCALE

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

OFFICIAL RATING

- I Superior (70-80)
- II Good (54-69)
- III Fair (38-53)
- IV Poor (30-37)
- V Unsatisfactory (0-29)

 Music Contact Person's Signature

I have personally approved this music selection

 Judge's Signature

DIVISION III

SPEECH

DIVISION III - SPEECH

- Category 1. Debate
- Category 2. Dramatic Interpretation
- Category 3. Oral Interpretation of Poetry
- Category 4. Religious Reading
- Category 5. Declamation
- Category 6. Humorous Interpretation
- Category 7. Duet Acting
- Category 8. Original Persuasive Oratory
- Category 9. Bible Teaching
- Category 10. Bible Preaching
- Category 11. Puppets
- Category 12. Extemporaneous Speaking
- Category 13. Oral Interpretation of the Scripture
- Category 14. Reader's Theatre
- Category 15. Choric Speaking

GENERAL RULES:

1. All material should be in good taste and of high quality. 'Author Unknown' pieces will not be permitted. Entries will not be restricted to sacred themes. However, entries which reflect anti-biblical themes, content, and/or word usage (including profanity or suggestive language) -or which contain sensualism, humanism, or worldliness (including offensive performance) -will be disqualified.
2. All selections are to be memorized (no scripts permitted), excluding the areas of Debate, Original Persuasive Oratory, Bible Preaching, and Extemporaneous Speaking.
3. Each student must submit one typewritten copy of his selection to the judge prior to his performance.
4. A lectern may be used in Debate and Bible Preaching.
5. The student must first 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.
6. No student or group will perform the same selection in two consecutive years.
7. The time limit for all categories will be 5-10 minutes with the exception of Debate, Duet Acting (8-13), Reader's Theatre (6-13), Choric Speaking (6-13), Bible Teaching (10-15), and Bible Preaching (10-15). The junior high speeches will be 4-10 minutes with Duet Acting, Reader's Theatre, and Choric Speaking 6-13 minutes.
8. The following rules apply to categories 2, 3, 4, 5, 6, 13, and 15.
 - a. Body movements 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.
9. Singing of a song during a speech is to be limited to no more than one verse of the song or no more than 1.5 minutes of the speech. In addition, no instrument may be used to accompany the individual or group during the speech performance.

RULES BY CATEGORY:

Category 1: Debate

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

Specific Rules:

1. A team will consist of two members, both of whom must be present to avoid forfeiture.
2. A team will be prepared to debate both the pro and con positions of the issue.
3. Rules and tournament procedure will adhere to the rules published by the National Forensic League, 114 Watson, Ripon, Wisconsin 54971, (414) 748-6206, www.nflonline.org. Guidelines to help students prepare for Debate are found at www.scspeechanddebate.org. See debate rules in the appendix.
4. A script or notes will be acceptable.
5. The annual debate topic will be announced by AACS in a competition "update" letter.
6. Ninth graders may compete for National Competition.

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

Category 2: Dramatic Interpretation

Definition: The memorized oral interpretation of a serious selection of narrative or dramatic literature. Cuttings may incorporate multiple characters, but monologues are acceptable. Religious readings are not appropriate and should be entered in Religious Reading.

Category 3: Oral Interpretation of Poetry

Definition: The memorized oral interpretation of poetry by an individual. Selections from the Bible are not appropriate and should be entered in Oral Interpretation of Scripture.

Category 4: Religious Reading

Definition: The memorized oral interpretation of prose by an individual. The selection should inspire or convict spiritually. The selection should include dialogue and be dramatic in nature. Selections from the Bible are not appropriate and should be entered in Oral Interpretation of the Scripture.

Category 5: Declamation

Definition: 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. Selections from the Bible are not appropriate and should be entered in Oral Interpretation of the Scripture.

Category 6: Humorous Interpretation

Definition: The memorized oral interpretation of a humorous selection by an individual. Cuttings are to be taken from published plays or prose. Selections with multiple characters are preferred.

Category 7: Duet Acting

Definition: A stage performance in which two individuals each portray one character without the use of script, costumes, staging, lights, sound effects, or make-up. Cuttings should be taken from published dramatic literature or from prose that has been scripted for stage. The selection should not include kissing, dancing, etc.

Duet acting will develop an understandable scene with clear character relationships, character movement, and character action and reaction. The scene(s) should grow through increased insight, intensifying of plot or mood, and thematic statement. Characters may speak to silent or off-stage characters. Actors may make use of small hand props and costume accessories (such as an umbrella, shawl, gloves, hat, glasses, etc.). No makeup, lighting, full costumes, or furniture other than a table and two chairs may be used.

Category 8: Original Persuasive Oratory

Definition: The largely memorized oral presentation of an original persuasive speech by an individual of which no more than 10% is direct quotation. It is designed to move an audience toward personal action or to sway audience opinion. Only one 3 x 5 card of notes may be used. A typewritten script must be submitted to the judge at performance time.

Category 9: Bible Teaching

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

1. Students may be either young men or young women.
2. Each student will prepare and teach a Bible lesson from 10-15 minutes in length. A missionary biography or contemporary story is not sufficient. The lesson should be based on a Bible character, a Bible doctrine, or a concept taught in Scripture.
3. Each lesson will be prepared for a class of junior-age children, ages 9-12.
4. Each lesson may include some type of audio and/or visual aid. These aids do not have to be original.
5. All lessons may be original or from published or unpublished sources.
6. Each student will submit a copy of his typewritten lesson outline to the judge at the time of presentation. Failure to do so will result in disqualification.
7. The outline will 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 of references

Category 10: Bible Preaching

- A. Expository Preaching
- B. Evangelistic Preaching
- C. Topical Preaching

General Rules:

1. Entry will be restricted to young men.
2. Each student will prepare a sermon between 10 and 15 minutes in length.
3. Each student will present two copies of his typewritten sermon to the judges at the time of delivery.
4. Contestants will be rated only. There will be no first, second, or third place awards given.

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.

Evangelistic Preaching:

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

Topical Preaching:

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

Category 11: Puppets

Definition and special rules: The memorized presentation of some Biblical story or truth which is visualized by the use of puppets. One stage will be provided for all contestants (see diagram in Appendix), and not more than three puppeteers may perform in one act. Either professional or homemade puppets may be used. Contestants may not prerecord any verbal portions, but may prerecord background music or sound effects. Each entry will be responsible to bring their own backdrop.

Category 12: Extemporaneous Speaking

Definition: A persuasive speech on a current issue. The student will be given 30 minutes of preparation time. Topics, drawn randomly, will be from the January, February, and March issues of World, Human Events, and Insight.

1. Topics will be stated as questions requiring the student to take a position on the issue.
2. At 10 minute intervals each student will draw three topic cards. The student will select one topic and advise the judge of his choice. All three topic cards will then be returned to the judges for subsequent drawings.
3. A student is permitted to use one 3 x 5 card for notes.
4. Students should bring the previously stated periodicals to the contest.
5. The Timekeeper will show numbered cards 10 through 1 at one-minute intervals during the speech to alert the speaker of remaining time.
6. Students will not receive any assistance during preparation time.
7. A competing student is not permitted to listen to other students until after he has completed his speech.

Category 13: Oral Interpretation of Scripture

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

Category 14: Reader's Theatre

Definition: The oral presentation of dramatic, poetic, or prose material by a group focused on the audience, utilizing some or all of the following techniques: 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.

Specific Rules:

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

Time Limit: 6 to 13 minutes

Category 15: Choric Speaking

Definition: An oral group presentation utilizing some or all of the following techniques: unison speaking, solo speaking, vocal effects, word color, dramatic climax, and group movement. Characters are not to interact with each other as they do in duet acting.

Specific Rules:

1. Group size consists of seven to fifteen individuals.
2. The presentation must be memorized.
3. All members dressed in the same color or style shall not be considered to be wearing costumes.
4. The presentation will be judged on originality of arrangement and the skillful use of the techniques to move the audience with the chosen material.
5. Scripts: Any form of literature, poetry, or prose adapted to Choric Speaking form will be appropriate for this contest. All literature and music used in the choric reading must be published material. More than one script may be combined along with music to design the choric reading; otherwise the scripts must meet guidelines (see page 4.1, #1).
6. Movement/Interaction:
 - A. Group movement may be used to enhance the presentation, but should be limited to simple choices such as changing positions between "scenes" or divisions in the presentation.
 - B. Movement, individual and group, should be more limited than movement in Reader's Theatre.
 - C. Characters are not to interact with other characters, as they do in Duet Acting. All speaking and visual expression is to be directed toward the audience rather than toward other actors. There should be no intentional physical contact between characters.
7. Hand Props/Instruments: No hand props or costume pieces will be permitted. An instrument may not be played during the presentation and auditory props may not be used.
8. Music: Any form of singing or music used in the presentation should be used to complement the speech effects, and may not exceed 1.5 minutes of the entire presentation.
9. Use of voice and group vs. individual voices. Performers are to express different pitch levels, pace, pause effect, rate, intensity, and volume. Their speech should be expressed mainly in groups of voices, with infrequent solo lines. Diction must be clearly understood, spoken with ease, and expressed with energy.

Distinctions between Reader's Theatre and Choric Speaking

- a. Readers' Theatre emphasizes the individual performers, whereas Choric Speaking emphasizes the group speaking with one collective "voice."
- b. Readers' Theatre relies on each individual speaker's unique characterizations and use of other individual acting techniques, while Choric Speaking relies on the group speaking as one body using varying combinations of unison and solo voices.
- c. Readers' Theatre is more closely related to characterization and acting, while Choric Speaking is basically a speaking choir with many voices.
- d. The emphasis of Readers' Theatre is the dramatized development of a text via visual elements and the spoken interaction of individual performers. The emphasis of Choric Speaking is the creative use of the voice (vocal variety, word color, etc.) In a choral manner to reinforce the meaning of the text. Choric Speaking is primarily an auditory presentation, not a visual presentation.

DEBATE

Time Limits:	1st Aff. Constructive Speech	8 minutes
	1st Aff. is questioned by Neg. Speaker	3 minutes
	1st Neg. Constructive Speech	8 minutes
	1st Neg. is question by Aff. Speaker	3 minutes
	2nd Aff. Constructive Speech	8 minutes
	2nd Aff. is questioned by the other Neg. Speaker	3 minutes
	2nd Neg. Constructive Speech	8 minutes
	2nd Neg. is questioned by the other Aff. Speaker	3 minutes
	1st Neg. Rebuttal	5 minutes
	1st Aff. Rebuttal	5 minutes
	2nd Neg. Rebuttal	5 minutes
	2nd Aff. Rebuttal	5 minutes

Debate Prep Time (per team) ... 10 minutes

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

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

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

General:

- A. **Purpose of Cross-Examination:** To clarify an obscure point in an opponent's case, to expose factual error or unsupported assertion, or to obtain damaging admissions are the purposes of cross examination. It should not be used (as it is in law) to attack the witness' personal integrity.
- B. **Attitudes of Questioner and Witness:** Both should appear to be reasonable, cooperative and eager to please. Either one should be "marked down" for unpalatable sarcasm, obvious "stalling," or appearing to browbeat his opponent.

- C. **Relation of Case:** The virtue of a cross-examination decreases unless the results are tied to later speeches. The cross-examination should be an integral part of the debate, not a sideshow.
- D. **Delivery:** Both speakers must talk to the audience. Cross-examination takes the form of an exchange between two debaters, but basically, it is for the benefit of the listeners. In public debates it is vital that both speakers face the audience while questioning or responding.

The Questioner:

- A. Controls the time, and may interrupt the witness to request shorter or more direct answers, or to indicate that the answer he has given is insufficient.
- B. Must ask fair and relevant questions. He should neither comment on the answers, argue with the witness, nor make speeches. He should use his time for questioning alone, not for either constructive argument or summary. In fact, a conclusion is all the more effective if the audience reaches it without the questioner's help.
- C. Should have considerable scope in the questions he asks. Since the time is his, he may waste time if he wants to. The witness should answer even if the significance or relevance of the question is not immediately apparent to him.
- D. Should begin with common ground on which agreement may be expected, and proceed to areas in which disagreement develops or the witness makes significant admissions. The questioner may well begin with the questions which reveal his purpose: "Do you maintain that the Nationalist Chinese Army stands as a bulwark against Communism in Asia?" "Yes." "And do you further maintain that recognition of Red China would weaken or destroy this bulwark?" "Yes." Agreement on such questions is almost certain, and the questioner clearly indicates the direction of his inquiry.
- E. Should develop his attack along the lines of his basic case. He should limit the number of objectives he tries to reach. A series of at least five questions, probing a single issue of the debate thoroughly and following up the leads which the witness' answers provide, is preferable to a miscellaneous assortment of questions lacking interrelation and adaptation to the witness' answer.
- F. May not insist on a simple "yes" or "no" answer unless his question is simple, direct and factual. Questions about why something is true are necessarily complicated and the questioner cannot expect the witness to answer them briefly. Factual questions are best, and questioner can ask them in different ways to lend variety to the cross-examination.
- G. Should phrase questions with the verb first, then the subject, and finally the object or modifying phrase: e.g. "Do you admit that Joseph R. McCarthy is the junior senator from Wisconsin?" He should avoid negative questions or any phrasing with "not:"
e.g. "Do you not know that there have been thirty-seven violations of the Korean truce by the Red Chinese?" The answer to this can only be confusing.
- H. May remind the audience and the witness of relevant facts by beginning the question: "Are you aware that...?" or "Are you familiar with...?" However,

the questioner's motive in putting such questions should be to put the witness on record concerning the statement involved, and not to present materials of his own.

- I. Should summarize a series of questions on an issue by repeating an opening question: "So you still consider, in light of these facts, that the Chinese Nationalist Army stands as a bulwark against Communism in Asia?" This calls for a "yes" or "no" answer, clearly indicates the questioner has concluded that particular approach, and allows the members of the audience to draw their own conclusions.

The Witness:

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

Judging Guidelines:

- A. **A Decision is not to Be based Upon:**
 - 1. The merits of the question. The judge should not be influenced by prejudices in favor of or against the proposition.
 - 2. Partiality. The judge should not be influenced by the reputation of or show partiality for or against either of the competing teams, their schools, or coaches.
 - 3. Preconceived notions on arguments. The judge should not allow his idea of what the best affirmative or negative arguments or cases may be to influence his decision.
 - 4. Personal preferences on debating style. A judge should not penalize a team if its style differs, either in case construction or delivery, from that which he personally prefers; but the judge should evaluate all styles on the basis of effectiveness in winning the conviction.
- B. **A Decision Should Be Based Upon:**
 - 1. Skill in analysis. This includes not only the analysis of the proposition, but also analysis of the debate as it progresses.

2. Use of evidence. This includes the use of sufficient evidence and proper reference to its source.
3. Validity of argument. This includes reasoning and conclusions drawn from the evidence presented.
4. Clarity of organization. This includes clear outlining of constructive arguments and easily followed handling of refutation.
5. Effectiveness of delivery. This includes all matters pertaining to oral presentation with special emphasis upon extempore abilities.

C. **A Team Should Be Penalized For:**

1. An unfair interpretation. If the interpretation is disputed by the negative, it shall rest with the judge whether or not the affirmative is supporting a tenable position.
2. Discourtesy toward opponents. Discourtesy should be penalized according to the seriousness of the offense.
3. Falsification of evidence. If a team falsifies evidence in support of a point, it shall lose the point, and if the falsification is obviously deliberate, the judge shall impose an additional penalty according to the seriousness of the falsifications.
4. Misconstruing an opponent's arguments. A speaker who misconstrues an argument unintentionally should not be penalized more than the time wasted. If it is intentional, the team should, in addition, forfeit the argument.
5. Introducing new arguments into rebuttal. The judges shall disregard new arguments introduced in rebuttal. This does not include the introduction of new evidence in support of points already advanced or the answering of arguments introduced by opponents.
6. Speaking overtime. When a speaker's time is up, the judge shall disregard anything beyond a closing statement.

Additional Guidelines:

- A. **Technicalities:** The team shall debate the basic principle underlying the proposition. Too much emphasis should not be placed upon a technicality.
- B. **Burden of Proof:** The affirmative carries the burden of proof for the proposition. The negative carries the burden of proof for the counter-proposal. Both teams carry the burden of rebuttal.
- C. **Affirmative Burden:** An affirmative team need not destroy all negative argument. It need only show that the preponderance of argument and evidence rests on its side. This holds true equally for the negative team.
- D. **Questions:** A team need answer questions only when they are shown to be pertinent and consequential to the debate. During the questioning periods, the time belongs to the debater asking the questions. The questions should be brief and the answers short and specific. The person answering the questions should not be permitted to refute, but should be limited to simply answering the questions. The questioner should not be permitted to comment on the answers.

- E. **Irrelevant Arguments:** Arguments as to whether the proposition is constitutional, or whether it will be adopted are irrelevant.
- F. **Direct Clash:** The negative team is primarily responsible for a direct clash, providing the affirmative team is not evading the proposition. The affirmative team is responsible for a clash on arguments advanced by the negative as evils in the proposition.
- G. **Delayed Replies:** An argument introduced in constructive cases should be replied to by the opponents in time to give the team which advanced the argument an opportunity to reply.
- H. **Adaptation:** A high premium should be placed upon adaptive extempore debating. This should not excuse a team for lack of clarity in organization or for errors in the use of English.
- I. **Persuasion:** A premium should be placed upon the ability of the debaters to utilize human interest and accepted premises. Fallacies committed in an attempt to gain persuasive power should be treated the same as other fallacies.
- J. **Fallacies:** A judge should not discredit an argument as fallacious, unless the fallacy is exposed by the opposition, except in the closing affirmative rebuttal, when the judge shall discredit it upon discovering the fallacy.
- K. **Constructive Solution:** Credit should be given to the team which most nearly approximates a constructive solution to the problems.
- L. **Point of Order:** The negative team shall not be denied the right to rise to a point of order after the closing affirmative rebuttal. However, if they argue the point instead of stating the point, they shall be heavily penalized on the point. In this contingency, final disposition of the matter shall rest entirely with the judge. In general, this practice is to be discouraged.

2009 SPEECH

(Circle Category)

- 2 Dramatic Interpretation
- 4 Religious Reading
- 6 Humorous Interpretation

- 3 Oral Interpretation of Poetry
- 5 Declamation
- 13 Oral Interpretation of Scripture

Time Limits: HS (5-10 minutes)

JH (4-10 minutes)

SCHOOL LETTER _____ STUDENT NUMBER _____ GRADE IN SCHOOL _____ CATEGORY _____

RATING _____

TITLE _____

LENGTH _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
MEMORIZATION: (a) Knowledge of material (b) Hesitation or confusion (c) Necessity for prompting		
SELECTION: (a) Tasteful (b) Meets time limits (c) Proper identification of author (d) Meets category requirements		
DICTION: (a) Fluency, articulation (b) Pronunciation (c) Enunciation (d) Voice Projection (e) General Pitch (f) Quality of Voice		
COMMUNICATION: (a) Mental rapport with audience (b) Eye contact (c) Ability to hold attention		
USE OF BODY: (a) Posture (b) Bodily movement (c) Gestures (d) Facial expressions (e) Stage presence (f) Distracting mannerisms		
INTERPRETATION: (a) Style (b) Comprehension and proper emphasis (c) Creation of mood (d) Phrasing (e) Contrast (f) Expression (g) Spiritual or emotional effect		
OVERALL EFFECTIVENESS: (a) Proficiency of delivery (b) Personal appearance (c) Poise (d) Organization of thought		

TOTAL (70 possible points) _____

POINT SCALE

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

OFFICIAL RATING

- I Superior (61-70)
- II Good (47-60)
- III Fair (33-46)
- IV Poor (26-32)
- V Unsatisfactory (0-25)

Judge's Signature

2009 DUET ACTING

Time Limit: HS (8-13 minutes)
JH (6-13 minutes)

SCHOOL LETTER _____ STUDENT NUMBER _____ GRADE IN SCHOOL _____ RATING _____
TITLE _____ LENGTH _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
INTERPRETATION: (a) Grasp of line meaning		
CHARACTERIZATION: (a) Action-reaction (b) Interplay		
POISE: (a) Bodily control action		
BLOCKING: (a) Motivated movement		
DICTION: (a) Clarity		
TIMING: (a) Tempo (b) Build to climax		
OVERALL DRAMATIC EFFECT		
MEMORIZATION		

TOTAL (80 possible points) _____

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

OFFICIAL RATING
I Superior (70-80)
II Good (54-69)
III Fair (38-53)
IV Poor (30-37)
V Unsatisfactory (0-29)

Judge's Signature

2009 ORIGINAL PERSUASIVE ORATORY

Time Limit: HS (5-10 minutes)
JH (4-10 minutes)

SCHOOL LETTER _____ STUDENT NUMBER _____ GRADE IN SCHOOL _____ RATING _____

TITLE _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
MEMORIZATION: "the largely memorized oral presentation. . ." (a) Knowledge of material (b) Hesitation or confusion (c) Necessity for prompting		
SELECTION: (1) Originality (a) Positive approach (b) Use of imagination (c) Individualistic approach (d) Human Interest (2) Content (a) Relates to subject (b) Logical development of ideas (c) Clarity of Ideas (d) Tasteful (e) Meets time limits (f) Meets category		
DICTION: (a) Fluency, articulation, (b) Pronunciation (c) Enunciation, (d) Voice Projection (e) General Pitch, (f) Quality of Voice		
COMMUNICATION: (a) Mental rapport with audience (b) Eye contact, (c) Ability to hold attention		
USE OF BODY: (a) Posture, (b) Bodily movement (c) Gestures, (d) Facial expressions (e) Stage presence, (f) Distracting mannerisms		
INTERPRETATION: (a) Style, (b) Proper emphasis (c) Creation of mood, (d) Phrasing (e) Contrast, (f) Expressiveness (g) Sincerity of tone		
OVERALL EFFECTIVENESS: (a) Proficiency of delivery (b) Personal appearance, (c) Poise (d) Organization of thought		

TOTAL (70 possible points) _____

POINT SCALE

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

OFFICIAL RATING

I Superior (61-70)
 II Good (47-60)
 III Fair (33-46)
 IV Poor (26-32)
 V Unsatisfactory (0-25)

Judge's Signature

2009 BIBLE TEACHING

Time Limit: 10-15 minutes

SCHOOL LETTER _____ STUDENT NUMBER _____ GRADE IN SCHOOL _____

RATING _____

TITLE _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
Appropriate to age level (Junior age)		
Outline of the lesson well-organized		
Maintained audience attention throughout the lesson		
Explained the Bible passage clearly and accurately		
Presented the lesson with confidence and sincerity		
Applied the lesson correctly and forcefully		

TOTAL (60 possible points) _____

POINT SCALE

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

OFFICIAL RATING

I Superior (52-60)
II Good (41-51)
III Fair (29-40)
IV Poor (23-28)
V Unsatisfactory (0-22)

Judge's Signature

2009 BIBLE PREACHING

EXPOSITORY, EVANGELISTIC, TOPICAL (Circle One)

Time Limit: 10-15 minutes Two copies of typewritten sermon outline required.

RATING _____

SCHOOL LETTER _____

STUDENT NUMBER _____

GRADE IN SCHOOL _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
PRESENTATION: 1. <u>Vitality</u> ("life" in face, body, & voice)		
2. <u>Eye Contact/Empathy</u> (direct visual & mental contact with audience)		
3. <u>Naturalness</u> (natural speech, without affectation or artificial mannerisms)		
4. <u>Poise/Authority</u> (sense of composure, assurance, & authority)		
5. <u>Voice/Diction/Grammar</u> (clearly audible, words understandable, acceptable grammar)		
6. <u>Explanation/Interpretation</u> (appropriate, accurate explanation of Scripture & principles presented)		
7. <u>Emphasis/Variety</u> (stress on key ideas through appropriate use of volume, pitch, rate, & climax)		
8. <u>Application/Illustration</u> (forceful exhortation, application, & illustration of Scriptural truth presented)		
CONTENT AND ORGANIZATION: 9. <u>Theme</u> (clear Scriptural theme established; introduction leads effectively into theme)		
10. <u>Development</u> (supporting points clearly & logically develop theme; conclusion consistent with theme & development)		

TOTAL (100 possible points) _____

POINT SCALE

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

OFFICIAL RATING

I Superior (86-100)
II Good (68-85)
III Fair (48-67)
IV Poor (38-47)
V Unsatisfactory (0-37)

Judge's Signature

2009 PUPPETS

Time Limit: HS (5-10 minutes)

JH (4-10 minutes)

SCHOOL LETTER _____ STUDENT NUMBER _____ GRADE IN SCHOOL _____ RATING _____

TITLE _____

Circle number according to rating (the higher number being better)

FACTORS EVALUATED	COMMENTS
<u>CHOICE OF SKIT:</u> Meets time requirement 1 2 Appropriate material. 1 2	
<u>CHOICE OF PUPPETS:</u> Appearance of puppets. 1 2 Appropriate for the skit 1 2	
<u>BACKDROP OR FRONT CURTAIN:</u> Appearance of backdrop 1 2 Appropriate for setting of skit 1 2	
<u>MEMORIZATION:</u> Knowledge of material. 1 2 3 4 5	
<u>PUPPET SKILLS:</u> Mouth movement 1 2 3 4 5 Body movement 1 2 3 4 5	
<u>VOICE:</u> Volume 1 2 3 4 5 Articulation/Pronunciation/Fluency . . . 1 2 3 4 5 Characterization 1 2 3 4 5	
<u>COMMUNICATION:</u> Interaction of puppets 1 2 3 4 5 Interaction with audience 1 2 3 4 5 Prompted desired audience response . . . 1 2 3 4 5 Overall audience enjoyment 1 2 3 4 5 Point of lesson was clear 1 2 3 4 5	

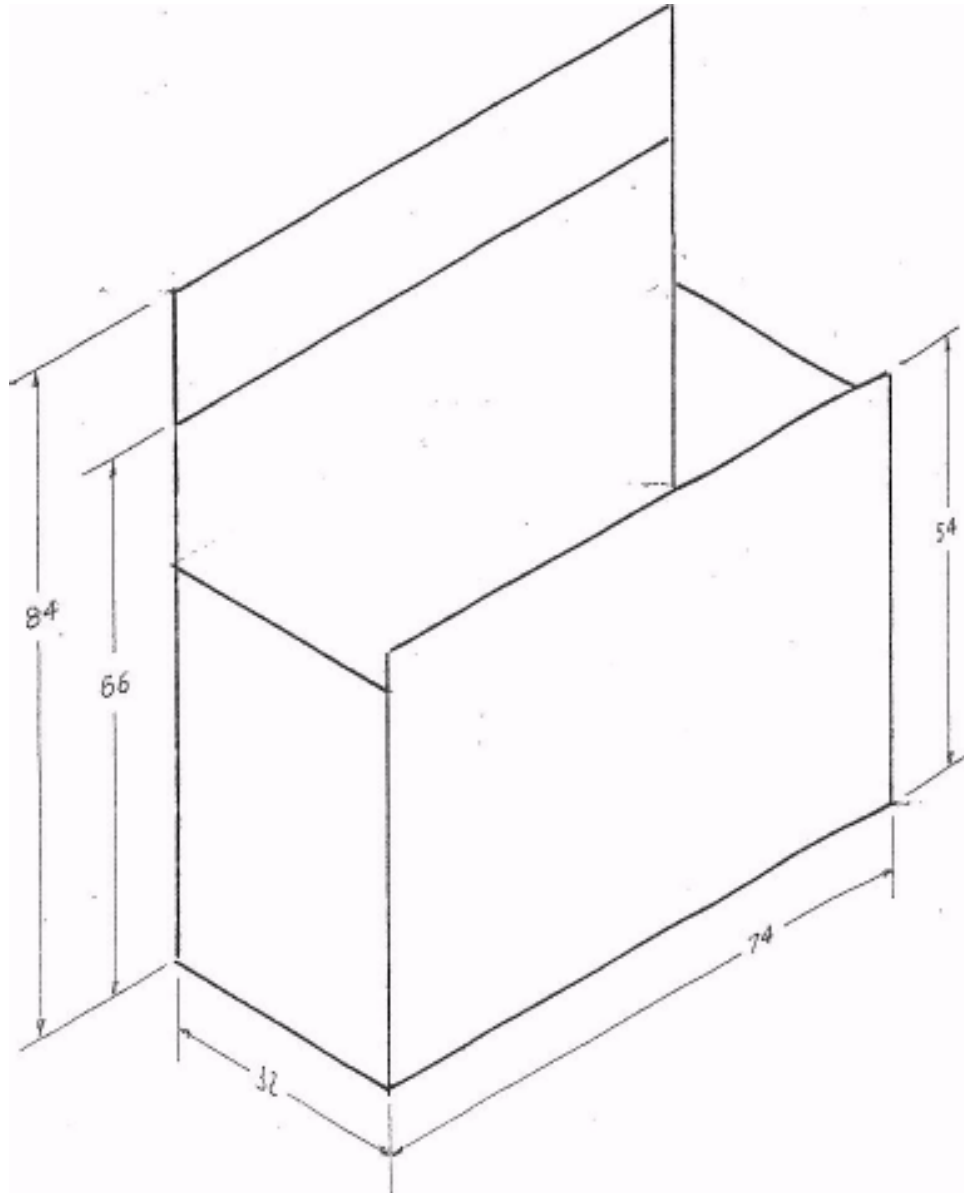
TOTAL POINTS (67 Possible Points) _____

OFFICIAL RATING
 I 58 - 67
 II 45 - 57
 III 32 - 44
 IV 31 - below

 Judge's Signature

Diagram of puppet stage with dimensions of stage and background space:

The stage is constructed with 2" diameter PVC pipe. The front and side panels are covered with non-removable fabric. The front, open proscenium (stage area) is 4 ½ feet tall, 32 inches deep, and 6 feet wide. A second, closed proscenium may be created by lowering the rear curtain from the top crossbar to the second crossbar. The height of the second crossbar is 5 ½ feet.



Backgrounds and/or foregrounds may be pinned to any curtain(s) or panel(s).

2009 EXTEMPORANEOUS SPEAKING

Time Limit: HS (5-10 minutes)
JH (4-10 minutes)

SCHOOL LETTER _____ STUDENT NUMBER _____ GRADE IN SCHOOL _____ RATING _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
INTRODUCTION		
ARGUMENTS AND SUPPORTING MATERIAL		
EMOTIONAL AND LOGICAL PROOFS		
ORGANIZATIONAL STRUCTURE: clear, orderly		
PACING: phrasing, pausing, inflection		
LANGUAGE		
BODILY ACTION: poise, gesture, eye contact, posture		
VOCAL DELIVERY: variety, quality, diction		
CONCLUSION		
OVERALL EFFECT OF PERSUASIVENESS		

TOTAL (100 possible points) _____

POINT SCALE

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

OFFICIAL RATING

I Superior (86-100)
II Good (68-85)
III Fair (48-67)
IV Poor (38-47)
V Unsatisfactory (0-37)

Judge's Signature

2009 READER'S THEATRE

Time Limit: HS (6-13 minutes)
JH (6-13 minutes)

SCHOOL LETTER ___ STUDENT NUMBERS _____ GRADE IN SCHOOL _____ RATING _____

TITLE _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
STAGING: Interesting composition, composition clarifies the literature.		
USE OF VOICES: Voice divisions make sense, voicing contributes to the sense of the literature. Clarity.		
ADAPTATION OF LITERATURE: Effective division of voices, creative visualization of setting using allowed objects and actors.		
ORIGINALITY		
CHARACTERIZATION		
QUALITY OF SELECTION		
OVERALL EFFECTIVENESS		
PERFORMANCE: Diction, eye contact, distracting elements, etc.		

Total (80 possible points) _____

POINT SCALE

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

OFFICIAL RATING

I Superior (70-80)
II Good (54-69)
III Fair (38-53)
IV Poor (30-37)
V Unsatisfactory (0-29)

Judge's Signature

2009 CHORIC SPEAKING

Time Limit: 6-13 minutes

SCHOOL LETTER ___ STUDENT NUMBERS _____ GRADE IN SCHOOL _____ RATING _____

TITLE _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
PERFORMANCE: pitch, pace, word color, attacks, and releases		
DICTION: fluency, articulation, pronunciation, enunciation, voice projection, vocal quality		
MOVEMENT: posture, purpose, poise, gestures, facial expressions, stage presence, distracting mannerisms		
COMMUNICATION: mental rapport with audience, eye contact, mental and emotional grasp of material		
INTERPRETATION: style, expression, mood, contrast, spiritual or emotional effect		
OVERALL EFFECTIVENESS: delivery, poise, organization of thought		
SELECTION: literary value, tasteful, appropriate for the occasion, judicious editing, difficulty		
MEMORIZATION: recall, hesitation or confusion, need for prompting		

Total (80 possible points) _____

POINT SCALE

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

OFFICIAL RATING

I Superior (70-80)
II Good (54-69)
III Fair (38-53)
IV Poor (30-37)
V Unsatisfactory (0-29)

Judge's Signature

DEBATE

First Place:	(School Name)	80 School Points
	(Student Name)	40 Individual Points
Second Place:	(School Name)	64 School Points
	(Student Name)	32 Individual Points
Third Place:	(School Name)	48 School Points
	(Student Name)	24 Individual Points

JUDGE _____

DIVISION IV

ART

DIVISION IV - ART

Category 1.	Calligraphy	Category 14.	Crafts
Category 2.	Pencil Drawing	Category 15.	Folk Art
Category 3.	Ink Drawing	Category 16.	Textiles
Category 4.	Colored Pencil	Category 17.	Photography
Category 5.	Pastel Drawing		A. Still Life
Category 6.	Charcoal Drawing		B. Landscape/Architecture
Category 7.	Printmaking		C. Posed Subject
Category 8.	Woodburning		D. Action
Category 9.	Watercolor		E. Candid
Category 10.	<i>Oil Painting</i>		F. Black & White
Category 11.	<i>Acrylic Painting</i>		G. Assignment
Category 12.	Sculpture	Category 18.	Mixed Media
Category 13.	Ceramics	Category 19.	Digital Media

General Rules:

1. Entries are not restricted to sacred themes, but entries which reflect sensualism, humanism, occultism, or worldliness will be disqualified; basically, any subject detrimental to spiritual edification will not be allowed.
2. Each entry will be the original creation of the participant alone, but the participant may have had advice or instruction.
3. Each entry must have been created since the last BCSA Competition.
4. Students should do original drawings or paintings from imagination or actual life. Working from a personal photograph is allowed. Other photographs may be used if the student has strived to be creative in his interpretation of the photograph, rather than trying to copy it exactly. There must be a significant change, at least 40%, in the artwork when using another person's photograph. Any photograph used must be included with the artwork. Copying of any existing art work (painting, drawing, illustrating, etc.) is prohibited.
5. Two dimensional work must be matted. Any color mat is acceptable. It may be done by the student or it may be done professionally; however, it will not be included in the judging. Framing is encouraged, but not required. It also will not be included in the judging process. However, no framing will be permitted in the Photography categories. Only matting will be permitted.
6. Projects may be signed.
7. A paper-clipped, taped, or strung card or an adhesive label should be must be attached to the front of each project for proper identification. Information should include student name, school letter, student number, student grade in school, category name, and digital or film in Photography.
8. Each school must have an art contact person who must actually sign each judging form. Failure to do so will result in 5% deduction.

Category 1: Calligraphy

1. Lettering will be done with a broad-nib calligraphy pen, either metal or fiber tip. Ordinary felt tip markers are not acceptable.
2. No traced letters or dry-transfer lettering will be acceptable.
3. Any style of calligraphy may be used.
4. The entry may contain other elements (i.e., illumination), but the lettering should be the dominant element.
5. Lettering should be original: i.e., done by the student himself based on an example supplied by the teacher or taken from a book.*

*Suggested books for calligraphy examples:

- Calligraphy from Beginner to Expert, Caroline Young, Usborne Publishing, ISBN 0-7460-0426-5.
- Creating Letterforms: Calligraphy & Lettering for Beginners, Rosemary Sasson and Patricia Lovett.
- Calligraphy of Kids, William Boxtick.

Category 2: Pencil Drawing

1. A drawing done using a pencil.
2. Follow the general guidelines.
3. No scratch art is allowed.

Category 3: Ink Drawing

1. A drawing done using ink.
2. Follow the general guidelines.
3. No scratch art is allowed.

Category 4: Colored Pencil Drawing

1. A drawing done in more than one color.
2. The student may use crayons, colored pencils, or another drawing medium.
3. Follow the general guidelines.

Category 5: Pastel Drawing

1. A drawing done in more than one color using pastels
2. Follow the general guidelines.

Category 6: Charcoal Drawing

1. A drawing done using charcoal.
2. Follow the general guidelines
3. No scratch art is allowed.
4. Only **black** charcoal shall be used in this category. Different degrees of darkness may be used, however. Any form of charcoal may be used, eg. stick, wood-encased.

Category 7: Printmaking

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

Category 8: Woodburning

1. A drawing burned into a piece of wood using a variety of woodburning techniques.
2. Follow the general guidelines.

Category 9: Watercolor

1. Translucent techniques will be acceptable; use of proper water color 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 water color, gouache, or tempera, may be used.

Category 10: Oil Painting

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

Category 11: Acrylic Painting

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

Category 12: 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, paper-mache, balsa foam, model magic, and friendly plastic. Paper is an unacceptable material for sculpture.
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.
6. Entries should not include models or dioramas.

Category 13: Ceramics

1. Ceramics is the art of modeling (shaping) 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 ceramic slip and clay (both fired and unfired).
4. No objects should be displayed other than the sculpture itself (i.e., flowers, plants, toys).
5. If possible, the ceramic piece should have an attached base. If a board is not attached, then the project should be placed on an appropriate surface, such as a ceramic tile, for display purposes.
6. All entries are to be in "vessel" form. A vessel is designed to carry, contain, or hold something.

Category 14: Crafts

1. A craft can be anything three-dimensional that is not strictly sculpture or a textile, and that conforms to rule #2.
2. Types of projects are limited to the following: jewelry making; stained glass; candle making; flower arranging (only if the student has made the flowers); decorative castings (from plaster, etc., as long as the student pours and decorates it himself); wearable art using applique, paints, batik, or tie-die items; basketry; tole painting (on wood or metal); sand art; ribbon crafts (both paper and fabric); decoupage; diorama; beadwork; leather work; metal repousse; punched designs into metal; paper-mache; origami (paper folding); and paper mosaic.

3. BCSA RULE: Kits are not acceptable; however, commercially produced plans or patterns are acceptable. A copy of the plan or pattern must accompany the project. Purchased pin backs or earring backs for jewelry are acceptable.
NATIONAL RULE: No kits or commercially produced plans, or parts of such, are acceptable. Purchased pin backs or earring backs for jewelry are acceptable.
4. Entries are to be original and hand made, not copied from a pattern. Containers and garments used for these projects may be purchased. Original student plans (sketches or patterns) must be included with the work.

Category 15: Folk Art

1. Folk Art includes lathwood pictures, copper tooling, and folk woodcarving (cutting into something).

Category 16: Textiles

1. Entries will be limited to selections from this listing: macrame; weaving (must show extensive, comprehensive work); string/thread art; quilting; applique (hand sewn only).
2. Kits are not acceptable; however, commercially produced plans or patterns are acceptable. The plan or pattern must accompany the project.
3. No purchased garments, towels, or similar items are permitted.

Category 17: Photography

1. Each entry in Sections A-E must be color. Section F must be black and white.
2. A student may enter a total of two photographs.
3. *Prints in Sections A-F may be "touched up", altered, or digitally enhanced. NOTE: Due to this change BCSA photographs will not be permitted to enter National Competition.*
4. BCSA RULE: No negatives will be required. (Negatives are required at National Competition.)
5. The print will be judged on the basis of composition, aesthetic appeal, and originality.
6. The size of the print includes 5 x 7 through 11 x 14 (inches), as well as, panorama.
7. No framing will be permitted for Photography categories; only matting will be permitted.
8. **There is a limit of five entries per category per school.**

Section A: Still Life Photography

Definition: Objects in a man-made arrangement.

Section B: Landscape/Architecture Photography

Definition: Principle subject is natural scenery and/or architecture.

Section C: Posed Subject Photography

Definition: Principle subject is in a rehearsed or staged position - typically portraits of people or animals.

Section D: Action Photography

Definition: Principle subject is in motion - would typically include sports pictures.

Section E: Candid Photography

Definition: Subject is a living form, unposed, informal, unrehearsed, exhibiting natural or spontaneous activity. The idea of spontaneity relates to the subject's activity, not the planning of the photograph. (An unplanned, accidental, "lucky shot" is not the intention of the "Candid" category)

Section F: Black & White Photography

Definition: Any black and white subject.

Section G: Assignment Photography

Definition: Fulfill the assigned project within the prescribed guidelines. The guidelines for each year's project will be sent to each competing school. The assignment will change each year.

2009 Assignment: The student is to submit a photograph, taken by the contestant, which emphasizes the topic Intentional Blur.

- Guidelines:*
- 1) *The photo may be color or black & white.*
 - 2) *The photo format may be digital or film.*
 - 3) *The predominant theme of the photo must be Intentional Blur.*
 - 4) *The photo is not to be manipulated in any way.*
 - 5) *The photo will be judged primarily on the contestant's interpretation of the assignment Intentional Blur; however, technical merit will also be considered.*
 - 6) *All other general rules apply.*

Category 17: Mixed Media

1. Mixed Media includes two-dimensional artwork which combines two or more mediums including the use of paint, ink, pencil, chalk, oil paints, tempera paints, sand, collage, and printmaking.
2. A collage must be made of two-dimensional materials that were created by the student. Adhesives and glazes such as glues, fixatives, etc. are allowed in the assembling and finishing processes. Photographs not taken by the student may be used as long as the portion used cannot be recognized as part of the original picture.
3. No kits or commercially produced parts are acceptable, such as plastic leaves and any other prefabricated media; all parts are to be handmade, painted, inked, etc.

Category 18: Digital Media

1. Digital Media is a composition or design created, developed, assembled, or finished with the use of computer hardware and software. *The emphasis is on a computer-generated image, not a photo that has been altered or touched up.*
2. Digital media may be pixel-based, vector-based, or a combination of the two. It may include typographic elements.
3. The work may be based on a photograph, and may include scanned images or art. However, no stock photography may be used.

4. The digital file may be printed on a variety of media including, but not limited to, paper or canvas. The final print should be of high enough resolution to produce a smooth image with no unintended pixellation. The final print should be suitably matted as with any piece of fine art.
5. Digital Media will be judged on the basis of composition, aesthetic appeal, originality, and technical achievement.

2009 Calligraphy

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
LAYOUT: Proper placement, spacing, proportion		
CONSISTENCY: Uniformity of style		
PROFICIENCY: As demonstrated by (a) Sufficient repeated elements (b) Sufficient use of alphabet - See below*		
APPEARANCE: Cleanness of project; i.e., guide lines, erasures, etc.		
DIFFICULTY: Complexity of chosen font adequate for student grade level		

TOTAL POINTS _____

*Please indicate the number of times each letter appears in your project.

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
a	b	c	d	e	f	g	h	i	J	k	l	m	n	o	p	Q	r	s	t	u	v	w	x	y	Z

POINT SCALE

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

OFFICIAL RATINGS

I Superior (52-60)
 II Good (41-51)
 III Fair (29-40)
 IV Poor (23-28)
 V Unsatisfactory (0-22)

I have personally seen this completed project.

 Contact Person Signature

 Judge's Signature

2009 PENCIL DRAWING

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
PENCIL TECHNIQUE: (a) Appropriate Stroke (b) Contrast (See Below)		
PROJECT COMPOSITION: (a) Accuracy (b) Layout (c) Appropriate Detail		
PROFICIENCY OF MEDIUM: Demonstrates skill in medium		
LEVEL OF DIFFICULTY: Complexity of project appropriate for grade level		

Total Points _____

Please list pencil grades used in project (2H, 4H, HB, etc.): _____

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

OFFICIAL RATINGS
 I Superior (43-50)
 II Good (34-42)
 III Fair (24-33)
 IV Poor (19-23)
 V Unsatisfactory (0-18)

I have personally seen this completed project.

 Contact Person Signature

 Judge's Signature

2009 INK DRAWING

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
APPROPRIATE TECHNIQUE: Correct or unique use of medium for entire project, eg. stippling, cross-hatching, parallel lines, opaque wash, etc.		
PROFICIENCY OF SELECTED TECHNIQUE(S):		
PROJECT COMPOSITION: Accuracy Layout Appropriate Detail		
PROFICIENCY OF MEDIUM: Sufficient variety of technique to demonstrate skill in medium		
LEVEL OF DIFFICULTY: Complexity of project appropriate for grade level		

TOTAL POINTS _____

*Please indicate the types of pen(s) used: (KOH-I-NOOR, Technical, Bic Ballpoint, etc.)

POINT SCALE

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

OFFICIAL RATINGS

I Superior (52-60)
 II Good (41-51)
 III Fair (29-40)
 IV Poor (23-28)
 V Unsatisfactory (0-22)

I have personally seen this completed project.

 Contact Person Signature

 Judge's Signature

2009 PASTEL DRAWING

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
APPROPRIATE TECHNIQUE: Correct or unique use of medium for entire project, whether oil, soft, or chalk pastels, eg, stroke, contrast method, blend		
PROFICIENCY OF SELECTED TECHNIQUE(S):		
PROJECT COMPOSITION: Accuracy Layout Appropriate Detail		
GENERAL APPEARANCE Color representation Contrast/shading "Cleanness"		
LEVEL OF DIFFICULTY: Complexity of project appropriate for grade level		

TOTAL POINTS _____

POINT SCALE

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

OFFICIAL RATINGS

I Superior (52-60)
 II Good (41-51)
 III Fair (29-40)
 IV Poor (23-28)
 V Unsatisfactory (0-22)

I have personally seen this completed project.

 Contact Person Signature

 Judge's Signature

2009 COLORED PENCIL DRAWING

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
APPROPRIATE TECHNIQUE: Correct or unique use of medium for entire project. eg, stroke, contrast method, blend		
PROFICIENCY OF SELECTED TECHNIQUE(S):		
PROJECT COMPOSITION: Accuracy Layout Appropriate Detail		
GENERAL APPEARANCE Color representation Contrast/shading "Cleanness"		
LEVEL OF DIFFICULTY: Complexity of project appropriate for grade level		

TOTAL POINTS _____

Please indicate what brand (and type) of colored pencil was used on your project.

POINT SCALE

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

OFFICIAL RATINGS

I Superior (52-60)
 II Good (41-51)
 III Fair (29-40)
 IV Poor (23-28)
 V Unsatisfactory (0-22)

I have personally seen this completed project.

Contact Person Signature

Judge's Signature

2009 CHARCOAL DRAWING

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
APPROPRIATE TECHNIQUE: Correct or unique use of medium for entire project, e.g. stroke, contrast, blend, shading		
PROFICIENCY OF SELECTED TECHNIQUE(S):		
PROJECT COMPOSITION: Accuracy Layout Appropriate Detail		
PROFICIENCY OF MEDIUM Sufficient variety of technique to demonstrate skill in medium		
LEVEL OF DIFFICULTY: Complexity of project appropriate for grade level		

TOTAL POINTS _____

Please indicate the form of your charcoal (stick, pencils, etc.) and the levels of hardness.

POINT SCALE

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

OFFICIAL RATINGS

I Superior (52-60)
 II Good (41-51)
 III Fair (29-40)
 IV Poor (23-28)
 V Unsatisfactory (0-22)

I have personally seen this completed project.

Contact Person Signature

Judge's Signature

2009 PRINTMAKING

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
GENERAL APPEARANCE: Appropriate color(s) Aesthetics		
TECHNIQUE (as evident on print) Crisp edges Accuracy, proportions, foreshortening, etc.		
TRANSFER TECHNIQUE (as evident on print) Ink density, pressure points, etc.		
LEVEL OF DIFFICULTY: Complexity of project appropriate for grade level		

Total Points _____

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

OFFICIAL RATINGS
 I Superior (43-50)
 II Good (34-42)
 III Fair (24-33)
 IV Poor (19-23)
 V Unsatisfactory (0-18)

I have personally seen this completed project.

 Contact Person Signature

 Judge's Signature

2009 WOODBURNING

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
GENERAL APPEARANCE		
PROFICIENCY OF SELECTED TECHNIQUE: Strokes, shading, details		
PROJECT LAYOUT: Centering/balance, perspective, etc.		
PROFICIENCY OF MEDIUM Demonstrates skill in medium		
LEVEL OF DIFFICULTY: Complexity of project appropriate for grade level		

TOTAL POINTS _____

Identify the type of woodburner and tips you had available for this project:

POINT SCALE

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

OFFICIAL RATINGS

I Superior (52-60)
 II Good (41-51)
 III Fair (29-40)
 IV Poor (23-28)
 V Unsatisfactory (0-22)

I have personally seen this completed project.

Contact Person Signature

Judge's Signature

2009 WATERCOLOR

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
BEAUTY: (a) General appearance (b) Aesthetically		
COLOR: (a) Appropriate/Realistic colors (b) Shading application/Technique		
CRAFTSMANSHIP: (a) Consistent formation of repeated elements (b) Realism/Accuracy of main elements (c) Care demonstrated for secondary elements		
ORIGINALITY AND CREATIVITY: (a) Method and technique reflect creativity		
DESIGN and COMPOSITION: (a) General balance of elements within the whole (b) Harmony of chosen elements		
PROFICIENCY OF MEDIUM: (a) Demonstrates multiple techniques within medium (b) Principle technique demonstrated with proficiency (c) Project includes enough to demonstrate proficiency		

TOTAL POINTS _____

POINT SCALE

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

OFFICIAL RATINGS

I Superior (61-70)
 II Good (47-60)
 III Fair (33-46)
 IV Poor (26-32)
 V Unsatisfactory (0-25)

I have personally seen this completed project.

 Contact Person Signature

 Judge's Signature

2009 OIL PAINTING

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
BEAUTY: (a) General appearance (b) Aesthetically		
COLOR: (a) Appropriate/Realistic colors (b) Shading application/Technique		
CRAFTSMANSHIP: (a) Consistent formation of repeated elements (b) Realism/Accuracy of main elements (c) Care demonstrated for secondary elements		
ORIGINALITY AND CREATIVITY: Method and technique reflect creativity		
DESIGN and COMPOSITION: (a) General balance of elements within the whole (b) Harmony of chosen elements		
PROFICIENCY OF MEDIUM: (a) Demonstrates multiple techniques within medium (b) Principle technique demonstrated with proficiency (c) Project includes enough to demonstrate proficiency		

TOTAL POINTS _____

POINT SCALE

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

OFFICIAL RATINGS

I Superior (61-70)
 II Good (47-60)
 III Fair (33-46)
 IV Poor (26-32)
 V Unsatisfactory (0-25)

I have personally seen this completed project.

 Contact Person Signature

 Judge's Signature

2009 ACRYLIC PAINTING

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
BEAUTY: (a) General appearance (b) Aesthetically		
COLOR: (a) Appropriate/Realistic colors (b) Shading application/Technique		
CRAFTSMANSHIP: (a) Consistent formation of repeated elements (b) Realism/Accuracy of main elements (c) Care demonstrated for secondary elements		
ORIGINALITY AND CREATIVITY: Method and technique reflect creativity		
DESIGN and COMPOSITION: (a) General balance of elements within the whole (b) Harmony of chosen elements		
PROFICIENCY OF MEDIUM: (a) Demonstrates multiple techniques within medium (b) Principle technique demonstrated with proficiency (c) Project includes enough to demonstrate proficiency		

TOTAL POINTS _____

POINT SCALE

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

OFFICIAL RATINGS

I Superior (61-70)
 II Good (47-60)
 III Fair (33-46)
 IV Poor (26-32)
 V Unsatisfactory (0-25)

I have personally seen this completed project.

 Contact Person Signature

 Judge's Signature

2009 SCULPTURE

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
APPROPRIATE MATERIAL CHOSEN FOR SCULPTURE		
GENERAL APPEARANCE		
CRAFTSMANSHIP: Obvious attention to detail and consistency		
DESIGN and COMPOSITION: (a) General balance of elements within the whole (b) Harmony of chosen elements		
FINISHING TECHNIQUE (if applicable)		
LEVEL OF DIFFICULTY: Complexity of project appropriate for grade level		

TOTAL POINTS _____

POINT SCALE

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

OFFICIAL RATINGS

I Superior (61-70)	I Superior (52-60)
II Good (47-60)	II Good (41-51)
III Fair (33-46)	III Fair (29-40)
IV Poor (26-32)	IV Poor (23-28)
V Unsatisfactory (0-25)	V Unsatisfactory (0-22)

List all material used in actual prints as well as in sculpture of project; e.g. chisels, knives, sandpaper, etc.

I have personally seen this completed project.

 Contact Person Signature

 Judge's Signature

2009 CERAMICS

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
DESIGN and COMPOSITION: (a) General balance of elements within the whole (b) Harmony of chosen elements		
FINISH TECHNIQUE: (a) Glaze Design (b) Application		
LEVEL OF DIFFICULTY: Complexity of project appropriate for grade level		

TOTAL POINTS _____

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

OFFICIAL RATINGS
 I Superior (34-40)
 II Good (27-33)
 III Fair (19-26)
 IV Poor (15-18)
 V Unsatisfactory (0-14)

I have personally seen this completed project.

 Contact Person Signature

 Judge's Signature

2009 CRAFTS

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
GENERAL APPEARANCE		
CRAFTSMANSHIP		
ORIGINALITY AND CREATIVITY		
PROFICIENCY OF MEDIUM Demonstrates skill in medium		
LEVEL OF DIFFICULTY: Complexity of project appropriate for grade level		

TOTAL POINTS _____

List any component use that are either not visible or difficult to recognize:

POINT SCALE

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

OFFICIAL RATINGS

I Superior (52-60)
 II Good (41-51)
 III Fair (29-40)
 IV Poor (23-28)
 V Unsatisfactory (0-22)

I have personally seen this completed project.

Contact Person Signature

Judge's Signature

2009 FOLK ART

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
GENERAL APPEARANCE		
CRAFTSMANSHIP		
ORIGINALITY AND CREATIVITY		
PROFICIENCY OF MEDIUM Demonstrates skill in medium		
LEVEL OF DIFFICULTY: Complexity of project appropriate for grade level		

TOTAL POINTS _____

List any component use that are either not visible or difficult to recognize:

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

OFFICIAL RATINGS
 I Superior (52-60)
 II Good (41-51)
 III Fair (29-40)
 IV Poor (23-28)
 V Unsatisfactory (0-22)

I have personally seen this completed project.

 Contact Person Signature

 Judge's Signature

2009 TEXTILES

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
BEAUTY		
COLOR: Appropriate for project		
CRAFTSMANSHIP: Care for detail		
DESIGN AND COMPOSITION		
LEVEL OF DIFFICULTY: Complexity of project appropriate for grade level		

TOTAL POINTS _____

POINT SCALE

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

OFFICIAL RATINGS

I Superior (52-60)
 II Good (41-51)
 III Fair (29-40)
 IV Poor (23-28)
 V Unsatisfactory (0-22)

I have personally seen this completed project.

_____ Contact Person Signature

_____ Judge's Signature

2009 PHOTOGRAPHY

(Circle Category)

- A. Still Life Photography
- B. Landscape Photography
- C. Posed Subject Photography

- D. Action Photography
- E. Candid Photography
- F. Black & White Photography
- G. Assignment Photography

School Letter _____
 Student Number _____

Grade in School _____

- Digital
- Film

Rating _____

9

FACTORS EVALUATED	COMMENTS	POINTS 4-10
ORIGINALITY: Does it show creativity and imagination?		
CONTENT: Appealing subject matter?		
COMPOSITION: Center of interest? Well-balanced?		
FOCUS: Center of interest in sharp focus?		
CONTRAST: Pleasing contrasts of dark and light areas?		
DENSITY: Over- or under-exposed?		
LIGHTING: Sufficient to highlight center of interest without washing out details?		

POINT SCALE

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

OFFICIAL RATING

- I Superior (61-70)
- II Good (47-60)
- III Fair (33-46)
- IV Poor (26-32)
- V Unsatisfactory (0-25)

TOTAL (70 possible points) _____

I have personally seen this completed project.

_____ Contact Person

_____ Judge's Signature

2009 MIXED MEDIA

School Letter _____
 Student Number _____
 Grade In School _____
 Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
COMPLIANCE: Adherence to Art General Rules in BCSA Handbook		
BEAUTY: (a) General appearance (b) Aesthetically		
COLOR: (a) Appropriate/Realistic colors (b) Shading application/Technique		
CRAFTSMANSHIP: (a) Consistent formation of repeated elements (b) Realism/Accuracy of main elements (c) Care demonstrated for secondary elements		
ORIGINALITY AND CREATIVITY: (a) Method and technique reflect creativity		
DESIGN and COMPOSITION: (a) General balance of elements within the whole (b) Harmony of chosen elements		
PROFICIENCY OF MEDIUM: (a) Demonstrates multiple techniques within medium (b) Principle technique demonstrated with proficiency (c) Project includes enough to demonstrate proficiency		

TOTAL POINTS _____

List mediums used, e.g. pencil, ink, textiles, etc.

POINT SCALE

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

OFFICIAL RATINGS

I Superior (61-70)
 II Good (47-60)
 III Fair (33-46)
 IV Poor (26-32)
 V Unsatisfactory (0-25)

I have personally seen this completed project.

 Contact Person Signature

 Judge's Signature

2009 DIGITAL MEDIA

Software Program Used: _____

School Letter _____

Student Number _____

File Name _____ PC _____ MAC _____

Grade in School _____

Rating _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
ORIGINALITY: (a) Does the composition show original design and good planning? (b) Does the project display the personality individuality of the artist? (c) Does the method of idea development show student involvement, good planning and skill? (Refer to Idea Statement)		
TECHNIQUE: (a) Is the general appearance pleasing and well-proportioned? (b) Is skillfulness and knowledge of medium displayed? (c) Are the techniques/skills used appropriate for this medium? (d) Does the drawing display form?		
DETAILS: (a) Is the artwork printed on an appropriate surface? (b) Consider the use of: perspective, compositional harmony, visual balance? (c) Are art techniques such as shading and highlights used?		
APPEARANCE: (a) Is the piece properly protected? (b) Is the piece free from smudges, drips, fingerprints and preliminary lines? (c) Are erasures neatly done? Without damage to paper? (d) Is the piece balanced? (e) Does the drawing command attention?		
DIFFICULTY: (a) Does the project display a knowledge and experience with tools and techniques? (b) Does the project display appropriate difficulty for the age of the student?		

Total Points _____

POINT SCALE

9-10 Excellent, Superior
 7-8 Good, Above Average
 5-6 Fair, Average
 0-4 Poor

OFFICIAL RATING

I Superior (43-50)
 II Good (34-42)
 III Fair (24-33)
 IV Poor (19-23)
 V Unsatisfactory (0-18)

I have personally seen this completed project.

 Contact Person Signature

 Judge's Signature

DIVISION V

HOME ECONOMICS

DIVISION V - HOME ECONOMICS

- Category 1. Dolls and Stuffed Toys
- Category 2. Handsewing
- Category 3. Machine Sewing
- Category 4. Needleskills

General Rule: 3 x 5 cards must be attached to Dolls and Stuffed Toys & Needleskills by means of pinning the card to the piece. 3 x 5 cards may still be taped to Handsewing projects while the 3 x 5 card should be put in the zip-lock bag in Machine Sewing.

Category 1: Dolls and Stuffed Toys

1. Entry must be a stuffed or formed figure of any size which has been made by the contestant.
2. The figure's clothing must be made by the contestant.
3. No kits or portions of kits will be permitted.
4. Projects will be judged on originality, neatness, beauty, and cleverness. A copy of the plan or pattern must accompany the project.

Category 2: Handsewing

1. Entries will involve anything done primarily with needle and thread (e.g., smocking, handsewing, counted cross stitch, needlepoint, etc.).
2. Projects will be judged on evenness of stitches, color contrast, and variation (pillow, wall hanging, etc.).
3. Kits are not acceptable; however, commercially produced plans or patterns are acceptable. A copy of the plan or pattern must accompany the project.

Category 3: Machine Sewing

1. Entries will be restricted to items of clothing or any item in which the finished product is achieved essentially by machine stitching.
2. Patterns designed by the student are not required; however, the pattern and instructions must be included with the project. Garments must be removed from garment bags in order to be judged. (Set up crew will take care of this.) The pattern and the judging sheet must be placed in a zip-lock bag. Place a hole in the corner of the bag and slip it over the hanger.
3. Monogramming alone will not constitute a project.
4. All clothing must be of a modest design (no plunging necklines or backs). No dress slits are to be higher than the knee. Bathing suits must be modest. NOTE: Due to the variance of definition of modest, decisions of the judges in reference to the matter will be final.

Category 4: Needleskills

1. Entries will involve any thing done with large needles (e.g., knitting, crocheting, tatting, etc.).
2. Kits are not acceptable; however, commercially produced plans or patterns are acceptable. A copy of the plan or pattern must accompany the project.

2009 DOLLS AND STUFFED TOYS

Rating _____
 School Letter _____ Student Number _____
 Grade in School _____
 Years Experience _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
ORIGINALITY: A fresh, unusual idea <u>or</u> adaptations to make it such		
NEATNESS OF SEWING TECHNIQUE (a) Hand Stitches (b) Machine Stitches (c) Decorative Stitches		
BEAUTY AND APPROPRIATENESS (a) Harmony of colors, theme, etc. (b) Finishing (c) Degree of difficulty		

TOTAL (30 possible points) _____

POINT SCALE

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

OFFICIAL RATING

I Superior (26-30)
 II Good (20-25)
 III Fair (14-19)
 IV Poor (11-13)
 V Unsatisfactory (0-10)

Judge's Signature

2009 HANDSEWING/NEEDLESKILLS

(Circle Category)

Rating _____

School Letter _____ Student Number _____

Grade in School _____

Years Experience _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
EVENNESS OF STITCHES		
TENSION OF STITCHES		
DEGREE OF DIFFICULTY		
BEAUTY		
FINISHING		

TOTAL (50 possible points) _____

POINT SCALE

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

OFFICIAL RATING

- I Superior (43-50)
- II Good (34-42)
- III Fair (24-33)
- IV Poor (19-23)
- V Unsatisfactory (0-18)

Judge's Signature

2009 MACHINE SEWING

Rating _____
 School Letter _____ Student Number _____
 Grade in School _____
 Years Experience _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
BEAUTY: Harmony of color, design, fabric, style		
NEATNESS AND SEWING TECHNIQUE		
CREATIVITY		
DEGREE OF DIFFICULTY		
APPROPRIATENESS: Suitability		

TOTAL (50 possible points) _____

POINT SCALE

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

OFFICIAL RATING

- I Superior (43-50)
- II Good (34-42)
- III Fair (24-33)
- IV Poor (19-23)
- V Unsatisfactory (0-18)

Judge's Signature

DIVISION VI

INDUSTRIAL ARTS

DIVISION VI - INDUSTRIAL ARTS

- Category 1. Woodworking
- Category 2. Metalworking (State Only)
 - A. Metalworking/Fabrication
 - B. Welding Proficiency/Fabrication
- Category 3. Mechanical Drawing/Drafting (State Only)

WOODWORKING AND METALWORKING

One purpose of Industrial Arts classes is to expose the students to the industrial practices prevalent in today's mechanized society. Because of this, projects entered in this division must reflect this as opposed to craft-type projects. For example: student-constructed chair would be acceptable, but a basket woven of veneer strips would be unacceptable.

An example from metalworking category would be a welded wood burner as opposed to a candle sconce made from a tin can, or a hand-beaten bowl. This does not eliminate projects from having hand carving or hand metalworking included as a component of the completed project.

GENERAL RULES FOR WOODWORKING AND METALWORKING

1. Projects need not be the original design of the student; however, in order to be considered for National Competition the project must be an original design of the student. Plans should accompany the project.
2. Projects of original design must be so stated on the background information sheet.
3. Projects constructed from existing plans must include plans with project presentation with any changes clearly marked.
4. Metal punch art is not acceptable.
5. The maximum size in woodworking for National Competition is 40 cubic feet.
6. All production procedures must be done by the student himself; the work may be done under adult supervision.
7. Three by five cards must be attached to three-dimensional pieces by tying the card to the piece. Three by five cards may still be taped to two-dimensional pieces.
8. Contestants may compete in only one section of the Metalworking category.

Category 2: Metalworking (State Only)

Section A: Metalworking/Fabrication

Projects in this category are to be functional in design, as opposed to metalworking better classified as sculpture. Projects may include non-metallic components, although those components will not influence the evaluation of the project.

Section B: Welding Proficiency/Fabrication

From a prescribed project, contestants will compete by demonstrating their proficiency in a variety of skills which are common in the field of welding. These skills may include print reading, electric and gas welding, torch cutting, as well as, surfacing, to include grinding and filing. The assigned projects will be available from the state association.

Category 3: Mechanical Drawing/Drafting

1. The specified drawings will be sent to each school with registration information. Specific instructions will be given in the set of drawings.
2. Only a pencil is to be used.
3. Drawings are to be constructed on white paper using a specified title block.
4. The use of templates for circles, and/or ellipses is permitted, but not for lettering.
5. Each drawing is to be constructed on a separate sheet.
6. Drawings are to be displayed in such a manner as to permit viewing of each sheet simultaneously, being mounted on one piece of rigid backing material of the contestant's choosing. The display will not affect the rating.

2009 MECHANICAL DRAWING/DRAFTING

Rating _____
 School Letter _____ Student Number _____
 Grade in School _____

FACTORS EVALUATED	COMMENTS	POINTS 0-5
CORRECTNESS OF VIEWS		
GENERAL ACCURACY: Intersections, corners, etc.		
DIMENSIONING: Accuracy, appropriateness		
LINES: Density consistency Correctness (hidden center, construction, etc.)		
LETTERING: Uniformity, consistency		
LAYOUT: View-spacing, centering		

Additional comments found on drawing sheet
 Yes No

TOTAL POINTS _____

OFFICIAL RATINGS

- | | |
|-------------------------|------------------------|
| I Superior (26-30) | I Superior (22-25) |
| II Good (20-25) | II Good (17-21) |
| III Fair (14-19) | III Fair (12-16) |
| IV Poor (11-13) | IV Poor (9-11) |
| V Unsatisfactory (0-10) | V Unsatisfactory (0-8) |

 Judge's Signature

2009 WOODWORKING

Rating _____
 School Letter _____ Student Number _____
 Grade in School _____

FACTORS EVALUATED	COMMENTS	POINTS 4-10
JOINERY PRECISION		
GENERAL WORKMANSHIP		
FINISHING TECHNIQUE		
FINISH PREPARATION: Sanding, distressing, etc.		
DESIGN - functional aspect (if original design only) balance of components		
LEVEL OF DIFFICULTY		

TOTAL POINTS _____

POINT SCALE

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

OFFICIAL RATING

I Superior (52-60)	I Superior (43-50)
II Good (41-51)	II Good (34-42)
III Fair (29-40)	III Fair (24-33)
IV Poor (23-28)	IV Poor (19-22)
V Unsatisfactory (0-22)	V Unsatisfactory (0-18)

 Judge's Signature

2009 METALWORKING

Metalworking/Fabrication

Rating _____

School Letter _____ Student Number _____

Grade in School _____

Category 2A

FACTORS EVALUATED	COMMENTS	POINTS 4-10
WELD QUALITY CONSISTENCY (If applicable)		
DESIGN (If original with student)		
SELECTION OF MATERIAL FOR PROJECT: (Gauge steel, strength, etc.) Also, appropriate integration of other material, hardware, etc.		
FINISH TECHNIQUES Grinding, painting, etc.		
CONSTRUCTION Other than welding		

TOTAL POINTS _____

POINT SCALE

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

OFFICIAL RATING

I Superior (43-50)	I Superior (34-40)
II Good (34-42)	II Good (27-33)
III Fair (24-33)	III Fair (19-26)
IV Poor (19-23)	IV Poor (15-18)
V Unsatisfactory (0-18)	V Unsatisfactory (0-14)

Judge's Signature

2009 METALWORKING

Welding/Fabrication

Rating _____

School Letter _____ Student Number _____

Grade in School _____

Category 2B

FACTORS EVALUATED	COMMENTS	POINTS 4-10
LAYOUT Dimensional accuracy		
BEAD Consistency, size		
CUTTING Major Radii, holes, squares		
SURFACE FINISHINGS Grinding, Filing		
SQUARENESS Trueness of finished assembly		

TOTAL POINTS _____

POINT SCALE

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

OFFICIAL RATING

- I Superior (43-50)
- II Good (34-42)
- III Fair (24-33)
- IV Poor (19-23)
- V Unsatisfactory (0-18)

Judge's Signature

WOODWORKING BACKGROUND INFORMATION

School Letter _____

Student Number _____

Grade in School _____

Although I did not use them all, I had access to, and permission to use the following power tools during the construction of my project: (indicate yes by a check mark)

___ THICKNESS PLANER

___ ROUTER

___ JOINTER

___ CIRCULAR SAW

___ RADIAL ARM SAW

___ JIG/SABRE/SCROLL SAW

___ TABLE SAW

___ BAND SAW

___ DRILL PRESS

___ HAND DRILL

___ LATHE

___ BELT/FLAT SANDERS

___ SHAPER

___ SPRAYING EQUIPMENT

___ OTHER (list please)

Briefly describe the conditions under which your project was constructed - whether school shop, home shop, garage, friend's shop, etc., and what type of supervision you had, if any. (For example, shop teacher, experienced friend, father, etc.)

The above information will be used to help determine the level of difficulty aspect of your project's grade.