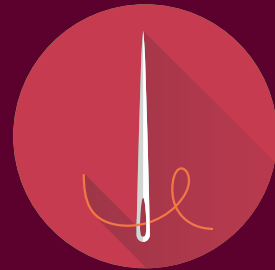# CHRISTIAN EDUCATION

Senior Student Convention

Event Guidelines

2024 Revision

SECTION I

Convention Guidelines

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 reflect the European 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.

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.*

PARTICIPANT ELIGIBILITY

Refer to the *What You Need to Know* booklet for details on student eligibility. Please note the following in addition/for clarification:

1. 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 in the What You Need to Know (WYNTK) Booklet.

2. 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.

REGISTRATION & EVENT OPTIONS

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

ENTRIES & FORMS

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

Some events will need to be submitted digitally. Details on submission guidelines and the forms needed for each event type are noted under each event in these guidelines.

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

> **Progress Control Forms (CF9)** and **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. *They are required by ICCE for students applying for ICCE credit.*

QUALIFYING FOR ISC

First through third places in elimination events and **first through sixth** places in non-elimination 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.

Some exceptions and clarifications do apply and can be provided on qualification.

EVENTS OF THE HEART

The Events of the Heart category is designed to allow students who are not able to be competitive on their own in any events (due to mental or physical limitations) to compete at Student Convention and be recognized at the Awards Ceremony.

Qualifications:
1. Contestants must meet all International Student Convention qualifications and register at Regional and International Conventions according to convention guidelines.
2. The Qualification Affidavit must accompany judges' forms and be properly signed.
3. The contestant may participate alone, with the help of another student, or with the help of an adult.
4. Events of the Heart students may not compete in any events requiring more than two contestants (at ISC).
5. The fact that the student is competing as an Events of the Heart candidate must be communicated to the ESC Office by email on registration.

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 often 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 rather sets a standard for students and sponsors to adhere to that sets ESC apart from the normal day. Students and sponsors should be always dressed according to the guidelines.

The dress code must be observed by everyone officially associated with ESC, whether competing, submitting entries, sponsoring, or judging.

The detailed dress code will be provided to those sponsors who have registered 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 rallies. All students must sit with their own sponsors during the rally. Sponsors are also expected to keep students from booing or using flash attachments at inappropriate times. Students who are too ill to attend scheduled activities are to remain in the care of their sponsors.

CONDUCT
"Abstain from all appearance of evil . . ." must be the guiding principle of all interaction between those 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 inappropriate.

Further guidance on the code of conduct is available in the Sponsors' Handbook which is sent to sponsors who register for the convention.

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 safeguarding students and promoting the conduct guidelines with all students in their care. Refer to the *What You Need to Know* booklet for further details.

DBS: Any person sponsoring a student who is not their own child will need to have an Enhanced DBS certificate (UK) or relevant police check (outside UK). Schools are responsible to ensure that any adults acting as sponsors have their DBS certificates/police checks. For safeguarding purposes, you will be required to submit DBS certificate numbers as part of the registration process if sponsoring children not your own. The venue may also request copies of the certificates according to their safeguarding policies.

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.

CHECKLIST OF ITEMS TO BRING

Information on what to bring will be sent out prior to ESC, but here is a basic list to use when packing:

Bible	Uniforms/clothing
Notebook	Toiletries
Camera	Robe, slippers
Sports equipment/clothing	Money for snacks
Musical instrument	Competition entries/paperwork
Medicines prescribed (to be kept by sponsor)	

We advise sponsors to bring a lockable suitcase/other to secure valuables and medicines. The convention organisers and host venue are not liable for lost/stolen items.

The following are not permitted on campus:

Tobacco	Video games/consoles
Alcohol	Skateboards, roller skates/blades
Narcotics	Scooters
Firearms/weapons	Toy guns/weapons
Fireworks or incendiary devices	

Please also refrain from listening to secular music/watching TV on site.

Mobile phones should be used sparingly.

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 email events@christian.education or apply through the booking website. You will be notified if selected.

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

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

BIBLE MEMORY TEST
PERFORMANCE EVENT

Contestants will be asked four types of questions about Scriptures from the list beginning on page II-3. **The contest will be conducted in writing and will have a time limit**. All contestants are to abide by the dress codes for nonathletic events listed in the Sponsors' Handbook.

The four types of questions are as follows:

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

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

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

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

General Rules

1. Only one type of question will be used at a time.

2. The King James Version only (not New King James Version) will be used.

3. There is no penalty for punctuation errors.

4. When a response requires a specific verse, the verse must be verbatim.

5. All Scripture references used must be from the official list.

6. Students will have **ninety minutes** to complete the test.

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

OFFICIAL BIBLE MEMORY LIST

GOD	JESUS CHRIST	THE HOLY SPIRIT
Psalm 86:15	Luke 2:52	John 14:26
Psalm 145:3	Luke 19:10	John 16:13
Jeremiah 23:24	John 1:14	Romans 8:9
Jeremiah 32:27	John 1:18	I Corinthians 2:4
John 4:24	I Corinthians 15:3	I Corinthians 12:3
Romans 11:33	I Corinthians 15:20	I Corinthians 12:11
II Corinthians 9:8	Hebrews 1:3	Galatians 4:6
II Thessalonians 3:3	Hebrews 1:8	Galatians 5:16
I Peter 1:15	Hebrews 4:15	Ephesians 5:18
I John 4:10	I John 3:2	I Thessalonians 1:5
Deuteronomy 33:27	Matthew 5:17	Ezekiel 36:27
II Samuel 22:31	John 5:39	Matthew 3:11
Job 36:26	John 17:23	John 6:63
Isaiah 25:1	John 18:37	John 14:17
Isaiah 42:8	Acts 3:18	John 16:7
Jeremiah 9:24	II Corinthians 8:9	I Corinthians2:14
Jeremiah 10:10	Galatians 4:4	Ephesians 4:30
Micah 7:18	Colossians 1:16	Acts 2:38
I Timothy 1:17	I John 4:9	I John 2:27
Revelation 1:8	I John 5:20	I John 5:6

SALVATION	PRAYER	VICTORY
Isaiah 53:6	I Samuel 12:23	Psalm 37:31
John 1:12	Jeremiah 33:3	Romans 6:12
Romans 5:8	Matthew 6:6	Romans 6:13
Romans 10:9	Matthew 7:7	Romans 8:5
Romans 10:10	Matthew 7:8	Romans 8:6
II Corinthians 5:21	Matthew 9:38	Romans 13:14
Ephesians 1:7	Matthew 21:22	I Corinthians 15:57
Ephesians 2:8	Mark 1:35	II Corinthians 2:14
II Timothy 1:9	John 15:7	II Corinthians 10:4
Titus 3:5	Ephesians 3:20	Ephesians 6:10
Hebrews 9:27	Philippians 4:6	James 4:7
I Peter 2:9	I Thessalonians 5:17	I John 4:4
I Peter 2:24	Hebrews 13:15	I John 5:4
I Peter 3:18	I John 5:14	Revelation 12:11
Isaiah 45:22	I Chronicles 16:11	Psalm 16:11
Isaiah 55:7	II Chronicles 7:14	Psalm 34:19
Zephaniah 3:17	Psalm 32:5	Luke 10:19
John 3:18	Matthew 6:7	Romans 15:13
John 20:31	Matthew 18:20	II Corinthians 5:17
Romans 5:10	Luke 18:1	James 1:12
Romans 5:18	Ephesians 6:18	II Peter 1:4
Colossians 2:13	Colossians 1:9	Revelation 3:12
I Peter 1:23	James 1:5	Revelation 15:2
II Peter 3:9	James 5:16	Revelation 17:14

SOULWINNING	GOD'S PROVISION	DISCIPLESHIP
Psalm 107:2	Numbers 23:19	Proverbs 3:9
Psalm 126:5	Psalm 37:3	Matthew 6:33
Psalm 126:6	Psalm 119:9	Mark 10:45
Proverbs 11:30	Psalm 119:11	Luke 9:23

Matthew 4:19	Isaiah 26:3	Romans 12:2
Matthew 9:36	Isaiah 41:10	I Corinthians 15:58
Matthew 28:19	Lamentations 3:22	II Corinthians 4:5
John 4:35	Romans 8:32	II Corinthians 9:6
Acts 1:8	I Corinthians 2:12	II Corinthians 9:7
Romans 1:16	I Corinthians 3:16	Hebrews 12:3
I Corinthians 9:19	Philippians 4:13	I John 2:15
I Thessalonians 2:4	Philippians 4:19	I John 3:22
Psalm 51:13	Hebrews 2:18	I Samuel 12:24
Isaiah 61:1	Exodus 14:14	Luke 14:26
Daniel 12:3	Deuteronomy 8:18	Luke 14:33
Luke 15:7	Psalm 68:11	John 8:31
John 4:36	Psalm 37:25	John 15:10
John 10:9	Proverbs 8:18	Galatians 2:20
Acts 4:12	Ecclesiastes 5:19	Colossians 2:6
Acts 15:11	John 3:27	Hebrews 11:6
Romans 10:1	James 1:17	Hebrews 12:1
I John 1:3	I Peter 2:25	I Timothy 4:8

DRAUGHTS
ELIMINATION/PERFORMANCE EVENT

Students should bring their own board and pieces.

All contestants are to abide by the dress codes for Day Attire listed in the Sponsors' Handbook.

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

Students should bring their own board and pieces.

All contestants are to abide by the dress codes for Day Attire listed in the Sponsors' Handbook.

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

All contestants are to abide by the dress codes for Day Attire listed in the Sponsors' Handbook.

Each contestant is given an answer sheet and is assigned a desk. Pencils or pens will be provided. 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 BOWL (QUIZ)

ELIMINATION/PERFORMANCE EVENT

All contestants are to abide by the dress codes for Day Attire listed in the Sponsors' Handbook.

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

Each team must consist of four students proficient in math (including Algebra I and II, Geometry, and Trigonometry), English and literature (through PACE 1144), science (through Physics), social studies (world geography, local and world history, civics, and economics), and electives. Each team will designate a spokesperson or captain.

IMPORTANT: For toss-up questions, each team member chooses two categories in which to answer questions. He/she may only answer questions in these categories. Everyone may answer elective questions. If an unqualified team member answers the questions before the judge realizes he was not qualified, then his team loses the toss-up and the points even if the answer was correct. Questions are taken from PACEs starting with PACE 1073. Questions may be visual (such as pictures, maps, etc.).
Competition will consist of two types of questions:

1.   Toss-up questions

   a.   For toss-up questions, each team member chooses two categories in which to answer questions (math, English, science, or social studies). He may only answer questions in these categories. Everyone may answer elective questions. If an unqualified team member answers the question, then his team loses the toss-up and the points even if the answer was correct.

b.   A subject area ("Math Toss-up," "Science Toss-up," etc.) and the point value of the Bonus question to follow ("With a fifteen point bonus question") will be announced before reading each toss-up question.

c.   There is a thirty second maximum time limit to "buzz in" with no discussion, written or verbal. If there is discussion among the team members, five points will be deducted from the team's score.

d.   Time starts as soon as the question is read once. Repeated questions count against the thirty seconds.

e.   If a player hits the buzzer before the question is read completely, the reader will stop and the player must answer.

f.   Any undue hesitation after "buzzing in" is a wrong answer.

g.   A player should wait until he is recognized by the reader before giving the answer to the toss-up question. He may not have been the first to "buzz in" as he thought. If an answer is given before he is recognized, the question is tossed out and the team loses five points.

2.   Bonus questions

a.   If the contestant responds to the toss-up question correctly, his team earns the opportunity to try a bonus question.

b.   Bonus questions have varying point values and time allotments. A repeated question counts against the allotted time for the question.

c.   Communication among team members is permitted. However, the answer comes from the team spokesperson or captain, unless he designates another team member to give the answer (e.g., if the answer is too long or too complicated to easily communicate to the spokesperson).

d.   Allow the full allotted time and then ask for one response.

e.   No points are deducted if the team responds incorrectly.

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

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

BIBLE BOWL
PERFORMANCE EVENT

All contestants are to abide by the dress codes for Day Attire listed in the Sponsors' Handbook.

Teams may consist of three to five players from the same school or homeschool group. (Teams may consist of all males, all females, or both.) All members must be eligible to compete based upon the Student Convention Guidelines. Three teams may enter per school or homeschool. Bible Bowl will be a closed-door competition. Each team will have three (3) minutes to answer as many questions as possible. Each player will have (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 sometime on Wednesday. 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.

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

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

SCIENCE
NONPERFORMANCE EVENT

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

Types of Entries

1. **Collection—**classification and display. Examples: rocks, insects, and leaves. Man-made objects such as coins, stamps, and arrowheads are not allowed.

2. **Research—**Develop a hypothesis, perform an experiment, record results, write your conclusion, and prepare a display to exhibit your work (e.g., how light helps a plant grow). This event is not a library research paper. ***Do not confuse this category with theoretical; remember, a research project MUST include an experiment as described above.***

3. **Engineering**—Build electronic equipment, optical devices, solar energy converter, etc., using scientific principles to perform a task. Exhibit should include plans, diagrams, schematics, parts list, etc., so that another person could take your plans and duplicate your project. Do not use commercial kits.

4. **Theoretical—**An exhibit displaying a discussion of a scientific principle, concept, technique, or theory using charts, graphs, diagrams, photographs, audio-visual, or other visual aids.

Checklist for Science:

1. Contestant or contestants may enter one exhibit in each event.

2. Each entry must be fully completed and ready for exhibition.

3. A list shall be submitted identifying any work included in the display that is not the work of the contestant (such as a specially machined component or electronic test equipment). Experiment notebooks and other supporting data should be available for the judges. Photos which include people must adhere to contestant dress standards.

4. Exhibits must occupy a table or floor area no wider than 48 inches (1.2m).

5. If electrical power is required, standard power will be available. All switches and cords must adhere to UK safety standards, and the exhibit must be wired in a safe manner.

6. No entry creating a safety hazard will be allowed. Dangerous chemicals; offensive odors; explosives; open flames; or live animals, reptiles, or insects must not be exhibited. Exhibits requiring running water are not permitted.

7. Contestant or contestants will set up their exhibit and then leave the area.

8. A.C.E./CEE is not responsible for loss of or damage to any exhibit.

9. Attach the following forms:

   a. Judge's Forms (CF24). Three (3) copies with name, school name, customer number, address, and entry filled in. These are required for Regional Convention only.

   b. Experiment notebook and other supporting data.

10. Entries must have a 3" x 5" card securely attached to each piece of project with the following information neatly printed or typed: entry, student's name, school/family name and school/TEACH account number.

11. Entries involving computers should have self-booting and menu driven or self-running software.

CRITERIA

Originality—Creative approach is given to the project.

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

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

Thoroughness—The project is presented completely and carefully.

Clarity—The average person can understand the exhibit clearly.

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

On your accompanying paper:

1. Have you stated your purpose, hypothesis, or reason for your project?

2. Have you written down the process or steps used in solving or approving the problem (or hypothesis) or included an illustration of how your project works?

3. Have you written out the conclusion or what has been proven or illustrated?

4. Have you used references and quotes, **in your own words**, that have expressed what has taken place?

5. Have you 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.

SCIENCE JUDGING CRITERIA
AREAS OF EVALUATION

Concept	POSSIBLE POINTS
A. Definite purpose of theme	(1-5)
B. Creativity and originality	(1-15)
C. Meets A.C.E. Standards	(1-5)

Scientific Thought	
A. Accuracy of display	(1-15)
B. Total thought and effort	(1-10)
C. Degree of difficulty	(1-10)
D. Fits category per guidelines	(1-5)

Workmanship	
A. Neatness	(1-5)
B. Handling of materials	(1-5)
C. Design of layout	(1-5)

Thoroughness	
A. Presentation	(1-5)
B. Information	(1-5)

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

SOCIAL STUDIES
NONPERFORMANCE EVENT

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

Types of Entry

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

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

Checklist:
1. Contestant or contestants may enter one exhibit in each event.

2. Each entry must be fully completed and ready for exhibition.

3. A list shall be submitted identifying any work included in the display that is not the work of the contestant.

4. Models, notebooks, scrapbooks, and other supporting data should be a part of the exhibit. Photos that are not historical and include people must adhere to contestant dress standards.

5. Exhibits must occupy a table or floor area no wider than 48 inches (1.2m).

6. If electrical power is required, standard power will be available. All switches and cords must adhere to UK safety standards, and the exhibit must be wired in a safe manner.

7. No entry creating a safety hazard will be allowed. Dangerous chemicals, explosives, or open flames must not be exhibited. Exhibits requiring running water are not permitted.

8. Contestant or contestants will set up their exhibit and then leave the area.

9. A.C.E./CEE is not responsible for loss of or damage to any exhibit.

10. Attach the following forms:

   a. Judge's Forms (CF24). Three (3) copies with name, school name, customer number, address, and entry filled in. These are required for Regional Convention only.

   b. Your notebook/paper and other supporting data.

11. Entries must have a 3" x 5" card securely attached to each piece of project with the following information neatly printed or typed: entry, student's name, school/family name and school/TEACH account number.

12. Entries involving computers should have self-booting and menu driven or self-running software.

CRITERIA

Originality—Creative approach is given to the project.

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

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

Thoroughness—The project is presented completely and carefully.

Clarity—The average person can understand the exhibit clearly.

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

On your accompanying paper:

1. Have you clearly stated your purpose, theme, or thesis for your project?
2. Have you written out the conclusion or what has been proven or illustrated?
3. Have you documented your research and cited all sources used?
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 (display) and an accompanying paper, not 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 indicate the THEME of the essay, short story, and poetry on the online Judge's Forms.

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 II-24. 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 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. 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.

3. **Submit online:**

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

    b. Typed 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. Christian Political Responsibility
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. A Christian Response to Abortion

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) typed lines (double-spaced) and no more than thirty (30) typed 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 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. Recommended fonts: Times New Roman, Helvetica, or Arial.   No heavy, bold, or fancy fonts.

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 prior to arrival at ESC:**
   a. Affidavit (CF30)

GOLDEN LAMP AWARD
NONPERFORMANCE EVENT

This award is like the above awards, but it is only offered at ESC. No ISC nominations can be awarded.

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

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. Recitations may be in the Kings James Version or New King James Version.
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. **Submit online prior to arrival at ESC:**
   a. Affidavit (CF30)

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.

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

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

CRITERIA

STRUCTURE

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

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

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.

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 Student Convention.
2. No more than two students may participate in the design and development of the presentation.
3. While there are several presentation products on the market, Microsoft PowerPoint is required for Student Convention competition.
4. The presentation will be uploaded to the submission portal.
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 several 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 and then originals brought to ESC for final judging. Refer to What You Need to Know Booklet for details.

1. Entries must be the sole work of the student and must have been started after the completion of the previous 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. No use of transparencies/projectors is permitted. All artwork must be free-hand.

4. 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 dress code guidelines.

5. 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.

6. No artwork should attempt to portray the face of Christ.

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

8. 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 stretched across a wooden box frame provided it complements the artwork and the sides of the picture are finished off. **Artwork must be ready to hand with a wire that is permanently attached.**

Packing

All contestants are responsible for the packaging, transporting, and proper handling of their own artwork. Minor touch-ups are permitted. A.C.E./CEE is not responsible for lost, stolen or damaged items.

Size

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

TYPES OF ENTRIES (2D ART)
NONPERFORMANCE EVENTS

***   Please note that there is NO Mixed Media category***

1.   Oil
2.   Watercolor
3.   Acrylics
4.   Sketching—any monochromatic sketching medium but no combination
5.   Colored pencils
6.   Pen and Ink—monochromatic pen or brush work
7.   Pastels (Oil)
8.   Pastels (Chalk) *– Available at ESC only*

CHECKLIST FOR ENTRIES (2D ART)

Submit online:

    a.   Judge's Forms (CF35) – this is completed online.

    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.

Submit at ESC:

    a.   Original artwork ready to hang

    b.   Attach a card with the student's name, school/family name and account number to the back of the entry.

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 hanger   (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

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.

TYPES OF ENTRIES (3D ART)
NONPERFORMANCE EVENTS

1.   Scrapbooking
2.   Sculpture
3.   Metalwork
4.   Wood Construction
5.   Wood Turning
6.   Woodcarving
7.   Marquetry

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

1. Entries must be the sole work of the student and must have been started after the completion of the previous 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. (Each plastic sleeve counts as two pages if artwork is on both sides.)

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. A.C.E./CEE is not responsible for lost, stolen or damaged items.

8. The entry must have a clearly stated theme.

Checklist for Entries:

Submit at ESC:

    a. Judge's Forms (CF34) x 3

    b. Entry with card attached to the back including student name, school/family name, and account number.

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   (1-10)
E. Mats and frames proportioned to layout size and design   (1-10)
F. Composition and well-designed layout consistent to theme   (1-10)
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 (1-10)
K. Craftmanship is neat and orderly   (1-10)

TOTAL POINTS   **100**

HINTS FROM THE SCRAPBOOKING JUDGES

1. Photos – Choose photos with clean, sharp images. Check background and number of subjects in photo. All people in photos must be appropriately dressed according to A.C.E. Student Convention dress standards.
2. Paper Colour and Design – Select paper or cardstock to complement photos.
3. Crop – cut or trim photos using templates or decorative-edged scissors to add 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.

Clay Sculpture
NONPERFORMANCE EVENT

1. Entries in this category must be completely hand built and can be made of CLAY or POLYMER CLAY.

2. The use of slip molds or greenware available from ceramic or craft houses is not allowed. Slip molds may be used if the mold is made by the student, in which case, the mold must be submitted as part of the project.

3. NOTE: Some clay sculptures may require kiln-firing to protect the entry.)

4. The entry may not exceed two feet (610cm) in any direction (length, width, or height).

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

Submit at ESC:

    a. Judge's Forms (CF36) x 3

    b. Entry with card attached to the back including student name, school/family name, and account number.

    c. Progress scrapbook/notebook

Metalworking
NONPERFORMANCE EVENT

1. Entries in this category must be made of metal only. Items may be made from any type of metal.

2. The student may use any type of power tool needed (nippers, welders, grinder, etc.) to form the entry.

3. Items may not exceed three feet (1m) in any direction (length, width, and height).

4. Craft items such as book ends, belt buckles, penholders, etc., are not acceptable. Weapons are not acceptable (knives, swords, maces, axes, guns, etc.)

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

Submit at ESC:

    a. Judge's Forms (CF36) x 3

    b. Entry with card attached to the back including student name, school/family name, and account number.

    c. Progress scrapbook/notebook

SCULPTURE AND METALWORKING JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE POINTS

Concept
    A. Definite purpose or theme   (1-5)
    B. Presented in original fashion   (1-10)
    C. Composition is not split into two independent sections   (1-5)

Design
    A. Size and weight in conjunction with purpose   (1-5)
    B. Area of space used has balance and harmony   (1-5)
    C. Edges of actual shape express thoughtful planning   (1-10)
    D. All parts in harmony with medium   (1-10)

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

Proper documentation submitted   (1-5)

TOTAL POINTS   **100**

Woodworking
NONPERFORMANCE EVENT

TYPES OF ENTRIES
- Wood Construction
- Wood Turning
- Woodcarving
- Marquetry

GENERAL GUIDELINES

1. Projects must be made of wood. Any appropriate screws, hinges, fasteners, locks, slides, glass, etc., that are required to bring the project to a functional completion are acceptable.
2. Any added mechanical parts (hinges, locks, slides, glass, etc.) will not be judged, but the fitting of them to the project will be judged.
3. ALL work must be the sole work of the student, and projects must have been started after the completion of the previous 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 UK safety standards.
6. Projects may not exceed three feet (+/_1m) in any direction (length, height, or width).
7. All projects must comply with Biblical standards of modesty and behavior. No weapons of any kind are acceptable. No work should attempt to portray the face of Christ.
8. Craft items such as miniature toys or models or pre-cut kits are not acceptable.
9. Adding a scrapbook of pictures/diagrams showing the progress of your project as it develops shows extra effort and will help your score in these events.

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

See Wood Construction judging criteria.

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

See Wood Turning judging criteria.

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

See Woodcarving judging criteria.

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

See Marquetry judging criteria.

Checklist for Entries:

Submit at ESC:

   a. Judge's Forms (CF95, CF96, CF97 *or* CF98 as applicable) x 3

   b. Entry with card attached to the back including student name, school/family name, and account number.

   c. Scrapbook/notebook of progress

WOOD CONSTRUCTION JUDGING CRITERIA (CF95)

AREAS OF EVALUATION   POSSIBLE POINTS

A. Choice of subject	(1-5)
B. Project has a useful purpose	(1-5)
C. Fitness for purpose	(1-5)
D. Pattern/Project report	(1-10)
E. At least two different joinery techniques evident	(1-10)
F. Appropriate joints used	(1-10)
G. Accuracy of joinery	(1-10)
H. Craftsmanship/overall construction	(1-10)
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**

WOOD TURNING JUDGING CRITERIA (CF96)

AREAS OF EVALUATION	POSSIBLE POINTS
A. Choice of materials	(1-5)
B. Proportion	(1-10)
C. Fitness for purpose	(1-5)
D. Pattern/Project report	(1-10)
E. Craftsmanship	(1-15)
F. Knowledge of and/or use of tools	(1-10)
G. Fitting	(1-10)
H. Preparation for finish	(1-10)
I. Application of appropriate finish	(1-10)
J. Degree of difficulty	(1-10)
K. Proper documentation submitted	(1-5)
TOTAL POINTS	**100**

WOODCARVING JUDGING CRITERIA (CF97)

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**

MARQUETRY JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
A. Choice of subject	(1-5)
B. Pattern/Project report	(1-10)
C. Inlay choice enhances design	(1-10)
D. Pleasing design pattern/realistic picture	(1-10)
E. Craftsmanship	(1-20)
F. Accurate use of tools	(1-5)
G. Attention to detail	(1-5)
H. Preparation for finish	(1-10)
I. Application of appropriate finish	(1-10)
J. Degree of difficulty	(1-10)
K. Proper documentation submitted	(1-5)
TOTAL POINTS	**100**

SECTION IV
Photography Division

GENERAL GUIDELINES

This event is submitted online prior to ESC for pre-judging. The original is brought to ESC for final judging and display. Refer to the What You Need to Know Booklet for details and submission dates.

There are two main categories for Photography:

1. Photos taken with a camera.
2. Photos taken with a smart phone or other similar device.

Please be sure to read the guidelines for the applicable category based on whether you are taking photos with a camera (pages 1-6 of this section) or a smart device (pages 7-10 of this section).

CAMERA CATEGORY

These guidelines apply to photos taken with a stand-alone camera.

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 stand-alone 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 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) mounted with a mat approximately 11" x 14" (27.5 x 35 cm) - no frames.
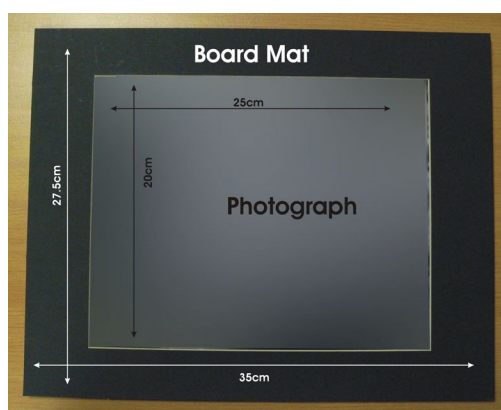
Example of how photograph should be mounted.

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. All photographs used as background or added materials must be taken by the student.
3. Objects may be added or deleted from the image (picture). For example, an object may be removed and added to a new environment, or objects can be added to create a new environment. Text may be added to make a poster, church bulletin, greeting card, etc.
4. The student must attach the original photographic image (picture) 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) – this is an online form.

    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

Submit at ESC:

    a. Original photo mounted on a mat (see guidelines on previous pages).

    b. Card on back of entry with category, student name, school/family name and account number.

    c. *Additional for Computer Enhancement only:* Original photo/s attached to back of mounted photo.

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

CRITERIA

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

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

Mounting— The colour, texture, and permanence of the material on which the photograph is exhibited.

HINTS FROM THE PHOTOGRAPHY JUDGES

Judges will pay close attention to the technical qualities of your work. Next to content comes composition, 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 colour that detract from the main subject. Nothing in the photo, even though in the background and out of focus, should violate the A.C.E. standard of dress, behavior, etc. Finally, pay close attention to the finishing touches. Your photo should be clean and free of scratches, dust specks, or wrinkles, and should be matted attractively. Often these are the factors that are used to break ties.

PHOTOGRAPHY JUDGING CRITERIA (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   (1-5)
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
Colour—Choice of mount enhances image rather than detracting from it   (1-5)
Texture— Print paper choice and mount texture complement the composition   (1-4)
Quality— Print and mount are flat and well adhered to one another   (1-4)
Condition— Print and mount are free of scratches, stains, and scuffs   (1-4)
Conformity—Subject matter conforms to A.C.E. Guidelines   (1-5)

Proper Documentation Submitted   (1-3)

TOTAL POINTS   **100**

PHOTOGRAPHY JUDGING CRITERIA (CHARACTER TRAIT)

AREAS OF EVALUATION   POSSIBLE POINTS

IMPACT
Uniqueness—Selection of subject shows creative effort   (1-4)
Perspective—Angle and distance between camera and subject is ideal   (1-4)
Intensity—Immediately captures the viewer's attention   (1-4)
Resonance—Evokes an emotional response   (1-4)
Memorability—Creates a lasting impression   (1-4)

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

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

PRESENTATION
Colour—Choice of mount enhances image rather than detracting from it   (1-5)
Texture— Print paper choice and mount texture complement the composition   (1-4)
Quality— Print and mount are flat and well adhered to one another   (1-4)
Condition— Print and mount are free of scratches, stains, and scuffs   (1-4)
Conformity—Subject matter conforms to A.C.E. Guidelines   (1-5)
Clarity—How obvious is the chosen trait   (1-5)

Proper Documentation Submitted   (1-3)

TOTAL POINTS   **100**

PHOTOGRAPHY JUDGING CRITERIA (COMPUTER ENHANCEMENT)

AREAS OF EVALUATION   POSSIBLE POINTS

IMPACT
Uniqueness—Selection of subject shows creative effort   (1-4)
Perspective—Angle and distance between camera and subject is ideal   (1-4)
Intensity—Immediately captures the viewer's attention   (1-4)
Resonance—Evokes an emotional response   (1-4)
Memorability—Creates a lasting impression   (1-4)

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

EXPOSURE
Focus—The focal point and depth of field capture the entire subject   (1-5)
Brightness—Whites are not "blown away" and darks are not without definition   (1-4)
Contrast—Full dynamic spectrum ranging from highlights to shadows   (1-4)
Clarity—Strong resolution free from noise, pixilation, artifacts, and dust spots   (1-4)
Colour—Correct white balance with good saturation and appropriate vibrancy   (1-4)

PRESENTATION
Colour—Choice of mount enhances image rather than detracting from it   (1-4)
Texture— Print paper choice and mount texture complement the composition   (1-4)
Quality— Print and mount are flat and well adhered to one another   (1-4)
Condition— Print and mount are free of scratches, stains, and scuffs   (1-4)
Conformity—Subject matter conforms to A.C.E. Guidelines   (1-4)

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

Proper Documentation Submitted   (1-4)

TOTAL POINTS   **100**

PHONE CATEGORY

These guidelines apply to photos taken with a smart phone or similar device (e.g. tablet).

In this category, specific subject matter is required for each sub-category. This is to allow for equity in judging based on the principles of good photography and not simply the quality of the camera on the device used.

Refer to the *What You Need to Know* Booklet for the required subject matter for the current year.

TYPES OF ENTRIES
There are two classifications:

- Colour

- Monochromatic (black and white, sepia and grayscale).

Contestants may enter any of the categories and classifications with a photo that meets the specified subject matter. **Contestants may use any smart phone or similar device for all categories.**

1. Scenic (Colour)—A picturesque outdoor setting that meets the specified criteria
   2024 subject matter: A sunrise or sunset

2. Still Life (Colour) —A picturesque indoor arrangement of specified objects
   2024 subject matter: An apple or arrangement of apples

3. Plants and Animals—A picture of the specified animals or plants

   2024 subject matter | Colour:
   A close-up of any domesticated animal

   2024 subject matter | Monochromatic:
   A flower/group of flowers in their natural setting

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

   2024 subject matter | Colour: Joy

   2024 subject matter | Monochromatic: Fearless

COLOUR AND MONOCHROMATIC RULES
7. Entries must have been taken after the completion of the previous Student Convention and must not have been entered in any other contest.
8. Entries must be the sole work of the student.
9. Entries should be approximately 8" x 10" (20 x 25cm) mounted with a mat approximately 11" x 14" (27.5 x 35 cm) - no frames.

Board Mat

25cm

20cm

27.5cm

Photograph

35cm
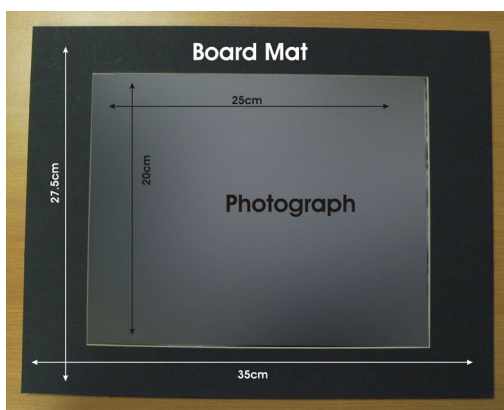
Example of how photograph should be mounted.

10. Subjects in entries MUST conform to A.C.E. Student Convention dress standards.
11. Each photo may be entered in **only one event**.
12. 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.

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 (CF38P) – this is an online form.

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

Submit at ESC:

a. Original photo mounted on a mat (see guidelines on previous pages).

b. Card on back of entry with category, student name, school/family name and account number.

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

CRITERIA

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

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

Mounting— The colour, texture, and permanence of the material on which the photograph is exhibited.

PHOTOGRAPHY JUDGING CRITERIA (GENERAL)

AREAS OF EVALUATION   POSSIBLE POINTS

IMPACT
Uniqueness—Choice of how to present the given subject matter 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
Colour—Choice of mount enhances image rather than detracting from it   (1-5)
Texture— Print paper choice and mount texture complement the composition   (1-4)
Quality— Print and mount are flat and well adhered to one another   (1-4)
Condition— Print and mount are free of scratches, stains, and scuffs   (1-4)
Conformity—Subject matter conforms to A.C.E. Guidelines   (1-5)

Proper Documentation Submitted   (1-3)

TOTAL POINTS   **100**

PHOTOGRAPHY JUDGING CRITERIA (CHARACTER TRAIT)

AREAS OF EVALUATION   POSSIBLE POINTS

IMPACT
Uniqueness— Choice of how to present the given subject matter shows creative effort (1-4)
Perspective—Angle and distance between camera and subject is ideal   (1-4)
Intensity—Immediately captures the viewer's attention   (1-4)
Resonance—Evokes an emotional response   (1-4)
Memorability—Creates a lasting impression   (1-4)

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

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

PRESENTATION
Colour—Choice of mount enhances image rather than detracting from it   (1-5)
Texture— Print paper choice and mount texture complement the composition   (1-4)
Quality— Print and mount are flat and well adhered to one another   (1-4)
Condition— Print and mount are free of scratches, stains, and scuffs   (1-4)
Conformity—Subject matter conforms to A.C.E. Guidelines   (1-5)
Clarity—How obvious is the chosen trait   (1-5)

Proper Documentation Submitted   (1-3)

TOTAL POINTS   **100**

SECTION V

Needle and Thread Division

All categories are for female contestants only. Contestants must make girls'/ladies' garments (except in crochet or knitting). No children's garments are permitted, as well as other products, except in crochet and knitting. 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.

> Note: All needle/thread entries must have been started after the termination of the previous student convention, and all work on the project must have been done entirely by the student. Exception: Quilts – see the guidelines for quilts.

Checklist for Needle and Thread

Submit at ESC:

1. Entry with card attached stating category, student name, school/family name and account number
2. Applicable Judge's Form x 3
3. Needle & Thread Report (CF49) x 1
4. A colour photograph of the garment being modelled. (This does not apply to needlework.)
5. Pattern in a plastic bag–Attach bag to hanger of garments. Attach with safety pin to Needlework entry, or secure to back of frame as applicable.

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

DRESSMAKING/SEWING

The following garment entries will be judged as one category. Any of the following can be entered in this category. Only one entry is allowed per student.

- Coordinates—Two pieces only. Select one of these combinations: skirt and blouse; jumper and blouse; two-piece dress; or culottes and blouse. Use appropriate fabric for coordinates.

- Dresses—church dresses, tea dresses, casual dresses, tailored dresses. One piece only, materials used must meet A.C.E. guidelines.

- Formals—full-length (to the shoe top) dress or fancy blouse and skirt combination. No uneven hems. The hems may be altered after competition to tea length or uneven hems if the student prefers those styles. (Materials used must meet A.C.E. guidelines.)

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.

DRESSMAKING/SEWING 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**

NEEDLECRAFT CATEGORIES

The following are separate categories, and each will be judged independently. Students may enter more than one of the following.

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.

3. **Crochet**—
   Examples: baby afghans (no dimension smaller than 36"/90cm and no dimension larger than 48"/120cm), shawls, tablecloths, bedspreads, dresses, sweaters, baby garment sets (sweater, cap, mittens, or booties).

4. **Knitting**—
   a. Machine knitting **not** allowed.
   b. Examples: baby afghans (no dimension smaller than 36"/90cm and no dimension larger than 48"/120cm), shawls, tablecloths, bedspreads, dresses, sweaters, baby garment sets (sweater, cap, mittens, or booties).

5. **Quilts**—
    a. May be machine or hand constructed. (Hand constructed quilts will receive higher points.)
    b. Minimum size is 50" x 70" (125cm x 175cm).
    c. Quilts must have been started and completed within **fifteen** months of the Student Convention and must not have been entered in any other contest.
    d. 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).

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	(2-20)
C. Overall Beauty	(1-15)
D. Technique – difficulty of pattern, fabric count	(1-15)
E. Uniformity of stitches	(2-20)
F. Finishing – thread ends secured, preferably no knots	(1-10)
G. Blocking	(1-10)
H. Proper documentation submitted	(1-5)
TOTAL POINTS	**100**

CROCHET/KNITTING JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE
POINTS

A. **Creativity** – pattern changes, colour changes, originality   (1-10)
B. **Overall Beauty**   (1-10)
C. **Technique** – difficulty of stitches, variety of stitches   (1-15)
D. **Uniformity of stitches**   (1-15)
E. **Gauge**   (1-10)
F. **Finishing** – thread ends secured, preferably no knots   (1-10)
G. **Blocking**   (1-10)
H. **Proper documentation incl. pattern submitted**   (1-10)
I. **Meets A.C.E. Guidelines**   (1-10)

TOTAL POINTS   **100**

QUILTS JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE
POINTS

A. **Pattern submitted**   (1-5)
B. **Creativity** – pattern changes, colour changes, originality   (1-15)
C. **Overall Beauty**   (1-15)
D. **Quilt top**   (2-20)
E. **Quilting stitches** – uniformity, size, hand or machine – stitching
   goes through all layers of quilt   (2-20)
F. **Size meets convention guidelines**   (1-10)
G. **Finishing for presentation**   (1-10)
H. **Proper documentation submitted**   (1-5)

TOTAL POINTS   **100**

SECTION VI

Sport Division

GENERAL GUIDELINES FOR ALL SPORT 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.

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

DRESS CHECK
The athletic judges will conduct dress check each day before every sport/athletic event. Students will not be allowed to compete until dress corrections are made. (See guidelines in the Sponsors' Handbook.)

FIRST AID
Each school is responsible for providing their own first-aid supplies for athletic competition. Schools are responsible for helping their students as much as possible before consulting the on-site first-aider.

TRACK AND FIELD
PERFORMANCE EVENTS

NB! Female field events can only be entered at the European Student Convention. They are not offered at the International Student Convention; therefore, no ISC nominations can be earned for these events.

GENERAL GUIDELINES FOR TRACK AND FIELD

1. Appropriate athletic clothing per the dress code must be worn. Boys must be clean shaven to compete.
2. A contestant may enter no more than four events in Track and Field.
3. Contestants compete in one age group; male and female students compete separately.
4. It is the responsibility of the contestant to be present when the event is run. He/she will be disqualified if an event is missed.
5. Substitutions in relay teams are allowed only in cases of sickness or family emergency.
6. All substitutions must be approved by the Athletics Adjudicator or ESC Office.
7. Contestants must compete with shoes on both feet.
8. In all field events, it is the contestant's responsibility to check in with the Chief Judge before competition begins.
9. Any contestant performing in both field events and running events must immediately report to the starting place for his race when his running event is announced over the P.A. system. However, he must tell the field event Chief Judge of his whereabouts and report back to the same judge when his running event is completed; each contestant shall resume field competition where he left off.
10. Qualifiers for the final heats will be the eight contestants or teams with the fastest qualifying times. Eighteen contestants qualify for fastest times for the 1600-Meter Run and twelve for the 800-Meter Run.
11. A heat shall consist of up to eight runners with each runner assigned his own lane.
12. Winners of heats shall be placed in lanes accordingly:
    a. Fastest Time Lane 4
    b. Second fastest time Lane 5
    c. Third fastest time Lane 3
    d. Fourth fastest time Lane 6
    e. Fifth fastest time Lane 2
    f. Sixth fastest time Lane 7
    g. Seventh fastest time Lane 1
    h. Eighth fastest time Lane 8
13. Depending on entry numbers, the Athletics Adjudicator may decide that no finals will be run for certain events. Times from heats will be used to determine placings.
14. In the 100-Meter Dash, the 200-Meter Dash, the 400-Meter Dash, and the 400-Meter Relay, a runner shall run within his assigned lane and shall not step over his lane line for three or more consecutive steps with either or both feet.
15. In the 800-Meter Run, the 1600-Meter Run, and the second lap of the 1600-Meter Relay, a runner must be one full stride ahead of another runner before he can cut over to the latter's course.
16. All field measurements are to be recorded to the nearest 1/4 inch (0.5cm) except in the high jump where the measurements will be recorded, by the judges, to the nearest 1/2 inch (cm). Times are to be recorded to the nearest 1/10 second.
17. Starting blocks may be used for any race. It is the responsibility of a fellow teammate to remove the blocks immediately after the race has begun.

18. In all events that involve measuring (except high jump), ties by identical measurements shall be separated by the second-best performance of the tying contestants.   If a tie still exists, it shall be decided by the third performance.
19. Spectators and coaches are not allowed on the track field.
20. Contestants may wear watches during competition.
21. Remember to abide by all local and national guidance with regards to COVID-19.

Note: At Kingham Hill School, a grass track is used.

In case of a conflict of rules with other athletic rules, the A.C.E. guidelines have precedence.

TRACK AND FIELD ORDER OF EVENTS

100-Meter Dash	
1600-Meter Run	This order is given for
400-Meter Dash	your information in selecting
200-Meter Dash	your participation in
800-Meter Run	Track events.
400-Meter Relay	
1600-Meter Relay	

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

RELAYS

1. Each relay team must consist of four members.
2. Relay runners must be dressed in uniformity; all four runners must be dressed alike.
3. Each member must run at least one, and no more than one, leg of the relay.
4. A baton must be carried and passed, not thrown, in succession to each runner.
5. In each relay, a runner must pass the baton to the next runner inside the 20-meter passing zone. Passing of the baton before the baton reaches the zone or after it goes beyond the zone, disqualifies that team.
6. After passing the baton, runners must continue in their lane so as not to interfere with others.
7. The baton must be carried by hand.
8. If any member of a relay team runs any part of the race without a baton, his team shall be disqualified.
9. A dropped baton must be recovered by the runner who dropped it, without interfering with other runners. If a baton is dropped in the passing zone, either runner of the same team in the zone may recover the baton. Disqualification occurs for interfering with another runner.
10. A member of a relay team may not run outside the passing zone to take the baton from a fallen member.
11. A runner who is to receive the baton may start his running no more than 10 meters outside the 20-meter passing zone.   A runner may also start his running anywhere inside the 20-meter passing zone.
12. In the 400-Meter Relay, the runners must remain within their lanes throughout the race.
13. A 400-Meter Relay team shall consist of 4 runners, each running approximately 100 meters.

LONG JUMP

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

SHOT PUT

1. ESC will provide the appropriate shot (female:4kg, male:5kg).
2. Before competition starts, each contestant is allowed two practice puts.
3. The contestant with the longest put shall be declared the winner.
4. Each contestant is allowed three puts. They are to be taken in succession or in rotation with the other contestants. The contestant may choose one of these two ways.
5. A legal put must be made with one hand. During the attempt, the shot must not drop to the shoulder and must be kept in close proximity to the jaw.
6. A legal put must land in the designated area.   The contestant's foot must not touch the out-of-bounds circle or, if using a stop-board, the top surface area of such stop-board. Any area outside the circle is also illegal until the put has been marked by the officials.
7. All puts by each contestant are to be recorded.
8. It is not a foul if any part of the contestant swings outside the circle without touching the ground.
9. *Different rules to the above may be implemented on the day based on what time allows. (e.g. a minimum qualifying first throw may be implemented). However, these changes will be clearly explained to the contestants on the day should this apply.*

BADMINTON (SINGLES only)
PERFORMANCE EVENT

Badminton is only offered at ESC and not ISC. Therefore, no ISC nominations can be awarded.

Choice of Ends or Service
Before the start of a match, the players should toss a coin. The winner of the coin toss can either opt to serve or choose which side of the court to play on. Once the winner has decided, the loser takes the discarded option.

Scoring
In a badminton match players aim to win the best of three games, each of which is played to 21 points. Each time a player wins a rally, he receives a point and the right to serve for the next point. The first to 21 points wins the game. Like sets in tennis, games must be won by a two-point margin. If a game is tied at 20-20, the game continues until one player

achieves a two-point lead or scores 30 points (30-29 is an acceptable victory).

Serving
The server must hit the base of the shuttlecock in a single stroke with his racket pointing downward. Neither the server nor the receiver can lift a foot off the ground until the shuttlecock has been served. The shuttlecock has to be below the server's waist (defined as the lowest rib of the server) when it makes contact with his racket.

The shuttlecock must make it past the receiver's service line and stay within the court boundaries; otherwise, the serve is a fault, resulting in a point being awarded to the receiver and service passing to him. There are no double faults in badminton.

The player serves from the right if his score is an even number and from the left if his score is an odd number. The receiver stands in the court box diagonally opposite to the server. The receiving player cannot come forward of the service area.

The Game
After a serve the rally can take place anywhere within the court boundaries, and a point is scored when the shuttlecock hits the ground within these boundaries. If the server wins the point, he continues to serve. If the receiver wins the point, he becomes the server.

If the shuttlecock lands outside the court boundaries, this is a fault, and a point goes to the receiver. Similarly, if a player fails to get the shuttlecock over the net, this is also a fault. It is also classed as a fault if the shuttlecock hits the ceiling.

The shuttlecock can only be hit once in a rally. Though only the base can be hit in the serve, the feathers of the shuttlecock can be hit during a rally.

Let
Rallies can be replayed if something disturbs its flow, for example, people wandering across the court or something landing on the court. This is known as a let. In a competitive match, these will be at the umpire's discretion. If one player serves before the receiver is deemed ready, the umpire may give a let and ask the server to replay the point. This cannot happen if the receiver returns the serve.

TABLE TENNIS (SINGLES only)
PERFORMANCE EVENT

Table Tennis Uniforms
Male and Female – Appropriate athletics clothing must be worn for all games. (See dress code in the Sponsors Handbook.)

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

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

game, the players then switch sides, and the first server of the first game becomes the first receiver of the second game. If a third game is required, the procedure will be the same as the first game. **ESC Exception:** *At ESC, players may play for service at the beginning of a match.*

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

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

ESC
Each match in the qualifying rounds shall be a single game of 11 points, or at the discretion of the Chief Adjudicator. In the semi-final it will be the best of three games to 11 points, and in the final and third place play-off the best of three games to 21 points. The winning margin should be 2 points or more, and the game will continue until this is achieved.

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

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

*At **ESC**, the general rules as set out by the English Table Tennis Association will apply.*

TENNIS (SINGLES)
PERFORMANCE EVENT

Tennis Uniforms

Male and Female - Appropriate athletic clothing per the dress code must be worn for all games.

The Racket
The racket may be any commercially produced racket.

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

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

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

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

ESC
Matches will be a single set of 6 or fewer games, at the discretion of the Chief Adjudicator. Finals and third place play offs will be the best of three sets of six or fewer games at the discretion of the Chief Adjudicator.

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

Rules

At **ESC**, the Rules of Tennis according to the International Federation of Tennis apply.

VOLLEYBALL (Mixed only at ESC; Female only at ISC)
PERFORMANCE EVENT

Mixed Volleyball is only offered at ESC and not ISC. Therefore, no ISC nominations can be awarded.

It is recommended that teams learn to play "power volleyball" as opposed to an open-handed "beach ball" type of game.   The *Volleyball Rules Book,* published by the National Federation of State High School Associations, gives more precise rules and regulations. *At **ESC,** the Rules of Volleyball as laid out by the FIVB shall apply.*

Players
A team must have a minimum of six (6), maximum of ten (10) members to compete.   A team shall consist of six (6) players to begin a match. Only players, two coaches, and one statistician are allowed on the team bench.

For Mixed Volleyball, a team shall consist of three (3) male students and three (3) female students. This ratio should be maintained on the court at all times.

Uniforms
Each team is to be in a standard uniform (every member dressed alike). Each player is to be identified by a number on the uniform top that is not a duplicate of a teammate's number.   It is recommended that a 5cm number be placed on each sleeve near the shoulder seam.   A 10cm number shall be located on the upper front of the uniform top and placed so that the top of the number is no more than 10cm down from the shoulder seam.   The number on the back of the uniform top shall be at least 6-inches high.
ESC Exception: *Players must wear the same or similar shirts.*

Game and Match
<u>ISC</u>
Rally scoring is to be used to keep score. Points are awarded on each play regardless of which team serves. The let (net) serve shall be allowed, and play shall continue provided net contact is entirely within the net antennas. Matches are two (2) out of (3) games to 25 points, must win by two with a cap of 30. This means if a game is tied 29-29, the next point wins.

<u>ESC</u>
Rally scoring will be used. If the serving team wins a rally, they score a point and continue serving. If the receiving team wins a rally, they score a point, gain service and rotate clockwise to bring the new server into position.

Preliminary matches will be of one game to 15 points, at the discretion of the Chief Adjudicator, or as many as required for the winning team to be two points ahead. The final and third place play-off will be the best of three games to 15 points, with the winning team two points ahead.

If the ball hits the ceiling (if played indoors), it is counted as out, and the team that does so loses the rally.

Playing Area

Before a match begins (and before the third game of a match if necessary to determine the winner of a match) the team from the least total pupil enrollment (age 13 and older students) shall have the choice of serving/receiving **or** from which court they will serve.

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

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

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

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

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

Player actions

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

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

Block   A play approximately arm's length from the net in which a player, whose hand is raised above the head, contacts the ball near the top of the net in an attempt to:

1. Prevent the ball from crossing the net, including a served ball.
2. Return the ball immediately.
3. Deflect the motion of the ball.

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

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

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

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

HINTS FROM THE VOLLEYBALL JUDGES

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

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

Make sure you are up to date with the latest FIVB rules.

FIVE-A-SIDE FOOTBALL (Male and Female)
PERFORMANCE EVENT

This event is only offered at the European Student Convention and not at the International Student Convention; therefore, no ISC nominations can be earned for this event.

The general rules of Association football apply. The following exceptions specific to ESC will also apply:

Tournament General
1. All team players must wear the same shirt colour. It must not be the same as any opposition team member including the goalkeeper.
2. No team should expect to have any time to warm up on the pitch. When called, immediate play is expected.
3. All matches shall consist of two halves of six to eight minutes at the discretion of the Chief Adjudicator.The semi-finals will be 9 minutes per half. The 3rd/4th playoff and Final will be 10 minutes per half. All half times shall be 1 minute.
4. All games are knock-out. Should the match finish as a tie, a penalty shoot-out will be played with 5 shots each to decide the draw.

Teams

1. Each team shall have 5 players on the field at any one moment with up to 3 rolling substitutes.
2. Up to 3 players from any one team can be substituted in or out at any time as long as the player(s) coming off the pitch leave before the player(s) coming on.
3. The game will not stop for substitutions.

Boundaries

1. Any time the ball fully crosses a boundary on the long sides of the pitch, it shall result in an immediate 'kick in' to be taken by an opposition player to the team member it last touched. ('kick in' = the ball is literally kicked in from directly on top of a boundary line)
2. Any time the ball fully crosses a boundary on the short sides of the pitch, it shall result in either a corner, or the ball presented to the goalkeeper within his/her area.
3. A 'kick in' or a corner is direct.

Physical Contact

1. A slide tackle is not permitted.

Goal Areas and Goalkeepers

1. Only the designated goalkeeper shall be permitted within their own goal area.
2. A goalkeeper is not restricted to his/her own area but may not retain possession of the football within their area for more than 5 seconds.
3. A goalkeeper may leave the area with possession of the ball at their feet, but may not return until the ball has been passed to a team mate, kicked out of bounds, abandoned or until the possession is lost.
4. After receiving possession form a goalkeeper, an outfield player is not permitted to directly pass the ball back.
5. After receiving possession within the area form an outfield team player a goalkeeper is not permitted to directly pass the ball back to that same player.
6. A goalkeeper is permitted to throw or kick the ball within their own area.

Free Kicks/Penalties

1. If a rule is broken within a defending team's area by a defending team it shall result in a penalty - except in the case of an illegal pass from a goalkeeper which will result in a free kick 6 feet from the goalkeeper's area.
2. All free kicks are direct. No opposition player may be closer than 6 feet from the ball until the free kick has been taken.
3. All penalties are '1 step'. The opposing goalkeeper must be on his/her goal line before the ball is struck.
4. Yellow and red cards will be brandished to serious foul, unsporting or inappropriate conduct on the pitch.
5. A red card (or two yellows) will result in missing the remainder of the game.

Additional Rules

1. The ball shall not be kicked above head height, this being the height of the referee.

NETBALL (Female Only)
PERFORMANCE EVENT

This event is only offered at the European Student Convention and not at the International Student Convention; therefore, no ISC nominations can be earned for this event.

The Rules of Netball according to England Netball apply. Rules specific to ESC are:

Team
A team shall consist of seven (7) players and up to three (3) reserves.

Uniform
Dress code as per the General Guidelines applies. Each player must wear a tunic or similar indicating her position.

The Game
The competition will have a knockout or round-robin structure, at the discretion of the Chief Adjudicator.

Each game will last eight (8) minutes, again at the discretion of the Chief Adjudicator. If a knockout structure is followed, the final and third place play off will be twelve (12) minutes long.

How these rules will be played out
The umpires will umpire to the standard of the best team (ie. If one team has good footwork, then both teams will be pulled up for footwork, however if both teams are consistently using footwork, the umpires will be a little more lenient and let some less obvious footwork go, to allow the game to play on.) Please respect that the umpire's decision is final. If you have any queries about the rules, your captain may ask the umpires during the breaks.

Playing positions and their roles on the court
There are seven playing positions in a team. Each has an important role to play for their team:

Goal Shooter	To score goals and to work in and around the circle with the GA
Goal Attack	To feed and work with GS and to score goals
Wing Attack	To feed the circle players giving them shooting opportunities
Centre	To take the centre pass and to link the defence and the attack
Wing Defence	To look for interceptions and prevent the WA from feeding the circle
Goal Defence	To win the ball and reduce the effectiveness of the GA
Goal Keeper	To work with the GD and to prevent the GA/GS from scoring goals

Starting the game – centre pass
The first centre pass is decided between the two captains by the toss of a coin. The centre passes then alternate between the teams, regardless of which team has scored.

Before the whistle, all players must start in the goal thirds except the two Centres. The Centre with the ball must be wholly within the Centre Circle and must obey the footwork rule after the whistle has been blown. The opposing Centre stands anywhere within the Centre Third and is free to move.

After the whistle the Centre pass must be caught or touched by a player standing in or landing wholly within the Centre third.

A player must not break at the centre pass, which is moving into the Centre third before the whistle is blown for the Centre pass.

A free pass would be awarded to the opposing team in any of these instances above. Players must get onside quickly at the centre pass. The Centre with the ball must hurry back to the centre circle and step straight in. If she waits for her players to get back on side, this is called "delaying play".

Under the rules that came into play in September 2016, this would result in the Centre receiving a caution, a penalty being given and advanced up the court! Rules like these are designed to speed the game up even further.

Footwork in the centre circle
The footwork rule still applies in the centre circle. As soon as the Centre steps into the circle, their leading leg becomes their landing foot, and the footwork rule then applies. That is, if they lift or move their landing foot and place it back down again, a free pass will be awarded to the opposing team due to footwork.

From September 2016, the umpire will blow the whistle to start play once the Centre has placed one foot wholly in the circle.

Offside rule
A player with or without the ball cannot move into an area of the court that is not designated for their position.
This will result in a free pass being awarded to the opposing team.

Footwork
A player can receive the ball:

- With both feet grounded or jump to catch the ball and land on two feet simultaneously. You may then take a step in any direction with one foot (but not both) and pivot on the spot with the other foot. Once one foot is moved, the other is considered to be the landing foot.

- With one foot grounded or jump to catch the ball and land on one foot. The landing foot cannot be moved, other than to pivot on the spot, whilst the other foot can be moved in any direction. Once the landing foot is lifted, it must not be re-grounded until the ball is released.

Hopping or dragging the landing foot is not allowed.

If you break the footwork rule, a free pass will be awarded to the opposing team.

Obstruction
A player attempting to intercept or defend the ball must be at least 3ft (0.9m) away from the player with the ball. This distance is measured from the landing foot of the player in possession of the ball. The defender may jump to intercept or defend the ball from this 0.9m (3ft) feet distance but you must ensure if you do jump to defend a ball, you don't land any nearer that 3ft or this is obstruction (i.e. shortening your distance).

A penalty pass will be awarded if you obstruct a player as described above.

Obstruction of a player not in possession of the ball
Your arms can be outstretched when you are a marking your player off the ball if you are trying to:

- To catch, deflect or intercept a pass

- To obtain a rebound from an unsuccessful shot at goal

- Momentarily signal for a pass or indicate the intended direction of movement

These instances are not classed as obstruction but you will be penalised if you mark a player with your arms out or potentially if you stand under the post with your arms up whilst waiting for a rebound (although the umpire may choose to play advantage if the opposition aren't being impeded).

Contact and Contest
When attacking, defending or playing the ball, opposing players may come into physical contact with each other. Provided the players do not interfere with each other's play or use their bodies to gain an unfair advantage over their opponent, it is deemed to be 'contest' and play continues. 'Contact' occurs when a player's actions interfere with an opponent's play whether these are accidental or deliberate.

Interference may occur in the following ways:

- Physical contact using any part of the body to limit an opponent's ability to move freely (this includes, but is not limited to, pushing, tripping, holding or leaning on an opponent)

- Knocking or hitting a player including when shooting for goal

- Placing hand/s on the ball held by an opponent

- Hitting the ball held by an opponent or removing it from an opponent's possession

- While holding the ball, pushing it into an opponent

A player **causes contact** by:

- Landing in a place already occupied by an opponent before the movement began

- Moving into the path of an opponent who's committed to a particular landing space

Generally, an attacker is moving into a space to receive the ball and a defender is drawn into causing contact when trying to intercept. If the attacker was in that space first, the decision goes their way and against the defender. A defender must be able to intercept the ball cleanly.

However, no contact is allowed off the ball. This includes attackers pushing off, backing into or pushing through a defender to get into space to receive the ball. If the defender was in that space first, then the decision goes their way and against the attacker.

Inevitable contact is described as:

- Player/s, whether moving ot stationary, may not position so closely to an opponent that this player is unable to move without contacting

Simultaeneous contact is described as:

- If two opposing players contact simultaeneously a toss-up is taken between the two players concerned.

The umpire's role is to watch the game and determine what is 'contact' and what is 'contest'. It may not always seem obvious to you as a player why a particular decision has been made or why advantage has been played but please respect the decisions that they make.

If interference occurs, the umpire will state:

- which player the penalty is against

- that a penalty pass has been awarded to the opposition

The umpire should stand at the position at the side of the court where they want the penalty to be taken from. If you're ever unsure where to take the penalty from, you need to look at the positioning of the umpire for guidance.
Failure to set the penalty correctly in this way will result in a reversal of the penalty and a free pass to the opposing team.

A lot of contact disrupts the flow of the game. It also puts your team at a tactical disadvantage because when a player is taken out of play on a penalty, they are not able to contribute to the team's defence. It's far better to pull out of a challenge if you think you're going to contact the player and concentrate on defending the next pass instead.

Penalties against a player

The infringer must stand out of play. This means the infringer must:

- Move quickly to the position indicated

- Stand beside but away from the player taking the penalty so as not to impede that player

- Remain in this position and not move or take any part in play (including verbal comments) until the ball has been released.

From September 2016, once the player taking the penalty pass is in the correct position, the player may choose either to play the ball immediately or to wait for the infringer to stand out of play. If the player chooses to play the ball immediately:

- The infringer may not take part in play until the ball has been released or make any attempt to intercept the penalty pass.

- The penalty pass will be retaken if the infringer interferes with it.

Please observe the above rule if a penalty is given against you!

Taking free passes and penalties

You have 3 seconds from setting the free pass/penalty in which to take it. If you decide that another player would be better taking it, you must place the ball back on the floor.

Do not walk towards the other player to pass it to them (footwork) or hand it to them (short pass).

Any player allowed in that area may take the free pass/penalty.

Shooting

Only the GS and GA are able to score goals for your team. They must be wholly inside the goal circle to shoot.

Throw in

The ball is thrown back into play from the point where it went off the court. It is out of court when it contacts anything outside the court area (except the goalpost).

When taking a throw in, a player places her foot up to but not on the sideline or backline of the court. The lines are part of the court. If any part of your foot is touching the line or you step into the court in the process of taking the throw in, this is deemed to be a foul throw. At least one foot must be within 15cm (6in) of the line though.

This includes walking on the court to pass the ball to another player if you decide that they should take the throw in. In this instance, you should leave the ball on the floor outside the court for the player to then pick up.

You have 3 seconds from when you take up your position at the side of the court in which to throw the ball.

You must also wait until all players are back on the court before taking the throw in.

If any of the above occurs, a throw-in to the opposing team will be awarded.

Over a third

The ball cannot be thrown over a complete third of the court without being touched or caught by a player (i.e. it cannot cross two transverse lines).

A free pass shall be taken from the area where the ball crossed the second transverse line (i.e. where the ball shouldn't have been).

Replayed ball

A player may not replay the ball. Specifically, you can't:

- lose control of the ball and pick it up again if it has not been touched by another player

- catch a rebound from a shot on goal if the ball has not touched the post or another player

- toss the ball into the air and catch it again without it being touched by another player.

Short pass

When a player passes the ball, there must be sufficient space for an opposing player on the court to be able to intercept the ball as it moves from the hands of the thrower to those of the receiver.'

This is the new rule relating to a short pass coming in in September 2016 and will make it easier for players to make a 'short pass' to each other.

Jewellery

Players must remove <u>all</u> jewellery before the start of a match to avoid injury to you as a player and your opposition. This rule includes <u>all</u> ear piercings, including piercings high on the ear lobe. Covering piercings up with a plaster is not adequate!
The only exception is a wedding band or a medical alert bracelet which can be worn but must be taped up.

Failure to remove jewellery will result in a player not being allowed on court.

Nails

Nails must be kept short. As a guideline, nails should be no longer than 1mm long and should not be seen from the underside of the finger. This is to protect other players from injury.

This is not a popular rule, but it will be strictly enforced to avoid any unnecessary injuries occurring to players taking part in the league. Players will not be allowed to start a match with long nails.

SWIMMING (Male and Female)
PERFORMANCE EVENT

This event is only offered at the European Student Convention and not at the International Student Convention; therefore, no ISC nominations can be earned for this event.

General Rules
1. Male and female contestants will compete separately.
2. You may not walk on the bottom of the Swimming pool at any time.
3. You may not pull on the lane ropes.
4. You may not spring from the bottom of the pool.
5. You may not leave the water before completing the full distance.
6. When exiting the pool, competitors must go under (not over) the lane ropes.
7. Each competitor must stay in ONE designated lane for the duration of the race.

Freestyle (Crawl)
1. You must touch on the turn at 25m (50m, 75m).
2. You must surface by 15m after the start (or turn at 25m, 50m, 75m) in the freestyle.

Backstroke
1. You must touch on the turn at 25m (50m, 75m).
2. You may not do an arm pull independent of the turning action at 25m (50m, 75m).
3. You must remain on your back during the race (or at finish).
4. You must surface by 15m after the start (or turn at 25m, 50m, 75m) in the backstroke.
5. You must be on your back when your feet leave the wall at 25m (50m, 75m).

Breaststroke:
1. No non-simultaneous touch at 25m (50m, 75m, finish).
2. You may not have a one hand touch at 25m (50m, 75m, finish).
3. No scissor (or dolphin) kicks at any time.
4. No non-symmetrical arm pull.
5. No alternating arm movements.
6. No arm pull past hips after initial start.
7. Your head must surface during each stroke.
8. Your head must surface at the end of propulsion phase of second arm stroke on start (or turn at 25m, 50m, 75m).

Butterfly:
1. No non-simultaneous touch at 25m (50m, 75m, finish).
2. You may not have a one hand touch at 25m (50m, 75m, finish).
3. No flutter kick.
4. No scissor kick.
5. No underwater arm recovery.
6. No uneven arm pull (asymmetrical arm pull).
7. You must surface by 15m after the start (or turn at 25m, 50m, 75m) in the butterfly.

Individual Medley:
1. Strokes must be swum in correct order (should be: fly, back, breast, free).

2. You must not roll more than 90 degrees before touching on the change over from back to breast.

ESC Specific Guidelines
1. Please follow all official Regulations as detailed above.
2. Students may not enter more than two (2) swimming events.
3. Students must check in, completely ready for the event, 15 minutes before event start.
4. Only students who have registered for the event may participate.
5. No substitutions allowed.
6. Due to time restrictions, no finals will be swum. Places will be determined on the times in the heats.
7. Dress Code:
    a. Boys must wear hip racer swimming shorts but NOT board shorts.
    b. Girls must wear a one-piece low leg cut swimming costume or a one-piece leg suit.
8. All competitors must wear a swimming cap and goggles and provide their own towel and drinking water.
9. **Non-compliance with the above will result in undisputed disqualification.**

> Please request to the *Acceptable Swimsuits* document
> for more clarity on what is permitted.

SECTION VII
Music Division

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

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

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

Competition arrangements are to be **Christian or patriotic** rather than secular. Classical instrumental music is allowed as long as it is 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

<u>Gentlemen</u>:
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

<u>Ladies</u>:
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

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. Contestants must submit a color photo of themselves, with faces clearly visible. They must be in the SAME OUTFIT they will be wearing for that event. Photos should be CLEARLY LABELED with student's name, school/family name, account number, and the category.

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

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

6. 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.)

7. Personal amplification equipment is not allowed.

8. 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.)

Checklist for Music—Submit at ESC:

1. Relevant Judge's Form x 3
2. Copy of sheet music (with lyrics for vocal entries) x 3
3. Photo of student/group performing the entry

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

Duet (2 contestants) Time limit: 5 minutes
A duet may be all male, all female, or mixed. Each student may only participate in one duet. Please note the performance should include: Melody + 1 harmony

Group (3-4 contestants) Time limit: 5 minutes
Groups may be all male, all female, or mixed. Each student may only participate in one group (i.e. trio or quartet).
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 Piano Judging Criteria on the following pages of these guidelines.

Woodwind Solo—Time limit: 5 minutes

Any woodwind instrument, such as flute, saxophone, clarinet, etc. See Instrumental Music Judging Criteria. (Note: A recorder is not considered a woodwind instrument and should be entered into the miscellaneous category.)

String Solo (Bowed)—Time limit: 5 minutes

Violin, viola, cello, string bass, etc. See Instrumental Music Judging Criteria.

String Solo (Plucked, Hammered, Strummed, etc.)—Time limit: 5 minutes

Harp, classical guitar, banjo, mandolin, etc. See Instrumental Music Judging Criteria.

Brass Solo Time limit: 5 minutes

See Instrumental Music Judging Criteria. (Note: Although many saxophones are made of brass, they are not in the brass family of instruments. Saxophones are woodwind instruments.)

Miscellaneous Solo—Time limit: 5 minutes

Includes instruments such as accordion, marimba, xylophone, recorder, handbells/hand chimes, bagpipe, etc. Drums and amplified instruments are not permitted. Accompaniment is limited to piano. See Instrumental Music Judging Criteria.

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.

GENERAL RULES

1. One piano will be provided.

2. All other instruments to be provided by the school/home school.

3. No electrical instruments or amplification may be used.

4. For music selection, follow the guidelines on page VII-1.

PIANO 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

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   (1-4)
    B. Melody   (1-4)
    C. Fingering and hand positions   (1-4)
    D. Accents   (1-4)
    E. Precision   (1-4)
    F. Slurs   (1-4)
    G. Bowing (strings), tonguing (wind instruments)   (1-4)
    H. Attacks   (1-4)
    I. Cut-offs   (1-4)
    J. Accuracy   (1-4)
    K. Memory   (1-5)

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

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

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

Proper documentation submitted   (1-5)

TOTAL POINTS

MUSIC COMPOSITION
NONPERFORMANCE EVENT

To be submitted online as an Early Entry. See the What You Need to Know booklet for details.

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

To be submitted online as an Early Entry. See the What You Need to Know booklet for details.

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**

HINTS FROM THE MUSIC JUDGES

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

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

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

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

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

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.

This is a live event and the group should be ready to lead the judges and other students.

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 maximums:

    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.

What is provided:

1. 1 x piano
2. 1 x electric drum set
3. 4 x microphones

Checklist for worship band—Submit at ESC:

4. Judge's Form (CF200).
5. Copy of music for the set x 3

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.

Remember—**PRACTICE MAKES PERMANENT.**

Mallets

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

Strings

<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
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.)

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, Illustrated Storytelling, Famous Speech, Dramatic Monologue

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:
4. One-Act Play, Illustrated Storytelling, Famous Speech, Dramatic Monologue

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

POISE (SELF-CONFIDENCE)

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

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

Posture and Gestures
The rule for posture is DO NOT SLOUCH!! The contestant should stand straight, but not lock his/her knees.   Gestures should be free and flow naturally from enthusiasm.   Natural

movements are more effective than forced gestures.   Feel free to utilize the space on the stage or presentation area.

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

PREPARATION

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

PLATFORM PRESENTATION

Introduction
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 at ESC:

1. Relevant Judge's Form x 3
2. Copy of script, sermon, outline, etc. x 3

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/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.

> **Note:** Male and female contestants will be judged together.

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/Female)
PERFORMANCE EVENT

> **Note:** Male and female contestants will be judged together.

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/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.

> **Note:** Male and female contestants may be judged together.

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 (if male) or women (if female).
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/Female)
PERFORMANCE EVENT

> **Note:** Male and female contestants will be judged together.

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.

DRAMATIC DIALOGUE
PERFORMANCE EVENT

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

Note: Male and female contestants will be judged together.

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

1. Only two characters can be portrayed. Females portray females; males portray males.
2. Conversation must focus on: (a) soulwinning, (b) Scriptural truths, (c) Christian heritage, (d) defense of Christian faith. (Examples: an individual witnessing to another, a discussion between a parent and child, two friends discussing current affairs.)
3. Costumes and one prop per character are permissible.
4. No recorded speaking, singing, or sound effects are permitted.
5. 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.)

DRAMATIC DIALOGUE JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS

Mechanics

A. Approach/departure	(1-5)
B. Voice projection & inflection	(1-5)
C. Diction/Enunciation	(1-5)
D. Poise/Self-confidence	(1-5)
E. Memory	(1-5)

Charactarization

A. Posture, movement, gestures	(1-10)
B. Facial expressions	(1-5)
C. Costume/effective use of props	(1-10)
D. Variety of dramatic skills displayed	(1-10)
E. Effective interaction of characters, quality of characterization	(1-15)

Script

A. Message came across effectively	(1-10)
B. Worthwhile message	(1-10)

Proper documentation submitted	(1-5)

TOTAL POINTS	**100**

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.

6. The play must include at least two scenes.
7. 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.
8. The play should depict or illustrate: (a) soulwinning, (b) Scriptural truths, (c) our Christian heritage, (d) defense of the Christian faith.
9. The play may NOT be: (a) musical, (b) Reader's Theater, (c) choral speaking.
10. 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.

11. No recorded speaking or singing will be permitted in play production.
12. Recorded sound effects WILL be accepted (background music, storms, animals, guns, etc.).
13. Scripts are to be memorized.
14. A five-minute limit is permitted for stage setting UNLESS other arrangements are made with the Chief Judge.
15. 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.)
16. 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/Female)
PERFORMANCE EVENT

> **Note:** Male and female contestants will be judged together.

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.)

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.

PUPPETS (Male/Female)
PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR PUPPETS.

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

1. Performers are not required to wear a jacket when introducing the play and when leaving platform.
2. Contestants must provide their own stage and background. (All puppet plays must have a background to screen the puppeteer[s] from the audience.)
3. A puppet team consists of **two (2) puppeteers**. The team may be male, female, or mixed.
4. Homemade and/or professionally made puppets may be used.
5. Recorded background music or sound effects may be used, but contestants must perform LIVE all verbal communication.
6. Scripts must be tastefully presented, avoiding slang insinuation of questionable language. Also avoid references to television or worldly practices such as movies, dancing, or mixed swimming.
7. Scripts must be memorized.
8. Setup time is five (5) minutes. Please consult with Chief Judge as to whether additional setup time is available.
9. The time limit for the presentation is **five (5) minutes minimum, eight (8) minutes maximum**. If competition piece does not meet the five (5) minute minimum or exceeds the eight (8) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 4:42 would receive a half-point deduction from the total score. A piece of 8:42 would receive a deduction of a full point from the total score.)

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

PUPPETS JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE POINTS

Spoken material
    A. Shows preparation and planning, not wholly extemporaneous, and
       not just a collection of jokes.   (1-10)
    B. Suitable to occasion, has a basic theme and unity, builds to a
       message of Christian/patriotic worth.   (1-15)

Staging
    A. Suitable, personable, well-made characters, props, and costumes   (1-10)
    B. Effective stage, background, props, etc.   (1-10)

Effective presentation
    A. Memory   (1-10)
    B. Use of variety: singing, laughing, sighing, taped background music,
       etc.   (1-5)
    C. Develops character   (1-5)
    D. Variation of voice between characters   (1-10)
    E. Arouses audience response   (1-5)
    F. Timing: natural movements, posture, lip movements, and entrances
       and exits   (1-15)

Proper documentation submitted   (1-5)

TOTAL POINTS   **100**

HINTS FROM THE PUPPET JUDGES

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

RADIO PROGRAM

NONPERFORMANCE EVENT

This event is an early entry and must be submitted online for judging prior to the convention. Refer to the Deadlines in the WYNTK Booklet for submission dates & details.

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

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

1. <u>No more than five (5) players and/or student technicians</u> may be involved.
2. Contestants may portray more than five characters (males doing male roles and females doing female roles).
3. Adults may give technical guidance and advice, but the preparation and production must be done by the students.
4. Contestants will NOT perform the presentation before a panel of judges; the contestants' taped recording will be judged.
5. The drama **must** convey a Christian moral or character-building theme.   **Specify audience to whom the program is being presented on your judges' form.**
6. All Scripture references must be King James Version only.
7. All background music must meet the A.C.E. music standards (refer to music guidelines).
8. The time limit is ***four (4) minutes minimum to eight (8) minutes maximum***. If competition piece does not meet the four (4) minute minimum or exceeds the eight (8) minute maximum time limit, the contestant will receive a **.5-point deduction** 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.)

Checklist for Radio Program—Submit online:

1. Judge's Form (CF91) including Creative Composition Affidavit (CF28).
2. A recording of the radio program (performed and recorded by the contestants)
3. Colour photo simulating the cast and technicians (identify each cast member)
4. Radio programme script -To be uploaded with the form.

RADIO PROGRAM JUDGING CRITERIA

AREAS OF EVALUATION   POSSIBLE POINTS

A. Appropriateness of theme – conveys age-appropriate
Christian or patriotic theme   (1-10)

B. Sound effects – effects blend naturally and accomplish desired
impact   (1-10)

C. Voice inflections – voice conveys appropriate mood; adds life and
believability to characters   (1-10)

D. Flow and continuity of script – easy to follow and understand   (1-10)

E. Audience appeal – theme and presentation directed at designated
audience   (1-5)

F. Interest level consistency – catches listeners attention and holds
interest throughout   (1-10)

G. Diction and pronunciation – words are clear and well delivered   (1-10)

H. Mood created – proper use of dramatics (voice, sound effects, and
edits to create desired mood)   (1-10)

I. Creativity – overall concept and creative thought resulting in end
product   (1-10)

J. Technical quality – skillful use of equipment to achieve desired
result (edits, mix, etc.)   (1-10)

Proper documentation submitted   (1-5)

TOTAL POINTS   **100**

HINTS FROM THE RADIO PROGRAM JUDGES

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

SCRIPTURE/CHARACTER TRAIT VIDEO
NONPERFORMANCE EVENT

This event is an early entry and must be submitted online for judging prior to the convention. Refer to the Deadlines in the WYNTK Booklet for submission dates & details.

> Note: Students may either do a Scripture Video or a Character Trait Video. They will be judged together.

SCRIPTURE VIDEO

Contestants create a video programme 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.

CHARACTER TRAIT VIDEO

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

GENERAL GUIDANCE FOR VIDEO ENTRIES

1. No more than five contestants may be involved. The contestants may have an equipment operator in the editing suite, but the contestants must make the editing decisions. Adults may give technical guidance and advice, but the preparation and productions must be done by the contestants.
2. Contestants must prepare "mock" letters requesting permission from the publishers of any music used, including a title screen in the video giving credit to the publisher.
3. Video length should be four (4) minutes minimum to six (6) minutes maximum. If the competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the entry will receive a **.5-point deduction** 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 one (1) point deduction.)

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

Checklist for Video Entries—Submit online:

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

HINTS FROM THE 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.

SCRIPTURE/CHARACTER TRAIT 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 - 30 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 *What You Need to Know Booklet* available at www.christian.education/esc.

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**