



California Christian School Competition
An Independent Baptist Academic and Fine Arts Competition

GUIDELINES

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CALIFORNIA CHRISTIAN SCHOOL COMPETITION

For Independent Baptist Churches with A.C.E Christian Schools

Why have we organized a new student competition?

A few pastors in central California having small A.C.E schools began meeting in the fall of 2005. We felt there was a need for a Christian talent competition that would be patterned after the philosophy and curriculum of the national A.C.E. convention. Yet, we wanted it to be under local control, geared to the numerous smaller schools that existed, and open to independent Baptist churches of like convictions.

We have no spirit of animosity or criticism towards the various fine competitions already established. We do not seek to be in competition with any other program. We believe we are filling a unique need that was not being met. Set out below is our founding goals, principles and guidelines.

General Information

1. The number one purpose of all competition is to motivate our students and staff to the training of our young people in developing talents and gifts that will ultimately be used in the service of the Lord. 1 Corinthians 10:31. We seek to develop the talents and gifts of our students, free from the influence of all worldliness and secularism.
2. We purpose to keep our competition and events flexible to the needs of the participating schools. We anticipate future expansion of categories and events as participation grows and God leads.
3. We will divide competition into three different age groups: ages 9-11 Junior Category, ages 12-14 Junior High Category, and ages 15-18 Senior High Category. All categories will be determined by the age of the student on January 1st of the current year regardless of their PACE level. Students may compete in levels above their age level to complete group events only.
4. With their pastor's approval, home school students will be allowed to compete in the competitions if they are faithful members of the participating church.
5. Awards will be given in each category to encourage excellence and reward diligence. It is our desire that the challenge of competition will inspire planning, vision, diligence, and enthusiasm in preparation. It is also hoped that the interaction of the students with teachers, staff, and parents in planning, practice, and preparation will build confidence, develop relationships, and cultivate a heart of service to the Lord. No student should be encouraged to make a half-hearted attempt at the last minute. Advanced planning and diligent practice or preparation should be taught as a development of character and future success.
6. No absentee entries will be accepted. Students must attend the entire competition to be eligible. Parents are encouraged to attend.
7. In the spirit of our overall philosophy, we will have a special speaker and timely preaching will be an integral part of the competition's daily schedule.

COMPETITION GUIDELINES

1. Each school must register online at www.CCSCCompetition.org by March 1st. There will be forms for schools, individual contestants, and a group events (to list which students are participating in which group events). The school registration fee is \$25.00. The individual registration fee is \$25.00 per student contestant. This does not include staff and parents. Meal tickets are \$25 per person. We strongly encourage your group to eat on campus. Preschool age children will be ½ price for meal tickets.
2. Each event has its own judge's form. The student must provide three judges' forms properly filled out for each event when they start their event. Judges' forms are provided in this booklet and can be copied. There will be a charge for any copies made at the competition.
3. For speaking and music events there must be three copies of each script or musical number which must be turned into the proper judges with the three judges forms before each event. Note: to honor copyright requirements, you may provide copied material to the judges, but any copies of copyrighted material will be destroyed after the competition and not returned. No handwritten music will be accepted.
4. If you are participating in chess or checkers, you must supply your own board and pieces. In table tennis, you must supply your own paddle and balls.
5. Music selections must be conservative and appropriate for a church service. Any hint of worldliness or contemporary style will not be acceptable. All music numbers must be memorized. Another student or adult can supply accompaniments for musical numbers, but it will not be judged as part of your event. Recorded accompaniments are acceptable only if it is piano alone. You must bring your own CD player. Professional recorded accompaniments are not allowed.
6. No microphones or amplification will be allowed in any events. Students should be trained to project their voice.
7. There is no category for classical music. All music should be music suitable for a church service. Certain classical numbers that are clearly identified as hymns or traditional church music would be acceptable. An example would be "Jesu, Joy of Man's Desiring" by Bach.
8. All musical selections will have a time limit of four minutes with the exception of piano solo-that will be a five minute limit.
9. All scripts for speaking events should follow a theme of Christian content. Permissible themes would include: character building, historical accounts, Bible themes, or patriotic themes. Strictly secular stories, poems, or themes are not acceptable.
10. All speaking events such as poetry recitations, famous speech, and expressive reading will have a time limit of four to eight minutes (two to six for Juniors).
11. No speaking or musical selections may be performed by the same individual or group in succeeding years.

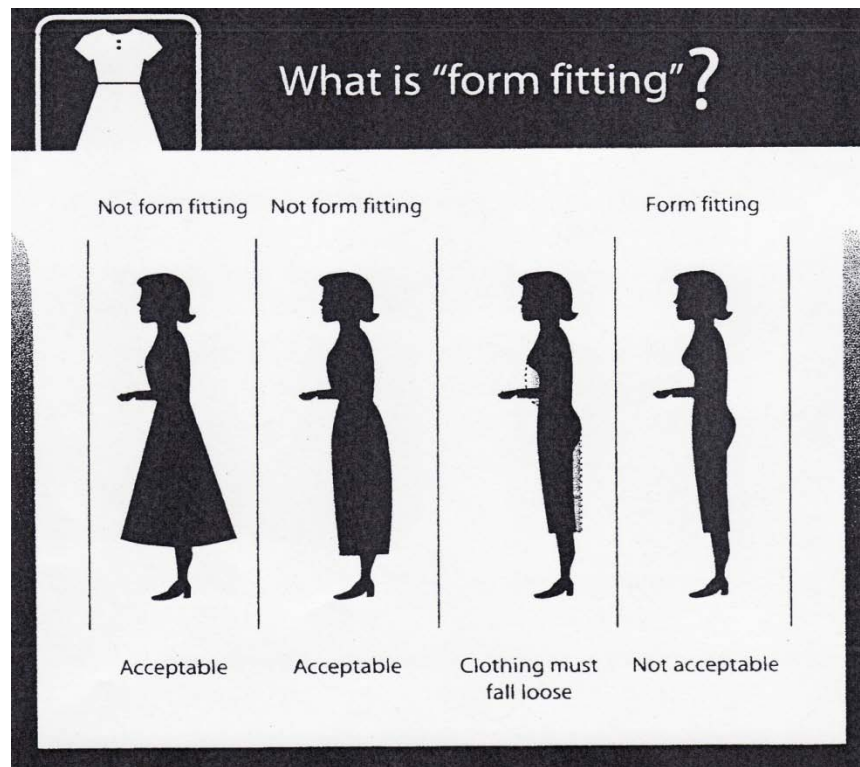
QUESTIONS ?

For specific questions regarding the competition or events, call Pastor Robert Benefield at (559) 625-1673

You can also call Bro. Grande at (661) 834-3099 or Bro. Silva at (805) 937-7291

DRESS AND APPEARANCE STANDARDS

1. We will follow the dress and appearance standards that are consistent with most school and youth group standards. Boys should wear casual slacks and collared shirts (no jeans or t-shirts). Girls should wear dresses or skirts and blouses (no pants or jean skirts). Worldly or fad clothing or appearance will not be allowed. Boys and girls should have a Godly and holy appearance and demeanor. School uniforms would generally be appropriate as long as dresses are of proper length (bottom of the knee or longer).
2. Girls especially should avoid immodesty in its various forms. Tight or form fitting clothing, see through or clingy material, low-cut neck lines and exposed mid-drifts, or extremely low waist lines are all examples of unacceptable dress.
3. Individuals not in compliance will not be allowed to register or remain at the competition.
4. All staff, sponsors, and parents would be expected to follow the same dress standards. Anyone not adhering to the dress code will be asked to change to be in compliance or will be asked to leave.
5. Boys hair should be nearly trimmed – off the ears and off the collar.
6. For platform competition, all students will be required to follow dress standards in Platform guidelines.



PLATFORM COMPETITION

GENERAL GUIDELINES – Students appearing in any platform competition should observe these important points as they will enter into judging. Carelessness on these points could detract an otherwise excellent presentation.

Appearance – Dignity and good grooming should be apparent. Clothing should be clean and neatly pressed; shoes should be shined. Uniformity of dress is recommended for groups, in addition to the general dress standards required of all in attendance. The following standard is required for those in all platform events.

Boys – A suit or slacks and sport coat, button shirt (tucked in), and tie should be worn. No white socks, blue jeans, or tennis shoes are allowed. Ties should be dress ties not cartoon or character ties.

Girls – Appropriate attire should be a nice dress of the proper length (bottom of the knee or longer) and rather tailored, closed dress shoes (no sandals), and nylons. Girls' appearance should have no hint of suggestiveness or immodesty.

*School uniforms are usually proper if they incorporate the above guidelines.

*Boys should wear no jewelry except a watch and/or ring.

*Girls should wear a very minimal amount of makeup and/ or jewelry.

*Junior girls are not required to wear nylons. Socks or tights would be appropriate.

Poise – Self-confidence

Approach – The approach is one of the most important elements in speaking, public reading, or singing. The contestant should walk confidently and briskly to the podium or front of the room and establish eye contact, pause for 5-10 seconds, and begin his presentation.

Eye Contact – The contestant should establish rapport with the audience by good eye contact. He should avoid looking down often at his notes or Bible, at the ceiling, or out of the window. His eyes should move up and down, back and forth over the entire audience, slowly and naturally.

Posture and Gestures – The rule for posture is DO NOT SLOUCH!!! The contestant should stand straight, but not lock-kneed. Gestures should be free and flow naturally from enthusiasm. Natural movements are more effective than forced gestures.

Delivery – The speaker should project his voice, using the diaphragm. Recreate the mood, experience, emotion, and feelings of the author. Employ voice and tempo variations.

Preparation

Preparation and study are prerequisites for all speaking, reading, or musical performances. Research, organization, outline, and familiarity are the elements of preparation.

Platform Presentation

Introduction of entry before the judges: Contestants in platform presentations are to give their first and last name and title of presentation distinctly “My name is John Doe from _____ Baptist School and the title of my song is _____.” Songs author does not need to be given. For entries involving more than one person a spokesman should be selected.

JUDGES: This introduction is NOT to be counted as time against their presentation.

MATERIAL SHOULD BE CAREFULLY CHOSEN OR WRITTEN FOR THE PLATFORM EVENTS TO ENSURE THAT EVIL CHARACTERS WOULD NOT BE GLORIFIED AND THAT THE STUDENT REHEARSING (OR LISTENER) WOULD NOT BE FORCED TO DWELL ON NEGATIVE OR HARMFUL THOUGHTS OR IDEAS. RATHER SELECTIONS SHOULD PRESENT GODLY PRINCIPLES AND SCRIPTURAL TRUTHS THAT HONOR THE LORD JESUS CHRIST.

ACADEMIC COMPETITION

BIBLE QUIZZING

Bible quizzing is a competition, quizzing Bible knowledge and speed of recall. Opposing teams are challenged by oral questions, and any team member responding first is given opportunity to answer within a time limit. Points are scored for correct answers and penalties may be assessed for incorrect and incomplete answers. Both individual and team scores are kept. The highest scoring team is declared winner at the game's end. Early rounds of competition may involve 3 teams in each match. Each team is guaranteed at least 2 games. When only 2 teams remain in the competition, play will continue until an overall winner is determined. No video or recording of any kind is permitted during competition.

Rules by Category

Quiz Panel

The Quiz Panel will determine *any* contested decisions upon request of the Quizmaster and will declare the winner.

1. The Quiz Panel will consist of a Quizmaster, Scorer, and Timekeeper.
2. The Quiz Panel will be appointed and instructed by the Coordinator.
3. All decisions by the Quiz Panel will be final.

Team Members

1. For each game a team will be composed of 2 to 5 members and one substitute. A team may change team members after the conclusion of a given game in the tournament. A maximum of 6 ribbons will be awarded.
2. Teams will compete as Juniors (ages 9 – 11), Junior High (ages 12 – 14), or Senior High (ages 15 – 18).
3. If a school does not have enough students to constitute a team, a student from a younger age level may enter the next highest level. However, that player will not be eligible to be a part of a lower level team.
4. When a school team is called to quiz, they must compete even if they are missing a team member. The number of teams quizzing and the time involved does not allow for competition to wait until a school locates a team member. While every effort will be made to accommodate team members who enter multiple areas of competition, time does not permit quizzing to be delayed while a school's quiz team member competes in other areas.

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 1 official coach present during the competition.
2. If a school does not have separate coaches for each team entered in quizzing, then the school must have an alternate coach in the event that 2 teams are competing at the same time. At no time will a school be allowed to change the team lineup or change coaches while a game is in progress.
3. The coach will be responsible for the behavior of the team at all times.
4. The coach's behavior will be considered as team behavior and, as such, will meet the contestant's conduct code.
5. The coach may lodge a protest solely with the Competition Director after a game has been completed. No protests will be entertained by the judges at any time. Protests presented to the Competition Director courteously will be received courteously.
6. At the beginning of competition, the team coach for a school must report to the Quiz Master. He will give the Quiz Master a cell phone number where he can be reached to notify him that a new round of quizzing will begin and that his team will be quizzing.
7. If at the beginning of a round of quizzing a school cannot be located for quizzing, a reasonable effort will be made to locate the school. If the school cannot be located in a reasonable amount of time, that school will forfeit that round, receive a low loss, and a different team will be chosen to compete in that round.

Study Cycle

1. The King James translation will be the only authorized translation for all competition purposes.
2. The 7-year cycle is listed below:

2014 1 Thessalonians

2015 Philippians

2016 James

2017 1 Peter

2018 1 John

2019 1 Timothy

2020 Colossians

Pre-Game Procedure and Seating Plan

1. The Quizmaster and judges will face the opposing teams.
2. Three opposing teams will be seated so all may see and clearly hear the Quizmaster and see the scoreboard.
3. Each school's starting contestants will sit as a team, numbered 1,2,3,4 and 5.
4. Each team will choose a captain and a co-captain.
5. The official mode of response will be announced and explained prior to play.
6. The Quizmaster will review the rules and game procedure and answer any related questions preceding play.

Game Procedure

The following game procedures are for typical games; however, they may be adjusted at the competition due to the number of participating teams. (For example, the number of questions asked per round may be reduced to allow for more games to be played.) Any changes will be announced and explained before the quizzing tournament begins.

1. A game will consist of 10 (Junior and Junior High) or 15 (Senior High) correctly answered regular or toss-up questions plus whatever free or tie-breaking questions become necessary.
2. There will be a maximum number of questions asked per game regardless of response – 15 (Junior and Junior High) or 20 (Senior High).
3. A game will commence with the reading of a regular question by the Quizmaster to all competing teams.
4. If no quizzers respond within 10 seconds after the reading of a question, the question will be tossed out and another read to continue play.
5. After the reading of a regular question, the first team member to produce a response on the quiz box will be recognized by the Quizmaster as the team spokesman for that question and will be addressed by number.
6. The reading of a regular, toss-up, or tie-breaker question may be interrupted by a quizzers, but he must then answer the question without hearing it read in its entirety.
7. The Timekeeper will deem the Quizmaster's verbal recognition of the quizzers as the signal to start the clock.
 - a. Thirty seconds will be allowed in which to answer any question in its entirety.
 - b. The quizzers will be allowed a maximum of 10 seconds before beginning his answer, but the clock will continue to run, marking the 30-second count.
 - c. If the quizzers fails to begin his answer within the 10 seconds, it will constitute an error.
8. Upon correctly answering a regular question, 20 points will be scored for the answering team and another regular question read to continue the cycle.
 - a. Individual quizzers' points will be tallied on a score sheet.

- b. During the competition, any High School quizzer having correctly answered five 20-point questions will leave the game (quiz out). Junior High and Elementary quizzers may only answer four 20-point questions before quizzing out.
 - i. He may be replaced by an eligible substitute.
 - ii. He will not return to the current game.
 - iii. Should the team captain quiz out, the co-captain will assume the role of captain.
9. At the Timekeeper's call of time, any incorrect or incomplete answer will constitute an error.
- a. Each individual quizzer's errors will be tallied on a score sheet.
 - b. During the competition, any Senior High quizzer having made 5 errors on regular or toss-up question will leave the game (error out). For Junior and Junior High, the quizzer shall leave the game after 4 errors.
 - i. He may be replaced by an eligible substitute.
 - ii. He will not return to the current game.
 - c. Should a team captain error out, the co-captain will assume the role of captain.
 - d. Beginning at the fourth team error, 10 penalty points for each error will be deducted from the team's score.
 - i. The first 3 team errors will not affect a team's score.
 - ii. On the 12th and all subsequent questions (8th question Junior and Junior High), 10 penalty points for each error will be deducted whether or not the team has previously committed 3 errors.

Toss Up Questions

After penalty points have been assessed for the incorrect answer to a regular question, the regular question shall be re-read and will constitute a toss-up question.

1. Only the 2 remaining teams may vie for response to this challenge.
2. If no contestant responds within 10 seconds, the question will be tossed out.
3. A correct answer to a toss-up question will score 20 points for the answering contestant's team.
4. Beginning at the fourth team error, an incorrect answer to a toss-up question will deduct 10 points from the team's score.
5. On the 12th and all subsequent questions (8th for Junior and Junior High), 10 penalty points for each error will be deducted whether or not the team has previously committed 3 errors.
6. When competition consists of only 2 teams, incorrect answers for toss-up questions will not be penalized.

Free Questions

Upon error on a toss-up question, the remaining third team will be given a free question, which will be a new, previously unread question.

1. The first team member to rise may attempt to answer a free question without fear of penalty upon error.
2. No other attempts to answer will be permissible.
3. A correct answer to a free question scores 10 points for a team.
4. 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."
5. An unanswered free question shall be tossed out.

Tie Score

In the event of a tie score after the 15th question (10th for Junior and Junior High), single regular questions, termed "tie-breaker questions," shall be asked until the tie is broken.

1. Individual scores/errors shall continue to be tallied.
2. If the 15th question (10th for Junior and Junior High) is answered in error, the entire round will continue to completion, toss-up, and, if necessary, will include a free question. Thereafter, the single tie-breaker questions will continue until a winner is declared, as in a sudden-death play-off.
3. If, after the 15th question (10th for Junior and Junior High), 1 team has the highest score and the remaining 2 teams are tied in score, then the winner will drop from the contest and the game will continue until a tie-breaking question produces a loser.
4. The same process as described will be followed if two teams are tied for first place honors at the end of a game. Remember, each game will have a high and middle winner and 1 loser (See Determination of Winner).

Timeouts

1. Time-outs will be allowed after the answer of 1 question or after time has been called for a question and before the reading of the next.
2. Time-outs will be no longer than 1 minute.
3. No time-outs will be allowed after the 12th question (8th for Junior and Junior High) has been answered correctly.
4. A time-out will not be necessary for substitutions due to the quizzing out or erroring out of team members,
 - a. Voluntary substitutions require the calling of time-out.
 - b. Other teams may substitute contestants during 1 team's time-out.
 - c. A time-out may be called for a team conference.
 - d. A challenge will take precedence over a time-out.

- e. The procedure for calling a time-out will be as follows: The captain or coach should stand and say, "Mr. Quizmaster, we would like a time-out."

Fouls

The following actions will constitute fouls:

1. Talking or conferring by any team members after someone has been recognized by the Quizmaster.
2. A team's display of an overly antagonistic attitude toward officials and rulings.
3. A disagreeable attitude evidenced by indiscreet challenging.
4. Any behavior not conducive to the Christian spirit.
5. For every 3 team fouls, 10 points will be deducted from that team's score.
6. If a quizzer begins to answer before he is recognized, a foul will be given, but he will be allowed points for a correct answer.
7. If the wrong quizzer answers the question, the right quizzer will then be permitted to answer the question. However, if both quizzers are from the same team, an error will be assessed and the question will be repeated as a toss-up question.
8. If a light is on or comes on after the word "question" is spoken in asking the question, a foul will be given. Example: "Question number 1, question" A foul will be given if the light comes on after the first time the word "question" is spoken by the Quizmaster.
9. If a light flicks on after the question is begun, this is an error, not a foul. The Quizmaster gives the error to the quizzer and moves to the toss-up question. Example: "Question number 1, question: Who..." Light flicks (on and off) with word "who" or following words; this is treated as an attempted and failed answer.

Challenges

1. A team is allowed 3 challenges during a game (2 challenges for Junior and Junior High). A record will be kept of challenges and a team told when they have only one challenge left.
2. Challenges must be made before any other question is asked.
3. Only a team captain may challenge by raising his hand and stating, "Excuse me, Mr. Quizmaster, I would like to challenge." The captain may yield the floor to a team member to voice the challenge.
4. Such a challenge must be made immediately following the awarding of the points for the question in challenge.
5. The Quizmaster, with or without counsel of the Quiz Panel, will have sole authority to accept or reject the challenge.
6. Should a challenge for a regular question be sustained, points which should not have been awarded will be withdrawn, but no penalty points will be assessed against the team. Also, any point that should have been awarded will be added to the score of the team answering correctly.

7. Should a challenge be overruled, no additional points shall be deducted from the challenging team's score.
8. An answer to any questions (regular, toss-up, free, or tie-breaker) will be considered open to challenge if one or more of the following is true:
 - a. It is believed that incorrect information was considered correct.
 - b. In a finish-the-verse question, the first 5 words of the verse are identical to those of another verse in the Scripture included in competition.
 - c. It is believed that correct information was considered incorrect.

Questions and Answers

No unanswered (tossed out) questions shall 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.

Description of question forms and acceptable answer forms

1. **Interrogative:** 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 shall be limited to selections from this list: who, what, why, where, when, which, and how.
 - b. Interrogative questions drawn from 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. Example: Question: "In Jesus' trial in the wilderness in Matthew 4, Jesus was led into the wilderness by whom?" Answer: "The Spirit."
2. **Finish-the-Verse:** 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 the following two verses." Verses must be quoted verbatim.
 - b. No quizzier will be expected to cite references in finish-the-verse(s) questions. Example: Question: "Finish this verse, 'He came unto his own...'"
Answer: "...and His own received him not."
3. **Reference:** A question citing a reference with or without the use of a key word(s) answerable by 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 accepted 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 questions. Example: Question: "According to Matthew 4, Jesus answered

- Satan in what manner?" Answer: "He quoted the Scripture: 'It is written, man shall not live by bread alone, but by every word that proceedeth out of the mouth of God; Thou shalt not tempt the Lord thy God; Thou shalt worship the Lord thy God, and him only shalt thou serve.' "
4. **Quotation:** A total recall question, which states an exact Bible reference and is answerable by a direct verbatim quotation.
 - a. Quotation questions will begin with the phrase, "Quote this verse," followed with a book-chapter-verse reference.
 - b. Quotation questions will be answerable with the verbatim quotation of the verse cited. Quizzers may cite the reference; however, they must begin the quotation of the verse within the 10-second time frame.
 - c. A quizzer may restart the quotation as often as he wishes in the 30-second timeframe. If a quizzer restarts the quotation and corrects himself, that will constitute an error. Example: Question: "Quote this verse: John 1:4." Answer: "John 1:4, 'In him was life, and the life was the light of men.' "
 - d. Citing the reference will not be required when giving the quote.
 5. The citation of the book and chapter will be included in each question (with the exception of finish-the-verse questions); however, the location in the question will vary.

Determining Correct Answers

1. An answer will be considered correct only if it is correctly and completely stated within the 30 second time limit.
 - a. Answers to quotation and finish-the-verse questions must be verbatim and completely 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 verbatim quotation of Scripture (any additions, omission, reversal, or change of words) 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 15th question correctly answered (10th for Junior and Junior High) or sudden-death tiebreaker will be declared the high winner. The team with the second highest score will be declared the middle winner. The team with the lowest score will be considered the loser of the game. In other words, each game with 3 teams will have 2 winners and 1 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. "Determining a Winner" rule number 1 will help the Quizmaster determine the selection of teams to participate in each game.
4. The elimination procedure and brackets may be adjusted at the competition due to the number of participants, but will be announced and explained before the quizzing tournament begins.

Championship Round

In the final round of the tournament, games will be set at 20 questions for Senior High (15 for Juniors and Junior High). The rule changes will be applied apply at the 16th question rather than the 12th (12th instead of 8th for Juniors and Junior High).

SPELLING

Each contestant is given a piece of paper and is assigned a desk. Contestants provide their own pencils or pens. The judge will pronounce each word twice and use it in a sentence. Contestants will then write the word. Each contestant will write all words. Following the final word, judges will collect all papers. Winners will be selected according to accuracy. Judges shall give at least two practice words before starting competition. In the event of a tie, a list of tiebreaker words may be given orally in a general session.

Words are provided by A.C.E. and must be spelled exactly as they appear on the official A.C.E. list. Alternate or British spellings will not be allowed. A.C.E.'s list is compiled from the preferred spelling found in the World Book Dictionary (dpib; edau & Company, Inc. 1978). In the event of a tie, the chief judge will use a list of words chosen from PACEs above the 97 level.

JR HIGH / SR. HIGH SPELLING LIST

aardvark	accept	administrator	alchemy	ancestry
abacus	accessible	admonitory	alfalfa	anecdotal
abalone	accidence	ado	algae	anesthetize
abandon	accolade	adolescence	alkali	anguish
abattoir	accommodate	adoration	allay	animosity
abbreviate	accommodation	adulate	allegiance	anise
abdicate	accompanist	advantageous	allegory	anneal
aberrant	accomplish	adventure	allegretto	annihilate
abeyance	accouterment	adz	alleluia	annuity
ability	accrual	aegis	allergic	annunciation
abjure	accrue	aerial	alleviate	anodyne
ablative	accumulate	aerobics	allure	anonymity
ablution	accursed	aerodynamics	allusion	antagonize
abnormal	achieve	aerosol	aloe	antecedent
abode	achromatic	aesthetic	alpaca	antediluvian
abolition	acknowledge	affable	already	antibiotic
aborigines	acoustics	affect	altar	antimacassar
abound	acquaintance	affidavit	altimetry	antique
abroad	acquiesce	afloat	altogether	antiseptic
abrogate	acreage	agate	alyssum	antithesis
abrupt	acrimony	agenda	amanuensis	apartheid
abscess	across	ageratum	ambidextrous	apathetic
abscond	actuary	agglutinate	ambitious	aperture
absent	acuity	aggrandizement	ambivalence	aphasia
absentee	acumen	aggravate	ameliorate	aphelion
absolutely	adagio	aggression	amerce	apiarist
absolve	adamant	aghost	amethyst	aplomb
absorbent	adapt	agile	amiable	apocalypse
abstemious	addendum	agnostic	amnesiac	apologizing
abstention	adhere	agrarian	among	apostle
abut	adherent	agriculture	amphibrach	apostrophe
abysmal	adjacent	aide	amulet	appall
abyss	adjourn	Airedale	amusement	apparatus
academia	adjudicate	akimbo	amylaceous	apparent
accede	adjust	alacrity	analysis	appearance
accelerate	adjutant	alastim	analyze	appellate

appliqué	badminton	begonia	bouquet	candle
appreciable	bailiff	beguile	boycott	candor
apprehensible	bailiwick	behoove	boyish	canorous
apprise	baize	beige	bravado	cantaloupe
approbation	balalaika	belabor	brazier	canyon
appropriate	balance	beleaguer	breathe	canvass
appurtenance	balk	belief	breeze	capital
apropos	ballad	believable	brevity	capitol
arbitrary	ballast	believe	brigadier	capon
arbor	ballistic	belligerence	brigand	capricious
archaeology	balloon	belvedere	brilliant	captaincy
archaic	balm	beneficiary	brittle	carafe
archaically	balsam	benefit	broccoli	carapace
archetype	balustrade	benign	bronchial	carat
archipelago	banal	bequeath	bronchitis	carburetor
archives	bane	bereavement	brusque	cardiac
ardor	bangle	berserk	buccaneer	careen
arduous	bankruptcy	beryl	buckskin	caribou
argyle	banquet	besiege	buffet	caricature
armature	bantam	besmirch	bulletin	carillon
arpeggio	banter	beveled	bullion	carnage
arraign	baptize	bewail	bulwark	carnivorous
arraignment	barbeque	bey	bungalow	carom
arrangement	barbiturate	bibliography	union	carriage
arrant	barnacle	bicentennial	buoy	carrion
arteriosclerosis	barratry	biennial	buoyancy	cartel
artesian	barrette	bifilar	bureau	cartilage
arthritis	barrister	bilious	bureaucracy	cascade
articulate	basal	binaural	burrow	casein
artificial	basically	binocular	business	cashew
artillery	basicity	bipartisan		cashier
askance	basilica	biscuit	cache	casserole
asparagus	bassinet	bivouac	cacophony	cassock
aspersion	bastion	bizarre	cadge	casualty
asphyxiant	bathe	blackguard	cagey	casuistry
astringe	bathymetry	blaspheme	caisson	cataclysm
astringent	batik	blastula	cajole	catarrh
astronaut	batiste	blintze	calendar	catastasis
atelier	battalion	bludgeon	calisthenics	caterwaul
atheistic	bauxite	boatswain	calliope	caucus
attendance	bayou	boll	calumny	caudal
attrition	bazaar	bombardier	calyx	caulk
auger	beatitudes	bonanza	camaraderie	causal
auk	beau	bonus	camouflage	cauterize
avarice	beauteous	boomerang	camphor	cavil
awkward	bedizen	borne	cancelled or	cayenne
	bedlam	bough	canceled	celebrity
baccalaureate	befuddle	bouillon	cancer	celery
bachelor	beginner	boundaries	candidacy	celestial

cellar	clientele	congratulation	cruelty	deciphered
cemetery	cloche	connoisseur	cruet	decoy
ensor	coalition	conqueror	crustacean	decrepit
censure	codger	conscientious	crystallize	defendant
centipede	codicil	conscious	ctenoid	deference
centrifugal	cohesion	consecutive	cubical	deficit
ceraceous	coiffeur	consentaneous	cuckoo	definition
ceramics	collage	consequence	cucumber	defunct
cereal	collateral	consignee	cudgel	dehisce
cerise	colleague	conspicuous	cuirass	dehydrate
cerulean	colloquial	constant	cuisine	deign
cetacean	colossal	consuetude	culottes	delegate
chaff	column	contour	culpable	delicatessen
chagrined	comedian	contretemps	cumin	deliquescent
chalice	coming	convalescence	cuneiform	delirious
chamfer	commandment	convenience	cupboard	delusion
chameleon	commensurate	convenient	curlicue	demarcate
chancel	commiseration	conveyance	curmudgeon	demeanor
chandelier	commissure	convince	currant	demise
changeable	committed	cordially	cursor	demitasse
chaplain	committee	cornea	cyan	demobilize
characteristic	compatible	corporeal	cyanide	demolition
charisma	compel	corridor	cylinder	demur
charlatan	competent	corroborate	cyst	denominator
chartreuse	complacency	corrugate		dentifrice
chasm	complement	corsair	dachshund	denture
chassis	complex	cortisone	dahlia	deodorant
chasten	compliant	corymb	damask	dependent
chastise	component	cosmetology	dandelion	depository
chattel	comprehensive	cosmopolitan	dastardly	depressant
chauffeur	concatenate	council	daughter	deprivation
chauvinism	concede	counsel	davenport	derelict
cheery	conceit	countenance	dawdle	dereliction
cheetah	concentric	counterfeit	dearth	derogatory
chenille	concession	courageous	debacle	descendant
cheongsam	conch	courteous	debatable	description
chicle	conche	covenant	debauch	desiccate
chifforobe	conchoidal	coyote	debauchery	desiccation
chlorine	concinnity	cozened	debenture	designate
cholangitis	conclude	credulous	debrief	desolate
chortle	concurrence	crepe	debris	desperate
chronological	concurred	crescive	debtor	despicable
chutney	condemn	criterion	decadence	despise
chrysanthemum	condescend	criticism	decadent	despond
chyle	condolence	criticize	decedent	despondent
cicatrise	confederation	criticizing	deceitful	destitute
cinnabar	confidence	croissant	decentralization	detergent
circuit	confidentially	crotchety	decibel	deterred
cissoid	congeal	crucifixion	decipher	deterrent

detonate	disparage	eastern	embroidery	epochal
detour	disparagement	eavesdropping	emigrant	epyllion
deuteragonist	dispersal	ebullient	eminence	equality
devastate	dissect	eccentric	eminently	equatorial
develop	disseminate	ecclesiastical	emission	equilibrium
devout	dissertation	eccrinology	emollient	equipment
diabetes	dissever	echelon	emperor	equipped
diacritical	dissidence	echoes	emphases	equivalent
diadem	dissipate	éclair	emphasize	equivocal
dialect	dissipated	eclectic	emphysema	equivocate
diamond	distaff	eclipse	empirical	erasable
diapasons	distinction	economize	empyrean	erase
diaphanous	distraught	ecru	emulate	erimeter
diaphragm	diurnal	ecstatic	emulsion	erode
dichotomy	diverge	eczema	encoignure	err
dictionary	divergent	edible	encore	errancy
dieffenbachia	divestiture	educator	encroach	errand
diesel	dividend	eerily	encumbrance	erudite
dietetic	divisible	efface	endeavor	eschew
difference	divvy	effaceable	endeavoring	escrow
diffidence	docile	effect	endemic	esulent
dilapidate	doctrinal	effervesce	engineer	esoteric
dilatory	documentary	effete	enigmatic	especially
dilemma	doggerel	efficacious	enneed	espionage
dilettante	dolorous	efficiency	ensconced	esplanade
dimension	dolphin	effigy	entelechy	espousal
diminish	domain	egregious	enthusiasm	essay
dinghy	domicile	eking	enthusiastic	estuary
dinosaur	dominance	elapse	enthymeme	esurient
diocesan	doodling	electrocardiogram	entire	ethereal
diocese	dormant	elegance	entitled	etiology
diphthong	doughty	elegy	entitles	etiquette
dipnoous	douse	elevator	entomb	etymon
director	dowager	eligibility	entrance	eudaemonic
dirge	dowel	eliminate	entrepreneur	eulogize
dirigible	dowry	elite	enumerate	eulogy
dirndl	drayage	elixir	envelop	euphemism
disagreeable	dredge	elocution	environ	euphonium
disappoint	drivel	eloquence	environment	euphoria
disarray	drought	eloquent	envoy	eustasy
disastrous	drudgery	elusive	enzyme	eutectic
disalced	drupe	emaciation	ephemeral	evangelical
disciple	dubious	emanate	epidemic	evasion
disciplinary	ductile	emancipation	epidermis	evilly
discordant	duffel dulcet	embalm	epistolary	evince
discreet	dumbfound	embargoes	epitaph	exacerbate
discrepancy	dyeing	embarrassment	epithet	exaggerate
discretion	dysbarism	embodiment	epitome	exasperate
dishevel	dysentery	emboss	epoch	exceed

excel	fantasy	flammable	funereal	giblet
excellent	farcical	flattery	furlough	gingham
except	farfetched	fleece	furniture	glaciology
excerpt	farinaceous	flippancy	furor	glaring
exchequer	farrago	florescence	furrier	glaucoma
executioner	fascinating	flotilla	fuselage	glazier
executrix	fascism	flotsam		glimmer
exemplary	fascist	fluoroscope	gabardine	glimpse
exergue	fatigue	flurry	gabbro	glorious
exhilarate	fatigued	flyable	gabelle	glossary
exhort	fatuous	foible	gadabout	gnarled
exigencies	faucet	foist	gadget	gnome
existence	fauna	follicle	gaffer	good
exonerate	favorite	foment	gaiety	goiter
exonomia	faze	fondant	gait	goldenrod
exorbitant	feasible	forager	galah	good
exotic	febrile	forbearance	galaxy	gorgeous
expeditionary	February	forceps	galena	gossamer
experience	fecund	forcible	gallant	goulash
expert	fecundity	forefather	galleon	gourd
explanation	feign	foreign	gallery	government
exploit	feint	forestall	gallop	gracile
exponent	feline	foreword	galore	graduate
expunge	felonious	forfeit	galvanize	grammatical
exquisite	femur	forfeiture	gambrel	granary
exsuccous	fennel	forgo or forego	gamut	grandeur
extension	feral	format	gangrene	grandiose
extent	ferocious	fortieth	gaping	granular
extinct	ferret	fortress	gargoyle	grease
extirpate	ferrous	fortune	garish	grievance
extol	festival	fountain	garnishee	grieve
extraneous	fete	fourth	garrulous	grievous
extraordinary	feted	fracas	gaseous	grimace
extravagant	fiasco	fraction	gauge	grisly
extricate	fiduciary	fragment	gaunt	gristle
exuberance	fief	frailties	gauze	grosgrain
	fierce	franchise	gelatin	grotesque
fable	filament	fraud	genealogy	grouch
fabulous	filial	fray	genesis	grovel
façade	Filipino	fresnel	genetics	guarantee
facetious	financier	fricassee	genial	guaranteed
facile	finesse	frieze	geology	gubernatorial
Fahrenheit	finicky	frigate	gerbil	guerrilla
faillie	fiscal	fritter	geriatrics	guidance
fallacious	fissionable	frugal	germane	guile
fallacy	fissure	fugacious	geyser	guillotine
fallible	flaccid	fulfill or fulfil	gherkin	guipure
falsification	flagrant	fulgurant	ghetto	gullible
famine	flamboyant	fulvous	ghostly	gumption

guttural	hiatus	identical	inane	insistent
gymnast	hiding	identify	inanimate	insolvent
gypsum	hierarch	idiomatic	inauguration	insouciance
gypsy	hierarchy	idiosyncrasy	inauspicious	inspector
gyroscopic	hieroglyphic	idiotic	incandesce	instauration
habitat	hippopotamus	idle	incarnate	instinct
hackamore	hitchhike	idol	incendiary	insulation
hackney	hoard	idyl or idyll	incessant	insurgent
halberdier	hoarseness	idyllic	inchoate	integer
halcyon	hockey	ignition	incident	intellectual
halo	hoeing	ignominy	incidentally	intelligible
halve	holiday	illegally	incognito	intense
hammock	holiness	illegible	incompetent	intercede
handicap	holograph	illiteracy	incongruous	interchangeable
handkerchief	homage	illusion	inconnu	interfere
hangar	homely	illusory	inconvenience	intermezzo
haplology	homestead	imagery	incorrigible	interminable
harangue	homogeneous	imbrued	incredulous	interment
harass	homogenized	imbue	increment	interregnum
harbinger	honor	immaculate	incumbency	interrupt
harmonica	honorary	immature	incunabulum	intolerance
haste	horrid	immediately	indehiscent	intrepid
hatchet	hosierey	immemorial	indictment	intricate
haughty	hostage	immense	indigent	intrinsic
havoc	hotel	immensity	indigenous	intuition
hawse	hovel	immigration	indigestible	intussusception
headache	hubbub	imminent	indiscreet	invariably
healthy	humor	immolate	indispensable	inveigle
hearsay	hurrah	immovable	indomitable	invidious
hearse	hurtle	impasse	indubitable	irascible
heathen	hustle	impeach	indulgence	iridescent
heifer	hyacinth	impeccable	inept	irksome
heighten	hydrangea	impecunious	inertia	irrelevant
heinous	hydraulic	impediment	infamous	irreligious
heirloom	hydrolysis	impermeable	infaust	irritant
heliotaxis	hydrometer	impertinency	inferential	isagoge
hemorrhage	hygiene	imperturbable	inferred	ischium
hepatitis	hygienic	impetigo	ingenuous	isle
herbaceous	hyperbole	impinge	inimical	isocryme
heresy	hypochondria	impious	initiative	issuance
heretic	hypocrisy	implacable	injurious	isthmus
heritage	hypocritical	implicate	inlier	itinerant
hermitage	hypotenuse	importune	innocence	itinerary
heroine	ichthyology	impostor	innocuous	its
heroism	icicle	impromptu	innuendo	ivy
heterogeneous	icicles	impugn	inoculate	
heuristic	iconoclast	inaccuracy	inquest	jabot
heyday	icy	inadvertent	inscrutable	jacamar
		inalienable	insentient	jackal

jaded	knead	lattice	littlish	manse
jadeite	kneel	laughable	livelihood	mantel
jamboree	knell	launch	llano	manufacturer
japery	knickers	laureate	loathe	maraca
jargon	knobbly	lavender	lobster	maraud
jaundice	knocker	layette	location	marcescent
jaunty	knoll	laxity	locomotive	marchioness
javelin	knotted	leaky	loge	margarine
jealousy	knowledge	leapt	longevity	marginal
jeopardy	knuckle	leather	loquacious	marigold
jerkin	kohlrabi	lectern	loose	marital
jester	kudos	lecturer	lose	marmalade
jewel	kumquat	ledger	loupe	marriageable
jiffy	kyack	leek	louvered	marshaled
jittery		legacy	loyalty	martyr
jocosity	label	legalize	lozenge	mascot
jocular	labial	legislative	lucid	masculine
jocund	laboratory	legislator	lucre	masquerade
joiner	laborer	legitimate	ludicrous	massacre
jongleur	labyrinth	leisurely	luff	masterpiece
jonquil	lacerate	lemonade	lugubrious	matriculate
journal	laceration	lenience	lunatic	matrimony
journalism	lachrymal	lentil	luncheon	mattress
jubilee	lachrymose	leprosy	lurch	maudlin
judge	lackadaisical	lesion	luxuriant	mausoleum
judgment	lacquer	lethal		mauve
judiciary	lacrosse	lethargic	macabre	mawkish
juggernaut	lactose	lethargy	machinate	maxim
juncture	ladle	leucite	machinery	mayhem
junket	lagniappe	leukemia	mackerel	mayonnaise
justice	lair	levee	macramé	meant
justifiable	laity	lewd	mademoiselle	mechanize
juxtaposition	lallation	liaison	maelstrom	mediator
	lament	libel	magic	medicine
kaleidoscope	lamprey	license	magnetism	medieval
kamikaze	language	lien	magneto	melancholia
kangaroo	languor	lieutenant	magnificence	melee
kayak	lapel	ligature	maim	mellifluous
keenness	lapse	lightning	maintain	memento
kennel	lariat	limb	maintenance	memorabilia
kepi	larkspur	limelight	malfeasance	memoir
kerchief	largetto	limit	malignant	menagerie
kernel	laryngitis	linear	malleable	mendicant
khaki	larynx	linguist	malleability	menu
kimonos	lasagna	liniment	mammoth	mercerize
kindergarten	lascivious	linoleum	maneuver	merciful
kindred	laser	liquidate	manicurist	mercurial
kinsman	lassitude	listen	mannequin	meridian
klystron	lathe	literature	manners	meringue

messenger	moral	neophyte	obnoxious	ordinance
Messiah	morass	neoplasm	obscure	ordinary
metallic	mores	nephew	obsequious	orientation
metamorphosis	moribund	nescience	observant	original
metaphor	mortar	neuralgia	obsolete	oriole
meteor	mortgage	neurosis	obstacle	orthodontia
methodology	mortgagee	neurotic	obstinacy	orthoepist
metropolis	mortgagor	neuter	obstreperous	oscillate
miasma	mortise	neutral	obtuse	oscillation
microscope	mosquito	newt	occasion	osprey
midge	motif	niche	occasionally	osseous
mien	motley	nickel	occidental	ostensible
mileage	mountainous	nimety	occlusion	ostentation
millennium	mourn	nineteen	occurred	otter
millinery	mucilage	ninety	occurrence	ottoman
millionaire	municipal	nobility	oceanic	ouster
mimicked	museum	nocturnal	ocelot	outrageous
mince	mushroom	noisome	octane	override
miniature	musician	noisy	oculist	overrule
minimum	mustard	nomenclature	odious	overstepping
minstrel	myopic	nominee	odoriferous	overwrought
misanthropic	myriad	nonchalance	officious	oviparous
miscellaneous	myrrh	noncommittal	offing	
mischievous	mysterious	nonpareil	ohm	pachyderm
miscible		nostalgia	ointment	pacificatory
miscreant	nacelle	noticeable	oleander	pacifist
misdemeanor	naiant	notoriety	omega	pageant
miserere	naïve	nougat	omelet	paid
misoneism	narcissus	nuclear	omission	palatable
missionary	narrative	nucleus	omitted	palatial
misspell	nasal	numb	omniscience	palaver
mnemonic	nasally	nuptial	onager	pallet
mobile	natal	nursery	oneiric	palliative
modesty	natty	nutcracker	onerous	pallor
modicum	naughty	nutrition	onyx	palpable
moisten	nausea	nutritious	oolong	palpitation
molasses	nauseate	nylon	opa	palsied
molecular	nauseous	nystagmus	opacity	palsy
molecule	naysay		opalescent	paltry
momentous	necessarily	oasis	opera	pamphlet
monastery	necessary	obedience	operation	panacea
monastic	nectar	obeisance	operetta	pandemonium
moneyed	nefarious	obituary	opine	panegyric
mongrel	negligence	obligato	opportunist	panoplied
monocle	negligible	oblige	oppose	pantomime
monotonous	negotiations	obliged	opposite	paprika
monotony	neigh	oblivion	oppugn	papyrus
monsieur	neighbor	oblivious	oration	paradise
moot	neighborly	obloquy	orchid	paradigm

paraffin	perish	polyglot	pronounce	quiescent
parallel	permanence	pomander	propaganda	quietus
paralleling	perpetrate	pommel	propelling	quilt
paralysis	perpetuity	ponderous	prophecy	quintessence
parapet	perseverance	porcelain	prophet	quintuplet
paraphernalia	persistent	porcine	proprietor	quisling
paraplegia	personal	porpoise	propylaeum	quixotic
parentage	personnel	portentous	prorogue	quiz
pariah	persuasion	portfolio	prosaic	quizzically
parietal	perturbation	portrait	proselytize	quorum
parishioner	petard	posse	prowess	quotation
parlance	petulant	possession	prudent	quote
parley	phalanx	poultry	psammite	quotient
parliament	pharynx	practicable	psilosis	
paroxysm	phenomena	prairie	psychiatrist	raccoon
participle	phenomenal	precede	psychological	radium
paschal	philately	precedent	psychology	ragout
pasteurize	phlegmatic	precious	psychosis	railery
pastiche	photosynthesis	precipice	ptarmigan	raiment
patellar	physique	predicament	ptosis	raisin
patriarch	piccolo	predicate	puce	rambunctious
paucity	piceous	preeminent	pumice	rampant
pauper	picnicking	preen	punitive	rancor
pavilion	picturesque	prefer	purge	rancorous
peaceable	piebald	preference	pursuit	rapacious
peal	pigeons	prejudice	pusillanimous	rapport
peasant	pilfer	premier	putrescent	raspberry
peculiar	pilgrimage	premiere	pylon	raucous
pecuniary	pincers	premise	pylorus	ravioli
pedagogic	pioneer	preparation	pyramid	rawinsonde
peddler	piquette	preposition	pyre	rayonnant
pedestal	pittance	prerogative		raze
pelisse	pizzeria	prescience	quadrennial	realize
penchant	placable	prevalent	quagmire	really
penetrate	placard	primary	quail	ream
penguin	plaque	primer	qualm	reboant
penicillin	platitude	principle	quandary	recede
peninsula	plaudit	pristine	quantity	receipt
penitentiary	plausible	privilege	quarantine	receive
Pentateuch	plentiful	probably	quarry	reception
perceive	plumage	procedure	quatrain	recess
peregrinate	pneumonectomy	proceed	queasy	recidivism
peregrine	pneumonia	proclivity	quell	recipe
peremptory	pogamoggan	procure	queried	reclamation
perennial	pogonip	professor	quern	recluse
perforate	poignant	proficient	quest	recognizance
periphery	poisonous	prohibition	questionnaire	recommend
periphrasis	polemic	proletariat	queue	reconnaissance
pernicious	politician	prominence	quiescence	recreant

recruit	rhapsodical	sauté	sepal	specious
redingote	rheostat	savagery	separate	spinach
referee	rhetoric	savant	sequel	splendor
reference	rheumatism	saxophone	sequin	spontaneous
referendum	rheumy	scabbard	serendipity	sprinkle
referred	rhinoceros	scaffold	serge	staccato
referring	rhubarb	scalene	sergeant	stadium
regimen	rhythm	scalpel	serif	stalactite
regulation	rhythmical	scansion	serre-fine	static
rehabilitation	ridiculous	scatter	serried	stationary
rehearsal	righteous	scavenger	serviceable	stationery
rejoice	risible	scepter	sessile	statistician
reign	rivulet	schedule	seta	statistics
relegate	rogue	schematic	settee	stearic
relevant	romanticism	scherzo	severance	stertorous
reliant	roose	schipperke	sextant	stichometry
relief	rostrum	schism	sexton	stigma
remedial	rosy	schist	shalloon	stomach
remedy	rouge	schizoid	sheathe	strategic
reminiscence	rouse	schizophrenia	shellacked	strenuous
remittance	rubella	scintillate	shining	streusel
remnant	ruckus	scissors	shrewd	strictly
remora	ruffian	sconce	siccative	strychnine
renaissance		scotoma	sieve	studies
renascent	Sabbath	scowl	silhouette	stultify
rendezvous	sabbatical	scratchy	similar	stupefy
renegade	saboteur	scrounge	sincerely	subaltern
repel	sabotage	scruple	singeing	subconscious
repercussion	saccharin	scrupulous	skiing	subsidize
repertoire	sacred	scrutiny	sleight	subsistence
repertory	sacrament	scull	sleuth	substantiate
replica	sacrilege	scullion	sneeze	substitution
reprieve	sacrilegious	scurrilous	sobriquet	subterfuge
reprisal	saddle	secede	socket	subtle
requiem	sagacious	secession	solecism	succotash
requisition	sagacity	seclusive	solemn	suet
rescind	salient	sector	soliloquy	suffrage
reservoir	salve	security	somersault	suint
resilience	salvo	sedentary	sophistication	sullage
resilient	samovar	sediment	sophistry	supercilious
resistible	sanctimonious	sedulous	sophomore	superficial
restaurant	sanction	seine	soporific	superfluous
resuscitate	sandal	seismograph	sopranos	superintendent
reticence	sanguinary	seize	soutache	supersede
reticent	saponify	seizure	sovereign	superstitious
retrograde	sassafras	semaphore	spaghetti	surgeon
revengeful	satchel	senile	spatula	surveillance
revenue	satellite	sententious	specificity	surveyed
reverence	sauerkraut	sentinel	specimen	susceptible

suspicion	thigh	unanimous	vilify	witticism
sword	thrice	unbeliever	villager	wizen
sycophant	thrombosis	uncanny	villain	wizened
syllipsis	tilde	unctuous	vinaigrette	wok
symmetrical	timid	undoubtedly	vindictive	wondrous
synchronize	tincture	unfurl	vinegar	worsted
synecdoche	tocsin	unintelligible	virtuous	wrasse
synonym	tongue	unnecessary	visibility	wreath
symbiosis	tonsillitis	unparalleled	visitor	wring
syrup	too	unprecedented	vituperative	writhe
	torsion	unraveled	vocabulary	writing
tabard	tournament	unscrupulous	vociferous	wrought
tabernacle	toxemia	upholsterer	volume	
tabloid	tragedy	usable or useable	voracious	xanthic
tacit	traitor	using	voucher	xenophile
taciturn	tranquil	usurp	vowel	xerarch
tadpole	transcend	utensil		xiphoid
taffeta	transcontinental	utilize	wainscot	xylem
taiga	transferred	utterance	waive	xylography
taint	transient		waiver	xylophone
tambourine	transistor	vacancy	wanton	
tandem	trapezist	vaccine	warmonger	yacht
tantamount	trauma	vacillate	warranty	yam
tariff	treacherous	vacuum	warrior	yarrow
tarpaulin	trekked	vagary	wart	yautia
tasteful	triceps	valise	wastebasket	yawn
tautology	trichinosis	valorous	wayfarer	yellow
tawdry	tricycle	vapidity	wealth	yeoman
tedious	triplicate	vapor	weather	ylem
temperament	treatise	variegated	Wednesday	yolk
temperate	triturate	vault	weird	youngster
temporal	triumph	vaunt	wharf	youthfully
tenant	troglydote	veer	wharves	yperite
tenement	truly	vehemence	wheelde	yule
tenor	tryst	veil	whelk	
terminate	tunnel	vein	wherry	zeal
tern	turgescent	velocity	whether	zealot
tertian	turpitude	vendue	whetstone	zealous
tertiary	twelfth	vengeance	whimsical	zebra
testimony	tyrannical	verbiage	whippersnapper	zenith
tetanus	tyranny	verdigris	whippoorwill	zephyr
thalassic		verify	whisk	zinnia
their	ukulele	vermeil	whither	zircon
theocracy	ulterior	vertebrate	wholesome	zither
theology	ultimate	vestigial	wield	zoological
therapy	ultraviolet	vicarious	wince	zucchini
therapeutic	umbrage	vicissitudes	wiry	zwieback
there	umbrageous	vigesimal	withal	
thermometer	umlaut	vigilant	withhold	

SPELLING LIST FOR JUNIORS

academy	atom	break	clock	decline
accept	attach	breakfast	clothing	defeat
accomplish	attack	bridge	coal	defend
accord	attempt	broke	coast	deliver
account	attention	buffalo	colonies	depress
accurate	August	bulb	color	depression
accuse	Australia	building	colossal	depth
ache	author	bulletin	combine	desert
acorn	authority	burden	comet	desire
acre	automobile	burial	comfort	desk
across	autumn	burrow	commandment	destroy
affair	average	burst	commend	detail
affect	aware	business	common	detect
Africa	axis	butterflies	commune	develop
agreement		butterfly	communicate	devote
allegiance	babies	buy	communication	diamond
allergic	bakeries		communities	dictionary
aloud	band	cabin	community	die
alphabet	barber	cable	compress	dipper
already	bathe	calendar	compression	disappear
although	beard	Calvary	compressor	disciple
always	beast	camera	concern	dish
amendment	beat	camper	condense	dishonest
amount	beautiful	Canada	connect	dive
amphibian	beauty	car	cord	doctrine
ancestor	beaver	caravan	count	dome
angel	bed	caretaker	crack	done
animal	beech	carrot	craft	donkey
ankle	beeswax	cash	Creation	double
Antarctica	believe	cattle	creative	downhill
anteater	belt	caught	Creator	downward
apostle	beneath	celebrate	crew	draft
appeal	birch	celery	crop	drag
appear	birthday	chain	crowd	drawbridge
appoint	blend	chapel	crown	drawer
April	blew	chart	crust	dress
aquarium	blur	cheese	customer	drill
Arctic	board	chief	cure	drip
area	bomb	choice	cutting	drive
arose	booklet	choir		drone
arrange	boot	Christ	damage	drum
arrest	border	Christian	dangerous	duct
arrive	bough	citizen	daughter	due
ash	brave	civil	debate	dull
aspect	breathe	cleanliness	debt	
assure	branch	cleanse	December	eager
astronaut	brass	cliff	decide	eardrum
Atlantic	bread	climb	declare	earn

earthquake	fellow	helicopter	mountain	salamander
effort	fever	Hell	movement	sardine
Egypt	fiber	hemisphere		Satan
elephant	fireplace	hibernate	narrow	Saturday
either	firm	hiccup	necessary	Scripture
elbow	fisherman	hinder	neighbor	scroll
elect	fix	honeybee	nothing	season
element	flap	however		seeding
elevator	flashlight		object	seem
eleven	flatter	imaginary	observe	serve
else	flax	instead	ocean	service
elsewhere	flee	interest	off	seventh
encounter	flicker		olive	shadow
encourage	flight	January	opaque	shake
energy	floor	jump	opossum	shampoo
England	flour		orphanage	shelves
entire	focus	kangaroo	ought	shore
entomb	fog	kingdom	owlet	sixth
equator	forbidden	kiss		smooth
equipment	forerunner	knowledge	package	sneeze
erect	foundation		palace	spacecraft
escalator	fourth	larvae	pancake	spade
evening	freezing	latitude	passage	speaker
exact	freight	library	pasture	splint
exactly	Friday	liquid	peel	spoke
example	friendly	location	penguin	squirrel
except	friendship	lumber	peninsula	steamboat
exchange	furniture		piano	straight
excite		machine	population	strength
excuse	gas	magnify	postmark	studied
exercise	geologist	mamma	potato	suit
exist	Germany	mammal	pottery	summertime
express	glasses	manager	praise	sunflower
expressed	Gospel	married	preserve	sunshine
expression	government	material	president	swallow
expressive	governor	measurement	probably	
expressly	grandparent	memorize	product	tadpole
extent	graze	mention	pump	telegram
extra	Greek	microphone	question	telephone
	greet	microscope	quiet	telescope
families	grown	mineral		temperature
famous	grumble	minister	radio	thankful
fang	guess	ministry	rainbow	therefore
farther	guest	missionary	refrigerator	though
faucet	guitar	mobile	remember	thought
feather		moist	remind	thousand
February	hang	Monday	restaurant	through
federal	harvest	monitor		Thursday
feet	hatchery	monument	sailor	tomorrow

tongue	vacation	waste	windmill	
Tuesday	vapor	Wednesday	window	yesterday
twinkle	vegetable	weight	windpipe	
	volcano	whale	woman	
understand	volcanoes	wheat	woodchuck	
unusual		wheel	woodpecker	
usually	waiter	wigwam	worship	

SCIENCE EXHIBIT

Types of Entries

1. Collection – classification and display. Examples: rocks, insects, leaves, etc. Man-made objects such as coins, stamps, arrow heads, etc., are not allowed.
2. Research – Develop a hypothesis, perform an experiment, record results, write your conclusion, and prepare a display to exhibit your work.
3. Engineering – Build electronic equipment, optical devices, solar energy converter, etc., using scientific principle to perform a task. Do not use commercial kits. (except juniors)
4. Each Science Exhibit must be designated as either Collection, Research, or Engineering.

Entry Limitations

Only 9 science exhibits may be entered for any one school. They can be in any combination of age or category, not more than 2 entries per category.

Checklist for Science:

1. Contestant may enter only one exhibit.
2. Each entry must be fully completed and ready for exhibition.
3. Entry must be the work of the contestant. Parents and sponsors may advise but must not build any part of the exhibit. A list shall be submitted identifying any work included in the display that is not the work of the contestant (such as a specially machined component or electronic test equipment). Experiment notebooks and other supporting data should be available for the judges.
4. Exhibits must occupy a table no more than 48 inches wide, 30 inches deep, and 48 inches tall. The display board must fit within the allotted area.
5. If electrical power is required, 120 volt AC will be available. All switches and cords must be U.L. or C.S.A. approved. The exhibit must be wired in a safe manner.
6. No entry creating a safety hazard will be allowed. Dangerous chemicals; offensive odors; explosives; open flames; or live animals, reptiles or insects must not be exhibited. Exhibits requiring running water are not permitted.
7. Contestant will set up his/her exhibit and then leave area.
8. Three judges' forms should be left with the display.
9. 3 x 5 card should be attached to back of display identifying student, age, category, and school.

Criteria

Originality – Creative approach to the project.

Scientific thought – Accuracy of displaying a scientific fact or principle. Consideration is given to probable amount of effort and study that went into the project.

Workmanship – Quality of the construction of the exhibit including the neatness of labels and descriptions.

Thoroughness – How completely and carefully the project is presented.

Clarity – How clearly the average person can understand the exhibit.

HINTS FROM THE SCIENCE JUDGES

The local public library often have books on the subject of science projects or Science Fairs. These books will give the student many helpful ideas, but the student still needs to be careful to be creative. Labels that are neatly lettered and attached will enhance the project.

CREATIVE COMPOSITION

**All writing entries must be submitted by March 1st with the student registration form.
Judging will be completed prior to the beginning of actual competition.**

ESSAY WRITING

A contestant chooses a topic and writes a persuasive paper. (suggested topics are listed below.)

1. A good persuasive essay will use facts, arguments, examples, and illustrations that allow the reader to persuade himself of the truth he is reading.
2. The essay must have been written after the previous year's competition and must be the original work of the student.
3. Plagiarism of any kind will automatically disqualify the entry.
4. One entry per contestant.

Checklist for Essay Writing:

1. Length: Juniors 200-400 words. Junior and Senior high: 600-1,000 words.
2. Format: All entries must be typed, double-spaced on plain white paper; 1 full inch margin on all sides.
3. Instructions for submittal – All written entries will now be submitted by email to sequoia4u@comcast.net. Files (1 Copy of the Entry and 1 Judges Form) should be sent in a Word Doc or PDF format, not simply typed into the body of the email. Formatting Guidelines still apply.

Suggested Topics (Compositions are not limited to these titles.)

<i>America Needs Christian Education</i>	<i>Freedom's Last Choice</i>
<i>Repentance, Revival, and Reformation</i>	<i>Because You're Right</i>
<i>What Is a Christian School?</i>	<i>Christian Political Responsibility</i>
<i>The Fear of God: Antidote to Humanism</i>	<i>Why Sit We Here Until We Die?</i>
<i>America Needs Godly Leadership</i>	<i>Essential Traits of Christian Leadership</i>
<i>Biblical Requirements for Christian Leadership</i>	<i>Three Ways to Bring Revival to America</i>
<i>The Character Qualities of a True Leader</i>	<i>Theistic Education: How to Reach America</i>
<i>What One Man Can Do for His Country</i>	<i>New Laws Or New People</i>
<i>Duties of Responsible Christian Citizenship</i>	<i>Freedom Is...</i>
<i>Christians Need Biblical Convictions</i>	<i>Can You Legislate Morality?</i>
<i>What Is Success?</i>	<i>The Change Has Begun: We Must Finish the Fight</i>
<i>The Cost of Christian Discipleship</i>	<i>The Umbrella of Parental Authority</i>
<i>Do We Have Rights or Responsibilities?</i>	<i>Meekness Is Strength</i>
<i>Keys for a Reformation</i>	<i>Purity (motives, values, principles, character, habits)</i>
<i>Determining America's Course</i>	<i>Abortion Is Murder</i>

HINTS FROM THE ESSAY WRITING JUDGES

Judges look for organization and persuasiveness in essays. Begin your entry with a strong thesis clearly stated in the first paragraph, then follow through logically, smoothly, and persuasively to support that thesis. Use your own idea and avoid clichés or generalizations that are not supported by examples or illustrations. Quotes are a good way to support a thesis but should be used sparingly; the judges are interested in what you have to say. Careful attention should be given to organization. Judges also look at the technical merits of the piece. Writing should be in the third person unless you have a specific reason for using first or second person. The essay should be neat and free of typing, spelling, grammar, and punctuation errors. Be careful not to go over the length limit. It would not be equitable for judges to allow you more space than they allow your competitors. Finish with a strong, persuasive closing statement.

POETRY WRITING

The contestant must compose an original poetry composition with a Christian, character, or patriotic theme. The contestant should keep in mind his purpose for the poem; why is it being written; and what effect is being achieved.

1. The poem may be a lyric poem, a folk ballad, a literary ballad, or a narrative poem.
2. The essay must have been written after the previous year's competition and must be the original work of the student.
3. One poem per contestant.

Checklist for poetry writing:

1. At least 8 typewritten lines and no more than 30 typewritten lines.
2. Format: All entries must be typed on plain white paper, double-spaced with 1 inch margins. (Variations from these line limitations must show evidence of very careful attention to word choice and structure, plus a strong thematic basis.)
3. Instructions for submittal – All written entries will now be submitted by email to sequoia4u@comcast.net. Files (1 Copy of the Entry and 1 Judges Form) should be sent in a Word Doc or PDF format, not simply typed into the body of the email. Formatting Guidelines still apply.

HINTS FROM THE POETRY WRITING JUDGES

Judges look for poems that are neat in appearance, complete in thought, and effective in message and impact. The true purpose of a poem is to transmit in words a complete thought and yet, at the same time, to move emotions. A poem must have a reason for existence; the emotional impact and a resultant change in attitude is that reason. If your poem is correct in form, yet is not logically correct or emotionally stimulating, the poem will not score well. A poem must DO something, not merely talk about something. The theme, then, becomes of utmost importance, for if the poem is to do something, it must do something worthwhile. Secondary, but still important, is the form of the work. If the form is weak or inconsistent, it will not fall correctly on the ear, causing the message to be lost to the reader. Poems should also have a lyric quality, though they may not be intended for music. One more important point: a poem can only do ONE thing, not several. Strive for unity of purpose and skill of execution.

SHORT STORY WRITING

The contestant writes and submits a fictional composition. The story may be based on real experience; it may be purely imaginary; it may be a fictionalized report of an historical happening.

1. The story **MUST** have an evangelistic, Biblical, historical, or patriotic theme.
2. The essay must have been written after the previous year's competition and must be the original work of the student.
3. Plagiarism of any kind will automatically disqualify the contestant.
4. One entry per contestant.

Checklist for Short Story:

1. Length: Junior 300-600 words, Junior and Senior high 600-1,200 words.
2. Format: All entries must be typed, double-spaced on plain white paper; one full inch margin on all sides.
3. Instructions for submittal – All written entries will now be submitted by email to sequoia4u@comcast.net. Files (1 Copy of the Entry and 1 Judges Form) should be sent in a Word Doc or PDF format, not simply typed into the body of the email. Formatting Guidelines still apply.

HINTS FROM THE SHORT STORY JUDGES

Judges look for stories that are original and imaginative yet still believable. It is important that your short story contains a balance of all the elements of narrative fiction: plot, setting, characterization, conflict, and resolution. It should not overemphasize one to the detriment of the others. Because of space limitations, it is important that you develop each facet of your story carefully and thoughtfully, paying particular attention to your choice of words. Use words economically, that is, do not use several trite, colorless words when one more imaginative word could take their place and enhance the tone of your story. Neither should you waste good words. Make each one count. Consider it carefully. Is it there for a reason? Is it used accurately? Does it tell the reader exactly what you want him to know or does he have to guess at your meaning? When you are satisfied that your story says what you want it to say, check it carefully to eliminate errors in grammar, punctuation, and spelling. Also check the word count since judges will subtract points if you exceed the limits.

JUDGE'S FORM SCIENCE EXHIBIT

Name _____

Date _____

Church-School _____

Category: Junior Junior High Senior High

Must designate one: Collection Research Engineering

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
1. Concept		
A. Definite Purpose of Theme	10	_____
B. Creativity and Originality	15	_____
C. Meets competition standards	5	_____
2. Scientific Thought		
A. Accuracy of Display	15	_____
B. Total Thought and Effort	10	_____
C. Usefulness	5	_____
3. Workmanship		
A. Neatness	10	_____
B. Handling of Materials	5	_____
C. Handling of Tools Required	5	_____
D. Design of Layout – Including clarity of Information on display board	5	_____
4. Thoroughness		
A. Presentation	5	_____
B. Information	5	_____
5. Display Clarity	5	_____
TOTAL POINTS	100	_____

Comments: _____

(Judge's Signature)

**JUDGE'S FORM
ESSAY WRITING**

Name _____

Date _____

Church-School _____

Word Count _____

Title of Entry _____

Category: Junior Junior High Senior High

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
<p>1. Theme A Christian or patriotic theme should be given in precise thesis statement which is examined and discussed logically</p>	15	_____
<p>2. Composition (60 points possible)</p> <p>A. Essential points given logically</p> <p>B. and convincingly</p> <p>C. Cogency and unity: everything in the essay directly supports thesis</p> <p>D. Valid argument and persuasion without exhortation or preaching; strong closing statement</p> <p>E. Creativity and individuality of presentation</p>	<p>10</p> <p>20</p> <p>10</p> <p>10</p> <p>10</p>	<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>
<p>3. Mechanics (25 points possible)</p> <p>A. Neatness, general appearance</p> <p>B. Spelling, punctuation, and grammar (subject-verb agreement, pronoun agreement, no misplaced modifiers, etc.)</p> <p>C. Progression of ideas and argument, transitions, length of paragraphs</p>	<p>5</p> <p>15</p> <p>5</p>	<p>_____</p> <p>_____</p> <p>_____</p>
TOTAL POINTS	100	_____

Note: As many as 10 points may be subtracted if essay is not between 600-1,000 words in length, (200-400 for Juniors) and is not typed double spaced on plain white paper.

Comments: _____

 (Judge's Signature)

**JUDGE'S FORM
POETRY WRITING**

Name _____ Date _____
 Church-School _____ Word Count _____
 Title of Entry _____
 Category: Junior Junior High Senior High

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
1. Theme Biblical or historical A. Poem has one central idea; B. unity in viewpoint.	20	_____
2. Use of Poetic Material (60 points possible) A. Shows feeling, sincerity, conveys emotion.	10	_____
B. Original, fresh use of words; avoids triteness	10	_____
C. Meter is regular, without jolting variations. Rhythm is smooth. Rhyme, if used, is generally good.	15	_____
D. Uses poetic devices such as imagery, figures of speech, symbolism, parallelism.	15	_____
E. Creativity and individuality of expression.	10	_____
3. Mechanics (20 points possible) A. Neatness, general appearance	5	_____
B. Spelling, punctuation, and grammar. (subject-verb agreement, etc. Unusual grammar is acceptable if it is clearly used as a poetic device and is effective as such.)	15	_____
TOTAL POINTS	100	=====

Note: As many as 10 points may be subtracted if poem is not 8 to 30 lines in length and is not typed double spaced on plain white paper.

Comments: _____

 (Judge's Signature)

JUDGE'S FORM SHORT STORY

Name _____

Date _____

Church-School _____

Word Count _____

Title of Entry _____

Category: Junior Junior High Senior High

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
1. The Story (80 points possible)		
A. Is there at least one life-like character?	10	_____
B. Are details of setting (place, time) woven into the action of the story?	10	_____
C. Theme-does the story have and Demonstrate a Biblical or historical theme?	15	_____
D. Is there a well-planned plot, with incidents that build conflict and lead to the climax?	15	_____
E. Is there a main conflict?	15	_____
F. Do all the incidents build to a climax that resolves the conflict?	15	_____
2. Mechanics (20 points possible)		
A. Neatness, general appearance	5	_____
B. Spelling	5	_____
C. Punctuation	5	_____
D. Grammar, tenses are consistent, subjects and verbs agree, pronouns and antecedents agree.	5	_____
TOTAL POINTS	100	=====

Note: As many as 10 points may be subtracted if story does not come within 600-1,200 words (Juniors 300-600 words) and is not typed double-spaced on plain white paper.

Comments: _____

 (Judge's Signature)

ART AND PHOTOGRAPY COMPETITIONS

TYPES OF ENTRIES

1. Painting: Oil, Watercolor, Acrylics (judged together)
2. Drawing: Sketching-any monochromatic sketching medium; pastel or colored pencil; pen and ink-monochromatic pen or brush work (judged together)
3. Woodworking
4. Metalworking
5. Clay Sculpture

GENERAL GUIDELINES

Entries must be the sole work of the student. Only **new** artwork will be acceptable. Students are encouraged to draw on their own ideas for subject matter and composition. It is recognized that copying of other artwork is one method of learning, but should not be presented as the original work of the student.

Entries must meet all competition standards as far as dress codes and suitable subject matter are concerned. All entries must be done in realistic style-**no** abstract or surrealism. **No artwork should attempt to portray the face of Christ.** Paint by number is allowed for Juniors only.

CLAY SCULPTURE

Entries in this category must be entirely hand built and made out of **CLAY ONLY**. The use of slip molds or green ware available from ceramic or craft houses **is not allowed**. Slip molds may be used if the mold is made by the student, in which case, the mold must be submitted as part of the ceramic project. All clay sculpture should be kiln-fired to protect the entry. Clay sculpture may not exceed two feet in any direction. Craft kits allowed for Juniors only. Play Dough or any other untempered clay will not be accepted.

WOODWORKING

Entries in this category must be made **ENTIRELY OF WOOD**. The contestant may use power tools. Craft items such as miniature toys, models, or picture frames are acceptable for Juniors only. Wood items may not exceed three feet in any direction. Any non-wooden part must be visually insignificant and have an obvious, and necessary function. Example: a small brass hinge on a wooden box would be acceptable. However, metal or rubber wheels on a wagon would not be acceptable.

METALWORKING

Entries in this category must be made of **METAL ONLY**. Items may be made from any type of metal. The student may use any type of power tools needed (nippers, welder, grinders, etc.) to form the pieces of metal that will be put together. Items may not exceed three feet in any direction. Craft items such as book ends, belt buckles, pen holders, etc., are acceptable for Juniors only. Weapons are not acceptable (i.e., knives, swords, maces, axes, guns, etc.).

Checklist for Art:

1. Entries must arrive for judging in satisfactory exhibition condition. (see Framing)
2. Judge's forms-three copies for each entry with name and church-school name.

Framing

All artwork must be enclosed in some type of frame. (Exceptions: clay sculpture, woodworking, and metalworking) Mat board may be used in conjunction with a frame but is not considered a frame itself. Artwork must be ready to hang in any easily accessible manner. Paintings, sketchings, and drawings must not exceed 3 feet in its longest dimension including the frame.

PHOTOGRAPHY

TYPES OF ENTRIES

There are several categories in both Color and Black/White. Contestants may enter no more than three classifications. All entries **MUST** have a 3x5 card identifying student, age, category, and school. The following are categories you may enter:

1. Portrait – A posed picture of an individual not a snapshot.
2. Scenic – A picturesque outdoor setting.
3. Still Life – A picturesque indoor arrangement of objects.
4. Wildlife – A picture of animals, flowers, insects, etc. in a natural outdoor setting. Pets and domestic animals are **not** wildlife. Plants/Flowers must not be from backyard or manicured garden.
5. Character Trait Picture – A picture that portrays one of the sixty character traits listed below. You must designate which character trait you are illustrating.

Entry Limitations

Only 15 photography entries may be entered for any one school. They can be in any combination of age or category, not more than 3 per student, and not more than 2 entries per category.

Appreciative	Dependable	Honest	Purposeful
Attentive	Determined	Humble	Resourceful
Available	Diligent	Joyful	Respectful
Committed	Discerning	Kind	Responsible
Compassionate	Discreet	Loyal	Secure
Concerned	Efficient	Meek	Self-Controlled
Confident	Equitable	Merciful	Sincere
Considerate	Fair	Observant	Submissive
Consistent	Faithful	Optimistic	Tactful
Content	Fearless	Patient	Temperate
Cooperative	Flexible	Peaceful	Thorough
Courageous	Forgiving	Perseverant	Thrifty
Creative	Friendly	Persuasive	Tolerant
Decisive	Generous	Prudent	Truthful
Deferent	Gentle	Punctual	Virtuous

RULES

1. Entries must have been taken since last years competition.
2. Entries must be the sole work of the student.
3. Entries must be 8”X10” mounted with an 11”X14” mat that is not thicker than 3/16” or thinner than 1/16”. (No frames)
4. Entries may be processed by commercial labs or by the student.
5. Entries must conform to same standards as competition guide- lines.
6. Entries may not be altered by any computer process like Photoshop, etc. to change the composition of the photo. Simple adjustments like cropping, exposure or contrast are acceptable. This is a competition of your skill with a camera, not the computer. This is not a graphic design competition, but strictly photography. A conventional or digital camera may be used.

CRITERIA

Originality – The way the medium expresses the student’s own idea rather than following the pattern of others.

Content – The subject matter or topic treated must conform to standards of what is acceptable in behavior, dress, etc.

Focus – Sharpness of essential details in the photograph. Good use of depth of field or diffusion for special effect.

Contrast – The difference between light and dark used to display the content to the best advantage.

Density – The accuracy of exposure exhibited by overall tonal quality.

Lighting – The placement of lighting to best exhibit the subject.

Mounting – The color, texture, and permanence of the material on which the photograph is exhibited.

HINTS FROM THE PHOTOGRAPHY JUDGES

Judges will pay close attention to the technical qualities of your work. Next to content comes composition. This includes the number of subjects, their arrangement, and the background of the picture. When composing, keep your photography simple. Too much symbolism or clutter is distracting to the viewer. Avoid placing the main subject “dead center”. This produces a dull, static effect, which is not very pleasing to the eye. After composing the photo, carefully check the background for distracting, objectionable elements. Many fine shots have been ruined by ugly telephone wires or distracting blotches of color that detract from the main subject. Nothing in the photo, even though in the background and out of focus, should violate Christian standards. Finally, pay close attention to the finishing touches. Your photo should be clean and free of scratches, dust specks, or wrinkles, and should be matted attractively. Often these are the factors that are used to break ties.

**ART JUDGE'S FORM
(BRUSH/PEN)**

Name _____

Date _____

Church-School _____

Category: Junior Junior High Senior High

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
1. Composition		
A. Balance in the light and dark masses, express thoughtful planning	10	_____
B. Color tones are balanced in hot and cool values	5	_____
C. Composition is not split into two independent sections	5	_____
2. Rhythm		
A. All lines and masses flow with meaningful continuity	10	_____
B. Design of whole composition is well woven into one message	5	_____
C. Composition leads into one focal point	5	_____
3. Logic		
A. Direction of light is clearly described	10	_____
B. Perspective is convincing	5	_____
C. Composition leads into one focal point	5	_____
4. Handling of media		
A. Construction of subject is confidently expressed.	5	_____
B. Media is handled with orderly treatment.	5	_____
C. Care has been used in textural effects.	5	_____
5. General merits of entire presentation		
A. Notable originality is expressed	5	_____
B. Artist delivers proof of his understanding subject.	5	_____
C. Conscientious craftsmanship is shown	5	_____
D. Frame is in harmony with composition	5	_____
E. Artwork has proper hanger. (only eyescrews and wire are accepted)	5	_____
TOTAL POINTS	100	=====

Comments: _____

(Judge's Signature)

ART JUDGE'S FORM
WOODWORKING, METALWORKING, CLAY SCULPTURE

Name _____ Date _____

Church-School _____

Category: Junior Junior High Senior High
 Woodworking Metal Clay

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
1. Concept		
A. Definite purpose or theme	5	_____
B. Presented in original fashion	10	_____
C. Composition not split into two or more independent sections.	5	_____
2. Design		
A. Size and weight in conjunction with purpose	5	_____
B. Area of space used has balance and harmony	5	_____
C. Edges of actual shape express thoughtful planning	5	_____
D. All parts made entirely from medium	10	_____
3. Technique		
A. Construction and craftsmanship confidently expressed	20	_____
B. Sanding, polishing, or firing	10	_____
C. Textural effects	5	_____
D. Proper finish or glaze, either applied or natural	10	_____
E. Knowledge of and/or use of tools required.	10	_____
TOTAL POINTS	100	=====

Comments: _____

 (Judge's Signature)

JUDGE'S FORM PHOTOGRAPHY

Name _____

Date _____

Church-School _____

- | | | | |
|-----------------|-------------------------------------|--|--------------------------------------|
| Age Category: | <input type="checkbox"/> Junior | <input type="checkbox"/> Junior High | <input type="checkbox"/> Senior High |
| Color Category: | <input type="checkbox"/> Color | <input type="checkbox"/> Black and White | |
| Photo Category: | <input type="checkbox"/> Still Life | <input type="checkbox"/> Wild Life | <input type="checkbox"/> Scenic |
| | <input type="checkbox"/> Portrait | <input type="checkbox"/> Character Trait | |

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
1. Originality		
A. Definite Purpose or Theme	5	_____
B. Creativity and/or Originality	10	_____
2. Content		
A. Meets competition standards	5	_____
B. Handling of subject matter	10	_____
3. Composition		
A. Balance	5	_____
B. Lines	5	_____
C. Cropping	5	_____
4. Focus		
A. Sharpness of essential details	10	_____
B. Use of depth of field or diffusion for special effects.	5	_____
5. Contrast -Lights and darks used to display content to best advantage	10	_____
6. Density -Accuracy of exposure exhibited by overall tonal quality and/or grain	10	_____
7. Lighting -Placement of lighting	10	_____
8. Mounting		
A. Size 11"X14"	5	_____
B. Use of color, texture and permanence of the mat.	5	_____
TOTAL POINTS	100	_____

Comments: _____

(Judge's Signature)

NEEDLE AND THREAD COMPETITION

All categories are for female contestants only. Contestants must make girls'/ladies' garments and must not receive help on their projects other than instructions. Contestants are allowed to submit one entry. **All fashions must meet competition dress requirements.** Do not submit mini-skirts, slacks, pant-suits, shorts, bathing suits, sleepwear, slits in skirts/dresses, or garments with low necklines. These rules also apply to the subjects used in Needlework entries. Thin or "see-through" fabrics must be lined.

Projects must be completely finished to be eligible.

The contestant is encouraged to be creative and vary from the pattern. If this is done, the differences should be explained. Points are given for originality.

GARMENTS

Dresses – church dresses, casual dresses, tailored dresses, skirts, etc.

*Juniors can do simpler projects or kits such as aprons, pot holders, ties, handkerchiefs, etc.

NEEDLECRAFT

1. Counted Cross Stitch – No stamped cross-stitch accepted. Pictures must be framed. The back of all work must be accessible for judging. Examples: tablecloths, place mats, pictures, samplers.
2. Embroidery – Decorating fabric with embroidery floss or thread. The back of all work must be accessible for judging. Pictures must be framed. No counted cross-stitch. See "counted cross stitch" category. "Punch and Sew" embroidery will not be accepted. Only regular "needle and thread" embroidery will be judged. Examples: scarves, pillowcases, tablecloths, hand towels, placemats, borders for skirts, pillows, pictures, samplers.
3. Crewel – Decorating fabric using mostly wool yarn or thread. Pictures must be framed. The back of all work must be accessible for judging. Examples: pictures, chair covers, pillows.
4. Needlepoint – Decorating open-weave canvas with wool (or synthetic) yarn. Pictures must be framed, the back of all work must be accessible for judging. Rugs are not accepted. Plastic canvas is not accepted. Examples: pictures, chair covers, pillows.
5. Crochet – Examples: baby afghans, shawls, tablecloths, bedspreads, dresses, sweaters, baby garment sets (sweater, cap, mittens, or booties).
6. Knitting – **Machine knitting not allowed.** Examples: baby afghans, shawls, tablecloths, bedspreads, dresses, sweater, baby garment sets (sweater, cap mittens, or booties).
7. Afghans – Afghans can be either crocheted or knitted. No baby afghans in this category. Minimum size 50"X70"
8. Junior category will accept crafts, kits and other beginning projects.
9. All needlecraft is combined into one category and judged together with exception of afghans. Afghans are judged in a separate category.

Checklist for Needle and Thread:

1. Pattern
2. Judge's forms. Three with name and church-school name.
3. Plastic bag to hold pattern. Attach bag to hanger of sewing garments. Attach with safety pin to Needlework entry, or secure to back of frame as applicable.
4. A photograph of contestant modeling garment. (This does not apply to Needlecraft entries, etc.). A garment may be made for someone other than the contestant, but all guidelines must be followed – even the picture.

HINTS FROM THE NEEDLE/THREAD JUDGES

The qualities the judges look for are originality and careful attention to details. High points are given for neatness, cleanliness, uniformity, and precision.

The pattern, purchased or original, must accompany the Needle/Thread entry to receive the highest possible points. Check the Judge's forms. There are 5 points for submitting the pattern, and another possible 10-20 points for creativity. In crochet, knitting, and afghans there is another possible 10 points for gauge. These points cannot be given if the pattern is not submitted.

GARMENTS: If a garment is a compilation of several patterns, the pieces used from each pattern should be submitted with the entry. Please do not submit the pieces not used. Higher points will be received for the more difficult finishes. A proper finish should be used pertaining to the type of material (i.e. wools are usually bound, crepes need French seams, etc.). Zigzag sewing is very important. Even though a garment is slightly wrinkled en route to the convention, the correct pressing of each part as it is assembled will be evident to the judges. Bound buttonholes receive higher points than machine buttonholes.

NEEDLEWORK: It is best not to have any knots or loose ends. When working with an even number of threads, you may cut your thread twice the length needed-fold in half-thread loose ends through eye of needle-now you have started your work without knots or loose ends. To tie off without knots, simply hide ends in same color thread.

**JUDGE'S FORM
NEEDLE/THREAD (DRESSES, SKIRTS, ETC.)**

Name _____ Date _____

Church-School _____

Category: Junior Junior High Senior High

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Christian appearance (length, cut, modesty)	10	_____
Pattern submitted	5	_____
Creativity-Pattern changes, color changes, originality	10	_____
Overall Beauty-Coordination of colors and accessories (such as buttons, bows, etc.), matching of plaids, etc.	10	_____
Stitching-machine and hand	15	_____
Seam finish	10	_____
Zipper, buttonholes, or fastenings	10	_____
Sleeve set and detail	10	_____
Collar/neckline detail	10	_____
Hem detail	10	_____
TOTAL POINTS	100	=====

Comments: _____

(Judge's Signature)

**JUDGE'S FORM
NEEDLE/THREAD
(EMBROIDERY, CREWEL, NEEDLEPOINT, ETC.)**

Name _____ Date _____

Church-School _____

Category: Junior Junior High Senior High

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Pattern submitted	5	_____
Creativity-Pattern changes, color changes, originality	20	_____
Overall Beauty	15	_____
Technique (difficulty of stitches, Variety of stitches)	15	_____
Uniformity of stitches	20	_____
Finishing (thread ends secured, Preferably no knots)	15	_____
Blocking	10	_____
TOTAL POINTS	100	=====

Comments: _____

 (Judge's Signature)

**JUDGE'S FORM
NEEDLE/THREAD
(AFGHANS)**

Name _____ Date _____

Church-School _____

Category: Junior Junior High Senior High

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Pattern submitted	5	_____
Creativity-Pattern changes, color changes, originality	20	_____
Overall Beauty	10	_____
Technique (difficulty of stitches, variety of stitches)	15	_____
Uniformity of stitches	20	_____
Gauge	10	_____
Finishing (thread ends secured, preferably no knots)	10	_____
Blocking	10	_____
TOTAL POINTS	100	=====

Comments: _____

 (Judge's Signature)

ATHLETIC COMPETITION

Physical Fitness (MALE ONLY)

Sit-Ups

1. Back lying, legs bent, feet together flat on floor, hands clasped behind head.
2. Sit up and touch the knees with the elbows.
3. Keep hands clasped behind head.
4. The event judge will assign a “buddy” who will hold the contestant’s feet against the floor.
5. The contestant will be allowed ten minutes to perform as many sit-ups as possible.

Push-Ups

1. Front lying, palms of hands flat on floor and approximately one foot from ears directly to side of head.
2. Straighten arms to lift body.
3. Chest must touch floor for each completed movement.
4. Body must remain in a rigid position during the upward push and downward motion.
5. The contestant will be allowed five minutes to complete as many push-ups as possible.

Pull-Ups

1. Standing with the bar adjusted to at least 8 inches beyond extended arm, grasp bar with back of the hand toward the contestant.
2. Flex arms, raise body, touch chin to bar; return to starting position.
3. Move slowly and deliberately with body in extended position.
4. the contestant will be allowed five minutes to perform as many pull-ups as possible.

Rules

1. The contestant must do the exercises in the following order (1) pull-ups, (2) push-ups, (3) sit-ups.
2. Only 60 seconds will be allowed between exercises.
3. A judge will count the number of correct exercises performed. The count will stop at the first improper movement, or when time is up.

Scoring

Pull-Ups	– 1 point each
Push-Ups	–1/2 point each
Sit-Ups	–1/3 point each

The contestant with the highest total points shall win first place. Subsequent places will be determined by total points of each contestant.

PHYSICAL FITNESS RECORD SHEET

	NAME	SCHOOL	SIT-UPS	PUSH-UPS	PULL-UPS	TOTAL PTS.
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
13						
14						
15						
16						
17						
18						
19						
20						

SIT-UPS = 1/3 point

PUSH-UPS = 1/2 point

PULL-UPS = 1 point

(Judge's Signature)

TRACK EVENTS

40 yard dash

100 yard dash

1 mile run

This race may be run on a track or a cross country style course.

1/4 mile relay

Each team shall have 4 members who will run 110 yards and then pass a baton to the next member. Each team must bring their own baton.

Each school may enter up to 3 contestants, or teams, in each race. There will be heats in the shorter races if necessary.

Boys in male only athletic events (physical fitness and races) may wear sweats to run in (no shorts). They should also wear tennis shoes or soccer style shoes (no spikes). (Rubber cleats are okay – no metal spikes.)

CHECKERS

All contestants **MUST provide a board and set of checkers.**

1. Black has the first move. The younger player receives black.
2. A piece that is touched by a player must be moved, if possible; if a playable piece is moved over any angle of its square, the move must be completed in that direction.
3. There is a time limit of three minutes for each move, except when a player is confronted with a compulsory jump in only one direction; then he must make his move within one minute.
4. All jumps must be completed. When this rule is violated, the player must retract his illegal move and make the capture instead.
5. Checkers is a one game only elimination match with a possibility of losers selected for playback.
6. Checkers is only open to Junior and Junior High participants.
7. There will be no spectators or coaches allowed at the table during a game. A spectator section will be designated.

*In Checkers and Chess, male and female competes in the same category.

CHESS

All contestants **MUST provide board and chessmen.**

Object of play – The game is won by capturing the adverse king. The capture is never consummated; when the king is attacked and cannot escape, he is said to be “checkmated” and the game ends. Many games end by resignation of a player who sees that he cannot escape eventual defeat.

Drawn games – A game may be abandoned as drawn for any of the following reasons: insufficient force, stalemate, perpetual check, agreement by either party, or the 50-move rule.

*Chess is a one game only elimination match with a possibility of losers selected for playback.

Other rules to remember-

1. White moves first; thereafter the players move alternately. The younger player will have first choice of white or black.
2. A player may not touch a piece without asking his opponent, unless he plans to play that piece.
3. After three minutes, time will be called; the player has one minute to finish his play or forfeit the game.
4. A player should not disturb his opponent or allow those watching to do so. There shall be no talking by players or spectators in the competition area.
5. There will be no spectators or coaches allowed at the table during a game. A spectator section will be designated.

TABLE TENNIS – Male and Female compete in separate categories

1. A standard table, paddles and balls will be used.
2. The serve must be made with ball in open hand and the trajectory of the serve must take the ball past the receivers end of the table between the corners.

3. Youngest player chooses either to serve first or preferred end. Opposing player gets remaining choice.
4. Players alternate serves every 5 points and change ends when a player reaches 10 points. Games are for 21, but must be won by 2 points.

*Table Tennis is a one game only elimination match with a possibility of losers selected for playback.

3 ON 3 BASKETBALL

Male only

1. Teams will consist of 3 players plus any substitutes and a coach.
2. Games will be played on a Half Court.
3. There will be 2 age categories: Senior High and Junior High. Students may move up to complete a team if desired, but that student cannot compete at both age levels. Juniors may play at an older level if needed, but there is no separate competition for their age group.
4. The Senior High games will consist of two, 15-minute halves, with a 5-minute break. The Junior High games will consist of two, 10-minute halves, with a 5-minute break.
5. The Senior High games will have up to three, 1-minute timeouts per half. The Junior High games will have up to two, 1-minute timeouts per half.
6. Points will be awarded as follows:
If a 3-point line can be established, then shots from that distance will be 3 points and all other field goals will be 2 points for both age groups.
7. Fouls will be the same for both age groups.
There will be no free throws.
Offensive fouls will result in loss of possession.
Rebounding fouls will result in possession to opposing team.
Defensive fouls, shooting or otherwise, will result in 1 point being awarded to the offensive team which will also maintain possession (out of bounds at top of key)
NOTE: Each team will be allowed 5 defensive fouls per half before points are awarded to opposing team.
Individual fouls are not recorded, and no one fouls out of the game.
8. Jump balls will result in alternating possession at top of key
9. Each game will have a referee and an official scorekeeper / timer.
10. Players are to wear sweats or long pants. **No shorts**, please. Matching jerseys are encouraged

VOLLEYBALL

Rules and Regulations

THE SERVE

1. Server must serve from behind the restraining line (end line) until after contact.
2. Ball may be served underhand or overhand.
3. Ball must be clearly visible to opponents before serve.
4. Served ball may graze the net and drop to the other side for point.
5. First game serve is determined by a volley. Each subsequent game shall be served by the previous game loser.

SCORING

1. Rally scoring will be used.
2. There will be a point scored on every score of the ball.
3. Offense will score on a defense miss or out of bounds hit.
4. Game will be played to 15 points
5. Must win by 2 points
6. 2 out of 3 games.

ROTATION

1. Team will rotate each time they win the serve.
2. Players shall rotate in a clockwise manner.
3. There shall be 4-6 players on each side.

PLAYING THE GAME (VOLLEY)

1. Maximum of 3 hits per side.
2. Player may not hit the ball twice in succession. (A block is not considered a hit.)
3. A ball touching a boundary line is good.
4. A legal hit is contact with the ball by a player body above and including the waist which does not allow the ball to visibly come to a rest.
5. If 2 or more players contact the ball simultaneously, it is considered one play and the players involved may not participate in the next play.
6. Switching positions will be allowed only between front line players. (After the serve only)

BASIC VIOLATIONS

1. Stepping on or over the line on a serve
2. Failure to serve the ball over the net successfully
3. Hitting the ball illegally (Carrying, Palming, Throwing, etc.)
4. Reaching over the net, except under these conditions:
 - a. When executing a follow-through
 - b. When blocking a ball which is in the opponents court but is being returned (the blocker must not contact the ball until after the opponent who is attempting to return the ball makes contact)
Except to block the third play

MUSIC COMPETITION

GENERAL PERFORMANCE GUIDELINES

Please refer to Platform Guidelines before preparing for Music events.

1. Music selections must be conservative and appropriate for a church service. Any hint of worldliness or contemporary style will not be acceptable. All music numbers must be memorized. Another student or adult can supply accompaniments for musical numbers, but it will not be judged as part of your event. Taped accompaniments are acceptable only if it is piano alone. You must bring your own tape player. Professional taped accompaniments are not allowed.
2. No microphones or amplification will be allowed in any events. Students should be trained to project their voice.
3. There is no category for classical music. All music should be music suitable for a church service. Certain classical numbers that are clearly identified as hymns or traditional church music would be acceptable. An example would be “Jesu, Joy of Man’s Desiring” by Bach.
4. All musical selections will have a time limit of four minutes with the exception of piano solo—that will be a five minute limit.
5. Three copies of the arrangement, as performed, must be given to the judges before a performance. Music must be performed exactly as it appears on the score. If chords are changed, etc., music should be notated to reflect the changes. The judges must receive copies of the corrected/changed scores. Hand written copies are not acceptable.
6. Contestants may sing acappella; be accompanied by an adult sponsor or student playing a piano; or use accompaniment tape (piano only). Record only one song per cassette. They should clearly label the tape with their name and church-school name. **OTHER SOUND TRACKS ARE NOT PERMISSABLE.**
7. All music is to be memorized.
8. There should be a pre-selected spokesman for each group who will introduce the group, the church-school represented, and the title of the song to be performed. (This is not counted against performance time.)
9. Personal amplification equipment for competition is not allowed.

Checklist for Music:

1. Copies of music: Three copies must be brought to convention. All three copies are to be combined, along with three judges forms, in a clear plastic folder with the student’s name and church-school name. **PHOTOCOPIES WILL NOT BE RETURNED.** Be sure to retain a copy for yourself. Sheet music or music books with complete name, and church-school name will be available for pick-up after the competition.
2. Judges forms: Submit three copies, properly filled out. (These may be photocopied from Contestant Guidelines.)

HINTS FROM THE MUSIC JUDGES

Most of the music judges’ comments deal with intonation and rhythmic accuracy; that is, the ability to sing and play on pitch and to perform the music exactly as written, giving all value to each note and dynamic marking. While poise, polish, and appearance contribute to a good performance, nothing can compensate for failures in intonation or rhythm. These are the heart of musicianship. Vocalists can improve their ability to sing on pitch by practicing good breathing techniques; breathe deeply to give the tone plenty of air support. Instrumentalists need to practice proper playing with deep breathing, good embouchure, correct fingering, etc. The accompaniment is a vitally important part of a musical entry, so be sure the ability of the accompanist or the quality of the recording is as high as possible. The accompanist may improvise to enhance the performance, if desired. **CAUTION:** Choose music that is not overly difficult for the experience and capabilities of the singer or player. It is better to choose music that is more simple than to attempt to perform music that is beyond the reach of the student.

MUSIC COMPETITION EVENTS

Solos – Solos will be separated into male and female categories. We are looking for something appropriate for a church service or youth rally. The style of American Idol is not acceptable.

Duets – Female duets, male duets and mixed duets will be one category. Unisons and solo sections within the duet are acceptable, but there should be significant sections of 2 part harmony in the arrangement.

Trios – Female trios, male trios, and mixed trios will be one category. Unison and solo sections within the trio are acceptable, but there should be significant sections of 3 part harmony in the arrangement.

Quartets – Female quartets, male quartets, and mixed quartets will be one category. Unison and solo sections within the quartet are acceptable, but there should be significant sections of 4 part harmony in the arrangement.

Ensembles – An ensemble will be any group of 6 or more. All ensembles will compete in the same category regardless of size. The ensemble arrangement can be written for 2, 3, or 4 parts and be acceptable. Unisons and solos within the arrangement are acceptable. However, the more parts the group is able to sing will obviously earn the group a higher score if the parts are done well. Your group should not attempt to sing more parts than it is able to clearly maintain. The ensemble should not include a director.

All vocal numbers may be presented with accompaniment or acapella. The accompaniment itself will not be judged except where it affects the overall flow of the presentation.

Groups that sing all unison without parts will not place. A duet is not just two people but two parts. Likewise, trios or quartets: It is not just three or four people but three or four parts. Ensembles should have at least two parts, but more parts will score more points.

Instrumental

Piano Solo – Piano solos will be separated into male and female categories. The piano solos should be appropriate for a church service or offertory. Classical numbers are not acceptable unless it incorporates a sacred song or hymn in the arrangement, it is recognized as a sacred song, or is found in one of our hymnbooks.

Misc. Instrumental Solo – This category will include all other instruments including strings, brass, or woodwinds. The arrangement may include a piano accompaniment, but it is not required. The accompaniment itself will not be judged except where it affects the overall flow of the presentation.

Misc. Instrumental Ensemble – This category includes any number or combination of instruments. It can include accompaniment or not. The arrangement must be written or notated to accurately portray what the ensemble is actually playing.

Hand Chimes – A stand alone event. No accompaniment.

*All musical numbers should follow printed music that is accurate and clearly marked and notated to allow the judges to compare the presentation to the actual music submitted. Hand written scores are not acceptable.

***All Music is to be memorized. Exception** – *Hand Chime contestants may use music, but will lose points.*

***All musical numbers have a time limit of 4 minutes except piano solos which is 5 minutes.**

MUSIC PRACTICE CHECKLIST

This form is to help you as a student or supervisor to know better what is expected as you prepare for competition. Some areas apply only to instrumental music.

Definitions and Helps to consider:

- 1. Tone** – the pure clear sound of a pitch.
 - A. Beauty (intonation) a sound that is the correct pitch (beautiful and pleasant to hear).
 - B. Color – the brilliance of tone with variety.
 - C. Strength and control – both restraint and power.

- 2. Accuracy** – the correct notes and timing.
 - A. Meter – the unit of a rhythmic pattern (3/4) (4/4) (6/8) etc.
 - B. Chords – the putting together of tones (they should be pleasant). Distinguishing and blending of parts where appropriate.
 - C. Accents – to emphasize (play or sing louder) a note or group of notes.
 - D. Precision – specifically accurate, strictly as the music indicates. Including pitch and parts.

- 3. Articulation** – to play or pronounce with an understandable sound.
 - A. Slurring – connecting notes smoothly.
 - B. Bowing (string) making sounds clearly with a bow embouchure (wood instruments) the correct lip or mouth position.
 - C. Fingering – the right finger on the right note or in the right position.
 - D. Ensemble – the clarity of the combined sounds.
 - E. Attacks – the starting sound without NOISE.
 - F. Cut-offs – the quality of the ending part of the sound.
 - G. Clarity – Especially the words – understandable, vowels and consonants produced accurately.

- 4. Interpretation** – the expression of the message during the performance.
 - A. Tempo – the speed of the song that best fits that selection.
 - B. Style – the kind of music, march, soft hymn, etc.
 - C. Phrasing – expressing a FEELING created by the way a group of notes is played, excitement, calmness, sadness, changes faster or slow.
 - D. Dynamics – overall changing of the volume – louds – softs, etc.

- 5. Presentation** – the act of performing a musical piece for a person or group.
 - A. Musicianship – the quality and flow of the selection.
 - B. Deportment – the actions or gestures from the second the student is visible, during the performance, and while leaving the area.
 - C. Posture – the physical stance and position of body, feet, shoulders, and hands of the performer.
 - D. Memorization – playing or singing the selection by memory.
 - E. Suitability of Ability – performing a selection within the range and level of the student.

- 6. Appropriateness of Selection** – stated in the general Guidelines for music competition.

**JUDGE'S FORM
VOCAL MUSIC
Solo Only**

Name _____

Date _____

Church-School _____

Name of Selection _____

Category: Junior Junior High Senior High
 Male Female

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
1. Appearance and Stage Department (18 points total)		
A. Approach – with confidence yet with grace and humility	3	_____
B. Posture – upright look, not slumped	3	_____
C. Eye contact – scan the audience, not stare	3	_____
D. Poise – in full control	3	_____
E. Clothing – color coordinated, neat, sharp, beautiful	3	_____
F. Departure – with confidence	3	_____
(Total points for section 1)		=====
2. Interpretation (32 points total)		
A. Mood – prayerful, enthusiastic, peaceful	4	_____
B. Intensity – is it weak, strong, not enough power, etc.	4	_____
C. Style – does the presentation match the printed intention	4	_____
D. Tempo – flowing, not too fast or too slow	4	_____
E. Phrasing – the feeling of motion or rest	4	_____
F. Climax – was it handled well	4	_____
G. Dynamics – do the volumes change correctly	4	_____
H. Word Emphasis-each word needs to be handled with the right emphasis	4	_____
(Total points for section 2)		=====
3. Musicianship (45 points total)		
A. Memory	5	_____
B. Projection – can each part of the music be heard	5	_____
C. Proper Diction – correctly pronounced, articulated, enunciated	5	_____
D. Tone Quality – the full rich sound	5	_____
E. Correct Rhythm – is it performed like the printed page	5	_____
F. Proper Breathing – breathing at the right places, the right way	5	_____
G. Intonation (pitch)	10	_____
H. Balance and integration of accompaniment – does the accompaniment add to the beauty or override	5	_____
(Total points for section 3)		=====
4. Appropriateness of Selection (5 points possible for section 4)		
Fits guidelines / suitable to contestants ability	5	_____
TOTAL POSSIBLE POINTS	100	=====

Comments: _____

Time limit _____ Actual time _____

(Judge's Signature)

VOCAL MUSIC
All Groups (2 or more)

Name _____

Date _____

Church-School _____

Name of Selection _____

- Category: Junior Junior High Senior High
 Duet Trio Quartet Ensemble
 Male Female Mixed

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
1. Appearance and Stage Department (18 points total)		
A. Approach – with confidence yet with grace and humility	3	_____
B. Posture – upright look, not slumped	3	_____
C. Eye contact – scan the audience, not stare	3	_____
D. Poise – in full control	3	_____
E. Clothing – color coordinated, neat, sharp, beautiful	3	_____
F. Departure – with confidence	3	_____
(Total points for section 1)		=====
2. Interpretation (32 points total)		
A. Mood – prayerful, enthusiastic, peaceful	4	_____
B. Intensity – is it weak, strong, not enough power, etc.	4	_____
C. Style – does the presentation match the printed intention	4	_____
D. Tempo – flowing, not too fast or too slow	4	_____
E. Phrasing – the feeling of motion or rest	4	_____
F. Climax – was it handled well	4	_____
G. Dynamics – do the volumes change correctly	4	_____
H. Word Emphasis-each word needs to be handled with the right emphasis	4	_____
(Total points for section 2)		=====
3. Musicianship (45 points total)		
A. Memory	5	_____
B. Projection – can each part of the music be heard	5	_____
C. Proper Diction – correctly pronounced, articulated, enunciated	5	_____
D. Tone Quality – the full rich sound - blending of parts	5	_____
E. Correct Rhythm – is it performed like the printed page	5	_____
F. Proper Breathing – breathing at the right places, the right way	5	_____
G. Intonation (Parts clearly distinguished and accurate)	10	_____
H. Balance and integration of accompaniment – does the accompaniment add to the beauty or override	5	_____
(Total points for section 3)		=====
4. Appropriateness of Selection (5 points possible for section 4) 5		
i. Fits guidelines / suitable to contestants ability		_____
TOTAL POSSIBLE POINTS	100	=====

Comments: _____

Time limit _____ Actual time _____

(Judge's Signature)

JUDGE'S FORM KEYBOARD

Name _____ Date _____

Church-School _____

Name of Selection _____

Category: Junior Junior High Senior High
 Male Female

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
1. Technique and Musicianship (35 points total)		
A. Meter	7	_____
B. Melody	7	_____
C. Fingering	7	_____
D. Accents	7	_____
E. Precision	7	_____
(Total points for section 1)		=====
2. Interpretation (35 points total)		
A. Tempo	7	_____
B. Style	7	_____
C. Phrasing	7	_____
D. Dynamics	7	_____
E. Over-all Interpretation	7	_____
(Total points for section 2)		=====
3. Presentation (25 points total)		
A. Deportment	5	_____
B. Posture	5	_____
C. Memorization	10	_____
D. Suitability of Ability	5	_____
(Total points for section 3)		=====
4. Appropriateness of Selection (5 points total)		

TOTAL POSSIBLE POINTS	100	=====

Comments: _____

Time limit _____ Actual time _____

(Judge's Signature)

**JUDGE'S FORM
HANDBELL CHOIR**

Name _____ Date _____

Church-School _____

Name of Selection _____

Category: Junior Junior High Senior High

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Approach/departure	5	_____
Musicianship	5	_____
Memory	10	_____
Appearance/poise	10	_____
Interpretation	10	_____
Blend (how bells are struck together)	10	_____
Appropriateness of selection (suitable to group)	5	_____
Rhythmic accuracy	15	_____
Tone (consistency of strike, form)	15	_____
Technique (damp, trills, vibrato, etc.)	15	_____
TOTAL POINTS	100	=====

Time limit _____ Actual time _____

Comments: _____

(Judge's Signature)

PURSUASIVE SPEECH AND DRAMATICS COMPETITION

EXPRESSIVE READING

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING EXPRESSIVE READING.

An expressive reading is a memorized interpretation by an individual of a selection which consists of a dialogue between two or more characters, or a monologue which is a reading in the first person or a Scripture passage. (Poems may not be included.)

1. Suggested Scripture accounts might include:
Paul before Agrippa (Acts 26)
Elijah on Mt. Carmel (I Kings 18)
Eli and Samuel (I Samuel 3)
2. Play the part of an observer or narrator who is reporting the material written by an author directly to an audience.
3. Create an atmosphere by tone of voice, inflections, pauses, and gestures.
4. Expressive readings must be memorized.
5. Costumes are NOT allowed; singing is not allowed.
6. Males and females compete in separate events.
7. Presentation time limit is from four minutes minimum to eight minutes maximum.
(Juniors limit 2-6 minutes)

Checklist for Expressive Reading:

Copies of script: Three copies must be brought to competition. All three copies are to be combined, along with three judges forms, in a clear plastic folder with the student's name and church-school name. Be sure to retain a copy for yourself.

Judge's forms: Submit three copies, properly filled out. These may be photocopied from contestant guidelines.)

FAMOUS SPEECH (MALE ONLY)

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR FAMOUS SPEECH.

1. Contestants must present speeches or article originally given by men.
2. The time limit is four to eight minutes and Juniors time limit is two to six minutes. In the event that a selection would exceed the eight minute time limit if delivered in its entirety, the contestant should choose an excerpt to present in competition. The excerpt must be presented exactly as delivered by the original speaker.
3. A famous sermon may be presented in this category. Again, an excerpt will be allowed, but the contestant is not allowed to edit the excerpt or re-preach the sermon in his own words. The excerpt must be within the time limit.
4. Suggested speakers: George Washington, Patrick Henry, Jonathan Edwards, William Jennings Bryan, Charles H. Spurgeon, J. Harold Smith, General Douglas MacArthur, Winston Churchill, Ronald Reagan.
5. No singing allowed during the speech.
6. The speech is to be memorized.

Checklist for Famous Speech:

Copies of speech: Three copies must be brought to competition. All three copies are to be combined, along with three judges forms, in a clear plastic folder with the student's name and church-school name. Be sure to retain a copy for yourself.

Judge's forms: Submit three copies, properly filled out. (These may be photocopied from contestant guidelines.)

POETRY RECITATION (MALE) (FEMALE)

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING THE POETRY RECITATION.

The contestant chooses a poem to recite.

1. The poem should be appropriate to the Christian audience.
2. There are separate categories for male and female.
3. Costumes are not allowed.
4. No singing allowed.
5. Poems must be memorized.
6. Time limit is four to eight minutes;
Juniors time limit is two to six minutes.

Checklist for Poetry Recitation:

Copies of poem: Three copies must be brought to competition. All three copies are to be combined, along with three judges forms, in a clear plastic folder with the student's name and church-school name. Be sure to retain a copy for yourself.

Judge's forms: Submit three copies, properly filled out. (These may be photocopied from contestant guidelines.)

HINTS FROM PUBLIC SPEAKING JUDGES

In public speaking, the key word is CONVINCING! Whether you present a dramatic monologue, a famous speech, or a recitation, your task is to convince the listener that these are your words, your thoughts, and your feelings. If you are portraying a specific character, you should make the audience believe you really are that person. Many factors contribute to a convincing performance: gestures, posture, voice inflection, and emotion. Match each carefully to your script and character. Perhaps the most frequent comments from the judges deal with "emotion". Emotion should be carefully balanced. If you portray too little emotion, your performance will appear bland and colorless. If you portray too much emotion, you will appear harsh, phony, and overbearing. Also be careful that your emotion does not detract for clear, crisp, easily understood diction. The key: preparation and practice! Practice in front of a mirror and use every opportunity to perform before others.

PREACHING (JUNIOR HIGH AND SENIOR HIGH MALES ONLY)

A contestant must prepare and deliver an original sermon not to exceed eight minutes in length. The sermon must be a topical salvation or evangelistic message. Each sermon will be judged on Biblical content, outline, and effective delivery, as well as the general guidelines given under “Platform Competition”. Grammar is very important!

In preparing a sermon, great care should be taken to develop an outline that is based on the Scripture and contains no questionable doctrine. You will be allowed only your outline as notes, but you should be well prepared as to what you will say. Many times students will have a weak outline and then “shoot from the hip” in their preaching and end up saying something they didn’t intend to say. This should be avoided. Your outline alone will determine much of your score. However, the actual words that you preach, and your delivery, should be well prepared and thought out.

The student may receive help, guidance and suggestions from their pastor, youth pastor or other adult, but the actual outline should be the result of the students own original ideas and study.

Checklist for Preaching:

Copies of outline: Three copies must be brought to convention. All three copies are to be combined, along with three judges forms, in a clear plastic folder with the student’s name and church-school name.

Judge’s forms: Submit three copies, properly filled out. (These may be photocopied from contestant guidelines.)

HINTS FROM THE PREACHING JUDGES

Your first task in preparing to preach is to develop a good outline. This will be the heart of your sermon, and since you must adhere to your outline carefully, you will want to make it do its best work for you. Your outline should flow naturally from the Scripture text and should be detailed and clearly organized with an introduction and conclusion. While notes are permissible, it should not be obvious that you are using them. Have someone evaluate your delivery to be sure it includes variety in gesture, voice inflection, and volume. Variety is important as it attracts your listeners’ attention more than sheer volume can; loud and fast are not always best. Above all, be sure your message is Scriptural, theologically correct, and leads the listener to an appropriate decision about his Christian life.

ILLUSTRATED STORYTELLING (MALE) (FEMALE)

PLEASE REFER TO PLATFORM GUIDELINES BEFORE PREPARING FOR THIS ENTRY.

The contestant tells, from memory, a Bible-based story (i.e., missionary adventure, “Jungle Doctor”, Danny Orlis, etc.) He/she may use such items as flannel graph, visual aids, costume, sound effects, accompaniment, or any “prop” that enhances story material.

1. The contestants must indicate to judges to which age group he/she is speaking.
2. Contestants must use at least four hand-held illustrations
3. Do not record and use your own voice.
4. No other person may assist. Recorded material must be compiled, arranged, and operated by the contestant.
5. This is **not** a one-act play. The emphasis is on telling an effective story.
6. There are separate categories for male and female.
7. Set-up time is limited to two minutes.
8. The time limit for the presentation is four minutes minimum to eight minutes maximum and for Juniors the limit is two to six minutes.
9. High value will be given to the originality the performer used to make the story “live” to the audience.
10. DO NOT USE PUPPETS.

Checklist for Illustrated Storytelling:

Copies of script: Three copies must be brought to competition. All three copies are to be combined, along with three judges forms, in a clear plastic folder with the student’s name and church-school name.

Judge’s forms: Submit three copies, properly filled out. (These may be photocopied from contestant guidelines.)

HINTS FROM THE ILLUSTRATED STORYTELLING JUDGES

Since contestants in illustrated storytelling use some kind of visual aids, one of the keys to an effective presentation is the ability to control those visual aids easily, smoothly, and attractively without interrupting the flow of the story. If you are using story cards, practice turning them without looking down. If you are using a flannel graph, make sure your pieces will stick without distracting pats and pokes. Practice placing the pieces accurately and quickly without turning your back on the audience or stopping the story. Be sure your visuals are in good repair. If they are old, have them redrawn or repaired. In addition to improving their use of visual aids, storytellers should follow the suggestions given for other speaking categories. The judges look for exciting narrative, effective dialogue, props, smooth flow of ideas, and a dramatic climax.

PUPPETS

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR PUPPETS.

1. Contestants must provide their own stage and background. (All puppet shows must have a background to screen the puppeteers from the audience.)
2. No more than two puppeteers may be involved in the act. The team may be male, female, or mixed.
3. Homemade and/or professionally made puppets may be used.
4. Recorded background music or sound effects may be used, but contestants must perform LIVE all verbal communication.
5. Scripts must be tastefully presented, avoiding slang, insinuation, questionable language, or references to television, and worldly practices such as movies, dancing, or mixed swimming.
6. Scripts must be memorized.
7. Set-up time is five minutes.
8. The time limit for the presentation is four minute minimum and eight minute maximum; for Juniors the limit is two to six minutes.

Checklist for Puppets

Copies of script: Three copies must be brought to competition. All three copies are to be combined, along with three judges forms, in a clear plastic folder with the student's name and church-school name.

Judge's forms: Submit three copies, properly filled out. (These may be photocopied from contestant guidelines.)

HINTS FROM THE PUPPETS JUDGES

Puppeteers should remember that their primary objective is to minister, not just to entertain. Occasional jokes, in good taste, will help keep your audience interested in your message, but don't waste your time on too many jokes. The message comes first! Here are some practical hints to build your puppet handling skills. To make your puppet appear more realistic, manipulate his mouth by moving your thumb, not your fingers. When a human opens his mouth to talk, he drops his bottom jaw. He does not raise his whole head. Similarly, real people rarely stand completely still. Neither should puppets. Keep them alive and moving without overdoing it. Finally, look for creative, realistic ways to get your puppet on stage. Avoid what one judge called the "pop up toaster entrance". You will also be judged on your stage. It should be sturdy and neat. A wrinkled, wobbly stage is very distracting to the audience.

JUDGE'S FORM
EXPRESSIVE READING, FAMOUS SPEECH
AND POETRY RECITATION

Name _____ Date _____

Church-School _____

Title of Entry _____

Category: Junior Junior High Senior High

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Approach/departure	5	_____
Appearance/posture	5	_____
Poise/self-confidence	10	_____
Use of phrasing and dramatic pause	10	_____
Imagery (word pictures painted)	5	_____
Pronunciation/diction	5	_____
Projection	5	_____
Enthusiasm	5	_____
Eye contact	5	_____
Facial expression	5	_____
Gestures	5	_____
Choice of Material (Christian or Patriotic message)	10	_____
Interpretation of the author's ideas	10	_____
Degree of difficulty	5	_____
Memory	10	_____
TOTAL POINTS	100	=====

Time limit _____ Actual time _____

Comments: _____

 (Judge's Signature)

**JUDGE'S FORM
PREACHING**
Junior High and Senior High ONLY

Name _____ Date _____
 Church-School _____
 Sermon title _____
 Category: Junior High Senior High

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Biblical Content		
1. Bible Text		
- based on an appropriate doctrine or theme	5	_____
2. Scripture used to support message as developed	10	_____
3. Application to life problem or situation	10	_____
- practical, reasonable, scriptural		
(Total points for section 1)	25	=====
Outline		
1. Proper form, neatness, clarity	5	_____
2. Introduction: grabs attention	5	_____
3. Continuity and harmony of major points	10	_____
- at least three logical, connected main points backed by Scripture		
4. Development and support of major points	5	_____
- outline thoroughly developed		
(Total points for section 2)	25	=====
Delivery		
1. Appearance and posture	5	_____
- dignity and respect for pulpit		
2. Sincerity, warmth, eye contact	5	_____
3. Pronunciation and diction	5	_____
4. Voice quality and gestures	5	_____
5. Projection: powerful and persuasive	10	_____
6. Illustrations or anecdotes - effective and appropriate	10	_____
7. Closing challenge	10	_____
- appeal which requires a decision from each listener		
(Total points for section 3)	50	=====
TOTAL POINTS	100	=====

Time limit _____ Actual time _____

Comments: _____

 (Judge's Signature)

**JUDGE'S FORM
ILLUSTRATED STORYTELLING**

Name _____ Date _____

Church-School _____

Title of Entry _____

Category: Junior Junior High Senior High
 Male Female

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Approach/departure	5	_____
Poise/self-confidence	10	_____
Facial expression	5	_____
Voice inflection	10	_____
Pronunciation/diction	5	_____
Originality	5	_____
Enthusiasm	5	_____
Worthwhile message	10	_____
Effectiveness of narrative	15	_____
Flow of idea; conflict and climax	10	_____
Memory	5	_____
Use of dramatic accessories (props, Easel, music, sound, lighting, flannel graph, etc.)	15	_____
TOTAL POINTS	100	=====

Time limit _____ Actual time _____

Comments: _____

(Judge's Signature)

**JUDGE'S FORM
PUPPETS**

Name _____ Date _____

Church-School _____

Title of entry _____

Category: Junior Junior High Senior High

Script: Purchased Original

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
1. Spoken Material		
A. Shows preparation and planning, not wholly extemporaneous, not just a collection of jokes	15	_____
B. Suitable to occasion; basic theme and unity, builds to a message of Christian or patriotic worth	20	_____
2. Puppets, Staging		
A. Suitable, personable, well-made characters, props, costumes	10	_____
B. Effective stage, background, props, etc.	10	_____
3. Effective Presentation		
A. Use of variety: laughing, sighing, etc.	5	_____
B. Develops character	5	_____
C. Variation of voice between characters	10	_____
D. Arouses audience response	10	_____
E. Timing: natural movements, posture, lip movement, entrances and exits	15	_____
TOTAL POINTS	100	_____

Time limit _____ Actual time _____

Comments: _____

(Judge's Signature)