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)

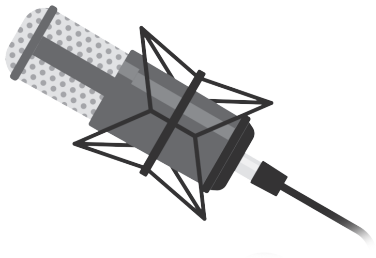
TOTAL POINTS	**(100)**

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.