

SECTION II

Academic Division



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

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

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

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

1. Music Performance (Instrumental or Vocal)
2. Speaking Performance (e.g., Preaching, Poetry Recitation, Dramatic Monologue, One-Act Play)
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.

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

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 APPEARANCE SECTION (beginning on page I-7) of these guidelines. **(Shirts and ties are required for male contestants. Suits or sports coats are optional.)**

The four types of questions are as follows:

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

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

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

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

General Rules

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

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

OFFICIAL BIBLE MEMORY LIST

GOD

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

SALVATION

Isaiah 53:6
John 1:12
Romans 5:8
Romans 10:9
Romans 10:10
II Corinthians 5:21
Ephesians 1:7
Ephesians 2:8
II Timothy 1:9
Titus 3:5
Hebrews 9:27
I Peter 2:9
I Peter 2:24
I Peter 3:18
Isaiah 45:22
Isaiah 55:7
Zephaniah 3:17
John 3:18
John 20:31
Romans 5:10

JESUS CHRIST

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

PRAYER

I Samuel 12:23
Jeremiah 33:3
Matthew 6:6
Matthew 7:7
Matthew 7:8
Matthew 9:38
Matthew 21:22
Mark 1:35
John 15:7
Ephesians 3:20
Philippians 4:6
I Thessalonians 5:17
Hebrews 13:15
I John 5:14
I Chronicles 16:11
II Chronicles 7:14
Psalm 32:5
Matthew 6:7
Matthew 18:20
Luke 18:1

THE HOLY SPIRIT

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

VICTORY

Psalm 37:31
Romans 6:12
Romans 6:13
Romans 8:5
Romans 8:6
Romans 13:14
I Corinthians 15:57
II Corinthians 2:14
II Corinthians 10:4
Ephesians 6:10
James 4:7
I John 4:4
I John 5:4
Revelation 12:11
Psalm 16:11
Psalm 34:19
Luke 10:19
Romans 15:13
II Corinthians 5:17
James 1:12

Romans 5:18
Colossians 2:13
I Peter 1:23
II Peter 3:9

Ephesians 6:18
Colossians 1:9
James 1:5
James 5:16

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

SOULWINNING

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

GOD'S PROVISION

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

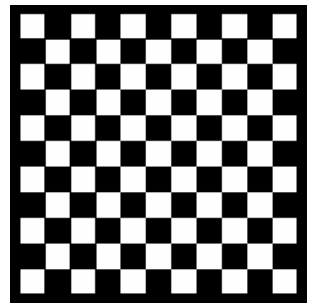
DISCIPLESHIP

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

CHECKERS

ELIMINATION/PERFORMANCE EVENT

A.C.E. will provide a board and set of checkers. All contestants are to abide by the dress codes (beginning on page I-7) for nonathletic events listed in the APPEARANCE SECTION of these guidelines. **(Shirts and ties are required for male contestants. Suits or sports coats are optional.)**



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

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

1. Black has the first move. The younger player receives black.
2. A piece that is touched by a player must be moved, if possible; if a playable piece is moved over any angle of its square, the move must be completed in that direction.
3. There is a time limit of three (3) minutes for each move, except when a player is confronted with a compulsory jump in only one direction; then he must make his move within one (1) minute.
4. All jumps must be completed. When this rule is violated, the player must retract his illegal move and make the capture instead.

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

CHESS

ELIMINATION/PERFORMANCE EVENT

A.C.E. will provide board and chessmen. All contestants are to abide by the dress codes for nonathletic events listed in the APPEARANCE SECTION (beginning on page I-7) of these guidelines. **(Shirts and ties are required for male contestants. Suits or sports coats are optional.)**

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

Object of Play—The game is won by capturing the adverse king. The capture is never consummated; when the king is attacked and cannot escape, he is said to be "checkmated" and the game ends. Many games end by resignation of a player who sees that he cannot escape eventual defeat.

Drawn Games—A game may be abandoned as drawn for any of the following reasons: insufficient force, stalemate, perpetual check, agreement by both parties, or the 50-move rule.

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

Other Rules to Remember

1. White moves first; thereafter the players move alternately. The younger player will have first choice of white or black.
2. A player may not touch a piece without asking his opponent, unless he plans to play that piece.

3. After three (3) minutes, time will be called; the player has one (1) minute to finish his play or forfeit the game.
4. A player should not disturb his opponent or allow those watching to do so. There shall be no talking by players or spectators in the competition area.
5. The tournament will be conducted according to the rules of the International Chess Federation, whose address is given below.
6. Chess is a one-game-only elimination match with a possibility of losers selected for playback. At the discretion of the Chief Judge, players may be asked to play 2 of 3 matches for quarterfinals, semifinals, and finals.

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

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

SPELLING

PERFORMANCE EVENT

All contestants are to abide by the dress codes for nonathletic events listed in SECTION I of these guidelines. (Coats are not required for male contestants.)

Each contestant is given a piece of paper and is assigned a desk. A.C.E. will provide pencils or pens. The judge will pronounce each word twice and give a definition for the word. Contestants will then write the word. Each contestant will write all words. Following the final word, judges will collect all papers. Winners will be selected according to accuracy. Judges shall give at least two practice words before starting competition.

Words are provided by A.C.E. and must be spelled exactly as they appear on the official A.C.E. list. Alternate or British spellings will not be allowed. A.C.E.'s list is compiled from the preferred spelling found in *Scott Foresman, Thorndike Barnhart Advanced Dictionary*, Glenview, Illinois, 1997.

aardvark	ankylosis	ballad	boutonniere
abacus	antediluvian	ballade	brachiate
abalone	antepenultimate	baluster	braggadocio
abattoir	antimacassar	bamboozle	bray
abbacy	antithesis	bandeau	breve
aberrance	antonym	banns	briny
abeyance	apocryphal	banquette	brioche
abiogenesis	appoggiatura	barbette	bristle
abomasum	aqueous	bargello	broccoli
abscissa	arabesque	barouche	brusque
abstemious	archaeologist	basilica	bryophyte
abyssal	architect	batik	budgerigar
accidie	argosy	bauble	buffoonery
acerbity	armoire	bauxite	buhl
acetaldehyde	arrhythmia	bayonet	bullion
achene	arteriosclerosis	beau	buoyancy
acoustic	artiodactyl	begonia	bureau
acquiesce	ascetic	beignet	bursar
acrylonitrile	askance	bellwether	butte
adagio	asphyxia	beneficiary	byte
addle	assay	bereavement	
administratrix	assuage	besiege	cacciatore
adolescence	asthma	betwixt	cachinnation
aedile	asymptote	bibelot	cacique
aesthete	atoll	bibliophile	cacomistle
agglomerate	attest	bifurcate	cacophonous
aggrandize	auger	binoculars	cadaver
agouti	auriferous	bioluminescence	caitiff
aikido	aurochs	bisque	caldron
albumin	auxiliary	blasphemy	calligrapher
alkyne	avaricious	blitzkrieg	calliope
allophone	aviary	bloc	calumny
alluvium	awn	blowzy	camaraderie
alpaca	axil	boatel	camouflage
amanuensis		bobbin	campanile
ambivalence	baccalaureate	bole	cannelloni
ameliorative	bacteriophage	boll	cantaloupe or
ampoule	bagatelle	bonsai	cantaloup
anacoluthon	bailiff	boomerang	cappuccino
androgynous	baldachin	botanize	capriole
anesthesiology	baleen	bough	captious

carcinogen	cirque	consignee	crucifixion
cardiopulmonary	citronella	consortium	crustacean
careen	cladophyll	constituency	cryptographer
cartilaginous	claustrophobia	constrictor	cumulonimbus
casque	clientele	contagious	cumulostratus
casuistry	cloche	conterminous	curmudgeon
catachresis	cloistered	contrail	cyanocobalamin
cataclysm	coalescence	contretemps	cygnet
catafalque	coaming	contrivance	cyme
catechetical	codicil	contumacy	czarina
causerie	coelacanth	convalescence	
cavalcade	coeval	conveyancer	dalsegno
cavalier	coincidence	cony	dashiki
celiac	collage	copal	dawdle
cello	collegium	coquina	decalcomania
cenotaph	colliery	cordial	decemvir
cephalic	colloquial	cordoba	decistere
cephalothorax	colloquy	cornice	decoction
cerulean	colporteur	corps	decussate
chagrin	comedienne	correspondence	defibrillate
chaise	commissariat	corroborate	dehisce
chamomile	commodious	coruscate	deleterious
chancellor	commutator	coryza	delicatessen
chaos	compartmentalize	cosine	deliquesce
charlatan	compendium	cosset	demagoguery
chartreuse	compote	cote	demitasse
chasseur	comrade	coterie	demurrage
chauffeur	concerto	coulee	dentifrice
chemurgy	concussion	coup	derailleur
chicle	concussion	coupe	derrick
chigoe	condescend	couplet	descry
chintz	condolence	couture	desiccant
chiropractor	confetti	cozenage	deteriorate
chivalrous	confrere	crag	detrop
cholla	congener	crampon	dextrorotatory
chough	conglomerate	cravat	dhow
chrysanthemum	congratulate	creosote	dialogue
chyle	connive	crescendo	diatomaceous
cicatrise	connoisseur	crevasse	dichotomy
circinate	consanguineous	crevice	dichroic
circumambient	consequential	crocodile	dieldrin

dihedral	effendi	epitome	feign
dihybrid	effervescence	eponym	felicitate
dinar	efficacy	equestrienne	felicitous
dinghy	effloresce	equipage	fellah
dirndl	effluvium	eremite	felly
disastrous	egalitarian	ersatz	felucca
disconsolate	egregious	escadrille	fenny
disguise	eke	escutcheon	ferocious
disoblige	ekistics	esker	ferruginous
disputatious	electrocardiogram	espalier	festoon
dissent	electroencephalograph	estancia	feudalism
dissonance	electroluminescent	ethereal	fichu
divertimento	electrolyte	eucalyptus	fiduciary
dobbin	eleemosynary	euphonium	fiesta
dodecahedron	eloquence	eutrophication	filbert
dojo	emaciate	evanescence	fillip
dolichocephalic	embarrassing	evince	financier
domicile	embryo	ewer	fiord
donee	emcee	exchequer	firkin
doubloon	emergent	executrix	fissure
dowager	emeritus	exhume	fistula
doyen	emigration	expeditious	flaccid
drawl	emollient	expiable	flagellant
drogue	emphysema	exponentiation	flocculent
drollery	enchilada	exquisite	flotsam
drumlin	encomium	extirpate	flummox
dulcet	encyclopedia	extraordinaire	fluorescence
durra	enigma	exurbia	fluxion
dyne	ennui		foehn
dyslexia	ensconce	facetious	foliaceous
dyspepsia	entente	facsimile	fondue
dyspnea	entrepreneur	faillie	foraminiferous
	envisage	falchion	foreigner
eavesdrop	eolith	fallacious	forint
ebullient	eolithic	farinaceous	forsythia
ecclesiastical	ephah	fascicle	fortissimo
ecdysis	ephemeral	fatigue	fortuitous
echelon	epiglottis	fauna	fosse
eclectic	epistemology	febrifuge	fracas
edelweiss	epitaph	fecund	fractious
efface	epithalamium	fedayeen	franc

frangipani	gnotobiot	hubris	incipience
frankincense	gonfalon	hullabaloo	incognito
fraudulent	grandiloquence	humanitarianism	incongruent
fraught	granulocyte	humbuggery	inconsonance
frequentative	granum	humectant	inculcate
fresco	gravamen	humoresque	indecipherable
frieze	grotto	hurtle	indemnity
frijol	guanine	hybridize	indices
frippery	guarantee	hydrocephalus	indiscriminately
frittata	guileful	hydrofoil	indomitable
frontispiece	gurnard	hydrolysis	indubitable
fumarole	gyroscope	hydrometry	infrasonic
fundamentalism		hydroquinone	infusorian
funicular	hacienda	hydrotropic	inglenook
furuncle	hackamore	hygiene	ingratiante
fuselage	hahnium	hyperbole	inherent
	handkerchief	hypocotyl	innuendo
	harangue	hypotenuse	inordinate
	harpsichord	hypothalamus	insalubrious
	haughty	hypotonic	insipidity
	haustorium	hysteresis	insolent
	hegemony		insurmountable
	herbaceous	ichneumon	insurrectionary
	herbivore	ideate	intaglio
	heretical	igneous	intelligentsia
	heritage	illusionist	interatomic
	heterodyne	ilmelite	intercalary
	heterotroph	imitable	intercostal
	hideous	immedicable	interdigitate
	hippopotamus	immigrate	interferometer
	hireling	impartial	interlunar
	histamine	impious	interneuron
	histology	impolitic	interstellar
	hoatzin	importunate	intervocalic
	holiness	impressive	intrados
	homograph	impudence	introrse
	honorarium	inalienable	intumescere
	horologe	incandesce	inveigh
	horrendous	incapacitant	inveteracy
	hostelry	incessant	iodopsin
	howdah	incidentally	ionosphere

iridium	keloid	lieutenant	mahout
irredentist	khedive	ligneous	malachite
irremediable	kilohertz	lilangeni	malaise
ischemia	kindergarten	limerick	malapropism
isogamete	kinkajou	lineage	malihini
isthmus	knave	linnet	malleable
istle	knish	lira	malleus
	knout	litchi	mammalian
jacaranda	knurl	literati	mangosteen
jacquard	kohlrabi	litharge	maniple
jaeger	koruna	litigious	mannequin
jaialai	krait	littoral	mansard
jealousie	krimmer	llano	manteau
jambalaya	kurchatovium	loblolly	mantilla
jardiniere	kwashiorkor	locution	manumission
jeune		longitudinal	manzanita
jennet or genet	labellum	loquacious	maraud
jeopardize	laburnum	loquat	marjoram
jeremiad	lagomorph	lorgnette	marmoreal
jerkin	laity	louver	marquee
jess	lanai	lugubrious	marseilles
jetsam	lanolin	luminescence	marshalcy
jettison	laparoscope	lunette	martyr
jocose	laryngitis	luxuriance	masquerade
jocundity	laud	lyceum	massif
jojoba	lazaretto	lyricism	masticatory
jongleur	lea	lysine	matriarch
jonquil	lecture	lysozyme	matriculate
jostle	legato		matrilineal
journalese	lenitive	macadamize	mattock
judicious	lenticular	macaque	matutinal
juridical	leone	macerate	meander
jurisprudence	lepidopteran	machicolation	mechanism
juxtapose	lepidopterist	macrobiotic	mechanoreceptor
	leucocyte	macrocephalic	medico
kaleidoscope	leviathan	macula	mediocrity
kamikaze	lexical	maestro	medlar
kaon	lexicography	maglev	medusan
karyokinesis	liana	magnanimity	megalith
kayak	libration	magniloquent	memsahib
keelson	lictor	maguey	mendacity

meniscus	moribund	nimbostratus	onomatopoeia
mensch	morion	nitrogenize	onyx
mephitic	morpheme	nocturnal	oolite
meridional	mosquito	nodulose	opalescence
meringue	mostaccioli	nomenclature	opaque
mesocarp	motet	nonagon	ophidian
mesquite	motif	nonce	ophthalmologist
metalliferous	mottle	nonsequitur	opprobrious
metastasis	mountainous	nostalgia	opulent
metazoan	mousse	notarial	orchestrate
metonymy	mouton	nouveau	organelle
micrometeorite	mucilage	noxious	oriel
miffed	mufti	nuclease	origami
mignonette	mugwump	numismatics	ornithological
millionaire	mukhtar		orotund
milo	mukluk	oakum	orthodox
minatory	mulct	obdurate	orthorhombic
minestrone	mulligatawny	obeisance	osculum
minion	mullion	obelisk	osier
ministrant	multifarious	obfuscate	ostentatious
minutiae	munificence	objurgate	otiose
miraculous	mutability	obligato	outrageous
miscreant	myelitis	oblige	ouzel
misfeasance		oblique	overachieve
misnomer	naira	obloquy	overnice
mitosis	narwhal	obscurantism	overt
mitzvah	nascent	obsequies	oxygenate
mnemonic	natatorial	obsolescence	oxymoron
mogul	natty	obstinacy	ozoniferous
moiety	nebula	obtrude	ozonosphere
mollify	necessitate	ocelot	
monaural	necessitous	octillion	pacifist
moneran	necrology	octogenarian	padrone
monetarism	nefarious	odoriferous	pageantry
monocular	negligible	officialdom	pagoda
monoecious	neocolonialism	ohmmeter	paisa
monolith	neuralgia	oleaginous	paisano
monotonous	nevus	olio	paisley
monstrosity	newt	omnipotence	palazzo
moraine	niche	omnipresence	paleozoology
moratorium	nihilism	omniscience	palisade

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

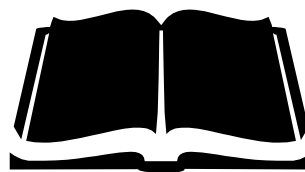
pyramid	reconnoiter	runcinate	senescence
pyretic	redingote	russet	sequela
pyrotechnic	redivivus	rutabaga	sequester
	redolent	rutile	sequin
quadrangular	redound		serviette
quadrennial	regalia	saccule	sesquipedalian
quaestor	registrar	sacrilegious	setaceous
quaggy	rejuvenate	sagacious	settee
qualm	reliant	sagittate	sforzando
quartan	reminiscence	salubrious	shako
quasar	remonstrance	salve	shallot
quay	remora	samisen	shellac
quell	rennin	sanctimonious	shoji
querulous	repatriate	sanguinary	shoran
questionnaire	repertoire	sapience	shrewd
queue	repossess	sarcophagus	siccative
quiescence	repudiate	sartorius	silage
quinquennial	reserpine	sateen	siliceous
quintessence	resonant	satiabile	simile
quixotism	respire	sauger	simultaneous
quotidian	resume	scabbard	singe
	resuscitate	scalar	sinistrorse
rachis	reticular	scalpel	skein
radiosonde	retributive	scandalous	skeletal
raglan	veille	scapular	skirl
ragout	revenue	scarp	skittish
rallentando	reverie	scavenger	skulk
rambunctious	rhenium	schematic	slalom
rancor	rheology	schizocarp	sleuth
rapacious	rhodopsin	schizophrenia	sluice
rapport	rhythm	sciatic	smilax
ratchet	riboflavin	sclera	snaffle
raucous	ringgit	scrimmage	snivel
raze	riposte	scrivener	socialize
reagent	ritardando	scythe	sodden
rebec	rivulet	secede	soffit
recalcitrance	rotifer	segue	solecism
recapitulation	rouse	seiche	soliloquy
reciprocate	rubicund	seigneur	solipsism
recitative	ruinous	semantic	somersault
recondite	rumen	semipermeable	somnambulistic

sonneteer	striated	tarpaulin	timpani
sonorous	strident	tartan	tincture
sophomore	strobile	tatami	titanium
soporiferous	stroboscopic	tautological	toccata
sorghum	stroganoff	tawdry	tocopherol
sortie	strontium	teak	tokamak
sostenuto	studious	technicality	tonneau
soubrette	subaqueous	tectonic	tonsillitis
sovereignty	subluxation	tedious	topee
spaghetti	subpoena	tektite	topiary
spectacular	subsidize	teleological	torero
sphenoid	subterfuge	telephony	torii
spherical	succumb	telephotographic	torrential
sphinx	sucre	telescopic	tortoise
sphygmomanometer	suffragette	tellurium	totalitarian
spikenard	sundae	temperature	toucan
spinnaker	supercilious	tendinitis	toupee
spiracle	supersede	tentacle	tourniquet
spirituality	surcease	tepid	toxemia
spirochete	surplice	teratogen	trachomatous
spleenful	surreal	tergiversate	tranquelize or
splendent	surveillance	terminological	tranquillize
spontaneity	sustenance	terrapin	translucent
sporangial	suzerain	territoriality	trapezoid
squabble	swale	testatrix	trauma
squalid	sybarite	tetanus	treachery
squama	syllabary	tetrachloride	tremolo
squeamish	syllogism	tetrarch	trepidation
staid	symbiont	tetroxide	triage
stalactite	synonym	thalassic	trifocal
stamen	systole	theca	triglyceride
stanchion		theocracy	trimaran
statuesque	tableau	thermodynamic	triticale
stentorian	tachometer	thesaurus	triune
stevedore	tachyon	thiosulfate	trochee
stipendiary	taciturn	thorium	troubadour
strabismus	taconite	threnody	trough
straiten	tallow	thrombosis	trousseau
stratum	tannin	thyme	truncheon
strenuous	tapioca	thyrsus	trypanosomiasis
streptomycin	tapir	timorous	tsunami

tugrik	valetudinarian	vituperate	xenophobe
tularemia	validity	vociferant	xerography
tumultuous	valorization	vogue	xerophyte
tureen	vanillin	volubility	xylem
turgescence	vanitory	vortices	xylene
tutelage	vapidity	vousoir	xylytol
tyranny	vaporous	voyageur	xylose
tyro	varicella	vying	
	variegated		yacht
ukulele	varistor	wadi	yammer
umbrage	vegetarianism	wainscot	yarmulke
unaffected	vehemence	wan	yaw
unbelievable	velocipede	wapiti	yeanling
uncial	venomous	wattle	yearn
unctuous	ventricle	weal	yeoman
unequivocal	ventriloquist	weaponry	ytterbium
unfeignedly	ventriloquy	weasand	yuan
unguent	venue	weasel	yurt
unicameral	veracious	weir	
unintentional	verdurous	wharf	zealous
univocal	vertical	wherry	zenith
unmitigated	vertiginous	whew	zeolite
unparalleled	vespine	why	zephyr
unscrupulous	vestee	whilom	zinnia
unveil	vestibule	whimsicality	zircalloy
upas	viand	whorled	zirconia
upholster	vibrato	wickiup	zither
uproarious	vicarage	williwaw	zoophyte
uracil	vicinage	winnow	zowie
uranium	videlicet	wisteria	zoysia
ursine	vignette	worrisome	zucchini
urticaria	villi	wren	zwieback
utilitarianism	vinculum	wring	zymase
uvula	vinyl	wrought	zymogen
	viricidal	wry	
vacuity	virtuoso		
vagarious	viscosity	xanthous	
valedictorian	vitreous	xebec or zebec	
valet	vitriol	xenon	

PACE BOWL

ELIMINATION/PERFORMANCE EVENT



All contestants are to abide by the dress codes for nonathletic events listed in the APPEARANCE SECTION (beginning on page I-7) of these guidelines. **(Shirts and ties are required for male contestants. Suits or sports coats are optional.)**

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

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

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 five 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.

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

BIBLE BOWL

PERFORMANCE EVENT

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.

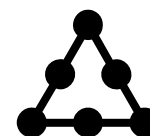
The following chart lists the books of the Bible where the questions will be drawn from each year. This list will repeat itself starting in 2010.

Bible Bowl Books					
Year 1 2010	Year 2 2011	Year 3 2012	Year 4 2013	Year 5 2014	Year 6 2015
Old Testament					
Genesis	Exodus	Leviticus	Numbers	Deuteronomy	Ezekiel
Joshua	Judges	Ruth	Ezra	Nehemiah	Esther
Job	Psalms	Proverbs	Ecclesiastes	Song of Solomon	Lamentations
I Samuel	II Samuel	I Kings	II Kings	I Chronicles	II Chronicles
Nahum	Zephaniah	Jeremiah	Habakkuk	Malachi	Zechariah
Obadiah	Jonah	Amos	Hosea	Isaiah	Micah
Joel	Haggai				Daniel
New Testament					
Matthew	Mark	Luke	John	Acts	Revelation
Galatians	I Thessalonians	II Thessalonians	I Corinthians	II Corinthians	Romans
Ephesians	Philippians	Colossians	Philemon	I Timothy	Titus
II Timothy	Hebrews	James	I Peter	II Peter	I John
		II John	III John	Jude	

SCIENCE

NONPERFORMANCE EVENT

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



Types of Entries

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

Checklist for Science:

1. Contestant or contestants may enter one exhibit in each event.
2. Each entry must be fully completed and ready for exhibition.

3. A list shall be submitted identifying any work included in the display that is not the work of the contestant (such as a specially machined component or electronic test equipment).
Experiment notebooks and other supporting data should be available for the judges. Photos which include people must adhere to contestant dress standards.
4. Exhibits must occupy a table or floor area no wider than 48 inches.
5. If electrical power is required, 120 volt AC will be available. All switches and cords must be U.L. or C.S.A. approved. The exhibit must be wired in a safe manner.
6. No entry creating a safety hazard will be allowed. Dangerous chemicals; offensive odors; explosives; open flames; or live animals, reptiles, or insects must not be exhibited. Exhibits requiring running water are not permitted.
7. Contestant or contestants will set up their exhibit and then leave the area.
8. A.C.E. is not responsible for loss of or damage to any exhibit.
9. Attach the following forms:
 - a. Judge's Forms (CF24). Three (3) copies with name, school name, customer number, address, and entry filled in. These are required for Regional Convention only.
 - b. Experiment notebook and other supporting data.
10. Entries must have a 3" x 5" card securely attached to each piece of project with the following information neatly printed or typed: entry, student's name, school name, customer number, school address, city, state, and ZIP code.
11. Entries involving computers should have self-booting and menu driven or self-running software.

CRITERIA

Originality—Creative approach is given to the project.

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

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

Thoroughness—The project is presented completely and carefully.

Clarity—The average person can understand the exhibit clearly.

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

On your accompanying paper:

1. Have you stated your purpose, hypothesis, or reason for your project?
2. Have you written down the process or steps used in solving or approving the problem (or hypothesis) or included an illustration of how your project works?
3. Have you written out the conclusion or what has been proven or illustrated?
4. Have you used references and quotes, **in your own words**, that have expressed what has taken place?

5. Have you 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

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. Labels that are neatly lettered and attached will enhance the project.

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)
 Workmanship	
A. Neatness	(1-5)
B. Handling of materials	(1-5)
C. Handling of tools required	(1-5)
D. 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 International Student Convention.

Types of Entries

1. **Collection**—classification and display. Examples: aboriginal artifacts (arrowheads, spear heads, tools, etc.), coins, stamps, battlefield artifacts (bullets, buttons, canteens, etc.), and flags. A collection project consists of both a display and a paper. The display for a collection represents the bulk of the work and is the more important part of the project. The paper for a collection project may be a paper or it may be a notebook with pictures, diagrams, list of sources for a collection, etc. This documentation for a collection could be likened to the signs posted on the wall next to a display in a museum, putting the display into a context, explaining from where the collection came, how it came to be, a description of exactly what it is a collection of, and so on. **Only the portion of work that has been accomplished after the completion of the previous International Student Convention may be submitted.**
2. **Research**—Choose a topic that is directed to the development of a thesis or the answering of a question. Topics may be from local, regional, national, or world history, economics, geography, or political science. Research projects from the disciplines of sociology, psychology, and anthropology are not acceptable. Do the necessary research, write your conclusion, and prepare a display to exhibit your work. (e.g., *My Family Tree*, *Immigration: An Oral History*, *Economic Impact of the Cotton Gin*, *Quebec and the Seven Years War*). The paper for a research project should be a true research paper that follows all the procedures for such a paper (e.g. bibliography or a list of works cited, footnotes or endnotes, an outline, a title page, etc.) For a research project, the bulk of the work is in the paper. The display is there to augment, support, and illustrate the research contained in the printed document. It could be a reinforcement for the text of the paper.

Checklist:

1. Contestant or contestants may enter one exhibit in each event.
2. Each entry must be fully completed and ready for exhibition.
3. A list shall be submitted identifying any work included in the display that is not the work of the contestant.
4. Models, notebooks, scrapbooks, and other supporting data should be a part of the exhibit. Photos that are not historical and include people must adhere to contestant dress standards.
5. Exhibits must occupy a table or floor area no wider than 48 inches.
6. If electrical power is required, 120 volt AC will be available. All switches and cords must be U.L. or C.S.A. approved. The exhibit must be wired in a safe manner.
7. No entry creating a safety hazard will be allowed. Dangerous chemicals, explosives, or open flames must not be exhibited. Exhibits requiring running water are not permitted.
8. Contestant or contestants will set up their exhibits and then leave the area.
9. A.C.E. is not responsible for loss of or damage to any exhibit.

10. Attach three (3) copies of Judge's Form (CF24) with name, school name, customer number, address, and entry filled in. These are required for Regional Convention only.
11. Entries must have a 3" x 5" card securely attached to each piece of project with the following information neatly printed or typed: entry, student's name, school name, customer number, school address, city, state, and ZIP code.
12. Entries involving computers should have self-booting and menu driven or self-running software.

CRITERIA

Originality—Creative approach is given to the project.

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

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

Thoroughness—The project is presented completely and carefully.

Clarity—The average person can understand the exhibit clearly.

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

On your accompanying paper:

1. Have you clearly stated your purpose, theme, or thesis for your project?
2. Have you written out the conclusion or what has been proven or illustrated?
3. Have you documented your research and cited all sources used?
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?

CREATIVE COMPOSITION



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

ESSAY WRITING

NONPERFORMANCE EVENT

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

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

1. A good essay will use facts, arguments, examples, and illustrations that allow the reader to persuade himself of the truth he is reading.
2. The essay must have been written after termination of the previous International Student Convention and must be the original work of the student.
3. The essay must be accompanied by a written outline that the student used to organize the essay. (For suggested outline format, please reference English PACE 1097, pages 25-31.)
4. 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 or typewriter, double-spaced on plain white paper; one full inch margin on all sides. On a computer use 10- to 12-point type and a letter-quality printer. Recommended fonts: Times New Roman, Helvetica, or Arial. No heavy, bold, or fancy fonts. On a typewriter a 50-space line equals 10 words; a 60-space line equals 12 words.
3. Outline—Submit essay outline (typed) with entry.
4. Copies—Three (3) copies of essays must be submitted as an early entry. All copies are to be inserted in a clear plastic page protector with the student's name, school name, customer number, school address, and telephone number clearly visible on the front of EACH copy. At Regional Student Convention, TWO COPIES OF THE ESSAY AND JUDGE'S FORMS WILL BE RETURNED. Entries submitted for competition at International Student Convention WILL NOT BE RETURNED.
5. Creative Composition Affidavit (CF28) is attached to entry and properly signed. **You will need three (3) copies of the Creative Composition Affidavit form; attach one copy to each copy of your essay.**
6. Three (3) JUDGE'S FORMS (CF25) required for Regional and International Convention.

Topics

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

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

HINTS FROM THE ESSAY WRITING JUDGES

Read over the Judge's Form before writing. Judges look for organization and persuasiveness in essays. Begin your entry with a strong thesis clearly stated in the first paragraph; then follow through logically, smoothly, and persuasively to support that thesis. Use your own idea and **avoid clichés or generalizations that are not supported by examples or illustrations.** Quotes are a good way to support a thesis but should be used sparingly; the judges are interested in what you have to say. 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
<p>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.</p>	(1-10)
<p>Composition</p> <ul style="list-style-type: none"> A. Essential points given logically and stated in parallel form B. Use of examples and illustrations C. Cogency and unity—everything in the essay directly supports the thesis D. Valid argument and persuasion without exhortation or preaching; strong closing statement E. Creativity and individuality of presentation F. Outline included, properly followed and formatted 	<p>(1-15) (1-10) (1-10) (1-10) (1-10) (1-5)</p>
<p>Mechanics</p> <ul style="list-style-type: none"> A. Neatness, general appearance B. Spelling, punctuation, and grammar (subject-verb agreement, pronoun agreement, no misplaced modifiers, etc.) C. Progression of ideas, an argument, transitions, length of paragraphs 	<p>(1-5) (1-15) (1-5)</p>
<p>Proper documentation submitted</p>	(1-5)
TOTAL POINTS	(100)

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

POETRY WRITING

NONPERFORMANCE EVENT

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

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

Checklist for Poetry Writing:

1. Format—At least eight (8) typewritten lines (double-spaced) and no more than thirty (30) typewritten lines, using typewriter or letter quality printer. (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. Copies—Three (3) copies of the poem must be submitted as an early entry. All copies are to be inserted in a clear plastic page protector with the student's name, school name, customer number, school address, and telephone number clearly visible on the front of EACH copy. At Regional Student Convention, TWO COPIES OF THE POEM AND JUDGE'S FORMS WILL BE RETURNED. Entries submitted for competition at International Student Convention WILL NOT BE RETURNED.
3. Creative Composition Affidavit (CF28) attached to entry and properly signed. **You will need three (3) copies of the Creative Composition Affidavit form; attach one copy to each copy of your poem.**
4. Three (3) copies of the JUDGE'S FORMS (CF26) are required for Regional and International Convention.

HINTS FROM THE POETRY WRITING JUDGES

Judges look for poems that are neat in appearance, complete in thought, and effective in message and impact. The true purpose of a poem is to transmit in words a complete thought and, at the same time, to move emotions. A poem must have a reason for existence; the emotional impact and a resultant change in attitude is that reason. If your poem is correct in form, yet is not logically correct or emotionally stimulating, the poem will not score well. A poem must DO something, not merely talk about something. The theme, then, becomes of utmost importance; for, if the poem is to do something, it must do something worthwhile. Second, but still important, is the form of the work. If the form is weak or inconsistent, it will not fall correctly on the ear, causing the message to be lost to the reader. Poems should also have a lyric quality, though they may not be intended for music. Remember, a poem can only do ONE thing, not several. Strive for unity of purpose and skill of execution. Technical errors of any sort, especially those that might be thought of as minor, such as a misplaced comma or misspelled word, often represent major weaknesses in aspects that are less obvious to the trained eye and ear. A scrupulous writer always attends carefully to the smallest and most obvious detail. What is said is always at the mercy of how it is said. When this principle is ignored, the reader will not be guided by the writer's thoughts but by his own. These thoughts may be counterproductive to the writer's subject and intention and become an unconscious use of stock responses, formulaic phrases, hackneyed expressions, irrelevant associations, and sentimentality rather than honesty. A poem that effectively treats a subject moves the reader to a place where he has never been before. Refer to English PACEs 1105 and 1106 for ideas.

POETRY WRITING JUDGING CRITERIA

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

Note: As many as 10 points may be subtracted if poem is not 8 to 30 lines in length and is not printed/typed on plain white paper.

SHORT STORY WRITING

NONPERFORMANCE EVENT

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

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

Checklist for Short Story:

1. Length—600-1,000 words
2. Format—Computer or typewriter, double-spaced on plain white paper; one full inch margin on all sides. On a computer use 10- to 12-point type and a letter-quality printer. Recommended fonts: Times New Roman, Helvetica, or Arial. No heavy, bold, or fancy fonts. On a typewriter a 50-space line equals 10 words; a 60-space line equals 12 words.
3. Copies—Three (3) copies of the short story must be submitted as an early entry. All copies are to be inserted in a clear plastic page protector with the student's name, school name, customer number, school address, and telephone number clearly visible on the front of EACH copy. At Regional Student Convention, **TWO COPIES OF THE SHORT STORY AND JUDGE'S FORMS WILL BE RETURNED.** Entries submitted for competition at International Student Convention **WILL NOT BE RETURNED.**
4. Creative Composition Affidavit (CF28) attached to entry and properly signed. **You will need three (3) copies of the Creative Composition Affidavit form; attach one copy to each copy of your short story.**
5. Three (3) copies of JUDGE'S FORMS (CF27) are required at the Regional and International Convention.

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 resolve the conflict	(1-10)
E. Story demonstrates an evangelistic, inspirational, Biblical, Christian growth, patriotic, or historical theme	(1-10)
F. Story indicates creativity on the part of the author	(1-15)
Mechanics	
A. Neatness and general appearance	(1-5)
B. Spelling	(1-5)
C. Punctuation	(1-5)
D. Grammar is correct, tenses are consistent, subjects and verbs agree, and pronouns and antecedents agree	(1-5)
Proper documentation submitted	(1-5)
TOTAL POINTS	(100)

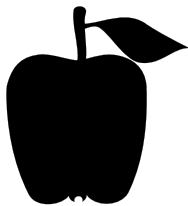
Note: As many as 10 points may be subtracted if story does not come within 600 to 1,000 words and is not printed/typed on plain white paper.

SOULWINNING AWARD

NONPERFORMANCE EVENT

Students who share Jesus Christ with lost persons and win them to Christ have an opportunity to attend the Regional Convention and the International Convention. The top six winners will receive an award as in the other Convention categories.

1. The Soulwinning PACE must be completed. (Item #42001 in the Product Catalog.) PLEASE FILL OUT THE SOULWINNING PACE COMPLETION FORM (CF29B).
2. The student must fill out a CF29B and turn it in with the CF29A Affidavits. (This affidavit may be reproduced from the Guidelines.)
3. The student must win at least five (5) persons to Christ after the termination of the previous International Convention to qualify for Regional Convention.
4. The new converts must be introduced to a fundamental pastor in whose church the convert makes a public profession of salvation in Christ.
5. Encourage converts to attend church regularly.
6. Bring the affidavits to the Regional Convention. After the Regional Convention, students can continue to win souls and collect affidavits.
7. Upon arrival at the International Convention, the affidavits will be turned in at the Exhibits area on registration day. (PLEASE KEEP A COPY OF THE AFFIDAVITS FOR YOUR RECORD.)



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

NONPERFORMANCE EVENT

Christian Soldier Award: Romans, Galatians, Ephesians, and Philippians

Christian Worker Award: Colossians; I and II Thessalonians; I and II Timothy; Titus; Philemon; Hebrews; James; I and II Peter; I, II, and III John

Golden Apple Award: Proverbs

Golden Lamb Award: John

Golden Harp Award: Psalms

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

1. Students may enter these events each year they are eligible to attend the Student Convention.

2. The student must quote the book(s) from memory (between June 1 and the registration deadline for the International Student Convention). Regional Student Convention participants must quote the book from memory between June 1 and registration day at the Regional Student Convention. No prorating allowed at Regionals. International students must quote the book(s) from memory in the nine months prior to Regional Student Convention or in the 12 months prior to International Student Convention.
3. The student must recite a minimum of one chapter at each hearing. All recitation for Christian Soldier, Christian Worker, Golden Apple, Golden Harp, and Golden Lamb must be done to a **school staff member**.
4. Psalm 119 may be divided into five parts.
5. No more than three errors or prompts may be allowed per chapter.
6. An Affidavit (CF30) must be submitted to the Exhibits area on registration day to verify entry.

WEBSITE DESIGN

NONPERFORMANCE EVENT

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

SOME GUIDELINES

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

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

REQUIREMENTS

1. The site must have been developed since the conclusion of the last International Student Convention.
2. No more than two students may participate in the design and development of the site.
3. Site must consist of more than a home page (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:

1. Three (3) Judge's Forms (CF32) are required for Regional and International Convention.
2. Creative Composition Affidavit (CF28) attached to entry and properly signed. **You will need three (3) copies of the Creative Composition Affidavit form; attach one copy to each Judge's Form.**

HINTS FROM THE JUDGES

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

WEBSITE DESIGN JUDGING CRITERIA

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

POWERPOINT PRESENTATION

NONPERFORMANCE EVENT

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

TYPES OF ENTRIES

1. **Linear**—Presentation begins and runs through to an end. In a linear presentation, there is a set sequence to the presentation, starting at the beginning and continuing to the conclusion. No navigation is required.
2. **Nonlinear**—User is given navigational control and can wander through the content at will. In a nonlinear presentation the user can pick and choose, using a random route through the presentation.

REQUIREMENTS

1. The presentation must have been developed since the last International Student Convention.
2. No more than two students may participate in the design and development of the presentation.
3. While there are a number of presentation products on the market, Microsoft PowerPoint is required for Student Convention competition.
4. It is recommended that the presentation be available on a CD-ROM. (A 3.5 inch floppy diskette is also acceptable.)
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:

1. Copies—Three (3) copies of a CD must be submitted as an early entry. Each copy must have the student's name, school name, customer number, school address, and telephone number clearly visible on EACH copy. FOR INTERNATIONAL STUDENT CONVENTION, MAKE SURE TO KEEP A COPY OF THE PRESENTATION, AS ENTRIES SUBMITTED WILL NOT BE RETURNED.
2. Three (3) Judge's Forms (CF33) are required for Regional and International Convention.
3. Creative Composition Affidavit (CF28) is attached to entry and properly signed. **You will need three (3) copies of the Creative Composition Affidavit form; attach one copy to each Judge's Form.**

HINTS FROM THE JUDGES

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

POWERPOINT JUDGING CRITERIA

Areas of Evaluation

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