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, A.C.E. Character Trait 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  
2nd place = 14 points  
3rd place = 13 points  
4th place = 12 points  
5th place = 11 points  
6th place = 10 points  
7th place = 9 points  
8th place = 8 points  
9th place = 7 points  
10th place = 6 points  
11th place = 5 points  
12th place = 4 points  
13th place = 3 points  
14th place = 2 points  
15th place = 1 point

Please note: ALL Scripture references must be King James Version (not New King James Version).
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 listed in the APPEARANCE SECTION (beginning on page I-8) of these guidelines.

The four types of questions are as follows:

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

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

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

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

**General Rules**

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

**NOTE:** Bible Memory does not require a Judge’s Form.
## OFFICIAL BIBLE MEMORY LIST

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

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

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

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

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

### VICTORY
- Psalm 37:31
- Romans 6:12
- Romans 6:13
- Romans 8:5
- Romans 8:6
- Romans 13:14
- I Corinthians 15:57
- II Corinthians 2:14
- II Corinthians 10:4
- Ephesians 6:10
- James 4:7
- I John 4:4
- I John 5:4
- Revelation 12:11
- Psalm 16:11
- Psalm 34:19
- Luke 10:19
- Romans 15:13
| John 20:31 | 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 | Jame 5:16 | Revelation 17:14 |

### SOULWINNING

| 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 |
| 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 |
| Daniel 12:3 | Deuteronomy 8:18 | Luke 14:33 |
| 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 |
| Romans 10:1 | James 1:17 | Hebrews 12:1 |
| I John 1:3 | I Peter 2:25 | I Timothy 4:8 |

### GOD’S PROVISION

| 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 |
| 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 |
| Daniel 12:3 | Deuteronomy 8:18 | Luke 14:33 |
| 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 |
| Romans 10:1 | James 1:17 | Hebrews 12:1 |
| I John 1:3 | I Peter 2:25 | I Timothy 4:8 |

### DISCIPLESHIP

| Matthew 18:20 | Luke 18:1 | II Corinthians 5:17 |
| Ephesians 6:18 | Colossians 1:9 | II Peter 1:4 |
| Colossians 1:9 | James 1:5 | Revelation 3:12 |
| James 1:5 | Jame 5:16 | Revelation 15:2 |
| Jame 5:16 | | Revelation 17:14 |

### CHECKERS

ELIMINATION/PERFORMANCE EVENT

A.C.E. will provide a board and set of checkers. All contestants are to abide by the dress codes (beginning on page I-8) listed in the APPEARANCE SECTION of these guidelines.

The object of play is to capture all of the opponent’s men or to reduce the opponent to immobility. The loser is the first one who is unable to move in regular turn, either because all his men have been captured or because all his remaining men are blocked. A game may be terminated as a draw when neither player holds an advantage sufficient to force a win.
A player whose position is apparently inferior may call upon his opponent to win the game or show an increased advantage within forty of his own moves; failing to do such, the game is drawn. The following rules will also be observed:

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

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

CHESS
ELIMINATION/PERFORMANCE EVENT

A.C.E. will provide board and chessmen. All contestants are to abide by the dress codes listed in the APPEARANCE SECTION (beginning on page I-8) of these guidelines.

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

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

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

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

Other Rules to Remember

1. White moves first; thereafter the players move alternately. The younger player will have first choice of white or black.
2. A player may not touch a piece without asking his opponent, unless he plans to play that piece.
3. After three (3) minutes, time will be called; the player has one (1) minute to finish his play or forfeit the game.
4. A player should not disturb his opponent or allow those watching to do so. There shall be no talking by players or spectators in the competition area.
5. The tournament will be conducted according to the rules of the International Chess Federation, whose address is given below.
6. Chess is a one-game-only elimination match with a possibility of losers selected for playback. At the discretion of the Chief Judge, players may be asked to play 2 of 3 matches for quarterfinals, semifinals, and finals.

**REMINDE**RS: 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.

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**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.)

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**SPELLING**
**PERFORMANCE EVENT**

All contestants are to abide by the dress codes listed in SECTION I of these guidelines.

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

Words are provided by A.C.E. and must be spelled exactly as they appear on the official A.C.E. list. Alternate or British spellings will not be allowed. A.C.E.’s list is compiled from the preferred spelling found in *Scott Foresman, Thorndike Barnhart Advanced Dictionary*, Glenview, Illinois, 1997.
| carcinogen | cirque | consignee | crucifixion |
| cardiopulmonary | citronella | consortium | crustacean |
| careen | cladophyll | constituency | cryptographer |
| careen | claustrophobia | constrictor | cumulonimbus |
| cartilaginous | clientele | contagious | cumulostratus |
| casque | cloche | conterminous | curmudgeon |
| casuistry | cloistered | contrail | cyanocobalamin |
| catachresis | coalescence | contretemps | cygnet |
| cataclysm | coaming | contrivance | cyme |
| catalalque | codicil | contumacy | czarina |
| catechetical | coelacanth | convalescence | dalsegno |
| causerie | | conveyancer | dashiki |
| cavalcade | coeval | | dawdle |
| cavalier | coincidence | | decalcomania |
| celiac | collage | | decemvir |
| cello | collegium | | decistere |
| cenotaph | colliery | | decoction |
| cephalic | colloquial | | decussate |
| cephalothorax | colloquy | | defibrillate |
| cerulean | colporteur | | dehisce |
| chagrin | comedienne | | deleterious |
| chaise | commissariat | | delicatessen |
| chamomile | commodious | | deliquesce |
| chancellor | commutator | | demagoguery |
| chaos | compartmentalize | | demitasse |
| charlatan | compendium | | demurage |
| chartreuse | compote | | dentifrice |
| chasseur | comrade | | derailleur |
| chauffeur | concerto | | derrick |
| chemurgy | concussion | | descry |
| chicle | concussion | | desiccant |
| chigoe | condescend | | deteriorate |
| chintz | condolence | | detrop |
| chiropractor | confetti | | dextrorotatory |
| chivalrous | confriere | | dhow |
| cholla | congran | | dialogue |
| chough | conglomerate | | diatomaceous |
| chrysanthemum | congratulate | | dichotomy |
| chyle | connive | | dichroic |
| cicatrise | connoisseur | | dieldrin |
| circinate | consanguineous | | |
dihedral
dihybrid
dinar
dinghy
dirndl
disastrous
disconsolate
disguise
disoblige
disputatious
dissent
dissonance
divertimento
dobbin
dodecahedron
dojo
dolichocephalic
domicile
donee
doubleon
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
electronecephalograph
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
equage
eremite
ersetz
escadrille
escutcheon
esker
espalier
estancia
etheral
eucalyptus
euphonium
eutrophication
evanescence
evince
ewer
exchequer
executrix
exhume
expeditious
expiable
exponentiation
exquisite
extripate
extraordinaire
exurbia
exurbia
facetious
facsimile
faille
falchion
fallacious
farinaceous
fascicle
fatigue
fauna
febrifuge
fecund
fedayeen
feign
felicitate
felicitous
fellah
felly
feluca
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  gnotobiote  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  gyroscopic  hydroquinone  infrasonic
fundamentalism  hacienda  hydrotropic  inglenook
furuncle  hackamore  hygiene  ingratiating
furuncle  hahnium  hyperbole  inherent
fuselage  handkerchief  hypocotyl  innuendo
gabbro  harangue  hypotenuse  inordinate
gaffe  harpsichord  hypothalamus  insalubrious
galactose  haughty  hypotonic  insipidity
galantine  haustorium  hysteresis  insolent
galleon  hegemony  ichneumon  insurmountable
gallinaceous  herbaceous  ideate  insurrectionary
gallium  herbivore  igneous  intaglio
gambol  heretical  illusionist  intelligentsia
gangrenous  heritage  ilmenite  interatomic
gasconade  heterodyne  imitable  intercalary
gastrocnemius  heterotroph  immedicable  intercostal
gazpacho  hideous  immigrant  interdigitate
gendarme  hippopotamus  impartial  interferometer
gentian  hireling  impious  interlunar
geopolitics  histamine  impolitic  interneuron
gerontology  histology  importunate  interstellar
gittern  hoatzin  impression  intervocalic
glashphalt  holiness  impressive  intrados
glengarry  homograph  impudence  introrse
glockenspiel  honorarium  inalienable  intumesce
glomerulus  horologe  incandesce  inveigh
gloxinia  horrendous  incapacitant  inveteracy
glycolysis  hostelry  incessant  iodopsin
howdah  incidentally  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
knaves
knish
knot
knurl
kohlrahi
koruna
krait
krimmer
kurchatovium
kwashiorkor
labellum
laburnum
lagomorph
laity
lanai
lanolin
laparoscope
laryngitis
laud
lazaretto
le
lecture
legato
lenitive
lenticular
leone
lepidopteran
lepidopterist
leucocytes
levithan
lexical
lexicography
liana
libration
lictor
lieutenant
ligneous
lilangeni
limerick
lineage
linnet
lira
litchi
literati
litharge
litigious
littoral
llano
lobolloy
locution
longitudinal
loquacious
loquat
lorgnette
louer
lugubrious
luminescence
lunette
luxuriance
lyceum
lyricism
lysine
lysozyme
macadamize
macaque
macerate
machicolation
macrobiotic
macrophalic
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
marshalsey
martyr
masquerade
massif
masticatory
matriarch
matriculate
matrilineal
mattock
matutinal
meander
mechanism
mechanoreceptor
medico
mediocrity
medlar
medusan
megalith
memsahib
mendacity
meniscus, mensch, mephitic, meridional, meringue, mesquite, metalliferous, metastasis, metazoan, metonymy, micrometeorite, miffed, mignonette, millionaire, milo, minatory, minestrone, minion, ministrant, minutiae, miraculous, miscreant, misfeasance, misnomer, mitosis, mitzvah, mnemonics, mogul, moiety, mollify, monaural, moneran, monetarism, monocular, monoeious, monolith, monotonous, monstrousity, moraine, moratorium, moribund, morion, morpheme, mosquito, mostaccioli, motet, motif, mottle, mountainous, mousse, mouton, mucilage, mutti, mugwump, mukhtar, mukluk, mulct, multigatawny, mulion, multifarious, munificience, 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, obligé, oblige, oblique, obloquy, obscurationism, 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  pericardial  plebiscite  presidio
palsied  perihelion  plenipotentiary  prestigious
pandemonium  peripheral  pleonasm  pretermit
panegyric  peristyle  plethora  prevalence
pannier  perjurer  pliable  prevaricate
panocha  perpendicularity  plume  principal
parabola  perquisite  plunger  principle
parachutist  persiflage  plutocracy  prism
paraffin  perspicacious  pluvial  proboscis
parallax  peruke  pneumonia  proclivity
parallelepiped  peseta  poignant  professorial
parfait  pharmaceutics  pointillism  prognathous
parhelion  pharynx  polemic  proletarian
parliamentarian  phenomenon  politick  prolix
parquet  philately  poltroonery  promenade
parquetry  phlox  polymorphous  pronunciamento
parsimonious  phosphorescence  polyphony  propellant
parterre  photosynthesis  polysaccharide  propinquity
parvenue  photovoltaics  pompadour  proprietary
paschal  phthisis  pongee  prorogue
passacaglia  physique  porcelain  proselyte
pasty  picayune  porcupine  protocol
pastiche  piccolo  porphyry  protrusile
patchouli or patchouly  picot  portcullis  proverbial
patriarch  piffle  portmanteau  proviso
pavilion  pileus  posit  psalter
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  predilection  pungent
percipience  plaintiff  predominantly  punkah
peremptory  plait  preen  purlieu
perestroika  plateau  premiere  pursuant
perfidy  platitude  preponderance  putsch
pyramid
pyretic
pyrotechnic
quadrangular
quadrennial
quaestor
quaggy
qualm
quartan
quasar
quay
querulous
questionnaire
queue
quinquennial
quintessence
quixotism
quotidian
rachis
radiosonde
raglan
ragout
rallentando
rambunctious
rancor
rapacious
rapport
ratchet
raucous
rase
reagent
rebec
recalitrance
recapitulation
reciprocate
recitative
recondite
reconnoiter
redingote
redivivus
redolent
redound
regalia
rejuvenate
reliant
reminiscence
remonstrance
remora
rennin
repatriate
repertoire
repossess
repudiade
reserpine
resonant
respire
resume
resuscitate
reticular
retributive
reveille
revenue
reverie
rhenium
rheology
rhodopsin
rhythm
riboflavin
ringgit
riposte
ritardando
rivulet
rotifer
rouse
rubricund
ruinous
ruman
runcinate
russet
rutabaga
rutile
saccule
sacredigious
sagacious
sagittate
salubrious
salve
samisen
sanctimonious
sanguinary
sapience
sarcophagus
sartorius
sateen
satile
sauger
scabbard
scalar
scalpel
scandalous
scapular
scarp
scavenger
schematic
schizocarp
schizophrenia
sciatic
sclera
scrimmage
scrivener
scythe
secede
segue
seiche
seigneur
semantic
semipermeable
senescence
sequel
sequester
sequin
serviette
sesquipedalian
setee
sforzando
shako
shallot
shellac
shoji
shoran
shrew
siccative
silage
siliceous
sime
simultaneous
singe
sinistrorose
skein
skeletal
skirl
skittish
skulk
slalom
sleuth
 sluice
smilax
snaffle
snivel
socialize
sodden
soffit
solecism
soliloquy
solipsism
somersault
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 | studios       | technicality| tonneau       |
| soubrette | subaqueous    | tectonic    | tonsillitis   |
| sovereignty| subluxation   | tedious     | topee         |
| spaghetti | subpoena      | tektite     | topiary       |
| spectacular | subterfuge   | teleological| torero        |
| sphenoid  | subsidize     | telephonic  | torii         |
| spherical | sucr  | telescopic  | torrential    |
| sphinx    | sucre         | tellurium   | tortoise      |
| sphygmomanometer | suffragette | temperature| totalitarian  |
| spikenard | sundae        | tendinitis  | toucan        |
| spinnaker | supercilious  | tentacle    | toupee        |
| spiral    | supersede     | tepid       | tourner        |
| spirituality | surcease   | teratogen    | tospine        |
| spirochete | suppliance   | tergiversate| tranquilize   |
| spleenful | surreal       | terminological| tranquilize|
| splendid  | surveillance  | terrapin    | translucent   |
| spontaneity | sustenance  | territorality| trapezoid    |
| sporangial | suzerain     | testatrix   | trauma        |
| squabble  | swale         | tetanus      | treachery     |
| squallid  | sybarite      | tetrachloride| tremolo       |
| squama    | syllabary    | tetrarch    | trepidation   |
| squeamish | syllogism    | tetroxide   | triage        |
| staid     | symbiont     | thalassic   | trifocal      |
| stalactite | synonym       | theca       | triglyceride  |
| stamen    | systole       | theocracy   | trimaran      |
| stanchion | tableau       | thermodynamic| tricuspid     |
| statuesque | tachometer   | thesaurus   | trium        |
| stentorian | tachyon      | thiosulfate | trochee      |
| stevedore | taciturn     | thorium     | troubladour   |
| stipendiary | tacnite    | threnody    | trough        |
| strabismus | tallow      | thrombosis  | trousseau    |
| straiten  | tanin        | thyme       | truncheon    |
| stratum   | tapioca      | thysrus     | trypanosomiasis|
| strenuous | tapir        | timorous     | tsunami      |
PACE BOWL
ELIMINATION/PERFORMANCE EVENT

All contestants are to abide by the dress codes listed in the APPEARANCE SECTION (beginning on page I-8) of these guidelines.

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

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

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 with Year 1.
**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.
2. **Research**—Develop a hypothesis, perform an experiment, record results, write your conclusion, and prepare a display to exhibit your work (e.g., how light helps a plant grow). This event is not a library research paper.
3. **Engineering**—Build electronic equipment, optical devices, solar energy converter, etc., using scientific principles to perform a task. Exhibit should include plans, diagrams, schematics, parts list, etc., so that another person could take your plans and duplicate your project. Do not use commercial kits.
4. **Theoretical**—An exhibit displaying a discussion of a scientific principle, concept, technique, or theory using charts, graphs, diagrams, photographs, audio-visual, or other visual aids.

**Checklist for Science:**

1. Contestant or contestants may enter one exhibit in each event.
2. Each entry must be fully completed and ready for exhibition.
3. A list shall be submitted identifying any work included in the display that is not the work of the contestant (such as a specially machined component or electronic test equipment). Experiment notebooks and other supporting data should be available for the judges. Photos which include people must adhere to contestant dress standards.

4. Exhibits must occupy a table or floor area no wider than 48 inches.

5. If electrical power is required, 120 volt AC will be available. All switches and cords must be U.L. or C.S.A. approved. The exhibit must be wired in a safe manner.

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

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

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

9. Attach the following forms:
   a. Judge’s Forms (CF24). Three (3) copies with name, school name, customer number, address, and entry filled in. These are required for Regional Convention only.
   b. Experiment notebook and other supporting data.

10. Entries must have a 3” x 5” card securely attached to each piece of project with the following information neatly printed or typed: entry, student’s name, school name, school customer number, school address, city, state, and ZIP Code.

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

**CRITERIA**

**Originality**—Creative approach is given to the project.

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

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

**Thoroughness**—The project is presented completely and carefully.

**Clarity**—The average person can understand the exhibit clearly.

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

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

<table>
<thead>
<tr>
<th>Concept</th>
<th>POSSIBLE POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Definite purpose of theme</td>
<td>(1-5)</td>
</tr>
<tr>
<td>B. Creativity and originality</td>
<td>(1-15)</td>
</tr>
<tr>
<td>C. Meets A.C.E. standards</td>
<td>(1-5)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scientific thought</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Accuracy of display</td>
<td>(1-15)</td>
</tr>
<tr>
<td>B. Total thought and effort</td>
<td>(1-10)</td>
</tr>
<tr>
<td>C. Degree of difficulty</td>
<td>(1-10)</td>
</tr>
<tr>
<td>D. Fits category per guidelines</td>
<td>(1-5)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Workmanship</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Neatness</td>
<td>(1-5)</td>
</tr>
<tr>
<td>B. Handling of materials</td>
<td>(1-5)</td>
</tr>
<tr>
<td>C. Design of layout</td>
<td>(1-5)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Thoroughness</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Presentation</td>
<td>(1-5)</td>
</tr>
<tr>
<td>B. Information</td>
<td>(1-5)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Display clarity</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Proper documentation submitted</td>
<td>(1-5)</td>
</tr>
</tbody>
</table>

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.

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

Checklist:

1. Contestant or contestants may enter one exhibit in each event.
2. Each entry must be fully completed and ready for exhibition.
3. A list shall be submitted identifying any work included in the display that is not the work of the contestant.
4. Models, notebooks, scrapbooks, and other supporting data should be a part of the exhibit. Photos that are not historical and include people must adhere to contestant dress standards.
5. Exhibits must occupy a table or floor area no wider than 48 inches.
6. If electrical power is required, 120 volt AC will be available. All switches and cords must be U.L. or C.S.A. approved. The exhibit must be wired in a safe manner.
7. No entry creating a safety hazard will be allowed. Dangerous chemicals, explosives, or open flames must not be exhibited. Exhibits requiring running water are not permitted.
8. Contestant or contestants will set up their exhibits and then leave the area.
9. A.C.E. is not responsible for loss of or damage to any exhibit.
10. Attach three (3) copies of Judge’s Form (CF24) with name, school name, customer number, address, and entry filled in. These are required for Regional Convention only.
11. Entries must have a 3” x 5” card securely attached to each piece of project with the following information neatly printed or typed: entry, student’s name, school name, school customer number, school address, city, state, and ZIP Code.
12. Entries involving computers should have self-booting and menu driven or self-running software.

**CRITERIA**

**Originality**—Creative approach is given to the project.

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

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

**Thoroughness**—The project is presented completely and carefully.

**Clarity**—The average person can understand the exhibit clearly.

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

**On your accompanying paper:**

1. Have you clearly stated your purpose, theme, or thesis for your project?
2. Have you written out the conclusion or what has been proven or illustrated?
3. Have you documented your research and cited all sources used?
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 and 26.
Checklist for Essay Writing:

1. Length—500–700 words (The outline for an essay does not count against word limit.)
2. Format—Should be 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. Outline—Submit essay outline (typed) with entry.
4. Copies—Three (3) copies of essays must be submitted as an early entry. Each copy is be inserted in a separate, clear, gallon-sized, zippered plastic bag with the student’s name, school name, school customer number, school address, and school 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. Christian Political Responsibility
18. Why Sit We Here Until We Die?
19. Essential Traits of Christian Leadership
20. Three Ways to Bring Reform to America
21. Theistic Education: How to Reach America
22. New Laws or New People
23. Freedom Is ...
24. Can You Legislate Morality?
25. The Change Has Begun: We Must Finish the Fight
26. The Umbrella of Parental Authority
27. Meekness Is Strength
28. Purity—Motives, Values, Principles, Character, and Habits
29. A Christian Response to Abortion
HINTS FROM THE ESSAY WRITING JUDGES

Read over the Judge’s Form before writing. Judges look for organization and persuasiveness in essays. Begin your entry with a strong thesis clearly stated in the first paragraph; then follow through logically, smoothly, and persuasively to support that thesis. Use your own idea and avoid clichés or generalizations that are not supported by examples or illustrations. Quotes are a good way to support a thesis but should be used sparingly; the judges are interested in what you have to say. 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 in the essay directly supports the thesis (1-10)
   D. Valid argument and persuasion without exhortation or preaching; strong closing statement (1-10)
   E. Creativity and individuality of presentation (1-10)
   F. Outline included, properly followed and formatted (1-5)

Mechanics
   A. Neatness, general appearance (1-5)
   B. Spelling, punctuation, and grammar (subject-verb agreement, pronoun agreement, no misplaced modifiers, etc.) (1-15)
   C. Progression of ideas, an argument, transitions, length of paragraphs (1-5)

Proper documentation submitted (1-5)

TOTAL POINTS (100)

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

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 on plain white paper. (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. Each copy is be inserted in a separate, clear, gallon-sized, zippered plastic bag with the student’s name, school name, school customer number, school address, and school 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

<table>
<thead>
<tr>
<th>Theme Evanglistic, inspirational, Biblical, Christian growth, patriotic, persuasive, or historical theme. Poem has one central idea; unity in viewpoint.</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Unity and coherence</td>
</tr>
<tr>
<td>B. Clarity</td>
</tr>
<tr>
<td>Use of poetic material</td>
</tr>
<tr>
<td>A. Sentiment and emotion—sincerity</td>
</tr>
<tr>
<td>B. Vocabulary—exact, colorful, and concrete</td>
</tr>
<tr>
<td>C. Meter—established and effective</td>
</tr>
<tr>
<td>D. Sounds—rhyme, assonance, consonance, alliteration, etc.</td>
</tr>
<tr>
<td>E. Poetic devices—figures of speech, symbolism, and patterns</td>
</tr>
<tr>
<td>F. Creativity—originality and freshness</td>
</tr>
<tr>
<td>Mechanics</td>
</tr>
<tr>
<td>A. Format and general appearance</td>
</tr>
<tr>
<td>B. Usage, punctuation, and spelling</td>
</tr>
<tr>
<td>Proper documentation submitted</td>
</tr>
<tr>
<td>TOTAL POINTS</td>
</tr>
</tbody>
</table>

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—Should be 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. Copies—Three (3) copies of the short story must be submitted as an early entry. Each copy is to be inserted in a separate, clear, gallon-sized, zippered plastic bag with the student’s name, school name, school customer number, school address, and school 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

<table>
<thead>
<tr>
<th>Areas of Evaluation</th>
<th>POSSIBLE POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>The story</strong></td>
<td></td>
</tr>
<tr>
<td>A. Characters consistent, plausible, and motivated</td>
<td>(1-15)</td>
</tr>
<tr>
<td>B. Details of setting (place/time) woven into the action of the story</td>
<td>(1-10)</td>
</tr>
<tr>
<td>C. Well-planned plot, with incidents that build to a main conflict</td>
<td>(1-15)</td>
</tr>
<tr>
<td>D. All incidents build to a climax that resolve the conflict</td>
<td>(1-10)</td>
</tr>
<tr>
<td>E. Story demonstrates an evangelistic, inspirational, Biblical, Christian growth, patriotic, or historical theme</td>
<td>(1-10)</td>
</tr>
<tr>
<td>F. Story indicates creativity on the part of the author</td>
<td>(1-15)</td>
</tr>
<tr>
<td><strong>Mechanics</strong></td>
<td></td>
</tr>
<tr>
<td>A. Neatness and general appearance</td>
<td>(1-5)</td>
</tr>
<tr>
<td>B. Spelling</td>
<td>(1-5)</td>
</tr>
<tr>
<td>C. Punctuation</td>
<td>(1-5)</td>
</tr>
<tr>
<td>D. Grammar is correct, tenses are consistent, subjects and verbs agree, and pronouns and antecedents agree</td>
<td>(1-5)</td>
</tr>
<tr>
<td><strong>Proper documentation submitted</strong></td>
<td>(1-5)</td>
</tr>
<tr>
<td><strong>TOTAL POINTS</strong></td>
<td><strong>(100)</strong></td>
</tr>
</tbody>
</table>

**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.

**CONSECUTIVE WORD COUNT**

**PERFORMANCE EVENT**

Using the KJV Bible, contestants may begin at any point in Scripture and recite, word-perfect, as many consecutive words as possible. A misquoted verse signifies the end of the recitation. The competition will be conducted orally and will have no time limit. All contestants are to abide by the dress code listed in the APPEARANCE SECTION (beginning on page I-8) of these guidelines.

**General rules:**

1. Scripture verses must be recited in English.

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

3. Participants are allowed one prompt per chapter, either upon request or after a one-minute pause.

4. Word count will be performed by a computer program.

**Note: Consecutive Word Count does not require a Judge’s Form.**

**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. It should include more than one webpage and the viewer should have the ability to navigate between those pages.
4. Site address must be included on the Judge’s Form.
5. Any Scripture reference listed must be from the King James Version. All subject matter (photos) must meet the A.C.E. dress and appearance guidelines.

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

CRITERIA

STRUCTURE

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

Creativity—The site will be evaluated for creativity in the areas of uniqueness, content, approach to the material, and the method of engagement. Students should be encouraged to design their own graphics and content, limiting the use of professional templates. Consideration will be given to technology usage (HTML, CSS, etc.).

Logical Connections—The site must be logical and make sense to specific users. What may be logical to one user may leave another totally lost. For example, a site developed for teens would be very different from one for retirees, just as one for travel is very different from one on finance.

Engaging Appearance—The site should be attractive, pleasing, interesting, and beneficial. The time an average user will give a site is a matter of seconds unless it engages the viewer visually and mentally.
**Elements (Variety and Appropriateness)—**The site should contain enough variety to hold interest while maintaining an overall consistency that reflects the purpose and desired image of the site. It should conform to the Biblical values and overall Convention guidelines regarding appropriateness of subject matter, substance, graphics, etc.

**Browser-Friendly**—The site should be fully functional on multiple browsers and viewable on as many computers as possible. Several browsers are in wide use; however, the older the browser is that can access your site, the less robust the elements are and the more limited the creativity can be.

**Graphic Design**—The site should follow generally accepted Internet standards regarding presentation. Some of these regard font style, spacing, overlay, and other aspects of the presentation. There are helpful sites on the Web to learn about these items.

**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

<table>
<thead>
<tr>
<th>Structure</th>
<th>POSSIBLE POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Navigation of site</td>
<td>(1-10)</td>
</tr>
<tr>
<td>B. Creativity</td>
<td>(1-10)</td>
</tr>
<tr>
<td>C. Logical connections</td>
<td>(1-10)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Engaging</th>
<th>POSSIBLE POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Visually</td>
<td>(1-5)</td>
</tr>
<tr>
<td>B. Mentally</td>
<td>(1-5)</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Elements</th>
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</tr>
</thead>
<tbody>
<tr>
<td>A. Variety</td>
<td>(1-5)</td>
</tr>
<tr>
<td>B. Appropriateness</td>
<td>(1-5)</td>
</tr>
<tr>
<td>C. Browser-friendly</td>
<td>(1-10)</td>
</tr>
<tr>
<td>D. Graphic design</td>
<td>(1-10)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Content</th>
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</thead>
<tbody>
<tr>
<td>A. Clear</td>
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</tr>
<tr>
<td>B. Appropriate</td>
<td>(1-10)</td>
</tr>
<tr>
<td>C. Accomplishes goals</td>
<td>(1-10)</td>
</tr>
</tbody>
</table>

**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. The key difference between a linear and nonlinear presentation is that the user can pick and choose, using a random route through the nonlinear presentation. Navigational choices are required.
REQUIREMENTS

1. The presentation must have been developed since the last International Student Convention.
2. No more than two students may participate in the design and development of the presentation.
3. While there are a number of presentation products on the market, Microsoft PowerPoint is required for Student Convention competition.
4. It is required that the presentation be available on a CD.
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 is to be inserted in a separate, clear, gallon-sized, zippered plastic bag and must have the student’s name, school name, school customer number, school address, and school 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

<table>
<thead>
<tr>
<th>Structure</th>
<th>POSSIBLE POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Navigation of Site (n/a for linear—automatic 10 points)</td>
<td>(1-10)</td>
</tr>
<tr>
<td>B. Creativity</td>
<td>(1-10)</td>
</tr>
<tr>
<td>C. Connectivity</td>
<td>(1-10)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Engaging</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>A. Visually</td>
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<table>
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<tr>
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<th></th>
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</thead>
<tbody>
<tr>
<td>A. Variety</td>
<td>(1-5)</td>
</tr>
<tr>
<td>B. Appropriateness</td>
<td>(1-5)</td>
</tr>
<tr>
<td>C. Graphic design</td>
<td>(1-10)</td>
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</table>

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<tr>
<td>C. Useful</td>
<td>(1-10)</td>
</tr>
<tr>
<td>D. Accomplishes goals</td>
<td>(1-10)</td>
</tr>
</tbody>
</table>

**Proper documentation submitted**

**TOTAL POINTS**  (100)