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.

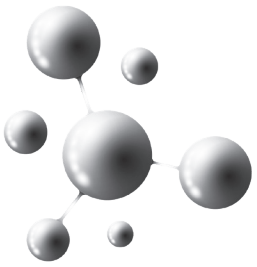
Please note: Bible Bowl questions will not be released before competition. Bible Bowl will be in English only.

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)**

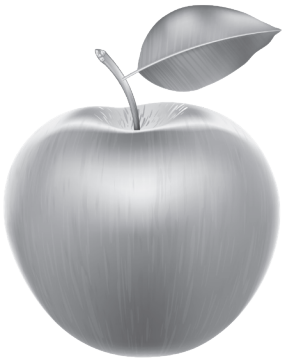
Note: As many as 10 points may be subtracted if story does not come within 600 to 1,000 words.

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)**