

# SECTION II

## Academic Division



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

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

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

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

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

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

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

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

**Winners will be determined in the following manner.**

Entries with the highest place in each of the four categories will earn points based on their place.

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

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

### SOULWINNING

Psalm 107:2  
Psalm 126:5

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

### GOD'S PROVISION

Numbers 23:19  
Psalm 37:3

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

### DISCIPLESHIP

Proverbs 3:9  
Matthew 6:33

Psalm 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  
 Psalm 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

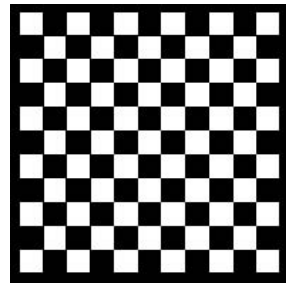
Psalm 119:9  
 Psalm 119:11  
 Isaiah 26:3  
 Isaiah 41:10  
 Lamentations 3:22  
 Romans 8:32  
 I Corinthians 2:12  
 I Corinthians 3:16  
 Philippians 4:13  
 Philippians 4:19  
 Hebrews 2:18  
 Exodus 14:14  
 Deuteronomy 8:18  
 Psalm 68:11  
 Psalm 37:25  
 Proverbs 8:18  
 Ecclesiastes 5:19  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

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

**Students must provide their own board and set of checkers.** All contestants are to abide by the dress codes for nonathletic events listed in the APPEARANCE SECTION (refer Section I) of these guidelines. **(Shirts and ties are required for male contestants. Suits or blazers 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

**Students must provide their own board and chessmen.** All contestants are to abide by the dress codes for nonathletic events listed in the APPEARANCE SECTION (refer Section I) of these guidelines. **(Shirts and ties are required for male contestants. Suits or blazers 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.

# SPELLING

## PERFORMANCE EVENT

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

**Students should bring their own pencil/pen and eraser.**

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

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

aardvark	abacus	abalone	abattoir
abbacy	aberrance	abeyance	abiogenesis
abomasum	abscissa	abstemious	abyssal
accidie	acerbity	acetaldehyde	achene
acoustic	acquiesce	acrylonitrile	adagio
addle	administratrix	adolescence	aedile
aesthete	agglomerate	aggrandize	agouti
aikido	albumin	alkyne	allophone
alluvium	alpaca	amanuensis	ambivalence
ameliorative	ampoule	anacoluthon	androgynous
anesthesiology	ankylosis	antediluvian	antepenultimate
antimacassar	antithesis	antonym	apocryphal
appoggiatura	aqueous	arabesque	archaeologist
architect	argosy	armoire	arrhythmia
arteriosclerosis	artiodactyl	ascetic	askance
asphyxia	assay	assuage	asthma
asymptote	atoll	attest	auger
auriferous	aurochs	auxiliary	avaricious
aviary	awn	axil	
baccalaureate	bacteriophage	bagatelle	bailiff
baldachin	baleen	ballad	ballade
baluster	bamboozle	bandeau	banns
banquette	barbette	bargello	barouche
basilica	batik	bauble	bauxite
bayonet	beau	begonia	beignet
bellwether	beneficiary	bereavement	besiege
betwixt	bibelot	bibliophile	bifurcate

binoculars	bioluminescence	bisque	blasphemy
blitzkrieg	bloc	blowzy	boatel
bobbin	bole	boll	bonsai
boomerang	botanize	bough	boutonniere
brachiate	braggadocio	bray	breve
briny	brioche	bristle	broccoli
brusque	bryophyte	budgerigar	buffoonery
buhl	bullion	buoyancy	bureau
bursar	butte	byte	
cacciatore	cachinnation	cacique	cacomistle
cacophonous	cadaver	caitiff	caldron
calligrapher	calliope	calumny	camaraderie
camouflage	campanile	cannelloni	cantaloupe or cantaloup
cappuccino	capriole	captious	carcinogen
cardiopulmonary	careen	cartilaginous	casque
casuistry	catachresis	cataclysm	catafalque
catechetical	causerie	cavalcade	cavalier
celiac	cello	cenotaph	cephalic
cephalothorax	cerulean	chagrin	chaise
chamomile	chancellor	chaos	charlatan
chartreuse	chasseur	chauffeur	chemurgy
chicle	chigoe	chintz	chiropractor
chivalrous	cholla	chough	chrysanthemum
chyle	cicatrize	circinate	circumambient
cirque	citronella	cladophyll	claustrophobia
clientele	cloche	cloistered	coalescence
coaming	codicil	coelacanth	coeval
coincidence	collage	collegium	colliery
colloquial	colloquy	colporteur	comedienne
commissariat	commodious	commutator	compartmentalize
compendium	compote	comrade	concerto
concussion	condescend	condolence	confetti
confrere	congener	conglomerate	congratulate
connive	connoisseur	consanguineous	consequential
consignee	consortium	constituency	constrictor
contagious	conterminous	contrail	contretemps
contrivance	contumacy	convalescence	conveyancer
cony	copal	coquina	cordial
cordoba	cornice	corps	correspondence
corroborate	coruscate	coryza	cosine
cosset	cote	coterie	coulee
coup	coupe	couplet	couture
cozenage	crag	crampon	cravat
creosote	crescendo	crevasse	crevice
crocodile	crucifixion	crustacean	cryptographer
cumulonimbus	cumulostratus	curmudgeon	cyanocobalamin

cygnet	cyme	czarina	
dalsegno	dashiki	dawdle	decalcomania
decemvir	decistere	decoction	decussate
defibrillate	dehisce	deleterious	delicatessen
deliquesce	demagoguery	demitasse	demurrage
dentifrice	derailleur	derrick	descry
desiccant	deteriorate	detrop	dextrorotatory
dhow	dialogue	diatomaceous	dichotomy
dichroic	dieldrin	dihedral	dihybrid
dinar	dinghy	dirndl	disastrous
disconsolate	disguise	disoblige	disputatious
dissent	dissonance	divertimento	dobbin
dodecahedron	dojo	dolichocephalic	domicile
donee	doubloon	dowager	doyen
drawl	drogue	drollery	drumlin
dulcet	durra	dyne	dyslexia
dyspepsia	dyspnea		
eavesdrop	ebullient	ecclesiastical	ecdysis
echelon	eclectic	edelweiss	efface
effendi	effervescence	efficacy	effloresce
effluvium	egalitarian	egregious	eke
ekistics	electrocardiogram	electroencephalograph	
electroluminescent	electrolyte	eleemosynary	eloquence
emaciate	embarrassing	embryo	emcee
emergent	emeritus	emigration	emollient
emphysema	enchilada	encomium	encyclopedia
enigma	ennui	ensconce	entente
entrepreneur	envisage	eolith	eolithic
ephah	ephemeral	epiglottis	epistemology
epitaph	epithalamium	epitome	eponym
equestrienne	equipage	eremite	ersatz
escadrille	escutcheon	esker	espalier
estancia	ethereal	eucalyptus	euphonium
eutrophication	evanescence	evince	ewer
exchequer	executrix	exhume	expeditious
expiable	exponentiation	exquisite	extirpate
extraordinaire	exurbia		
facetious	facsimile	faillie	falchion
fallacious	farinaceous	fascicle	fatigue
fauna	febrifuge	fecund	fedayeen
feign	felicitate	felicitous	fellah
felly	felucca	fenny	ferocious
ferruginous	festoon	feudalism	fichu
fiduciary	fiesta	filbert	fillip



financier	fiord	firkin	fissure
fistula	flaccid	flagellant	flocculent
flotsam	flummox	fluorescence	fluxion
foehn	foliaceous	fondue	foraminiferous
foreigner	forint	forsythia	fortissimo
fortuitous	fosse	fracas	fractious
franc	frangipani	frankincense	fraudulent
fraught	frequentative	fresco	frieze
frijol	frippery	frittata	frontispiece
fumarole	fundamentalism	funicular	furuncle
fuselage			
gabbro	gaffe	galactose	galantine
galleon	gallinaceous	gallium	gambol
gangrenous	garrulous	gasconade	gastrocnemius
gazpacho	gendarme	gentian	geopolitics
gerontology	gittern	glasphalt	glengarry
glockenspiel	glomerulus	gloxinia	glycolysis
gnotobiote	gonfalon	grandiloquence	granulocyte
granum	gravamen	grotto	guanine
guarantee	guileful	gurnard	gyroscope
hacienda	hackamore	hahnium	handkerchief
harangue	harpsichord	haughty	haustorium
hegemony	herbaceous	herbivore	heretical
heritage	heterodyne	heterotroph	hideous
hippopotamus	hireling	histamine	histology
hoatzin	holiness	homograph	honorarium
horologe	horrendous	hostelry	howdah
hubris	hullabaloo	humanitarianism	humbuggery
humectant	humoresque	hurtle	hybridize
hydrocephalus	hydrofoil	hydrolysis	hydrometry
hydroquinone	hydrotropic	hygiene	hyperbole
hypocotyl	hypotenuse	hypothalamus	hypotonic
hysteresis			
ichneumon	ideate	igneous	illusionist
ilmenite	imitable	immedicable	immigrate
impartial	impious	impolitic	importunate
impressive	impudence	inalienable	incandesce
incapacitant	incessant	incidentally	incipience
incognito	incongruent	inconsonance	inculcate
indecipherable	indemnity	indices	indiscriminately
indomitable	indubitable	infrasonic	infusorian
inglenook	ingratiante	inherent	innuendo
inordinate	insalubrious	insipidity	insolent
insurmountable	insurrectionary	intaglio	intelligentsia
interatomic	intercalary	intercostal	interdigitate

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

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

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

quotidian

rachis  
rallentando  
rapport  
reagent  
reciprocate  
redingote  
regalia  
reminiscence  
repatriate  
reserpine  
resuscitate  
revenue  
rhodopsin  
riposte  
rouse  
runcinate

radiosonde  
rambunctious  
ratchet  
rebec  
recitative  
redivivus  
registrar  
remonstrance  
repertoire  
resonant  
reticular  
reverie  
rhythm  
ritardando  
rubicund  
russet

raglan  
rancor  
raucous  
recalcitrance  
recondite  
redolent  
rejuvenate  
remora  
repossess  
respire  
retributive  
rhenium  
riboflavin  
rivulet  
ruinous  
rutabaga

ragout  
rapacious  
raze  
recapitulation  
reconnoiter  
redound  
reliant  
rennin  
repudiate  
resume  
reveille  
rheology  
ringgit  
rotifer  
rumen  
rutile

saccule  
salubrious  
sanguinary  
sateen  
scalar  
scarp  
schizophrenia  
scrivener  
seiche  
senescence  
serviette  
sforzando  
shoji  
silage  
singe  
skirl  
sleuth  
snivel  
solecism  
somniaambulistic  
soporiferous  
soubrette  
sphenoid  
spikenard  
spirochete  
sporangial  
squeamish  
stanchion

sacrilegious  
salve  
sapience  
satiabile  
scalpel  
scavenger  
sciatic  
scythe  
seigneur  
sequela  
sesquipedalian  
shako  
shoran  
siliceous  
sinistorse  
skittish  
sluice  
socialize  
soliloquy  
sonneteer  
sorghum  
sovereignty  
spherical  
spinnaker  
splenful  
squabble  
staid  
statuesque

sagacious  
samisen  
sarcophagus  
sauger  
scandalous  
schematic  
sclera  
secede  
semantic  
sequester  
setaceous  
shallot  
shrewd  
simile  
skein  
skulk  
smilax  
sodden  
solipsism  
sonorous  
sortie  
spaghetti  
sphinx  
spiracle  
splendent  
squalid  
stalactite  
stentorian

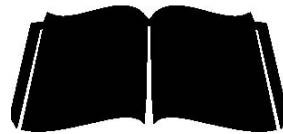
sagittate  
sanctimonious  
sartorius  
scabbard  
scapular  
schizocarp  
scrimmage  
segue  
semipermeable  
sequin  
settee  
shellac  
siccative  
simultaneous  
skeletal  
slalom  
snaffle  
soffit  
somersault  
sophomore  
sostenuto  
spectacular  
sphygmomanometer  
spirituality  
spontaneity  
squama  
stamen  
stevedore

stipendiary	strabismus	straiten	stratum
strenuous	streptomycin	striated	strident
strobile	stroboscopic	stroganoff	strontium
studious	subaqueous	subluxation	subpoena
subsidize	subterfuge	succumb	sucre
suffragette	sundae	supercilious	supersede
surcease	surplice	surreal	surveillance
sustenance	suzerain	swale	sybarite
syllabary	syllogism	symbiont	synonym
systole			
tableau	tachometer	tachyon	taciturn
taconite	tallow	tannin	tapioca
tapir	tarpaulin	tartan	tatami
tautological	tawdry	teak	technicality
tectonic	tedious	tektite	teleological
telephony	telephotographic	telescopic	tellurium
temperature	tendinitis	tentacle	tepid
teratogen	tergiversate	terminological	terrapin
territoriality	testatrix	tetanus	tetrachloride
tetrarch	tetroxide	thalassic	theca
theocracy	thermodynamic	thesaurus	thiosulfate
thorium	threnody	thrombosis	thyme
thyrsus	timorous	timpani	tincture
titanium	toccata	tocopherol	tokamak
tonneau	tonsillitis	topee	topiary
torero	torii	torrential	tortoise
totalitarian	toucan	toupee	tourniquet
toxemia	trachomatous	tranquelize or tranquillize	
translucent	trapezoid	trauma	treachery
tremolo	trepidation	triage	trifocal
triglyceride	trimaran	triticale	triune
trochee	troubadour	trough	trousseau
truncheon	trypanosomiasis	tsunami	tugrik
tularemia	tumultuous	tureen	turgescence
tutelage	tyranny	tyro	
ukulele	umbrage	unaffected	unbelievable
uncial	unctuous	unequivocal	unfeignedly
unguent	unicameral	unintentional	univocal
unmitigated	unparalleled	unscrupulous	unveil
upas	upholster	uproarious	uracil
uranium	ursine	urticaria	utilitarianism
uvula			
vacuity	vagarious	valedictorian	valet
valetudinarian	validity	valorization	vanillin

vanitory	vapidity	vaporous	varicella
variegated	varistor	vegetarianism	vehemence
velocipede	venomous	ventricle	ventriloquist
ventriloquy	venue	veracious	verdurous
vertical	vertiginous	vespine	vestee
vestibule	viand	vibrato	vicarage
vicinage	videlicet	vignette	villi
vinculum	vinyl	viricidal	virtuoso
viscosity	vitreous	vitriol	vituperate
vociferant	vogue	volubility	vortices
voussoir	voyageur	vying	
wadi	wainscot	wan	wapiti
wattle	weal	weaponry	weasand
weasel	weir	wharf	wherry
whew	whew	whilom	whimsicality
whorled	wickiup	williwaw	winnow
wisteria	worrisome	wren	wring
wrought	wry		
xanthous	xebec or zebec	xenon	xenophobe
xerography	xerophyte	xylem	xylene
xylitol	xylose		
yacht	yammer	yarmulke	yaw
yeanling	yearn	yeoman	ytterbium
yuan	yurt		
zealous	zenith	zeolite	zephyr
zinnia	zircalloy	zirconia	zither
zoophyte	zowie	zoysia	zucchini
zwieback	zymase	zymogen	

## PACE BOWL

### ELIMINATION/PERFORMANCE EVENT



All contestants are to abide by the dress codes for nonathletic events listed in the APPEARANCE SECTION (refer Section I) of these guidelines. **(Shirts and ties are required for male contestants. Suits or blazers 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, African history and 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 tiebreaker 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 home school.** (Teams may consist of all males, all females, or both.) All members must be eligible to compete based upon Section I of the *Student Convention Guidelines*. Three teams may enter per school or home school. Bible Bowl will be a closed-door competition. 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 2015.

<b>Bible Bowl Books</b>					
Year 1 2015	Year 2 2016	Year 3 2011	Year 4 2012	Year 5 2013	Year 6 2014
<b>Old Testament</b>					
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
<b>New Testament</b>					
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 All Africa 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. ***Do not confuse this category with theoretical; remember, a research project MUST include an experiment as described above.***
3. **Engineering**—Build electronic equipment, optical devices, solar energy converter, etc., using scientific principles to perform a task. Exhibit should include plans, diagrams, schematics, parts list, etc., so that another person could take your plans and duplicate your project. Do not use commercial kits.
4. **Theoretical**—An exhibit displaying a discussion of a scientific principle, concept, technique, or theory using charts, graphs, diagrams, photographs, audio-visual, or other visual aids.

#### Checklist for Science:

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

for the judges. Photos which include people must adhere to contestant dress standards.

4. Exhibits must occupy a table or floor area no wider than 48 inches (1.2m).
5. If electrical power is required, plug points will be available. Please bring your own extension cords. 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, province/region, and postal 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

1. The local public library often has books on the subject of science projects or science fairs. These books will give the student many helpful ideas, but the student still must be creative in his project. Labels that are neatly lettered and attached will enhance the project.
2. Do not confuse a theoretical science project with a research project. Theoretical projects involve gathering information and putting together a presentation/project. Research exhibits must include a hypothesis, experiments, results and conclusion.
3. Make sure you define the purpose of your project and link it with your conclusion.
4. Do not copy directly from the internet or other resources. Do your research and then limit information to only what is relevant.
5. You must have a bibliography. State all your references.
6. For theoretical: Your poster should be eye-catching with a summary of important information. Include a notebook with accompanying information.

## SCIENCE JUDGING CRITERIA

### AREAS OF EVALUATION

<b>Concept</b>	POSSIBLE POINTS
A. Definite purpose of theme	(1-5)
B. Creativity and originality	(1-15)
C. Meets ACE Standards	(1-5)
<b>Scientific Thought</b>	
A. Accuracy of display	(1-15)
B. Total thought and effort	(1-10)
C. Degree of difficulty	(1-10)
<b>Workmanship</b>	
A. Neatness	(1-5)
B. Handling of materials	(1-5)
C. Handling of tools required	(1-5)
D. Design of layout	(1-5)
<b>Thoroughness</b>	
A. Presentation	(1-5)
B. Information	(1-5)
<b>Display clarity</b>	(1-5)
<b>Proper documentation submitted</b>	(1-5)
<b>TOTAL POINTS</b>	<b>100</b>

# 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 All Africa 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 All Africa 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 (1.2m).
6. If electrical power is required, plug points will be available. Please bring your own extension cords. 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, province/region, and postal 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?

### HINTS FROM THE SOCIAL STUDIES JUDGES

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

# SOCIAL STUDIES JUDGING CRITERIA

## AREAS OF EVALUATION

	POSSIBLE POINTS
<b>Concept</b>	
A. Define purpose	(1-5)
B. Creativity and originality	(1-15)
C. Meets ACE Standards	(1-5)
<b>Thought</b>	
A. Accuracy of display	(1-15)
B. Thesis developed/question answered	(1-10)
C. Degree of difficulty	(1-10)
<b>Workmanship</b>	
A. Neatness	(1-5)
B. Handling of materials	(1-5)
C. Handling of tools required	(1-5)
D. Design of layout	(1-5)
<b>Thoroughness</b>	
A. Presentation	(1-5)
B. Information	(1-5)
<b>Display clarity</b>	(1-5)
<b>Proper documentation submitted</b>	(1-5)
<b>TOTAL POINTS</b>	<b>100</b>

## CREATIVE COMPOSITION



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

## ESSAY WRITING

### NONPERFORMANCE EVENT

*This event is an early entry and must be submitted to the AASC office for judging prior to the convention. Refer to the Deadlines in the AASC Registration Pack for submission dates.*

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

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

1. A good essay will use facts, arguments, examples, and illustrations that allow the reader to persuade himself of the truth he is reading.

2. The essay must have been written after termination of the previous All Africa 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. Essays and judges' forms may/may 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.



## Possible Topics

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

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

### HINTS FROM THE ESSAY WRITING JUDGES

Read over the Judge's Form before writing. Remember to put the theme on the Judge's Forms (i.e. Biblical, patriotic, etc.) Judges look for organization and persuasiveness in essays. Begin your entry with a strong thesis clearly stated in the first paragraph; then follow through logically, smoothly, and persuasively to support that thesis. Use your own idea and **avoid clichés or generalizations that are not supported by examples or illustrations.** Quotes are a good way to support a thesis but should be used sparingly; the judges are interested in what you have to say. Careful attention should be given to organization, and your outline will be a valuable tool to keep ideas flowing in the proper order. Judges also look at the technical merits of the piece. Writing should be in the **third** person unless you have a specific reason for using first or second person. **PROOF YOUR WORK!** The essay should be neat and free of typing, spelling, grammatical, and punctuation errors. Watch for pronoun/antecedent agreement, wordiness and redundancies, parallelism, and point-of-view shifts. Be careful not to go over the length limit. It would not be equitable for judges to allow you more space than they allow your competitors. Finish with a strong, closing statement. Refer to English PACEs 1126 and 1127 for suggestions.

## ESSAY WRITING JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
<b>Theme</b> 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)
<b>Composition</b>	
A. Essential points given logically and stated in parallel form	(1-15)
B. Use of examples and illustrations	(1-10)
C. Cogency and unity – everything is the essay directly Supports the thesis	(1-10)
D. Valid argument and persuasion without exhortation or Preaching; strong closing statement	(1-10)
E. Creativity and individuality of presentation	(1-10)
F. Outline included, properly followed and formatted	(1-5)
<b>Mechanics</b>	
A. Neatness, general appearance	(1-5)
B. Spelling, punctuation, and grammar (subject-verb agreement, pronoun agreement, no misplaced modifiers, etc.)	(1-15)
C. Progression of ideas, an argument, transitions, length of Paragraph	(1-5)
<b>Proper documentation submitted</b>	(1-5)
<b>TOTAL POINTS</b>	<b>100</b>

**Note: As many as 10 points may be subtracted if essay is not between 500 and 700 words in length, and is not printed/typed on plain white paper.**

## POETRY WRITING

### NONPERFORMANCE EVENT

*This event is an early entry and must be submitted to the AASC office for judging prior to the convention. Refer to the Deadlines in the AASC Registration Pack for submission dates.*

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

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

### Checklist for Poetry Writing:

1. Format—At least eight (8) typewritten lines (double-spaced) and no more than thirty (30) typewritten lines, 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.
7. 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. Poems and judges' forms may/may not be returned.
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 copy of your poem.**
3. 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
<b>Theme</b> 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)
<b>Use of poetic material</b>	
G. Sentiment and emotion – sincerity	(1-10)
H. Vocabulary – exact, colorful, and concrete	(1-10)
I. Meter – established and effective	(1-10)
J. Sounds – rhyme, assonance, consonance, alliteration, etc.	(1-10)
K. Poetic devices – figures of speech, symbolism, patterns	(1-10)
L. Creativity – originality and freshness	(1-5)
<b>Mechanics</b>	
D. Format and general appearance	(1-5)
E. Usage, punctuation, and spelling	(1-15)
<b>Proper documentation submitted</b>	(1-5)
<b>TOTAL POINTS</b>	<b>100</b>

**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

*This event is an early entry and must be submitted to the AASC office for judging prior to the convention. Refer to the Deadlines in the AASC Registration Pack for submission dates.*

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

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

### Checklist for Short Story:

1. Length—600-1,000 words
2. Format—Computer 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.
8. 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. Stories and judges' forms may/may 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 short story.**
4. 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
<b>The story</b>	
A. Characters consistent, plausible, and motivated	(1-15)
B. Details of setting (place, time) woven into the action of the story	(1-10)
C. Well-planned plot, with incidents that build to a main conflict	(1-15)
D. All incidents build to a climax that resolves the conflict	(1-10)
E. Story demonstrates an evangelistic, inspirational, Biblical, Christian growth, patriotic, or historical theme	(1-10)
F. Story indicates creativity on the part of the author	(1-15)
<b>Mechanics</b>	
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)
<b>Proper documentation submitted</b>	(1-5)
<b>TOTAL POINTS</b>	<b>100</b>

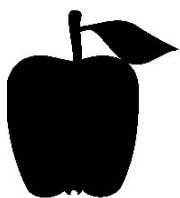
**Note: As many as 10 points may be subtracted if the story is not between 600 and 1,000 words in length and is not printed/typed on plain white paper.**

## SOULWINNING AWARD

### NONPERFORMANCE EVENT

Students who share Jesus Christ with lost persons and win them to Christ have an opportunity to attend the All Africa Student Convention. Students who lead five or more souls to Christ in the period of one year will receive a medal. No places will be awarded.

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, which must be completed by each convert and the pastor referred to in point 4 below. (This affidavit will be found with the judges' forms on the *AASC Registration Pack* CD.)
3. The student must win at least five (5) persons to Christ after the termination of the previous All Africa Student Convention to qualify.
4. The new converts must be introduced to a pastor in whose church the convert makes a public profession of salvation in Christ.
5. Encourage converts to attend church regularly.
6. Upon arrival at the All Africa Student Convention, the affidavits will be turned in at Master Control 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 Philipians

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

**Golden Apple Award:** Proverbs

**Golden Lamb Award:** John

**Golden Harp Award:** Psalms

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

1. Students may enter these events each year they are eligible to attend the Student Convention.
2. The student must quote the book(s) from memory within one year (started after the completion of one All Africa Student Convention and completed before the start of the next convention).
3. All recitations must be in the Kings James Version (not New King James).
4. The student must recite ***a minimum of one chapter*** at each hearing. All recitation for Christian Soldier, Christian Worker, Golden Apple, Golden Harp, and Golden Lamb must be done to a **school staff member**.
5. Chapters may not be divided into smaller parts, with the exception of Psalm 119 which may be divided into five parts.
6. No more than three errors or prompts may be allowed per chapter.
7. An Affidavit (CF30) must be submitted to Master Control on registration day to verify the entry.

## **WEBSITE DESIGN**

### **NONPERFORMANCE EVENT**

*This event is an early entry and must be submitted to the AASC office for judging prior to the convention. Refer to the Deadlines in the AASC Registration Pack for submission dates.*

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

### **SOME GUIDELINES**

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

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

### **REQUIREMENTS**

1. The site must have been developed since the conclusion of the last All Africa 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.

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

## WEBSITE DESIGN JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
<b>Structure</b>	
A. Navigation of site	(1-10)
B. Creativity	(1-10)
C. Logical connections	(1-10)
<b>Engaging</b>	
A. Visually	(1-5)
B. Mentally	(1-5)
<b>Elements</b>	
A. Variety	(1-5)
B. Appropriateness	(1-5)
C. Browser-friendly	(1-10)
D. Graphic design	(1-10)
<b>Content</b>	
A. Clear	(1-5)
B. Appropriate	(1-10)
C. Accomplishes goals	(1-10)
<b>Proper documentation submitted</b>	(1-5)
<b>TOTAL POINTS</b>	<b>100</b>

## POWERPOINT PRESENTATION

### NONPERFORMANCE EVENT

*This event is an early entry and must be submitted to the AASC office for judging prior to the convention. Refer to the Deadlines in the AASC Registration Pack for submission dates.*

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

### TYPES OF ENTRIES

1. **Linear**—Presentation begins and runs through to an end. In a linear presentation, there is a set sequence to the presentation, starting at the beginning and continuing to the conclusion. No navigation is required. (i.e. Slides progress automatically from the first slide to the last slide.)
2. **Nonlinear**—User is given navigational control and can wander through the content at will. In a nonlinear presentation the user can pick and choose, using a random route through the presentation. (e.g. The home slide contains a menu that the user can use to navigate to a particular slide in the order he/she chooses.)

### REQUIREMENTS

1. The presentation must have been developed since the last All Africa Student Convention.
2. No more than two students may participate in the design and development of the presentation.
3. While there are a number of presentation products on the market, Microsoft PowerPoint is required for Student Convention competition.
4. It is recommended that the presentation be available on a CD-ROM.
5. Designers must give proper credit for any copyrighted material.
6. Any Scripture referenced must be from the King James Version. All subject matter (photos) must meet the A.C.E. dress and appearance guidelines.

### CRITERIA

**Navigation of Site** (applicable to nonlinear presentations)—The presentation should be easy to use and navigate.

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

**Connectivity**—Each step in the process must successfully relate the user to where he has been and where he is going. The user should understand throughout the presentation the relationship of the parts to the whole.

**Engaging Appearance**—The presentation is visually attractive and interesting. It creates interest and effectively conveys information to the user in a memorable fashion.

**Elements**—The presentation should contain enough variety to hold the interest of the user while following Convention guidelines and standards of appropriateness. All the elements contribute to the presentation's effectiveness in meeting its objective. Presentations may include copied folders from websites (live Internet links are not acceptable), video clips, sound bites, photographs, etc.

**Please note: All elements of PowerPoint presentations must meet A.C.E. standards.**

**Graphic Design**—The project should follow generally accepted media standards regarding presentation. Some of these regard font styles, spacing, overlay, and other aspects of the presentation.

## **CONTENT**

**Clear**—If the content is not clear, the presentation is ineffective. It should be clear in its presentation, navigation, and purpose. Since this is a user-directed presentation, clarity is indispensable.

**Appropriate**—The presentation should fit the convention guidelines and standards and be appropriate for its intended purpose.

**Useful**—The presentation should be designed to serve a useful purpose.

**Accomplishes Goals**—The presentation should have a clearly stated goal so the user is able to understand what the developer intended.

### **Checklist for PowerPoint Presentation:**

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. **MAKE SURE TO KEEP A COPY OF THE PRESENTATION, AS ENTRIES SUBMITTED MAY 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
<b>Structure</b>	
A. Navigation of site (n/a for linear – automatic 10 points)	(1-10)
B. Creativity	(1-10)
C. Connectivity	(1-10)
<b>Engaging</b>	
A. Visually	(1-5)
B. Mentally	(1-5)
<b>Elements</b>	
A. Variety	(1-5)
B. Appropriateness	(1-5)
C. Graphic design	(1-10)
<b>Content</b>	
A. Clear	(1-5)
B. Appropriate	(1-10)
C. Useful	(1-10)
D. Accomplishes goals	(1-10)
<b>Proper documentation submitted</b>	(1-5)
<b>TOTAL POINTS</b>	<b>100</b>