Student Convention Guidelines

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A.C.E. SCHOOL OF TOMORROW®
STUDENT CONVENTION GUIDELINES
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Dear Administrator,

A.C.E. fully supports the authority of the local church and does not ask or expect churches or Christian schools to adopt these guidelines as their ministry standard. Furthermore, such standards are not given to imply greater spirituality. It is our privilege to minister to a very diverse group of various denominations, each with particular distinctives. In an effort to show deference to those attending, A.C.E. has set specific standards for our Conventions. We respectfully ask that all sponsors and students maintain good Christian character and graciousness at all times, especially in adhering to and respecting the standards set forth in these guidelines. It's our privilege to serve you and the young people in your educational ministry!

In His service,

J. Duane Howard, CEO
A.C.E. School of Tomorrow

PURPOSE

The purpose of A.C.E. School of Tomorrow Student Conventions is to give Christian young people opportunities to develop leadership skills. God's Word states that Christian youth should not only be different from the world (Romans 12:1, 2) but should also set a standard of excellence!

Your students will grow and your school will benefit from participation in the Student Convention process. Preparation and competition will develop skills and attitudes that will prepare them for life.

AWARDS

Recognition will be given to the top six places in each category. Awards are for contestants only. Sponsors, coaches, and directors do not receive awards. We will be awarding first-, second-, and third-place trophies to the schools that accumulate the most points for each division of academics, athletics, exhibits, music, and platform. Awards are presented in the evening rallies and the Awards Ceremony.
Note: Students must be in attendance to receive medals; no medals will be mailed.

PREPARATION

Participation in Student Conventions should be the highlight of months of planning, drill, and practice. Principals and supervisors have a tremendous opportunity to teach character through careful goal setting and preparation for these Conventions. Awards are exciting, but they are not the main focus of Convention.

HOW TO PREPARE

NOTE TO SCHOOL STAFF: It is suggested that you copy this page, along with the rules and judging criteria for the particular event, and distribute them to students preparing for Student Convention.

1. **Select Your Event**
   The A.C.E. Student Convention programs include many events in various divisions. Choose those events that will best develop your talents and gifts for Christian service. (Read Contestant Guidelines very carefully for proper selection.) Your parents and supervisors may also suggest new areas where they see potential in your life.
   Note: All written entries, vocal entries, and oral performed entries must be in the English language. Any Bible quotes must be from the King James Version (not New King James Version). Christian Soldier, Christian Worker, Golden Apple, Golden Lamb, and Golden Harp entries may be memorized in a student's native language or translation of the Bible.

2. **Plan and Schedule**
   Consider using an A.C.E. Goal Card to track your preparation. A wise man said, "Those who fail to plan, plan to fail."

3. **Get Input**
   When you have selected your event(s), seek the advice of Godly adults in your family and church who have expertise in your area. Also, consider contacting professionals in this area for input (photographer, music teacher, and so on).

4. **Practice**
   It is best to practice in a setting similar to actual competition. Consider asking for permission to practice before a group. Not only will this accustom you to performing before a group, it will help you test the effectiveness of your entry.

5. **Pray**
   As you prepare, pray that your performance will bring glory to the Lord. Also, pray that the Student Conventions will be a blessing to you and the others who attend. Pray that lives will be transformed and that many will commit their lives to service.

6. **Do Your Best**
   "Good, better, best, let's never rest, until our good is better, and our better is best."

7. **Have Confidence**
   Don't think that you can't do well in competition. What counts is your commitment to practice.

SECTION I
Convention Guidelines and Registration

These Guidelines are the official guidelines for A.C.E. School of Tomorrow Regional and International Student Conventions and are implemented to ensure the uniformity of Conventions and equality in competition for all participants.

ABSENTEE entries will not be accepted. Contestants must attend the entire Convention. Rally attendance is required.

A.C.E. requests that ALL WRITTEN ENTRIES, VOCAL ENTRIES, AND ORAL PERFORMED ENTRIES be presented in the ENGLISH LANGUAGE. We apologize that we are not able to grant any exceptions. All Bible quotes must be from the King James Version (not New King James Version).

Note: Throughout this manual where the words "Regional Convention" appear, they refer to Provincial or Regional Conventions that precede the International Student Convention.

QUALIFICATIONS

Contestants may be enrolled in any of the following types of schools in which A.C.E. School of Tomorrow material and procedures are implemented by students and staff:

Formal day schools with a campus Learning Center such as:

- **Church School**
- **Church Homeschool (homeschool students under the direct control of a day school as outlined in item 9 on the following page)**
- **Institutional School**
- **Mission School**
- **Private School**

(Any or all of the above will be referred to herein as a "day school.")

Parent- or guardian-administered:

- **Homeschool**

All of the above must adhere to the following conditions:

1. Compliance with all appearance and dress code standards.
2. Compliance with the conduct code.
3. Compliance with age limitations.
4. Compliance with all event limitations.
5. Curriculum is diagnosed and prescribed according to the A.C.E. *Procedures Manual.*

6. The student is not enrolled in any other educational program in pursuit of a high school diploma, except for part-time or distance-learning college courses.
7. Each contestant must be currently enrolled and actively studying in a complete course of at least two of the five A.C.E. School of Tomorrow core subjects (math, English, social studies, science, or Word Building).
8. Homeschool students from different homeschools may combine for group events, provided they register as a single school, and must adhere to the same event limitations as a day school.
9. Homeschool students may compete with a school, provided they register as a single school.

A day school or homeschool using the A.C.E. School of Tomorrow program qualifies to send a contestant or contestants to an **authorized Regional Student Convention** for entries listed on the EVENTS LIST (CF13A).

NUMBER OF ENTRIES PER SCHOOL

- In events involving more than four students, or in a group elimination event such as PACE Bowl, Basketball, and Volleyball, the limit is one entry per event per school.
- In other elimination events (Checkers, Chess, Pickleball, Table Tennis, and Tennis), a school is allowed three entries per event.
- In One-Act Play and Bible Bowl, a school is allowed three entries.
- In all other events, a school is allowed six entries per event.
- Each contestant may have only one entry in an event. (For example, your school may have two vocal mixed trios, but no student may be entered in both.)
- There is no limit on Christian Service entries. (For a list of Christian Service events, see CF13A or CF13B.)

The Regional Convention may not establish policies contrary to the *Student Convention Guidelines.*

PARTICIPANT ELIGIBILITY

1. Students who attain their thirteenth birthday by March 1, prior to ISC, and who have not attained their twentieth birthday by the same date are eligible to attend the following Student Convention.
2. Students who graduate or complete their graduation requirements at any time during the current school year may still compete. International students are eligible to attend the next ISC following their graduation if they graduate in the school year prior to ISC.
3. Students who have graduated from high school prior to the present school year are not eligible to compete at the Convention regardless of their age.
4. Married students, parents, or expectant parents are not eligible to compete.

5. Students may not be recruited from any type school for participation at the Convention.
6. Students not on a Regional Student Convention athletic roster or Events List **WILL NOT BE ELIGIBLE** for any ISC athletic events.

NOTE: Students must be enrolled in only one school at the time of Convention to be qualified to compete, except for part-time or distance-learning college courses. If a student qualifies at the Regional Convention but then moves and enrolls in another school, he/she may not compete with his/her former school. The student may compete with the present school at Internationals with special permission from the A.C.E. Student Conventions Director.

First through third places in elimination events (**Exception: TOP FOUR TEAMS IN BASKETBALL AND VOLLEYBALL IN EACH REGIONAL CONVENTION** will be permitted to compete at ISC) and **first through sixth** places in nonelimination events from an **authorized Regional Convention** are eligible to compete at the International Convention. (Elimination events are any event where a participant plays against an opponent.)

Exceptions and Clarifications: Several official events do not require a particular placement at the Regional level to qualify for International Student Convention. In these Open Competition Events, no matter what place was earned at the regional level or if a student did not compete in this event at the regional level, he/she may enter at the International Student Convention. For specific Open Competition Events, see the current Events List. **Note:** Even though these are open events, they do count toward the total number of entries submitted/entered for the participant and the school.

NUMBER OF INDIVIDUAL EVENTS

1. A contestant may enter any six **performance** events with exceptions noted below. (Performance events are events that require the participant to compete during the actual Convention; that is, all athletic events, speech and drama, Bible Memory, and so on.)
2. A student may enter numerous nonperformance events, as approved by his/her parents. (Nonperformance events are events that only require the participant to submit his/her entry.)
3. The total combined number of performance and nonperformance events must not exceed twelve.

Exceptions and Clarifications:

1. Each student may enter only two elimination events. (Elimination events are Basketball, Volleyball, Pickleball, Table Tennis, Tennis, Chess, Checkers, and PACE Bowl.) Those who participate in any two of these events may enter only two other performance events that involve four or more contestants.
2. Each contestant may enter no more than three athletic events.
3. A student may not participate in two identical events (that is, two male duets, and so on).
4. Each contestant must be present the entire Convention and must attend all scheduled rallies.

Note: Color Guard and Flag Corps are performance events and count toward the total number of allowed performance events (six).

NO ABSENTEE ENTRIES ACCEPTED

Regional Student Convention Exceptions:

- A student may now compete in 8 performance events instead of 6.
- A student may now enter 3 elimination events instead of 2.
- A student may now enter 4 athletic events instead of 3.
- Students who participate in any athletic events must enter at least two nonathletic events.

If a contestant qualifies for the International Student Convention in a performance event involving two or more students (that is, Male Trio, Female Quartet, 400 meter-relay, and so on) and one member of the group does not attend Internationals, a school may substitute a student who **had competed at the Regional Convention** and is qualified to come to the International Student Convention competition, providing he/she does not exceed the total number of events allowed (twelve).

Exceptions and Clarifications: In nonperformance events involving two or more participants (Radio Program, Scripture Video, Science Exhibits, and so on), entries will be accepted at the International Student Convention as long as one member of the group is in attendance. Only those group members in attendance will receive recognition for the entry—no absentee awards.

ENTRIES

All contestants **are required** to submit or to perform at the International Convention the same entry with which they won at the Regional Convention. All written entries, outlines, and scripts must be typed (as requirements specify). Please refer to the appropriate section of the Guidelines for specific details. For Regional Conventions, three (3) copies are required. Each copy must be placed in a clear plastic page protector with the student's name, school name, school customer number, address, and telephone number clearly visible on the front. For International Convention, submit all events as directed in each category.

All art, sculpture, needle/thread, and photography entries must have a 3" x 5" card with the **entry name, student's name, school name, school customer number, address, and telephone number** securely attached to the entry.

A COLOR PHOTO IS REQUIRED FOR ALL PLATFORM EVENTS, MUSIC EVENTS, AND NEEDLE/THREAD (GARMENTS ONLY) ENTRIES.

A color photo (snapshot or Polaroid) of the contestant(s) simulating his/her performance **MUST BE** provided at the time of competition (that is, student holding puppets, singing, and so on). This is not to be a school picture or portrait. For platform events and music events, this must be a snapshot or Polaroid of the contestant or contestants wearing the outfit or costume in which the event will be performed.

Girls submitting a Needle/Thread entry (garment only) must each include a color photo of the garment being modeled. Please print student's name, school name, school customer number, and complete address on the back of the photo.

INTERNATIONAL STUDENT CONVENTION:

Written entries, Website Design, PowerPoint Presentations, Music Composition, Music Arranging, Radio Program, Scripture Video, and A.C.E. Character Trait Video will be submitted electronically prior to Convention. When you register your school for ISC, you will receive an email with instructions on how to submit your early entries.

All art, photography, and needle/thread entries are to be turned in at Convention. For platform and music performance events, scripts, outlines, music, judging forms, and photos are to be presented to the judges at the time of performance by the contestant. **BE SURE TO READ EACH DIVISION'S REQUIREMENTS BEFORE SUBMITTING FORMS. POINTS WILL BE SUBTRACTED FOR NOT PROVIDING PROPER CURRENT JUDGE'S FORMS WHERE REQUIRED.**

IMPORTANT:
DO NOT BRING JUDGE'S FORMS TO INTERNATIONAL CONVENTION FOR ART, PHOTOGRAPHY, AND NEEDLE/THREAD ENTRIES. JUDGE'S FORMS ARE REQUIRED FOR MUSIC AND PLATFORM EVENTS AND CREATIVE COMPOSITIONS.

The Chief Judge will return two copies of outlines, scripts, speeches, and original music after your performance. Written entries, Musical Compositions, Musical Arrangements, Radio Programs, Scripture Videos, A.C.E. Character Trait Videos, PowerPoint Presentations, and Website Designs **WILL NOT BE RETURNED.**

EVENTS OF THE HEART

The Events of the Heart category is designed to allow students who are unable to compete independently in any events due to intellectual disabilities to compete at Student Convention and be recognized at the Awards Ceremony.

Qualifications:

1. Contestant must meet all International Student Convention qualifications and register at Regional and International Conventions according to convention guidelines.
2. The Events of the Heart Affidavit (CF100) must accompany the Judge's Forms and be properly signed.
3. The contestant may participate in all individual events:
   a. Alone
   b. With the help of another student (not necessarily a student registered as Events of the Heart)
   c. With the help of an adult
4. Students may not compete as Events of the Heart contestants in any events requiring more than two individuals. They must become part of the group event.
5. During the registration process, the sponsor must complete the **Events of the Heart Registration Form**, listing all events in which the contestant will compete.

Awards:

1. Events of the Heart contestants will be judged separately in each category.
2. In a category where there is only one Events of the Heart contestant, the student will be awarded a first-place medal.
3. In categories where there are multiple Events of the Heart contestants, the entries will be judged, and first- through sixth-place medals will be awarded.
4. Medals for Events of the Heart will be awarded during an evening rally.

ELIMINATION EVENTS

Elimination events are any event where a participant or team plays an opponent and the winning team plays another winning team until a first-place winner is decided. The ISC elimination events are Basketball, Volleyball, Pickleball, PACE Bowl, Checkers, Chess, Tennis, and Table Tennis. At ISC, these winners will be decided with single-elimination tournaments. The third- and fourth-place winners are decided by taking the losers from the finals (final four teams) and playing a game where the winner is third place and the loser is fourth place. The fifth- and sixth-place winners are decided by taking the losers from the semi-finals (final eight teams) and playing a short, four-team tournament, where the winner is fifth place and the loser is sixth place. Teams and individuals will be seeded based on the previous year's convention, if information is available. Seeding will not be based on a team's current year record.

This same format will be used at Regional Student Conventions, unless there is time to play a double-elimination tournament. Seeding should also occur, if information is available from the previous Regional Student Convention.

OPEN COMPETITION

Please note that no Regional Convention qualification is required for the following "official" events. (Students are encouraged to participate in these events at Regional Student Convention; however, it is not a requirement to qualify for International Student Convention.)

NOTE: These events count toward the total number of school and individual entries submitted/entered. (Total combined number of performance and nonperformance events must not exceed twelve.) Only six entries from each school, except for Soulwinning, Golden Apple, Golden Lamb, Golden Harp, Christian Soldier, Christian Worker, Scribe's Award, and Consecutive Word Count.

- Bible Memory (#201)
- Website Design (#223)
- PowerPoint® Presentation—Linear #224)
- PowerPoint®—Nonlinear (#225)
- Soulwinning (#230)
- Golden Apple (#231)
- Golden Lamb (#232)
- Golden Harp (#233)
- Christian Soldier (#234)
- Christian Worker (#235)
- Consecutive Word Count (#236)
- Scribe's Award (#237)
- Metalworking (#313)
- Scrapbooking (#314)
- Pennant Design (#315)
- Formals (#352)
- Coats/Suits (#353)
- Knitting (#360)
- Afghans (#362)
- Color Guard (#461)
- Flag Corps (#462)
- Music Composition (#550)
- Music Arranging (#551)
- Dramatic Monologue (#603)
- Preaching—ages 13-15 (#609)
- Preaching—ages 16 and up (#610)
- Ventriloquism (#624)
- Interpretation for the Deaf (#626)
- Radio Program (#627)
- Scripture Video (#628)
- Group Bible Speaking (#629)
- A.C.E. Character Trait Video (#630)

GAME ZONE EVENTS

This year's International Student Convention will once again feature a host of "Game Zone" events. These events are open to ALL participants attending International Student Convention and do not require Regional Convention qualification or preregistration. Competitors sign up at the International Student Convention (on site) and compete during "free time." Competition will be divided by age and gender (when applicable). Game Zone events that have occurred in the past are three-on-three basketball, hotshot basketball, sandpit volleyball, soccer, brain teasers, treasure hunt, Scripture detectives, and bowling. The variety of Game Zone events may vary from year to year based upon the facility availability.

APPEARANCE

The manner of appearance and dress of A.C.E. Student Convention participants reflects an image of Christian modesty. Students and sponsors are expected to support the A.C.E. Student Convention image, program, and requirements in appearance and dress. Appropriateness and modesty are the basic principles governing all appearance and dress for the A.C.E. Student Conventions. The principle of showing deference should be the lifestyle of Christian leaders. Students and sponsors are to be dressed completely and according to the guidelines upon arrival and while attending Student Convention.

The dress code, as stated in the guidelines, must be observed by everyone officially associated with Student Convention. Participants, contestants, sponsors, and guests are to dress in conservative, appropriate, modest attire. Fad extremes are inappropriate and will not be allowed. Participants are asked to show deference to the intent of the appearance guidelines. Violators will be asked to change their clothing or to leave the Convention. Dress requirements will be followed throughout the entire Convention, including **ARRIVAL** and **DEPARTURE.** Only those meeting the dress and appearance requirements will be allowed to register and remain on the premises. **It is the responsibility of the sponsor to ensure that all students and parents are informed of the dress and appearance guidelines prior to departing for Convention. THE SPONSOR IS ALSO ACCOUNTABLE FOR ENSURING THAT STUDENTS MEET THE DRESS AND APPEARANCE REQUIREMENTS WHILE AT CONVENTION.**

MALE

Male students and sponsors must have a short, trim, conservative haircut; natural color, no fads. No facial hair is permitted on contestants. Male sponsors may wear neatly trimmed mustaches and/or beards.

Those who require a haircut ***will not be permitted to register*** until they have complied with the Student Convention standards.

Button shirts **with collars** or polo shirts and slacks are the appropriate attire for daytime wear. Belts must be worn with slacks that have belt loops. Denim jeans, bicycle shorts, swimsuits, or fad extremes are inappropriate and will not be permitted. **Button shirts with collars, ties,**

and dress shoes (no tennis shoes) are to be worn to all rallies. Only the top button may be left unbuttoned when the shirt is worn without a tie at appropriate events. Clean athletic shoes may be worn during the day. Socks are to be worn. **Sandals are not allowed. Closed-toe and closed-heel shoes only. Dress shirts, athletic shirts, and undershirts must stay tucked in at all times.** One watch and one ring permitted. No face or body piercings.

For participating in music events and platform events where costumes are not worn, each male contestant is to wear a button shirt with collar (shirt tucked in), sports coat, dress pants or suit, dress shoes, and tie, or school uniforms that meet the Convention standards. Clothing should be clean and neatly pressed; shoes should be shined. Exceptions: Mennonites, Amish, Dunkard Brethren, and other groups that wear their traditional distinctive clothing.

Male students and sponsors must be fully clothed in daytime wear anytime they are in the residence hall lobby or outside the residence hall room visiting on another floor. Modest sleep attire may be worn in the residence halls while en route to or from restrooms or showers.

Male (Athletic Wear)

Male competitors in athletic events must be clean shaven and must wear loose-fitting, full-length sweatpants, warm-up pants, slacks, or KNEECAP-LENGTH hemmed shorts. (No spandex pants or shorts will be allowed for male athletic wear.) KNEECAP-LENGTH hemmed shorts must reach the kneecap without pulling down from the waist. Any student who has shorts that fail to meet the guidelines must compete in their loose-fitting, full-length sweatpants, warm-up pants, or slacks for the duration of the Convention.

Uniformity in dress is mandatory for athletic team events. KNEECAP-LENGTH hemmed shorts are allowed for official athletic competition only. Shoes must be worn to participate in events. Sleeves must stay draped over the shoulders at all times. (Exception: A numbered tank top over a T-shirt is acceptable for athletics. T-shirt must match the color of the tank top or be white.)

Physical Fitness: Track pants must be worn during this event; no shorts allowed.

Full-length sweatpants, warm-up pants, or slacks must be worn over athletic shorts while en route to or from competition. Athletic participants may wear athletic attire to meals (as described above) if they are scheduled to compete that day. When competition is over for the day, students must change into appropriate Convention attire. Athletic shorts are **NOT** allowed at any time in open competition areas or in any other area on campus.

Only students competing in athletics may wear athletic attire. No jewelry is allowed in athletics.

BASKETBALL AND PICKLEBALL: *Nonmarking soles are required for all athletic shoes worn on gym floors.*

FEMALE

Female students, sponsors, and guests must portray a conservative appearance. All female sponsors, coaches, students, and guests must wear dresses, skirts (which are no shorter than the bottom of the knee, standing or sitting), or culottes (see requirements for culottes under Female Athletic Wear). **Slits must be no higher than the bottom of the knee.** Dresses and tops must come to the neckline in front (to the clavicle bone) and back (to the bottom of the neck), without see-through material. TIGHT, FORM-FITTING ATTIRE and fad extremes are inappropriate and will not be allowed. Midriffs must be covered at all times in all positions. Denim, cargo, stone-washed clothing, T-shirts with writing, slacks, shorts, swimsuits, bicycle shorts, V-neck, or sleeveless dresses or tops will not be allowed. Dress shoes must be worn for rallies. **Sandals are NOT allowed.** Clean athletic shoes may be worn during the day. Makeup, earrings, and other jewelry should be conservative and minimal. No other body piercings are allowed.

Girls and ladies must be fully clothed in daytime attire anytime they are in the residence hall lobby, visiting on another floor, or outside the residence hall room. Modest robes may be worn in residence halls while en route to or from restrooms or showers.

Female (Athletic Wear)

Loose-fitting culottes and tops are to be worn for competition in volleyball, pickleball, archery, tennis, table tennis, and track. When in an upright standing position with legs stretched shoulder-length apart, culottes must be **below the knee and no space should be visible between the legs above the knees.** For modesty reasons it is recommended that white athletic clothing, especially culottes, NOT be worn. **(A T-shirt must be worn under V-neck athletic shirts.)** Sleeves must stay draped over the shoulders at all times. Female athletic wear (shirts and undershirts) must stay tucked in during athletic play and running events.

For sources of approved culottes, please reference additional information on the **Convention** web page under Preparation Resources.

VOLLEYBALL AND PICKLEBALL: *Nonmarking soles are required for all athletic shoes worn on gym floors.*

Guidelines for Appropriate Dress During Platform Events:

Gentlemen: Dress shirts, ties, and jackets should be worn for all platform events with the following exceptions:

1. School uniforms or a tuxedo with either a vest or cummerbund without a jacket may be worn to perform.
2. Jackets are not required for PACE Bowl.
3. Jackets and ties are not required in the following categories:
   One-Act Play, Dramatic Dialogue, Illustrated Storytelling, Clown Act, Famous Speech, and Puppets.

Ladies: Nice church outfits should be worn for all platform events with the following exceptions:

1. School uniforms may be worn to perform.
2. Formal attire that meets the modesty requirements for Student Convention may be worn.
3. Formal attire or church outfits are not required in the following categories:
   One-Act Play, Dramatic Dialogue, Dramatic Monologue, Illustrated Storytelling, Clown Act.

Guidelines for Appropriate Dress During Music Events:

Gentlemen: Dress shirts, ties, and jackets should be worn for all music events with the following exceptions:

1. School uniforms may be worn to perform.
2. A tuxedo with either a vest or cummerbund without a jacket may be worn.
3. Choir robes may be worn over shirt, tie, and pants.

Ladies: Nice church outfits should be worn for all music events with the following exceptions:

1. School uniforms may be worn to perform.
2. Formal attire that meets the modesty requirements for Student Convention may be worn.
3. Choir robes may be worn to perform over dresses, skirts, and blouses.

APPEARANCE CHECK

All athletic competition clothing (male and female) will be checked at the beginning of scheduled competition by the athletic staff. No coach or team member in violation of the dress code will be allowed to participate.

Appearance will be checked at registration, prior to all rallies, and throughout events. **To avoid embarrassment, please abide by the dress code.**

GENERAL GUIDELINES FOR CONDUCT

RALLY ATTENDANCE

Sponsors and students must attend all rallies. All students must sit with their own sponsors during the rally. Sponsors are also expected to PROHIBIT students from booing or distracting others. Students who are too ill to attend scheduled activities are to remain in the care of their sponsors.

CONDUCT

"Abstain from all appearance of evil" must be the guiding principle of all interaction between the young men and the young ladies attending the Convention. Maintaining the highest possible standard of behavior is a God-given responsibility. Sponsors and staff should be constantly alert and should not hesitate to correct any behavior that is "unseemly."

The "six-inch" rule must be followed at all times. Couples should not isolate themselves from the group and should be properly chaperoned at all times. At no time are students allowed in cars, buses, vans, or in dimly lit areas without a sponsor. It is the sponsor's responsibility to ensure that all students comply with Convention curfews. These guidelines apply to everyone attending the Convention. Keep in mind that contestants must get adequate rest to perform at their best during the competition.

SPONSORS

Sponsors are the key to good attitudes among the students and a cooperative spirit at the Convention.

Each student must be directly responsible at all times to a specific sponsor. There must be one male sponsor for every one to eight boys and one female sponsor for every one to eight girls. Sponsors must be at least **twenty-one** years of age at the time of Convention. Parents may serve as the sponsor for their children (father/daughter, mother/son) if staying off campus.

In exceptional cases, a school may assume responsibility for students from another school, provided this does not exceed the one-to-eight ratio. In such cases, both schools must pay the school registration fee. Sponsors must reside with their students. Sponsors must meet the appearance dress code. Only those conforming to these requirements will be allowed to register and to remain on the premises. Sponsors are responsible for enforcing the dress and conduct guidelines with all students in their care.

Sponsors will be accountable for damaged or missing items belonging to the host campus or other contestants.

Each church, school, or organization must complete a Student Convention Screening Form (CF16) prior to Convention. All sponsors must also complete a Sponsor Registration Form (CF5) at both the Regional and the International Student Conventions.

SPECTATORS AND GUESTS

Guests are welcome to attend Convention and are encouraged to meet the appearance standards. Spectators are welcome to attend events and rallies; however, children under the age of six are not allowed in competition rooms.

Due to increased security measures, all day guests seeking admittance into any on-campus building must register at Master Control upon arrival. Guests staying for the entire week must be registered—prior to arriving at ISC—with the school they are attending. Additionally, no students under the age of thirteen will be allowed to stay on campus (when campus housing is available).

OTHER GUIDELINES

CHECKLIST OF PERSONAL THINGS TO BRING:

Bible
Notebook
Camera
Athletic equipment
Musical instrument
Competition entries/paperwork
Shower shoes
Appropriate clothing
Toiletries
Robe
Prescription medicines (to be kept by sponsor)
Money for activities/snacks/souvenirs

Refer to the Information Booklet at **aceschooloftomorrow.com/convention** for specifics on bedding. At most Convention facilities, bedding is NOT provided.

NOTE: Each sponsor should bring a lockable suitcase for valuables such as watches, rings, awards, and prescription medicines. It is imperative that **ALL** items be labeled. A.C.E. is not responsible for lost or stolen items.

Things NOT Permitted on Campus:

Tobacco, vapes/e-cigarettes
Firearms/weapons
Toy guns of any kind (except those used for competition props)
Alcohol
Narcotics
Video games
Fireworks
Secular magazines and books
Skateboards/roller blades
Sneaker skates
Scooters

NOTE: ONLY SPONSORS are allowed to have radio/walkie-talkies.

MEDICAL

A.C.E. does not provide an infirmary or medical staff for the Convention. Sponsors should be prepared to deal with minor problems, such as headaches and small scratches. All schools must be responsible for their own first-aid supplies for athletic competition.

Each student registered must submit a Consent to Emergency Health Care and Indemnification Form (CF8). Each person must provide his/her own medical and accident insurance. The Consent to Emergency Health Care and Indemnification Form includes a statement releasing A.C.E. from responsibility and liability for any medical expenses incurred during the Convention or travel to/from the Convention area.

Students with a history of a particular medical problem requiring special treatment must note such problems on the CF8. They should also wear an identifying bracelet or other I.D. that would alert medical personnel to the existence of a particular problem.

JUDGING

Decisions of the judges are final. Judge's Forms will be returned (when possible) to the contestants or sponsors following the Regional Student Convention. Time permitting, Convention judges will make suggestions and comments for contestants' improvement. If you are qualified with post-graduate training or life experience and are interested in serving as a judge, please contact the Convention Office (**rsc@aceschooloftomorrow.com**) for a Judge's Application. You will be notified if selected. Judges will receive instructions and a packet of forms at the Convention site.

DEFERENCE

In order to show deference to those who practice denominational distinctives at their local churches, sponsors and/or contestants are asked to refrain from discussing denominational distinctives with anyone outside their own group during Convention.

REGISTRATION AND PROCEDURES

REGIONAL REGISTRATION

Refer to **aceschooloftomorrow.com/rsc** for contact information, dates, and locations of **authorized** Regional Student Conventions. The School Registration program is available through the A.C.E. website.

School registration is nonrefundable, but individual fees are refundable.

All contestants and sponsors must be registered on the School Registration program. Each contestant is required to have three (3) Judge's Forms for each event in which he/she is to compete. Judge's Forms automatically print from the School Registration program and are also available with these *Student Convention Guidelines* (see Section XII – Convention Forms Index).

In addition to the information required on the School Registration program, each sponsor must submit a Sponsor Registration Form (CF5). Each school, church, or organization must complete a Student Convention Screening Form (CF16) prior to Convention. All Convention Forms are included on the School Registration program, and a sampling of Convention Forms is included in these guidelines.

All participants, sponsors, guests, and contestants attending an A.C.E. Convention must provide their own medical and accident insurance.

Summary—Submit these items for Regional registration.

1. Complete online convention registration at **aceschooloftomorrow.com/convention**.
2. CF5—Sponsor Registration Form (one per sponsor)
3. CF6—Permission for Participation (one per student)
4. CF8—Parent/Guardian Consent to Emergency Health Care for Minor/Indemnification (one per student)
5. CF16—Student Convention Screening Form (each school, church, or organization)

NOTE: For International registration, you may use the same School Registration program. Simply indicate "International Student Convention."

All remaining forms and paperwork should be submitted upon arrival at Convention. Entries in Essay Writing, Poetry Writing, Short Story Writing, Website Design, Linear PowerPoint®, Nonlinear PowerPoint®, Music Composition, Music Arranging, Scripture Video, and A.C.E. Character Trait Video require a Creative Composition Affidavit (CF28) and a Judge's Form for each of the three (3) copies of entry.

INTERNATIONAL REGISTRATION

For International Convention registration, you may use the same Convention Registration website that was used to register for the Regional Student Convention; simply indicate "International Student Convention."

School registration is nonrefundable, but individual fees are refundable.

Preregistration is required for participation in the International Convention. Schools whose contestants qualify for the International Convention must register the school, sponsor, and contestants with the International Convention Registrar as soon as possible. Refer to **aceschooloftomorrow.com/convention** for the registration deadline. The school registration fee and all appropriate material must be included with registration.

All information should be sent to:

MAILING ADDRESS:
Attn: ISC
A.C.E.
P.O. Box 2707
Hendersonville, TN 37077-2707

SHIPPING ADDRESS
Attn: ISC
A.C.E.
130 Maple Drive North
Hendersonville, TN 37075

Summary—Submit these items for International registration.

1. Complete online convention registration at **aceschooloftomorrow.com/convention**.
2. CF5—Sponsor Registration Form (one per sponsor)
3. CF6—Permission for Participation (one per student)
4. CF8—Parent/Guardian Consent to Emergency Health Care for Minor/Indemnification (one per student)
5. CF16—Student Convention Screening Form (each school, church, or organization)

All participants, sponsors, guests, and contestants attending an A.C.E. Convention must provide their own medical and accident insurance.

EARLY ENTRY SUBMISSION

REGIONAL STUDENT CONVENTION:

To help facilitate judging, the following event entries must be submitted before Convention. These entries will be judged prior to Convention, and winners must be present to receive medals. For example, if the third-place winner in Essay Writing is not present, his/her name will be removed from the winners' list and the subsequent winners will move up.

- Essay Writing
- Poetry Writing
- Short Story Writing
- Website Design
- PowerPoint Presentations
- Music Composition
- Music Arranging
- Radio Program
- Scripture Video
- A.C.E. Character Trait Video

Refer to **aceschooloftomorrow.com/rsc** for early entry deadlines. **NOTE:** Early entries must include all paperwork. None of these entries will be accepted on site at Convention.

INTERNATIONAL STUDENT CONVENTION:

Written entries, Website Design, PowerPoint Presentations, Music Composition, Music Arranging, Radio Program, Scripture Video, and A.C.E. Character Trait Video will be submitted electronically prior to Convention. When you register your school for ISC, you will receive an email with instructions on how to submit your early entries.

STUDENT CONVENTION SCREENING FORM (CF16)

A.C.E. realizes the awesome responsibility and trust your educational ministry and the parents you serve are placing in our ministry by allowing the most precious earthly treasures—children—to attend an A.C.E. Student Convention. The times in which we live today require us to take greater precautionary measures in protecting lives and ministries. In an effort to ensure the safety of all who attend and to retain the integrity of the Student Convention program, A.C.E. respectfully requests (requires) each school, church, or organization to complete a Student Convention Screening Form (CF16) prior to Convention. Please be assured that the information provided will remain confidential. The Student Convention Screening Form (CF16) is included on the School Registration program and is also included in Section XII.

SPONSOR REGISTRATION FORM (CF5)

Each sponsor must complete a Sponsor Registration Form (CF5). Be sure to include all information. Remember: A sponsor cannot be responsible for more than eight students. A female sponsor must sponsor only female students, and a male sponsor must sponsor only male students. (Exception: A father may sponsor his daughter(s) and a mother may sponsor her son(s), providing they stay off campus.) If you are sponsoring students from another school, be sure to indicate their names and the name of the school. If another school is sponsoring your students, please make a note giving the name of the sponsoring school and the name of the sponsor. All

students must be properly sponsored. The Sponsor Registration Form (CF5) is included on the School Registration program.

PERMISSION FOR PARTICIPATION (CF6)

Each participant and contestant must submit a Permission for Participation Form (CF6) signed by his/her parent or guardian to attend the Convention. Contestants will not be permitted to compete if their CF6 has not been received. The Permission for Participation Form (CF6) is included on the School Registration program.

PARENT/GUARDIAN CONSENT TO EMERGENCY HEALTH CARE FOR MINOR/INDEMNIFICATION FORM (CF8)

Every student registering must have his or her parent or legal guardian complete a Parent/ Guardian Consent to Emergency Health Care for Minor/Indemnification Form (CF8). This form includes a statement releasing A.C.E. from responsibility for any expense incurred by anyone during his/her stay at the Convention or travels to/from the Convention area. All participants, sponsors, guests, and contestants attending an A.C.E. Convention must provide their own medical and accident insurance. The Parent/Guardian Consent to Emergency Health Care for Minor/Indemnification Form (CF8) is included on the School Registration program.

FEES

Each school (including homeschools) must pay a school registration fee. In addition, all contestants, participants, and sponsors must pay a participation fee. The school registration fee is nonrefundable.

Refer to aceschooloftomorrow.com/convention for registration deadlines, times, and fees.

SECTION II
Academic Division

Please note: ALL Scripture references must be King James Version (not New King James Version).

BIBLE MEMORY

PERFORMANCE EVENT

Contestants will be asked four types of questions about Scriptures from the list beginning on page II-2. **The contest will be conducted in writing and will have a time limit.** All contestants are to abide by the dress codes listed in the APPEARANCE SECTION (beginning on page I-8) of these guidelines.

The four types of questions are as follows:

Give the Verse—The contestant will be given a reference and will be expected to choose the correct verse.

Give the Reference—A verse will be quoted, and the contestant will be expected to identify the book, chapter, and verse.

Choose the Category—The contestant will be given a reference and will be asked to identify the specific category (e.g., Salvation, Prayer, Soulwinning, etc.) to which that verse belongs.

Quote—The contestant is given a reference and will be expected to write the verse.

General Rules

1. Only one type of question will be used at a time.
2. The King James Version only (not New King James Version) will be used.
3. There is no penalty for punctuation errors.
4. When a response requires a specific verse, the verse must be verbatim.
5. All Scripture references used must be from the official list.
6. Students will have **ninety minutes** to complete the test.

NOTE: Bible Memory does not require a Judge's Form.

OFFICIAL BIBLE MEMORY LIST

GOD

Psalm 86:15
Psalm 145:3
Jeremiah 23:24
Jeremiah 32:27
John 4:24
Romans 11:33
II Corinthians 9:8
II Thessalonians 3:3
I Peter 1:15
I John 4:10
Deuteronomy 33:27
II Samuel 22:31
Job 36:26
Isaiah 25:1
Isaiah 42:8
Jeremiah 9:24
Jeremiah 10:10
Micah 7:18
I Timothy 1:17
Revelation 1:8

JESUS CHRIST

Luke 2:52
Luke 19:10
John 1:14
John 1:18
I Corinthians 15:3
I Corinthians 15:20
Hebrews 1:3
Hebrews 1:8
Hebrews 4:15
I John 3:2
Matthew 5:17
John 5:39
John 17:23
John 18:37
Acts 3:18
II Corinthians 8:9
Galatians 4:4
Colossians 1:16
I John 4:9
I John 5:20

THE HOLY SPIRIT

John 14:26
John 16:13
Romans 8:9
I Corinthians 2:4
I Corinthians 12:3
I Corinthians 12:11
Galatians 4:6
Galatians 5:16
Ephesians 5:18
I Thessalonians 1:5
Ezekiel 36:27
Matthew 3:11
John 6:63
John 14:17
John 16:7
I Corinthians 2:14
Ephesians 4:30
Acts 2:38
I John 2:27
I John 5:6

SALVATION

Isaiah 53:6
John 1:12
Romans 5:8
Romans 10:9
Romans 10:10
II Corinthians 5:21
Ephesians 1:7
Ephesians 2:8
II Timothy 1:9
Titus 3:5
Hebrews 9:27
I Peter 2:9
I Peter 2:24
I Peter 3:18
Isaiah 45:22
Isaiah 55:7
Zephaniah 3:17
John 3:18

PRAYER

I Samuel 12:23
Jeremiah 33:3
Matthew 6:6
Matthew 7:7
Matthew 7:8
Matthew 9:38
Matthew 21:22
Mark 1:35
John 15:7
Ephesians 3:20
Philippians 4:6
I Thessalonians 5:17
Hebrews 13:15
I John 5:14
I Chronicles 16:11
II Chronicles 7:14
Psalm 32:5
Matthew 6:7

VICTORY

Psalm 37:31
Romans 6:12
Romans 6:13
Romans 8:5
Romans 8:6
Romans 13:14
I Corinthians 15:57
II Corinthians 2:14
II Corinthians 10:4
Ephesians 6:10
James 4:7
I John 4:4
I John 5:4
Revelation 12:11
Psalm 16:11
Psalm 34:19
Luke 10:19
Romans 15:13

John 20:31
Romans 5:10
Romans 5:18
Colossians 2:13
I Peter 1:23
II Peter 3:9

SOULWINNING

Psalm 107:2
Psalm 126:5
Psalm 126:6
Proverbs 11:30
Matthew 4:19
Matthew 9:36
Matthew 28:19
John 4:35
Acts 1:8
Romans 1:16
I Corinthians 9:19
I Thessalonians 2:4
Psalm 51:13
Isaiah 61:1
Daniel 12:3
Luke 15:7
John 4:36
John 10:9
Acts 4:12
Acts 15:11
Romans 10:1
I John 1:3

Matthew 18:20
Luke 18:1
Ephesians 6:18
Colossians 1:9
James 1:5
Jame 5:16

GOD'S PROVISION

Numbers 23:19
Psalm 37:3
Psalm 119:9
Psalm 119:11
Isaiah 26:3
Isaiah 41:10
Lamentations 3:22
Romans 8:32
I Corinthians 2:12
I Corinthians 3:16
Philippians 4:13
Philippians 4:19
Hebrews 2:18
Exodus 14:14
Deuteronomy 8:18
Psalm 68:11
Psalm 37:25
Proverbs 8:18
Ecclesiastes 5:19
John 3:27
James 1:17
I Peter 2:25

II Corinthians 5:17
James 1:12
II Peter 1:4
Revelation 3:12
Revelation 15:2
Revelation 17:14

DISCIPLESHIP

Proverbs 3:9
Matthew 6:33
Mark 10:45
Luke 9:23
Romans 12:2
I Corinthians 15:58
II Corinthians 4:5
II Corinthians 9:6
II Corinthians 9:7
Hebrews 12:3
I John 2:15
I John 3:22
I Samuel 12:24
Luke 14:26
Luke 14:33
John 8:31
John 15:10
Galatians 2:20
Colossians 2:6
Hebrews 11:6
Hebrews 12:1
I Timothy 4:8

CHECKERS

ELIMINATION/PERFORMANCE EVENT

A.C.E. will provide a board and set of checkers.
All contestants are to abide by the dress codes (beginning on page I-8) listed in the APPEARANCE SECTION of these guidelines.

The object of play is to capture all of the opponent's men or to reduce the opponent to immobility. The loser is the first one who is unable to move in regular turn, either because all his men have been captured or because all his remaining men are blocked. A game may be terminated as a draw when neither player holds an advantage sufficient to force a win.

A player whose position is apparently inferior may call upon his opponent to win the game or show an increased advantage within forty of his own moves; failing to do such, the game is drawn. The following rules will also be observed:

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 (3) 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 (1) minute.
4. All jumps must be completed. When this rule is violated, the player must retract his illegal move and make the capture instead.

Checkers is a one-game-only elimination match with a possibility of losers selected for playback. At the discretion of the Chief Judge, contestants may be asked to play 2 of 3 matches for quarter-finals, semifinals, and finals.

CHESS

ELIMINATION/PERFORMANCE EVENT

A.C.E. will provide board and chessmen. All contestants are to abide by the dress codes listed in the APPEARANCE SECTION (beginning on page I-8) of these guidelines.

Players designated “white” and “black” sit on opposite sides. Each player has 16 pieces, which are placed on the board at the beginning of the game. The following rules will apply:

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 both parties, or the 50-move rule.

NOTE: The 50-move rule may be called at any time by a player who is at a disadvantage, but the 50-move rule is canceled if any piece is captured or if any pawn is moved.

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 (3) minutes, time will be called; the player has one (1) 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. The tournament will be conducted according to the rules of the International Chess Federation, whose address is given below.
6. Chess is a one-game-only elimination match with a possibility of losers selected for playback. At the discretion of the Chief Judge, players may be asked to play 2 of 3 matches for quarterfinals, semifinals, and finals.

REMINDERS: Competitors must be available to play at designated times. Chess clocks may be used in the quarterfinal rounds or at the discretion of the Chief Judge. Once used, chess clocks must apply to all contestants thereafter.

Official Rules of Chess
David McKay Company, Inc.
2 Park Avenue
New York, NY 10016
(These rules may also be ordered through your local bookstore.)

SPELLING

PERFORMANCE EVENT

All contestants are to abide by the dress codes listed in SECTION I of these guidelines.

Each contestant is given an answer sheet and is assigned a desk. A.C.E. will provide pencils or pens. The judge will pronounce each word twice and give a definition for the word. 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.

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 *Scott Foresman, Thorndike Barnhart Advanced Dictionary*, Glenview, Illinois, 1997.

aardvark	abiogenesis	acetaldehyde	administratrix
abacus	abomasum	achene	adolescence
abalone	abscissa	acoustic	aedile
abattoir	abstemious	acquiesce	aesthete
abbacy	abyssal	acrylonitrile	agglomerate
aberrance	accidie	adagio	aggrandize
abeyance	acerbity	addle	agouti

aikido
albumin
alkyne
allophone
alluvium
alpaca
amanuensis
ambivalence
ameliorative
ampoule
anacoluthon
androgynous
anesthesiology
ankylosis
antediluvian
antepenultimate
antimacassar
antithesis
antonym
apocryphal
appoggiatura
aqueous
arabesque
archaeologist
architect
argosy
armoire
arrhythmia
arteriosclerosis
artiodactyl
ascetic
askance
asphyxia
assay
assuage
asthma
asymptote
atoll
attest
auger
auriferous
aurochs
auxiliary
avaricious
aviary
awn
axil

baccalaureate
bacteriophage
bagatelle
bailiff
baldachin
baleen
ballad
ballade
baluster
bamboozle
bandeau
banns
banquette
barbette
bargello
barouche
basilica
batik
bauble
bauxite
bayonet
beau
begonia
beignet
bellwether
beneficiary
bereavement
besiege
betwixt
bibelot
bibliophile
bifurcate
binoculars
bioluminescence
bisque
blasphemy
blitzkrieg
bloc
blowzy
boatel
bobbin
bole
boll
bonsai
boomerang
botanize
bough
boutonniere
brachiate
braggadocio
bray
breve
briny
brioche
bristle
broccoli
brusque
bryophyte
budgerigar
buffoonery
buhl
bullion
buoyancy
bureau
bursar
butte
byte

cacciatore
cachinnation
cacique
cacomistle
cacophonous
cadaver
caitiff
caldron
calligrapher
calliope
calumny
camaraderie
camouflage
campanile
cannelloni
cantaloupe or
cantaloup
cappuccino
capriole
captious
carcinogen
cardiopulmonary
careen
cartilaginous

casque
casuistry
catachresis
cataclysm
catafalque
catechetical
causerie
cavalcade
cavalier
celiac
cello
cenotaph
cephalic
cephalothorax
cerulean
chagrin
chaise
chamomile
chancellor
chaos
charlatan
chartreuse
chasseur
chauffeur
chemurgy
chicle
chigoe
chintz
chiropractor
chivalrous
cholla
chough
chrysanthemum
chyle
cicatrize
circinate
circumambient
cirque
citronella
cladophyll
claustrophobia
clientele
cloche
cloistered
coalescence
coaming
codicil
coelacanth
coeval
coincidence
collage
collegium
colliery
colloquial
colloquy
colporteur
comedienne
commissariat
commodious
commutator
compartmentalize
compendium
compote
comrade
concerto
conch
concussion
condescend
condolence
confetti
confrere
congener
conglomerate
congratulate
connive
connoisseur
consanguineous
consequential
consignee
consortium
constituency
constrictor
contagious
conterminous
contrail
contretemps
contrivance
contumacy
convalescence
conveyancer
cony
copal
coquina
cordial
cordoba
cornice
corps
correspondence
corroborate
coruscate
coryza
cosine
cosset
cote
coterie
coulee
coup
coupe
couplet
couture
cozenage
crag
crampon
cravat
creosote
crescendo
crevasse
crevice
crocodile
crucifixion
crustacean
cryptographer
cumulonimbus
cumulostratus
curmudgeon
cyanocobalamin
cygnet
cyme
czarina

dalsegno
dashiki
dawdle
decalcomania
decemvir
decistere
decoction
decussate
defibrillate
dehisce
deleterious
delicatessen
deliquesce
demagoguery
demitasse
demurrage
dentifrice
derailleur
derrick
descry
desiccant
deteriorate
detrop
dextrorotatory
dhow
dialogue
diatomaceous
dichotomy
dichroic
dieldrin
dihedral
dihybrid
dinar
dinghy

dirndl
disastrous
disconsolate
disguise
disoblige
disputatious
dissent
dissonance
divertimento
dobbin
dodecahedron
dojo
dolichocephalic
domicile
donee
doubloon
dowager
doyen
drawl
drogue
drollery
drumlin
dulcet
durra
dyne
dyslexia
dyspepsia
dyspnea

eavesdrop
ebullient
ecclesiastical
ecdysis
echelon
eclectic
edelweiss
efface
effendi
effervescence
efficacy
effloresce
effluvium
egalitarian
egregious
eke
ekistics
Electrocardiogram
electroencephalograph
electroluminescent
electrolyte
eleemosynary
eloquence
emaciate
embarrassing
embryo
emcee
emergent
emeritus
emigration
emollient
emphysema
enchilada
encomium
encyclopedia
enigma
ennui
ensconce
entente
entrepreneur
envisage
eolith
eolithic
ephah
ephemeral
epiglottis
epistemology
epitaph
epithalamium
epitome
eponym
equestrienne
equipage
eremite
ersatz
escadrille
escutcheon
esker
espalier
estancia
ethereal
eucalyptus
euphonium
eutrophication
evanescence
evince
ewer
exchequer
executrix
exhume
expeditious
expiable
exponentiation
exquisite
extirpate
extraordinaire
exurbia

facetious
facsimile
faille
falchion
fallacious
farinaceous
fascicle
fatigue
fauna
febrifuge
fecund
fedayeen
feign
felicitate
felicitous
fellah
felly
felucca
fenny
ferocious
ferruginous
festoon
feudalism
fichu
fiduciary
fiesta
filbert
fillip
financier
fiord
firkin
fissure
fistula
flaccid
flagellant
flocculent
flotsam
flummox
fluorescence
fluxion
foehn
foliaceous
fondue
foraminiferous
foreigner
forint
forsythia
fortissimo
fortuitous
fosse
fracas
fractious
franc
frangipani
frankincense
fraudulent
fraught

frequentative
fresco
frieze
frijol
frippery
frittata
frontispiece
fumarole
fundamentalism
funicular
furuncle
fuselage

gabbro
gaffe
galactose
galantine
galleon
gallinaceous
gallium
gambol
gangrenous
garrulous
gasconade
gastrocnemius
gazpacho
gendarme
gentian
geopolitics
gerontology
gittern
glasphalt
glengarry
glockenspiel
glomerulus
gloxinia
glycolysis
gnotobiote
gonfalon
grandiloquence
granulocyte
granum
gravamen
grotto
guanine
guarantee
guileful
gurnard
gyroscope

hacienda
hackamore
hahnium
handkerchief
harangue
harpsichord
haughty
haustorium
hegemony
herbaceous
herbivore
heretical
heritage
heterodyne
heterotroph
hideous
hippopotamus
hireling
histamine
histology
hoatzin
holiness
homograph
honorarium
horologe
horrendous
hostelry
howdah
hubris
hullabaloo
humanitarianism
humbuggery
humectant
humoresque
hurtle
hybridize
hydrocephalus
hydrofoil
hydrolysis
hydrometry
hydroquinone
hydrotropic
hygiene
hyperbole
hypocotyl
hypotenuse
hypothalamus
hypotonic
hysteresis

ichneumon
ideate
igneous
illusionist
ilmenite
imitable
immedicable
immigrate
impartial
impious
impolitic
importunate
impressive
impudence
inalienable
incandesce
incapacitant
incessant
incidentally
incipience
incognito
incongruent
inconsonance
inculcate
indecipherable
indemnity
indices
indiscriminately
indomitable
indubitable
infrasonic
infusorian
inglenook
ingratiate
inherent
innuendo
inordinate
insalubrious
insipidity
insolent
insurmountable
insurrectionary
intaglio
intelligentsia
interatomic
intercalary
intercostal
interdigitate
interferometer
interlunar
interneuron
interstellar
intervocalic
intrados
introrse
intumesce
inveigh
inveteracy
iodopsin
ionosphere
iridium
irredentist
irremediable
ischemia

isogamete
isthmus
istle

jacaranda
jacquard
jaeger
jaialai
jalousie
jambalaya
jardiniere
jejune
jennet or genet
jeopardize
jeremiad
jerkin
jess
jetsam
jettison
jocose
jocundity
jojoba
jongleur
jonquil
jostle
journalese
judicious
juridical
jurisprudence
juxtapose

kaleidoscope
kamikaze
kaon
karyokinesis
kayak
keelson
keloid
khedive
kilohertz
kindergarten
kinkajou
knave
knish
knout
knurl
kohlrabi
koruna
krait
krimmer
kurchatovium
kwashiorkor

labellum
laburnum
lagomorph
laity
lanai
lanolin
laparoscope
laryngitis
laud
lazaretto
lea
lecture
legato
lenitive
lenticular
leone
lepidopteran
lepidopterist
leucocyte
leviathan
lexical
lexicography
liana
libration
lictor
lieutenant
ligneous
lilangeni
limerick
lineage
linnet
lira
litchi
literati
litharge
litigious
littoral
llano
loblolly
locution
longitudinal
loquacious
loquat
lorgnette
louver
lugubrious
luminescence
lunette
luxuriance
lyceum
lyricism
lysine
lysozyme

macadamize
macaque
macerate
machicolation
macrobiotic
macrocephalic
macula
maestro
maglev
magnanimity
magniloquent
maguey
mahout
malachite
malaise
malapropism
malihini
malleable
malleus
mammalian
mangosteen
maniple
mannequin
mansard
manteau
mantilla
manumission
manzanita
maraud
marjoram
marmoreal
marquee
marseilles
marshalcy
martyr
masquerade
massif
masticatory
matriarch
matriculate
matrilineal
mattock
matutinal
meander
mechanism
mechanoreceptor
medico
mediocrity
medlar
medusan
megalith
memsahib
mendacity
meniscus
mensch
mephitic
meridional

meringue
mesocarp
mesquite
metalliferous
metastasis
metazoan
metonymy
micrometeorite
miffed
mignonette
millionaire
milo
minatory
minestrone
minion
ministrant
minutiae
miraculous
miscreant
misfeasance
misnomer
mitosis
mitzvah
mnemonic
mogul
moiety
mollify
monaural
moneran
monetarism
monocular
monoecious
monolith
monotonous
monstrosity
moraine
moratorium
moribund
morion
morpheme
mosquito
mostaccioli
motet
motif
mottle
mountainous
mousse
mouton
mucilage
mufti
mugwump
mukhtar
mukluk
mulct
mulligatawny
mullion
multifarious
munificence
mutability
myelitis

naira
narwhal
nascent
natatorial
natty
nebula
necessitate
necessitous
necrology
nefarious
negligible
neocolonialism
neuralgia
nevus
newt
niche
nihilism
nimbostratus
nitrogenize
nocturnal
nodulose
nomenclature
nonagon
nonce
nonsequitur
nostalgia
notarial
nouveau
noxious
nuclease
numismatics

oakum
obdurate
obeisance
obelisk
obfuscate
objurgate
obligato
oblige
oblique
obloquy
obscurantism
obsequies
obsolescence
obstinacy
obtrude
ocelot
octillion
octogenarian
odoriferous
officialdom
ohmmeter
oleaginous
olio
omnipotence
omnipresence
omniscience
onomatopoeia
onyx
oolite
opalescence
opaque
ophidian
ophthalmologist
opprobrious
opulent
orchestrate
organelle
oriel
origami
ornithological
orotund
orthodox
orthorhombic
osculum
osier
ostentatious
otiose
outrageous
ouzel
overachieve
overnice
overt
oxygenate
oxymoron
ozoniferous
ozonosphere

pacifist
padrone
pageantry
pagoda
paisa
paisano
paisley
palazzo
paleozoology
palisade
pallor
palsied
pandemonium
panegyric

pannier
panocha
parabola
parachutist
paraffin
parallax
parallelepiped
parfait
parhelion
parliamentarian
parquet
parquetry
parsimonious
parterre
parvenu
paschal
passacaglia
pasteurization
pastiche
patchouli or patchouly
patriarch
pavilion
peat
peccary
peculiarity
pedestrianism
peduncle
peen
pelisse
pellucidity
penultimate
pepo
perambulator
percipience
peremptory
perestroika
perfidy
pericardial
perihelion
peripheral
peristyle
perjurer
perpendicularity
perquisite
persiflage
perspicacious
peruke
peseta
pharmaceutics
pharynx
phenomenon
philately
phlox
phosphorescence
photosynthesis
photovoltaics
phthisis
physique
picayune
piccolo
picot
piffle
pileus
pillage
pillion
pimiento
pinnacle
pinyin
piquancy
pique
pirogue
pistachio
pizzicato
placebo
plaintiff
plait
plateau
platitudinous
plebiscite
plenipotentiary
pleonasm
plethora
pliable
plumule
plunge
plutocracy
pluvial
pneumonia
poignant
pointillism
polemic
politick
poltroonery
polymorphous
polyphony
polysaccharide
pompadour
pongee
porcelain
porcupine
porphyry
portcullis
portmanteau
posit
potentate
potentiometer
potpourri
praetor
prattle
precedent
precipice
precursory
predecessor
predilection
predominantly
preen
premier
premiere
preponderance
presidio
prestigious
pretermit
prevalence
prevaricate
principal
principle
prism
proboscis
proclivity
professorial
prognathous
proletariat
prolix
promenade
pronunciamento
propellant
propinquity
proprietary
prorogue
proscenium
proselyte
protocol
protrusile
proverbial
proviso
psaltery
pseudonym
psoriasis
psychologically
pteridophyte
ptomaine
pueblo
puerile
pukka
punctilious
pungent
punkah
purlieu
pursuivant
putsch
pyramid
pyretic
pyrotechnic

quadrangular
quadrennial
quaestor
quaggy
qualm
quartan
quasar
quay
quell
querulous
questionnaire
queue
quiescence
quinquennial
quintessence
quixotism
quotidian

rachis
radiosonde
raglan
ragout
rallentando
rambunctious
rancor
rapacious
rapport
ratchet
raucous
raze
reagent
rebec
recalcitrance
recapitulation
reciprocate
recitative
recondite
reconnoiter
redingote
redivivus
redolent
redound
regalia
registrar
rejuvenate
reliant
reminiscence
remonstrance
remora
rennin
repatriate
repertoire
repossess
repudiate
reserpine
resonant
respire
resume
resuscitate
reticular
retributive
reveille
revenue
reverie
rhenium
rheology
rhodopsin
rhythm
riboflavin
ringgit
riposte
ritardando
rivulet
rotifer
rouse
rubicund
ruinous
rumen
runcinate
russet
rutabaga
rutile

saccule
sacrilegious
sagacious
sagittate
salubrious
salve
samisen
sanctimonious
sanguinary
sapience
sarcophagus
sartorius
sateen
satiable
sauger
scabbard
scalar
scalpel
scandalous
scapular
scarp
scavenger
schematic
schizocarp
schizophrenia
sciatic
sclera
scrimmage
scrivener
scythe
secede
segue
seiche
seigneur
semantic
semipermeable
senescence
sequela
sequester
sequin
serviette
sesquipedalian
setaceous
settee
sforzando
shako
shallot
shellac
shoji
shoran
shrewd
siccative
silage
siliceous
simile
simultaneous
singe
sinistrorse
skein
skeletal
skirl
skittish
skulk
slalom
sleuth
sluice
smilax
snaffle
snivel
socialize
sodden
soffit
solecism
soliloquy
solipsism
somersault
somnambulistic

sonneteer
sonorous
sophomore
soporiferous
sorghum
sortie
sostenuto
soubrette
sovereignty
spaghetti
spectacular
sphenoid
spherical
sphinx
sphygmomanometer
spikenard
spinnaker
spiracle
spirituality
spirochete
spleenful
splendent
spontaneity
sporangial
squabble
squalid
squama
squeamish
staid
stalactite
stamen
stanchion
statuesque
stentorian
stevedore
stipendiary
strabismus
straiten
stratum
strenuous
streptomycin
striated
strident
strobile
stroboscopic
stroganoff
strontium
studious
subaqueous
subluxation
subpoena
subsidize
subterfuge
succumb
sucre
suffragette
sundae
supercilious
supersede
surcease
surplice
surreal
surveillance
sustenance
suzerain
swale
sybarite
syllabary
syllogism
symbiont
synonym
systole

tableau
tachometer
tachyon
taciturn
taconite
tallow
tannin
tapioca
tapir
tarpaulin
tartan
tatami
tautological
tawdry
teak
technicality
tectonic
tedious
tektite
teleological
telephony
telephotographic
telescopic
tellurium
temperature
tendinitis
tentacle
tepid
teratogen
tergiversate
terminological
terrapin
territoriality
testatrix
tetanus
tetrachloride
tetrarch
tetroxide
thalassic
theca
theocracy
thermodynamic
thesaurus
thiosulfate
thorium
threnody
thrombosis
thyme
thyrsus
timorous
timpani
tincture
titanium
toccata
tocopherol
tokamak
tonneau
tonsillitis
topee
topiary
torero
torii
torrential
tortoise
totalitarian
toucan
toupee
tourniquet
toxemia
trachomatous
tranquilize or
tranquillize
translucent
trapezoid
trauma
treachery
tremolo
trepidation
triage
trifocal
triglyceride
trimaran
triticale
triune
trochee
troubadour
trough
trousseau
truncheon
trypanosomiasis
tsunami

tugrik
tularemia
tumultuous
tureen
turgescence
tutelage
tyranny
tyro

ukulele
umbrage
unaffected
unbelievable
uncial
unctuous
unequivocal
unfeignedly
unguent
unicameral
unintentional
univocal
unmitigated
unparalleled
unscrupulous
unveil
upas
upholster
uproarious
uracil
uranium
ursine
urticaria
utilitarianism
uvula

vacuity
vagarious
valedictorian
valet
valetudinarian
validity
valorization
vanillin
vanitory
vapidity
vaporous
varicella
variegated
varistor
vegetarianism
vehemence
velocipede
venomous
ventricle
ventriloquist
ventriloquy
venue
veracious
verdurous
verticil
vertiginous
vespine
vestee
vestibule
viand
vibrato
vicarage
vicinage
videlicet
vignette
villi
vinculum
vinyl
viricidal
virtuoso
viscidity
vitreous
vitriol
vituperate
vociferant
vogue
volubility
vortices
voussoir
voyageur
vying

wadi
wainscot
wan
wapiti
wattle
weal
weaponry
weasand
weasel
weir
wharf
wherry
whew
whey
whilom
whimsicality
whorled
wickiup
williwaw
winnow
wisteria
worrisome
wren
wring
wrought
wry

xanthous
xebec or zebec
xenon
xenophobe
xerography
xerophyte
xylem
xylene
xylitol
xylose

yacht
yammer
yarmulke
yaw
yeanling
yearn
yeoman
ytterbium
yuan
yurt

zealous
zenith
zeolite
zephyr
zinnia
zircalloy
zirconia
zither
zoophyte
zowie
zoysia
zucchini
zwieback
zymase
zymogen

PACE BOWL

ELIMINATION/PERFORMANCE EVENT

All contestants are to abide by the dress codes listed in the APPEARANCE SECTION (beginning on page I-8) of these guidelines.

Each school may enter only **ONE TEAM** consisting of four students. Teams compete against each other in regular tournament elimination procedure. Competition order will be arranged prior to beginning the match according to the bye system. The team earning the most points in each round of competition shall move to the next round until first through sixth places are determined.

Each school team must consist of four students proficient in math (including Algebra I and II, Geometry, and Trigonometry), English and literature (through PACE 1144), science (through Physics), social studies (world geography, American and world history, civics, and economics), and electives. Each team will designate a spokesperson or captain.
I**MPORTANT: For toss-up questions, each team member chooses two categories in which to answer questions. He/she may only answer questions in these categories. Everyone may answer elective questions. If an unqualified team member answers the questions before the judge realizes he was not qualified, then his team loses the toss-up and the points even if the answer was correct.** Questions are taken from PACEs starting with PACE 1073. Questions may be visual (such as pictures, maps, etc.).

Competition will consist of two types of questions:

1. Toss-up questions
    a. For toss-up questions, each team member chooses two categories in which to answer questions (math, English, science, or social studies). He may only answer questions in these categories. Everyone may answer elective questions. If an unqualified team member answers the question, then his team loses the toss-up and the points even if the answer was correct.
    b. A subject area ("Math Toss-up," "Science Toss-up," etc.) and the point value of the Bonus question to follow ("With a fifteen point bonus question") will be announced before reading each toss-up question.
    c. There is a thirty second maximum time limit to "buzz in" with no discussion, written or verbal. If there is discussion among the team members, five points will be deducted from the team's score.
    d. Time starts as soon as the question is read once. Repeated questions count against the thirty seconds.
    e. If a player hits the buzzer before the question is read completely, the reader will stop and the player must answer.
    f. Any undue hesitation after "buzzing in" is a wrong answer.
    g. A player should wait until he is recognized by the reader before giving the answer to the toss-up question. He may not have been the first to "buzz in" as he thought. If an answer is given before he is recognized, the question is tossed out and the team loses five points.

2. Bonus questions

    a. If the contestant responds to the toss-up question correctly, his team earns the opportunity to try a bonus question.
    b. Bonus questions have varying point values and time allotments. A repeated question counts against the allotted time for the question.
    c. Communication among team members is permitted. However, the answer comes from the team spokesperson or captain, unless he designates another team member to give the answer (e.g., if the answer is too long or too complicated to easily communicate to the spokesperson).
    d. Allow the full allotted time and then ask for one response.
    e. No points are deducted if the team responds incorrectly.

Questioning continues until there are ten correctly answered toss-up questions. The team with the highest score is declared the match winner. If there is a tie after ten correct toss-ups, then an additional toss-up question is asked to determine a winner. In the event a team misses the tiebreaker toss-up and loses fives points, the match **DOES NOT END** but continues until a toss-up is answered correctly. The team that correctly answers the final toss-up will be permitted to answer the accompanying bonus question. The team with the higher score after the final toss-up will be declared the match winner.

A.C.E. provides the following: tables, chairs, and stopwatch; pads, pencils, and buzzers for each table. A.C.E. provides all PACE Bowl questions. Each round will be supervised by the moderator, timer, and scorekeeper.

Please Note: No audio or video taping of a PACE Bowl match is permitted. Spectators are only allowed to observe matches in which their team is competing.

BIBLE BOWL

PERFORMANCE EVENT

Teams may consist of **three to five players from the same school or homeschool group.** (Teams may be all male, all female, or mixed.) All members must be eligible to compete based upon the *Student Convention Guidelines.* Each school or homeschool may enter up to three teams. Bible Bowl will be a closed-door competition. Each team will have three (3) minutes to answer as many questions as possible. Each player will have five (5) seconds to answer each question. All questions will be directed to individual team members consecutively and not answered as a group. Each correct answer will earn a point value. Teams will race against the clock, not against an opponent. After all teams have competed, the teams with the six (6) highest scores will be submitted to the chief judge. If there are tie scores among the top six (6), those teams will be called back for a tiebreaker round. Each team in the tiebreaker round will be given the same group of questions, which will differ from those used in the first round.

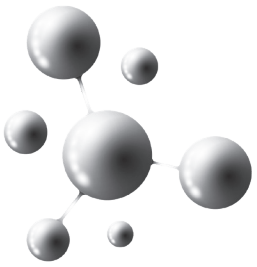
Please note: Bible Bowl questions will not be released before competition. Bible Bowl will be in English only.

The following chart lists the books of the Bible where the questions will be drawn from each year. This list will repeat itself starting with Year 1.

Bible Bowl Books					
Year 1 2022	Year 2 2023	Year 3 2024	Year 4 2025	Year 5 2026	Year 6 2027
Old Testament					
Genesis	Exodus	Leviticus	Numbers	Deuteronomy	Ezekiel
Joshua	Judges	Ruth	Ezra	Nehemiah	Esther
Job	Psalms	Proverbs	Ecclesiastes	Song of Solomon	Lamentations
I Samuel	II Samuel	I Kings	II Kings	I Chronicles	II Chronicles
Nahum	Zephaniah	Jeremiah	Habakkuk	Malachi	Zechariah
Obadiah	Jonah	Amos	Hosea	Isaiah	Micah
Joel	Haggai				Daniel
New Testament					
Matthew	Mark	Luke	John	Acts	Revelation
Galatians	I Thessalonians	II Thessalonians	I Corinthians	II Corinthians	Romans
Ephesians	Philippians	Colossians	Philemon	I Timothy	Titus
II Timothy	Hebrews	James	I Peter	II Peter	I John
		II John	III John	Jude	

SCIENCE

NONPERFORMANCE EVENT



Science projects may be done by one or two contestants and must have been started after the completion of the previous International Student Convention.

Types of Entries

1. **Collection—**classification and display. Examples: rocks, insects, and leaves. Man-made objects such as coins, stamps, and arrowheads should be entered as SOCIAL STUDIES COLLECTION PROJECTS (214).
2. **Research—**Develop a hypothesis, perform an experiment, record results, write your conclusion, and prepare a display to exhibit your work (e.g., how light helps a plant grow). This event is not a library research paper.
3. **Engineering—**Build electronic equipment, optical devices, solar energy converter, etc., using scientific principles to perform a task. Exhibit should include plans, diagrams, schematics, parts list, etc., so that another person could take your plans and duplicate your project. Do not use commercial kits.
4. **Theoretical—**An exhibit displaying a discussion of a scientific principle, concept, technique, or theory using charts, graphs, diagrams, photographs, audio-visual, or other visual aids.

Checklist for Science:

1. Contestant or contestants may enter one exhibit in each event.
2. Each entry must be fully completed and ready for exhibition.
3. 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. Photos which include people must adhere to contestant dress standards.
4. Exhibits must occupy a table or floor area no wider than 48 inches.
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 or contestants will set up their exhibit and then leave the area.
8. A.C.E. is not responsible for loss of or damage to any exhibit.
9. Attach the following forms:
   a. Judge's Forms (CF24). Three (3) copies with name, school name, customer number, address, and entry filled in. These are required for Regional Convention only.
   b. Experiment notebook and other supporting data.
10. Entries must have a 3" x 5" card securely attached to each piece of project with the following information neatly printed or typed: entry, student's name, school name, school customer number, school address, city, state, and ZIP Code.
11. Entries involving computers should have self-booting and menu driven or self-running software.

CRITERIA

Originality—Creative approach is given to the project.

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

Workmanship—Quality is shown in the construction of the exhibit including the neatness of labels and descriptions.

Thoroughness—The project is presented completely and carefully.

Clarity—The average person can understand the exhibit clearly.

Degree of difficulty—Consideration is given to the level of difficulty involved and time spent to prove the project.

On your accompanying paper:

1. Have you stated your purpose, hypothesis, or reason for your project?
2. Have you written down the process or steps used in solving or approving the problem (or hypothesis) or included an illustration of how your project works?
3. Have you written out the conclusion or what has been proven or illustrated?
4. Have you used references and quotes, **in your own words**, that have expressed what has taken place?
5. Have you cited your sources (quotes, facts, photos) on your bibliography page?
6. Have you given a Scriptural application or reference for your project?
7. Have you given a brief history of the discovery/invention or the hypothesis/facts you are using in your project? Have you shown how the discovery/invention has advanced to today's use? What (in your opinion) is its future use?
8. Have you done your very best, using all resources available, to make your display eye-catching and interesting?
9. Does your display clearly agree with and illustrate what your paper discusses?
10. Does your project provide useful information or is it only amusing?

HINTS FROM THE SCIENCE JUDGES

The local public library often has books on the subject of science projects or Science Fairs. These books will give the student many helpful ideas, but the student still must be creative in his project. Any outside sources used must be noted on a bibliography. (See English PACE 1119 for more information on bibliographies.) Labels that are neatly lettered and attached will enhance the project.

SCIENCE JUDGING CRITERIA

Areas of Evaluation

	POSSIBLE POINTS
Concept	
A. Definite purpose of theme	(1-5)
B. Creativity and originality	(1-15)
C. Meets A.C.E. standards	(1-5)
Scientific thought	
A. Accuracy of display	(1-15)
B. Total thought and effort	(1-10)
C. Degree of difficulty	(1-10)
D. Fits category per guidelines	(1-5)
Workmanship	
A. Neatness	(1-5)
B. Handling of materials	(1-5)
C. Design of layout	(1-5)

Thoroughness

A. Presentation	(1-5)
B. Information, including cited sources	(1-5)
Display clarity	(1-5)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

SOCIAL STUDIES

NONPERFORMANCE EVENT

Social studies projects may be done by one or two contestants and must have been started after the completion of the previous International Student Convention.

Types of Entries

1. **Collection**—classification and display. Examples: aboriginal artifacts (arrowheads, spear heads, tools, etc.), coins, stamps, battlefield artifacts (bullets, buttons, canteens, etc.), and flags. A collection project consists of both a display and a paper. The display for a collection represents the bulk of the work and is the more important part of the project. The paper for a collection project may be a paper or it may be a notebook with pictures, diagrams, list of sources for a collection, etc. This documentation for a collection could be likened to the signs posted on the wall next to a display in a museum, putting the display into a context, explaining from where the collection came, how it came to be, a description of exactly what it is a collection of, and so on. Any outside sources used should be included in a bibliography.

2. **Research**—Choose a topic that is directed to the development of a thesis or the answering of a question. Topics may be from local, regional, national, or world history, economics, geography, or political science. Research projects from the disciplines of sociology, psychology, and anthropology are not acceptable. Do the necessary research, write your conclusion, and prepare a display to exhibit your work. (e.g., *My Family Tree, Immigration: An Oral History, Economic Impact of the Cotton Gin, Quebec and the Seven Years War*). The paper for a research project should be a true research paper that follows all the procedures for such a paper (e.g., bibliography or a list of works cited, footnotes or endnotes, an outline, a title page, etc.) For a research project, the bulk of the work is in the paper. The display is there to augment, support, and illustrate the research contained in the printed document. It could be a reinforcement for the text of the paper.

Checklist:

1. Contestant or contestants may enter one exhibit in each event.
2. Each entry must be fully completed and ready for exhibition.
3. A list shall be submitted identifying any work included in the display that is not the work of the contestant.
4. Models, notebooks, scrapbooks, and other supporting data should be a part of the exhibit. Photos that are not historical and include people must adhere to contestant dress standards.

5. Exhibits must occupy a table or floor area no wider than 48 inches.
6. 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.
7. No entry creating a safety hazard will be allowed. Dangerous chemicals, explosives, or open flames must not be exhibited. Exhibits requiring running water are not permitted.
8. Contestant or contestants will set up their exhibits and then leave the area.
9. A.C.E. is not responsible for loss of or damage to any exhibit.
10. Attach three (3) copies of Judge's Form (CF24) with name, school name, customer number, address, and entry filled in. These are required for Regional Convention only.
11. Entries must have a 3" x 5" card securely attached to each piece of project with the following information neatly printed or typed: entry, student's name, school name, school customer number, school address, city, state, and ZIP Code.
12. Entries involving computers should have self-booting and menu driven or self-running software.

CRITERIA

Originality—Creative approach is given to the project.

Thought—Accuracy is exhibited in displaying facts, answering a question, or supporting the thesis. Consideration is given to probable amount of effort and study that went into the project.

Workmanship—Quality is shown in the construction of the exhibit including the neatness of labels and descriptions.

Thoroughness—The project is presented completely and carefully.

Clarity—The average person can understand the exhibit clearly.

Degree of difficulty—Consideration is given to the level of difficulty involved and time spent to prove the project.

On your accompanying paper:

1. Have you clearly stated your purpose, theme, or thesis for your project?
2. Have you written out the conclusion or what has been proven or illustrated?
3. Have you documented your research and cited all sources used on a bibliography page?
4. Have you given a Scriptural application or reference for your project?
5. Does your display clearly agree with and illustrate what your paper discusses?
6. Can viewers walk away having learned something new, thinking how interesting and informative the project was, and seeing the connection between the stated topic and what they read and saw?

SOCIAL STUDIES JUDGING CRITERIA
Areas of Evaluation

	POSSIBLE POINTS
Concept	
A. Define purpose	(1-5)
B. Creativity and originality	(1-15)
C. Meets A.C.E. standards	(1-5)
Thought	
A. Accuracy of display	(1-15)
B. Thesis developed/question answered	(1-10)
C. Degree of difficulty	(1-10)
Workmanship	
A. Neatness	(1-5)
B. Handling of materials	(1-5)
C. Design of layout	(1-5)
Thoroughness	
A. Research documented	(1-5)
B. Cited sources used	(1-5)
Display clarity	(1-5)
Proper documentation submitted	(1-5)
Meets A.C.E. Guidelines	(1-5)
TOTAL POINTS	**(100)**

CREATIVE COMPOSITION

Themes for essays, short stories, and poetry may be evangelistic, inspirational, Biblical, Christian growth, patriotic, or historical. Please write the THEME of the essay, short story, and poetry on the Judge's Forms where indicated.

ESSAY WRITING
NONPERFORMANCE EVENT/EARLY ENTRY

Refer to the HINTS FROM THE ESSAY WRITING JUDGES before beginning your essay.

A contestant chooses a topic and writes a paper. (Suggested topics are listed on page II-25.)

1. A good 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 termination of the previous International Student Convention and must be the original work of the student.
3. The essay must be accompanied by a written outline that the student used to organize the essay. (For suggested outline format, please reference English PACE 1097, pages 25–31.)
4. The essay must be accompanied by a written bibliography to identify sources used. (For suggested bibliography format, please reference English PACE 1119, page 31.)
5. Plagiarism of any kind will automatically disqualify the entry. Any borrowed material (statements and/or ideas) must be properly noted. (Cite your sources.)
6. A significant portion of the essay must be written during school hours to verify authenticity.
7. One entry per contestant.

Understanding Essay Writing

An essay is a written composition governed by one controlling idea called the thesis. This thesis should be supported by at least three main points. In order to make the essay interesting and persuasive, each main point should be explained with specific examples, illustrations, facts, quotations, etc. In order to avoid plagiarism, each outside source used must be given an in-text citation and be documented on the bibliography page. Give careful attention that the essay includes an interesting introduction, with the thesis given in the last sentence of that introduction. The essay should end with a clear note of finality, with the conclusion reiterating the main points covered in the composition. All sides of the argument must be handled, not just the writer's opinion. For tips on Essay Writing, reference English PACE 1126, pages 25 and 26.

Regional Convention Checklist for Essay Writing:
Essay Writing entries are to be submitted electronically prior to Convention. When your school registers for RSC, an email will be sent with instructions for submitting early entry documents including:

1. The essay—length of 500–700 words. (The outline and bibliography do not count toward the word limit.) The essay should be double-spaced, with one full-inch margin on all sides. Use a 10- to 12-point font. Recommended fonts include Times New Roman, Helvetica, or Arial. Avoid heavy, bold, or decorative fonts.
2. The outline used to organize the essay.
3. The bibliography identifying sources used.
4. One Creative Composition Affidavit (CF28) filled out.
5. One Judge's Form filled out. Include the title and theme of your essay on the Judge's Form where indicated.

International Student Convention Checklist for Essay Writing:
Essay Writing entries are to be submitted electronically to A.C.E. prior to Convention. When your school registers for ISC, an email will be sent with instructions for submitting early entry documents including:

1. The essay.

2. The outline used to organize the essay.
3. The bibliography identifying sources used.
4. One Creative Composition Affidavit (CF28) filled out.
5. One Judge's Form filled out. Include the title and theme of your essay on the Judge's Form where indicated.

Topics

COMPOSITIONS ARE NOT LIMITED TO THESE TITLES; these are merely ideas.

1. America Needs Christian Education
2. Repentance, Revival, and Reformation
3. What Is a Christian School?
4. The Fear of God: Antidote to Humanism
5. America Needs Godly Leadership
6. Biblical Requirements for Christian Leadership
7. The Character Qualities of a True Leader
8. What One Man Can Do for His Country
9. Duties of Responsible Christian Citizenship
10. Christians Need Biblical Convictions
11. What Is Success?
12. The Cost of Christian Discipleship
13. Do We Have Rights or Responsibilities?
14. Keys for a Reformation
15. Determining America's Course
16. Freedom's Last Choice
17. Christian Political Responsibility
18. Why Sit We Here Until We Die?
19. Essential Traits of Christian Leadership
20. Three Ways to Bring Reform to America
21. Theistic Education: How to Reach America
22. New Laws or New People
23. Freedom Is ...
24. Can You Legislate Morality?
25. The Change Has Begun: We Must Finish the Fight
26. The Umbrella of Parental Authority
27. Meekness Is Strength
28. Purity—Motives, Values, Principles, Character, and Habits
29. A Christian Response to Abortion

HINTS FROM THE ESSAY WRITING JUDGES

Read over the Judge's Form before writing. 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. If you do use ideas or quotes from outside sources, please use in-text citations and add these sources to your bibliography page. Careful attention should be given to organization, and your outline will be a valuable tool to keep ideas flowing in the proper order. 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. PROOF YOUR WORK! The essay should be neat and free of typing, spelling, grammatical, and punctuation errors. Watch for pronoun/antecedent agreement, wordiness and redundancies, parallelism, and point-of-view shifts. 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, closing statement. Refer to English PACEs 1119, 1126, and 1127 for suggestions.

ESSAY WRITING JUDGING CRITERIA

Areas of Evaluation		POSSIBLE POINTS
Theme	An evangelistic, inspirational, Biblical, Christian growth, patriotic, persuasive, or historical theme should be given in a precise thesis statement, which is examined and discussed logically.	(1-10)
Composition		
	A. Essential points given logically and stated in parallel form	(1-15)
	B. Use of examples and illustrations	(1-10)
	C. Cogency and unity—everything in the essay directly supports the thesis	(1-10)
	D. Valid argument and persuasion without exhortation or preaching; strong closing statement	(1-10)
	E. Creativity and individuality of presentation	(1-10)
	F. Outline and bibliography included, properly followed and formatted	(1-5)
Mechanics		
	A. Neatness, general appearance	(1-5)
	B. Spelling, punctuation, and grammar (subject-verb agreement, pronoun agreement, no misplaced modifiers, etc.)	(1-15)
	C. Progression of ideas, an argument, transitions, length of paragraphs	(1-5)
Proper documentation submitted		(1-5)
	TOTAL POINTS	**(100)**

Note: As many as 10 points may be subtracted if essay is not between 500 and 700 words in length.

POETRY WRITING

NONPERFORMANCE EVENT/EARLY ENTRY

The contestant writes an original poetry composition with a Christian, patriotic, Biblical, evangelistic, persuasive, or historical theme. The contestant should keep in mind his purpose for the poem—why it is being written and what effect is being achieved.

1. The poem may be narrative or discursive with an assumed or personal point of view. All poems are lyrical, though usually not written to be sung. You may, however, specifically choose to craft your poem as lyrics to be set to music.
2. The poem must have been written after the termination of the previous International Convention and must be the original work of the student.
3. Plagiarism of any kind will automatically disqualify the entry.
4. A significant portion of the poem must be written during school hours to verify authenticity.
5. One entry per contestant.

Regional Convention Checklist for Poetry Writing:
Poetry Writing entries are to be submitted electronically prior to Convention. When your school registers for RSC, an email will be sent with instructions for submitting early entry documents including:

1. The poem—format of at least eight (8) typewritten lines (double-spaced) and no more than thirty (30) typewritten lines. (Variations from these line limitations must show evidence of very careful attention to word choice and structure, plus a strong thematic basis.) Use a 10- to 12-point font such as Times New Roman, Helvetica, or Arial.
2. One Creative Composition Affidavit (CF28) filled out.
3. One Judge's Form filled out. Include the title of your poem on the Judge's Form where indicated.

International Student Convention Checklist for Poetry Writing:
Poetry Writing entries will be submitted electronically to A.C.E. prior to Convention. When your school registers for ISC, an email will be sent with instructions for submitting early entry documents including:

1. The poem.
2. One Creative Composition Affidavit (CF28) filled out.
3. One Judge's Form filled out. Include the title of your poem on the Judge's Form where indicated.

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, 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. Second, 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. Remember, a poem can only do ONE thing, not several. Strive for unity of purpose and skill of execution. Technical errors of any sort, especially those that might be thought of as minor, such as a misplaced comma or misspelled word, often represent major weaknesses in aspects that are less obvious to the trained eye and ear. A scrupulous writer always attends carefully to the smallest and most obvious detail. What is said is always at the mercy of how it is said. When this principle is ignored, the reader will not be guided by the writer's thoughts but by his own. These thoughts may be counterproductive to the writer's subject and intention and become an unconscious use of stock responses, formulaic phrases, hackneyed expressions, irrelevant associations, and sentimentality rather than honesty. A poem that effectively treats a subject moves the reader to a place where he has never been before. Refer to English PACEs 1105 and 1106 for ideas.

POETRY WRITING JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Theme Evangelistic, inspirational, Biblical, Christian growth, patriotic, persuasive, or historical theme. Poem has one central idea; unity in viewpoint.	
A. Unity and coherence	(1-10)
B. Clarity	(1-10)
Use of poetic material	
A. Sentiment and emotion—sincerity	(1-10)
B. Vocabulary—exact, colorful, and concrete	(1-10)
C. Meter—established and effective	(1-10)
D. Sounds—rhyme, assonance, consonance, alliteration, etc.	(1-10)
E. Poetic devices—figures of speech, symbolism, and patterns	(1-10)
F. Creativity—originality and freshness	(1-5)
Mechanics	
A. Format and general appearance	(1-5)
B. Usage, punctuation, and spelling	(1-15)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

Note: As many as 10 points may be subtracted if poem is not 8 to 30 lines in length.

SHORT STORY WRITING

NONPERFORMANCE EVENT/EARLY ENTRY

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

1. The story MUST have an evangelistic, Biblical, Christian growth, patriotic, or historical theme.
2. The story must have been written after the termination of the previous International Convention and must be the original work of the student.
3. Plagiarism of any kind will automatically disqualify the entry.
4. A significant portion of the story must be written during school hours to verify authenticity.
5. One entry per contestant.

Regional Convention Checklist for Short Story:
Short Story Writing entries are to be submitted electronically prior to Convention. When your school registers for RSC, an email will be sent with instructions for submitting early entry documents including:

1. The short story—length of 600–1,000 words. The short story should be double-spaced, with one full-inch margin on all sides. Use a 10- to 12-point font. Recommended fonts include

Times New Roman, Helvetica, or Arial. Avoid heavy, bold, or decorative fonts.
2. One Creative Composition Affidavit (CF28) filled out.
3. One Judge's Form filled out. Include the title and theme on the Judge's Form where indicated.

International Student Convention Checklist for Short Story Writing:
Short Story Writing entries will be submitted electronically to A.C.E. prior to Convention. When your school registers for ISC, an email will be sent with instructions for submitting early entry documents including:

1. The short story.
2. One Creative Composition Affidavit (CF28) filled out.
3. One Judge's Form filled out. Include the title and theme on the Judge's Form where indicated.

HINTS FROM THE SHORT STORY JUDGES

Judges look for stories that are original and imaginative yet believable. It is important that your Short Story contain a balance of all the elements of narrative fiction: plot, setting, characterization, conflict, and resolution. It should not overemphasize one element 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 word choice. Use words economically—that is, do not use several trite, colorless words when one strong, imaginative word could replace them and enhance the tone of your story. Neither should you waste good words. Make each one count. Consider each word 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.

SHORT STORY WRITING JUDGING CRITERIA

Areas of Evaluation

	POSSIBLE POINTS
The story	
A. Characters consistent, plausible, and motivated	(1-15)
B. Details of setting (place/time) woven into the action of the story	(1-10)
C. Well-planned plot, with incidents that build to a main conflict	(1-15)
D. All incidents build to a climax that resolve the conflict	(1-10)
E. Story demonstrates an evangelistic, inspirational, Biblical, Christian growth, patriotic, or historical theme	(1-10)
F. Story indicates creativity on the part of the author	(1-15)

Mechanics

A. Neatness and general appearance	(1-5)
B. Spelling	(1-5)
C. Punctuation	(1-5)
D. Grammar is correct, tenses are consistent, subjects and verbs agree, and pronouns and antecedents agree	(1-5)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

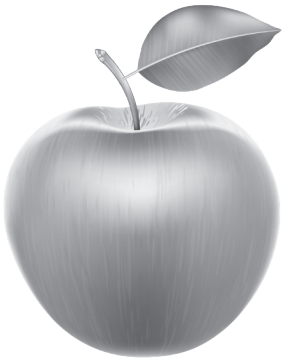
Note: As many as 10 points may be subtracted if story does not come within 600 to 1,000 words.

SOULWINNING AWARD

NONPERFORMANCE EVENT

Students who faithfully share the message of Jesus Christ and lead individuals to make a personal decision to accept Him as Saviour qualify to attend the International Convention and will automatically be awarded a first-place medal by A.C.E. if they attend the Convention.

1. The Soulwinning PACE must be completed. (Item #4042001 in the A.C.E. web store.) PLEASE FILL OUT THE SOULWINNING PACE COMPLETION FORM (CF29B).
2. The student must fill out a CF29B and turn it in with the CF29A Affidavit. (This affidavit may be reproduced from the Guidelines.)
3. The student must lead at least five (5) individuals to make a personal decision to accept Christ as Saviour after the termination of the previous International Convention to qualify for Regional Convention.
4. Each new Believer should be introduced to an evangelical pastor and encouraged to make a public profession of faith in Christ within a local church setting.
5. The student should encourage the new converts to attend church regularly and grow in their faith.
6. The student must bring the affidavits to the Regional Convention. After the Regional Convention, students can continue sharing the Gospel and collecting affidavits.
7. Upon arrival at the International Convention, the affidavits will be turned in at Master Control on registration day. (PLEASE KEEP A COPY OF THE AFFIDAVITS FOR YOUR RECORD.)



CHRISTIAN SOLDIER, CHRISTIAN WORKER, GOLDEN APPLE, GOLDEN LAMB, or GOLDEN HARP AWARD

NONPERFORMANCE EVENT

Christian Soldier Award: Romans, Galatians, Ephesians, and Philippians
Christian Worker Award: Colossians; I and II Thessalonians; I and II Timothy; Titus; Philemon; Hebrews; James; I and II Peter; I, II, and III John
Golden Apple Award: Proverbs
Golden Lamb Award: John
Golden Harp Award: Psalms

Students who earn these awards qualify to attend the International Convention and will automatically be awarded a first-place medal by A.C.E. if they attend the Convention.

1. Students may enter these events each year they are eligible to attend the Student Convention.
2. The student must quote the book(s) from memory (between June 1 and the registration deadline for the International Student Convention). Regional Student Convention participants must quote the book from memory between June 1 and registration day at the Regional Student Convention. No prorating allowed at Regionals. International students must quote the book(s) from memory in the nine months prior to Regional Student Convention or in the 12 months prior to International Student Convention.
3. The student must recite a minimum of one chapter at each hearing. All recitation for Christian Soldier, Christian Worker, Golden Apple, Golden Harp, and Golden Lamb must be done to a school staff member.
4. Psalm 119 may be divided into five parts.
5. No more than three errors or prompts may be allowed per chapter.
6. The student may memorize and quote the book(s) in his native language.
7. An Affidavit (CF30A) must be submitted to Master Control on registration day to verify entry.

Students who complete four qualifying Christian Service events over the course of their participation in Regional Student Convention or International Student Convention will be eligible to receive the Esther Howard Enduring Truth Award. See Section XI for more details.

CONSECUTIVE WORD COUNT
PERFORMANCE EVENT

Using the KJV Bible, contestants may begin at any point in Scripture and recite, word-perfect, as many consecutive words as possible. A misquoted verse signifies the end of the recitation. The competition will be conducted orally and will have no time limit. All contestants are to abide by the dress code listed in the APPEARANCE SECTION (beginning on page I-8) of these guidelines.

General rules:
1. Scripture verses must be recited in English.
2. The King James Version (not New King James Version) will be used.
3. Participants are allowed one prompt per chapter, either upon request or after a one-minute pause.
4. Word count will be performed by a computer program.

Note: Consecutive Word Count does not require a Judge's Form.

SCRIBE'S AWARD
NONPERFORMANCE EVENT

Students who earn this award qualify to attend the International Convention and will automatically be awarded a first-place medal by A.C.E. if they attend the Convention.

1. Students may enter this event each year they are eligible to attend the Student Convention.
2. The student must write by hand the entire New Testament between June 1 and the registration deadline for the International Student Convention. No prorating is allowed for Regionals. International students must write the entire New Testament in the nine months prior to Regional Student Convention or in the 12 months prior to International Student Convention.
3. An Affidavit (CF31) must be submitted to Master Control on registration day to verify entry.

WEBSITE DESIGN
NONPERFORMANCE EVENT/EARLY ENTRY

Websites can serve many purposes. They may support existing customers, give information, or promote products, services, or ideas.

SOME GUIDELINES

The Website will be judged real-time over the Internet, so it is more than an academic exercise. It is to be a fully functioning site that must have a clear, practical purpose, which it pursues with creativity and skill.

Students are free to use any platform, tools, programs, computer languages, other available resources, or their own development tools. Remember, however, there are a variety of browsers that may attempt to access the site.

REQUIREMENTS

1. The site must have been developed since the conclusion of the last International Student Convention.
2. No more than two students may participate in the design and development of the site.
3. Site must consist of more than a home page. It should include more than one webpage and the viewer should have the ability to navigate between those pages.
4. Site address must be included on the Judge's Form.
5. Any Scripture reference listed must be from the King James Version. All subject matter (photos) must meet the A.C.E. dress and appearance guidelines.

Possible project areas (These are not limits.)
Informational—Offer or provide information.
Promotional—Promote a school and/or church.
Service—Offer a service to meet the needs of individuals or groups.

CRITERIA—STRUCTURE

Navigation of Site—The site should be easy to use and navigate. The user should know where he is and have the ability to get to another location in the site with ease.

Creativity—The site will be evaluated for creativity in the areas of uniqueness, content, approach to the material, and the method of engagement. Students should be encouraged to design their own graphics and content, limiting the use of professional templates. Consideration will be given to technology usage (HTML, CSS, etc.).

Logical Connections—The site must be logical and make sense to specific users. What may be logical to one user may leave another totally lost. For example, a site developed for teens would be very different from one for retirees, just as one for travel is very different from one on finance.

Engaging Appearance—The site should be attractive, pleasing, interesting, and beneficial. The time an average user will give a site is a matter of seconds unless it engages the viewer visually and mentally.

Elements (Variety and Appropriateness)—The site should contain enough variety to hold interest while maintaining an overall consistency that reflects the purpose and desired image of the site. It should conform to the Biblical values and overall Convention guidelines regarding appropriateness of subject matter, substance, graphics, etc.

Browser-Friendly—The site should be fully functional on multiple browsers and viewable on as many computers as possible. Several browsers are in wide use; however, the older the browser is that can access your site, the less robust the elements are and the more limited the creativity can be.

Graphic Design—The site should follow generally accepted Internet standards regarding presentation. Some of these regard font style, spacing, overlay, and other aspects of the presentation. There are helpful sites on the Web to learn about these items.

CRITERIA—CONTENT

Clear—For the site to be effective, the content must be clear in its presentation, navigation, functionality, and purpose.

Appropriate—The content of the site should meet the convention guidelines and standards and be appropriate for its intended purpose. Any Scripture reference listed must be from the King James Version. All subject matter (photos) must meet the A.C.E. dress and appearance guidelines.

Accomplishes Goals—The user should be able to understand and receive benefit from the purpose of the site as intended by the developer. If this doesn't happen, the user will probably leave quickly and products will not be sold, information will not be imparted, and ideas will not be communicated.

Regional Convention Checklist for Website Design:
Website Design entries will be submitted electronically prior to Convention. When your school registers for RSC, an email will be sent with instructions for submitting early entry documents including:

1. The Website Design.
2. The title and web address of the Website Design.
3. One Creative Composition Affidavit (CF28) filled out.
4. One Judge's Form filled out. Include the title of the entry on the Judge's Form where indicated.

International Convention Checklist for Website Design:
Website Design entries will be submitted electronically to A.C.E. prior to Convention. When your school registers for ISC, an email will be sent with instructions for submitting early entry documents including:

1. The Website Design.
2. The title and web address of the Website Design.
3. One Creative Composition Affidavit (CF28) filled out.
4. One Judge's Form filled out. Include the title of the entry on the Judge's Form where indicated.

HINTS FROM THE JUDGES

Size is not part of the judging criteria! More is not necessarily better. However, there must be some navigation in the site. It is important that a site distinguish itself through quality and value to the user as compared to other sites competing for the same audience. The point values in judging are weighted in favor of the structural organization because that is essential to site functionality and usefulness. Poor content is changeable, but poor design is the death of a site.

WEBSITE DESIGN JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Structure	
A. Navigation of site	(1-10)
B. Creativity	(1-10)
C. Logical connections	(1-10)
Engaging	
A. Visually	(1-5)
B. Mentally	(1-5)
Elements	
A. Variety	(1-5)
B. Appropriateness	(1-5)
C. Browser-friendly	(1-10)
D. Graphic design	(1-10)
Content	
A. Clear	(1-5)
B. Appropriate	(1-10)
C. Accomplishes goals	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

POWERPOINT PRESENTATION

NONPERFORMANCE EVENT/EARLY ENTRY

The PowerPoint competition entry is to be a user-directed, stand-alone presentation using no live Internet links. The student is free to use any element that PowerPoint will support, as long as the presentation does not violate the A.C.E. standards of dress, appearance, and conduct as presented in these guidelines.

TYPES OF ENTRIES

1. **Linear—**Presentation begins and runs through to an end. In a linear presentation, there is a set sequence to the presentation, starting at the beginning and continuing to the conclusion. No navigation is required.

2. **Nonlinear—**User is given navigational control and can wander through the content at will. The key difference between a linear and nonlinear presentation is that the user can pick and choose, using a random route through the nonlinear presentation. Navigational choices are required.

REQUIREMENTS

1. The presentation must have been developed since the last International Student Convention.
2. No more than two students may participate in the design and development of the presentation.
3. While there are a number of presentation products on the market, Microsoft PowerPoint is required for Student Convention competition.
4. Designers must give proper credit for any copyrighted material.
5. Any Scripture referenced must be from the King James Version. All subject matter (photos) must meet the A.C.E. dress and appearance guidelines.

CRITERIA

Navigation of Site (applicable to nonlinear presentations)—The presentation should be easy to use and navigate.

Creativity—The presentation will be evaluated for creativity in the areas of uniqueness, content, approach to the material, and method of engagement.

Connectivity—Each step in the process must successfully relate the user to where he has been and where he is going. The user should understand throughout the presentation the relationship of the parts to the whole.

Engaging Appearance—The presentation is visually attractive and interesting. It creates interest and effectively conveys information to the user in a memorable fashion.

Elements—The presentation should contain enough variety to hold the interest of the user while following Convention guidelines and standards of appropriateness. All the elements contribute to the presentation's effectiveness in meeting its objective. Presentations may include copied folders from websites (live Internet links are not acceptable), video clips, sound bites, photographs, etc.

Please note: All elements of PowerPoint presentations must meet A.C.E. standards.

Graphic Design—The project should follow generally accepted media standards regarding presentation. Some of these regard font styles, spacing, overlay, and other aspects of the presentation.

CONTENT

Clear—If the content is not clear, the presentation is ineffective. It should be clear in its presentation, navigation, and purpose. Since this is a user-directed presentation, clarity is indispensable.

Appropriate—The presentation should fit the convention guidelines and standards and be appropriate for its intended purpose.

Useful—The presentation should be designed to serve a useful purpose.

Accomplishes Goals—The presentation should have a clearly stated goal so the user is able to understand what the developer intended.

Regional Convention Checklist for PowerPoint Presentations:
PowerPoint entries will be submitted electronically prior to Convention. When your school registers for RSC, an email will be sent with instructions for submitting early entry documents including:

1. The Powerpoint.
2. One Creative Composition Affidavit (CF28) filled out.
3. One Judge's Form filled out. Include the title of the entry on the Judge's Form where indicated.

International Student Convention Checklist for PowerPoint Presentations:
PowerPoint entries will be submitted electronically prior to Convention. When your school registers for ISC, an email will be sent with instructions for submitting early entry documents including:

1. The Powerpoint.
2. One Creative Composition Affidavit (CF28) filled out.
3. One Judge's Form filled out. Include the title of the entry on the Judge's Form where indicated.

HINTS FROM THE JUDGES

Size is not part of the judging criteria! More is not necessarily better. Balance good content and a visually attractive presentation. For help with graphic design there are a number of helpful sites on the Web. Be sure that all elements in your presentation meet the A.C.E. standards (background music, video clips, photos, etc.).

POWERPOINT JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Structure	
A. Navigation of Site (n/a for linear—automatic 10 points)	(1-10)
B. Creativity	(1-10)
C. Connectivity	(1-10)
Engaging	
A. Visually	(1-5)
B. Mentally	(1-5)
Elements	
A. Variety	(1-5)
B. Appropriateness	(1-5)
C. Graphic design	(1-10)
Content	
A. Clear	(1-5)
B. Appropriate	(1-10)
C. Useful	(1-10)
D. Accomplishes goals	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

SECTION III
Art Division

GENERAL GUIDELINES

Entries must be the sole work of the student and must have been started after the completion of the previous International Student Convention. Students are encouraged to draw from their own ideas for subject matter and composition. It is recognized that copying other artwork is one method of learning but should not be presented as the original work of the student. No use of transparencies/ projectors is permitted. All artwork must be free-hand.

Entries must meet ALL A.C.E. standards as far as dress codes and suitable subject matter are concerned. Violations of such standards will prevent the entry from placing. All entries must be done in realistic style—no abstract, surreal, or cartoon styles. **No artwork should attempt to portray the face of Christ.** No color-by-number paintings will be accepted.

Note: In ALL art categories, male and female contestants are judged together.

Checklist for Entries:

1. Entries must arrive for judging in satisfactory exhibition condition. (See framing.)
2. Judge's Forms (CF35, CF36)—**Three (3) copies** for each entry must be completed and submitted with the entry. **THESE ARE FOR REGIONAL CONVENTION ONLY.**
3. Entries must have a 3" x 5" card securely attached to the back with the following information: category, student's name, school name, customer number, school address, city, state/province, ZIP/Postal Code.

Note to Sponsor: Be sure the contestant enters the correct category. Review the judging criteria to see where points are given, and make sure the entry includes each point.

A.C.E. IS NOT RESPONSIBLE FOR LOST, STOLEN, OR DAMAGED ENTRIES.

Framing

All artwork must be enclosed in some type of frame except sculpture, woodworking, scrapbooking, 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 WITH A HANGER THAT IS PERMANENTLY ATTACHED (e.g., screw eye picture hangers with picture hanging wire or sawtooth hangers nailed to the frame).

Packing

All contestants are responsible for the packaging, transporting, and proper handling of their own artwork. Minor touch-ups are permitted. No entry may exceed 40 pounds in weight or three feet in length, width, or height.

***TYPES OF ENTRIES**

1. Oil
2. Watercolor
3. Acrylics
4. Sketching—any monochromatic sketching medium
5. Colored pencils
6. Pen and Ink—monochromatic pen or brush work
7. Pastels
8. Scrapbooking
9. Sculpture
10. Metalwork
11. Wood Construction
12. Wood Turning
13. Woodcarving
14. Marquetry
15. Pennant Design

*Please note that there is NO Mixed Media category

BRUSH/PEN JUDGING CRITERIA

Areas of Evaluation

	POSSIBLE POINTS
Composition	
A. Distinct clarity in light and dark masses	(1-10)
B. Color tones are balanced in hot and cool values	(1-5)
C. Harmonious balance maintained throughout	(1-5)
Rhythm	
A. All lines and masses flow with meaningful continuity	(1-5)
B. Technique convincingly conveys mood	(1-5)
C. Composition leads into one focal point	(1-5)
Logic	
A. Direction of light is clearly defined	(1-10)
B. Perspective is convincing	(1-10)
Handling of media	
A. Construction of subject is confidently expressed	(1-5)
B. Contrast and highlights are effectively used	(1-5)
C. Multiple textural effects are used	(1-5)
General merits of entire presentation	
A. Degree of difficulty	(1-10)
B. Artist delivers proof of his understanding subject	(1-5)
C. Frame is in harmony with composition to enhance project	(1-5)
D. Artwork has a hanger	(1-5)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

SCRAPBOOKING (Female Only)

NONPERFORMANCE EVENT

GENERAL GUIDELINES

1. ALL entries must be the student's sole work and must have been started after the completion of the previous International Student Convention. Contestant is limited to one entry.
2. Layout may be 8" x 8" or larger and must be a scrapbook layout. Cards and other craft projects cannot be submitted as the entire entry. The final entry should not be entirely digital.
3. Use a clean, simple layout that tells a story, portrays a theme or event, or illustrates a character trait. Arrangement should make a visual impact without being cluttered or too busy.
4. All items including photos in the entry MUST conform to A.C.E. Student Convention dress standards and guidelines.
5. Entries must be a minimum of two pages but not exceed twelve pages. (For Scrapbooking, each plastic cover counts as 2 pages if artwork is on both sides.)
6. Three (3) copies of the JUDGE'S FORMS (CF34) are required for Regional Convention. A Creative Composition Affidavit (CF28) must be submitted at RSC and ISC.
7. Entry must have a 3" x 5" card securely attached to the back with the following information neatly printed or typed: category, student's name, school name, customer number, school address, city, state/province, ZIP/Postal Code.
8. Each page must be in a plastic page protector within a standard nondecorative binder. Binder will not be judged.
9. A.C.E. is not responsible for entries lost or damaged.
10. Entry must have a clearly stated theme.

SCRAPBOOKING JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
1. Appropriate theme	(1-5)
2. Good choice of clear photos with sharp images	(1-10)
3. Meets Convention Guidelines	(1-5)
4. Focal point with photos cut into pleasing sizes and shapes	(1-10)
5. Mats and frames proportioned to layout size and design	(1-10)
6. Composition and well-designed layout consistent to theme	(1-10)
7. Journaling with title appropriate for composition	(1-10)
8. Color in the layout to complement photos and color scheme	(1-10)
9. Embellishments arranged well and complementing the photos	(1-10)
10. Creativity evidencing effort and use of techniques and craftsmanship	(1-10)
11. Craftsmanship is neat and orderly	(1-10)
TOTAL POINTS	**(100)**

HINTS FROM THE SCRAPBOOKING JUDGES

1. Photos—Choose photos with clean, sharp images. Check background and number of subjects in photo. All people in photos must be appropriately dressed according to A.C.E. Student Convention dress standards.
2. Paper Color and Design—Select paper or cardstock to complement photos.
3. Crop—Cut or trim photos using templates or decorative-edge scissors to add interest.
4. Mat or Frame—Use single or layered mats; may be torn. Templates, punches, and decorative-edge scissors create unique shapes. Uneven edges could result in deduction of points.
5. Layout—Arrange photos with a focal point depicting the theme. Overlap photos or create a collage for added variety.
6. Title and Journaling—Include: a. Who? b. What? c. Where? d. When? e. Why?
7. Decorative embellishments—Use creativity over purchased embellishments

SCULPTURE (Male/Female)

NONPERFORMANCE EVENT

Entries in this category must be entirely hand built and can be made of any CLAY OR POLYMER CLAY. The use of slip molds or greenware 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 project. (NOTE: Some clay sculptures may require kiln-firing to protect the entry.) The entry may not exceed two feet in any direction (length, width, or height).

METALWORKING (Male/Female)

NONPERFORMANCE EVENT

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 tool needed (nippers, welders, grinder, etc.) to form the entry. Items may not exceed three feet in any direction (length, width, and height). Two-piece items, such as bookends, belt buckles, penholders, etc., are not acceptable. Weapons are not acceptable (knives, swords, maces, axes, guns, etc.).

Adding a scrapbook of pictures/diagrams showing the progress of your project as it evolves shows extra effort and will help your score in this event.

METALWORKING AND SCULPTURE JUDGING CRITERIA

Areas of Evaluation

	POSSIBLE POINTS
Concept	
A. Definite purpose or theme	(1-5)
B. Presented in original fashion	(1-10)
C. Composition is not split into two independent sections	(1-5)
Design	
A. Size and weight in conjunction with purpose	(1-5)
B. Area of space used has balance and harmony	(1-5)
C. Edges of actual shape express thoughtful planning	(1-10)
D. All parts in harmony with medium	(1-10)

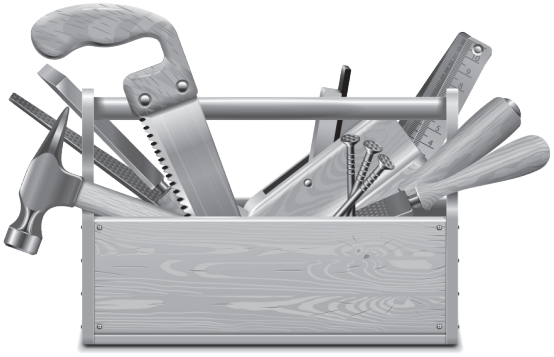
Technique

A. Construction and craftsmanship confidently expressed	(1-10)
B. Textural effects	(1-10)
C. Proper finish or glaze, either applied or natural	(1-10)
D. Knowledge of and/or use of tools required	(1-5)
E. Degree of difficulty	(1-10)

Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

WOODWORKING (Male/Female)

NONPERFORMANCE EVENT



TYPES OF ENTRIES

- Wood Construction
- Wood Turning
- Woodcarving
- Marquetry

GENERAL GUIDELINES

1. Projects must be made of wood. Any appropriate screws, hinges, fasteners, locks, slides, glass, etc., that are required to bring the project to a functional completion are acceptable.
2. Any added mechanical parts (hinges, locks, slides, glass, etc.) will not be judged, but the fitting of them to the project will be judged.
3. ALL work must be the sole work of the student, and projects must have been started after the completion of the previous International Student Convention.
4. All entries must be accompanied by a pattern and a typed project report (double-spaced) listing the steps of construction and tools used. Any variation from the pattern must be explained in the report.
5. Any project wired for electricity must meet UL standards.
6. Projects may not exceed three feet in any direction (length, height, or width).
7. All projects must comply with Biblical standards of modesty and behavior. No weapons of any kind are acceptable. No work should attempt to portray the face of Christ.
8. Craft items such as miniature toys or models or pre-cut kits are not acceptable.
9. Adding a scrapbook of pictures/diagrams showing the progress of your project as it evolves, shows extra effort and will help your score in this event.

WOOD CONSTRUCTION

Projects in this category must display at least two joinery techniques (Mortise-Tenon, Dovetail, Butt, etc.). Contestants may use hand tools, power tools, or a combination of both. Some examples of wood construction are a table, a chest, a shelving unit, etc. See Wood Construction judging criteria.

WOOD TURNING

In this category, contestants must use a wood-turning lathe and any other associated tool. Any method or combination of methods is acceptable. Projects may be one piece (e.g., bowl), multiple pieces that are assembled (e.g., kitchen stool), or several pieces that form a set (e.g., desk set). A project that has several pieces assembled must be at least 80 percent lathe work. See Wood Turning judging criteria.

WOODCARVING

The use of power tools for cutting or roughing a piece is acceptable, but at least two-thirds of the project must be hand carved. Projects may incorporate more than one form of woodcarving. See Woodcarving judging criteria.

MARQUETRY

Marquetry is inlaid work of various colored thin woods (veneers) to make a picture or design. All wood must be cut by hand for this event. Marquetry on other projects is acceptable, but only the marquetry will be judged, and the piece may only be entered in one category. See Marquetry judging criteria.

WOOD CONSTRUCTION JUDGING CRITERIA

Areas of Evaluation

	POSSIBLE POINTS
Choice of subject	(1-5)
Project has a useful purpose	(1-5)
Fitness for purpose	(1-5)
Pattern/project report	(1-10)
At least two different joinery techniques evident	(1-10)
Appropriate joints used	(1-10)
Accuracy of joinery	(1-10)
Craftsmanship/overall construction	(1-10)
Preparation for finish	(1-10)
Application of appropriate finish	(1-10)
Degree of difficulty	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

WOOD TURNING JUDGING CRITERIA

Areas of Evaluation

	POSSIBLE POINTS
Choice of materials	(1-5)
Proportion	(1-10)
Fitness for purpose	(1-5)
Pattern/project report	(1-10)
Craftsmanship	(1-15)
Knowledge of and/or use of tools	(1-10)
Fitting	(1-10)
Preparation for finish	(1-10)

Application of appropriate finish		(1-10)
Degree of difficulty		(1-10)
Proper documentation submitted		(1-5)
	TOTAL POINTS	**(100)**

WOODCARVING JUDGING CRITERIA

Areas of Evaluation

Choice of timber		(1-5)
Choice of subject		(1-5)
Pattern/project report		(1-10)
Proportion		(1-10)
Craftsmanship		(1-15)
Accurate use of tools		(1-5)
Attention to detail		(1-10)
Textual effects		(1-5)
Preparation for finish		(1-10)
Application of appropriate finish		(1-10)
Degree of difficulty		(1-10)
Proper documentation submitted		(1-5)
	TOTAL POINTS	**(100)**

MARQUETRY JUDGING CRITERIA

Areas of Evaluation

		POSSIBLE POINTS
Choice of subject		(1-5)
Pattern/project report		(1-10)
Inlay choice enhances design		(1-10)
Pleasing design pattern/realistic picture		(1-10)
Craftsmanship		(1-20)
Accurate use of tools		(1-5)
Attention to detail		(1-5)
Preparation for finish		(1-10)
Application of appropriate finish		(1-10)
Degree of difficulty		(1-10)
Proper documentation submitted		(1-5)
	TOTAL POINTS	**(100)**

PENNANT DESIGN (Male/Female)

NONPERFORMANCE EVENT

The Pennant Design competition entry is to show a creative graphic design of the ISC theme for the given year. The student is free to use any graphic design program. The entry must not violate the A.C.E. standards of dress and appearance as presented in these guidelines.

REQUIREMENTS

1. The entry must have been created since the last International Student Convention.
2. Only one student may participate in the design of each entry.
3. Any graphic design program may be used in the creation of the entry.
4. Color submissions only—no larger than 9'' x 12''.
5. Scripture must be in the King James Version.

PENNANT DESIGN CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Overall design and creativity	
A. Visual impact that immediately draws you with interest. Appealing and eye catching	(1-5)
B. Images and graphics clearly convey the intended theme	(1-5)
C. Typefaces chosen clearly convey the intended theme	(1-5)
D. Colors chosen clearly convey the intended theme and mood	(1-5)
E. Typeface changes are used effectively to prioritize, direct, and give visual interest	(1-5)
F. Scripture verse fits and is represented well by the other design elements chosen	(1-5)
Composition	
A. Layout priority causes you to see the main subject first and then directs you through all other information in order of priority	(1-5)
B. Visual balance is achieved by the way the weight of each element (images, text, color, empty space, etc.) is distributed over the design	(1-5)
C. Visual connection of the elements to each other by their placement. Related items are set together so that they are viewed as a group	(1-5)
D. Proximity—All the parts "fit together." Nothing placed randomly without purpose	(1-5)
E. Construction of subject is confidently expressed	(1-5)
Effectiveness	
A. Target audience is visually engaged through the presentation	(1-5)
B. Excitement about ISC is expressed in the presentation	(1-5)
C. Desire to attend ISC is created through the presentation	(1-5)
Presentation	
A. Accurate information of locations, dates, times, Scripture verse, etc.	(1-5)
B. Information management is correct in spelling, punctuation, and grammar	(1-5)
C. Print is clear, free of flaws, flat, clean, and correctly mounted	(1-5)
D. Frame is in harmony with and enhances the image, and has a hangar	(1-5)

Degree of difficulty		(1-5)
Proper documentation submitted		(1-5)
	TOTAL POINTS	**(100)**

HINTS FROM THE PENNANT DESIGN JUDGES

The most important elements in a Pennant Design entry are the accuracy of the information and your creativity. Use your own work and create an original presentation related to the ISC theme. Think outside the box and present something unique. Note that creativity is 10% of your total score in this event. Be sure all elements meet A.C.E. standards (photos, Scripture verses in KJV, etc.).

SECTION IV
Photography Division

GENERAL GUIDELINES

TYPES OF ENTRIES

There are two classifications: Color and Monochromatic (black and white, sepia, and grayscale). Contestants may enter any of the classifications in the following categories.

Note: Monochromatic (black and white, sepia, and grayscale) Plants and Animals is a combined event, whereas Color Plants and Color Animals are two separate events. **Contestants may use any camera for all categories.**

1. Scenic—A picturesque outdoor setting (no people, humans, or animals).

2. Still Life—A picturesque indoor arrangement of objects (indoor setting).

3. Animals—A picture of living animals, birds, insects, etc., taken in their natural or unnatural habitat (zoo pictures permitted).

4. Plants—A picture of living flowers or plants taken in their natural or unnatural habitat (botanical gardens are permitted).

5. Special Effects—**(color only)** TRICK PHOTOGRAPHY using objects, lighting, lenses, or other equipment to create an illusion or unusual effect. **Include a detailed description on the Photography Report (CF37) of how you created your special effect.** Computer software may not be used.

6. Character Trait Picture—A picture that portrays one of the ninety character traits listed below. **The Character Trait must be listed on the 3" x 5" card attached to your entry. Character Trait pictures may include people, animals, scenery, objects, or nonliving things.**

Affectionate	Confident	Deferent	Faithful	Gracious
Appreciative	Considerate	Dependable	Fearless	Grateful
Attentive	Consistent	Determined	Flexible	Happy
Available	Content	Diligent	Forgiving	Holy
Blessed	Cooperative	Discerning	Friendly	Honest
Cheerful	Courageous	Discreet	Generous	Humble
Committed	Courteous	Efficient	Gentle	Integrity
Compassionate	Creative	Equitable	Godly	Joyful
Concerned	Decisive	Fair	Goodly	Just

Kind	Observant	Prudent	Reverent	Thorough
Knowledgeable	Optimistic	Punctual	Righteous	Thrifty
Longsuffering	Orderly	Pure	Secure	Tolerant
Loving	Patient	Purposeful	Self-Controlled	Trustworthy
Loyal	Peaceful	Ready	Sincere	Truthful
Meek	Perseverant	Rejoiceful	Steadfast	Understanding
Merciful	Persuasive	Resourceful	Submissive	Virtuous
Modest	Prayerful	Respectful	Tactful	Wise
Obedient	Prepared	Responsible	Temperate	Zealous

7. Computer Photo Enhancement (Color Only)—a photographic image (picture) taken with a film or digital camera and enhanced with computer software programs (such as Adobe® Photoshop®, Adobe® Illustrator®, or CorelDRAW®). Anything may be done to enhance the photographic image as long as it meets A.C.E. guidelines.

COLOR AND MONOCHROMATIC RULES

1. Entries must have been taken after the completion of the previous International Student Convention and must not have been entered in any other contest.
2. Entries must be the sole work of the student.
3. Entries should be approximately 8" x 10" mounted with a mat approximately 11" x 14" (no frames).
4. Entries must arrive for judging in satisfactory exhibition condition.
5. A.C.E. is not responsible for entries lost or damaged.
6. Subjects in entries **MUST conform** to A.C.E. Student Convention dress standards.
7. Each photo may be entered in **only one event**.
8. Students may use any camera for all entries.
   Photos may be cropped, rotated, or autocorrected. No other enhancement allowed in these categories.

COMPUTER PHOTO ENHANCEMENT ADDITIONAL RULES

1. Computer Photo Enhancement is a photographic image (picture) taken with a film or digital camera and enhanced with computer software programs (Adobe Photoshop or Illustrator, Corel Draw, or other image enhancing programs). Anything may be done to enhance the photographic image as long as it meets A.C.E. guidelines.
2. All photographs used as background or added materials must be taken by the student.
3. Objects may be added or deleted from the image (picture). For example, an object may be removed and added to a new environment, or objects can be added to create a new environment. Text may be added to make a poster, church bulletin, greeting card, etc.
4. The student must attach the original photographic image (picture) on the back of the enhanced photo for comparison purposes.

Checklist for Photography:

1. For Regional Convention and International Convention:
   a. Each entry must be labeled with a **3" x 5" card** securely attached to the back of the mat with the following information: entry (Character Trait portrayed if entering Character Trait picture), student's name, school name, customer number, school address, city, state, ZIP/Postal Code.
   b. Photography Report (CF37) is only required for Special Effects (securely attached to the back of the entry).
2. For **Regional Convention** ONLY: Judge's Forms (CF38)—Three (3) copies with name, school, customer number, address, and entry.

Note to Sponsor: Be sure the contestant enters the correct category. Review the Judge's Forms to see where points are given and make sure that the entry includes each point.

CRITERIA

Meets A.C.E. Guidelines—The subject matter or topic treated must conform to A.C.E. standards of what is acceptable in behavior, dress, etc.

Composition—The visual process of organizing the elements and individual details of a scene into a balanced and pleasing arrangement.

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 arrangements, 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 the A.C.E. standard of dress, behavior, etc. 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.

PHOTOGRAPHY JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
IMPACT	
Uniqueness – Selection of subject shows creative effort	(1-5)
Perspective – Angle and distance between camera and subject is ideal	(1-5)
Intensity – Immediately captures the viewer's attention	(1-5)
Resonance – Evokes an emotional response	(1-5)
Memorability – Creates a lasting impression	(1-5)
COMPOSITION	
Positioning – Subject location(s) within the composition is pleasing and balanced	(1-5)
Isolation – Subject is obvious within its setting (breadth and depth)	(1-5)
Insulation – Subject is captured in a manner that eliminates distractions	(1-5)
Orientation – Choice of portrait or landscape format is ideal	(1-5)
Difficulty – Capturing this image required extra physical effort	(1-5)
EXPOSURE	
Focus – The focal point and depth of field capture the entire subject	(1-5)
Brightness – Whites are not "blown away" and darks are not without definition	(1-5)
Contrast – Full dynamic spectrum ranging from highlights to shadows	(1-5)
Clarity – Strong resolution free from noise, pixilation, artifacts, and dust spots	(1-5)
Color – Correct white balance with good saturation and appropriate vibrancy	(1-5)
PRESENTATION	
Color – Choice of mount enhances image rather than detracting from it	(1-5)
Texture – Print paper choice and mount texture complement the composition	(1-4)
Quality – Print and mount are flat and well adhered to one another	(1-4)
Condition – Print and mount are free of scratches, stains, and scuffs	(1-4)
Conformity – Subject matter conforms to A.C.E. Guidelines	(1-5)
PROPER DOCUMENTATION SUBMITTED	(1-3)
TOTAL POINTS	**(100)**

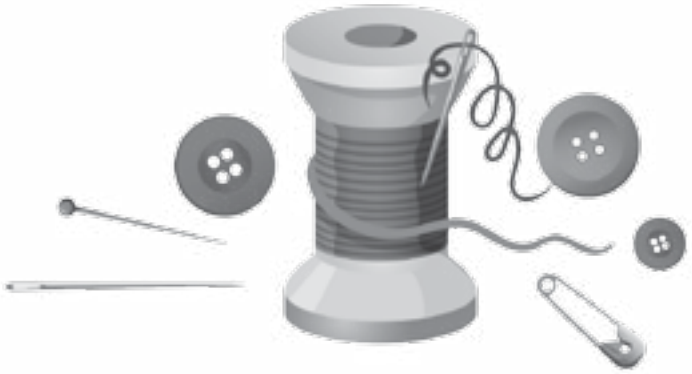
PHOTOGRAPHY JUDGING CRITERIA (CHARACTER TRAIT)

Areas of Evaluation	POSSIBLE POINTS
IMPACT	
Uniqueness – Selection of subject shows creative effort	(1-4)
Perspective – Angle and distance between camera and subject is ideal	(1-4)
Intensity – Immediately captures the viewer's attention	(1-4)
Resonance – Evokes an emotional response	(1-4)
Memorability – Creates a lasting impression	(1-4)
COMPOSITION	
Positioning – Subject location(s) within the composition is pleasing and balanced	(1-5)
Isolation – Subject is obvious within its setting (breadth and depth)	(1-5)
Insulation – Subject is captured in a manner that eliminates distractions	(1-5)
Orientation – Choice of portrait or landscape format is ideal	(1-5)
Difficulty – Capturing this image required extra physical effort	(1-5)
EXPOSURE	
Focus – The focal point and depth of field capture the entire subject	(1-5)
Brightness – Whites are not "blown away" and darks are not without definition	(1-5)
Contrast – Full dynamic spectrum ranging from highlights to shadows	(1-5)
Clarity – Strong resolution free from noise, pixilation, artifacts, and dust spots	(1-5)
Color – Correct white balance with good saturation and appropriate vibrancy	(1-5)
PRESENTATION	
Color – Choice of mount enhances image rather than detracting from it	(1-5)
Texture – Print paper choice and mount texture complement the composition	(1-4)
Quality – Print and mount are flat and well adhered to one another	(1-4)
Condition – Print and mount are free of scratches, stains, and scuffs	(1-4)
Conformity – Subject matter conforms to A.C.E. Guidelines	(1-5)
Clarity – How obvious is the chosen trait	(1-5)
PROPER DOCUMENTATION SUBMITTED	(1-3)
TOTAL POINTS	**(100)**

PHOTOGRAPHY JUDGING CRITERIA (COMPUTER ENHANCEMENT)

Areas of Evaluation	POSSIBLE POINTS
IMPACT	
Uniqueness – Selection of subject shows creative effort	(1-4)
Perspective – Angle and distance between camera and subject is ideal	(1-4)
Intensity – Immediately captures the viewer's attention	(1-4)
Resonance – Evokes an emotional response	(1-4)
Memorability – Creates a lasting impression	(1-4)
COMPOSITION	
Positioning – Subject location(s) within the composition is pleasing and balanced	(1-5)
Isolation – Subject is obvious within its setting (breadth and depth)	(1-5)
Insulation – Subject is captured in a manner that eliminates distractions	(1-5)
Orientation – Choice of portrait or landscape format is ideal	(1-5)
Difficulty – Capturing this image required extra physical effort	(1-5)
EXPOSURE	
Focus – The focal point and depth of field capture the entire subject	(1-5)
Brightness – Whites are not "blown away" and darks are not without definition	(1-4)
Contrast – Full dynamic spectrum ranging from highlights to shadows	(1-4)
Clarity – Strong resolution free from noise, pixilation, artifacts, and dust spots	(1-4)
Color – Correct white balance with good saturation and appropriate vibrancy	(1-4)
PRESENTATION	
Color – Choice of mount enhances image rather than detracting from it	(1-4)
Texture – Print paper choice and mount texture complement the composition	(1-4)
Quality – Print and mount are flat and well adhered to one another	(1-4)
Condition – Print and mount are free of scratches, stains, and scuffs	(1-4)
Conformity – Subject matter conforms to A.C.E. Guidelines	(1-4)
PHOTO ENHANCEMENT	
Difficulty – How hard was it to achieve the end result	(1-5)
Execution – How well were the enhancements done	(1-5)
PROPER DOCUMENTATION SUBMITTED	(1-4)
TOTAL POINTS	**(100)**

SECTION V
Needle and Thread Division



All categories are for **FEMALE** contestants only. Contestants must make girls'/ladies' garments (except in crochet and knitting). No children's garments are permitted, as well as other projects, except in crochet and knitting. No full-size afghans are permitted in these two categories. Contestants are allowed to submit one entry per category and must not receive help on their projects other than instructions.

All fashions must meet A.C.E. dress requirements. Do not submit miniskirts, slacks, pantsuits, shorts, bathing suits, sleepwear, or garments with low necklines. Slits in skirts/dresses must meet the A.C.E. dress standard—slit no higher than the bottom of the knee. These rules also apply to the subjects used in **Needlework** entries. Thin or "see-through" fabrics must be fully lined WITH OPAQUE MATERIAL; LACE MATERIAL IS SEE-THROUGH.

No Needle/Thread entry should attempt to portray the face or image of Christ.

Please note: **Latch-hook** is not allowed. 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 on the Needle/Thread Report (CF49). Points are given for originality.

ALL NEEDLE/THREAD ENTRIES MUST HAVE BEEN STARTED AFTER THE TERMINATION OF THE PREVIOUS INTERNATIONAL CONVENTION, and work on the project must be done *entirely* by the student. Exception: Quilts – see Quilts under NEEDLEWORK for more information.

Checklist for Needle and Thread:

1. Pattern (only those pieces used).
2. Needle/Thread Report (CF49).
3. Judge's Forms—Three (3) copies with name, school, customer number, address, and entry **(FOR REGIONAL CONVENTION ONLY).**
4. A 3" x 5" card MUST be attached to each piece of the entry with the following information: print or type the student's name, school name, customer number, school address, city, state/province, ZIP/Postal Code, and category entered.
5. Plastic bag to hold pattern, Needle/Thread Report, and Judge's Forms. (JUDGE'S FORMS FOR REGIONAL CONVENTION ONLY.) Attach bag to hanger of garments. Attach with safety pin to Needlework entry, or secure to back of frame as applicable.
6. A COLOR PHOTOGRAPH OF GARMENT BEING MODELED. (This does not apply to Needlecraft items such as sweaters.)

Note to Sponsor: Be sure the contestant enters her project in the correct category. Review the Judge's Forms to see where points are given and make sure that the entry includes each point. Seam finishes are judged according to the work involved as well as neatness. **Christian appearance is a must in all entries.**

GARMENTS

1. **Coordinates**—Two pieces only. Select one of the combinations: skirt and blouse; jumper and blouse; two-piece dress; or culottes and blouse. **Use appropriate fabric for coordinates.**
2. **Dresses**—church dresses, casual dresses, tailored dresses one piece only, materials used must meet A.C.E. guidelines.
3. **Formals**—full-length (to the shoe top) dress or fancy blouse and skirt combination. **No uneven hems.** The hems may be altered after competition to tea length or uneven hems if the student prefers those styles. Materials used must meet A.C.E. guidelines. Use appropriate fabric for formals.
4. **Coats/Suits**—raincoats and overcoats must be three-fourths (3/4) or dress length (**NO JACKETS) and fully lined.** The three-fourths length coat is to be just below the fingertips when the arms are held straight down at the sides. Suits (2-piece minimum) should meet A.C.E. dress requirements and be **fully lined**. A portion of the lining on all garments in this category must be left open for judging.

NO SERGED SEAMS on garments. There is no way to judge a serged seam against a hand/machine-finished seam. **NOTE:** Serging may be used to finish a seam, as you would use a zig-zag stitch. Each piece of fabric needs to be seamed separately. See Hints from the Needle/Thread Judges.

COORDINATES/DRESSES/FORMALS JUDGING CRITERIA

Areas of Evaluation

	POSSIBLE POINTS
Meets A.C.E. Guidelines appearance—Length, cut, modesty	(1-10)
Pattern and photograph submitted	(1-5)
Creativity—Pattern changes, color changes, originality	(1-10)
Overall beauty—Coordination of colors and accessories (such as buttons and bows), matching of plaids, etc.	(1-10)
Stitching—Machine and hand	(1-15)
Seam finish	(1-10)
Zipper, buttonholes, or fastenings	(1-10)
Sleeve set and detail	(1-10)
Collar/neckline detail	(1-5)
Hem detail	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

COATS/SUITS JUDGING CRITERIA

Areas of Evaluation

	POSSIBLE POINTS
Pattern and photograph submitted	(1-5)
Creativity—Pattern changes, color changes, originality	(1-10)
Overall beauty—Coordination of colors and accessories (such as buttons and bows), matching of plaids, etc.	(1-10)
Stitching—Machine and hand	(1-10)
Seam finish	(1-10)
Buttonholes, zippers, or fastenings	(1-10)
Sleeve set and detail	(1-10)
Collar/neckline detail	(1-10)
Hem detail	(1-5)
Lining and interfacing	(1-10)
Proper documentation submitted	(1-5)
Meets A.C.E. Guidelines	(1-5)
TOTAL POINTS	**(100)**

NEEDLECRAFT

1. **Counted Cross-Stitch—No stamped** cross-stitch will be accepted. Pictures must be framed without glass. The back of all work must be accessible for judging. Example: 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 without glass. 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, borders for skirts, pillows, pictures, samplers.
3. **Crochet**—Examples: baby afghans (no dimension smaller than 36 inches and no dimension larger than 48 inches), shawls, tablecloths, dresses, sweaters, baby garment sets (sweater, cap, mittens, or booties).
4. **Knitting—Machine knitting not allowed**. Examples: baby afghans (no dimension smaller than 36 inches and no dimension larger than 48 inches), shawls, tablecloths, dresses, sweaters, baby garment sets (sweater, cap, mittens, or booties).
5. **Afghans** –Afghans may be either crocheted or knitted. No baby afghans in this category. **Minimum size is 50" x 70".**
6. **Quilts**—May be machine or hand constructed. (Hand-constructed quilts will receive higher points.) **Minimum size is 50" x 70".** Quilts must have been started and completed within fifteen months of Regional Convention. See Hints from the Needle/Thread Judges.

COUNTED CROSS-STITCH AND EMBROIDERY JUDGING CRITERIA

Areas of Evaluation

	POSSIBLE POINTS
Pattern submitted	(1-5)
Creativity—Pattern changes, color changes, originality	(2-20)
Overall beauty	(1-15)
Technique—Difficulty and variety of stitches	(1-15)
Uniformity of stitches	(2-20)
Finishing—Thread ends secured, preferably no knots	(1-10)
Blocking	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

CROCHET, KNITTING, AND AFGHANS JUDGING CRITERIA

Areas of Evaluation

	POSSIBLE POINTS
Pattern submitted	(1-5)
Creativity—Pattern changes, color changes, originality	(1-10)
Overall beauty	(1-10)
Technique—Difficulty of stitches, variety of stitches	(1-15)
Uniformity of stitches	(1-15)
Gauge	(1-10)
Finishing—Thread ends secured, preferably no knots	(1-10)
Blocking	(1-10)
Proper documentation submitted	(1-10)
Meets A.C.E. Guidelines	(1-10)
TOTAL POINTS	**(100)**

QUILTS JUDGING CRITERIA

Areas of Evaluation

	POSSIBLE POINTS
Pattern submitted	(1-5)
Creativity—Pattern changes, color changes, originality	(1-15)
Overall beauty	(1-15)

Quilt top	(2-20)
Quilting stitches—Uniformity, size, hand- or machine-stitching goes through all layers of quilt	(2-20)
Size—Meets Convention Guidelines	(1-10)
Finishing for presentation	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

CREATIVE SEWING

Students develop practical, real-life sewing skills by learning and applying basic techniques through this event. Creative Sewing includes small, sewn, non-garment items created by the contestant. These projects should demonstrate careful sewing technique, creativity, and finishing skills on a smaller scale than garments or quilts. This category is intended for items such as stuffed animals, decorative pillows, pillowcases, hand towels, small bags, aprons, household fabric items, and similar craft-type sewing projects.

Items must be primarily constructed using fabric and sewn by hand or machine. Creative Sewing entries **may not** be garments (see Garments categories) and **may not** qualify as Quilts.

Example Entries:

- Stuffed fabric items (e.g., teddy bear, doll, soft toys)
- Decorative pillows or pillowcases
- Aprons (full or half apron)
- Tote bags, pouches, drawstring bags
- Table runners, placemats, fabric organizers
- Small fabric home-decor projects
- Seasonal fabric decor (e.g., Christmas, autumn, patriotic)
- Bible covers

(Examples are not exhaustive. Projects must follow all Needle and Thread standards. See page V-1 of the *Student Convention Guidelines*.)

CREATIVE SEWING JUDGING CRITERIA

Areas of Evaluation

	POSSIBLE POINTS
Pattern Submitted (if applicable)	(1-5)
Creativity—Pattern changes, color changes, originality, functionality	(1-15)
Overall beauty—Choice and coordination of fabrics, embellishments, design	(1-15)
Construction quality—Machine/hand stitching, detail, accuracy, durability	(1-20)
Seam finish—Appropriate and neat finishing techniques	(1-10)
Finishing details—Stuffing, closures, pressing, edging, appearance	(1-15)
Difficulty—Complexity of design and techniques used	(1-15)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

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 (finishing for presentation).

GARMENTS: Be creative. Fit your pattern to meet your body shape and size, and the color should be appropriate for your personal color palette. It is very important to be modest. Pay close attention to where seams, buttons, decorations, necklines, and hemlines are positioned.

Use the right size and type needle for your chosen material. Remove all gathering and stay-stitching. Grade all seams and top stitch facings. Blind hemstitch all hems, hiding as much of the stitching as possible. Attach hooks and eyes as smoothly as possible (no bulky stitches). Smooth sewing adds points in two areas, "Hand Stitching" and "Overall Beauty." Finish seams, even those under your lining. (A portion of the lining must be left open for judging).

Higher points will be received for the more difficult seam finishes. A proper seam finish should be used according to the type of material. Wools are usually bound, crepes need French seams. Zigzag and pinked seam finishes are the easiest and will receive the least points. **Serging is only allowed for finishing.** Pressing as you sew 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, where appropriate, will receive higher points than machine buttonholes. Cover all shoulder pads. Try to stay away from "key hole" openings. Replace them with buttons and buttonholes or a zipper. Choose appropriate fabric and pattern for the category.

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, bring needle up from back side of fabric, go down and catch loop end of thread with needle. Now you have started your work without knots or loose ends. To tie off without knots, simply hide ends in same color thread as previous stitches.

When framing your needlework picture, DO NOT PUT GLASS in the frame. The glass distorts stitches and makes judging difficult.

QUILTS: Quilting stitches (the stitches that go through all layers of the quilt) are what the judges are looking for. "Tying" is very easy, and cannot compare to actual "quilting." Hand-quilting will receive higher points than machine-quilting.

SECTION VI
Athletic Division

GENERAL GUIDELINES FOR ALL ATHLETIC COMPETITION

Implementing a sports program can be of tremendous benefit to the Christian school. Godly coaches can use sports to teach character and self-control. Sports can also be used as an instrument to create and promote school spirit. On the other hand, a sports program has the potential of becoming an end in and of itself. Students and staff who hold sports above all else do themselves a disservice and do not honor the Lord.

Regional and International Student Conventions are not intended to be tournaments to determine state and national championships. Schools that enter regional competition solely to compete in sports are missing a tremendous opportunity for their students to broaden their talents and abilities in other areas.

Regional and International Student Conventions may refuse to accept teams or individuals:

1. Who are only interested in sports competition.
2. Whose coaches or players have demonstrated a disrespect for A.C.E. leadership, officials, and/or other teams and coaches.
3. Who have repeatedly displayed a negative attitude.

UNSPORTSMANLIKE CONDUCT PENALTY – DISQUALIFICATION

A.C.E. desires to assist schools in training young people to respect authority and conduct themselves in a Christian manner at all times, including stressful or demanding situations. Many times "Christian testimonies" are tarnished by public displays of unsportsmanlike conduct. **Remember, God is not necessarily concerned with who wins the game but rather how the game was played.** Any participant, player (on the court or on the bench), or coach who conveys and/or displays any attitude of disrespect, disgust, and/or disagreement could be disqualified from athletic competition.

Athletic Dress Check

The athletic judges will conduct dress check each day before every athletic event. Students will not be allowed to compete until dress corrections are made. (See athletic dress guidelines on pages I-9 and I-10.)

First Aid

Each school is responsible for providing their own first-aid supplies and assisting their own students for athletic competition.

TRACK (Male and Female) AND FIELD (Male Only)

PERFORMANCE EVENTS

GENERAL GUIDELINES FOR TRACK AND FIELD

1. Appropriate athletic clothing must be worn. Boys must be clean shaven to compete. (See athletic dress code in Section I of these guidelines.)
2. A contestant may enter no more than three events (four events at Regionals) in Track and Field.
3. It is the responsibility of the contestant to be present when his event is run. He will be disqualified if he misses his event.
4. Substitutions in relay teams are allowed only in cases of sickness or family emergency.
5. All substitutions must be approved by the Meet Director.
6. Contestants must compete with shoes on both feet.
7. In all field events, it is the contestant's responsibility to check in with the Chief Judge before competition begins.
8. Any contestant performing in both field events and running events must immediately report to the starting place for his race when his running event is announced over the P.A. system. However, he must tell the field event Chief Judge of his whereabouts and report back to the same judge when his running event is completed; each contestant shall resume field competition where he left off.
9. Qualifiers for the final heats will be the eight contestants or teams with the fastest qualifying times. Twelve (12) contestants qualify for fastest times for the 1600-Meter Run and twelve (12) for the 800-Meter Run.
10. A heat shall consist of up to eight runners with each runner assigned his own lane.
11. Winners of heats shall be placed in lanes accordingly:
    a. Fastest Time — Lane 4
    b. Second fastest time — Lane 5
    c. Third fastest time — Lane 3
    d. Fourth fastest time — Lane 6
    e. Fifth fastest time — Lane 2
    f. Sixth fastest time — Lane 7
    g. Seventh fastest time — Lane 1
    h. Eighth fastest time — Lane 8
12. In the 100-Meter Dash, the 200-Meter Dash, the 400-Meter Dash, the 400-Meter Relay, and the first lap of the 1600-Meter Relay, a runner shall run within his assigned lane and shall not step over his lane line for three or more consecutive steps with either or both feet.
13. In the 800-Meter Run, the 1600-Meter Run, and the second lap of the 1600-Meter Relay, a runner must be one full stride ahead of another runner before he can cut over to the latter's course.
14. A.C.E. International Student Convention Track and Field Records may be set during preliminaries at the A.C.E. International Track Meet.

15. All field measurements are to be recorded to the nearest 1/4 inch except in the high jump where the measurements will be recorded, by the judges, to the nearest 1/2 inch. Times are to be recorded to the nearest 1/10 second.
16. Starting blocks may be used for any race. It is the responsibility of a fellow teammate to remove the blocks immediately after the race has begun.
17. In all events that involve measuring (except high jump), ties by identical measurements shall be separated by the second best performance of the tying contestants. If a tie still exists, it shall be decided by the third performance.
18. Spectators and coaches are not allowed on the track field.
19. Contestants may wear watches during competition.
20. IMPORTANT: The Regional Convention reports the winning time and distance for each contestant at the Regional Convention on CF52 to the International Convention Office.

For more specific rules for Track and Field, please refer to the *Track and Field and Cross Country Rules Book* (**nfhs.com**). In case of a conflict of rules, the A.C.E. guidelines have precedence.

TRACK AND FIELD ORDER OF EVENTS

100-Meter Dash
1600-Meter Run
400-Meter Dash
200-Meter Dash
800-Meter Run
400-Meter Relay
1600-Meter Relay

This order is given for your information in selecting your participation in Track events.

RELAYS (400-, 1600-Meter) (Male and Female)

PERFORMANCE EVENT

1. Each relay team must consist of four members.
2. Relay runners must be dressed in uniformity; all four runners must be dressed alike.
3. Each member must run at least one, and no more than one, leg of the relay.
4. A baton must be carried and passed, not thrown, in succession to each runner.
5. In each relay, a runner must pass the baton to the next runner inside the 20-meter passing zone. Passing of the baton before the baton reaches the zone or after it goes beyond the zone, disqualifies that team.
6. After passing the baton, runners must continue in their lane so as not to interfere with others.
7. The baton must be carried by hand.
8. If any member of a relay team runs any part of the race without a baton, his team shall be disqualified.
9. A dropped baton must be recovered by the runner who dropped it, without interfering with other runners. If a baton is dropped in the passing zone, either runner of the same team in the zone may recover the baton. Disqualification occurs for interfering with another runner.
10. A member of a relay team may not run outside the passing zone to take the baton from a fallen member.

11. A runner who is to receive the baton may start his running no more than 10 meters outside the 20-meter passing zone. A runner may also start his running anywhere inside the 20-meter passing zone.
12. In the 400-Meter Relay, the runners must remain within their lanes throughout the race.
13. A 400-Meter Relay team shall consist of 4 runners, each running approximately 100 meters.
14. A 1600-Meter Relay team shall consist of 4 runners, each running approximately 400 meters.
15. In the 1600-Meter Relay, one lap must be completed before any runner may move to an inside lane. The curve judge of the final leg of the race shall arrange the runners from the inside lane out according to the order of the upcoming runners as they round the curve.

Contestants should select events carefully so they will not be competing in a back-to-back situation; i.e., 400-Meter Relay followed by 1600-Meter Relay.

HIGH-JUMP (Male Only)

PERFORMANCE EVENT

1. Before competition, each contestant may take one trial jump at the starting height (4’ 6”) for all contestants. Each contestant is allowed three (3) attempts at each height to clear that height. A third failed attempt eliminates the contestant.
2. A successful jump is one in which a jumper clears the crossbar without knocking the crossbar off the uprights. An unsuccessful attempt is one in which the contestant knocks the crossbar off with any part of his body or clothing.
3. A legal jump is one in which the jumper takes off or jumps from one foot.
4. Contestants reporting late will have to begin jumping at the present bar height.
5. A high jump crossbar shall be raised two inches at a time until the height of 4’ 10” is reached. From then on, the height shall be raised one inch at a time until six contestants remain. At that point, the height shall be raised one-half inch at a time.
6. A contestant may pass at any height. Once he has begun his jumping at any height, he may not pass that height.
7. A record of failures and successes shall be marked for all contestants. A zero will stand for a miss, an X will stand for a successful attempt, and a P will stand for a pass. (See example below.)

Example:

	5' 0"	5' 2"	5' 4"	5' 6"
J. Michael Kindhart	X	0 0 X	P	0 0 0

8. A try at a height shall be scored when any contestant touches the crossbar, upright supports, or landing area on any official run.
9. The winner shall be the person who has made the highest jump. In the case of a tie, the person with the least number of misses shall be declared the winner. If any contestants still remain tied, a jump-off shall occur and be judged again on fewest misses or highest height.
10. After all other contestants have failed, the one contestant left has the right to continue jumping until he has three consecutive misses.

RUNNING LONG JUMP (Male Only)
PERFORMANCE EVENT

1. Each contestant is allowed three jumps.
2. Before competition starts, each contestant is allowed two practice jumps.
3. A foul jump occurs when the take-off extends past the scratch line. The edge of the take-off board nearest the landing pit shall be the scratch or foul line.
4. A foul jump occurs if the contestant touches any area outside the landing pit during his jump or if he runs through or past the pit after having begun his approach.
5. Measurements shall be made at right angles to the scratch line from the nearest break in the landing pit made by the contestant's feet, hands, body, or clothing.
6. The landing pit must be raked smooth by an official following each jump.
7. All jumps are to be recorded by the Chief Judge.

SHOT-PUT (Male Only)
PERFORMANCE EVENT

1. Athletic Director will provide the twelve-pound shot.
2. Before competition starts, each contestant is allowed two practice puts.
3. The contestant with the longest put shall be declared the winner.
4. Each contestant is allowed three puts. They are to be taken in succession or in rotation with the other contestants. The contestant may choose one of these two ways.
5. A legal put must be made with one hand. During the attempt, the shot must not drop to the shoulder and must be kept in close proximity to the jaw.
6. A legal put must land in the designated area. The contestant's foot must not touch the out-of-bounds circle or, if using a stop-board, the top surface area of such stop-board. Any area outside the circle is also illegal until the put has been marked by the officials.
7. All puts by each contestant are to be recorded.
8. It is not a foul if any part of the contestant swings outside the circle without touching the ground.
9. For the correct way to measure a put, see the *Track and Field and Cross Country Rules Book* (**nfhs.com**).

DISCUS (Male Only)
PERFORMANCE EVENT

1. Athletic Director will provide the standard size (3 lb. 9 oz. and 8 1/4" to 8 5/16" diameter) rubber discus.
2. The contestant is allowed two practice throws.
3. The contestant with the longest of three throws will be declared the winner.
4. The contestant may not leave the designated throw circle during his event.
5. Items 6, 7, 8, and 9 under "Shot-Put" as applicable.

SOCCER KICK (Male-424) (Female-457)
PERFORMANCE EVENT

Soccer Kick competition will be conducted as an elimination event in a similar manner as High Jump.

Rules

1. A standard #5 soccer ball must be used by all contestants. The Convention Director shall provide a regulation ball and net.
2. The ball must be properly inflated and will be checked by the Event Director.
3. Athletic shoes without hard toes are required.
4. A kicking tee must not be used.
5. A successful kick is one that passes into the net without touching the ground. It must be in flight when it passes over the goal line.
6. Contestants are permitted two "warm-up" kicks.
7. Contestants can take no more than two approach steps.
8. Contact with the ball constitutes a kick.
9. A group of contestants will start at 10 yards.
10. Contestants must report at the scheduled time and continue until eliminated. Contestants reporting late for competition will begin where the ball is currently placed.
11. Each contestant is allowed three tries at that distance. They may pass if they so desire.
12. After all contestants have either passed or attempted the kick, the ball is moved back 5 yards. Rule #11 then applies again.
13. Continue the above process until a winner has been determined.
14. A record of failures and successes shall be marked for all contestants. A zero will stand for a miss, an X will stand for a successful attempt, and a P will stand for a pass. (See example below.)

Example:

	20 yds	25 yds	30 yds	35 yds
Racer Loyalton	X	0 0 X	P	0 0 0

15. The winner shall be the person who has made a successful kick from the longest distance. In the case of a tie, the person with the fewest misses shall be declared the winner. If any contestants still remain tied, a kick-off shall occur and be judged again on fewest misses or longest kick.
16. After all other contestants have failed, the one contestant left has the right to continue kicking until he has three consecutive misses.

PHYSICAL FITNESS AWARD (Male Only)

PERFORMANCE EVENT

Pull-Up

1. Standing with the bar adjusted to at least eight (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 upward and downward with body in extended position.
4. The contestant will be allowed five minutes to perform as many pull-ups as possible without stopping.

Pushup

1. Front lying, palms of hands flat on floor and approximately one (1) 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 pushups as possible without stopping.

Sit-Up

1. Back lying, legs bent at least 90° angle, feet together flat on floor, arms folded across the abdomen without holding shirt.
2. Sit up and touch the knees with the folded arms without holding shirt.
3. Keep arms folded, hands on opposite biceps, resting on your chest in the down position and extended to touch the top of the knee on the upward movement. Buttocks must stay in contact with ground.
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 without stopping.

Rules

1. The contestant must do the exercises in the following order (1) pull-ups, (2) pushups, and (3) sit-ups.
2. The student will be required to reach a standard in the first two stations of physical fitness in order to continue in the event: 6 pull-ups and 25 pushups.
3. Only 60 seconds will be allowed between exercises.

4. A judge will count the number of correct exercises performed. The judge will "warn" the contestant of the first improper movement; count will stop at the second improper movement or when time is up.

Scoring

Pull-Ups - 1 point each
Pushups - 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 competition is counted as one of the three athletic events in which a male contestant is allowed to compete.

BASKETBALL (Male Only)

ELIMINATION/PERFORMANCE EVENT

Team

A team shall consist of five (5) players minimum to ten (10) players maximum. A team will not be permitted to start a game with less than 5 members. Only players, two coaches, and one statistician are allowed on the team bench.

Uniform

Each team is to be in a standard uniform (every member dressed alike). Each player's shirt is to be numbered on both front and back with a solid color number contrasting with the color of the shirt. The number on the back shall be at least six inches (6") high and the number on the front shall be at least four inches (4") high. Teams with similar colors will wear pullovers.
NOTE: Any number, one or two digits, cannot exceed "5." (Please refer to SECTION I for guidelines on attire.)

A Game

A game shall consist of two, eight-minute periods separated by a five-minute half time. A game shall be won by the team having scored the most points by the end of sixteen minutes of playing time. Winning teams advance. Winning team coach takes game report, with score of game, to the check-in table for the next assigned game time. Losing teams are eliminated, unless needed to determine third through sixth place. Regional Conventions may play double elimination, if time permits. The time rules are to be used for the entire tournament, even championship games at International Student Convention and Regionals.

Warm-Up Time

Each team will have at least five (5) minutes of warm-up time, unless it is game time; then present team may take the court to warm-up.

Time-Outs
Each team is given two (2) full one minute time-outs and two (2) thirty second time-outs per game.

Overtime
Three (3) minutes duration, each team will be allowed one additional time out.

Fouls
Three personal fouls per game disqualify a player. Bonus, shoot 2 foul shots on the 5th and subsequent team fouls in each half.

Technical Fouls
Technical fouls are also counted as personal fouls and team fouls. Bad language will result in a technical. Coaches and/or players will be removed for the rest of the half for a negative attitude technical. If a coach or player receives a second technical foul, then he is eliminated for the rest of the game and tournament.

Rules
For general rules, see the *Basketball Rules Book* (**nfhs.com**). ISC rule states that any team that is 45 minutes or more late for their scheduled game will forfeit their match.

Table Help
Each team must provide one person to help with the score table for each game played.

Cheering
Teams are not permitted to have cheerleaders.

TABLE TENNIS SINGLES (Male-428) (Female-450)
ELIMINATION/PERFORMANCE EVENT

Table Tennis Uniforms
Male and Female - Appropriate athletic clothing must be worn for all games. (See athletic dress codes in SECTION I of these guidelines for male and female requirements.)

The Racket
The racket may be any commercially produced paddle with rubber sheets. The rubber sheets must completely cover the side or sides being used to strike the ball. There can be no holes or damaged portions on the rubber sheets. (Sandpaper, cloth, or bare wooden surfaces are not allowed.)

The Choice of Ends and Service
The choice of ends and the right to be server or receiver in the first game of every match shall go to the younger player, provided that, if he chooses the right to be server or receiver, the other

player shall have the choice of ends, and vice versa. Following the first game, the players then switch sides, and the first server of the first game becomes the first receiver of the second game. If a third game is required, the procedure will be the same as the first game.

Warm-Up
Because of a limited time schedule, warm-up may be no longer than two (2) minutes on the game table.

Game and Match
Games will be played to 11. A match is best two-of-three games. After each 2 points have been scored, the receiving player shall become the serving player and so on until the end of the game, unless both players score 10 points. When the score is tied at 10, the serve will alternate after each 1 point until a player wins by 2 points. From quarterfinals on (if time permits), a match may consist of the best three-of-five games.

Rules
During the course of a match, coaching is not permitted during a game but can be done between games, if it does not delay the next game. Because of the time limitations, play should be continuous. In the final match, play should likewise be continuous throughout, except that either opposing player is entitled to claim a repose period of not more than five minutes duration between the second and third games of a three-game finals match. Any other circumstances requiring a delay in play, be it injury, equipment problems, or other, **shall be considered and ruled on by the Chief Judge.**

Judge will call score before each serve. A serve made prior to score called will be a let and will be played over again. Contact with the ball must be above the table level and behind the end line (not sides) on a serve. The judge must be able to see the ball at all times. The server must hold ball in OPEN PALM and toss ball up during the serve. If a player fails to strike the ball after it has been tossed up for service, the receiver gets the point. The player shall lose a point IF his free hand or body disrupts playing surface. Instruct the players to check with the head judge before leaving the room after each match.

For general rules, consult those adopted currently by USA Table Tennis (**usatt.org**).

PICKLEBALL SINGLES (Male-434) (Female-458)

ELIMINATION/PERFORMANCE EVENT

Pickleball Uniforms
Male and Female - Appropriate athletic clothing must be worn for all games. (See athletic dress code in SECTION I of these guidelines.)

The Paddle
The paddle must be made of material deemed safe and not prohibited by these rules. The surface shall not contain delamination, holes, cracks, rough textures, or indentations that break the paddle skin or surface, or any objects or features that allow a player to impart excessive spin on the ball. Prohibited Surface Features and Mechanical Features. Antiskid paint or any paint textured with sand, rubber particles, or any material that causes additional spin. Rubber and synthetic rubber. Sandpaper characteristics. Moving parts that can increase head momentum.

The combined length and width, including any edge guard and butt cap, shall not exceed 24 inches (60.96 cm). The paddle length cannot exceed 17 inches (43.18 cm). There is no restriction on paddle thickness.

The Choice of Ends and Service
The choice of ends and the right to be server or receiver in every match shall go to the younger player, provided that, if he chooses the right to be server or receiver, the other player shall have the choice of ends, and vice versa.

Game and Match
Games will be played to 11. A match is best two-of-three games.

Rules
During the course of a match, coaching is not permitted during a game but can be done between games if it does not delay the next game. Because of the time limitations, play should be continuous. In the final match, play should likewise be continuous throughout, except that either opposing player is entitled to claim a repose period of not more than five minutes duration between the second and third games of a three-game finals match. Any other circumstances requiring a delay in play, be it injury, equipment problems, or other, shall be considered and ruled on by the Chief Judge.

For general rules, download the *USA Pickleball Official Rulebook* (**https://usapickleball.org/what-is-pickleball/official-rules/**).

TENNIS SINGLES (Male-431) (Female-454)

ELIMINATION/PERFORMANCE EVENT

Tennis Uniforms

Male and Female - Appropriate athletic clothing must be worn for all games. (See athletic dress code in SECTION I of these guidelines.)

The Racket

The racket may be any commercially produced racket.

The Choice of Ends and Service

The choice of ends and the right to be server or receiver in every match shall go to the younger player, provided that, if he chooses the right to be server or receiver, the other player shall have the choice of ends, and vice versa.

A Game

It takes four (4) points to win a game unless the game reaches deuce, in which case play continues indefinitely until one player gets two (2) points ahead.

A Set

A regular set shall consist of six (6) games. A short set begins play at two (2) games all. The 12-point tiebreaker will be used in all sets that reach six (6) games.

A Match

A match shall consist of two (2) of three (3) short sets, except for finals. Finals matches shall consist of the best of two (2) out of three (3) regular sets.

The 12-Point Tiebreaker

Player A, having served the first game of the set, serves the first point from the right court. Player B serves points 2 and 3 (left and right). Player A serves points 4 and 5 (left and right). Player B serves point 6 (left) and, after players change ends, point 7 (right). Player A serves points 8 and 9 (left and right). Player B serves points 10 and 11 (left and right). Player A serves point 12 (left). A player who reaches 7 points during these first 12 points wins the game and set. If the score has reached 6 points all, the players change ends and continue in the same pattern until one player establishes a margin of two (2) points, which gives him the game and set. Note that players change ends every six (6) points. For a following set, the players change ends and player B serves the first game.

Rules

For general rules, download the *USTA Handbook of Rules and Regulations* (**usta.com**).

VOLLEYBALL (Female Only)

ELIMINATION/PERFORMANCE EVENT

It is recommended that teams learn to play "power volleyball" as opposed to an open-handed "beach ball" type of game. The *Volleyball Rules Book,* published by the National Federation of State High School Associations (**nfhs.com**), gives more precise rules and regulations. You must obtain the latest edition of these rules as they are subject to change each year.

Players

A team must have a minimum of six (6), maximum of twelve (12) members to compete. A team shall consist of six (6) players to begin a match. Only players, two coaches, and one statistician are allowed on the team bench.

Uniforms

Each team is to be in a standard uniform (every member dressed alike). Each player is to be identified by a number on the uniform top that is not a duplicate of a teammate's number. It is recommended that a 2-inch number be placed on each sleeve near the shoulder seam. A 4-inch number shall be located on the upper front of the uniform top and placed so that the top of the number is no more than 4-inches down from the shoulder seam. The number on the back of the uniform top shall be at least 6-inches high. (See female athletic dress codes in SECTION I of guidelines for requirements.)

Game and Match

Prior to the start of the game, the referee or designated official shall conduct a coin toss to determine the choice of serve or court. The second game is served by the team not serving the first game. The third game will have a coin toss to determine choice. For the first and third game of a match, one of the two teams shall call the toss of the coin. The winner takes either the serve or choice of playing areas.

Rally scoring is to be used to keep score. Points are awarded on each play regardless of which team serves. The let (net) serve shall be allowed, and play shall continue provided net contact is entirely within the net antennas. Matches are two (2) out of (3) games. The 1st two games are played to 25 with a cap of 30 (this means if a game is tied 29-29, the next point wins). The 3rd game is played to 15 (with no cap and the first to 15 wins).

Table Help

Each team must provide one person to help with the score table and provide one person to line judge for each game played.

Warm-Up Time

Each team will have at least five (5) minutes of warm-up time, unless it is game time; then present team may take the court to warm-up.

Substitution
The coach may make a request for substitution when the ball is dead. The referee will report the change to the scorer and then signal the substitute to enter the game. The incoming player must take the position in the serving order of the player replaced.

Correct substitution procedure is covered in Rule 10 of the *Volleyball Rules Book* (**nfhs.com**). It includes the number of entries a player is allowed; substitution for an injured/ill player before and during a game; and illegal, improper, and abnormal substitutions.

Rotation
When a team loses its serve, the team receiving the serve rotates one position, clockwise.

Player Actions
Pass A play in which the ball is hit into the air so that another player can get into position to contact the ball.
1. Forearm pass – a controlled skill, generally used as a team's first hit in which the ball rebounds from the forearms of the receiver to a teammate.
2. Overhead pass (setting action) – two-hand finger action directing the ball to a teammate.
3. Set – two-(or one-) hand finger action directing the ball to an attacker.
4. Dig – an underhand or overhead defensive saving skill in which the ball is contacted by the forearms, fists, or hands.

Attack Any play adding force and/or direction to the ball with the intention of returning the ball to the opponent. A team's third hit is always considered an attack.
1. Spike – an attack play in which the ball is forcibly hit into the opponent's court with a one-hand overhead motion.
2. Tip/Dink – a fingertip attack on the ball which directs the ball into the opponent's court.
3. Dump – a fingertip attack most commonly used by a setter on the second hit.
4. Overhead pass – two-hand finger action directing the ball over the net.

Block A play approximately arm's length from the net in which a player, whose hand is raised above the head, contacts the ball near the top of the net in an attempt to:
1. Prevent the ball from crossing the net, including a served ball.
2. Return the ball immediately.
3. Deflect the motion of the ball.

A block may involve wrist action provided there is no prolonged contact. (Sometimes more than one player is involved in the play as described above.)

Time-Outs
Requests for time-out shall be made by the coach or playing captain only during dead balls but not after the referee has signaled for the next serve.

Charged time-outs shall not exceed 60 seconds, and each team is limited to two time-outs per game. Requests for additional time-outs shall not be honored and shall be penalized by point or side-out. Time-outs may be taken consecutively without play between them. A time-out requested prior to the start of the game shall be honored.

An additional time-out shall be permitted each team when the score is 25-25.

HINTS FROM THE VOLLEYBALL JUDGES

A good volleyball team is proficient in the bump, set, and spike.

A powerful serve is not as important as a consistent one. You can't score a point if you don't get the ball over the net.

Remember that, although the matches at Internationals will be scheduled for a precise time, you should keep in close contact with the competition in case of unexpected schedule changes.

Read the latest edition of the *Volleyball Rules Book* (nfhs.com) carefully; many helpful situations are discussed.

ARCHERY (Male and Female)

PERFORMANCE EVENT

Classes

- Unlimited Free Style (Male-436) (Female-445)
- Limited Free Style (Male-437) (Female-446)
- Bare Compound Bow (Male-438) (Female-447)
- Traditional Instinctive (Male-439) (Female-448)

(No student may enter more than two archery events.)

Unlimited Free Style

This class will be reserved for the top archers. To compete in this class at Internationals, a student must score a minimum of 160 points out of a possible 240 at the regional level. Verification of this score, signed by the local Convention Coordinator, must accompany the student to International Student Convention. This must be presented to the Chief Judge on the day of competition.

Equipment for this class may vary as listed. A bow (compound or recurve) may be used. This bow must meet all general guidelines for equipment. A release aid, adjustable sights (with nonmagnifying dot, cross hair, or pins), stabilizer over twelve inches, and wings will be allowed. Sights may be adjusted at will; however, no extra time will be allowed for setting sights. Any one or all of these added to a bow will move it to this class.

Limited Free Style

Equipment for this class is as listed. A bow (compound or recurve) may be used. This bow must meet all general guidelines for equipment. Sights on this bow must be fixed pin sight. Archers will not be allowed to adjust their sights at the shooting line. Any stabilizer used must be twelve (12) inches or less. Wings are not allowed. Arrows must be released by fingers without the help of any mechanical device (no release aid).

Bare Compound Bow
This class is restricted to compound bows. Bows must meet all general guidelines for equipment. No sights, stabilizers, or wings allowed in this class. An arrow rest and nock are the only items allowed on a bow.

Traditional Instinctive
This class is restricted to recurve, long bows, and self-made bows. Bows must meet all general guidelines for equipment. No sights, stabilizers, or wings allowed in this class. An arrow rest and nock are the only items allowed on a bow. The bow may be shot off the shelf.

Equipment

Bows
All bows must be in good condition with no frayed strings or cracks in the riser or limbs. No bow will be used that is considered unsafe. No overdraws or bows with a built-in overdraw will be allowed. The maximum draw weight for any bow will be sixty (60) pounds. All compound bows will be checked for proper draw weight at equipment check. No shooter will be allowed to compete with a bow set over sixty (60) pounds. (Please read the Safety section on page VI-17.) The minimum draw weight will be twenty (20) pounds. **Crossbows are not allowed.**

Arrows
Arrows must be selected that match the draw weight of the bow. Arrows should be used that will spine correctly and weigh at least five (5) grains for each pound of draw weight. (Example: a 50-pound bow should use at least a 250-grain arrow.) Your local archery shop will be glad to help with arrow selection and setup.

Arrows will be equipped with target or field tips only. No hunting tips or broadheads of any kind are permitted. A contestant should take at least eight (8) arrows to the shooting line. Seven (7) arrows will be shot at each target. The Chief Judge will mark one of the seven arrows with a "P" indicating a practice arrow. The score for the practice arrow will not be counted. The eighth arrow will be used as a spare should an arrow be lost or damaged. All arrows shall be of identical length and weight. Arrows can be made of aluminum, carbon, or aluminum/carbon composite. Good wood arrows can be used in the traditional class. Wood arrows will not be allowed with compound bows.

Arrow Nocks
Bow strings must be fitted with no more than two (2) standard metal nocks. If two (2) are used, they may be no more than one-half inch apart.

Strings
Bow strings in the Unlimited and Limited Free Style classes may contain any type of sighting mechanism, except those that are electrically powered or use any type of magnifying lens. String walking is not allowed in any class.

Targets
All targets will be round 48" ten-ring targets. The distance will be as follows: 20, 30, 40, and 50 yards.

Safety

The utmost care will be given to safety. A bow is a deadly weapon, not a playroom toy. Any student who does not follow all safety rules will be removed from the firing line.

1. Never point your bow in a direction other than downrange.
2. No horseplay!
3. Never run with an arrow in your hand.
4. Don't nock an arrow until instructed to do so.

Any student who cannot safely pull his/her bow will be asked to lower the poundage. The person should be able to pull the bow to full draw without having to reach to the sky or ground. A good way to check this is to have the student sit on a bucket and pull the bow. If he cannot pull it without reaching up or down, lower the poundage.

A.C.E. recommends that your equipment be inspected for safety by a professional before competition.

Rules of Competition

1. Each student will comply with all orders given by the judges.
2. No coaching from the sidelines.
3. Once on the line, shooters may talk only to the judge.
4. Shooters may not distract other archers.
5. The decision of the judges is final.

Order of Competition

1. Each archer will shoot seven (7) arrows at each target. (One is practice.)
2. When advancing to the firing line, each archer will place bow on the ground or place it in a bow holder (archers provide own holder).
3. On the order, "The line is clear. You may pick up your bow," archer picks up bow. Next, "The firing line is no longer clear. Commence firing." At this command, archers shoot arrows. When each archer finishes shooting arrows, the bow is placed on the ground or in a bow holder. When all bows are on the ground or time has run out, the Line Judge will say, "Cease firing." At this point, anyone not finished will place his bow on the ground. The Line Judge will then say, "Is the firing line clear?" Each judge will respond by raising his or her hand. When the Line Judge is satisfied that the line is clear he will say, "The firing line is clear. Advance to your target score and remove your arrows." When all archers and judges have returned to the line, the Line Judge will say, "Advance to the next target." These steps will be repeated until each archer has completed the course.

Scoring

Scoring will be from ten to zero with bull's-eye being "10." Any arrow that touches the next higher score will be scored at the higher score. The highest possible score will be 240 points.

Time

There will be a time limit of five (5) minutes on each target for the archer to shoot all seven (7) (one practice) of his/her arrows. Two (2) minutes will be allowed to score the archer's arrows. If lost arrows are not retrieved in this time limit, the student may come back after competition is over and search for lost arrows.

SECTION VII
Color Guard/Flag Corps Division

COLOR GUARD (Male Only)
PERFORMANCE EVENT

Participation in Color Guard is an excellent way to learn teamwork. On the drill field, individuals learn to appreciate the need for discipline—the need to respond to vested authority, to follow orders promptly and precisely, and to recognize the effect of their actions on the group as a whole. Learning to follow is the beginning of leadership.

Rules
1. A Color Guard unit shall consist of five (5) members including the unit commander (two riflemen, two flag bearers, and one commander).
2. The unit commander may be an adult or student.
3. Each presentation is limited to not more than five (5) minutes.
4. Each unit commander must work within the framework of the order of competition found in the judge's sheet (CF67).
5. Weapons must not be loaded or fired with live ammunition or blanks. Any rifle must be nonworking with no firing pin or must be a dummy drill rifle.
6. The following flags must be presented and posted: Country's flag of the unit and the Christian flag. (Other flags may not be used.)
7. Color Guard units must provide two (2) flag stands for posting the colors.

Commands
Voice characteristics—The individual tone, clarity, and depth that make the voice recognizable.
Projection—The ability of a person to project the voice to whatever distance desired without undue strain.
Inflection—The rise and fall of the voice; the change in pitch.
Snap—That extra quality in a command that demands immediate response.

Response of Team
Snap—That extra quality of response which comes from much practice.
Timing—Responding precisely to the cadence of the command.

COLOR GUARD JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Inspection (The unit commander reports to the Chief Judge after the unit is called to attention.)	
A. Neatness	(1-5)
B. Uniforms	(1-5)
C. Equipment	(1-5)
D. Uniformity	(1-5)
Marching, rifle, and flag skills/alignment of unit (The unit marches forward to present the colors. The distance of march must be 30 steps forward.)	(1-10)
Proficiency of reversing the colors (Colors are reversed to prepare for posting.)	(1-10)
Presenting the colors to the judges (Unit is called to present arms.)	(1-10)
Posting of the colors in proper holders	(1-10)
Retrieving of the colors (After the colors have been placed, and before the color bearers return, the call for carry colors is given and any additional commands to return the colors back to the Color Guard unit.)	(1-5)
Dismissal of Color Guard unit (After the colors have returned to the unit, the unit will be commanded to march back to its original starting position for dismissal.)	(1-5)
Commands (Projection, inflection, snap, response of unit in snap and timing)	(1-10)
Error-free routine	(1-10)
Within time guidelines	(1-5)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

FLAG CORPS (Female Only)

Flag Corps competition is designed for female contestants who want to perform in a precision team event requiring uniforms, drills, routines, and flags (banners). Equipment consists of colorful flags and banners on poles. Uniforms must comply with convention dress standards for female contestants (skirts, blouses, culottes, and nylons). Contestants may not sing or chant; they may issue short vocal responses to commands.

Rules

1. A Flag Corps must consist of at least five (5) but not more than twenty-five (25) members including the corps commander.
2. The commander may be an adult or a student.
3. Routines are limited to six (6) minutes.
4. Each corps commander must submit a diagrammed plan for her routine.
5. Flags must be mounted on poles not to exceed nine (9) feet long.
6. Firearms are not permitted.
7. Weapons are not permitted, for example, swords, lances, and spears.
8. Routines will be performed to a specific piece of music chosen by A.C.E.

Suggestions for routines

Flag Corps should incorporate the following movements in their presentations.

Facing Movements

Attention
Parade Rest
At Ease
Right Face
Left Face
About Face

Marching Movements

Forward
To the Rear
Oblique (right/left)
Halt
File

Flag Positions

Straight Up
Slant Upward
Left Position
Right Position
Motion

FLAG CORPS JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Inspection	
A. Uniforms	(1-5)
B. Equipment	(1-5)
C. Neatness	(1-5)
Marching and drills	(2-10)
Stationary movements	(2-10)
Flag skills	(2-10)
Commands	(1-10)
Complexity/creativity of routine	(2-15)
Overall appearance	(2-10)
Error-free routine	(1-10)
Within time guidelines	(1-5)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

SECTION VIII
Music Division

OFFICIAL A.C.E. STATEMENT OF ACCEPTABLE MUSIC FOR STUDENT CONVENTION COMPETITION

A.C.E. desires to have the highest quality music competition possible. Such competition is intended to demonstrate a student's instrumental and vocal music skills, while encouraging a student to apply his musical talents to Christian values. A.C.E. encourages all students to aspire to reach their highest potential; maximizing the gifts God has given them.

Please note: A.C.E. fully supports the authority of the local church and does not ask churches or Christian schools to adopt these music guidelines as their ministry standard. Furthermore, such standards are not given to imply greater spirituality. It is our privilege to minister to a very diverse group from various denominations, each having a particular distinctive in musical standards. In an effort to show deference to those attending, A.C.E. has set specific standards for our competition. We respectfully ask that all sponsors and students maintain good Christian character and graciousness at all times, especially in adhering to and respecting the standards set forth for convention.

Competition arrangements are to be **Christian or patriotic** rather than secular. Classical instrumental music is allowed as long as it is nonoffensive to Christian values or good taste. Music sung or played with a jumpy, sensual, or worldly style is not acceptable. Jazz, gospel rock, or gospel country music are not acceptable. Music must be appropriate for a typical **conservative** church service (musical arrangement, text, and presentation). In Vocal and Instrumental Music categories, contestants are not permitted to use the musical score (except small and large instrumental ensembles). **Narration and/or dramatic dialogue are not allowed.**

An analysis of music, text, and performance techniques are essential in determining whether a song/performance is suitable. Music is appropriate only when the lyrics, musical style, and presentation are consistent with Biblical principles.

A.C.E. requests that ALL VOCAL ENTRIES be presented in the ENGLISH LANGUAGE. We apologize that we are not able to grant any exceptions.

APPEARANCE

Gentlemen: Dress shirts, ties, and jackets should be worn for all music performances with the following exceptions:

1. School uniforms
2. A tuxedo with either a vest or cummerbund without a jacket

Ladies: Nice church outfits should be worn for all music performances with the following exceptions:

1. School uniforms
2. Formal attire that meets the modesty requirements for convention

When selecting a musical piece, please consider the following:

ELEMENTS OF MUSIC

Melody—A good melody has a definite high place near its conclusion so that there is a sense of climax and resolution.

Harmony—Harmony should support the melody and play a subservient role.

Rhythm—The rhythm of a song has much to do with the overall integrity of the piece. A subtle rhythm or sense of pulsation with a balance of regular accent patterns and occasional syncopation for variety and interest is acceptable. The rhythm must not overtake the melody, harmony, message, or overall flow of a song. Avoid musical compositions with excessive repetition of a melodic phrase, harmonic pattern, rhythmic pattern, or any combination of these three. Music with continuous syncopation, dominant beat, highly accented backbeat, and/or break beat is not acceptable.

Worldly Identification—The message carried by a musical style does not change by simply adding religious or Scriptural lyrics.

A musical composition should have a definite **beginning,** build to a **climax point,** and communicate a definite sense of **conclusion. The musical sound must not detract from the message of the words.**

TEXT

Accuracy—Good lyrics must be Biblically accurate in both definition and associative meaning. The key to a truthful presentation of text is balance and careful examination under the Holy Spirit's direction that the words are "pure."

Implications—Any implied ideas must be examined to make sure that nothing unacceptable is implied and that the intent of Scriptural teaching and principle is satisfied. A wise performer will always check the implied communication of a song's message to verify its total accuracy.

Crossover Songs—The lyrics must CLEARLY state at some point Whom the song is about. Avoid songs that have no direct reference to the Lord and others that are written to reference only "He" or "Him" whenever God's name is mentioned—"crossover songs." (Such songs are acceptable in both the secular and Christian communities, as the song could easily be sung in the content of a secular love song.) The attributes of God should be maintained in the highest regard any time He is addressed.

Message—Good lyrics say something of value. Every song may not be as profound as another, but good lyrics never include trite phrases just for the sake of rhyme. Such phrases are designed for entertainment rather than edification. Good lyrics fulfill a definite purpose. If the text is sung as a hymn, it should express some Godly attribute that helps us worship the Lord. If the text is sung as a gospel song, it should be a message that encourages us. The message should also be simple enough that almost anyone can easily understand it, relate to it, and apply it.

PERFORMANCE TECHNIQUES

Presentation—Give careful attention that the musical presentation does not overly reflect personal styles (breathy, sensual, and so on). "Crooning," "sliding," "sagging," or other such terms are vocal crutches and should be avoided. Use caution that the presentation is not done in an **"entertainment"** attitude or style.

Movement—No choreography, planned or unnecessary bodily movement (including hand clapping, foot stomping, deaf signing, finger snapping, etc.), will be permitted. Occasional movement of the hands/arms for dramatic effect (i.e., placing hand to heart, raising hand toward Heaven) is permitted but should be used sparingly. Competitors should stand erect; bend knees slightly to relax rigid leg muscles, with arms and shoulders relaxed and thumbs resting at the side-seam of clothing.

Questions to evaluate musical selections/performances:

1. Does the music glorify God, not the performer or composer?
2. Is the rhythm a subservient feature that does not dominate the music?
3. Does the background music play a subservient role to the lyrics and not distract the listener from the message?
4. Are the lyrics Biblically accurate?
5. Is the performance a straightforward presentation, focusing on vocal technique that employs proper breathing (avoiding breathy tones, sagging and sliding pitches, and/or choreographed movement)?
6. Does the music invoke positive responses?

When evaluating musical selections, an appropriate piece will always yield a **"YES"** response to all of the questions given. If there is **ANY** doubt regarding the appropriateness of a piece and to avoid conflict, please submit the selection to A.C.E. for review/approval. Out of love and respect for the students competing, A.C.E. would never desire a student to invest time and energy preparing a selection, only to be marked down because the selection does not meet the guidelines.

For review/approval, selections must be submitted to A.C.E. no later than **February 1**. Please allow two to three weeks for the review process. Selections, musical score, and lyrics should be submitted to:

Shipping Address:
A.C.E. STUDENT CONVENTIONS
130 Maple Drive North
Hendersonville, TN 37075

Mailing Address:
A.C.E. STUDENT CONVENTIONS
P.O. Box 2707
Hendersonville, TN 37077-2707

Submitted selections will be returned with the A.C.E. seal of approval or an explanation as to why the piece is not appropriate for this competition.

NOTE: Any student performing a selection that violates the music standards presented in these guidelines (in musical content, text, or presentation) will not place in competition. Please give careful attention to the musical selection and ensure that it meets the standards set forth in these guidelines.

GENERAL PERFORMANCE GUIDELINES

IMPORTANT!!!! All copies of music, CDs, judging forms, and photos must be CLEARLY LABELED with the student's name, school name, school customer number, school telephone number, complete school address, and category.

1. 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. For example, if chords are changed, music should be rewritten to reflect the changes. **Submitted copies must include the musical score, numbered measures, and the lyrics.** The judges must receive copies of the corrected/changed scores. Copies must be CLEARLY LABELED with the student's name, school name, school customer number, school telephone number, complete school address, and the category.
2. Contestants may sing a cappella; be accompanied by an adult or student (of convention age) **playing a piano;** or use a recorded accompaniment (**piano only**). The recorded accompaniment must be in a format that can be easily uploaded if asked to perform at a rally. Other soundtracks are not permissible. Note: Contestants are to make sure the recording is of the best possible sound quality. Poise and presentation are part of the judging criteria; thus contestants are not to provide their own live accompaniment.
3. Contestants must submit a color photo (snapshot or Polaroid) of themselves, with faces clearly visible. They must be in the SAME OUTFIT they will be wearing for that event. Photos should be CLEARLY LABELED with student's name, school name, school customer number, school telephone number, complete school address, and the category.
4. At International Student Convention, contestants must perform the same selection performed in Regional Student competition. A student may not use the same song two years consecutively in the same event if he/she (or a group) placed in the top six at International Student Convention the previous year with that song in the same event. In addition, **the same selection is not to be used by multiple groups from the same school in the same year.**

5. **VERY IMPORTANT—**See page IX-1 of Platform Competition Division for poise and appearance guidelines.
6. All vocal and instrumental music is to be memorized (exception: Small and Large Instrumental Ensembles).
7. There should be a preselected spokesperson for each group who will introduce the group, the school represented, and the title of the song to be performed. (This is not counted against performance time.)
8. Personal amplification equipment for competition is not allowed.
9. Musical competition time limit is 5 minutes. If competition piece exceeds the 5-minute time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments. (For example, a piece timed at 5:12 would receive a half-point deduction from each judge. A piece at 5:42 would receive a deduction of a full point from each judge.)

Checklist for Music:

1. Copies of music: **Three (3) copies** must be brought to convention. **For instrumental events, submitted copies must contain the musical score; however, for vocal events and Music Composition, submitted copies must include both the musical score and the lyrics.** Each copy is to be inserted in a separate, clear, gallon-sized, zippered plastic bag with the student's name, school name, school customer number, school address, and school telephone number clearly visible on the front of EACH copy.
2. Photo: Submit a color photo (snapshot or Polaroid) simulating the performance wearing the outfit in which the student will perform. VERY IMPORTANT: CLEARLY LABEL the BACK of the photo with the student's name, school name, school customer number, school telephone number, school address, and the category.
3. Judge's Forms: Submit three (3) copies, properly filled out. (These forms are available on the School Registration program.)
4. Playback device (if applicable): If using a prerecorded accompaniment, each contestant must provide his or her own playback device and speaker.
5. **When selecting music for vocal music competition, careful attention should be given to level of difficulty. Songs with too much unison or lack of distinct, individual parts do not usually place well. All members (duet, trio, quartet, etc.) or sections (ensemble) should demonstrate an ability to "carry" their individual parts with proper pitch, tone, and blend.**

VOCAL

Solo (1 contestant) Time limit: 5 minutes
There are two different entries available in the solo category: male or female.

Duet (2 contestants) Time limit: 5 minutes
There are three different entries available in the duet category: male, female, or mixed.

Trio (3 contestants) Time limit: 5 minutes
There are three different entries available in the trio category: male, female, or mixed.

Quartet (4 contestants) Time limit: 5 minutes
There are three different entries available in the quartet category: male, female, or mixed.

Small Ensemble (5-15 contestants*) Time limit: 5 minutes
There may be only one school entry under the designation "Small Ensemble." Your ensemble may be male, female, or mixed, but it will be judged with all the other Small Ensembles. It may have an adult directing. If a student plays accompaniment, he is not included in the 15 total allowable contestants. (*The adult director is not considered a contestant.)

Large Ensemble (16 + contestants*) Time limit: 5 minutes
There may be only one school entry under the designation "Large Ensemble." Your ensemble may be male, female, or mixed, but it will be judged with all other Large Ensembles. It may have an adult directing. (*The adult director is not considered a contestant.)

Note: Contestants may not use sound equipment during competition. Winners selected to perform before a rally audience will be provided with appropriate microphones.

VOCAL MUSIC JUDGING CRITERIA

Areas of Evaluation

	POSSIBLE POINTS
Appearance and stage deportment	
A. Approach—confident, yet with grace and humility	(1-3)
B. Posture—upright look, not slumped	(1-3)
C. Eye contact—scanned the audience, not stared	(1-3)
D. Poise—in full control	(1-3)
E. Clothing—color coordinated, neat, sharp, beautiful	(1-3)
F. Departure—confident	(1-3)
Interpretation	
A. Mood—prayerful, enthusiastic, peaceful	(1-3)
B. Intensity—not too weak or too strong, enough power, etc.	(1-3)
C. Style—presentation matched the printed intention	(1-3)
D. Tempo—flowing, not too fast or too slow	(1-3)
E. Phrasing—feeling of motion or rest	(1-4)
F. Climax—handled well	(1-4)
G. Dynamics—volumes changed correctly	(1-4)
H. Word Emphasis—each word received right emphasis	(1-3)
Musicianship	
A. Memory	(1-5)
B. Projection—each part of the music could be heard	(1-5)
C. Proper diction—correctly pronounced, articulated, enunciated	(1-5)
D. Tone quality—full, rich sound	(1-5)
E. Correct rhythm—performed like the printed page	(1-5)
F. Proper breathing—breathed at the right places, the right way	(1-5)
G. Intonation—correct pitch for solos or blends for groups	(1-5)

H. Balance of voices and/or accompaniment—
accompaniment added to the beauty, not overrode (1-5)

Appropriateness of selection

A. Message/ministry—it ministered to the listener (1-5)
B. Degree of difficulty (1-5)

Proper documentation submitted (1-5)

TOTAL POINTS (100)

INSTRUMENTAL

Piano Solo—Time limit: 5 minutes
Separate competition for male and female contestants. Piano will be provided by the convention. See Piano Judging Criteria, page VIII-9.

Woodwind Solo—Time limit: 5 minutes
Any woodwind instrument, such as flute, saxophone, clarinet, etc. Piano accompaniment is permissible. See Instrumental Music Judging Criteria, pages VIII-9, 10. (Note: A recorder is not considered a woodwind instrument and should be entered into the miscellaneous category.)

String Solo (Bowed)—Time limit: 5 minutes
Violin, viola, cello, string bass, etc. Piano accompaniment is permissible. See Instrumental Music Judging Criteria, pages VIII-9, 10.

String Solo (Plucked, hammered, strummed, etc.)—Time limit: 5 minutes
Harp, classical guitar, banjo, mandolin, etc. Piano accompaniment is permissible. See Instrumental Music Judging Criteria, pages VIII-9, 10.

Brass Solo—Time limit: 5 minutes
See Instrumental Music Judging Criteria, pages VIII-9, 10. (Note: Although many saxophones are made of brass, they are not in the brass family of instruments. Saxophones are woodwind instruments.) Piano accompaniment is permissible.

Miscellaneous Solo—Time limit: 5 minutes
Includes instruments such as accordion, marimba, xylophone, recorder, handbells/hand chimes, bagpipe, etc. Drums and amplified instruments are not permitted. **Percussion is only permitted in Large Instrumental Ensemble.** Accompaniment is permitted but limited to piano. See Instrumental Music Judging Criteria, pages VIII-9, 10.

Piano Duet—Time limit: 5 minutes
Two people playing the same piano or two pianos. Pianos will be provided by the Convention. See Piano Judging Criteria, page VIII-9.

Instrumental Duet Competition—Time limit: 5 minutes
A combination of **any** two instruments (woodwind, string, brass, etc.) played together with or

without accompaniment. Piano accompaniment is permissible and may or may not be counted as one of the two instruments. If piano is accompaniment only, please note such on the Judge's Form (e.g., two guitars playing the melody with piano accompaniment, one guitar and piano sharing the melody). See Instrumental Music Judging Criteria, pages VIII-9, 10.

Instrumental Trio Competition—Time limit: 5 minutes
A combination of any **three** instruments (woodwind, string, brass, etc.) played together with or without accompaniment. Piano accompaniment is permissible and may or may not count as one of the three instruments. If piano is accompaniment only, please note such on the Judge's Form. See Instrumental Music Judging Criteria, pages VIII-9, 10.

Instrumental Quartet Competition—Time limit: 5 minutes
A combination of any four instruments (woodwind, string, brass, etc.) played together with or without accompaniment. Piano accompaniment is permissible and may or may not count as one of the four instruments. If piano is accompaniment only, please note such on the Judge's Form. See Instrumental Music Judging Criteria, pages VIII-9, 10.

Small Instrumental Ensemble Competition (5–10 contestants) —Time limit: 5 minutes
Five to ten (5–10) contestants with any variety of instruments. The time limit for the entire setup and performance will be twenty (20) minutes. There may be an adult directing. Piano accompaniment is permitted and may or may not count as one of the instruments. If piano is accompaniment only, please note such on the Judge's Form. Musical scores are allowed. **Percussion is only permitted in Large Instrumental Ensemble.** See Small and Large Instrumental Ensemble Judging Criteria, pages VIII-10, 11.

Large Instrumental Ensemble Competition (11–40 contestants) —Time limit: 5 minutes
Eleven to forty (11–40) contestants with any variety of instruments. The time limit for the entire setup and performance will be twenty (20) minutes. There may be an adult directing. Piano accompaniment is permitted and may or may not count as one of the instruments. If piano is accompaniment only, please note such on the Judge's Form. Musical scores are allowed. **Percussion is permitted in Large Instrumental Ensemble.** See Small and Large Instrumental Ensemble Judging Criteria, pages VIII-10, 11.

Handbell/Hand Chime Choir (5–18 contestants) —Time limit: 5 minutes
There may be an adult directing. Piano accompaniment is permitted. Musical scores are not allowed. See Handbell/Hand Chime Choir Judging Criteria, page VIII-10.

GENERAL RULES

1. One piano will be provided.
2. All other instruments are to be provided by the school.
3. No electrical instruments or amplification may be used.
4. For musical selection, follow the official statement of acceptable music given on page VIII-1.

PIANO JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Appearance and deportment	(1-5)
Difficulty	(1-10)
Memory	(1-15)
Musical features	
A. Melody—clearly heard	(1-5)
B. Phrasing	(1-10)
C. Rhythm	(1-10)
D. Pedaling	(1-10)
E. Tempo	(1-10)
F. Dynamics and performance indications	(1-10)
G. Smoothness of execution	(1-5)
H. Conveys the spirit of the music	(1-5)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

INSTRUMENTAL MUSIC JUDGING CRITERIA

(Excludes Small and Large Ensemble)

Areas of Evaluation	POSSIBLE POINTS
Tone	
A. Beauty/clarity	(1-4)
B. Color	(1-4)
C. Strength, control, and embouchure	(1-4)
D. Intonation	(1-4)
Technique and Musicianship	
A. Meter	(1-4)
B. Melody	(1-4)
C. Fingering and hand positions	(1-4)
D. Accents	(1-4)
E. Precision	(1-4)
F. Slurs	(1-4)
G. Bowing (strings), tonguing (wind instruments)	(1-4)
H. Attacks	(1-4)
I. Cutoffs	(1-4)
J. Accuracy	(1-4)
K. Memory	(1-5)
Interpretation	
A. Tempo	(1-4)
B. Style	(1-4)
C. Phrasing	(1-4)
D. Dynamics	(1-4)
Presentation	
A. Deportment	(1-3)
B. Posture	(1-3)

C. Balance and integration of accompaniment	(1-4)
Selection	
A. Message/ministry—Does it minister to the listener as performed?	(1-4)
B. Degree of difficulty	(1-4)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

HANDBELL/HAND CHIME CHOIR JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Memory	(1-10)
Approach/departure	(1-5)
Musicianship	(1-5)
Appearance/poise	(1-5)
Interpretation	(1-10)
Blend—how bells/chimes are struck together	(1-10)
Appropriateness of selection	(1-10)
Rhythmic accuracy	(1-15)
Tone—consistency of strike, form	(1-10)
Technique—damp, trills, vibrato, etc.	(1-15)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

SMALL AND LARGE INSTRUMENTAL ENSEMBLE JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Tone	
A. Beauty/clarity	(1-4)
B. Color	(1-4)
C. Strength, control, embouchure	(1-4)
D. Intonation	(1-4)
Technique and musicianship	
A. Meter	(1-4)
B. Melody	(1-4)
C. Fingering and hand positions	(1-4)
D. Accents	(1-4)
E. Precision	(1-4)
F. Slurs	(1-4)
G. Bowing (strings), tonguing (wind instruments)	(1-4)
H. Attacks	(1-4)
I. Cutoffs	(1-4)
J. Accuracy	(1-4)
Interpretation	
A. Tempo	(1-4)
B. Style	(1-4)
C. Phrasing	(1-4)
D. Dynamics	(1-4)

Presentation

A. Deportment	(1-3)
B. Posture	(1-3)
C. Balance and integration of accompaniment	(1-3)

Selection

A. Message/ministry—Does it minister to the listener as performed?	(1-4)
B. Degree of difficulty	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

MUSIC COMPOSITION

NONPERFORMANCE EVENT/EARLY ENTRY

Music Composition may be an individual student event or a collaboration between two students. The composition must be an original song written and submitted by the contestants. It must include a **melody line and a simple accompaniment plus words**. Harmony parts may be added for a more complex piece, which will receive a higher score in the "Harmony" section on the Judge's Form. Compositions will be judged according to the generally accepted principles of traditional musical composition, and manuscripts (whether written by hand or produced with the assistance of a computer) will be judged according to the norms of standard musical notation. Students should be aware that compositions simply played on a keyboard and produced without musical review often violate many principles of musical notation. Students are permitted to submit compositions that have been typeset on a computer program (e.g., MuseScore, Sibelius, Dorico). However, no points will be deducted for handwritten manuscripts.

1. The words must be Christian or patriotic. They must follow the rules of poetry, including theme, poetic language, rhythm, and rhyme (as applicable). The words and music should enhance one another.
2. Scripture may be used.
3. The music must be accurately written by the student in acceptable standard music notation.
4. One copy of the prerecorded music composition entry is required. (The quality of the prerecorded performance will not influence the judge's evaluation of the composition.)
5. The selection WILL NOT be performed live by the contestant.
6. The music composition must have been written after the termination of the previous International Student Convention and must be the original work of the contestant.

MUSIC COMPOSITION JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Lyrics	
A. Originality—fresh approach; not trite, no clichés (overused phrases)	(1-5)
B. Message—clearly defined and enlarged upon	(1-5)
C. Theme—Christian or patriotic values expressed	(1-5)
D. Form—poetically correct in rhyme and rhythm	(1-5)

E.	Compatibility—lyrics suit the music composed	(1-5)
Music		
A.	Originality—clear attempt to produce a unique composition without borrowing from other works	(1-5)
B.	Unity—continuous flow	(1-5)
C.	Mood—emotional influence created	(1-5)
D.	Melody—original and creative	(1-5)
E.	Harmony—variety and enhancing to melody	(1-5)
F.	Rhythm—supportive of but not detracting from melody/harmony	(1-5)
G.	Accompaniment/chord progressions—original yet pleasing and melodic	(1-5)
H.	Dissonance—use and resolution	(1-5)
I.	Dynamics—effective use (variation in volume and pace)	(1-5)
J.	Cleanliness of sound—polished composition	(1-5)
Accuracy		
A.	Correct use of the musical notation system	(1-5)
B.	Readability	(1-5)
Selection		
A.	Degree of difficulty	(1-5)
B.	Ministers—Does it minister to the listener as performed?	(1-5)
Proper documentation submitted		(1-5)
	TOTAL POINTS	**(100)**

Checklist for Music Composition:
Music Composition entries are to be submitted electronically prior to Convention. When your school registers for Convention, an email will be sent with instructions for submitting early entry documents including:

1. One copy of the written music composition.
2. One copy of the recording.
3. One copy of the Creative Composition Affadavit (CF28), properly signed.
4. One copy of the Judge's Form (CF75) filled out (required for both Regional and International Student Conventions).

MUSIC ARRANGING

NONPERFORMANCE EVENT/EARLY ENTRY

Music Arranging is an individual student event designed to allow an original melody to be set to new harmonies or a new format. A song could be put in any vocal, piano, or instrumental arrangement (e.g., choir, ensemble, piano solo, or band arrangement). Entry must be the original work of the student. The entry must be ORIGINAL in its entirety except for the actual melody.

Music Arranging entries are to be submitted electronically prior to Convention. When your school registers for Convention, an email will be sent with instructions for submitting early entry documents including:

1. One copy of the printed music arrangement.

2. One copy of the recording.
3. One copy of the Creative Composition Affidavit (CF28), properly signed.
4. One copy of the Judge's Form (CF76) filled out (required for both Regional and International Student Conventions).

Please note:
1. One entry per contestant is allowed.
2. The entry must be the original work of the contestant and must have been written after the termination of the previous International Student Convention.
3. The copyright owner of the song should be contacted for permission to write an arrangement of his/her song.

MUSIC ARRANGING JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Balance	
A. Unique melody—altered slightly/significantly by notation, meter, or a distinct melodic variation	(1-5)
B. Instrumentation or voicing (unity of style yet an interest created through variety)	(1-5)
Creativity	
A. Consistency of style/proper transitions between styles	(1-5)
B. Counter-melody action (instrumental) or vocal variety (distinct, individual parts)	(1-5)
C. Structural foundation (sustained instrumentation or underlying oohs and ahs)	(1-5)
D. Melodic treatment	(1-5)
E. Harmonic variety	(1-5)
F. Rhythmic interest	(1-5)
G. Accompaniment/chord progressions (melodic)	(1-5)
H. Effective use of dynamics (variation in volume and pace)	(1-5)
I. Use/resolution of dissonance	(1-5)
J. Economy (only included notes that serve a specific purpose)	(1-5)
K. Overall emotion/mood created effectively	(1-5)
L. Focus (melody as the point of attention; interludes or postludes, if any, serve as enhancement points for variation)	(1-5)
Accuracy	
A. Correct use of the musical notation system	(1-5)
B. Readability	(1-5)
Selection	
A. Degree of difficulty	(1-5)
B. Originality (completed work shows a clear attempt to "rearrange" an existing song into a unique composition)	(1-5)
C. Message/ministry (ministers to the listener)	(1-5)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

HINTS FROM THE MUSIC JUDGES

Most of the music judges' comments deal with intonation (the ability to sing and play in tune) and rhythmic accuracy. In many musical traditions, and especially in gospel music, it is important for the performer to be able to improvise and make various changes to the composition as it is performed. In this competition, however, the judges are requiring the music to be performed exactly as it is written. Often, student performers have lost many points because they performed a piece according to the way they have heard it in the past instead of the way the music indicates.

Both vocalists and instrumentalists need to be aware of the fact that good intonation is often made easier by obtaining a qualified instructor who can teach the basics of breathing, posture, and other items that are the foundation of good musical performance.

Please be aware that the accompaniment is a vitally important part of a musical entry. If the accompanist does not have the ability to easily perform the accompaniment, it will undoubtedly cause the score to be lowered. Recognizing the fact that many published arrangements deliberately simplify piano accompaniments so more pianists can easily perform the music, the judges will allow improvisation in the piano accompaniment; however, this liberty does not extend to the actual contestant.

Do not choose music that is overly difficult in an effort to impress the judges. It is impossible to hide the fact that you are performing music that is beyond your ability. Instead of raising your score by selecting impressive selections, your score will be lowered because you cannot perform the music well. It is better to choose simpler music that you can perform well.

PLEASE carefully review the official A.C.E. Statement of Acceptable Music in these guidelines before selecting your competition piece. If you have questions about the suitability of a certain piece, please submit it to A.C.E. for review and approval. (See VIII-4.)

PREPARING FOR CONVENTION

TONE QUALITY

General

Beauty of tonal color

Each instrument or ensemble group possesses a unique characteristic tone quality (color). Performers are expected to achieve this tonal color in performance. Listen to quality recordings of professionals, and strive to match their tonal color as you play. Do not emulate the tonal production of jazz performers, stage bands, or the projection of performers in marching bands. Listen to classical soloists or chamber groups to develop a refined sound. Poor tone quality is usually an indication of improper air concepts on winds instruments, poor bow control on strings, or improper stroking on percussion instruments.

Control and stability

These terms refer to evenness of tone and ease of tonal production. Control and stability are best achieved by daily, thoughtful practice of long tones and scales throughout the instrument's range over a long period of time. Be prepared to spend many years of consistent practice developing control and stability of a beautiful tonal color.

Solo

Range development

Choose a solo that demonstrates your full note range. Solos that require tones that are too high or too low and solos that do not demonstrate the performer's full range should be avoided or modified.

Embouchure (Winds)

The embouchure (lip and jaw function) should work freely to allow the air stream to cause a proper vibration. Obtain the services of a professional private instructor to develop proper embouchure habits.

Ensemble

Balance of parts

Keep in mind that the melody line must predominate and that accompanying parts must present a unified foundation for the melody whenever it is present.

Group blend

Blend the voices of the ensemble so that they present a unified tonal color, one that is characteristic for the type of group that you are presenting. Strive to develop a classical chamber sound.

INTERPRETATION AND MUSICIANSHIP

Phrasing

This element, more than any other, separates maturity levels in performance. Only a small percentage of the dynamic and tempo variations are actually indicated in the score. Identify each phrase, and then identify the highest point of intensity within each phrase. Finally, use the tools of expression, tempo, dynamics, and spirit to enhance that point of intensity within each phrase.

Expression, tempo, dynamics, and spirit

Strive to present the emotional intent of the composer/arranger and the spiritual qualities of the song's message (when applicable).

Tradition

Some pieces, especially sacred classics, require some understanding of the performance practices of the musical period during which they were written. If you select, for example, a piece from the Baroque period, you would do well to research performance practices (including ornamentation styles) of the period. Please keep in mind that recordings can sometimes be quite misleading since not all recording artists emphasize historically accurate performances.

TECHNIQUE

General (All Instruments)

Demonstrate Fluency and overall technical ability

Choose a piece that emphasizes your strengths. Fluency refers to technical freedom on the instrument. Many years of faithful practice under the direction of a good teacher are required to develop fluency and a wide-range technical ability.

Articulations/fingerings/hand positions/posture

Specific (Instrument Categories)

Bells and Chimes

Efficiency of stroke technique

For individual stroke consistency or group stroke consistency, choose the stroke patterns that produce the styles and expressions which the piece requires. Then practice those patterns carefully under the watchful eye of an instructor to develop consistency.

Remember—**PRACTICE MAKES PERMANENT.**

Mallets

Hand positions/wrist technique/stroke placement on bars or strings

A private instructor will be necessary to develop proper hand positions and wrist technique. The goal is to be able to play easily and efficiently. Each bar or string possesses a live spot or a heart that produces the optimum sound for that instrument. Bars also possess a secondary spot which may be utilized for efficiency of movement during fast passages. Learn these spots and practice slowly until you can strike the string or bar on its live spot every time.

Strings

Bowing choice and execution

While some bowings are marked, most require a decision on the part of the player. Obtain the services of a private instructor or a professional teacher to assist with bowing decisions. Bowing decisions will affect many other areas of your performance.

Winds

Breath control and tonguing

Proper breath control is evidenced by pure tone quality and freedom in performing many styles of articulation (slurs, staccatos, and a wide variety of accents) at every conceivable dynamic level. The tongue can produce proper articulations only within the context of a well-controlled stream of air.

RHYTHM

Precision

Rhythmic precision refers to the accurate execution of each written rhythmic figure. Any variation to the written rhythms should be noted on each judge's copy of the music.

Meter

Each time signature receives its own characteristic pulsation within every measure. This pulsation seldom varies throughout the piece unless it is interrupted by special articulations.

The performer must learn the metrical pattern of each time signature so that the pulsation and variations in that pulsation can achieve the intended effects.

Rhythmic figure interpretation
Not only is rhythmic precision important, but it is also important to achieve the interpreted style of unique rhythmic figures. For instance, in a march the dotted eighth and sixteenth figure must be treated differently than that same figure when found in a fanfare. Likewise, a triplet across two beats is likely to be performed in two different ways in a classical minuet and in a lullaby. It is also likely to be treated differently at the height of a phrase than from that at the end of a musical section. It may be helpful to secure the assistance of a professional instructor to guide in this area.

Accents
Give special attention to every accent (both written accents and accents that are implied by the meter). There are several types of accents, and each style of piece requires its own special treatment of accents. Also, accents are performed at different intensities, depending on the dynamic level at the time.

INTONATION
Winds and strings
Individual (Solo) and Group (Ensemble)
Winds must be aware that many notes on even the most carefully manufactured instruments are out of tune. These tones must be found (a portable tuner is a great help) and humored into tune. String players must learn accurate pitch placement and must adjust out-of-tune pitches quickly. Groups must practice slowly and carefully to achieve unity of pitch. Practice unison or octave scales in pairs, carefully tuning every tone before moving on, to develop good group intonation skills.

Pretuned instruments in lieu of intonation (Bells, Chimes, and Mallets)
Execution/consistency/stability of stylistic and dynamic contrasts
Every consecutive percussive stroke at a dynamic level must achieve a consistent volume level. Also, consecutive strokes in a crescendo or decrescendo must produce smooth dynamic variation.
Correct choice of mallets for each style/dynamic
Mallets come in many different materials and tensions to produce different tone qualities and dynamics. Most performances benefit when the mallets are selected according to the musical needs.

PRESENTATION
Suitability to ability
Choose a piece that clearly shows your ability, keeping in mind that a piece does not need to be difficult to be musically excellent and to minister to fellow believers.

Suitability of musical style
Follow the suggested guidelines carefully. Keep in mind that the music itself will develop an

atmosphere. That atmosphere should be consistent with the spirit of the song and the spirit of the service in which the piece is being played.

Stage presence (Soloist) and stage appearance (Ensemble)
Soloists should try to present a spirit of quiet confidence. Do not look at the judges or audience while playing. You may look at each other if doing so enhances musical communication and performance. Simply concentrate on the music. Ensembles should try to sit or stand in an attractive formation. Give each instrument plenty of room. Make sure your performance area is attractive and orderly. Develop a simple, silent, hidden (if possible) starting signal.

Entrance and exit
Take some time to develop an orderly entrance and exit. Look positive from the time that you enter the performing area to the time that you leave.

Clothing
Follow A.C.E. *Student Convention Guidelines*. A special uniform for large groups lends much to the overall effect of the presentation. Contestants who do not meet A.C.E. dress guidelines will be asked to return for their performance when they are properly dressed.

Time limit
Time your piece when you are selecting it. Choose a piece that fits easily into the time limit. Cuts and tempo variations to make the time limit are often quite distracting. NOTE: Musical competition time limit is **five (5) minutes**. If competition piece exceeds the five (5) minute time limit, the contestant will receive a **.5-point deduction from each judg**e for any portion of thirty (30) second increments. (For example, a piece timed at 5:12 would receive a half-point deduction from each judge. A piece at 5:42 would receive a deduction of a full point from each judge.)

SECTION IX
Platform Division

GENERAL GUIDELINES

Students appearing in any platform competition should observe these important points, as they will enter into the judging process. Carelessness on these points could detract from an otherwise excellent presentation. In most categories, males will compete only against males, and females will compete only against females. A student may not use the same entry in competition if he/she placed in the top six at the International Student Convention with that entry in a previous year.

APPEARANCE

Gentlemen: Dress shirts, ties, and jackets should be worn for all platform events with the following exceptions:

1. School uniforms, or a tuxedo with either a vest or cummerbund without a jacket may be worn to perform.
2. Jackets are not required for PACE Bowl or Puppets.
3. Jackets and ties are not required in the following categories:
   One-Act Play, Dramatic Dialogue, Illustrated Storytelling, Clown Act, Famous Speech

Ladies: Nice church outfits should be worn for all platform events with the following exceptions:

1. School uniforms may be worn to perform.
2. Formal attire that meets the modesty requirements for Student Convention may be worn.
3. Formal attire or church outfits are not required in the following categories:
   One-Act Play, Dramatic Dialogue, Dramatic Monologue, Illustrated Storytelling, Clown Act

All dummies, puppets, and characters in plays should conform to A.C.E. dress and hair codes (obvious exceptions: George Washington in powdered wig; apostle Paul in robe, etc.).

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 his/her knees. Gestures should be free and flow naturally from enthusiasm. Natural movements are more effective than forced gestures. Feel free to utilize the space on the stage or presentation area.

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

Preparation

Preparation and study are prerequisites for all speaking, reading, or musical performances. Research, organization, outline, and familiarity are the elements of preparation. Students entering any platform competition are encouraged to complete the A.C.E. Speech PACEs (1-6).

Platform presentation

Introduction of entry before the judges: Contestants in platform presentations are to give their first and last names and title of presentation distinctly ("My name is John Doe and the title of my oratory is _____.") 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.

All selections and scripts must be memorized. Exceptions: Preaching and Oratory contestants may use outline note cards.

Material should be CAREFULLY CHOSEN OR WRITTEN for platform events to ENSURE that evil characters would NOT be glorified and that the student rehearsing (or the listener) would NOT be forced to dwell on negative or harmful thoughts or ideas.

Portraying God or Jesus:
Portraying God or Jesus in quoted Scripture, such as in Group Bible Speaking, is strongly encouraged; however, portraying (acting out) the person of God or Jesus outside of quoting Scripture should be avoided. The inability of the human mind to comprehend and accurately portray the true holiness and righteousness of God or Jesus in His personhood should be respected. Descriptions and traits of God and Jesus should be carefully and wisely chosen or written to ensure disrespect to the Godhead is avoided.

PLEASE NOTE: ALL AUTHORS/WRITERS FOR ALL PLATFORM EVENT SCRIPTS MUST BE GIVEN PROPER CREDIT.

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: costuming (if allowed), 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 from clear, crisp, easily understood diction. The key—preparation and practice! Practice in front of a mirror and use every opportunity to perform before others. Remember, the A.C.E. Speech PACEs (1-6) are a wonderful resource tool.

Checklist for ALL Platform Competition (except Bible Storytelling)

1. Three (3) copies of the outline, script, speech, sermon, play, or story must be brought to convention. All copies are to be typed, double-spaced, in a clear plastic page protector with the student's name, school name, customer number, school address, and telephone number visible on the front of EACH copy. Two (2) copies of outlines, scripts, etc. will be returned after your performance by the Chief Judge. One (1) copy of the material and your photo will not be returned. Time permitting, Judge's Forms (with comments) will be returned at the Regional Student Convention.

2. Photo: Submit a color photo (snapshot or Polaroid) simulating the performance. This is VERY IMPORTANT! Write name and complete school name, customer number, and school address on back of photo.

3. Judge's Forms: Submit three (3) copies, properly filled out, including the title of the entry. (These may be printed from the School Registration program.)

BIBLE STORYTELLING (Male/Female)

PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR BIBLE STORYTELLING COMPETITION.

The purpose of this contest is to **train students to organize and deliver an unscripted, impromptu presentation of a common story in the Bible**. This platform event is especially suited for students who are interested in developing public speaking skills without memorization.

1. Upon checking in at the judges' table **30 minutes** before their scheduled presentation time, each contestant will draw **one common Bible** story from a bowl.

2. Contestants will have **30 minutes** to organize their presentation and create props using the supplies provided by the judges. A prop table will be available for student use.
3. Costumes are not permitted.
4. The presentation must include an application: a practical lesson or takeaway from the Bible story—how the truth of the story applies to the listener's life today.
5. Time limit is **six (6) minutes minimum, eight (8) minutes maximum**. If competition piece does not meet the six (6) minute minimum or exceeds the eight (8) minute maximum time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 5:42 would receive a half-point deduction from each judge. A piece of 8:42 would receive a deduction of a full point from each judge.) A visible timer will be available to the presenter.

BIBLE STORYTELLING JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Content	
A. Effectiveness of overall narrative	(1-10)
B. Story appropriateness to target audience	(1-10)
C. Organization and flow of story	(1-10)
Clarity	
A. Diction	(1-5)
B. Pronunciation/Enunciation	(1-5)
C. Voice projection and inflection	(1-5)
Presentation	
A. Approach/departure	(1-5)
B. Posture and gestures	(1-5)
C. Poise/self-confidence	(1-5)
D. Facial expressions	(1-10)
E. Audience rapport	(1-10)
F. Delivery	(1-10)
Proper documentation submitted	(1-5)
Compliance with A.C.E. Guidelines	(1-5)
TOTAL POINTS	**(100)**

Please note: Documentation for this event includes one (1) color photo with the student name, school name, customer number, school address, and telephone number. Please include three (3) judges forms with photo.

ORATORY (Male/Female)

PERFORMANCE EVENT

PLEASE REFER TO THE PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR ORATORY COMPETITION.

Note: In Oratory, male and female contestants will be judged together.

The contestant chooses a topic and presents an eloquent and effective speech. It is a speech that is directed to the emotions with the purpose of persuading an audience to the orator's viewpoint. The oratory should have a good thesis.

1. The content of the speech must be original and prepared by the contestant. Any sources used for reference and supporting examples must be properly cited. Plagiarism of any kind will automatically disqualify the contestant.
2. An outline (typed, double-spaced) is to be presented to the judges. It should include a title, thesis statement, main points, sub points, and a list of works cited.
3. Appropriate topics include the list of "Composition Topics" in the Essay section of the *Guidelines*. An orator may also choose to discuss a legal issue, citing specific court cases to support his opinions.
4. Time limit for performance is **six (6) minutes**. If competition piece exceeds the 6-minute time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments. (For example, a piece timed at 6:12 would receive a half-point deduction from each judge. A piece of 6:42 would receive a deduction of a full point from each judge.)

ORATORY JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Mechanics	
A. Approach/departure	(1-5)
B. Appearance	(1-5)
C. Poise/self-confidence	(1-5)
D. Voice projection/inflection	(1-5)
E. Diction/enunciation	(1-5)
Outline	
A. Introduction/closing	(1-5)
B. Major points/facts	(1-5)
C. Illustrations/anecdotes	(1-5)
Delivery	
A. Facial expressions	(1-5)
B. Gestures	(1-5)
C. Eye contact	(1-5)
D. Enthusiasm	(1-5)
E. Persuasiveness	(1-10)
Script Content	
A. Originality	(1-10)
B. Ideas clearly presented in a logical progression	(1-5)
C. Worthwhile message	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

Checklist for Oratory: See Checklist for Platform Competition, page IX - 3.

DRAMATIC MONOLOGUE (Female Only)

PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING DRAMATIC MONOLOGUE.

A contestant **characterizes** an individual, expressing that individual's thoughts, emotions, and reactions in a particular set of circumstances or events relevant to that individual. The presentation must be in the first person. Contestants must **write** and **perform** this original dramatic presentation. The intent is to convey dramatic skills in which the contestant demonstrates ability and training in **acting** and **script writing.**

1. The contestant may choose:
   a. Historical character and setting
   b. Biblical character and setting
   c. Fictional/imaginary character and setting
2. Contestant should wear a costume or garment that helps create a mood.
3. Contestants are allowed **ONE** hand-held prop. No set is permitted.
4. The monologue must be memorized.
5. An affidavit is required as proof of contestant's work.
6. Time limit is four (4) minutes minimum, six (6) minutes maximum. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from each judge. A piece of 6:42 would receive a deduction of a full point from each judge.)

DRAMATIC MONOLOGUE JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Mechanics	
A. Approach/departure	(1-5)
B. Voice projection/inflection	(1-5)
C. Diction/enunciation	(1-5)
D. Poise/self-confidence	(1-5)
E. Memory	(1-5)
Characterization	
A. Posture, movement, gestures	(1-10)
B. Facial expressions	(1-5)
C. Costume	(1-5)
D. Variety of dramatic skills displayed	(1-10)
E. Overall quality of characterization	(1-10)
F. Audience rapport	(1-5)
Script	
A. Originality, creativity (writing skills)	(1-15)

B. Worthwhile message	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

Checklist for Dramatic Monologue: See Checklist for Platform Competition, page IX - 3 of these guidelines.

EXPRESSIVE READING (Male and Female)

PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING EXPRESSIVE READING.

An expressive reading is a memorized interpretation by a contestant of a reading which consists of a dialogue between two or more people or a reading in the first person. The reading must have a moral and/or Scriptural value, or must highlight Christian heritage or patriotism. (Poetry or stories with a plot, climax, and ending CANNOT be included.)

1. Examples: (a) Song of Moses and the Israelites (Exodus 15:1-19), (b) Naomi and Ruth (Ruth 1), (c) Paul before Agrippa (Acts 26).
2. The script may be self-written.
3. Create an atmosphere by using tone of voice, inflections, pauses, gestures, and movement (utilize space available).
4. No costumes, props, sets, or singing allowed.
5. Presentation time limit is four (4) minutes minimum, six (6) minutes maximum. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from each judge. A piece of 6:42 would receive a deduction of a full point from each judge.)

EXPRESSIVE READING JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Mechanics	
A. Approach/departure	(1-5)
B. Voice projection and inflection	(1-5)
C. Diction/enunciation	(1-5)
D. Poise/self-confidence	(1-5)
E. Memory	(1-5)
Characterization	
A. Posture, movement, gestures	(1-10)
B. Facial expressions	(1-5)
C. Appearance	(1-5)
D. Variety of dramatic skills displayed	(1-10)
E. Interpretation of author's idea	(1-15)

F. Audience rapport (1-5)

Script

A. Degree of difficulty (1-10)
B. Worthwhile message (1-10)

Proper documentation submitted (1-5)

TOTAL POINTS (100)

Checklist for Expressive Reading: See Checklist for Platform Competition, page IX - 3 of these guidelines.

FAMOUS SPEECH (Male Only)

PERFORMANCE EVENT

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

The contestant chooses a speech, sermon, or article written or delivered by another person, usually of public significance.

1. Contestants must present speeches, sermons, or articles originally given by famous men.
2. The time limit is four (4) minutes minimum to eight (8) minutes maximum. In the event that a selection would exceed the limit if delivered in its entirety, the contestant should choose an excerpt to present which will fit the time limit. The excerpt must be presented exactly as written/delivered by the original speaker. The contestant is not allowed to edit the selection or excerpt in his own words. If competition piece does not meet the four (4) minute minimum or exceeds the eight (8) minute maximum time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from each judge. A piece of 8:42 would receive a deduction of a full point from each judge.)
3. Suggested speakers: George Washington, Patrick Henry, Jonathan Edwards, William Jennings Bryan, Charles H. Spurgeon, J. Harold Smith, General Douglas MacArthur, Winston Churchill, Ronald Reagan, S. M. Lockridge, Jess Hill, Charles Mims, Johnny Johnson.
4. No singing allowed during the speech.
5. The speech is to be memorized.
6. Contestants may wear a costume, but props are not permitted.

FAMOUS SPEECH JUDGING CRITERIA

Areas of Evaluation — POSSIBLE POINTS

Mechanics

A. Approach/departure (1-5)
B. Appearance (1-5)
C. Poise/self-confidence (1-5)

D. Voice projection and inflection		(1-5)
E. Diction/enunciation		(1-5)
Characterization		
A. Facial expression		(1-5)
B. Gestures		(1-5)
C. Eye contact		(1-5)
D. Memory		(1-10)
E. Persuasiveness		(1-10)
Script content		
A. Degree of difficulty		(1-10)
B. Interpretation of author's idea		(1-15)
C. Worthwhile message		(1-10)
Proper documentation submitted		(1-5)
	TOTAL POINTS	**(100)**

Checklist for Famous Speech and Famous Sermon: See Checklist for Platform Competition on page IX - 3 of these guidelines.

POETRY RECITATION (Male and Female)

PERFORMANCE EVENT

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

The contestant chooses a poem to recite by memory, using all the skills of a good dramatic presentation.

1. The poem may be: (a) Biblical, (b) patriotic, (c) of high moral content, (d) about our Christian heritage.
2. No costumes, props, or singing allowed.
3. Time limit is four (4) minutes minimum to six (6) minutes maximum. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from each judge. A piece of 6:42 would receive a deduction of a full point from each judge.)

Hint: Contestants should avoid choppy presentations. Deliver complete thoughts, not necessarily "line."

POETRY RECITATION JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Mechanics	
A. Approach/departure	(1-5)
B. Voice projection and inflection	(1-5)

C. Diction/enunciation		(1-5)
D. Poise/self-confidence		(1-5)
E. Memory		(1-5)
Characterization		
A. Posture, movement, gestures		(1-10)
B. Facial expressions		(1-5)
C. Appearance		(1-5)
D. Variety of dramatic skills displayed		(1-10)
E. Interpretation of author's idea		(1-15)
F. Audience rapport		(1-5)
Script		
A. Degree of difficulty		(1-10)
B. Worthwhile message		(1-10)
Proper documentation submitted		(1-5)
	TOTAL POINTS	**(100)**

Checklist for Poetry Recitation: See Checklist for Platform Competition, page IX - 3 of these guidelines.

PREACHING (Male Only)

PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR PREACHING COMPETITION.

Preaching competition is divided into two age divisions; ages 13-15, and ages 16 and up.

A contestant must prepare and deliver an **original** sermon not to exceed eight (8) minutes in length. If competition piece exceeds the eight (8) minute time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 8:12 would receive a half-point deduction from each judge. A piece of 8:42 would receive a deduction of a full point from each judge.) The sermon may be evangelistic or follow one of the suggested topics for oratory and essay. Each sermon will be judged on Biblical content, outline, and effective delivery, as well as on the general guidelines given under "Platform Division." Contestant may use outline cards. Grammar is very important!

PREACHING JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Mechanics	
A. Approach/departure	(1-5)
B. Appearance	(1-5)
C. Poise/self-confidence	(1-5)
D. Voice projection and inflection	(1-5)
E. Diction/enunciation	(1-5)

Outline

A. Introduction/closing	(1-5)
B. Major points	(1-5)
C. Illustrations/anecdotes	(1-5)

Delivery

A. Sincerity and warmth	(1-5)
B. Persuasiveness	(1-5)
C. Overall presentation (facial expression, gestures, eye contact, etc.)	(1-10)

Message content

A. Content based on Biblical doctrine	(1-15)
B. Scripture used to support text	(1-10)
C. Application to life	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

Checklist for Preaching: See Checklist for Platform Competition, page IX - 3 of these 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. 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. Be sure to include fitting illustrations and supporting Scriptures that lead logically to your 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 or speed can; loud and fast are not always best! Above all, be sure your message is Scriptural, is theologically correct, and leads the listener to an appropriate decision about his Christian life.

DRAMATIC DIALOGUE (Male/Female)

PERFORMANCE EVENT

Two contestants present an original dialogue or an adaptation of a written dialogue between two individuals. Script may be fact or fiction. The primary emphasis of this event is on the verbal interchange between two characters. The dialogue must leave a clear, positive message in the minds of the audience. This event should employ all the skills of a good dramatic presentation.

Note: In Dramatic Dialogue, male and female contestants will be judged together.

1. Females portray females; males portray males.
2. Only two characters can be portrayed.
3. Conversation must focus on: (a) soulwinning, (b) Scriptural truths, (c) Christian heritage,

(d) defense of Christian faith. (Examples: an individual witnessing to another, a discussion between a parent and child, two friends discussing current affairs.)

4. Costumes and one prop per character are permissible.
5. No recorded speaking, singing, or sound effects are permitted.
6. Time limit is four (4) minutes minimum, six (6) minutes maximum. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from each judge. A piece of 6:42 would receive a deduction of a full point from each judge.)

DRAMATIC DIALOGUE JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Mechanics	
A. Approach/departure	(1-5)
B. Voice projection and inflection	(1-5)
C. Diction/enunciation	(1-5)
D. Poise/self-confidence	(1-5)
E. Memory	(1-5)
Characterization	
A. Posture, movement, gestures	(1-10)
B. Facial expressions	(1-5)
C. Costume/effective use of props	(1-10)
D. Variety of dramatic skills displayed	(1-10)
E. Effective interaction of characters, quality of characterization	(1-15)
Script	
A. Message came across effectively	(1-10)
B. Worthwhile message	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

Checklist for Dramatic Dialogue: See Checklist for Platform Competition, page IX - 3 of these guidelines.

CLOWN ACT (Male/Female)

PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR CLOWN ACT.

Note: In Clown Act, male and female contestants will be judged together.

Clown Act is an individual performance event to be performed by **ONE** person, not a couple or group.

THIS CATEGORY IS NOT INTENDED TO BE "WHITE FACE" BUT RATHER THE TRADITIONAL "CIRCUS CLOWN" APPEARANCE.

1. **Costumes—**A costume is required and may be commercially made or homemade. It must be loose-fitting and meet Convention modesty standards. Males must wear male garments. Females must wear female garments.
2. **Makeup—**Facial makeup must be pleasant—no satanic/demonic/horror/white face images permitted. Special attention should be given to eyes, eyebrows, nose, cheeks, and mouth.
3. **Presentation—**A typed (double-spaced) outline of the skit/act must be provided for judges. It must be positive, teach a Biblical principle/moral, and be void of sexual implications or ethnic ridicule. Focus should be on concepts such as strengthening traditional family values, love of God, exercise of faith, wisdom, defense of freedom, getting along with others, service, and/or commitment to virtuous living. The script must address a children's audience. The script may be the original work of the contestant or may be the work of another person. Note: Clown Act is **not** stand-up comedy. It is an act with a lesson. It may be mute or vocal. Electronic sound effects are permitted. The contestant must provide all necessary equipment. No off-stage assistance is permitted.
   Props—At least four hand-held props are required (e.g., balls, books, balloons, bats, hats, mirrors, puppets, stuffed animals, and mops) and must be included in the act.
4. **Setup time—**Two minutes.
5. **Time limit—**Four (4) minutes minimum, six (6) minutes maximum. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from each judge. A piece of 6:42 would receive a deduction of a full point from each judge.)

CLOWN ACT JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Costume (e.g., garment, wig, hat, shoes)	
A. Color	(1-5)
B. Appropriateness	(1-5)
C. Quality	(1-5)
Presentation	
A. Entrance/departure	(1-5)
B. Stage presence	(1-10)
C. Age appropriateness	(1-5)
D. Facial expressions	(1-10)
E. Moral lesson	(1-10)
F. Character impersonation	(1-5)
Makeup	
A. Quality	(1-5)
B. Colors	(1-5)
C. Design	(1-5)

Props (e.g., bats, balls, balloons, rope, fiddle, puppets, broom, bucket)

A. Physical manipulation	(1-5)
B. Significance to lesson	(1-5)
C. Integration to presentation	(1-5)
D. Complement to costume	(1-5)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

Checklist for Clown Act: See Checklist for Platform Competition, page IX - 3 of these guidelines.

HINTS FROM THE CLOWN ACT JUDGES

Judges will be looking for evidence that the contestant has carefully woven the entire presentation into a clear message in which costume, props, gestures, facial expression, characterizations, makeup, and "the lesson" are integral. Transitions, flow, relevance, timing, dexterity, agility, and motions are important components of the presentation. Does the act draw and maintain audience attention? Is the lesson clear? Does the contestant use props well? Is there "dead" time (awkward periods of inactivity)? The costume and makeup are vital for impression; if these are weak, the entire presentation is weakened. They do not have to be elaborate, but they do need to be appropriately selected and applied to reveal and sustain the character of the clown. Careful attention should be given to hair (wig), hat, bows, shoes, gloves, eye and mouth makeup, and costume adornments (badges, buttons, suspenders, etc.).

ONE-ACT PLAY

PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR THIS ENTRY.

Contestants must present an **original** play (written by students and/or sponsor) or an adaptation of a play (having given proper credit to the original author). See One-Act Play judging criteria.

1. The play must include at least two scenes.
2. Minimum of three (3) and maximum of five (5) players may be involved.
    a. Each player may be used to portray more than one character.
    b. Technicians, musicians, and all personnel needed for production will be counted in the five-contestant limit.
    c. The writer is NOT required to be a part of the cast.
    d. Females must play female roles; males must play male roles.
3. The play should depict or illustrate: (a) soulwinning, (b) Scriptural truths, (c) our Christian heritage, (d) defense of the Christian faith.
4. The play may NOT be: (a) musical, (b) Reader's Theater, (c) choral speaking.
5. Props and equipment must be provided by the contestants' school (i.e., extension cords, spots, sound effect equipment, furniture).

a. NO firearms may be used unless they are rendered inoperative and this has been verified by security officers employed by the institution where competition is conducted.
b. Discharge of blanks, caps, or any explosive is NOT permitted in play production.

6. No recorded speaking or singing will be permitted in play production.
7. Recorded sound effects WILL be accepted (background music, storms, animals, guns, etc.).
8. Scripts are to be memorized.
9. A five-minute limit is permitted for stage setting UNLESS other arrangements are made with the Chief Judge.
10. The time limit for the presentation is six (6) minutes minimum, ten (10) minutes maximum. If competition piece does not meet the six (6) minute minimum or exceeds the ten (10) minute maximum time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 5:42 would receive a half-point deduction from each judge. A piece of 10:42 would receive a deduction of a full point from each judge.)
11. Backdrops and equipment should be able to fit in an area 10 feet deep by 16 feet wide, which will be marked on the stage.

ONE-ACT PLAY JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Stagecraft	
A. Costuming and makeup	(1-10)
B. Scenery and props	(1-10)
C. Lighting	(1-5)
D. Sound effects	(1-5)
Cast performance	
A. Lines (memorized and well delivered)	(1-10)
B. Voice quality (inflection and projection)	(1-10)
C. Movement (body language, facial expression)	(1-5)
D. Blocking (direction of actors on stage)	(1-5)
Production quality	
A. Selection of material (worthwhile message)	(1-10)
B. Characterization (believable characters)	(1-10)
C. Dramatic impact (message comes across effectively)	(1-15)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

Checklist for One-Act Play: See Checklist for Platform Competition, page IX - 3 of these guidelines.

HINTS FROM THE DRAMA JUDGES

Drama is the way characters relate to one another. Therefore, the most important thing in your One-Act Play will be the convincing portrayal of characters. This is the essence of acting. All the elements of other speaking events apply to the actors in your one-act play: movement, gesture, voice inflection, diction, and variety. Perhaps the hardest thing to master in acting is that appearance of spontaneity that makes the audience believe the scene is happening for the first time. To create spontaneity, study the way people react to things they hear, and then try to build those natural reactions in your characters.

ILLUSTRATED STORYTELLING (Male and Female)

PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR THIS ENTRY.

The contestant tells, from memory, a Bible-based story (missionary adventure, "Jungle Doctor," Danny Orlis, etc.). The script must have the basic elements of a story—beginning, plot, climax, and conclusion. It must also have an appropriate moral or Christian application. The storyteller may use such items as flannelgraph, visual aids, costume, sound effects, accompaniment, or any "prop" that enhances story material.

1. The contestant must indicate to judges to which age group he/she is speaking.
2. Contestant must use at least two hand-held illustrations (picture, tools, books, etc.), but **NO** puppets can be used. Note: Costumes add impact.
3. The contestant must not record his/her voice in place of live speaking.
4. No other person may assist. Recorded material must be compiled, arranged, and operated by the contestant.
5. This event is **NOT** a one-act play, an expressive reading with props, nor may it be a poem. The emphasis is to be on telling an effective story.
6. Setup time is limited to two (2) minutes.
7. The time limit for the presentation is four (4) minutes minimum, six (6) minutes maximum. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from each judge. A piece of 6:42 would receive a deduction of a full point from each judge.)

ILLUSTRATED STORYTELLING JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Mechanics	
A. Approach/departure	(1-5)
B. Voice projection and inflection	(1-5)
C. Diction/enunciation	(1-5)

D. Poise/self-confidence	(1-5)
E. Memory	(1-5)
Characterization	
A. Posture, movement, gestures	(1-5)
B. Facial expressions	(1-5)
C. Use of dramatic accessories (music, costume, easel, etc.)	(1-15)
D. Effectiveness of overall narrative	(1-10)
E. Audience rapport	(1-10)
Script	
A. Worthwhile message	(1-10)
B. Flow of story (beginning, plot, climax, conclusion)	(1-15)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

Checklist for Illustrated Storytelling: See Checklist for Platform Competition, page IX - 3 in these 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 flannelgraph, make sure your pieces will stick without distracting pats and pokes. Practice placing the pieces accurately and quickly without turning your back to the audience or stopping the story. Be sure your visuals are in good repair. If they are old, have them re-drawn 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 (Male/Female)

PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR PUPPETS.

Note: In Puppets, male and female contestants will be judged together.

1. Male performers are not required to wear a jacket when introducing the play and when leaving platform.
2. Contestants must provide their own stage and background. (All puppet plays must have a background to screen the puppeteer[s] from the audience.)
3. A puppet team consists of two (2) puppeteers. The team may be male, female, or mixed.
4. Homemade and/or professionally made puppets may be used.

5. Recorded background music or sound effects may be used, but contestants must perform LIVE all verbal communication.
6. Scripts must be tastefully presented, avoiding slang insinuation of questionable language. Also avoid references to television or worldly practices such as movies, dancing, or mixed swimming.
7. Scripts must be memorized.
8. Setup time is five (5) minutes. Please consult with Chief Judge as to whether additional setup time is available.
9. The time limit for the presentation is five (5) minutes minimum, eight (8) minutes maximum. If competition piece does not meet the five (5) minute minimum or exceeds the eight (8) minute maximum time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 4:42 would receive a half-point deduction from each judge. A piece of 8:42 would receive a deduction of a full point from each judge.)

PUPPETS JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINT
Spoken material	
A. Shows preparation and planning, not wholly extemporaneous, and not just a collection of jokes	(1-10)
B. Suitable to occasion, has a basic theme and unity, builds to a message of Christian or patriotic worth	(1-15)
Staging	
A. Suitable, personable, well-made characters, props, and costumes	(1-10)
B. Effective stage, background, props, etc.	(1-10)
Effective presentation	
A. Memory	(1-10)
B. Use of variety: singing, laughing, sighing, taped background music, etc.	(1-5)
C. Develops character	(1-5)
D. Variation of voice between characters	(1-10)
E. Arouses audience response	(1-5)
E. Timing: natural movements, posture, lip movement, and entrances and exits	(1-15)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

Checklist for Puppets: See Checklist for Platform Competition, page IX - 3 of these Guidelines.

HINTS FROM THE PUPPET 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.

VENTRILOQUISM (Male/Female)

PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR VENTRILOQUISM.

Note: In Ventriloquism, male and female contestants will be judged together.

Ventriloquism is the art of speaking so that the voice seems to come from some source other than the speaker. The object is to animate a dummy/ventriloquism puppet in such a manner as to present a lifelike act and convince the audience that the dummy/ventriloquism puppet is actually talking.

1. Dummy/puppet—The dummy's/puppet's mouth may be controlled by button, lever, string, rod, or by hand. The only part of the dummy/puppet required to be movable is its mouth; extra effects may add polish to the performance. The dummy/puppet may be professionally made or homemade.
2. The dummy's/puppet's hairstyle and clothing must be consistent with Contestant Guidelines.
3. Judging will be based largely on the SKILL OF THE PERFORMING ARTIST.
4. There will be only one contestant in this category.
5. Script must be memorized.
6. The script must have a Scriptural application or principle. It should avoid use of ridicule, criticism, or reference to romance as a form of humor.
7. Time limit is six (6) minutes maximum. If competition piece exceeds the six (6) minute time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 6:12 would receive a half-point deduction from each judge. A piece of 6:42 would receive a deduction of a full point from each judge.)

VENTRILOQUISM JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Spoken material	
A. Suitable to occasion	(1-10)
B. Shows preparation and planning, not wholly extemporaneous, and not just a collection of jokes	(1-10)
C. Basic theme and unity builds to a message of Christian or patriotic worth	(1-10)
Dummy/ventriloquism puppet—Suitable, personable, well made	(1-10)
Skill of ventriloquist	
A. Use of variety: singing, laughing, sighing, etc.	(1-5)
B. Variation of voice between performer and dummy/puppet	(1-10)
C. Absence of lip movement	(1-10)
D. Articulation	(1-10)
Effective presentation	
A. Timing	(1-5)
B. Poise of performer	(1-10)
C. Arouses audience response	(1-5)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

Checklist for Ventriloquism: See Checklist for Platform Competition, page IX - 3 of these guidelines.

HINTS FROM VENTRILOQUISM JUDGES

Ventriloquist! Make your dummy/puppet come alive. Do not treat the dummy/puppet as a doll but as a real person. The ventriloquist needs to act as if he does not know what the dummy/puppet will be saying next. Be spontaneous and react to the dummy/puppet. Ventriloquist—be yourself. Practice in front of a mirror. Also, practice looking at the audience as well as the dummy/puppet. PRACTICE. PRACTICE. PRACTICE.

INTERPRETATION FOR THE DEAF (Male/Female)

PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR THE INTERPRETATION FOR THE DEAF.

Note: In Interpretation for the Deaf, male and female contestants will be judged together.

Contestants, when preparing for competition, please carefully read the instructions for Interpretation for the Deaf, including hints from the judges on page IX-21.

1. The contestant is to sign and speak his introduction.

2. The contestant is to provide a Bible story and present it in exactly two (2) minutes as it would be signed to the deaf.
    a. Three (3) copies of the script must be presented to the judges at the time of the performance.
    b. The script must be typed and double spaced.
    c. The script must be written in story form as it would be spoken.
    d. The Bible story must be spoken as it is signed to the judges.
    e. The story is to be memorized.
    f. The story should not be signed "word for word" but as it would be signed for the deaf. (American Sign Language is preferred, but contestants may use Sign Exact English.)
3. The contestant interprets a song and a short message. This is on CD and is provided by A.C.E. and will be administered by the Chief Judge.
4. The Chief Judge will sign a Scripture verse to the contestant who will interpret verbally for the judges. A.C.E. will provide the Chief Judge with the script.
5. The time limit is six (6) minutes maximum for the total competition, including introduction. If competition piece exceeds the six (6) minute time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments. (For example, a piece timed at 6:12 would receive a half-point deduction from each judge. A piece of 6:42 would receive a deduction of a full point from each judge.)

INTERPRETATION FOR THE DEAF JUDGING CRITERIA

INTERPRETING
(taped song and message)

Knowledge of signs	(1-5)
Ability to explain subject	(1-5)
Makes complete thoughts	(1-5)
Communicates meaning of message	(1-5)
Correct and clear fingerspelling	(1-3)
Neat and clear signs	(1-3)
Mouthing of words	(1-2)
Expression—facial and body	(1-5)
Eye contact	(1-2)
SUBTOTAL	(35)

STORYTELLING

Content/creativity	(1-5)
Ability to explain content	(1-5)
Expression—facial and body	(1-5)
Memorization	(1-5)
Story format/time limit	(1-5)
Smoothness	(1-5)
SUBTOTAL	(30)
Proper documentation submitted	(1-5)

REVERSE INTERPRETING
(one Bible verse)

Correct word emphasis	(1-2)
Understands meaning of verse	(1-3)
Communicates meaning of verse	(1-5)
Understands fingerspelling	(1-3)
Vocal projection	(1-2)
SUBTOTAL	(15)

PERSONAL PLATFORM PERFORMANCE

Appearance ideal for interpreting	(1-5)
Enthusiasm/personality/poise	(1-5)
Accuracy of signs (start/stop positions)	(1-3)
Approach/departure	(1-2)
SUBTOTAL	(15)

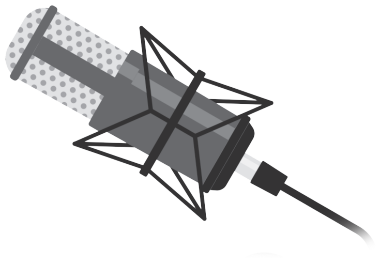
TOTAL POINTS	**(100)**

Checklist for Interpretation for the Deaf: See Checklist for Platform Competition, page IX - 3 of these Guidelines.

HINTS FROM THE INTERPRETATION FOR THE DEAF JUDGES

Interpreters need to remember that they are trying to convey a message to a person who must receive all communications through the eye gate only. Concentrate on using your entire body to get the message across. You will need to use your eyes and facial expressions as well as your hands to help the deaf understand. Your hair should be away from your face enough to see your eyes clearly. Wear dark, solid clothing. "Busy" print clothing, jewelry, or long or painted fingernails are very distracting. You are not trying to sign every word. You are making the message live. Contestants are discouraged from creating a sign when the proper sign is not known (except proper nouns). Practice signing and speaking your introduction and story.

RADIO PROGRAM



NONPERFORMANCE EVENT/EARLY ENTRY

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING THE RADIO PROGRAM.

Contestants present an **original** radio program written by students or sponsor or a program that has been adapted by students or sponsor. (Credit must be given to original author.) The drama is to be prepared as a presentation over a Christian radio station.

1. No more than five (5) players and/or student technicians may be involved.
2. Contestants may portray more than five characters (males doing male roles and females doing female roles).
3. Adults may give technical guidance and advice, but the preparation and production must be done by the students.
4. Contestants will NOT perform the presentation before a panel of judges; the contestants' recorded entry will be judged.
5. The drama must convey a Christian moral or character-building theme. Specify audience to whom the program is being presented.
6. All Scripture references must be King James Version only.
7. All background music must meet the A.C.E. music standards (reference page VIII-1 for music guidelines).
8. The time limit is four (4) minutes minimum to eight (8) minutes maximum. If competition piece does not meet the four (4) minute minimum or exceeds the eight (8) minute maximum time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from each judge. A piece of 8:42 would receive a deduction of a full point from each judge.)

RADIO PROGRAM JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Appropriateness of theme—conveys age-appropriate Christian or patriotic theme	(1-10)
Sound effects—effects blend naturally and accomplish desired impact	(1-10)
Voice inflections—voice conveys appropriate mood; adds life and believability to characters	(1-10)
Flow and continuity of script—easy to follow and understand	(1-10)
Audience appeal—theme and presentation directed at designated audience	(1-5)
Interest level consistency— catches listener's attention and holds interest throughout	(1-10)
Diction/pronunciation—words are clear and well delivered	(1-10)
Mood created—proper use of dramatics—voice, sound effects, and edits to create desired mood	(1-10)
Creativity—overall concept and creative thought resulting in end product	(1-10)
Technical quality—skillful use of equipment to achieve desired results—edits, mix, etc.	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

Checklist for Radio Program:

Radio Program entries will be submitted electronically prior to Convention. When your school registers for Convention, an email will be sent with instructions for submitting early entry documents including:

1. The recorded radio program.
2. The radio program script.
3. One Creative Composition Affidavit (CF28) filled out.
4. Color photo simulating cast and technicians (identify each cast member).
5. One Judge's Form filled out. Include the title of the entry on the Judge's Form where indicated.

HINTS FROM THE RADIO PROGRAM JUDGES

Remember when presenting your program:

1. The audience can only hear you, not see your face. (Gestures and facial expressions are of no value, so stress voice inflections.)
2. Avoid background distractions such as crackling or shuffling papers, scraping chairs, or clearing throat.
3. Make a presentation with a specific audience in mind (children, teens, or adults).
4. Practice until you are thoroughly familiar with your script before making a recording in order to avoid monotones and mechanical expressions.
5. Avoid long pauses or "dead time," pronounce words clearly, and don't mumble.
6. Speak into the microphone at the appropriate distance to avoid crackling, distortion, or breathing sounds.
7. Prepare your script carefully, giving attention to introduction, body, and conclusion so the intended "message" is conveyed.
8. Present your radio program so that it comes alive for the listening audience.

SCRIPTURE VIDEO

NONPERFORMANCE EVENT/EARLY ENTRY

Contestants create a video program that uses images and sounds to portray a selected Scripture passage. The video must include a narration of the verses, but it may also include music, sound effects, and additional dialogue or narration. A title screen may be included, but **all photography, whether still or moving, must be shot by the contestants** (no stock footage). Selected Scripture passage for the current year will be published at **aceschooloftomorrow.com/convention.** (Please use the King James Version, not New King James Version, of the Bible only.)

1. No more than five contestants may be involved. The contestants may have an equipment operator in the editing suite, but the contestants must make the editing decisions. Adults may give technical guidance and advice, but the preparation and production must be done by the contestants.
2. Contestants must prepare mock letters requesting permission from the publishers of any music used. Include a title screen in the video giving credit to the publisher.
3. Video length should be four (4) minutes minimum to six (6) minutes maximum. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the entry will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from each judge. A piece of 6:42 would receive a deduction of a full point from each judge.).

SCRIPTURE VIDEO JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Script	
A. Objective—Scripture passage clearly visualized	(1-10)
B. Creativity—Scripture passage presented with freshness/imagination	(1-10)
Photography	
A. Creative—shots well composed, camera angles enhance program	(1-10)
B. Technical—shots in focus, properly exposed, and steady	(1-10)
Editing	
A. Creative—order and length of shots enhance the program	(1-10)
B. Technical—editing equipment's capability skillfully used	(1-10)
Narration/dialogue—words clear and well delivered	(1-10)
Music—selected music enhances the program and meets A.C.E. Guidelines	(1-10)
Soundtrack mix—music, sound effects, and words blended well	(1-15)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

Checklist for Scripture Video:

Scripture Video entries will be submitted electronically prior to Convention. When your school registers for Convention, an email will be sent with instructions for submitting early entry documents including:

1. The Scripture Video.
2. Paperwork of mock permission letters and photo releases of those seen or heard in video.
3. A photo documenting contestants preparing the video.
4. One Creative Composition Affidavit (CF28) filled out.
5. One Judge's Form filled out. Include the title of the entry on the Judge's Form where indicated.

HINTS FROM THE SCRIPTURE VIDEO JUDGES

1. Be well prepared before going out to shoot your video. It often takes longer than anticipated.
2. Watch out for any objects in your picture that distract from your subject.
3. Listen for any background sounds that distract from your narration.
4. Use a tripod to steady the camera.
5. Remember that this is a video event, not a PowerPoint presentation.

GROUP BIBLE SPEAKING

PERFORMANCE EVENT

Group Bible Speaking is an interpretation by a spoken choral group of 8-30 contestants on a set Bible passage. It may be made up of all male contestants, all female contestants, or a mixed group. One entry is allowed per school.

1. The group will create an atmosphere by using tone of voice, inflections, pause, gesture and movement (utilizing the space available).
2. No costumes, props, or singing allowed.
3. The passage must be memorized.
4. The majority of the passage is spoken chorally, but lines may be spoken by a section of the group or by solo voices.
5. Sound effects created on stage by the contestants may be added.
6. Presentation time limit is four (4) minutes minimum, six (6) minutes maximum. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from each judge. A piece of 6:42 would receive a deduction of a full point from each judge.)

Selected Scripture passage for the current year will be published at **aceschooloftomorrow.com /convention**. (Please use the King James Version, not New King James Version, of the Bible only.)

GROUP BIBLE SPEAKING JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Mechanics	
A. Approach/departure	(1-5)
B. Appearance/posture	(1-5)
C. Confidence with material/poise	(1-5)
D. Suitability and use of sound effects	(1-5)
E. Memory	(1-5)
Technical delivery	
A. Vocal skill: Projection/diction/inflection	(1-5)
B. Vocal variety: Pitch/pace/pause/phrasing	(1-5)
C. Facial expression/eye contact/body language	(1-5)
D. Choral unity: Blend/balance/vocal grouping	(1-10)
E. Blocking/use of space/movement of groups	(1-5)
Arrangement	
A. Use of solo voices/small group voices	(1-5)
B. Dynamic shape of groups/movement and gestures	(1-10)
C. Group awareness/interaction	(1-10)
Communication	
A. Characterization and interpretation	(1-5)

B. Audience rapport		(1-5)
C. Persuasiveness/impact/message delivery		(1-5)
Proper documentation submitted		(1-5)
	TOTAL POINTS	**(100)**

Checklist for Group Bible Speaking: See Checklist for Platform Competition, page IX-3.

A.C.E. CHARACTER TRAIT VIDEO

NONPERFORMANCE EVENT/EARLY ENTRY

Contestants create a video program that uses images and sounds to portray one of the 90 A.C.E. Character Traits of Christ. The video may include Scripture verses, music, sound effects, the definition of the character trait, dialogue, and narration. Your approach should be positive and uplifting. A title screen may be included, but **all photography, whether still or moving, must be shot by the contestants** (no stock footage). You may choose a character trait from the following list:

Affectionate	Deferent	Gracious	Observant	Reverent
Appreciative	Dependable	Grateful	Optimistic	Righteous
Attentive	Determined	Happy	Orderly	Secure
Available	Diligent	Holy	Patient	Self-Controlled
Blessed	Discerning	Honest	Peaceful	Sincere
Cheerful	Discreet	Humble	Perseverant	Steadfast
Committed	Efficient	Integrity	Persuasive	Submissive
Compassionate	Equitable	Joyful	Prayerful	Tactful
Concerned	Fair	Just	Prepared	Temperate
Confident	Faithful	Kind	Prudent	Thorough
Considerate	Fearless	Knowledgeable	Punctual	Thrifty
Consistent	Flexible	Longsuffering	Pure	Tolerant
Content	Forgiving	Loving	Purposeful	Trustworthy
Cooperative	Friendly	Loyal	Ready	Truthful
Courageous	Generous	Meek	Rejoiceful	Understanding
Courteous	Gentle	Merciful	Resourceful	Virtuous
Creative	Godly	Modest	Respectful	Wise
Decisive	Goodly	Obedient	Responsible	Zealous

(Please use the King James Version, not the New King James Version, for any Scripture verses.)

1. No more than five contestants may be involved. The contestants may have an equipment operator in the editing suite, but the contestants must make the editing decisions. Adults may give technical guidance and advice, but the preparation and productions must be done by the contestants.
2. Contestants must prepare mock letters requesting permission from the publishers of any music used. Including a title screen in the video giving credit to the publisher.

3. Video length should be four (4) minutes minimum to six (6) minutes maximum. If the competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the entry will receive a **.5-point deduction from each judge** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from each judge. A piece at 6:42 would receive a deduction of a full point from each judge.)

A.C.E. CHARACTER TRAIT VIDEO JUDGING CRITERIA

Areas of Evaluation	POSSIBLE POINTS
Script	
A. Objective—Character trait clearly represented	(1-10)
B. Creativity—Character trait presented with freshness/imagination	(1-10)
Photography	
A. Creative—shots well composed, camera angles enhance program	(1-10)
B. Technical—shots in focus, properly exposed, and steady	(1-10)
Editing	
A. Creative—order and length of shots enhance the program	(1-10)
B. Technical—editing equipment's capability skillfully used	(1-10)
Narration/dialogue—words clear and well delivered	(1-10)
Music—selected music enhances the program and meets A.C.E. Guidelines	(1-10)
Soundtrack mix—music, sound effects, and words blend well	(1-15)
Proper documentation submitted	(1-5)
TOTAL POINTS	**(100)**

Checklist for A.C.E. Character Trait Video:

A.C.E. Character Trait Video entries will be submitted electronically prior to Convention. When your school registers for Convention, an email will be sent with instructions for submitting early entry documents including:

1. The A.C.E. Character Trait Video.
2. Paperwork of mock letters requesting permission from the publishers of any music or sound effects used in the video and talent releases for all who are seen or heard on the video.
3. A photo documenting contestants preparing the video.
4. One Creative Composition Affidavit (CF28) filled out.
5. One Judge's Form filled out. Include the title of the entry on the Judge's Form where indicated.

HINTS FROM THE CHARACTER TRAIT VIDEO JUDGES

1. Be well prepared before going out to shoot your video. It often takes longer than anticipated.
2. Watch out for any objects in your picture that distract from your subject.
3. Listen for any background sounds that distract from your narration.
4. Use a tripod to steady the camera.
5. Remember that this is a video event, not a PowerPoint presentation.

SECTION X
Communication and Potential Leadership (C.A.P.)

C.A.P. EVENT

Communication and Potential Leadership (C.A.P.) is designed to encourage students to broaden their scope of communication and leadership abilities. C.A.P. is not a specific event that students enter but rather a culmination of all points earned.

Requirements—Contestants enter at least one event in each of the four following categories:

1. Music Performance (Instrumental or Vocal)
2. Speaking Performance (e.g., Preaching, Poetry Recitation, Dramatic Monologue, One-Act Play) or Christian Service
3. Writing or Memorization (Poetry, Essay, Short Story, Science or Social Studies Projects, Website Design, PowerPoint, Scribe's Award, Golden Apple, Golden Lamb, etc.)
4. Art, Photography, or Needle/Thread

One-Act Plays having up to five participants may be included in the C.A.P. qualifying events. Other group events will qualify as C.A.P. events if they have four or fewer members (e.g., quartet, trio, duet).

Radio Program, Musical Composition, Scripture Video, A.C.E. Character Trait Video, and Music Arranging will not qualify for C.A.P. events.

A student may enter more than one event in a C.A.P. category (e.g., piano solo and vocal duet). The event with the highest place will be used to calculate the C.A.P. score. It is not necessary to declare which events are C.A.P. provided there is at least one entry in each of the four categories.

Winners will be determined in the following manner.
Entries with the highest place in each of the four categories will earn points based on their place.

1st place = 15 points	6th place = 10 points	11th place = 5 points
2nd place = 14 points	7th place = 9 points	12th place = 4 points
3rd place = 13 points	8th place = 8 points	13th place = 3 points
4th place = 12 points	9th place = 7 points	14th place = 2 points
5th place = 11 points	10th place = 6 points	15th place = 1 point

First through sixth place winners in C.A.P. at Regionals may enter their events at Internationals. At Internationals, every student with at least one entry in each of the four C.A.P. categories will be considered a C.A.P. contestant.

C.A.P. Qualifying Events

Music Performance

501 Male Solo	509 Male Quartet	526 Solo—Brass
502 Female Solo	510 Female Quartet	527 Solo—Miscellaneous
503 Male Duet	511 Mixed Quartet	530 Duet—Piano
504 Female Duet	520 Solo—Piano (Male)	531 Instrumental Duet
505 Mixed Duet	521 Solo—Piano (Female)	532 Instrumental Trio
506 Male Trio	523 Solo—Woodwind	541 Instrumental Quartet
507 Female Trio	524 Solo—String (Plucked)	
508 Mixed Trio	525 Solo—String (Bowed)	

Speaking Performance

601 Bible Storytelling (Male-Female)	608 Poetry Recitation (Female)	622 Illustrated Storytelling (Female)
602 Oratory (Male-Female)	609 Preaching (Male) ages 13-15	623 Puppets (Male-Female)
603 Dramatic Monologue (Female)	610 Preaching (Male) ages 16 and up	624 Ventriloquism (Male-Female)
604 Expressive Reading (Male)	618 Dramatic Dialogue (Male-Female)	626 Interpretation for Deaf (Male-Female)
605 Expressive Reading (Female)	619 Clown Act (Male-Female)	
606 Famous Speech (Male)	620 One-Act Play	
607 Poetry Recitation (Male)	621 Illustrated Storytelling (Male)	

Writing and Memorization

210 Science Exhibit—Collection	220 Essay Writing	231 Golden Apple Award
211 Science Exhibit—Research	221 Poetry Writing	232 Golden Lamb Award
212 Science Exhibit—Engineering	222 Short Story Writing	233 Golden Harp Award
213 Science Exhibit—Theoretical	223 Website Design	234 Christian Soldier Award
214 Social Studies—Collection	224 Linear PowerPoint®	235 Christian Worker Award
215 Social Studies—Research	225 Nonlinear PowerPoint®	237 Scribe's Award

Art, Photography, and Needle/Thread

301 Oil	314 Scrapbooking	340 Computer Photo Enhancement
302 Watercolor	315 Pennant Design	350 Coordinates
303 Acrylics	321 Scenic	351 Dresses
304 Sketching	322 Still Life	352 Formals
305 Pen and Ink	323 Plants and Animals	353 Coats/Suits
306 Colored Pencils	325 Character Trait Picture	355 Counted Cross-Stitch
307 Pastels	331 Scenic	356 Embroidery
308 Woodworking (Wood Construction)	332 Still Life	359 Crochet
309 Woodworking (Wood Turning)	334 Special Effects	360 Knitting
310 Woodworking (Woodcarving)	335 Character Trait Picture	361 Quilts
311 Woodworking (Marquetry)	336 Animals	362 Afghans
312 Sculpture	337 Plants	363 Creative Sewing
313 Metalworking	340 Computer Photo Enhancement	

SECTION XI
Esther Howard Enduring Truth Award

The Esther Howard Enduring Truth Award is a distinguished honor presented to students who have shown extraordinary perseverance, discipline, and devotion by completing four qualifying Christian Service events. Named in tribute to Esther Howard—whose unwavering faith, deep love for Scripture, and lifelong commitment to passing on God's Word have inspired generations—this award honors not only the accomplishment of memorization but also the enduring impact of God's truth written on the hearts of young Believers.

Recipients of this award embody Psalm 119:11, *"Thy word have I hid in mine heart, that I might not sin against thee."* They stand as examples of spiritual dedication, reminding us that when God's Word is deeply rooted within us, it transforms our lives and equips us for every good work.

This is more than a memory milestone—it is a legacy of faithfulness.

Award Qualifications:

1. To qualify for the Esther Howard Enduring Truth Award, students must complete four of the following Christian Service events over the course of their participation in Regional Student Convention or International Student Convention:
   - Christian Soldier Award
   - Christian Worker Award
   - Golden Apple Award
   - Golden Lamb Award
   - Golden Harp Award
   - Scribe's Award
2. Students are eligible to receive the Esther Howard Enduring Truth Award **once at a Regional Student Convention** and **once at an International Student Convention** after completing their fourth Christian Service Award.
3. Students may earn multiple Christian Service Awards within a single year toward qualifying for the Esther Howard Enduring Truth Award.
4. Participation in Christian Service events does not need to occur in consecutive years to be eligible for the award.
5. An Affidavit (CF30B) must be submitted to Master Control on registration day to verify entry.

SECTION XII
Convention Forms Index

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All Convention Forms are available on the School Registration program.

REGISTRATION FORMS

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CF8 Parent/Guardian's Authorization to Consent to Health Care for Minor and Indemnification Agreement (one per student)
CF13A Regional Student Convention Events List
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EVENTS OF THE HEART FORM

CF100 Events of the Heart Affidavit

REGISTRATION CHECKLIST

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CF6 - Permission and Release (one per student, sponsor, and guest)

CF8 - Medical Form (one per student and minor guest)

CF16 - Screening Form (one per school)

SPONSOR REGISTRATION FORM
(Please type or print clearly)

Name _____ Home Phone _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____ Country _____
Over 21 ☐ Male ☐ Female ☐ Judge: Yes ☐ No ☐ On Campus ☐ Off Campus ☐
Place of Lodging (if off campus) _____

Students from your school for whom you are responsible (no more than 8 total):

1. _____ 5. _____
2. _____ 6. _____
3. _____ 7. _____
4. _____ 8. _____

Are you sponsoring any students from another school? Yes ☐ No ☐
(A copy of this signed form must be sent by BOTH the sponsoring and the sponsored school.)

	Student Name	**School Name**	**Customer #**
1.	_____	_____	_____
2.	_____	_____	_____
3.	_____	_____	_____
4.	_____	_____	_____
5.	_____	_____	_____
6.	_____	_____	_____
7.	_____	_____	_____
8.	_____	_____	_____

I have read the *International Student Convention (ISC) Guidelines,* shared its contents with all of my students, and will do my part to ensure the young people entrusted to me follow the regulations as set forth in these guidelines. I will abide by and support the ISC dress standards and will willingly have our students dress accordingly at all times. I will also know the whereabouts of the students who have been assigned to me at all times. I understand it is my responsibility to attend all rallies with my students, including the entire Awards Ceremony. I understand that no medals will be given out until winners are announced and no medals will be mailed to recipients.

_____ _____
Sponsor's Signature Date

PERMISSION FOR PARTICIPATION IN STUDENT CONVENTION AND RELEASE AND INDEMNITY AGREEMENT

Student/Sponsor/Guest Name_____ Date of Birth _____
School Name _____ Customer No. _____

As the parent/legal representative of the above named individual, I give my consent and grant permission for my child/myself to attend and participate in the events of the _____ (*school year*) Accelerated Christian Education's **Regional Student Convention/International Student Convention** (*circle only one convention*) (hereinafter, **"SC"** or **"Convention"**). I understand that such attendance and participation is a privilege and not a right and may be revoked for cause at any time at the discretion of SC officials. I give my consent and grant permission to Accelerated Christian Education, Inc., incorporated in Texas, currently located in Hendersonville, Tennessee, to use without compensation my child's submitted still photography and/or motion picture for marketing and/or promotional purposes. I also give my consent and grant permission to Accelerated Christian Education, Inc., to use without compensation any still photograph and/or motion picture(s) taken at the convention of the above named individual for marketing and/or promotional purposes.

I UNDERSTAND AND HEREBY AGREE TO ASSUME ALL OF THE RISKS WHICH MAY BE ENCOUNTERED WITH MY CHILD'S/MY PARTICIPATION IN THE ABOVE NAMED CONVENTION, INCLUDING ACTIVITIES PRELIMINARY AND SUBSEQUENT THERETO, INCLUDING TRANSPORTATION TO AND FROM SC. In consideration of my child/myself being permitted to attend and participate in SC, I do hereby agree to hold Accelerated Christian Education, Inc., dba School of Tomorrow, Accelerated Christian Education Ministries, the Host Campus, and their agents and employees, harmless from any and all present and future liability, actions, causes of actions, claims, expenses, and damages on account of injury, including death, to my child/myself or property which is not the result of gross negligence, intentional neglect, or willful or wanton conduct by the ministry, or its agents, representatives, or employees, in connection with SC.

I expressly agree that this release, waiver, and indemnity agreement is intended to be as broad and inclusive as permitted by the laws of the State of Texas and that if any portion thereof is held invalid, it is agreed that the balance shall, notwithstanding, continue in full legal force and effect. This release contains the entire agreement between the parties hereto and the terms of this release are contractual and not a mere recital.

I further state that I HAVE CAREFULLY READ THE FOREGOING RELEASE, WAIVER, AND INDEMNITY AGREEMENT, KNOW THE CONTENTS THEREOF, AND I SIGN THIS DOCUMENT AS MY OWN FREE ACT. This is a legally binding agreement that I have read and understand.

_____	_____
Guest, Sponsor, or Parent/Guardian Signature	Parent/Guardian Signature (Dual Custody)
_____	_____
Guest, Sponsor, or Parent/Guardian Printed Name	Parent/Guardian Printed Name
_____	_____
Address	Address
_____	_____
City, State, ZIP	City, State, ZIP
_____	_____
Telephone	Telephone
_____	_____
Date	Date

PARENT/GUARDIAN'S AUTHORIZATION
TO CONSENT TO HEALTH CARE FOR MINOR
AND INDEMNIFICATION AGREEMENT

I, _____, am the custodial parent having legal custody of _____, a minor child, age _____, born _____ I authorize _____, an adult sponsor (hereinafter, Sponsor) in whose care I have entrusted my child to do any acts which may be necessary or proper to provide for the emergency health care of the minor child, including, but not limited to, the power

(i) To provide for such health care at any hospital or other institution, or the employing of any physician, dentist, nurse, or other person whose services may be needed for such emergency health care, and

(ii) To consent to and authorize any emergency health care, including administration of anesthesia, X-ray examination, performance of operations, and other procedures by physicians, dentists, and other medical personnel except the withholding or withdrawal of life sustaining procedures.

(iii) To give my child Tylenol/Advil, cough syrup, or Pepto-Bismol if needed. Yes ☐ No ☐

This consent shall be effective throughout my child's attendance and participation in the Student Convention, including activities preliminary and subsequent thereto, through _____, 20__, or unless specifically extended or rescinded earlier by either party.

In consideration of my child being able to attend and participate in Student Convention, I do hereby agree to hold Accelerated Christian Education, Inc., Student Convention, director, or dean and their agents and employees, harmless from any and all present and future liability, actions, causes of actions, claims, expenses, and damages on account of injury, including death, to my child or property, which is not the result of gross negligence, intentional neglect, or willful or wanton conduct by the Student Convention, director, or dean and their agents and employees, in connection with any medical treatment deemed necessary and authorized by the terms of this Medical Consent Form.

Current Medical Conditions:
(Include nature of any required attention, medications, or other treatment and/or allergies to medication.)

_____

_____

_____

_____

Date of Last Tetanus or Booster: _____

Name of Physician: _____ **Phone** ( ) _____

Medical Insurance Information: _____ **Policy #** _____
(company name)

Emergency Telephone Number(s): _____

By signing here, I indicate that I have the understanding and capacity to communicate health care decisions and that I am fully informed as to the contents of this document and understand the full import of this grant of powers to the agents named herein. I further state that I HAVE CAREFULLY READ THE FOREGOING INDEMNIFICATION AGREEMENT AND KNOW THE CONTENTS THEREOF AND I SIGN HEREUNDER AS MY OWN FREE ACT.

_____
Date

_____
Custodial Parent/Guardian's Signature

_____
Custodial Parent/Guardian's Printed Name

_____
Address

_____
City St./Prov. ZIP/Postal Code

_____
Home Telephone

_____
Name of School

_____
School Customer #

_____
School Phone

_____
Sponsor

2026 Regional Student Convention Events List

ACADEMICS (27)

General (10)
201 Bible Memory
202 Checkers*
203 Chess*
204 Spelling
210 Science Exhibit—Collection
211 Science Exhibit—Research
212 Science Exhibit—Engineering
213 Science Exhibit—Theoretical
214 Social Studies—Collection
215 Social Studies—Research

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216 PACE Bowl*
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310 Woodworking (Woodcarving)
311 Woodworking (Marquetry)
312 Sculpture
313 Metalworking
314 Scrapbooking
315 Pennant Design

PHOTOGRAPHY (11)

Monochromatic (B/W, Sepia, and Grayscale) (4)
321 Scenic
322 Still Life
323 Plants and Animals
325 Character Trait Picture

Color (7)
331 Scenic
332 Still Life
334 Special Effects
335 Character Trait Picture
336 Animals
337 Plants
340 Computer Photo Enhancement

NEEDLE/THREAD (10)

350 Coordinates
351 Dresses
352 Formals
353 Coats/Suits
355 Counted Cross-Stitch
356 Embroidery
359 Crochet
360 Knitting
361 Quilts
362 Afghans

ATHLETICS (Male) (21)

Track (7)
401 100-Meter Dash
402 200-Meter Dash
403 400-Meter Dash
404 800-Meter Run
405 1600-Meter Run
406 400-Meter Relay
407 1600-Meter Relay

Field Events (4)
420 High Jump
421 Running Long Jump
422 Shot-Put
423 Discus

Other (6)
424 Soccer Kick
426 Physical Fitness
427 Basketball*
428 Table Tennis (Singles)*
431 Tennis (Singles)*
434 Pickleball*

Archery (4)
436 Unlimited Free Style
437 Limited Free Style
438 Bare Compound Bow
439 Traditional Instinctive

ATHLETICS (Female) (16)

Track (7)
411 100-Meter Dash
412 200-Meter Dash
413 400-Meter Dash
414 800-Meter Run
415 1600-Meter Run
416 400-Meter Relay
417 1600-Meter Relay

Archery (4)
445 Unlimited Free Style
446 Limited Free Style
447 Bare Compound Bow
448 Traditional Instinctive

Other (5)
450 Table Tennis (Singles)*
451 Volleyball*
454 Tennis (Singles)*
457 Soccer Kick
458 Pickleball*

COLOR GUARD/FLAG CORPS (2)

461 Color Guard (Male)
462 Flag Corps (Female)

MUSIC (29)

Vocal (13)
501 Male Solo
502 Female Solo
503 Male Duet
504 Female Duet
505 Mixed Duet
506 Male Trio
507 Female Trio
508 Mixed Trio
509 Male Quartet
510 Female Quartet
511 Mixed Quartet
512 Small Ensemble (5-15)
513 Large Ensemble (16 and up)

Instrumental (16)
520 Solo—Piano (Male)
521 Solo—Piano (Female)
523 Solo—Woodwind
524 Solo—String (Plucked)
525 Solo—String (Bowed)
526 Solo—Brass
527 Solo—Miscellaneous
530 Duet—Piano
531 Instrumental Duet
532 Instrumental Trio
541 Instrumental Quartet
542 Small Inst. Ensemble (5-10)
543 Large Inst. Ensemble (11 and up)
544 Handbell/Hand Chime Choir
550 Music Composition (Nonperformance)
551 Music Arranging (Nonperformance)

PLATFORM—SPEECH/DRAMA (21)

602 Oratory (Male-Female)
603 Dramatic Monologue (Female)
604 Expressive Reading (Male)
605 Expressive Reading (Female)
606 Famous Speech (Male)
607 Poetry Recitation (Male)
608 Poetry Recitation (Female)
609 Preaching (Male) ages 13-15
610 Preaching (Male) ages 16 and up
618 Dramatic Dialogue (Male-Female)
619 Clown Act (Male-Female)
620 One-Act Play
621 Illustrated Storytelling (Male)
622 Illustrated Storytelling (Female)
623 Puppets (Male-Female)
624 Ventriloquism (Male-Female)
626 Interpretation for Deaf (Male-Female)
627 Radio Program (Nonperformance)
628 Scripture Video (Nonperformance)
629 Group Bible Speaking
630 A.C.E. Character Trait Video (Nonperformance)

Event Table
☐ RSC Early Entries
*Elimination Event

2026 International Student Convention Events List *(152 Events)*

ACADEMICS (27)

General (10)
201 Bible Memory*
202 Checkers**
203 Chess**
204 Spelling
210 Science Exhibit—Collection
211 Science Exhibit—Research
212 Science Exhibit—Engineering
213 Science Exhibit—Theoretical
214 Social Studies—Collection
215 Social Studies—Research

Team (2)
216 PACE Bowl**
217 Bible Bowl

Creative Composition (3)
220 Essay Writing
221 Poetry Writing
222 Short Story Writing

Computer Programs (3)
223 Website Design*
224 Linear PowerPoint®*
225 Nonlinear PowerPoint®*

Christian Service (9)
230 Soulwinning Award*
231 Golden Apple Award*
232 Golden Lamb Award*
233 Golden Harp Award*
234 Christian Soldier Award*
235 Christian Worker Award*
236 Consecutive Word Count*
237 Scribe's Award*
240 Esther Howard Enduring Truth Award

ARTS (15)

301 Oil
302 Watercolor
303 Acrylics
304 Sketching
305 Pen and Ink
306 Colored Pencils
307 Pastels
308 Woodworking (Wood Construction)
309 Woodworking (Wood Turning)
310 Woodworking (Woodcarving)
311 Woodworking (Marquetry)
312 Sculpture
313 Metalworking*
314 Scrapbooking*
315 Pennant Design*

PHOTOGRAPHY (11)

Monochromatic (B/W, Sepia, and Grayscale) (4)
321 Scenic
322 Still Life
323 Plants and Animals
325 Character Trait Picture

Color (7)
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352 Formals*
353 Coats/Suits*
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359 Crochet
360 Knitting*
361 Quilts
362 Afghans*

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423 Discus

Other (6)
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426 Physical Fitness
427 Basketball**
428 Table Tennis (Singles)**
431 Tennis (Singles)**
434 Pickleball**

Archery (4)
436 Unlimited Free Style
437 Limited Free Style
438 Bare Compound Bow
439 Traditional Instinctive

ATHLETICS (Female) (16)

Track (7)
411 100-Meter Dash
412 200-Meter Dash
413 400-Meter Dash
414 800-Meter Run
415 1600-Meter Run
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Archery (4)
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446 Limited Free Style
447 Bare Compound Bow
448 Traditional Instinctive

Other (5)
450 Table Tennis (Singles)**
451 Volleyball**
454 Tennis (Singles)**
457 Soccer Kick
458 Pickleball**

COLOR GUARD/FLAG CORPS (2)

461 Color Guard (Male)*
462 Flag Corps (Female)*

MUSIC (29)

Vocal (13)
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502 Female Solo
503 Male Duet
504 Female Duet
505 Mixed Duet
506 Male Trio
507 Female Trio
508 Mixed Trio
509 Male Quartet
510 Female Quartet
511 Mixed Quartet
512 Small Ensemble (5-15)
513 Large Ensemble (16 and up)

Instrumental (16)
520 Solo—Piano (Male)
521 Solo—Piano (Female)
523 Solo—Woodwind
524 Solo—String (Plucked)
525 Solo—String (Bowed)
526 Solo—Brass
527 Solo—Miscellaneous
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531 Instrumental Duet
532 Instrumental Trio
541 Instrumental Quartet
542 Small Inst. Ensemble (5-10)
543 Large Inst. Ensemble (11 and up)
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550 Music Composition (Nonperformance)*
551 Music Arranging (Nonperformance)

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620 One-Act Play
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622 Illustrated Storytelling (Female)
623 Puppets (Male-Female)
624 Ventriloquism (Male-Female)*
626 Interpretation for Deaf (Male-Female)*
627 Radio Program (Nonperformance)*
628 Scripture Video (Nonperformance)*
629 Group Bible Speaking*
630 A.C.E. Character Trait Video (Nonperformance)*

Event Table

☐ ISC Early Entries
*ISC Open Competition
**Elimination Event

A.C.E. SCHOOL OF TOMORROW
STUDENT CONVENTION SCREENING FORM

CHILD PROTECTION PROGRAM: A.C.E. School of Tomorrow is committed to providing a safe and secure environment for all students who participate at an A.C.E. Student Convention. All churches, schools and other organizations that bring students to an A.C.E. Student Convention are expected to have a proper and adequate child protection program in place and in use for screening and protection against child abuse. All sponsors, chaperones, coaches, parents and other adults present at the A.C.E. Student Convention must have been screened and approved through your organization's child protection program. **By signing this document you are certifying on behalf of your church, school or other organization that (i) your organization has an ongoing child protection program in place for screening and protection against child abuse, (ii) such child protection program is being enforced, and (iii) all sponsors, chaperones, coaches, parents and other adults from your organization who will be present at the A.C.E. Student Convention have been screened and approved through your organization's child protection program.**

School Name _____

Customer Number _____

School Address _____

School City, State, ZIP _____

Administrator's Name (print) _____

Administrator's Signature _____

Signature Date _____

Convention Location _____ **Date** _____

JUDGE'S FORM
SOCIAL STUDIES EXHIBIT

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Title of Entry _____

AREAS OF EVALUATION Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**	POINTS AWARDED
Concept	
Define purpose	1 2 3 4 5
Creativity and originality	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
Meets A.C.E. standards	1 2 3 4 5
Thought	
Accuracy of display	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
Thesis developed/question answered	1 2 3 4 5 6 7 8 9 10
Degree of difficulty	1 2 3 4 5 6 7 8 9 10
Workmanship	
Neatness	1 2 3 4 5
Handling of materials	1 2 3 4 5
Design of layout	1 2 3 4 5
Thoroughness	
Research documented	1 2 3 4 5
Cited sources used	1 2 3 4 5
Display clarity	1 2 3 4 5
Proper documentation submitted	1 2 3 4 5
Meets A.C.E. Guidelines	1 2 3 4 5

TOTAL POINTS 100 _____

COMMENTS _____
_____
_____
_____

_____
(Judge's Signature)

JUDGE'S FORM
SCIENCE EXHIBIT

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Entry _____

AREAS OF EVALUATION	POINTS AWARDED
Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**	
Concept	
Define purpose of theme	1 2 3 4 5
Creativity and originality	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
Meets A.C.E. standards	1 2 3 4 5
Scientific thought	
Accuracy of display	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
Total thought and effort	1 2 3 4 5 6 7 8 9 10
Degree of difficulty	1 2 3 4 5 6 7 8 9 10
Fits category per guidelines	1 2 3 4 5
Workmanship	
Neatness	1 2 3 4 5
Handling of materials	1 2 3 4 5
Design of layout	1 2 3 4 5
Thoroughness	
Presentation	1 2 3 4 5
Information, including cited sources	1 2 3 4 5
Display clarity	1 2 3 4 5
Proper documentation submitted	1 2 3 4 5

TOTAL POINTS 100 _____

COMMENTS _____

_____

_____

_____

_____
(Judge's Signature)

JUDGE'S FORM
ESSAY WRITING

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Title of Entry _____
Theme _____ Number of words _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Theme—Essay demonstrates an evangelistic, inspirational, Biblical, Christian growth, patriotic, persuasive, or historical theme should be given in a precise thesis statement which is examined and discussed logically	10	_____
Composition		
Essential points given logically and stated in parallel form	10	_____
Use of examples and illustrations	10	_____
Cogency and unity—everything in the essay directly supports the thesis	10	_____
Valid argument and persuasion without exhortation or preaching; strong closing statement	10	_____
Creativity and individuality of presentation	10	_____
Outline and bibliography included; properly followed and formatted	10	_____
Mechanics		
Neatness, general appearance	5	_____
Spelling, punctuation, grammar (subject-verb agreement, pronoun agreement, no misplaced modifiers, etc.)	15	_____
Progression of ideas and argument/transitions, length of paragraphs	5	_____
Proper documentation submitted	5	_____
	TOTAL POINTS 100	_____

NOTE: As many as 10 points may be subtracted if essay is not between 500 and 700 words in length.

COMMENTS _____

_____

_____

_____
(Judge's Signature)

JUDGE'S FORM
POETRY WRITING

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Title of Entry _____
Entry _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Theme—Poem demonstrates an evangelistic, inspirational, Biblical, Christian growth, patriotic, persuasive, or historical theme with one central idea; unity in viewpoint		
Unity and coherence	10	_____
Clarity of theme	10	_____
Use of poetic material		
Sentiment and emotion—sincerity	10	_____
Vocabulary—exact, colorful, concrete	10	_____
Meter—established and effective	10	_____
Sounds—rhyme, assonance, consonance, alliteration, etc.	10	_____
Poetic devices—figures of speech, symbolism, and patterns	10	_____
Creativity—originality and freshness	5	_____
Mechanics		
Format and general appearance	5	_____
Usage, punctuation, spelling	15	_____
Proper documentation submitted	5	_____
TOTAL POINTS	**100**	_____

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

COMMENTS _____
_____
_____
_____

_____
(Judge's Signature)

JUDGE'S FORM
SHORT STORY WRITING

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Title of Entry _____
Theme _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
The story		
Characters consistent, plausible, and motivated	15	_____
Details of setting (place/time) woven into the action of the story	10	_____
Well-planned plot with incidents that build to a main conflict	15	_____
All incidents build to a climax that resolve the conflict	10	_____
Story demonstrates an evangelistic, inspirational, Biblical, Christian growth, patriotic, or historical theme	10	_____
Story indicates creativity on the part of the author	15	_____
Mechanics		
Neatness and general appearance	5	_____
Spelling	5	_____
Punctuation	5	_____
Grammar is correct, tenses are consistent, subjects and verbs agree, and pronoun and antecedents agree	5	_____
Proper documentation submitted	5	_____
	TOTAL POINTS 100	_____

NOTE: As many as 10 points may be subtracted if story does not come within 600 to 1000 words and is not printed/typed double-spaced on plain white paper.

COMMENTS _____
_____
_____
_____

_____
(Judge's Signature)

CREATIVE COMPOSITION AFFIDAVIT

Date _____

I, _____, affirm that the attached
Student's Name

Creative Composition entry in _____ is my original
Specific Category

work in its entirety.

_____
Student's Signature

_____
Supervisor's Signature

_____
School Name

_____
Parent's Signature

BRING TO ISC AND TURN IN AT MASTER CONTROL

SOULWINNING AFFIDAVIT

Date _____

_____ has made a public profession of salvation to
Convert's Name

Christ and was introduced to Christ by _____
Student's Name

Name of Church _____

Church Address _____

City _____ State _____ ZIP _____

Name of Convert's Pastor _____

Pastor's Address _____

City _____ State _____ ZIP _____

1-23-23 CF29A

COMPLETION OF SOULWINNING PACE

Date _____

This is to certify that _____ has
Student's Name

successfully completed the A.C.E. Soulwinning PACE.

Customer No. _____

School _____

School Address _____

City _____ State _____ ZIP _____

_____
Supervisor's Signature

1-23-23 CF29B

BRING TO ISC AND TURN IN AT MASTER CONTROL

MEMORIZATION AFFIDAVIT

☐ Golden Apple *(Proverbs)* ☐ Golden Lamb *(John)* ☐ Golden Harp *(Psalms)* ☐ Christian Soldier *(Romans, Galatians, Ephesians, and Philippians)* ☐ Christian Worker *(listed below)*

Date _____

According to Student Convention Guidelines, _____ has
Student's Name

successfully quoted from memory the required Scripture for this event during the school year of _____.

School _____ Customer No._____

School Address_____

City _____ State _____ ZIP _____

_____ _____ _____

School Administrator's Signature Date Supervisor's Signature

*This form requires the signatures of the Learning Center Supervisor **and** the School Administrator.*

10-29-25 CF30A

Christian Worker - *Colossians; I and II Thessalonians; I and II Timothy; Titus; Philemon; Hebrews; James; I and II Peter; I, II, and III John*

BRING TO ISC AND TURN IN AT MASTER CONTROL

ESTHER HOWARD ENDURING TRUTH AWARD AFFIDAVIT

☐ Golden Apple *(Proverbs)* ☐ Golden Lamb *(John)* ☐ Golden Harp *(Psalms)* ☐ Christian Soldier *(Romans, Galatians, Ephesians, and Philippians)* ☐ Christian Worker *(listed below)*

☐ Scribe's Award

According to Student Convention Guidelines, _____ has
Student's Name

successfully completed 4 of the 6 events listed above during the school year(s)

of _____.

School _____ Customer No._____

School Address_____

City _____ State _____ ZIP _____

_____ _____ _____

School Administrator's Signature Date Supervisor's Signature

*This form requires the signatures of the Learning Center Supervisor **and** the School Administrator.*

10-29-25 CF30B

Christian Worker - *Colossians; I and II Thessalonians; I and II Timothy; Titus; Philemon; Hebrews; James; I and II Peter; I, II, and III John*

BRING TO ISC AND TURN IN AT MASTER CONTROL

SCRIBE'S AWARD AFFIDAVIT

Date _____

According to Student Convention Guidelines, _____ has
Student's Name
successfully handwritten the required Scripture for this event during the school year of _____.

School _____ Customer No._____
School Address_____
City _____ State _____ ZIP _____
Entry_____

_____ _____
School Administrator's Signature Supervisor's Signature

*This form requires the signatures of the Learning Center Supervisor **and** the School Administrator.*

1-23-23 CF31

JUDGE'S FORM
WEBSITE DESIGN

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Title of Entry _____
Site Address _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Structure		
Navigation of site	10	
Creativity	10	
Logical connections	10	
Engaging		
Visually	5	
Mentally	5	
Elements		
Variety	5	
Appropriateness	5	
Browser-friendly	10	
Graphic design	10	
Content		
Clear	5	
Appropriate	10	
Accomplishes goals	10	
Proper documentation submitted	5	
TOTAL POINTS	**100**	

COMMENTS _____

_____

_____

_____

_____
(Judge's Signature)

JUDGE'S FORM
POWERPOINT PRESENTATION

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Title of Entry _____
Entry _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Structure		
Navigation of site *(not applicable for linear – automatic 10 points)*	10	_____
Creativity	10	_____
Connectivity	10	_____
Engaging		
Visually	5	_____
Mentally	5	_____
Elements		
Variety	5	_____
Appropriateness	5	_____
Graphic design	10	_____
Content		
Clear	5	_____
Appropriate	10	_____
Useful	10	_____
Accomplishes goals	10	_____
Proper documentation submitted	5	_____
TOTAL POINTS	**100**	_____

COMMENTS _____

_____

_____

_____

_____
(Judge's Signature)

JUDGE'S FORM
SCRAPBOOKING

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Entry _____

AREAS OF EVALUATION	POINTS AWARDED
Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**	
Appropriate theme	1 2 3 4 5
Good choice of clear photos with sharp images	1 2 3 4 5 6 7 8 9 10
Meets Convention Guidelines	1 2 3 4 5
Focal point with photos cut into pleasing sizes and shapes	1 2 3 4 5 6 7 8 9 10
Mats and frames proportioned to layout size and design	1 2 3 4 5 6 7 8 9 10
Composition and well-designed layout consistent to theme	1 2 3 4 5 6 7 8 9 10
Journaling with title appropriate for composition	1 2 3 4 5 6 7 8 9 10
Color in the layout to complement photos and color scheme	1 2 3 4 5 6 7 8 9 10
Embellishments arranged well and complementing the photos	1 2 3 4 5 6 7 8 9 10
Creativity evidencing effort and use of multiple techniques	1 2 3 4 5 6 7 8 9 10
Craftsmanship is neat and orderly	1 2 3 4 5 6 7 8 9 10

TOTAL POINTS 100 _____

COMMENTS _____

_____

_____

_____

_____

_____
(Judge's Signature)

JUDGE'S FORM
BRUSH/PEN

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Entry _____

AREAS OF EVALUATION	POINTS AWARDED
Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**	
Composition	
Distinct clarity in light and dark masses	1 2 3 4 5 6 7 8 9 10
Color tones are balanced in hot and cool values	1 2 3 4 5
Harmonious balance maintained throughout	1 2 3 4 5
Rhythm	
All lines and masses flow with meaningful continuity	1 2 3 4 5
Technique convincingly conveys mood	1 2 3 4 5
Composition leads into one focal point	1 2 3 4 5
Logic	
Direction of light is clearly defined	1 2 3 4 5 6 7 8 9 10
Perspective is convincing	1 2 3 4 5 6 7 8 9 10
Handling of media	
Construction of subject is confidently expressed	1 2 3 4 5
Contrast and highlights are effectively used	1 2 3 4 5
Multiple textural effects are used	1 2 3 4 5
General merits of entire presentation	
Degree of difficulty	1 2 3 4 5 6 7 8 9 10
Artist delivers proof of his understanding of subject	1 2 3 4 5
Frame is in harmony with composition to enhance project	1 2 3 4 5
Artwork has a hanger	1 2 3 4 5
Proper documentation submitted	1 2 3 4 5
TOTAL POINTS 100	_____

COMMENTS _____

_____
(Judge's Signature)

JUDGE'S FORM
METALWORKING/CLAY SCULPTURE

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Entry _____

AREAS OF EVALUATION	POINTS AWARDED
Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**	
Concept	
Definite purpose or theme	1 2 3 4 5
Presented in original fashion	1 2 3 4 5 6 7 8 9 10
Composition is not split into two independent sections	1 2 3 4 5
Design	
Size and weight in conjunction with purpose	1 2 3 4 5
Area of space used has balance and harmony	1 2 3 4 5
Edges of actual shape express thoughtful planning	1 2 3 4 5 6 7 8 9 10
All parts in harmony with medium	1 2 3 4 5 6 7 8 9 10
Technique	
Construction and craftsmanship confidently expressed	1 2 3 4 5 6 7 8 9 10
Textural effects	1 2 3 4 5 6 7 8 9 10
Proper finish or glaze, either applied or natural	1 2 3 4 5 6 7 8 9 10
Knowledge of and/or use of tools required	1 2 3 4 5
Degree of difficulty	1 2 3 4 5 6 7 8 9 10
Proper documentation submitted	1 2 3 4 5

TOTAL POINTS 100 _____

COMMENTS _____

_____

_____

_____

_____
(Judge's Signature)

PHOTOGRAPHY REPORT
(Special Effects Only)

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Category_____

Category (circle all that apply) Scenic, Still Life, Plants and Animals, Special Effect, Computer Enhancement, Character Trait (List Trait) _____ Color

Camera (circle all that apply) 35mm, digital, Twin or Single Lens Reflex, Panoramic, Large Format, Pinhole, Rangefinder, Other _____

Film (circle) 35mm 110mm 120mm 4x5 629 Other _____

If digital (circle) 2mp 3mp 4mp 5mp 6mp

Lens (circle) Wide Angle Telephoto Other_____

Explain enhancements or effects used for Special Effects of Computer Enhancements
(circle) Matte box Filters Mirrors Kaleidoscopes Masking Blur Computer
Describe: _____

_____

Exposure data Aperture _____ Shutter speed _____ Film speed (ASA)_____

Lighting conditions (circle) Outdoors Indoors Describe: _____

_____

Photofinishing (circle) Darkroom Commercial Photo Lab Store
Describe steps taken: _____

_____

COMMENTS_____

_____

_____
(Student's Signature)

_____
(Supervisor's Signature)

JUDGE'S FORM
PHOTOGRAPHY

PARTICIPANT

Name_____ School_____
School Address_____ Customer No. _____
City_____ State_____ ZIP _____
Category _____

ENTRY

Title _____
Camera Make and Model _____
Lens Used (if SLR) _____
Focal Length_____ ISO_____ Aperture_____ Shutter _____

Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**

IMPACT

Uniqueness—Selection of subject shows creative effort	1 2 3 4 5
Perspective—Angle and distance between camera and subject is ideal	1 2 3 4 5
Intensity—Immediately captures the viewer's attention	1 2 3 4 5
Resonance—Evokes an emotional response	1 2 3 4 5
Memorability—Creates a lasting impression	1 2 3 4 5

COMPOSITION

Positioning—Subject location(s) within the composition is pleasing and balanced	1 2 3 4 5
Isolation—Subject is obvious within its setting (breadth and depth)	1 2 3 4 5
Insulation—Subject is captured in a manner that eliminates distractions	1 2 3 4 5
Orientation—Choice of portrait or landscape format is ideal	1 2 3 4 5
Difficulty—Capturing this image required extra physical effort	1 2 3 4 5

EXPOSURE

Focus—The focal point and depth of field capture the entire subject	1 2 3 4 5
Brightness—Whites are not "blown away" and darks are not without definition	1 2 3 4 5
Contrast—Full dynamic spectrum ranging from highlights to shadows	1 2 3 4 5
Clarity—Strong resolution free from noise, pixilation, artifacts, and dust spots	1 2 3 4 5
Color—Correct white balance with good saturation and appropriate vibrancy	1 2 3 4 5

PRESENTATION

Color—Choice of mount enhances image rather than detracting from it	1 2 3 4 5
Texture—Print paper choice and mount texture complement the composition	1 2 3 4
Quality—Print and mount are flat and well adhered to one another	1 2 3 4
Condition—Print and mount are free of scratches, stains, and scuffs	1 2 3 4
Conformity—Subject matter conforms to A.C.E. Guidelines	1 2 3 4 5

PROPER DOCUMENTATION SUBMITTED 1 2 3

JUDGE _____ TOTAL SCORE _____
JUDGE'S COMMENTS _____
_____
_____
_____

JUDGE'S FORM
PHOTOGRAPHY – CHARACTER TRAIT

PARTICIPANT

Name_____ School_____
School Address_____ Customer No. _____
City_____ State_____ ZIP _____
Category _____

ENTRY

Title _____
Camera Make and Model _____
Lens Used (if SLR) _____
Focal Length_____ ISO_____ Aperture_____ Shutter _____

Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**

IMPACT	
Uniqueness—Selection of subject shows creative effort	1 2 3 4
Perspective—Angle and distance between camera and subject is ideal	1 2 3 4
Intensity—Immediately captures the viewer's attention	1 2 3 4
Resonance—Evokes an emotional response	1 2 3 4
Memorability—Creates a lasting impression	1 2 3 4
COMPOSITION	
Positioning—Subject location(s) within the composition is pleasing and balanced	1 2 3 4 5
Isolation—Subject is obvious within its setting (breadth and depth)	1 2 3 4 5
Insulation—Subject is captured in a manner that eliminates distractions	1 2 3 4 5
Orientation—Choice of portrait or landscape format is ideal	1 2 3 4 5
Difficulty—Capturing this image required extra physical effort	1 2 3 4 5
EXPOSURE	
Focus—The focal point and depth of field capture the entire subject	1 2 3 4 5
Brightness—Whites are not "blown away" and darks are not without definition	1 2 3 4 5
Contrast—Full dynamic spectrum ranging from highlights to shadows	1 2 3 4 5
Clarity—Strong resolution free from noise, pixilation, artifacts, and dust spots	1 2 3 4 5
Color—Correct white balance with good saturation and appropriate vibrancy	1 2 3 4 5
PRESENTATION	
Color—Choice of mount enhances image rather than detracting from it	1 2 3 4 5
Texture—Print paper choice and mount texture complement the composition	1 2 3 4
Quality—Print and mount are flat and well adhered to one another	1 2 3 4
Condition—Print and mount are free of scratches, stains, and scuffs	1 2 3 4
Conformity—Subject matter conforms to A.C.E. Guidelines	1 2 3 4 5
Clarity—How obvious is the chosen trait	1 2 3 4 5
PROPER DOCUMENTATION SUBMITTED	1 2 3

JUDGE _____ TOTAL SCORE _____
JUDGE'S COMMENTS _____
_____
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JUDGE'S FORM
PHOTOGRAPHY – COMPUTER ENHANCEMENT

PARTICIPANT
Name_____ School_____
School Address_____ Customer No. _____
City_____ State_____ ZIP _____
Category _____

ENTRY
Title _____
Camera Make and Model _____
Lens Used (if SLR) _____
Focal Length_____ ISO_____ Aperture_____ Shutter _____

Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**

IMPACT	
Uniqueness—Selection of subject shows creative effort	1 2 3 4
Perspective—Angle and distance between camera and subject is ideal	1 2 3 4
Intensity—Immediately captures the viewer's attention	1 2 3 4
Resonance—Evokes an emotional response	1 2 3 4
Memorability—Creates a lasting impression	1 2 3 4
COMPOSITION	
Positioning—Subject location(s) within the composition is pleasing and balanced	1 2 3 4 5
Isolation—Subject is obvious within its setting (breadth and depth)	1 2 3 4 5
Insulation—Subject is captured in a manner that eliminates distractions	1 2 3 4 5
Orientation—Choice of portrait or landscape format is ideal	1 2 3 4 5
Difficulty—Capturing this image required extra physical effort	1 2 3 4 5
EXPOSURE	
Focus—The focal point and depth of field capture the entire subject	1 2 3 4 5
Brightness—Whites are not "blown away" and darks are not without definition	1 2 3 4
Contrast—Full dynamic spectrum ranging from highlights to shadows	1 2 3 4
Clarity—Strong resolution free from noise, pixilation, artifacts, and dust spots	1 2 3 4
Color—Correct white balance with good saturation and appropriate vibrancy	1 2 3 4
PRESENTATION	
Color—Choice of mount enhances image rather than detracting from it	1 2 3 4
Texture—Print paper choice and mount texture complement the composition	1 2 3 4
Quality—Print and mount are flat and well adhered to one another	1 2 3 4
Condition—Print and mount are free of scratches, stains, and scuffs	1 2 3 4
Conformity—Subject matter conforms to A.C.E. Guidelines	1 2 3 4
PHOTO ENHANCEMENT	
Difficulty—How hard was it to achieve the end result	1 2 3 4 5
Execution—How well were the enhancements done	1 2 3 4 5
PROPER DOCUMENTATION SUBMITTED	1 2 3 4

JUDGE _____ TOTAL SCORE _____
JUDGE'S COMMENTS _____
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JUDGE'S FORM
PENNANT DESIGN

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Entry _____

Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**

OVERALL DESIGN AND CREATIVITY	
Visual impact that immediately draws you with interest. Appealing and eye catching	1 2 3 4 5
Images and graphics clearly convey the intended theme	1 2 3 4 5
Typefaces chosen clearly convey the intended theme	1 2 3 4 5
Colors chosen clearly convey the intended theme and mood	1 2 3 4 5
Typeface changes are used effectively to prioritize, direct, and give visual interest	1 2 3 4 5
Scripture verse fits and is represented well by the other design elements chosen	1 2 3 4 5
COMPOSITION	
Layout priority causes you to see the main subject first and then directs you through all other information in *order of priority*	1 2 3 4 5
Visual balance is achieved by the way the weight of each element (images, text, color, empty space, etc.) is distributed over the design	1 2 3 4 5
Visual connection of the elements to each other by their placement. Related items are set together so that they are viewed as a group	1 2 3 4 5
Proximity—All the parts "fit together." Nothing placed randomly without purpose	1 2 3 4 5
Construction of subject is confidently expressed	1 2 3 4 5
EFFECTIVENESS	
Target audience is visually engaged through the presentation	1 2 3 4 5
Excitement about ISC is expressed in the presentation	1 2 3 4 5
Desire to attend ISC is created through the presentation	1 2 3 4 5
PRESENTATION	
Accurate information of locations, dates, times, Scripture verse, etc.	1 2 3 4 5
Information management is correct in spelling, punctuation, and grammar	1 2 3 4 5
Print is clear, free of flaws, flat, clean and correctly mounted	1 2 3 4 5
Frame is in harmony with and enhances the image and has a hangar	1 2 3 4 5
DEGREE OF DIFFICULTY	1 2 3 4 5
PROPER DOCUMENTATION SUBMITTED	1 2 3 4 5

TOTAL POINTS 100 _____

JUDGE _____ TOTAL SCORE _____

JUDGE'S COMMENTS _____

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JUDGE'S FORM
COORDINATES/DRESSES/FORMALS

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Entry _____

AREAS OF EVALUATION	POINTS AWARDED
Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**	
Meets A.C.E. Guidelines—Length, cut, modesty	1 2 3 4 5 6 7 8 9 10
Pattern and photograph submitted	1 2 3 4 5
Creativity—Pattern changes, color changes, originality	1 2 3 4 5 6 7 8 9 10
Overall beauty—Coordination of colors and accessories (such as buttons, bows, etc.) matching of plaids, etc.	1 2 3 4 5 6 7 8 9 10
Stitching—Machine and hand	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
Seam finish	1 2 3 4 5 6 7 8 9 10
Zipper, buttonholes, or fastenings	1 2 3 4 5 6 7 8 9 10
Sleeve set and detail	1 2 3 4 5 6 7 8 9 10
Collar/neckline detail	1 2 3 4 5
Hem detail	1 2 3 4 5 6 7 8 9 10
Proper documentation submitted	1 2 3 4 5

TOTAL POINTS 100 _____

COMMENTS _____

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(Judge's Signature)

JUDGE'S FORM
COATS/SUITS

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Entry _____

AREAS OF EVALUATION Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**	POINTS AWARDED
Pattern and photograph submitted	1 2 3 4 5
Creativity—Pattern changes, color changes, originality	1 2 3 4 5 6 7 8 9 10
Overall beauty—Coordination of colors and accessories (such as buttons, bows, etc.) matching of plaids, etc.	1 2 3 4 5 6 7 8 9 10
Stitching—Machine and hand	1 2 3 4 5 6 7 8 9 10
Seam finish	1 2 3 4 5 6 7 8 9 10
Zippers, buttonholes, or fastenings	1 2 3 4 5 6 7 8 9 10
Sleeve set and detail	1 2 3 4 5 6 7 8 9 10
Collar/neckline detail	1 2 3 4 5 6 7 8 9 10
Hem detail	1 2 3 4 5
Lining and interfacing	1 2 3 4 5 6 7 8 9 10
Proper documentation submitted	1 2 3 4 5
Meets A.C.E. Guidelines	1 2 3 4 5

TOTAL POINTS 100 _____

COMMENTS _____

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(Judge's Signature)

JUDGE'S FORM
COUNTED CROSS-STITCH/EMBROIDERY

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Entry _____

AREAS OF EVALUATION	POINTS AWARDED
Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**	
Pattern submitted	1 2 3 4 5
Creativity—Pattern changes, color changes, originality	2 4 6 8 10 12 14 16 18 20
Overall beauty	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
Technique—Difficulty and variety of stitches	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
Uniformity of stitches	2 4 6 8 10 12 14 16 18 20
Finishing—Thread ends secured, preferably no knots	1 2 3 4 5 6 7 8 9 10
Blocking	1 2 3 4 5 6 7 8 9 10
Proper documentation submitted	1 2 3 4 5

TOTAL POINTS 100 _____

COMMENTS _____

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(Judge's Signature)

JUDGE'S FORM
CROCHET/KNITTING/AFGHANS

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Entry _____

AREAS OF EVALUATION	POINTS AWARDED
Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**	
Pattern submitted	1 2 3 4 5
Creativity—Pattern changes, color changes, originality	1 2 3 4 5 6 7 8 9 10
Overall beauty	1 2 3 4 5 6 7 8 9 10
Technique—Difficulty of stitches, variety of stitches	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
Uniformity of stitches	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
Gauge	1 2 3 4 5 6 7 8 9 10
Finishing—Thread ends secured, preferably no knots	1 2 3 4 5 6 7 8 9 10
Blocking	1 2 3 4 5 6 7 8 9 10
Proper documentation submitted	1 2 3 4 5
Meets A.C.E. Guidelines	1 2 3 4 5
TOTAL POINTS 100	_____

COMMENTS _____

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_____
(Judge's Signature)

JUDGE'S FORM
QUILTS

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Entry _____

AREAS OF EVALUATION Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**	POINTS AWARDED
Pattern submitted	1 2 3 4 5
Creativity—Pattern changes, color changes, originality	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
Overall beauty	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
Quilt top	2 4 6 8 10 12 14 16 18 20
Quilting stitches—Uniformity, size, hand- or machine-stitching goes through all layers of quilt	2 4 6 8 10 12 14 16 18 20
Size—Meets Convention Guidelines	1 2 3 4 5 6 7 8 9 10
Finishing for presentation	1 2 3 4 5 6 7 8 9 10
Proper documentation submitted	1 2 3 4 5

TOTAL POINTS 100 _____

COMMENTS _____

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(Judge's Signature)

NEEDLE/THREAD REPORT

This form must accompany your entry in Needle and Thread

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Entry _____

List of Materials:

_____

_____

_____

_____

_____

_____

Cost of Materials:

_____

_____

_____

_____

_____

_____

Total Cost _____

Explanation of Project – (changes, sources of ideas, etc.)

Use back of page if necessary.

_____

_____

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JUDGE'S FORM
COLOR GUARD

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Name of Unit Commander _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Inspection—The unit commander reports to the Chief Judge after the unit is called to attention.		
Neatness	5	_____
Uniforms	5	_____
Equipment	5	_____
Uniformity	5	_____
Marching, rifle, flag skills, alignment of unit The unit marches forward to present the colors. The distance of march must be 30 steps forward.	10	_____
Proficiency of reversing of the colors Colors are reversed to prepare for posting.	10	_____
Presenting the colors to the judges Unit is called to present arms.	10	_____
Posting the colors in proper holders	10	_____
Retrieving of the colors After the colors have been placed, and before the color bearers return, the call for carry colors is given and any additional commands to return the colors back to the Color Guard unit.	5	_____
Dismissal of Color Guard unit After the colors have returned to the unit, the unit will be commanded to march back to its original starting position for dismissal.	5	_____
Commands Projection, inflection, snap, response of unit in snap and timing	10	_____
Error-free routine	10	_____
Within time guidelines	5	_____
Proper documentation submitted	5	_____
Time Limit: 5:00 Actual Time: _____	**TOTAL POINTS 100**	_____

Use back of page for comments.

_____

(Judge's Signature)

JUDGE'S FORM
FLAG CORPS

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Name of Unit Commander _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Inspection		
Uniforms	5	_____
Equipment	5	_____
Neatness	5	_____
Marching and drills	10	_____
Stationary movements	10	_____
Flag skills	10	_____
Commands	10	_____
Complexity/creativity of routine	15	_____
Overall appearance	10	_____
Error-free routine	10	_____
Within time guidelines	5	_____
Proper documentation submitted	5	_____

Time Limit: 6:00 Actual Time: _____ **TOTAL POINTS 100** _____

COMMENTS _____

_____

_____

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_____
(Judge's Signature)

JUDGE'S FORM
VOCAL MUSIC

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Entry _____ Name of Selection _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Appearance and stage deportment		
Approach—confident, yet with grace and humility	3	_____
Posture—upright look not slumped	3	_____
Eye contact—scanned the audience, not stared	3	_____
Poise—in full control	3	_____
Clothing—color coordinated, neat, sharp, beautiful	3	_____
Departure—confident	3	_____
Interpretation		
Mood—prayerful, enthusiastic, peaceful	3	_____
Intensity—not too weak or too strong, enough power, etc.	3	_____
Style—presentation matched the printed intention	3	_____
Tempo—flowing, not too fast or too slow	3	_____
Phrasing—the feeling of motion or rest	4	_____
Climax—handled well	4	_____
Dynamics—volumes changed correctly	4	_____
Word emphasis—each word received right emphasis	3	_____
Musicianship		
Memory	5	_____
Projection—each part of the music could be heard	5	_____
Proper diction—correctly pronounced, articulated, enunciated	5	_____
Tone quality—full rich sound	5	_____
Correct rhythm—performed like the printed page	5	_____
Proper breathing—breathed at the right places, the right way	5	_____
Intonation—correct pitch for solos or blends for groups	5	_____
Balance of voices and/or accompaniment–accompaniment added to the beauty, not overrode	5	_____
Appropriateness of selection		
Message/ministry—it ministers to the listener	5	_____
Degree of difficulty	5	_____
Proper documentation submitted	5	_____
***Time Deduction**		_____
TOTAL POINTS 100		_____

Time Limit 5:00 Actual Time _____

Use back of page for comments.

_____
(Judge's Signature)

**If piece exceeds time limit, a .5 deduction will be incurred for any portion of thirty second increments. The identical deduction occurs on each form.*

CF70

JUDGE'S FORM
INSTRUMENTAL MUSIC
(Excludes Small and Large Ensemble)

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Entry _____ Name of Selection _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Tone		
Beauty/clarity	4	_____
Color	4	_____
Strength, control, and embouchure	4	_____
Intonation	4	_____
Technique and musicianship		
Meter	4	_____
Melody	4	_____
Fingering and hand positions	4	_____
Accents	4	_____
Precision	4	_____
Slurs	4	_____
Bowing (strings), tonguing (wind instruments)	4	_____
Attacks	4	_____
Cutoffs	4	_____
Accuracy	4	_____
Memory	5	_____
Interpretation		
Tempo	4	_____
Style	4	_____
Phrasing	4	_____
Dynamics	4	_____
Presentation		
Deportment	3	_____
Posture	3	_____
Balance and integration of accompaniment	4	_____
Selection		
Message/ministry—Does it minister to the listener as performed?	4	_____
Degree of difficulty	4	_____
Proper documentation submitted	5	_____
	***Time Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 5:00 Actual Time _____

Use back of page for comments.

_____
(Judge's Signature)

**If piece exceeds time limit, a .5 deduction will be incurred for any portion of thirty second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
KEYBOARD

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Entry _____
Name of Selection _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Appearance and deportment	5	
Difficulty	10	
Memory	15	
Musical features		
Melody—clearly heard	5	
Phrasing	10	
Rhythm	10	
Pedaling	10	
Tempo	10	
Dynamics and performance indications	10	
Smoothness of execution	5	
Conveys the spirit of the music	5	
Proper documentation submitted	5	
	***Time Deduction**	
	TOTAL POINTS 100	

Time Limit 5:00 Actual Time _____

COMMENTS _____

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_____
(Judge's Signature)

**If piece exceeds time limit, a .5 deduction will be incurred for any portion of thirty second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
HANDBELL/HAND CHIME CHOIR

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Name of Selection _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Memory	10	
Approach/departure	5	
Musicianship	5	
Appearance/poise	5	
Interpretation	10	
Blend—how bells/chimes are struck together	10	
Appropriateness of selection	10	
Rhythmic accuracy	15	
Tone—consistency of strike, form	10	
Technique—damp, trills, vibrato, etc.	15	
Proper documentation submitted	5	
	***Time Deduction**	
	TOTAL POINTS 100	

Time Limit 5:00 Actual Time _____

COMMENTS _____

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_____
(Judge's Signature)

**If piece exceeds time limit, a .5 deduction will be incurred for any portion of thirty second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
SMALL AND LARGE INSTRUMENTAL ENSEMBLE

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Entry _____ Name of Selection _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Tone		
Beauty/clarity	4	_____
Color	4	_____
Strength, control, and embouchure	4	_____
Intonation	4	_____
Technique and musicianship		
Meter	4	_____
Melody	4	_____
Fingering and hand positions	4	_____
Accents	4	_____
Precision	4	_____
Slurs	4	_____
Bowing (strings), tonguing (wind instruments)	4	_____
Attacks	4	_____
Cutoffs	4	_____
Accuracy	4	_____
Interpretation		
Tempo	4	_____
Style	4	_____
Phrasing	4	_____
Dynamics	4	_____
Presentation		
Deportment	3	_____
Posture	3	_____
Balance and integration of accompaniment	3	_____
Selection		
Message/ministry—Does it minister to the listener as performed?	4	_____
Degree of difficulty	10	_____
Proper documentation submitted	5	_____
	***Time Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 5:00 Actual Time _____

Use back of page for comments.

_____
(Judge's Signature)

**If piece exceeds time limit, a .5 deduction will be incurred for any portion of thirty second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
MUSIC COMPOSITION

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Name of Composition _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Lyrics		
Originality—fresh approach; not trite; no clichés overused phrases	5	
Message—clearly defined and enlarged upon	5	
Theme—Christian or patriotic values expressed	5	
Form—poetically correct in rhyme and rhythm	5	
Compatibility—lyrics suit the music composed	5	
Music		
Originality—a clear attempt at producing a unique composition without borrowing from other works	5	
Unity—continuous flow	5	
Mood—emotional influence created	5	
Melody—original and creative	5	
Harmony—variety and enhancing to melody	5	
Rhythm—supportive of but not detracting from melody/harmony	5	
Accompaniment/chord progressions–original yet pleasing and melodic	5	
Dissonance—use and resolution	5	
Dynamics—effective use (variation in volume and pace)	5	
Cleanliness of sound–a polished composition	5	
Accuracy		
Correct use of the musical notation system	5	
Readability	5	
Selection		
Degree of difficulty	5	
Ministers—Does it minister to the listener as composed and performed?	5	
Proper documentation submitted	5	
	TOTAL POINTS 100	

COMMENTS _____

_____

_____

(Judge's Signature)

JUDGE'S FORM
MUSIC ARRANGING

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Name of Composition _____

Arranged for: ☐ Vocal ☐ Keyboard ☐ Instrumental

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Balance		
Unique melody—altered slightly/significantly by notation, meter, or a distinct melodic variation	5	
Instrumentation or voicing (unity of style yet an interest created through variety)	5	
Creativity		
Consistency of style/proper transitions between styles	5	
Counter-melody action (instrumental) or vocal variety (distinct individual parts)	5	
Structural foundation (sustained instrumentation or underlying oohs and ahs)	5	
Melodic treatment	5	
Harmonic variety	5	
Rhythmic interest	5	
Accompaniment/chord progressions (melodic)	5	
Effective use of dynamics (variation in volume and pace)	5	
Use/resolution of dissonance	5	
Economy (only included notes that serve a specific purpose)	5	
Overall emotion/mood created effectively	5	
Focus (melody as the point of attention; interludes or postludes, if any, serve as enhancement points for variation)	5	
Accuracy		
Correct use of the musical notation system	5	
Readability	5	
Selection		
Degree of difficulty	5	
Originality (completed work shows a clear attempt to "rearrange" an existing song into a unique composition)	5	
Message/ministry (ministers to the listener)	5	
Proper documentation submitted	5	
	TOTAL POINTS 100	

COMMENTS _____

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_____
(Judge's Signature)

JUDGE'S FORM
EXPRESSIVE READING

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Title of Entry _____ Male ☐ Female ☐

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Mechanics		
Approach/departure	5	_____
Voice projection and inflection	5	_____
Diction/enunciation	5	_____
Poise/self-confidence	5	_____
Memory	5	_____
Characterization		
Posture, movement, gestures	10	_____
Facial expressions	5	_____
Appearance	5	_____
Variety of dramatic skills displayed	10	_____
Interpretation of author's ideas	15	_____
Audience rapport	5	_____
Script		
Degree of difficulty	10	_____
Worthwhile message	10	_____
Proper documentation submitted	5	_____
	***Total Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 4-6 min. Actual Time _____

COMMENTS _____

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_____
(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
ORATORY

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Title of Entry _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Mechanics		
Approach/departure	5	_____
Appearance	5	_____
Poise/self-confidence	5	_____
Voice projection/inflection	5	_____
Diction/enunciation	5	_____
Outline		
Introduction/closing	5	_____
Major points/facts	5	_____
Illustrations/anecdotes	5	_____
Delivery		
Facial expression	5	_____
Gestures	5	_____
Eye contact	5	_____
Enthusiasm	5	_____
Persuasiveness	10	_____
Script content		
Originality	10	_____
Ideas clearly presented in a logical progression	5	_____
Worthwhile message	10	_____
Proper documentation submitted	5	_____
	***Total Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 6 min. Actual Time _____

COMMENTS _____

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_____
(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
DRAMATIC MONOLOGUE

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Title of Entry _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Mechanics		
Approach/departure	5	_____
Voice projection/inflection	5	_____
Diction/enunciation	5	_____
Poise/self-confidence	5	_____
Memory	5	_____
Characterization		
Posture, movement, gestures	10	_____
Facial expressions	5	_____
Costume	5	_____
Variety of dramatic skills displayed	10	_____
Overall quality of characterization	10	_____
Audience rapport	5	_____
Script		
Originality, creativity (writing skills)	15	_____
Worthwhile message	10	_____
Proper documentation submitted	5	_____
	***Total Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 4-6 min. Actual Time _____

COMMENTS _____

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(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
FAMOUS SPEECH

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Title of Entry _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Mechanics		
Approach/departure	5	_____
Appearance	5	_____
Poise/self-confidence	5	_____
Voice projection and inflection	5	_____
Diction/enunciation	5	_____
Characterization		
Facial expressions	5	_____
Gestures	5	_____
Eye contact	5	_____
Memory	10	_____
Persuasiveness	10	_____
Script Content		
Degree of difficulty	10	_____
Interpretation of author's idea	15	_____
Worthwhile message	10	_____
Proper documentation submitted	5	_____
	***Total Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 4-8 min. Actual Time _____

COMMENTS _____

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(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
POETRY RECITATION

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Title of Entry _____ Male ☐ Female ☐

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Mechanics		
Approach/departure	5	_____
Voice projection and inflection	5	_____
Diction/enunciation	5	_____
Poise/self-confidence	5	_____
Memory	5	_____
Characterization		
Posture, movement, gestures	10	_____
Facial expressions	5	_____
Appearance	5	_____
Variety of dramatic skills displayed	10	_____
Interpretation of author's ideas	15	_____
Audience rapport	5	_____
Script		
Degree of difficulty	10	_____
Worthwhile message	10	_____
Proper documentation submitted	5	_____
	***Total Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 4-6 min. Actual Time _____

COMMENTS _____

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(Judge's Signature)

****If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
PREACHING

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Title of Entry _____ 13-15 ☐ 16+ ☐

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Mechanics		
Approach/departure	5	_____
Appearance	5	_____
Poise/self-confidence	5	_____
Voice projection/inflection	5	_____
Diction/enunciation	5	_____
Outline		
Introduction/closing	5	_____
Major points	5	_____
Illustrations/anecdotes	5	_____
Delivery		
Sincerity and warmth	5	_____
Persuasiveness	5	_____
Overall presentation (facial expression, gestures, eye contact, etc.)	10	_____
Message content		
Content based on Biblical doctrine	15	_____
Scripture used to support text	10	_____
Application of life	10	_____
Proper documentation submitted	5	_____
	***Total Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 8 min. Actual Time _____

COMMENTS _____

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(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
ONE-ACT PLAY

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Title of Entry _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Stagecraft		
Costuming and makeup	10	_____
Scenery and props	10	_____
Lighting	5	_____
Sound effects	5	_____
Characterization		
Lines (memorized and well delivered)	10	_____
Voice quality (inflection and projection)	10	_____
Movement (body language, facial expression)	5	_____
Blocking (direction of actors on stage)	5	_____
Production quality		
Selection of material (worthwhile message)	10	_____
Characterization (believable characters)	10	_____
Dramatic impact (message comes across effectively)	15	_____
Proper documentation submitted	5	_____
	***Total Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 6-10 min. Actual Time _____

COMMENTS _____

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(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
ILLUSTRATED STORYTELLING

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Title of Entry _____ Male ☐ Female ☐

Age Group of Presentation (e.g. children, teens, etc.) _____

Source of Story _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Mechanics		
Approach/departure	5	_____
Voice projection and inflection	5	_____
Diction/enunciation	5	_____
Poise/self-confidence	5	_____
Memory	5	_____
Characterization		
Posture, movement, gestures	5	_____
Facial expressions	5	_____
Use of dramatic accessories (music, costume, easel, etc.)	15	_____
Effectiveness of overall narrative	10	_____
Audience rapport	10	_____
Script		_____
Worthwhile message	10	_____
Flow of story (beginning, plot, climax, conclusion)	15	_____
Proper documentation submitted	5	_____
	***Total Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 4-6 min. Actual Time _____

COMMENTS _____

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(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
PUPPETS

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Title of Entry _____ Script: ☐ Purchased ☐ Original

Age Group of Presentation (e.g. children, teens, etc.) _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Spoken material		
Shows preparation and planning, not wholly extemporaneous, and not just a collection of jokes	10	_____
Suitable to occasion, has a basic theme and unity, builds to a message of Christian or patriotic worth	15	_____
Staging		
Suitable, personable, well-made characters, props, costumes	10	_____
Effective stage, background, props, etc.	10	_____
Effective presentation		
Memory	10	_____
Use of variety: singing, laughing, sighing, taped background music, etc.	5	_____
Develops character	5	_____
Variation of voice between characters	10	_____
Arouses audience response	5	_____
Timing: natural movements, posture, lip movement, and entrances and exits	15	_____
Proper documentation submitted	5	_____
	***Total Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 5-8 min. Actual Time _____

COMMENTS _____

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(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
VENTRILOQUISM

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Title of Entry _____

Age Group of Presentation (e.g. children, teens, etc.) _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Spoken material		
Suitable to occasion	10	_____
Shows preparation and planning, not wholly extemporaneous, and not just a collection of jokes	10	_____
Basic theme and unity builds to a message of Christian or patriotic worth	10	_____
Dummy/ventriloquism puppet		
Suitable, personable, well-made	10	_____
Skill of ventriloquist		
Use of variety: singing, laughing, sighing, etc.	5	_____
Variation of voice between performer and dummy/puppet	10	_____
Absence of lip movement	10	_____
Articulation	10	_____
Effective presentation		
Timing	5	_____
Poise of performer	10	_____
Arouses audience response	5	_____
Proper documentation submitted	5	_____
	***Total Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 6 min. Actual Time _____

COMMENTS _____

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(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
INTERPRETATION FOR THE DEAF

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Interpreting (taped song and message)		
Knowledge of signs	5	
Ability to explain subject	5	
Makes complete thoughts	5	
Communicates meaning of message	5	
Correct and clear fingerspelling	3	
Neat and clear signs	3	
Mouthing of words	2	
Expression—facial and body	5	
Eye Contact	2	
Reverse interpreting (one Bible verse)		
Correct word emphasis	2	
Understands meaning of verse	3	
Communicates meaning of verse	5	
Understands fingerspelling	3	
Vocal projection	2	
Storytelling		
Content/creativity	5	
Ability to explain content	5	
Expression—facial and body	5	
Memorization	5	
Story format/ time limit	5	
Smoothness	5	
Personal platform performance		
Appearance ideal for interpreting	5	
Enthusiasm/personality/poise	5	
Accuracy of signs (start/stop positions)	3	
Approach/departure	2	
Proper documentation submitted	5	
	***Total Deduction**	
	TOTAL POINTS 100	

Time Limit 6 min.

Actual Time _____

_____

(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
RADIO PROGRAM

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Title of Entry _____

Program designed for what type of audience? _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Appropriateness of theme—conveys age-appropriate Christian or patriotic theme	10	_____
Sound effects—effects blend naturally and accomplish desired impact	10	_____
Voice inflections—voice conveys appropriate mood; adds life and believability to characters	10	_____
Flow and continuity of script—easy to follow and understand	10	_____
Audience appeal—theme and presentation directed at designated audience	5	_____
Interest level consistency—catches listener's attention and holds interest throughout	10	_____
Diction/pronunciation—words are clear and well delivered	10	_____
Mood created—proper use of dramatics–voice, sound effects, and edits to create desired mood	10	_____
Creativity—overall concept and creative thought resulting in end product	10	_____
Technical quality—skillful use of equipment to achieve desired results—edits, mix, etc.	10	_____
Proper documentation submitted	5	_____
	***Total Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 4-8 min. Actual Time _____

COMMENTS _____

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(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
CLOWN ACT

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Title of Entry _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Costume (e.g., garment, wig, hat, shoes)		
Color	5	_____
Appropriateness	5	_____
Quality	5	_____
Presentation		
Entrance/departure	5	_____
Stage presence	10	_____
Age appropriateness	5	_____
Facial expressions	10	_____
Moral lesson	10	_____
Character impersonation	5	_____
Makeup		
Quality	5	_____
Colors	5	_____
Design	5	_____
Props (e.g. bats, balls, balloons, rope, fiddle, puppets, broom, bucket)		
Physical manipulation	5	_____
Significance to lesson	5	_____
Integration to presentation	5	_____
Complement to costume	5	_____
Proper documentation submitted	5	_____
	***Total Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 4-6 min. Actual Time _____

COMMENTS _____

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(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
DRAMATIC DIALOGUE

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Title of Entry _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Mechanics		
Approach/departure	5	_____
Voice projection and inflection	5	_____
Diction/enunciation	5	_____
Poise/self-confidence	5	_____
Memory	5	_____
Characterization		
Posture, movement, gestures	10	_____
Facial expressions	5	_____
Costume/effective use of props	10	_____
Variety of dramatic skills displayed	10	_____
Effective interaction of characters, quality of characterization	15	_____
Script		
Message came across effectively	10	_____
Worthwhile message	10	_____
Proper documentation submitted	5	_____
	***Total Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 4-6 min. Actual Time _____

COMMENTS _____

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(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
SCRIPTURE VIDEO

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Title of Entry _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Script		
Objective—Scripture passage clearly visualized	10	_____
Creativity—Scripture passage presented with freshness/imagination	10	_____
Photography		
Creative—shots well composed, camera angles enhance program	10	_____
Technical—shots in focus properly exposed, and steady	10	_____
Editing		
Creative—order and length of shots enhance the program	10	_____
Technical—editing equipment's capability skillfully used	10	_____
Narration/dialogue—words clear and well delivered	10	_____
Music—selected music enhances the program and meets A.C.E. Guidelines	10	_____
Soundtrack mix—music, sound effects, and words blended well	15	_____
Proper documentation submitted	5	_____
	***Total Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 4-6 min. Actual Time _____

COMMENTS _____

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(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

JUDGE'S FORM
WOOD CONSTRUCTION

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Entry _____

AREAS OF EVALUATION	POINTS AWARDED
Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**	
Choice of subject	1 2 3 4 5
Project has a useful purpose	1 2 3 4 5
Fitness for purpose	1 2 3 4 5
Pattern/project report	1 2 3 4 5 6 7 8 9 10
At least two different joinery techniques evident	1 2 3 4 5 6 7 8 9 10
Appropriate joints used	1 2 3 4 5 6 7 8 9 10
Accuracy of joinery	1 2 3 4 5 6 7 8 9 10
Craftsmanship/overall construction	1 2 3 4 5 6 7 8 9 10
Preparation for finish	1 2 3 4 5 6 7 8 9 10
Application of appropriate finish	1 2 3 4 5 6 7 8 9 10
Degree of difficulty	1 2 3 4 5 6 7 8 9 10
Proper documentation submitted	1 2 3 4 5
TOTAL POINTS 100	_____

COMMENTS _____

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_____
(Judge's Signature)

JUDGE'S FORM
WOOD TURNING

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Entry _____

AREAS OF EVALUATION	POINTS AWARDED
Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**	
Choice of materials	1 2 3 4 5
Proportion	1 2 3 4 5 6 7 8 9 10
Fitness for purpose	1 2 3 4 5
Pattern/project report	1 2 3 4 5 6 7 8 9 10
Craftsmanship	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
Knowledge of and/or use of tools	1 2 3 4 5 6 7 8 9 10
Fitting	1 2 3 4 5 6 7 8 9 10
Preparation for finish	1 2 3 4 5 6 7 8 9 10
Application of appropriate finish	1 2 3 4 5 6 7 8 9 10
Degree of difficulty	1 2 3 4 5 6 7 8 9 10
Proper documentation submitted	1 2 3 4 5
TOTAL POINTS 100	_____

COMMENTS _____

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(Judge's Signature)

JUDGE'S FORM
WOODCARVING

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Entry _____

AREAS OF EVALUATION	POINTS AWARDED
Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**	
Choice of timber	1 2 3 4 5
Choice of subject	1 2 3 4 5
Pattern/project report	1 2 3 4 5 6 7 8 9 10
Proportion	1 2 3 4 5 6 7 8 9 10
Craftsmanship	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
Accurate use of tools	1 2 3 4 5
Attention to detail	1 2 3 4 5 6 7 8 9 10
Textual effects	1 2 3 4 5
Preparation for finish	1 2 3 4 5 6 7 8 9 10
Application of appropriate finish	1 2 3 4 5 6 7 8 9 10
Degree of difficulty	1 2 3 4 5 6 7 8 9 10
Proper documentation submitted	1 2 3 4 5
TOTAL POINTS 100	_____

COMMENTS _____
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_____
(Judge's Signature)

JUDGE'S FORM
MARQUETRY

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Entry _____

AREAS OF EVALUATION	POINTS AWARDED
Circle 1 on each line **Poor (1)** **Average (Middle Number)** **Excellent (Highest Number)**	
Choice of subject	1 2 3 4 5
Pattern/project report	1 2 3 4 5 6 7 8 9 10
Inlay choice enhances design	1 2 3 4 5 6 7 8 9 10
Pleasing design pattern/realistic picture	1 2 3 4 5 6 7 8 9 10
Craftsmanship	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
Accurate use of tools	1 2 3 4 5
Attention to detail	1 2 3 4 5 6 7 8 9 10
Preparation for finish	1 2 3 4 5 6 7 8 9 10
Application of appropriate finish	1 2 3 4 5 6 7 8 9 10
Degree of difficulty	1 2 3 4 5 6 7 8 9 10
Proper documentation submitted	1 2 3 4 5
TOTAL POINTS 100	_____

COMMENTS _____

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_____
(Judge's Signature)

JUDGE'S FORM
GROUP BIBLE SPEAKING

Name _____ Date _____

School _____ Customer No. _____

School Address _____

City _____ State _____ ZIP _____

Scripture Choice (from approved list) _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Mechanics		
Approach/departure	5	_____
Appearance/posture	5	_____
Confidence with material/poise	5	_____
Suitability and use of sound effects	5	_____
Memory	5	_____
Technical Delivery		
Vocal skill: Projection/diction/inflection	5	_____
Vocal variety: Pitch/pace/pause/phrasing	5	_____
Facial expressions/eye contact/body language	5	_____
Choral unity: Blend/balance/vocal grouping	10	_____
Blocking/use of space/movement of groups	5	_____
Arrangement		
Use of solo voices/small group voices	5	_____
Dynamic shape of groups/movement and gestures	10	_____
Group awareness/interaction	10	_____
Communication		
Characterization and interpretation	5	_____
Audience rapport	5	_____
Persuasiveness/impact/message delivery	5	_____
Proper documentation submitted	5	_____
	***Total Deductions**	_____
	TOTAL POINTS 100	_____

Time Limit 4-6 min. Actual Time _____

COMMENTS _____

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_____
(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*

EVENTS OF THE HEART AFFIDAVIT

Date _____

I, _____, affirm that
(Print) Administrator's Name

_____ meets the following guidelines in:
(Print) Student's Name

_____.
Event Name and Number

Events of the Heart Student Convention Guidelines

Contestant must have an intellectual disability to the extent that the student is incapable of entering any regular competition.

_____
(Administrator's Signature)

_____
School Name

_____
School Account Number

JUDGE'S FORM
A.C.E. CHARACTER TRAIT VIDEO

Name _____ Date _____
School _____ Customer No. _____
School Address _____
City _____ State _____ ZIP _____
Title of Entry _____

AREAS OF EVALUATION	POSSIBLE POINTS	POINTS AWARDED
Script		
Objective—Character trait clearly represented	10	_____
Creativity—Character trait presented with freshness/imagination	10	_____
Photography		
Creative—shots well composed, camera angles enhance program	10	_____
Technical—shots in focus, properly exposed, and steady	10	_____
Editing		
Creative—order and length of shots enhance the program	10	_____
Technical—editing equipment's capability skillfully used	10	_____
Narration/dialogue—words clear and well delivered	10	_____
Music—selected music enhances the program and meets A.C.E. Guidelines	10	_____
Soundtrack mix—music, sound effects, and words blended well	15	_____
Proper documentation submitted	5	_____
	***Total Deduction**	_____
	TOTAL POINTS 100	_____

Time Limit 4-6 min. Actual Time _____

COMMENTS _____

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_____
(Judge's Signature)

**If competition piece does not meet the minimum/maximum time requirements, .5 points will be deducted for each portion of thirty (30) second increments. The identical deduction occurs on each form.*