CHRISTIAN EDUCATION

ESC

ONLINE

8-10 June 2021

Senior Guidelines

SECTION I

Convention Guidelines and Registration

These Guidelines are the official guidelines for the Accelerated Christian Education (A.C.E.) European and International Student Conventions and are implemented to ensure the uniformity of Conventions and equality in competition for all participants.

> **These guidelines are abridged and have been edited to facilitate the possibility of a virtual ESC for 2021.**

A.C.E. requests that ALL VOCAL AND WRITTEN ENTRIES be presented in the ENGLISH LANGUAGE. We apologize that we are not able to grant any exceptions. **All Bible quotes must be from the King James Version (not New King James Version).** *At ESC, the NKJV may be used; however, any entries for which this version is used will not be eligible for entry at the International Student Convention.*

Note: Throughout this manual where the words "Regional Convention" appear, they refer to the European Student Convention.

Guidelines for the International Student Convention are available on request.

QUALIFICATIONS

Contestants may be enrolled in any of the following types of schools in which Accelerated Christian Education material and procedures are implemented by students and staff:

Formal day schools with a campus Learning Center such as:
- Church School
- Church Home School (home school students under the direct control of a day school as outlined in item 9 on the following page)
- Institutional School
- Mission School
- Private School

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

Parent- or guardian-administered:
- Home School
- Learning Centre (UK & Europe)

All of the above must adhere to the following conditions:
1. Compliance with all appearance and dress code standards.
2. Compliance with the conduct code.
3. Compliance with age limitations.
4. Compliance with all event limitations.
5. Curriculum is diagnosed and prescribed according to the *Accelerated Christian*

Education Procedures Manual.

6. The student is not enrolled in any other educational program in pursuit of a high school diploma, except for part-time or distance learning college courses.
7. Each contestant must be currently enrolled and actively studying in a complete course of at least two of the five Accelerated Christian Education core subjects (math, English, social studies, science, or Word Building).
8. Church home school students may compete with the church school students, provided: a) Church school staff diagnose and prescribe curriculum. b) PACE Tests are completed under supervision of church school staff. c) Church school maintains academic and permanent records. d) They register for the ESC as part of the church school.

> **Any school, learning centre or home school using the Accelerated Christian Education programme qualifies to send a contestant or contestants to the European Student Convention for entries listed on the *Events & Limits* found in the *What You Need to Know (WYNTK) Booklet.***

PARTICIPANT ELIGIBILITY

1. Refer to the *What You Need to Know* booklet for age eligibility.
2. Students who have graduated from high school prior to the present school year are not eligible to compete at the Convention regardless of their age.
3. Married students, parents, or expectant parents are not eligible to compete.
4. Students may not be recruited from any type school for participation at the Convention.

> **NOTE: Students must be enrolled in only one school at the time of Convention to be qualified to compete, except for part-time or distance learning college courses.**

First through third places in elimination events and **first through sixth** places in nonelimination events from an **authorized Regional Convention** are eligible to compete at the International Convention. (Elimination events are any event where a participant plays against an opponent.) ***Nominations may also be awarded based on scores (%) achieved at the ESC.*** Therefore, placing in the top six does not guarantee a nomination.

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

NUMBER OF INDIVIDUAL EVENTS

Refer to the *What You Need to Know* booklet.

As 2021 is a virtual ESC, entries will be submitted for judging without the presence of the students being required. However, students will be expected to attend the online workshops and rallies in order to receive their certificate and any awards.

ENTRIES

All written entries, outlines, and scripts must be typed (as requirements specify). Please refer to the appropriate section of the Guidelines for specific details.

Most events will need to be submitted digitally. Details on submission guidelines and the forms needed for various events will be published separately.

Deadlines for the submission of various events will be published in the *What You Need to Know* booklet and on the website (www.christian.education/esc-online).

> **Progress Control Forms (CF9)** and **ESC Project Forms** are **no longer required** for entries at ESC. These forms may be used by the students to assist in goal-setting for their events, but should not be submitted with entries.

EVENTS OF THE HEART

The Events of the Heart category is designed to allow students who are mentally or physically challenged to compete in events and be recognized at the Awards Ceremony. Contestants must meet all International Student Convention qualifications and register at Regional and International Conventions according to convention guidelines. The contestant may participate alone, with the help of another student, or with the help of an adult. Events of the Heart students may not compete in any group events (e.g., ensembles, one-act plays) at the ISC.

Qualifications:
1. Contestant must be mentally or physically challenged to the extent the student is incapable of entering any regular competition.
2. The Qualification Affidavit must accompany judges' forms and be properly signed.

DRESS CODE

The following guidelines are applicable to ESC. Those attending ISC will be given detail on the required dress code when registering.

As a professional educational event, ESC has an established dress code that should be followed. We believe that a dress code is an important part of ESC and helps to create a safe and inclusive environment. A higher standard of dress encourages greater respect for individual students and others and results in a higher standard of behaviour and achievement. The dress code does not necessarily reflect what is or is not considered to be modest, but more sets a standard for students and sponsors to adhere to that sets ESC apart from the normal day. Students and sponsors should be dressed according to the guidelines in all recorded entries and during online connection sessions (unless otherwise stated). This is also important in order to protect students online and is in implemented in line with ESC's Online Events Safeguarding Policy.

The dress code must be observed by everyone officially associated with ESC, competing, submitting entries and connecting to any online session where videos can be shared.

The detailed dress code will be provided on request to those sponsors who have registered or intend to register for the event.

If for any religious or cultural reasons you feel unable to adhere to the dress code, please contact the ESC office beforehand so that we can enable you to attend if possible.

GENERAL GUIDELINES FOR CONDUCT

RALLY ATTENDANCE

Sponsors and students must attend all online rallies. These will be conducted during school hours to allow for group participation for those in a school setting. For more on the safeguarding measures in place for these sessions, please refer to ESC's Online Events Safeguarding Policy.

CONDUCT

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

SPONSORS (Nominated Guardian)

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

Each student must be directly responsible at all times to a specific sponsor.

Sponsors must meet the appearance dress code and encourage their students to do the same. Sponsors are also responsible for enforcing the conduct guidelines with all students in their care.

Schools: You are responsible to ensure that any adults acting as sponsors have their DBS certificates. For safeguarding purposes, you will be required to submit DBS certificate numbers as part of the registration process.

DEFERENCE

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

JUDGING

Decisions of the judges are final. Judge's comments will be returned (when possible) to the contestants or sponsors following the European Student Convention. *Time permitting*, judges will make suggestions and comments for contestants' improvement.

If you are qualified with post-graduate training or life experience and are interested in serving as a volunteer judge, please contact the Convention Office (events@christian.education) or apply through the booking website. You will be notified if selected.

REGISTRATION AND PROCEDURES

REGISTRATION AT THE EUROPEAN STUDENT CONVENTION

Refer to the *What You Need to Know (WYNTK) Booklet* for details on the registration process.

CONTACT DETAILS

Should you need assistance at any time, please contact the ESC Office.

Tel: +44 (0)1793 783783

Email: events@christian.education

Post: ESC Office
        Christian Education
        Unit 5, Northford Close
        Shrivenham
        Oxfordshire
        SN6 8HL
        United Kingdom

SECTION II
Academic Division

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

COMMUNICATION AND POTENTIAL LEADERSHIP (C.A.P.)

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

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

1. Music Performance (Instrumental or Vocal)
2. Speaking Performance (e.g., Preaching, Poetry Recitation, Dramatic Monologue, One-Act Play)
3. Writing (Poetry, Essay, Short Story, Science or Social Studies Projects, Website Design, or PowerPoint)
4. Art, Photography, or Needle/Thread

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

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

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

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

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

DRAUGHTS
ELIMINATION/PERFORMANCE EVENT

The competition will be run online during the week of ESC. Details will be sent to contestants closer to the time.
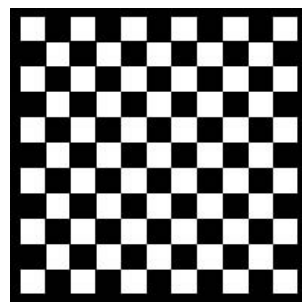
All contestants are to abide by the dress codes for Day/Sport Attire listed in the APPEARANCE SECTION (refer Section I) of these guidelines.

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.

Draughts 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

The competition will be run online during the week of ESC. Details will be sent to contestants closer to the time.

All contestants are to abide by the dress codes for Day/Sport Attire listed in the APPEARANCE SECTION (refer Section I) 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.
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.

SPELLING
PERFORMANCE EVENT

The spelling test will be taken on-site at the school or home school. Details will be sent to sponsors ahead of time.

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

ELIMINATION/PERFORMANCE EVENT

The competition will be run online during the week of ESC. Details will be sent to contestants closer to the time. *PACE Challenge will differ from PACE Bowl in that is has been set up to be facilitated online, so team sizes and the competition structure are different. Please see below for details:*

All contestants are to abide by the dress codes for Day/Sport Attire listed in the APPEARANCE SECTION (refer Section I) of these guidelines.

Each school may enter up to **TWO TEAMS** consisting of up to four students. Individuals may also enter if no team can be formed. Teams will compete simultaneously in a prepared quiz and given a set amount of time to answer the questions. At the end of the allotted time, the four teams with the highest score will advance to the play-off rounds.

Teams will complete subsequent quizzes online 'live' during an allotted time. The top two teams will play each other in a final round, and the remaining two teams will compete for third and fourth place.

Teams should include students who are proficient in math (including Algebra I and II, Geometry, and Trigonometry), English and literature (through PACE 1144), science (through Physics), social studies (world geography, European history and geography, American and world history, civics, and economics), and electives. Each team will designate a captain who will enter the answers online.

BIBLE BOWL
PERFORMANCE EVENT

The competition will be run online during the week of ESC. Details will be sent to contestants closer to the time. *There will be some differences from the usual Bible Bowl in that is has been set up to be facilitated online, so team sizes are different. The usual format for Bible Bowl will be adhered to as much as possible. Please see below for details:*

Teams may consist of **one to five players from the same school or home school.** (Teams may consist of all males, all females, or both.) The competition will be run on Zoom/Teams, so team members do not all have to be in the same location. All members must be eligible to compete based upon Section I of the *Student Convention Guidelines*. Three teams may enter per school or home school. Bible Bowl will be a closed-door competition.

All contestants are to abide by the dress codes for Day/Sport Attire listed in the APPEARANCE SECTION (refer Section I) of these guidelines.

Each team will have three (3) minutes to answer as many questions as possible. Each player will have (5) seconds to answer each question. All questions will be directed to individual team members, not answered as a group. Each correct answer will earn a point value. Teams will race against the clock, not an opponent. In the event of a tie, a sudden death round will be played. Each team in the qualifying round will be given the same group of questions. New group questions will be presented in the semifinals and in the finals.

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

Bible Bowl books for 2021 are: II Chronicles, Esther, Lamentations, Ezekiel, Daniel, Micah, Zechariah, Romans, Titus, 1 John, Revelation.

SCIENCE
NONPERFORMANCE EVENT

Science Projects will differ from the usual format in that the way projects are prepared and submitted is different and fewer categories are offered. Refer to the Deadlines in the WYNTK Booklet for submission dates.

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. **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. ***Do not confuse this category with theoretical; remember, a research project MUST include an experiment as described above.***

2. **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/presentation.

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. 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.

5. **Exhibits should be submitted as a PowerPoint Presentation with supporting portfolio as in point 3.**
   - *(If—and only if—work has already been started to prepare a Science Exhibit board as would usually be submitted, the student/s may instead submit a video presentation of a prepared exhibit that occupies a table or floor area no wider than 48 inches (1.2m) and provide commentary on the project.)*

6. **Submit online:**
   a. Judge's Forms (CF24).
   b. PowerPoint (or Video) of entry (see point 5). To be uploaded with the form.
   c. Experiment notebook and other supporting data. (To be uploaded with the form as a PDF.)

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 given a Scriptural application or reference for your project?

6. 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?

7. Have you done your very best, using all resources available, to make your display eye-catching and interesting?

8. Does your display clearly agree with and illustrate what your paper discusses?

9. Does your project provide useful information or is it only amusing?

HINTS FROM THE SCIENCE JUDGES

1. 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.

2. Do not confuse a theoretical science project with a research project. Theoretical projects involve gathering information and putting together a presentation/ project. Research exhibits must include a hypothesis, experiments, results and conclusion.

3. Make sure you define the purpose of your project and link it with your conclusion.

4. Do not copy directly from the internet or other resources. Do your research and then limit information to only what is relevant.

5. You must have a bibliography. State all your references.

6. For theoretical: Your PowerPoint/poster should be eye-catching with a summary of important information. Include a notebook with accompanying information.

SOCIAL STUDIES
NONPERFORMANCE EVENT

Social Studies Projects will differ from the usual format in that the way projects are prepared and submitted is different and fewer categories are offered. Refer to the Deadlines in the WYNTK Booklet for submission dates.

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 Entry

1. **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. 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.

4. 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.

5. **Exhibits should be submitted as a PowerPoint Presentation with supporting portfolio as in point 3.**

   - *(If—and only if—work has already been started to prepare a Science Exhibit board as would usually be submitted, the student/s may instead submit a video presentation of a prepared exhibit that occupies a table or floor area no wider than 48 inches (1.2m) and provide commentary on the project.)*

6. **Submit online:**

   a. Judge's Forms (CF20).

   b. PowerPoint (or Video) of entry (see point 5). To be uploaded with the form.

   c. Experiment notebook and other supporting data. (To be uploaded with the form as a PDF.)

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?
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?

HINTS FROM THE SOCIAL STUDIES JUDGES

Remember that you need to enter both an exhibit (PowerPoint/Video) and an accompanying paper, not only one or the other.

SOCIAL STUDIES JUDGING CRITERIA
AREAS OF EVALUATION

Concept   POSSIBLE POINTS
   A. Define purpose   (1-5)
   B. Creativity and originality   (1-15)
   C. Meets ACE 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. Presentation   (1-5)
   B. Information   (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
This event is submitted online prior to ESC. Refer to the Deadlines in the WYNTK Booklet for submission dates.

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

A contestant chooses a topic and writes a paper. (Some suggested topics are listed on page 25. You are not limited to these topics.)

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. Plagiarism of any kind will automatically disqualify the entry. Any borrowed material (statements and/or ideas) must be properly noted.

5. A significant portion of the essay must be written during school hours to verify authenticity.

6. 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. 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 III PACE 1126, pages 25-26.

Checklist for Essay Writing:
1. Length—500-700 words

2. Format—Computer, double-spaced on plain white paper; one full inch margin on all sides. On a computer use 10- to 12-point type and a letter-quality printer. Recommended fonts: Times New Roman, Helvetica, or Arial. No heavy, bold, or fancy fonts. On a typewriter a 50-space line equals 10 words; a 60-space line equals 12 words.

3. Outline—Submit essay outline (typed) with entry.

4. **Submit online:**

    a. Judge's Forms (CF25) incl. Creative Composition Affidavit (CF28).

    b. Outline and Essay as one document (To be uploaded with the form as a PDF.)

Possible Topics

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

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

HINTS FROM THE ESSAY WRITING JUDGES

Read over the Judge's Form before writing. Remember to put the theme on the Judge's Forms (i.e. Biblical, patriotic, etc.) Judges look for organization and persuasiveness in essays. Begin your entry with a strong thesis clearly stated in the first paragraph; then follow through logically, smoothly, and persuasively to support that thesis. Use your own idea and **avoid clichés or generalizations that are not supported by examples or illustrations.** Quotes are a good way to support a thesis but should be used sparingly; the judges are interested in what you have to say. Careful attention should be given to organization, 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 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 is 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 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
        Paragraph   (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, and is not typed on plain white paper.**

POETRY WRITING
NONPERFORMANCE EVENT
This event is submitted online prior to ESC. Refer to the Deadlines in the WYNTK Booklet for submission dates.

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 Student 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.

Checklist for Poetry Writing:

1. Format—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 strong thematic basis.) On a computer, use 10- to 12-point type with Times New Roman, Helvetica, or Arial font.

2. **Submit online:**
   a. Judge's Forms (CF26) incl. Creative Composition Affidavit (CF28).
   b. Poem (To be uploaded with the form as a PDF.)

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

C.	Sentiment and emotion – sincerity	(1-10)
D.	Vocabulary – exact, colorful, and concrete	(1-10)
E.	Meter – established and effective	(1-10)
F.	Sounds – rhyme, assonance, consonance, alliteration, etc.	(1-10)
G.	Poetic devices – figures of speech, symbolism, patterns	(1-10)
H.	Creativity – originality and freshness	(1-5)

Mechanics

I.	Format and general appearance	(1-5)
J.	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 and is not typed on plain white paper.**

SHORT STORY WRITING
NONPERFORMANCE EVENT
This event is submitted online prior to ESC. Refer to the Deadlines in the WYNTK Booklet for submission dates.

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 Student 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.

Checklist for Short Story:

1. Length—600-1,000 words

2. Format—Computer, double-spaced on plain white paper; one full inch margin on all sides. On a computer use 10- to 12-point type and a letter-quality printer. Recommended fonts: Times New Roman, Helvetica, or Arial. No heavy, bold, or fancy fonts. On a typewriter a 50-space line equals 10 words; a 60-space line equals 12 words.

3. **Submit online:**

    a. Judge's Forms (CF27) incl. Creative Composition Affidavit (CF28).

    b. Short Story (To be uploaded with the form as a PDF.)

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 to the detriment of the others. Because of space limitations, it is important that you develop each facet of your story carefully and thoughtfully, paying particular attention to your choice of words. Use words economically, that is, do not use several trite, colorless words when one strong, imaginative word could replace them and enhance the tone of your story. Neither should you waste good words. Make each one count. Consider it carefully. Is it there for a reason? Is it used accurately? Does it tell the reader exactly what you want him to know, or does he have to guess at your meaning? When you are satisfied that your story says what you want it to say, check it carefully to eliminate errors in grammar, punctuation, and spelling. Also check the word count, since judges will subtract points if you exceed the limits.

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 resolves 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 the story is not between 600 and 1,000 words in length and is not typed on plain white paper.

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 within one year (started after the completion of one European Student Convention and completed before the start of the next convention).
3. All recitations must be in the Kings James Version (not New King James).
4. 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.**
5. Chapters may **not** be divided into smaller parts, with the exception of Psalm 119 which may be divided into five parts.
6. No more than three errors or prompts may be allowed per chapter.
7. **Submit online:**
    a. Affidavit (CF30) —R*efer to the WYNTK Booklet for deadlines.*

Golden Lamp Award: Book of choice with the exception of Psalms, Proverbs & the Gospel of John

This award is only offered at ESC. No ISC nominations can be awarded.

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 within one year (started after the completion of one European Student Convention and completed before the start of the next convention).
3. All recitations must be in the Kings James Version (not New King James).
4. The student must recite *a minimum of one chapter* at each hearing with the following exceptions:
    a. Chapters with 40 – 49 verses may be divided into TWO parts.
    b. Chapters with 60 – 79 verses may be divided into THREE parts.
5. All recitation must be done to a **school staff member.**
6. No more than three errors or prompts may be allowed per chapter.
7. Contestants will be awarded a place based on the number of verses memorized.
    a. 1st place – a complete book of 300 verses or more
    b. 2nd place – a complete book of between 100 and 300 verses.
    c. 3rd place – a complete book of less than 100 verses.
8. Contestants may combine Golden Lamp books *(refer list of books on next page)* to increase total verses, but only one entry is permitted and only one medal will be awarded.

9. Contestants may have only one entry in the Golden Lamp Awards, but are entitled to enter the other Golden Awards, Christian Soldier and Christian Worker Awards also.
10. Any book memorized for Golden Lamp Awards cannot be used for other Golden Awards, Christian Soldier or Christian Worker Awards.
11. **Submit online:**
    a. Affidavit (CF30) —R*efer to the WYNTK Booklet for deadlines.*

The following list shows book, number of chapters, number of verses, and the place that will be awarded at the convention:

Book	Ch	Vs	Pl	Book	Ch	Vs	Pl
Genesis	50	1533	1	Habakkuk	3	56	3
Exodus	40	1213	1	Zephaniah	3	53	3
Leviticus	27	859	1	Haggai	2	38	3
Numbers	36	1263	1	Zechariah	14	211	2
Deuteronomy	34	959	1	Malachi	4	55	3
Joshua	24	658	1	Matthew	28	1071	1
Judges	21	618	1	Mark	16	678	1
Ruth	4	85	3	Luke	24	1151	1
1 Samuel	31	810	1	Acts	28	1007	1
2 Samuel	24	672	1	Romans	16	433	1
1 Kings	22	816	1	1 Corinthians	16	437	1
2 Kings	25	719	1	2 Corinthians	13	257	2
1 Chronicles	29	941	1	Galatians	6	149	2
2 Chronicles	36	821	1	Ephesians	6	155	2
Ezra	10	280	2	Philippians	4	104	2
Nehemiah	13	406	1	Colossians	4	95	3
Esther	10	167	2	1 Thessalonians	5	89	3
Job	42	1049	1	2 Thessalonians	3	47	3
Ecclesiastes	12	222	2	1 Timothy	6	113	2
Song of Solomon	8	117	2	2 Timothy	4	83	3
Isaiah	66	1264	1	Titus	3	46	3
Jeremiah	52	1363	1	Philemon	1	25	3
Lamentations	5	154	2	Hebrews	13	303	1
Ezekiel	48	1273	1	James	5	108	2
Daniel	12	357	1	1 Peter	5	105	2
Hosea	14	197	2	2 Peter	3	61	3
Joel	3	73	3	1 John	5	105	2
Amos	9	146	2	2 John	1	13	3
Obadiah	1	21	3	3 John	1	15	3
Jonah	4	48	3	Jude	1	25	3
Micah	7	105	2	Revelation	21	404	1
Nahum	3	47	3				

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 for nonathletic/performance events.

General Rules:
1. Scripture verses must be recited in English.
2. The King James Version will be used. ESC Exception: At ESC, the New King James Version will be allowed. However, students quoting from this version will not be eligible to earn an ISC nomination.
3. Participants are allowed one prompt per chapter, either upon request or after a one-minute pause.

Note: This event does not require a Judge's Form. However, entries will be submitted online with a recording of the student reciting the passage. The sponsor is responsible to set a specific time aside for this and to accurately record the student. Multiple attempts should not be given.

WEBSITE DESIGN
NONPERFORMANCE EVENT
This event is submitted online prior to ESC. Refer to the Deadlines in the WYNTK Booklet for submission dates.

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
4. The site must have been developed since the conclusion of the last International Student Convention.
5. No more than two students may participate in the design and development of the site.
6. Site must consist of more than a home page (navigate).
7. Site address must be included on the Judge's Form.
8. 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.

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.

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.

Checklist for Website Design:

Submit online:

      a. Judge's Forms (CF32) incl. Creative Composition Affidavit (CF28).

      b. Web address

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**

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.

Remember: Your site will be judged 'live' so ensure that you have registered a domain. Do not submit entries on a CD.

POWERPOINT PRESENTATION

NONPERFORMANCE EVENT

This event is submitted online prior to ESC. Refer to the Deadlines in the WYNTK Booklet for submission dates.

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. (i.e. Slides progress automatically from the first slide to the last slide.)

2. **Nonlinear—**User is given navigational control and can wander through the content at will. In a nonlinear presentation the user can pick and choose, using a random route through the presentation. (e.g. The home slide contains a menu that the user can use to navigate to a particular slide in the order he/she chooses.)

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. It is recommended that the presentation be available on a CD-ROM.
5. Designers must give proper credit for any copyrighted material.
6. 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.

Checklist for PowerPoint Presentation:

Submit online:

        a. Judge's Forms (CF33) incl. Creative Composition Affidavit (CF28).

        b. PowerPoint (To be uploaded with the form.)

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

POWERPOINT JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE POINTS

Structure
    A. Navigation of site (n/a for linear – automatic 10 points)   (1-10)
    B. Creativity   (1-10)
    C. Connectivity   (1-10)

Engaging
    A. Visually   (1-5)
    B. Mentally   (1-5)

Elements
    A. Variety   (1-5)
    B. Appropriateness   (1-5)
    C. Graphic design   (1-10)

Content
    A. Clear   (1-5)
    B. Appropriate   (1-10)
    C. Useful   (1-10)
    D. Accomplishes goals   (1-10)

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

SECTION III
Art Division

GENERAL GUIDELINES

Entries will be submitted online prior to ESC. Refer to the Deadlines in the WYNTK Booklet for submission dates.

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

1. Entries must be the sole work of the student and must have been started after the completion of the previous International Student Convention.

2. Students are encouraged to draw from their own ideas for subject matter and composition. It is recognized that copying other artwork is one method of learning but should not be presented as the original work of the student.

3. **Entries must meet ALL A.C.E. standards as far as dress codes and suitable subject matter are concerned**. Violations of such standards will prevent the entry from placing. NB! All subjects of artwork should be dressed according to the appearance guidelines in Section I.

4. All entries must be done in realistic style—no abstract or cartoon styles. No collages, pop art, or graphic design. Surreal artwork may only be entered in the specific surreal category according to the guidelines provided.

5. **No artwork should attempt to portray the face of Christ.**

6. No color-by-number paintings will be accepted.

7. Art is divided into a number of categories according to the medium. No mixed-media entries are allowed.

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

Framing

All artwork must be enclosed in some type of frame except sculpture, woodworking, and metalworking. Mat board may be used in conjunction with a frame, but is not considered a frame itself. Canvasses may be stretch across a wooden box frame provided it complements the artwork and the sides of the picture are finished off. **ARTWORK MUST BE READY TO HANG WITH WIRE — NO METAL HOOKS.**

Size

No entry may exceed three feet (+/_90cm) in length, width, or height.

TYPES OF ENTRIES

2D ART

Oil
NONPERFORMANCE EVENT

1. Entries in this category must meet all the general art guidelines.
2. Oil paint is the only medium allowed in this category. No mixed media.
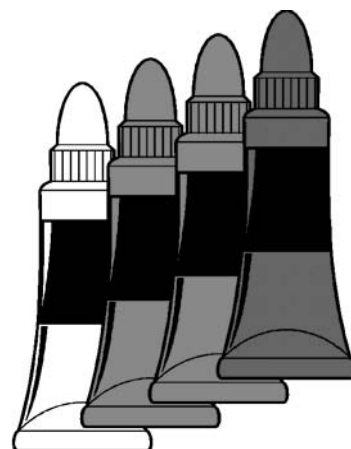
Watercolour
NONPERFORMANCE EVENT

1. Entries in this category must meet all the general art guidelines.
2. Watercolour paint is the only medium allowed in this category. No mixed media.
3. Do not use acrylics, poster paint or water-based wall paint.

Acrylics
NONPERFORMANCE EVENT

1. Entries in this category must meet all the general art guidelines.
2. Acrylic paint is the only medium allowed in this category. No mixed media.

Sketching
NONPERFORMANCE EVENT

1. Entries in this category must meet all the general art guidelines.
2. Any *monochromatic* sketching medium may be used in this category (e.g. charcoal, pencil, etc.). However, you cannot use a combination of sketching media (no mixed media).

Coloured Pencils
NONPERFORMANCE EVENT

1. Entries in this category must meet all the general art guidelines.
2. Only coloured pencils may be used in this category. No mixed media.
3. This is not a colouring-in competition.

Pen & Ink
NONPERFORMANCE EVENT

1. Entries in this category must meet all the general art guidelines.
2. Students may enter any *monochromatic* pen or brush work that makes use of ink.
3. This is not a colouring-in competition.

Pastels
NONPERFORMANCE EVENT

1. Entries in this category must meet all the general art guidelines.
2. Only pastels may be used in this category. No mixed media.

CHECKLIST FOR ENTRIES (2D ART)

Submit online:

a. Judge's Forms (CF35).

b. Photo of entry (see details on pages 4-5). To be uploaded with the form.

c. *Optional:* Recording of your progress (see details on pages 4-5). To be uploaded with the form.

BRUSH/PEN (2D ART) JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE POINTS

Composition
A. Distinct clarity in light and dark masses   (1-10)
B. Colour tones are balanced in hot and cool values   (1-5)
C. Harmonious balance maintained throughout   (1-5)

Rhythm
A. All lines and masses flow with meaningful continuity   (1-5)
B. Technique convincingly conveys mood   (1-5)
C. Composition leads into one focal point   (1-5)

Logic
A. Direction of light is clearly defined   (1-10)
B. Perspective is convincing   (1-10)

Handling of media
A. Construction of subject is confidently expressed   (1-5)
B. Contrast and highlights are effectively used   (1-5)
C. Multiple textural effects are used   (1-5)

General merits of entire presentation
A. Degree of difficulty   (1-10)
B. Artist delivers proof of understanding the subject   (1-5)
C. Frame is in harmony with composition to enhance project   (1-5)
D. Artwork has a wire hangar   (1-5)

Proper documentation submitted   (1-5)

TOTAL POINTS   100

HINTS FROM THE 2D ART JUDGES

1. Artwork should be framed in such a way that the frame adds value to the artwork.
2. Stay away from 'craft' art (i.e. pictures more suited to fabric painting, etc.) Do not use craft materials (liquid liners, fabric paints, etc.)
3. Read the guidelines carefully and ensure your artwork complies. You are more likely to get good marks.
4. Please erase or paint over construction lines.
5. Take as much care with the details as you do with the main focus of your picture. Finish off well.
6. The background adds value to your painting so give careful thought to this.
7. Use the colour wheel to add highlights and shadows. Be careful of limiting yourself to using black paint for this.
8. Take time with your entry. Don't rush it.

ESC Online 2D Art Submission Guidelines

ESC Art Rules:

Please follow the ESC Art guidelines and judges forms for guidance on the rules that apply to ESC artwork.

Photograph or Scan your Artwork:

Photograph

When you have created your art piece, please take a high-quality photograph of it. We will be judging your work from this photograph. Make sure the photograph is clear and high resolution, so that we can zoom in for the details!

Follow the link below for information on how to take excellent photographs of your artwork.
https://www.arttutor.com/blog/201811/how-photograph-your-artwork-non-photographers

If you want further info on art photography, there are loads of other great online articles on how to take good photos of artwork. Google is your friend.

Scan

Another option is to take a high-quality scan of your artwork. Please make sure that the scanner used is appropriate for taking scans of art. If the scanner does not have the appropriate settings, it will alter the colour and not pick up the quality of your work (sometimes scans don't pick up light colours like sky blue and pink). Keep this in mind if you want to scan your work.

Scanning would probably work best for monochromatic artwork categories such as Pen and Ink. However, you still need to check the scan against the original work to make sure there is no loss of quality.

Note: Please try and capture the integrity of the artwork by photograph or scanning; you will lose marks for heavy post-editing of the photo or scan.

Framing

Please also include a photograph of your artwork in a proper frame. Take a photo of the back of the frame as well as the front.

Note: You do not have to frame artwork created on a box canvas. However, we will be looking for evidence of appropriate hanging devices on canvasses.

Record your progress (optional):

If you want to record the process of how you create your art piece in a vlog or time lapse format, you can do so. We will be considering recordings like this for command performances.

Command Performances are ESC entries that the judges have found to be outstanding. We show off these entries to everyone during the ESC rallies.

Please note: A recording of your progress is not essential to achieve a command performance; command performances are based on the quality of the entry itself.

All forms, artwork scans/photos and recordings will be uploaded with your Judges' Form on the ESC booking website.

Scrapbooking (Male & Female at ESC; Female only at ISC)

NONPERFORMANCE EVENT

At ESC both female and male students may enter this category; however, only female students may earn nominations to the ISC.

Entries will be submitted online prior to ESC. Refer to the Deadlines in the WYNTK Booklet for submission dates.

1. Entries must be the sole work of the student and must have been started after the completion of the previous International Student Convention. Each contestant is limited to one entry.

2. Layout may be 8″ x 8″ (approx. 20cm x 20cm) or larger and must be a scrapbook layout. Cards and other craft projects cannot be submitted as the entire entry. The final entry should not be entirely digital.

3. Use a clean and simple layout that tells a story, portrays a theme or event, or illustrates a character trait. Arrangement needs to make a visual impact without being cluttered or too busy.

4. All items including photos in the entry **MUST conform** to A.C.E. Student Convention dress standards and guidelines.

5. Entries must be a minimum of two pages but not exceed twelve pages.

6. Each page must be in a plastic page protector with a standard non-decorative binder. The binder will not be judged. ***ESC Exception:*** *The binder may be decorative, and page protectors are not essential.*

7. The entry must have a clearly stated theme.

Checklist for Entries:

Submit online:

    a. Judge's Forms (CF34).

    b. Photos of each page (see details on pages 4-5). To be uploaded with the form.

    c. *Optional:* Flip-through recording of your Scrapbook (see details on pages 4-5). To be uploaded with the form.

SCRAPBOOKING JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
A. Appropriate theme	(1-5)
B. Good choice of clear photos with sharp images	(1-10)
C. Meets Convention Guidelines	(1-5)
D. Focal point with photos cut into pleasing sizes and shapes	(1-5)
E. Mats and frames proportioned to layout size and design	(1-5)
F. Composition and well-designed layout consistent to theme	(1-20)
G. Journaling with title appropriate for composition	(1-10)
H. Colour in the layout to complement photos and colour scheme	(1-10)
I. Embellishments arranged well and complementing the photos	(1-10)
J. Creativity evidencing effort and use of techniques and craftsmanship	(1-20)

TOTAL POINTS   **100**

HINTS FROM THE SCRAPBOOKING JUDGES

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

ESC Online Scrapbooking Submission Guidelines

Photograph or Scan your Pages:

Photograph

When you have created your scrapbook, please take a high-quality photograph of each page. We will be judging your work from this photograph. Make sure the photograph is clear and high resolution, so that we can zoom in for the details!

Scan

Another option is to take a high-quality scan of your pages. Please make sure that the scanner used is appropriate for taking scans of art. If the scanner does not have the appropriate settings, it will alter the colour and not pick up the quality of your scrapping (sometimes scans don't pick up light colours like sky blue and pink). Keep this in mind if you want to scan your work.

Scanning would probably work best for monochromatic artwork categories such as Pen and Ink. However, you still need to check the scan against the original work to make sure there is no loss of quality.

Note: Please try and capture the integrity of the scrapbook by photograph or scanning; you will lose marks for heavy post-editing of the photo or scan.

Record your scrapbook:

If you want to record yourself paging though your Scrapbook to give an overall feel of the entry, you may do so. This may also be used in a Command Performance.

Command Performances are ESC entries that the judges have found to be outstanding. We show off these entries to everyone during the ESC rallies.

Please note: A recording of your progress is not essential to achieve a command performance; command performances are based on the quality of the entry itself.

All forms, scans/photos and recordings will be uploaded with your Judges' Form on the ESC booking website.

3D ART

Woodcarving
NONPERFORMANCE EVENT

GENERAL GUIDELINES

1. Projects must be made of wood. Any appropriate screws, hinges, fasteners, locks, slides, glass, etc., that are required to bring the project to a functional completion are acceptable.
2. Any added mechanical parts (hinges, locks, slides, glass, etc.) will not be judged, but the fitting of them to the project will be judged.
3. ALL work must be the sole work of the student, and projects must have been started after the completion of the previous International Student Convention.
4. All entries must be accompanied by a pattern and a typed project report (double-spaced) listing the steps of construction and tools used. Any variation from the pattern must be explained in the report.
5. Any project wired for electricity must meet UL standards.
6. Projects may not exceed three feet (+/_ 90cm) in any direction (length, height, or width).
7. All projects must comply with Biblical standards of modesty and behavior. No weapons of any kind are acceptable. **No work should attempt to portray the face of Christ**.
8. Craft items such as miniature toys or models or pre-cut kits are not acceptable.
9. The use of power tools for cutting or roughing a piece is acceptable, but at least two-thirds of the project must be hand carved.
10. Projects may incorporate more than one form of woodcarving.
11. Each entry should be accompanied by a PDF/video documenting the progress of the project. Include photos and notes as you go along.

WOODCARVING JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE POINTS

A. Choice of timber   (1-5)
B. Choice of subject   (1-5)
C. Proportion   (1-10)
D. Pattern/Project report   (1-10)
E. Craftsmanship   (1-15)
F. Accurate use of tools   (1-5)
G. Attention to detail   (1-10)
H. Textural effects   (1-5)
I.   Preparation for finish   (1-10)
J. Application of appropriate finish   (1-10)
K. Degree of difficulty   (1-10)
L. Proper documentation submitted   (1-5)

TOTAL POINTS   **100**

Checklist for Entries:

Submit online:

    a. Judge's Forms (CF97).

    b. Photos of the completed piece (see below).

    c. PDF or video showing progress of the piece (see below).

ESC Online Woodworking Submission Guidelines

Photograph Your Piece:

When you have created your piece, please take a high-quality photograph of the piece from multiple angles. We will be judging your work from this photograph. Make sure the photograph is clear and high resolution, so that we can zoom in for the details!

Record your progress:

You must record your progress—either through a series of photographs and notes (see point 11 on page 8), or in a vlog or time lapse format. If you use the time-lapse/vlog, you must include a voiceover or separate notes.

All forms, PDFs, photos and recordings will be uploaded with your Judges' Form on the ESC booking website.

SECTION IV
Photography Division

GENERAL GUIDELINES

This event is submitted online prior to ESC. Refer to the Deadlines in the WYNTK Booklet for submission dates.

TYPES OF ENTRIES

There are two classifications: Colour and Monochromatic (black and white, sepia and grayscale).   Contestants may enter any of the classifications in the following categories. **Contestants may use any camera for all categories.**

1. Scenic—A picturesque outdoor setting.

2. Still Life—A picturesque indoor arrangement of objects.

3. Plants and Animals––A picture of living animals, birds, insects, etc., taken in their natural or unnatural habitat (zoo pictures permitted) **or** a picture of living flowers or plants taken in their natural or unnatural habitat (botanical gardens are permitted).

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

5. Character Trait Picture—A picture that portrays one of the ninety character traits listed below. **The Character Trait must be listed on the 3" x 5" card attached to your entry.**

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

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

7. Photo Journalism – a photo that would be used in a newspaper etc. It should be of a live event and should tell a story. *This is an ESC event only and cannot earn a nomination to ISC.*

COLOUR AND MONOCHROMATIC RULES

1. Entries must have been taken after the completion of the previous International Student Convention and must not have been entered in any other contest.
2. Entries must be the sole work of the student.
3. Entries should be approximately 8" x 10" (20 x 25cm).
4. Subjects in entries **MUST conform** to A.C.E. Student Convention dress standards.
5. Each photo may be entered in **only one event**.
6. Students may use any camera for all entries. Computer software (such as Adobe ® Photoshop ®, Adobe® Illustrator®, CorelDRAW ®) may be used for red eye, cropping, rotating, color balance and tonal adjustment (lightness, darkness, and contrast—not enhancement), and printing only. No other enhancement allowed in these categories.

COMPUTER PHOTO ENHANCEMENT ADDITIONAL RULES

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

Photography should not be entered as a 'filler' event. Students who want to take part should be familiar with terms like focal point, composition and focus.

Checklist for Photography—Submit online:

   a. Judge's Form (CF38)

   b. Photo entry (To be uploaded with the form.)

   c. *Additional for Special Effects only:* Photography Report (CF37)

   d. *Additional for Computer Enhancement only:* Original photo/s

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

CRITERIA

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

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

HINTS FROM THE PHOTOGRAPHY JUDGES

Judges will pay close attention to the technical qualities of your work. Next to content comes composition, including the number of subjects, their arrangements, and the background of the picture. When composing, keep your photography simple. Too much symbolism or clutter is distracting to the viewer. Avoid placing the main subject "dead center." This produces a dull, static effect, which is not very pleasing to the eye. After composing the photo, carefully check the background for distracting, objectionable elements. Many fine shots have been ruined by ugly telephone wires or distracting blotches of color that detract from the main subject. Nothing in the photo, even though in the background and out of focus, should violate the A.C.E. standard of dress, behavior, etc.

PHOTOGRAPHY JUDGING CRITERIA (GENERAL)

AREAS OF EVALUATION   POSSIBLE POINTS

IMPACT
Uniqueness—Selection of subject shows creative effort	(1-5)
Perspective—Angle and distance between camera and subject is ideal	(1-5)
Intensity—Immediately captures the viewer's attention	(1-5)
Resonance—Evokes an emotional response	(1-5)
Memorability—Creates a lasting impression	(1-5)

COMPOSITION
Positioning—Subject location(s) within the composition is pleasing and balanced	(1-10)
Isolation—Subject is obvious within its setting (breadth and depth)	(1-5)
Insulation—Subject is captured in a manner that eliminates distractions	(1-10)
Orientation—Choice of portrait or landscape format is ideal	(1-5)
Difficulty—Capturing this image required extra physical effort	(1-5)

EXPOSURE
Focus—The focal point and depth of field capture the entire subject	(1-10)
Brightness—Whites are not "blown away" and darks are not without definition	(1-5)
Contrast—Full dynamic spectrum ranging from highlights to shadows	(1-5)
Clarity—Strong resolution free from noise, pixilation, artifacts, and dust spots	(1-5)
Colour—Correct white balance with good saturation and appropriate vibrancy	(1-5)

PRESENTATION
Conformity—Subject matter conforms to A.C.E. Guidelines	(1-5)
Proper Documentation Submitted	(1-5)

TOTAL POINTS   100

PHOTOGRAPHY JUDGING CRITERIA (CHARACTER TRAIT)

AREAS OF EVALUATION   POSSIBLE POINTS

IMPACT
Uniqueness—Selection of subject shows creative effort   (1-5)
Perspective—Angle and distance between camera and subject is ideal   (1-5)
Intensity—Immediately captures the viewer's attention   (1-5)
Resonance—Evokes an emotional response   (1-5)
Memorability—Creates a lasting impression   (1-5)

COMPOSITION
Positioning—Subject location(s) within the composition is pleasing and balanced   (1-10)
Isolation—Subject is obvious within its setting (breadth and depth)   (1-5)
Insulation—Subject is captured in a manner that eliminates distractions   (1-5)
Orientation—Choice of portrait or landscape format is ideal   (1-5)
Difficulty—Capturing this image required extra physical effort   (1-5)

EXPOSURE
Focus—The focal point and depth of field capture the entire subject   (1-10)
Brightness—Whites are not "blown away" and darks are not without definition   (1-5)
Contrast—Full dynamic spectrum ranging from highlights to shadows   (1-5)
Clarity—Strong resolution free from noise, pixilation, artifacts, and dust spots   (1-5)
Colour—Correct white balance with good saturation and appropriate vibrancy   (1-5)

PRESENTATION
Conformity—Subject matter conforms to A.C.E. Guidelines   (1-5)
Clarity—How obvious is the chosen trait   (1-5)

Proper Documentation Submitted   (1-5)

TOTAL POINTS   **100**

PHOTOGRAPHY JUDGING CRITERIA (COMP. ENHANCE)

AREAS OF EVALUATION   POSSIBLE
POINTS

IMPACT
Uniqueness—Selection of subject shows creative effort   (1-5)
Perspective—Angle and distance between camera and subject is ideal   (1-5)
Intensity—Immediately captures the viewer's attention   (1-5)
Resonance—Evokes an emotional response   (1-5)
Memorability—Creates a lasting impression   (1-5)

COMPOSITION
Positioning—Subject location(s) within the composition is pleasing and balanced   (1-5)
Isolation—Subject is obvious within its setting (breadth and depth)   (1-5)
Insulation—Subject is captured in a manner that eliminates distractions   (1-5)
Orientation—Choice of portrait or landscape format is ideal   (1-5)
Difficulty—Capturing this image required extra physical effort   (1-5)

EXPOSURE
Focus—The focal point and depth of field capture the entire subject   (1-5)
Brightness—Whites are not "blown away" and darks are not without definition   (1-5)
Contrast—Full dynamic spectrum ranging from highlights to shadows   (1-5)
Clarity—Strong resolution free from noise, pixilation, artifacts, and dust spots   (1-5)
Colour—Correct white balance with good saturation and appropriate vibrancy   (1-5)

PRESENTATION
Conformity—Subject matter conforms to A.C.E. Guidelines   (1-5)

PHOTO ENHANCEMENT
Difficulty—How hard was it to achieve the end result   (1-5)
Execution—How well were the enhancements done   (1-10)

Proper Documentation Submitted   (1-5)

TOTAL POINTS   **100**

SECTION V

Needle and Thread Division

Entries will be submitted online prior to ESC. Refer to the Deadlines in the WYNTK Booklet for submission dates.

All categories are for female contestants only. Contestants must make girls'/ladies' garments. No children's garments are permitted. Contestants are allowed to submit one entry per category and must not receive help on their projects other than instructions.

All fashions must meet A.C.E. dress requirements. Pay attention to skirt length, necklines and materials. Slits in dresses must meet the A.C.E. dress standard—slit no higher than the bottom of the knee. These rules also apply to the subjects used in **Needlework** entries. Thin or "see-through" fabrics must be fully lined WITH OPAQUE MATERIAL; LACE MATERIAL IS SEE-THROUGH.

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

Please note: **Latch-hook** is not allowed. Projects must be **completely** finished to be eligible. The contestant is encouraged to be creative and vary from the pattern. If this is done, the differences should be explained on the Needle/Thread Report (CF49). Points are given for originality.

> ALL NEEDLE/THREAD ENTRIES MUST HAVE BEEN STARTED AFTER THE TERMINATION OF THE PREVIOUS INTERNATIONAL STUDENT CONVENTION. Exception: Quilts may be started 15 months prior to the current ISC (i.e. 3 months before the previous ISC).

Checklist for Needle and Thread—Submit online:

1. Judge's Form incl. Needle & Thread Report (CF49).
2. A colour photograph of the garment being modelled. (This does not apply to needlework.)
3. A scan/PDF of the pattern.
4. Photos of the entry (see details in submission guidelines on page 3.)

DRESSES

    a. One piece only.
    b. Church dresses, casual dresses, tailored dresses.
    c. Materials used must meet A.C.E. guidelines.

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

HINTS FROM THE NEEDLE/THREAD JUDGES

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

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

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

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

DRESSES JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE POINTS

A. Meets A.C.E. guidelines appearance – length, cut, modesty	(1-10)
B. Pattern and photograph submitted	(1-5)
C. Creativity – pattern changes, colour changes, originality	(1-10)
D. Overall Beauty – coordination of colours and accessories (such as buttons and bows), matching of plaids, etc.	(1-10)
E. Stitching – machine and hand	(1-15)
F. Seam finish	(1-10)
G. Zipper, button holes, or fastenings	(1-10)
H. Sleeve set and detail	(1-10)
I. Collar/neckline detail	(1-5)
J. Hem detail	(1-10)
K. Proper documentation submitted	(1-5)
TOTAL POINTS	**100**

ESC Online Dress Submission Guidelines

Photograph Your Piece:

When you have created your piece, please take a high-quality photograph of the piece from multiple angles and focusing on details such as seams, collars, hems, zips, etc. We will be judging your work from this photograph. Make sure the photograph is clear and high resolution, so that we can zoom in for the details!

Record your progress (optional):

If you want to record the process of how you create your dress in a vlog or time lapse format, you can do so. We will be considering recordings like this for command performances.

Command Performances are ESC entries that the judges have found to be outstanding. We show off these entries to everyone during the ESC rallies.

Please note: A recording of your progress is not essential to achieve a command performance; command performances are based on the quality of the entry itself.

All forms, photos and recordings will be uploaded with your Judges' Form on the ESC booking website.

NEEDLECRAFT CATEGORIES

1. **Counted Cross-Stitch—**
   a. **No stamped** cross-stitch will be accepted.
   b. Pictures must be framed *without glass*.
   c. The back of all work must be accessible for judging.
   d. Example: tablecloths, place mats, pictures, samplers.

2. **Embroidery**—Decorating fabric with embroidery floss or thread.
   a. Pictures must be framed *without glass*.
   b. The back of all work must be accessible for judging.
   c. No counted cross-stitch, see "Counted Cross-Stitch" category.
   d. "Punch and sew" embroidery will not be accepted. Only regular "needle and thread" embroidery will be judged.
   e. Examples: scarves, pillowcases, tablecloths, hand towels, borders for skirts, pillows, pictures, samplers.

HINTS FROM THE NEEDLE/THREAD JUDGES

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

NEEDLEWORK: It is best not to have any knots or loose ends. When working with an even number of threads, you may cut your thread twice the length needed, fold in half, thread loose ends through eye of needle, bring needle up from back side of fabric, go down and catch loop end of thread with needle. Now you have started your work without knots or loose ends.   To tie off without knots, simply hide ends in same color thread as previous stitches.

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

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

COUNTED CROSS-STITCH/EMBROIDERY JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
A. Pattern submitted	(1-5)
B. Creativity – pattern changes, colour changes, originality	(1-20)
C. Overall Beauty	(1-15)
D. Technique – difficulty of pattern, fabric count	(1-15)
E. Uniformity of stitches	(1-20)
F. Finishing – thread ends secured, preferably no knots	(1-10)
G. Blocking	(1-10)
H. Proper documentation submitted	(1-5)
TOTAL POINTS	**100**

ESC Online Needlework Submission Guidelines

Photograph Your Piece:

When you have created your piece, please take a high-quality photograph of the piece from both the front and the back. We will be judging your work from this photograph. Make sure the photograph is clear and high resolution, so that we can zoom in for the details!

Record your progress (optional):

If you want to record the process of how you create your dress in a vlog or time lapse format, you can do so. We will be considering recordings like this for command performances.

Command Performances are ESC entries that the judges have found to be outstanding. We show off these entries to everyone during the ESC rallies.

Please note: A recording of your progress is not essential to achieve a command performance; command performances are based on the quality of the entry itself.

All forms, photos and recordings will be uploaded with your Judges' Form on the ESC booking website.

SECTION VI
Sport Division

GENERAL GUIDELINES FOR ALL ATHLETIC COMPETITION

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

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

Regional and International Student Conventions may refuse to accept teams or individuals:
1. Who are only interested in sports competition.
2. Whose coaches or players have demonstrated disrespect for A.C.E. leadership, officials, and/or other teams and coaches.
3. Who have repeatedly displayed a negative attitude.

GENERAL GUIDELINES FOR SPORTS EVENTS

1. Appropriate athletic clothing must be worn. Boys must be clean shaven to compete.   (See sport dress code in Section I of these guidelines.)
2. Contestants must compete with shoes on both feet.
3. Remember to abide by all local and national guidance with regards to COVID-19.

DISTANCE AWARDS (Only for ESC Online)

Even though we can't all be in the same place, we can continue to keep fit and work together to accomplish a goal. By running right where you are, you can achieve an award and add to the team goal of running the distance of the UK (800+ miles).

RULES

1. Competition starts on 17th March 2021.
2. You can run anywhere that you are allowed to (at a local park, around the block,

etc.). Remember, make sure you have permission from your parents/supervisor, run where it safe to do so, and stay hydrated.

3. You can run at any pace.
4. Track the distance you run each day using an app such as Fitbit, Edomondo, Runtastic (or even Google maps.)
5. Take a screenshot of each day's run.
6. Record the date, distance run and running time on the 'Distance Award Record Sheet' (CF2101).
7. Show your supervisor the screenshot of your day's run and ask them to sign the record sheet for that day.
8. At the end of the competition period (31 May 2021), add up the total distance you have covered and record it in the appropriate block, signing the document.
9. Ask your supervisor to submit the online Distance Award Affidavit (CF2102), attaching a photo or scan of your record sheet.

AWARDS

Medals will be awarded based on the distance run:

- Bronze | 10-19 miles
- Silver | 20-49 miles
- Gold | 50+ miles

PHYSICAL FITNESS (Only for ESC Online)

Physical fitness will be judged based on a student's ability to complete push-ups and sit-ups in a given period of time.

The student should be recorded performing the necessary exercises in the given time period. This may be done by a supervisor, parent or fellow student, but should be done with the permission of the parent and the student entering the event. Please ensure the recording is zoomed in sufficiently so that the judges can check the action of the student for each exercise.

Start recording before the push-ups are started. Use a stopwatch/timer to keep time. Allow: 4 minutes for push-ups, 1 minute for a rest, and 6 minutes for sit-ups. Stop recording as soon as the 6 minutes for sit-ups is up. Recordings will be submitted online (see the WYNTK Booklet for Submission details.)

ACTION

Push-Up
1. Front lying, palms of hands flat on floor and approximately 30cm from ears directly to side of head.
2. Straighten arms to lift body.
3. Chest must touch floor for each completed movement.
4. Body must remain in a rigid position during the upward push and downward motion.
5. The contestant will be allowed four minutes to complete as many push-ups as possible without stopping.

Sit-Up
1. Back lying, legs bent at least 90° angle, feet together flat on floor, arms folded across the abdomen without holding shirt.

2. Sit up and touch the knees with the folded arms without holding shirt.
3. Keep arms folded, hands on opposite biceps, resting on your chest in the down position and extended to touch the top of the knee on the upward movement. Buttocks must stay in contact with ground.
4. The supervisor should assign a "buddy" who will hold the contestant's feet against the floor.
5. The contestant will be allowed six minutes to perform as many sit-ups as possible without stopping.

Rules
1. The contestant must do the exercises in the following order (1) push-ups and (2) sit-ups.
2. Only 60 seconds will be allowed between exercises.
3. A judge will count the number of correct exercises performed from the recording.

Scoring
Push-Ups - 1 point each   Sit-Ups - 1/2 point each

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

HINTS FROM THE JUDGES

For push-ups: Remember, the body must remain rigid (i.e. no bending of the body – either up or down – is allowed.)

For sit-ups: You may not swing the folded arms back over your head. They must remain resting on the chest or just above the chest on the upward and downward motion of the sit-up.

KEEPY-UPPIES CHALLENGE (Only for ESC Online)

'Keepy-uppy' refer to the skill of ball-juggling. It involves keeping a ball in the air for as long as possible by bouncing it off any part of the body that is allowed in the rules of football, that is, any part except the hands and arms. Typically, the ball is kept up using the feet and head.

The ESC Keepy-uppies Challenge will allow 1 minute to see how many keepy-ups the student can complete in that time.

The student should be recorded performing the necessary keepy-uppies in the given time period. This may be done by a supervisor, parent or fellow student, but should be done with the permission of the parent and the student entering the event. Please ensure the recording is zoomed to the appropriate distance so that the judges can check that the rules are followed.

Start recording before the keepy-ups are started. Use a stopwatch/timer to keep time. Allow 1 minute. Stop recording as soon as the time is up. Recordings will be submitted online with the CF2104 (see the WYNTK Booklet for Submission details.)

Rules
1. The contestant must do as many keepy-ups as possible without dropping the ball.
2. A regulation size 5 football should be used.
3. The ball must be kept up without using arms or hands. Football rules apply!
4. The ball may be balanced on the foot or caught behind the neck, but that will only count as one touch.
5. Allow one minute.
6. Count how many touches the contestant manages and record this on the Keepy-Uppies Challenge Form (CF2104) to be submitted online. Judges will verify this using the recording.

TENNIS TAP-UPS CHALLENGE (Only for ESC Online)

This challenge involves the player performing as many tap-ups with the racket and ball without the ball falling on the floor. ESC will allow 1 minute to see how many tap-ups the student can complete in that time.

The student should be recorded performing the tap-ups in the given time period. This may be done by a supervisor, parent or fellow student, but should be done with the permission of the parent and the student entering the event. Please ensure the recording is zoomed to the appropriate distance so that the judges can check that the rules are followed.

Start recording before the tap-ups are started. Use a stopwatch/timer to keep time. Allow 1 minute. Stop recording as soon as the time is up. Recordings will be submitted online with the CF2105 (see the WYNTK Booklet for Submission details.)

Rules
1. The contestant must do as many tap-ups as possible without the ball dropping to the floor.
2. The ball must be kept up using the tennis racket only. No part of the body may be used to keep the ball up.
3. Allow one minute.
4. Count how many times the contestant manages to tap the ball and keep it up on the Tennis Tap-Up Challenge Form (CF2105) to be submitted online. Judges will verify this using the recording.

TENNIS RALLY CHALLENGE (Only for ESC Online)

This challenge involves two players keeping a rally going for as long as possible. Places will be awarded based on the number of successful shots, not the length of time.

The students should be recorded performing the rally. This may be done by a supervisor, parent or fellow student, but should be done with the permission of the parent and the student entering the event. Please ensure the recording is zoomed to the appropriate distance so that the judges can check that the rules are followed.

Start recording before the serve. Stop recording when the rally ends—when the ball is missed or is out of bounds. Recordings will be submitted online with the CF2106 (see the WYNTK Booklet for Submission details.)

Rules
1. The contestants should keep a tennis rally going for as many shots as possible.

2. The Rules of Tennis according to the International Federation of Tennis apply.
3. A standard size singles court should be used.
4. The ball must be kept in play according to the rules of tennis. Once there is an error, the rally ends.
5. The serve will count as 1 shot.
6. The last shot (i.e. the shot that results in an error) does not count.
7. Count how many shots are successful in the rally and record the number on the Tennis Rally Challenge Form (CF2106) to be submitted online. Judges will verify this using the recording.

TABLE TENNIS RALLY CHALLENGE (Only for ESC Online)

This challenge involves two players keeping a rally going for as long as possible. Places will be awarded based on the number of successful shots, not the length of time.

The students should be recorded performing the rally. This may be done by a supervisor, parent or fellow student, but should be done with the permission of the parent and the student entering the event. Please ensure the recording is zoomed to the appropriate distance so that the judges can check that the rules are followed.

Start recording before the serve. Stop recording when the rally ends—when the ball is missed or is out of bounds. Recordings will be submitted online with the CF2107 (see the WYNTK Booklet for Submission details.)

Rules
1. The contestants should keep a table tennis rally going for as many shots as possible.
2. The Rules of Tennis according to the English Table Tennis Association will apply.
3. A standard size table tennis table should be used.
4. The ball must be kept in play according to the rules of table tennis. Once there is an error, the rally ends.
5. The serve will count as 1 shot.
6. The last shot (i.e. the shot that results in an error) does not count.
7. Count how many shots are successful in the rally and record the number on the Table Tennis Rally Challenge Form (CF2107) to be submitted online. Judges will verify this using the recording.

SECTION VII
Music Division

Entries will be submitted online prior to ESC. Refer to the Deadlines in the WYNTK Booklet for submission dates.

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

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

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

Competition arrangements are to be **Christian or patriotic** rather than secular. Classical instrumental music is allowed as long as it is non-offensive to Christian values or good taste. Music sung or played with a jumpy, sensual, or worldly style is not acceptable. Contemporary Christian, jazz, gospel rock, or gospel country music are not acceptable. In our music guidelines, "contemporary" refers to a style of music, not the date on which a piece was written. Music must be appropriate for a typical **conservative** church service (musical arrangement, text, and presentation). In Vocal and Instrumental Music categories, contestants are not permitted to use the musical score (except small and large instrumental ensembles). **Narration and/or dramatic dialogue are not allowed.**

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

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

APPEARANCE

Gentlemen:
Dress shirts, ties, and jackets should be worn for all music performances with the following exceptions:
1. School uniforms
2. A tuxedo with either a vest or cummerbund without a jacket

Ladies:
Nice church outfits should be worn for all music performances with the following exceptions:
1. School uniforms
2. Formal attire that meets the modesty requirements for convention

MUSIC SELECTION
When selecting a musical piece, please consider the following:

ELEMENTS OF MUSIC

Melody—A good melody has a definite high place near its conclusion so that there is a sense of climax and resolution.
Harmony—Harmony should support the melody and play a subservient role.
Rhythm—The rhythm of a song has much to do with the overall integrity of the piece. A subtle rhythm or sense of pulsation with a balance of regular accent patterns and occasional syncopation for variety and interest is acceptable. The rhythm must not overtake the melody, harmony, message, or overall flow of a song. Avoid musical compositions with excessive repetition of a melodic phrase, harmonic pattern, rhythmic pattern, or any combination of these three. Music with continuous syncopation, dominant beat, highly accented backbeat, and/or break beat is not acceptable.
Worldly Identification—The message carried by a musical style does not change by simply adding religious or Scriptural lyrics.

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

TEXT

Accuracy—Good lyrics must be Biblically accurate in both definition and associative meaning. The key to a truthful presentation of text is balance and careful examination under the Holy Spirit's direction that the words are "pure."
Implications—Any implied ideas must be examined to make sure that nothing unacceptable is implied and that the intent of Scriptural teaching and principle is satisfied. A wise performer will always check the implied communication of a song's message to verify its total accuracy.

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

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

PERFORMANCE TECHNIQUES

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

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

Questions to evaluate musical selections/performances:
1. Does the music glorify God, not the performer or composer?
2. Does the music reflect Biblical doctrine and Godly living?
3. Is the rhythm a subservient feature that does not dominate the music?
4. Does the background music play a subservient role to the lyrics and not distract the listener from the message?
5. Are the lyrics Biblically accurate?
6. Is the performance a straightforward presentation, focusing on vocal technique that employs proper breathing (avoiding breathy tones, sagging and sliding pitches, and/or choreographed movement)?
7. Is the music easily identifiable as a Christ-honoring piece as opposed to a "new sound" as in secular or entertainment styles?
8. Does the music invoke positive responses?
9. Does the selection draw the listener closer to God and uplift his/her spirit?
10. Does the music praise the Lord, focus on God, or deliver a clear spiritual message?

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

Should you be uncertain about a piece, you can submit it submit to the ESC Office for review/approval. Please allow two to three weeks for the review process. Selections, musical score, and lyrics should be submitted to events@christian.education.

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

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

GENERAL PERFORMANCE GUIDELINES

Entries and forms will be submitted online prior to ESC. Refer to the WYNTK Booklet for submission dates and details.

1. A copy of the arrangement, **as performed**, must be submitted for the judges. Music must be performed exactly as it appears on the score. For example, if chords are changed, music should be rewritten to reflect the changes. **Submitted copies must include the musical score, numbered measures, and the lyrics.** The judges must receive copies of the corrected/changed scores.

2. Contestants may sing a cappella; be accompanied by an adult or student (of convention age) **playing a piano**; or use accompaniment (**piano only**). Other sound tracks are not permissible. Poise and presentation are part of the judging criteria; thus contestants are not to provide their own accompaniment.

3. See the Platform Competition Guidelines for poise and appearance guidelines.

4. All vocal and instrumental music is to be memorized.

5. There should be a preselected spokesperson for each group (or the individual for solo events) who will introduce the group, the school represented, and the title of the song to be performed. (This is not counted against performance time.)

6. Personal amplification equipment is not allowed.

7. Musical competition time limit is 5 minutes. If competition piece exceeds the 5-minute time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments. (For example, a piece timed at 5:12 would receive a half-point deduction from the total score. A piece at 5:42 would receive a deduction of a full point from the total score.)

8. The student should be recorded performing the piece. This may be done by a supervisor, parent or fellow student, but should be done in an appropriate environment with the permission of the parent and the student entering the event. Please refer to the guidelines on submitting recordings of entries to achieve a recording with the best possible quality.

Checklist for Music—Submit online:

1. Relevant Judge's Form
2. Copy of music. To be uploaded with the form.
3. Recording of entry. To be uploaded with the form.

Note: When selecting music for vocal music competition, careful attention should be given to level of difficulty. Songs with too much unison or lack of distinct, individual parts do not usually place well. All members (duet, trio, quartet, etc.) or sections (ensemble) should demonstrate an ability to "carry" their individual parts with proper pitch, tone, and blend.

VOCAL
PERFORMANCE EVENTS

> **NB!** *A student may not participate in more than one entry in the same event.*
> *(e.g. A student may not be involved in two vocal groups.)*

Solo (1 contestant) Time limit: 5 minutes

Group (2-4 contestants) Time limit: 5 minutes
There are three different entries available in the duet category: male, female, or mixed.
If 2 in group, the performance should include: Melody + 1 harmony
If 3 in group, the performance should include: Melody + 2 harmonies
If 4 in group, the performance should include: Melody + 3 harmonies

Ensemble (5+ contestants*) Time limit: 5 minutes
There may be only one school entry under the designation "Ensemble." Your ensemble may be male, female, or mixed, but it will be judged with all the other Ensembles. It may have an adult directing.

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

> **Please note:**
> When entering a group event (duet, trio, and quartet), each student should sing a different part (e.g. melody, alto harmony, tenor harmony, etc.). Unison singing should be kept to a minimum. For ensembles, at least one harmony should be present, although greater variety will result in greater points.

VOCAL MUSIC JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE POINTS

Appearance and Stage Deportment
A. Approach – confidence, yet with grace and humility   (1-3)
B. Posture – upright look, not slumped   (1-3)
C. Eye contact – scanned the audience, not stared   (1-3)
D. Poise – in full control   (1-3)
E. Clothing – colour-coordinated, neat, sharp, beautiful   (1-3)
F. Departure – confident   (1-3)

Interpretation
A. Mood – prayerful, enthusiastic, peaceful   (1-3)
B. Intensity – not too weak or too strong, enough power, etc.   (1-3)
C. Style – presentation matched the printed intention   (1-3)
D. Tempo – flowing, not too fast or too slow   (1-3)
E. Phrasing – feeling of motion or rest   (1-4)
F. Climax – handled well   (1-4)
G. Dynamics – volumes changed correctly   (1-4)
H. Word emphasis – each word received right emphasis   (1-3)

Musicianship
A. Memory   (1-5)
B. Projection – each part of the music could be heard   (1-5)
C. Proper Diction – correctly pronounced, articulated, enunciated (1-5)
D. Tone quality – full, rich sound   (1-5)
E. Correct Rhythm – performed like the printed page   (1-5)
F. Proper breathing – breathed at the right places, the right way (1-5)
G. Intonation – correct pitch for solos or blends for groups   (1-5)
H. Balance of voice and/or accompaniment – accompaniment added to
    the beauty, not overrode   (1-5)

Appropriateness of selection
A. Message/Ministry – it ministered to the listener   (1-5)
B. Degree of Difficulty   (1-5)

Proper documentation submitted   (1-5)

TOTAL POINTS   **100**

INSTRUMENTAL
PERFORMANCE EVENTS

Piano Solo—Time limit: 5 minutes
See Keyboard Judging Criteria on the following pages of these guidelines.

Instrumental Solo—Time limit: 5 minutes

Could include:

Woodwind—Any woodwind instrument, such as flute, saxophone, clarinet, etc.
Strings (Bowed, plucked, hammered, strummed)— Violin, viola, cello, string bass, harp, classical guitar, banjo, mandolin, etc.
Brass—trumpet, tuba, etc.
Miscellaneous—instruments such as accordion, marimba, xylophone, recorder, handbells/hand chimes, bagpipe, etc.

Drums and amplified instruments are not permitted.

See Instrumental Music Judging Criteria on the following pages of these guidelines.

Instrumental Group Competition—Time limit: 5 minutes
A combination of **any** two or more instruments (woodwind, string, brass, etc.) played together with or without accompaniment. Piano accompaniment is permissible and may or may not be counted as one of the instruments. If piano is accompaniment only, please note such on the Judge's Form (e.g., two guitars playing the melody with piano accompaniment, one guitar and piano sharing the melody).

See Instrumental Music Judging Criteria on the following pages of these guidelines.

Please note:
In vocal and instrumental music, your sheet music must match what is performed. Should you make changes to the way a piece is performed, you must change the sheet music to match.

KEYBOARD JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE POINTS

A. Appearance and Deportment	(1-5)
B. Difficulty	(1-10)
C. Memory	(1-15)
D. Musical Features	
1. Melody – clearly heard	(1-5)
2. Phrasing	(1-10)
3. Rhythm	(1-10)
4. Pedaling	(1-10)
5. Tempo	(1-10)
6. Dynamics and performance indications	(1-10)
7. Smoothness of execution	(1-5)
8. Conveys the spirit of the music	(1-5)
E. Proper documentation submitted	(1-5)

TOTAL POINTS   **100**

INSTRUMENTAL MUSIC JUDGING CRITERIA

(Excludes Small and Large Ensemble)

AREAS OF EVALUATION	POSSIBLE POINTS

Tone
A. Beauty/ clarity	(1-4)
B. Colour	(1-4)
C. Strength, comma, embouchure	(1-4)
D. Intonation	(1-4)

Technique and musicianship
A. Meter	(1-3)
B. Melody	(1-3)
C. Fingering and hand positions	(1-3)
D. Accents	(1-3)
E. Precision	(1-3)
F. Slurs	(1-3)
G. Bowing (strings), tonguing (wind instruments)	(1-3)
H. Attacks	(1-3)
I. Cut-offs	(1-3)
J. Accuracy	(1-3)
K. Memory	(1-15)

Interpretation
A. Tempo	(1-4)
B. Style	(1-4)
C. Phrasing	(1-4)
D. Dynamics	(1-4)

Presentation
A. Deportment	(1-3)
B. Posture	(1-3)
C. Balance and integration of accompaniment	(1-4)

Selection
A. Message/Ministry – does it minister to the listener?	(1-4)
B. Degree of difficulty	(1-4)

Proper documentation submitted   (1-5)

TOTAL POINTS

MUSICAL COMPOSITION
NONPERFORMANCE EVENT

The contestant writes and submits an original song. The composition must include a **melody line and a simple accompaniment plus words**. Music Composition is an *individual student event*, not collaboration between two or more students. Compositions will be judged according to the generally accepted principles of traditional musical composition, and manuscripts (whether written by hand or produced with the assistance of a computer) will be judged according to the norms of standard musical notation.   Students should be aware that compositions simply played on a keyboard and produced without musical review often violate many principles of musical notation. Students are permitted to submit compositions that have been typeset on a computer program (e.g., Finale).   However, no points will be deducted for handwritten manuscripts.

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

Checklist for Music Composition—Submit online:

1. Judge's Form (CF75) including Creative Composition Affidavit (CF28).
2. Sheet music of composition. To be uploaded with the form.
3. Recording of entry. To be uploaded with the form.

MUSIC COMPOSITION JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE POINTS

Lyrics
    A. Originality – fresh approach; not trite, no clichés (over-used
       phrases)   (1-5)
    B. Message – clearly defined and enlarged upon   (1-5)
    C. Theme – Christian or patriotic values expressed   (1-5)
    D. Form – poetically correct in rhyme and rhythm   (1-5)
    E. Compatibility – lyrics suit the music composed   (1-5)

Music
    A. Originality – clear attempt to produce a unique composition
       without borrowing from other works   (1-5)
    B. Unity – continuous flow   (1-5)
    C. Mood – emotional influence created   (1-5)
    D. Melody – original and creative   (1-5)
    E. Harmony – variety and enhancing the melody   (1-5)
    F. Rhythm – supportive of but not detracting from melody/harmony   (1-5)
    G. Accompaniment/chord progressions – original yet pleasing; melodic   (1-5)
    H. Dissonance – use and resolution   (1-5)
    I. Dynamics – effective use (variation in volume and pace)   (1-5)
    J. Cleanliness of sound – polished composition   (1-5)

Accuracy
    A. Correct use of the musical notation system   (1-5)
    B. Readability   (1-5)

Selection
    A. Message/Ministry – it ministered to the listener as composed   (1-5)
           and performed
    B. Degree of Difficulty   (1-5)

Proper documentation submitted   (1-5)

TOTAL POINTS   **100**

MUSIC ARRANGING
NONPERFORMANCE EVENT

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

1. The music must be accurately written by the student in acceptable standard music notation.
2. A recording of the music arrangement is required. (The quality of the performance will not influence the judge's evaluation of the entry.)
3. The entry must be the original work of the contestant and must have been written after the termination of the previous International Student Convention.
4. The copyright owner of the song should be contacted for permission to write an arrangement of his/her song.
5. One entry per contestant.

Checklist for Music Arranging—Submit online:

1. Judge's Form (CF76) including Creative Composition Affidavit (CF28).
2. Sheet music of arrangement. To be uploaded with the form.
3. Recording of entry. To be uploaded with the form.

MUSIC ARRANGING JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE POINTS

Balance
A. Melody – unique (altered slightly/significantly by notation,
    meter, or a distinct melodic variation)   (1-5)
B. Instrumentation/voicing – unity of style, yet an interest
    created through variety   (1-5)

Creativity
A. Consistency of style/proper transitions between styles   (1-5)
B. Counter-melody action (instrumental) or vocal variety (distinct,
    individual parts)   (1-5)
C. Structural foundation – sustained instrumentation or underlying
    oohs and ahs   (1-5)
D. Melodic treatment   (1-5)
E. Harmonic variety   (1-5)
F. Rhythmic interest   (1-5)
G. Accompaniment/chord progressions –melodic   (1-5)
H. Dissonance – use and resolution   (1-5)
I. Dynamics – effective use (variation in volume and pace)   (1-5)
J. Economy – only included notes that serve a specific purpose   (1-5)
K. Overall emotion/mood created effectively   (1-5)
L. Focus – melody as the point of attention; interludes or postludes,
    if any, serve as enhancement points for variation.   (1-5)

Accuracy
A. Correct use of the musical notation system   (1-5)
B. Readability   (1-5)

Selection
A. Message/Ministry – it ministered to the listener   (1-5)
B. Degree of Difficulty   (1-5)
C. Originality – completed work shows a clear attempt to "rearrange"
    an existing song into a unique composition   (1-5)

Proper documentation submitted   (1-5)

TOTAL POINTS   **100**

WORSHIP BAND
PERFORMANCE EVENT

This event is only offered at the ESC. It is not an event at the ISC and therefore, no ISC nominations can be earned.

The group should be recorded leading worship. This may be done by a supervisor, parent or fellow student, but should be done in an appropriate environment with the permission of the parent and the student entering the event. Please refer to the guidelines on submitting recordings of entries to achieve a recording with the best possible quality. One entry per school.

Amplification may be used for this category.

RULES

1. The band must present a medley of two (2) to three (3) songs moving from "praise" to "worship". The way you flow from one song to another is important, and must be written for the judges. (See point 8.) **Time limit: 10 - 15 minutes.**

2. There must be a leader.

3. Any instruments may be used, but are limited to the following:

   a. Two (2) guitars (lead or acoustic)

   b. One (1) bass guitar

   c. One (1) piano/keyboard

   d. One (1) set of drums

   e. Alternate percussion (e.g. bongo drums, tambourine, etc.)

4. You may have up to five (5) singers, who may or may not play one of the aforementioned instruments.

5. Avoid busyness and noise. You will be awarded marks for intelligent arranging, E.g. If your guitars are playing cross rhythms, let the keyboard/piano play more sparsely. Remember, less is more!

6. Vocalists:

   a. You will always receive marks for effective harmonies.

   b. Diction is important, so work on opening your mouths. Sing confidently.

7. Music:

   a. Please submit music containing the key and vocal melody and harmony lines scored with chords above.

   b. You are permitted to write in where each instrument enters. You do *not* need to write in the full instrumental score.

   c. Where there is no singing, only music, (i.e. between songs), please write the chords in bar form.

   E.g. |C\\\| D\\\| G\Em\| Asus\A\| Next song

8. Remember, your number one goal is ministry—leading people in worship—so focus on this! Perfect musicianship without a spirit of worship does not minister.

Checklist for worship band—Submit online:

1. Judge's Form (CF200).
2. Copy of music for the set. To be uploaded with the form.
3. Recording of entry. To be uploaded with the form.

HINTS FROM THE WORSHIP TEAM JUDGES

1. Keep it SIMPLE!

2. Focus on leading your 'audience' in worship.

3. Practice together so that you learn to work as a team.

4. Take opportunities to lead worship – at your church or school or both.

5. Enjoy worshipping!

PREPARING FOR CONVENTION

TONE QUALITY

General

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

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

Solo

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

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

Ensemble

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

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

INTERPRETATION AND MUSICIANSHIP

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

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

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

TECHNIQUE

General (All instruments)

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

Articulations/Fingerings/Hand Positions/Posture
Specific (Instrument Categories)
Bells and Chimes
Efficiency of Stroke Technique
For individual stroke consistency or group stroke consistency, choose the stroke patterns that produce the styles and expressions which the piece requires. Then practice those patterns carefully under the watchful eye of an instructor to develop consistency.

<div align="center">

Remember—**PRACTICE MAKES PERMANENT.**

</div>

Mallets

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

Strings

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

Winds

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

RHYTHM

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

Meter
Each time signature receives its own characteristic pulsation within every measure.   This pulsation seldom varies throughout the piece unless it is interrupted by special articulations.   The performer must learn the metrical pattern of each time signature so that the pulsation and variations in that pulsation can achieve the intended effects.

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

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

INTONATION

Winds and Strings

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

Pretuned Instruments in Lieu of Intonation (Bells, Chimes, and Mallets)

Execution/Consistency/Stability of Stylistic and Dynamic Contrasts
Every consecutive percussive stroke at a dynamic level must achieve a consistent volume level. Also, consecutive strokes in a crescendo or decrescendo must produce smooth dynamic variation.

Correct Choice of Mallets for Each Style/Dynamic
Mallets come in many different materials and tensions to produce different tone qualities and dynamics. Most performances benefit when the mallets are selected according to the musical needs.

PRESENTATION

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

Suitability of Musical Style
Follow the suggested guidelines carefully. Keep in mind that the music itself will develop an atmosphere. That atmosphere should be consistent with the spirit of the song and the spirit of the service in which the piece is being played.

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

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

Clothing

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

Time Limit

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

HINTS FROM THE MUSIC JUDGES

Follow the music

In many musical traditions, and especially in gospel music, it is important for the performer to be able to improvise and make various changes to the composition as it is performed. In this competition, however, the judges are requiring the music to be performed exactly as it is written. Often, student performers have lost many points because they performed a piece according to the way they have heard it in the past instead of the way the music indicates.

Intonation

Most of the music judges' comments deal with intonation (the ability to sing and play in tune) and rhythmic accuracy. Both vocalists and instrumentalists need to be aware of the fact that good intonation is often made easier by obtaining a qualified instructor who can teach the basics of breathing, posture, and other items that are the foundation of good musical performance.

Accompaniment

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

Keep it simple.

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

Selection

PLEASE carefully review the official A.C.E. Statement of Acceptable Music in these guidelines before selecting your competition piece. If you have questions about the suitability of a certain piece, please submit it to A.C.E. for review and approval. (See pages 3 – 4.)

Harmonies

Remember, when singing in groups, you should be making use of harmonies. Each student should sing a different part (e.g. melody, alto, tenor, etc.). Unison singing should be kept to a minimum. For ensembles, at least one harmony should be present, although greater variety will result in greater points.

SECTION VIII
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 or European 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 may be worn to perform.
2. 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), item #651030.

PLATFORM PRESENTATION

Introduction

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.

Memorization

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

Selection

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

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

Checklist for all Platform Competition—Submit online:

1. Relevant Judge's Form
2. Copy of script, sermon, outline, etc. To be uploaded with the form.
3. Recording of entry. To be uploaded with the form.

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.

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 *Academic 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** for any portion of thirty (30) second increments. (For example, a piece timed at 6:12 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

Checklist for Oratory: See Checklist for Platform Competition, page 2.

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**

DRAMATIC MONOLOGUE (Male and Female at ESC; Female Only at ISC)
PERFORMANCE EVENT
Male Dramatic Monologue is only offered at ESC; therefore, no ISC nominations can be earned for this event. Nominations can be earned for Female Dramatic Monologue.

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 that the contestant wrote the script (CF28).
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** 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 the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

Checklist for Dramatic Monologue:
See Checklist for Platform Competition, page 2.

DRAMATIC MONOLOGUE JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
Mechanics	
A. Approach/Departure	(1-5)
B. Poise/Self-confidence	(1-5)
C. Voice projection/ inflection	(1-5)
D. Diction/enunciation	(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**

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. Example:
   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** 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 the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

Checklist for Expressive Reading: See Checklist for Platform Competition, page 2.

EXPRESSIVE READING JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE POINTS

Mechanics
   A. Approach/Departure   (1-5)
   B. Poise/Self-confidence   (1-5)
   C. Voice projection/ inflection   (1-5)
   D. Diction/enunciation   (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**

FAMOUS SPEECH (Male and Female at ESC; Male Only at ISC)
PERFORMANCE EVENT
Female Famous Speech is only offered at ESC; therefore, no ISC nominations can be earned for this event. Nominations can be earned for Mal Famous Speech.

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** 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 the total score. A piece of 8:42 would receive a deduction of a full point from the total score.)
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. *(You are not limited to this list.)*
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.

Checklist for Famous Speech: See Checklist for Platform Competition, page 2.

FAMOUS SPEECH JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE POINTS

Mechanics
    A. Approach/Departure   (1-5)
    B. Poise/Self-confidence   (1-5)
    C. Voice projection/ inflection   (1-5)
    D. Diction/enunciation   (1-5)
    E. Appearance   (1-5)

Delivery
    A. Facial expressions   (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**

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** 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 the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

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

Checklist for Poetry Recitation: See Checklist for Platform Competition, page 2.

POETRY RECITATION JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE POINTS

Mechanics
A. Approach/Departure	(1-5)
B. Poise/Self-confidence	(1-5)
C. Voice projection/ inflection	(1-5)
D. Diction/enunciation	(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**

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*

1. The sermon may be evangelistic or follow one of the suggested topics for oratory and essay.
2. Each sermon will be judged on Biblical content, outline, and effective delivery, as well as on the general guidelines given under "Platform Division."
3. Contestant may use outline cards.
4. Grammar is very important!
5. 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** 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 the total score. A piece of 8:42 would receive a deduction of a full point from the total score.)

Checklist for Preaching: See Checklist for Platform Competition, pages 2 – 3.

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/ 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 expressions, 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**

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. Remember, all Scripture references should come from the King James Version. **NB!** This is <u>not</u> an oratory (persuasive speech). This is a sermon.

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 two (2) 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. 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** 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 the total score.   A piece of 10:42 would receive a deduction of a full point from the total score.)
10. 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.

Checklist for One-Act Play: See Checklist for Platform Competition, pages 2 – 3.

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**

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** 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 the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

Checklist for Illustrated Storytelling: See Checklist for Platform Competition, page 2.

ILLUSTRATED STORYTELLING JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE POINTS

Mechanics
A. Approach/Departure	(1-5)
B. Poise/Self-confidence	(1-5)
C. Voice projection/ inflection	(1-5)
D. Diction/enunciation	(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. Flow of story (beginning, plot, climax, conclusion)	(1-15)
B. Worthwhile message	(1-10)

Proper documentation submitted   (1-5)

TOTAL POINTS   **100**

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.

SCRIPTURE VIDEO
NONPERFORMANCE EVENT

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 dialog 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 will be selected/published by A.C.E/CEE. Refer to the *WYNTK Booklet* or view the updated ISC Information Booklet for the current year's Scripture. **(Please use the King James Version, not New King James Version, of the Bible only.)**

1. No more than five (5) 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 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 the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

Checklist for Scripture Video—Submit online:

1. Judge's Form (CF94) including Creative Composition Affidavit (CF28).
2. The Scripture Video. To be uploaded with the form.
3. Paperwork of "mock" permission letters and photo releases of those seen or heard in the video. To be uploaded with the form.

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│              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.                                                    │
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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 capability skillfully used   (1-10)

Narration/Dialogue – words clear and well delivered   (1-10)

Music – selected music enhance the program   (1-10)

Soundtrack mix – music, sound effects, and words blend well   (1-15)

Proper documentation submitted   (1-5)

TOTAL POINTS   **100**

GROUP BIBLE SPEAKING (Male and Female Ensemble)
PERFORMANCE EVENT

This is a mixed performance event. Group Bible speaking is an interpretation by a **spoken choral group** of 5 or more contestants on a set Bible passage. 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** 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 the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

Selected Scripture passages will be available in the *WYNTK Booklet* available at www.christian.education/esc-online.

PLEASE USE THE KING JAMES VERSION OF THE BIBLE ONLY. Do not use the New King James Version.

Checklist for Group Bible Speaking: See Checklist for Platform Competition, p. 2.

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**

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