

SECTION VIII

Platform Division

GENERAL GUIDELINES

Students appearing in any platform competition should observe these important points, as they will enter into the judging process. Carelessness on these points could detract from an otherwise excellent presentation. In most categories, males will compete only against males, and females will compete only against females. A student may not use the same entry in competition if he/she placed in the top six at the All Africa Student Convention with that entry in a previous year.

APPEARANCE

Gentlemen:

Dress shirts, ties, and jackets should be worn for all Platform Events with the following exceptions:

1. School uniforms, or a tuxedo with either a vest or cummerbund without a jacket may be worn to perform.
2. Jackets are not required for Puppets.
3. Jackets and ties are not required in the following categories:
One-Act Play, Dramatic Dialogue, Illustrated Storytelling, Clown Act, Famous Speech

Ladies:

Nice church outfits should be worn for all Platform Events with the following exceptions:

1. School uniforms may be worn to perform.
2. Formal attire that meets the modesty requirements for Student Convention may be worn.
3. Formal attire or church outfits are not required in the following categories:
One-Act Play, Dramatic Dialogue, Dramatic Monologue, Illustrated Storytelling, Clown Act

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

POISE (SELF-CONFIDENCE)

Approach

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

Eye Contact

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

Posture and Gestures

The rule for posture is DO NOT SLOUCH!! The contestant should stand straight, but not lock his/her knees. Gestures should be free and flow naturally from enthusiasm. Natural movements are more effective than forced gestures. Feel free to utilize the space on the stage or presentation area.

Delivery

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

PREPARATION

Preparation and study are prerequisites for all speaking, reading, or musical performances. Research, organization, outline, and familiarity are the elements of preparation. Students entering any platform competition are encouraged to complete the A.C.E. Speech PACEs (1-6), item #651030.

PLATFORM PRESENTATION

Introduction

Introduction of entry before the judges: Contestants in platform presentations are to give their first and last names and title of presentation distinctly ("My name is John Doe and the title of my oratory is _____.") For entries involving more than one person, a spokesman should be selected.

JUDGES: This introduction is NOT to be counted as time against their presentation.

Memorization

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

Selection

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

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

Checklist for ALL Platform Competition:

1. Three (3) copies of the outline, script, speech, sermon, play, or story must be brought to convention. All copies are to be typed, double-spaced (typewriter or computer) in a clear plastic sleeve with student's name, school name, customer no., school address, and telephone no. clearly visible on the front of the sleeve.
Time permitting Judges' forms (with comments) will be returned at the end of the AASC.

2. Photo: Submit a color photo (snapshot or Polaroid) simulating the performance. This is VERY IMPORTANT! Write name and complete school name, customer number, and school address on back of photo.
3. Judge's Forms: Submit three (3) copies, properly filled out, including the title of the entry.

HINTS FROM PUBLIC SPEAKING JUDGES

In public speaking, the key word is CONVINCING! Whether you present a dramatic monologue, a famous speech, or a recitation, your task is to convince the listener that these are your words, your thoughts, and your feelings. If you are portraying a specific character, you should make the audience believe you really are that person. Many factors contribute to a convincing performance: costuming (if allowed), gestures, posture, voice inflection, and emotion. Match each carefully to your script and character. Perhaps the most frequent comments from the judges deal with "emotion." Emotion should be carefully balanced. If you portray too little emotion, your performance will appear bland and colorless. If you portray too much emotion, you will appear harsh, phony, and overbearing. Also be careful that your emotion does not detract from clear, crisp, easily understood diction. The key—preparation and practice! Practice in front of a mirror and use every opportunity to perform before others. Remember, the A.C.E. Speech PACes (1-6) are a wonderful resource tool.

ORATORY (Male/Female) PERFORMANCE EVENT

PLEASE REFER TO THE PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR ORATORY COMPETITION.

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

The contestant chooses a topic and presents an eloquent and effective speech. It is a speech that is directed to the emotions with the purpose of persuading an audience to the orator's viewpoint. ***The oratory should have a good thesis.***

1. The content of the speech must be original and prepared by the contestant. Any sources used for reference and supporting examples must be properly cited. Plagiarism of any kind will automatically disqualify the contestant.
2. An outline (typed, double-spaced) is to be presented to the judges. It should include a title, thesis statement, main points, sub points, and a list of works cited.
3. Appropriate topics include the list of "Composition Topics" in the Essay section of the *Guidelines*. An orator may also choose to discuss a legal issue, citing specific court cases to support his opinions.
4. Time limit for performance is **six (6) minutes**. If competition piece exceeds the 6-minute time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments. (For example, a piece timed at 6:12 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

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

ORATORY JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
Mechanics	
A. Approach/Departure	(1-5)
B. Appearance	(1-5)
C. Poise/Self-confidence	(1-5)
D. Voice projection/ inflection	(1-5)
E. Diction/enunciation	(1-5)
Outline	
A. Introduction/closing	(1-5)
B. Major points/facts	(1-5)
C. Illustrations/anecdotes	(1-5)
Delivery	
A. Facial expressions	(1-5)
B. Gestures	(1-5)
C. Eye contact	(1-5)
D. Enthusiasm	(1-5)
E. Persuasiveness	(1-10)
Script Content	
A. Originality	(1-10)
B. Ideas clearly presented in a logical progression	(1-5)
C. Worthwhile message	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	100

DRAMATIC MONOLOGUE (Female Only)

PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING DRAMATIC MONOLOGUE.

A contestant **characterizes** an individual, expressing that individual's thoughts, emotions, and reactions in a particular set of circumstances or events relevant to that individual. The presentation must be in the first person. Contestants must **write** and **perform** this original dramatic presentation. The intent is to convey dramatic skills in which the contestant demonstrates ability and training in **acting** and **script writing**.

1. The contestant may choose:
 - a) Historical character and setting
 - b) Biblical character and setting
 - c) Fictional/imaginary character and setting
2. Contestant should wear a costume or garment that helps create a mood.
3. Contestants are allowed **ONE** hand-held prop. No set is permitted.

4. The monologue must be memorized.
5. An affidavit is required as proof that the contestant wrote the script.
6. Time limit is **four (4) minutes minimum, six (6) minutes maximum**. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

Checklist for Dramatic Monologue:

See Checklist for Platform Competition, pages 2 – 3.

DRAMATIC MONOLOGUE JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
Mechanics	
A. Approach/Departure	(1-5)
B. Poise/Self-confidence	(1-5)
C. Voice projection/ inflection	(1-5)
D. Diction/enunciation	(1-5)
E. Memory	(1-5)
Characterization	
A. Posture, movement, gestures	(1-10)
B. Facial expressions	(1-5)
C. Costume	(1-5)
D. Variety of dramatic skills displayed	(1-10)
E. Overall quality of characterization	(1-10)
F. Audience rapport	(1-5)
Script	
A. Originality, creativity (writing skills)	(1-15)
B. Worthwhile message	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	100

EXPRESSIVE READING (Male and Female)

PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING EXPRESSIVE READING.

An expressive reading is a memorized interpretation by a contestant of a reading which consists of a dialogue between two or more people or a reading in the first person. The reading must have a moral and/or Scriptural value, or must highlight Christian heritage or patriotism. (Poetry or stories with a plot, climax, and ending CANNOT be included.)

1. Example:
 - a) Song of Moses and the Israelites (Exodus 15:1-19)
 - b) Naomi and Ruth (Ruth 1)
 - c) Paul before Agrippa (Acts 26)
2. The script may be self-written.
3. Create an atmosphere by using tone of voice, inflections, pauses, gestures, and movement (utilize space available).
4. No costumes, props, sets, or singing allowed.
5. Presentation time limit is four (4) minutes minimum, six (6) minutes maximum. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

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

EXPRESSIVE READING JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
Mechanics	
A. Approach/Departure	(1-5)
B. Poise/Self-confidence	(1-5)
C. Voice projection/ inflection	(1-5)
D. Diction/enunciation	(1-5)
E. Memory	(1-5)
Characterization	
A. Posture, movement, gestures	(1-10)
B. Facial expressions	(1-5)
C. Appearance	(1-5)
D. Variety of dramatic skills displayed	(1-10)
E. Interpretation of author's idea	(1-15)
F. Audience rapport	(1-5)
Script	
A. Degree of difficulty	(1-10)
B. Worthwhile message	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	100

FAMOUS SPEECH (Male Only)

PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR FAMOUS SPEECH OR FAMOUS SERMON.

The contestant chooses a speech, sermon, or article written or delivered by another person, usually of public significance.

1. Contestants must present speeches, sermons, or articles originally given by famous men.
2. The time limit is **four (4) minutes minimum to eight (8) minutes maximum**. In the event that a selection would exceed the limit if delivered in its entirety, the contestant should choose an excerpt to present which will fit the time limit. The excerpt must be presented exactly as written/delivered by the original speaker. The contestant is not allowed to edit the selection or excerpt in his own words. If competition piece does not meet the four (4) minute minimum or exceeds the eight (8) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from the total score. A piece of 8:42 would receive a deduction of a full point from the total score.)
3. Suggested speakers: George Washington, Patrick Henry, Jonathan Edwards, William Jennings Bryan, Charles H. Spurgeon, J. Harold Smith, General Douglas MacArthur, Winston Churchill, Ronald Reagan, S. M. Lockridge, Jess Hill, Charles Mims, Johnny Johnson. (*You are not limited to this list.*)
4. No singing allowed during the speech.
5. The speech is to be memorized.
6. Contestants may wear a costume, but props are not permitted.

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

FAMOUS SPEECH JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
Mechanics	
A. Approach/Departure	(1-5)
B. Poise/Self-confidence	(1-5)
C. Voice projection/ inflection	(1-5)
D. Diction/enunciation	(1-5)
E. Appearance	(1-5)
Delivery	
A. Facial expressions	(1-5)
B. Gestures	(1-5)
C. Eye Contact	(1-5)
D. Memory	(1-10)
E. Persuasiveness	(1-10)
Script Content	
A. Degree of difficulty	(1-10)
B. Interpretation of author's idea	(1-15)
C. Worthwhile message	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	100

POETRY RECITATION (Male and Female) PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING THE POETRY RECITATION.

The contestant chooses a poem to recite by memory, using all the skills of a good dramatic presentation.

1. The poem may be: (a) Biblical, (b) patriotic, (c) of high moral content, (d) about our Christian heritage.
2. No costumes, props, or singing allowed.
3. Time limit is **four (4) minutes minimum to six (6) minutes maximum**. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

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

Checklist for Poetry Recitation: See Checklist for Platform Competition, pages 2 - 3.

POETRY RECITATION JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
Mechanics	
A. Approach/Departure	(1-5)
B. Poise/Self-confidence	(1-5)
C. Voice projection/ inflection	(1-5)
D. Diction/enunciation	(1-5)
E. Memory	(1-5)
Characterization	
A. Posture, movement, gestures	(1-10)
B. Facial expressions	(1-5)
C. Appearance	(1-5)
D. Variety of dramatic skills displayed	(1-10)
E. Interpretation of author's idea	(1-15)
F. Audience rapport	(1-5)
Script	
A. Degree of difficulty	(1-10)
B. Worthwhile message	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	100

PREACHING (Male Only)
PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR PREACHING COMPETITION.

Preaching competition is divided into two age divisions:
Ages 13-15 and Ages 16 and up

1. The sermon may be evangelistic or follow one of the suggested topics for oratory and essay.
2. Each sermon will be judged on Biblical content, outline, and effective delivery, as well as on the general guidelines given under "Platform Division."
3. Contestant may use outline cards.
4. Grammar is very important!
5. A contestant must prepare and deliver an **original** sermon **not to exceed eight (8) minutes** in length. If competition piece exceeds the eight (8) minute time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 8:12 would receive a half-point deduction from the total score. A piece of 8:42 would receive a deduction of a full point from the total score.)

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

PREACHING JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
Mechanics	
A. Approach/Departure	(1-5)
B. Appearance	(1-5)
C. Poise/Self-confidence	(1-5)
D. Voice projection/ inflection	(1-5)
E. Diction/enunciation	(1-5)
Outline	
A. Introduction/closing	(1-5)
B. Major points	(1-5)
C. Illustrations/anecdotes	(1-5)
Delivery	
A. Sincerity and warmth	(1-5)
B. Persuasiveness	(1-5)
C. Overall presentation (facial expressions, gestures, eye contact, etc.)	(1-10)
Message Content	
A. Content based on Biblical doctrine	(1-15)
B. Scripture used to support text	(1-10)
C. Application to life	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	100

HINTS FROM THE PREACHING JUDGES

Your first task in preparing to preach is to develop a good outline. This will be the heart of your sermon. Since you must adhere to your outline carefully, you will want to make it do its best work for you. Your outline should flow naturally from the Scripture text and should be detailed and clearly organized with an introduction and conclusion. Be sure to include fitting illustrations and supporting Scriptures that lead logically to your conclusion. While notes are permissible, it should not be obvious that you are using them. Have someone evaluate your delivery to be sure it includes variety in gesture, voice inflection, and volume. Variety is important as it attracts your listeners' attention more than sheer volume or speed can; loud and fast are not always best! Above all, be sure your message is Scriptural, is theologically correct, and leads the listener to an appropriate decision about his Christian life. Remember, all Scripture references should come from the King James Version.

NB! This is not an oratory (persuasive speech). This is a sermon.

DRAMATIC DIALOGUE (Male/Female)

PERFORMANCE EVENT

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

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

1. Females portray females; males portray males.
2. Only two characters can be portrayed.
3. Conversation must focus on: (a) soulwinning, (b) Scriptural truths, (c) Christian heritage, (d) defense of Christian faith. (Examples: an individual witnessing to another, a discussion between a parent and child, two friends discussing current affairs.)
4. Costumes and one prop per character are permissible.
5. No recorded speaking, singing, or sound effects are permitted.
6. Time limit is **four (4) minutes minimum, six (6) minutes maximum**. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

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

DRAMATIC DIALOGUE JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
Mechanics	
A. Approach/Departure	(1-5)
B. Poise/Self-confidence	(1-5)
C. Voice projection/ inflection	(1-5)
D. Diction/enunciation	(1-5)
E. Memory	(1-5)
Characterization	
A. Posture, movement, gestures	(1-10)
B. Facial expressions	(1-5)
C. Costume/effective use of props	(1-10)
D. Variety of dramatic skills displayed	(1-10)
E. Effective interaction of characters, quality of characterization	(1-15)
Script	
A. Message came across effectively	(1-10)
B. Worthwhile message	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	100

CLOWN ACT (Male/Female)

PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR CLOWN ACT.

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

Clown Act is an individual performance event to be performed by **ONE** person, not a couple or group.

THIS CATEGORY IS NOT INTENDED TO BE "WHITE FACE," BUT RATHER THE TRADITIONAL "CIRCUS CLOWN" APPEARANCE.

1. **Costumes**— A costume is required and may be commercially made or homemade. It must be loose-fitting and meet Convention modesty standards. Males must wear male garments. Females must wear female garments.
2. **Makeup**— Facial makeup must be pleasant—no satanic/demonic/horror/white face images permitted. Special attention should be given to eyes, eyebrows, nose, cheeks, and mouth.
3. **Presentation**— A typed (double-spaced) description of the skit/act must be provided for judges. It must be positive, teach a Biblical principle/moral, and be void of sexual implications or ethnic ridicule. Focus should be on concepts such as strengthening traditional family values, love of God, exercise of faith, wisdom, defense of freedom, getting along with others, service, and/or commitment to virtuous living. The script must address a children's audience. The script may be the original work of the contestant or may be the work of another person. Note: Clown Act is **not** stand-up comedy. It is an act with a lesson. It may be mute or vocal. Electronic sound effects are permitted. The contestant must provide all necessary equipment. No off-stage assistance is permitted.

4. **Props**— At least four handheld props are required (e.g. balls, books, balloons, bats, hats, mirrors, puppets, stuffed animals, mops, etc.), and must be included in the act.
5. **Setup Time**— Two (2) minutes
6. **Time limit**—*Four (4) minutes minimum, six (6) minutes maximum.* If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

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

CLOWN ACT JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
Costume (e.g. garment, wig, hat, shoes)	
A. Colour	(1-5)
B. Appropriateness	(1-5)
C. Quality	(1-5)
Presentation	
A. Entrance/departure	(1-5)
B. Stage presence	(1-10)
C. Age appropriateness	(1-5)
D. Facial expressions	(1-10)
E. Moral lesson	(1-10)
F. Character impersonation	(1-5)
Makeup	
A. Quality	(1-5)
B. Colours	(1-5)
C. Design	(1-5)
Props (e.g. bats, balls, balloons, ropes, fiddle, puppets, broom, and bucket)	
A. Physical manipulation	(1-5)
B. Significant to lesson	(1-5)
C. Integration to presentation	(1-5)
D. Complementary to costume	(1-5)
Proper documentation submitted	(1-5)
TOTAL POINTS	100

HINTS FROM THE CLOWN ACT JUDGES

1. Judges will be looking for evidence that the contestant has carefully woven the entire presentation into a clear message in which costume, props, gestures, facial expression, characterizations, makeup, and “the lesson” are integral. Transitions, flow, relevance, timing, dexterity, agility, and motions are important components of the presentation. Does the act draw and maintain audience attention? Is the lesson clear? Does the contestant use props well? Is there “dead” time (awkward periods of inactivity)? The costume and makeup are vital for impression; if these are weak, the entire presentation is weakened. They do not have to be elaborate, but they do need to be appropriately selected and applied to reveal and sustain the character of the clown. Careful attention should be given to hair (wig), hat, bows, shoes, gloves, eye and mouth makeup, and costume adornments (badges, buttons,

ONE-ACT PLAY

PERFORMANCE EVENT

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

Contestants must present an **original** play (written by students and/or sponsor) or an adaptation of a play (having given proper credit to the original author). See One-Act Play judging criteria.

1. The play must include at least two scenes.
2. Minimum of three (3) and maximum of five (5) players may be involved.
 - a. Each player may be used to portray more than one character.
 - b. Technicians, musicians, and all personnel needed for production will be counted in the five-contestant limit.
 - c. The writer is NOT required to be a part of the cast.
 - d. Females must play female roles; males must play male roles.
3. The play should depict or illustrate: (a) soulwinning, (b) Scriptural truths, (c) our Christian heritage, (d) defense of the Christian faith.
4. The play may NOT be: (a) musical, (b) Reader’s Theater, (c) choral speaking.
5. Props and equipment must be provided by the contestants' school (i.e., extension cords, spots, sound effect equipment, furniture).
 - a. NO firearms may be used unless they are rendered inoperative and this has been verified by security officers employed by the institution where competition is conducted.
 - b. Discharge of blanks, caps, or any explosive is NOT permitted in play production.
6. No recorded speaking or singing will be permitted in play production.
7. Recorded sound effects WILL be accepted (background music, storms, animals, guns, etc.).
8. Scripts are to be memorized.
9. A five-minute limit is permitted for stage setting UNLESS other arrangements are made with the Chief Judge.

10. The time limit for the presentation is **six (6) minutes minimum, ten (10) minutes maximum**. If competition piece does not meet the six (6) minute minimum or exceeds the ten (10) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 5:42 would receive a half-point deduction from the total score. A piece of 10:42 would receive a deduction of a full point from the total score.)
11. Backdrops and equipment should be able to fit in an area 10 feet deep by 16 feet wide, which will be marked on the stage.

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

ONE-ACT PLAY JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
Stagecraft	
A. Costuming and makeup	(1-10)
B. Scenery and props	(1-10)
C. Lighting	(1-5)
D. Sound effects	(1-5)
Cast performance	
A. Lines (memorized and well delivered)	(1-10)
B. Voice quality (inflection and projection)	(1-10)
C. Movement (body language, facial expression)	(1-5)
D. Blocking (direction of actors on stage)	(1-5)
Production quality	
A. Selection of material (worthwhile message)	(1-10)
B. Characterization (believable characters)	(1-10)
C. Dramatic impact (message comes across effectively)	(1-15)
Proper documentation submitted	(1-5)
TOTAL POINTS	100

HINTS FROM THE DRAMA JUDGES

Drama is the way characters relate to one another. Therefore, the most important thing in your One-Act Play will be the convincing portrayal of characters. This is the essence of acting. All the elements of other speaking events apply to the actors in your one-act play: movement, gesture, voice inflection, diction, and variety. Perhaps the hardest thing to master in acting is that appearance of spontaneity that makes the audience believe the scene is happening for the first time. To create spontaneity, study the way people react to things they hear, and then try to build those natural reactions in your characters.

ILLUSTRATED STORYTELLING (Male and Female) PERFORMANCE EVENT

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

The contestant tells, from memory, a Bible-based story (missionary adventure, "Jungle Doctor," Danny Orlis, etc.). The script must have the basic elements of a story—beginning, plot, climax, and conclusion. It must also have an appropriate moral or Christian application. The storyteller may use such items as flannelgraph, visual aids, costume, sound effects, accompaniment, or any "prop" that enhances story material.

1. The contestant must indicate to judges to which age group he/she is speaking.
2. Contestant must use at least two hand-held illustrations (picture, tools, books, etc.), but **NO** puppets can be used. Note: Costumes add impact.
3. The contestant must not record his/her voice in place of live speaking.
4. No other person may assist. Recorded material must be compiled, arranged, and operated by the contestant.
5. This event is **NOT** a one-act play, an expressive reading with props, nor may it be a poem. The emphasis is to be on telling an effective story.
6. Setup time is limited to two (2) minutes.
7. The time limit for the presentation is **four (4) minutes minimum, six (6) minutes maximum**. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

Checklist for Illustrated Storytelling: See Checklist for Platform Competition, page 2-3.

ILLUSTRATED STORYTELLING JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
Mechanics	
A. Approach/Departure	(1-5)
B. Poise/Self-confidence	(1-5)
C. Voice projection/ inflection	(1-5)
D. Diction/enunciation	(1-5)
E. Memory	(1-5)
Characterization	
A. Posture, movement, gestures	(1-5)
B. Facial expressions	(1-5)
C. Use of dramatic accessories (music, costume, easel, etc.)	(1-15)
D. Effectiveness of overall narrative	(1-10)
E. Audience rapport	(1-10)
Script	
A. Flow of story (beginning, plot, climax, conclusion)	(1-15)
B. Worthwhile message	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	100

HINTS FROM THE ILLUSTRATED STORYTELLING JUDGES

Since contestants in Illustrated Storytelling use some kind of visual aids, one of the keys to an effective presentation is the ability to control those visual aids easily, smoothly, and attractively without interrupting the flow of the story. If you are using story cards, practice turning them without looking down. If you are using flannelgraph, make sure your pieces will stick without distracting pats and pokes. Practice placing the pieces accurately and quickly without turning your back to the audience or stopping the story. Be sure your visuals are in good repair. If they are old, have them re-drawn or repaired. In addition to improving their use of visual aids, storytellers should follow the suggestions given for other speaking categories. THE JUDGES look for exciting narrative, effective dialogue, props, smooth flow of ideas, and a dramatic climax.

PUPPETS (Male/Female) PERFORMANCE EVENT

PLEASE REFER TO PLATFORM GENERAL GUIDELINES BEFORE PREPARING FOR PUPPETS.

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

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

Checklist for Puppets: See Checklist for Platform Competition, page 2 – 3.

PUPPETS JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
Spoken material	
A. Shows preparation and planning, not wholly extemporaneous, and not just a collection of jokes.	(1-10)
B. Suitable to occasion, has a basic theme and unity, builds to a message of Christian/patriotic worth.	(1-15)
Staging	
A. Suitable, personable, well-made characters, props, and costumes	(1-10)
B. Effective stage, background, props, etc.	(1-10)
Effective presentation	
A. Memory	(1-10)
B. Use of variety: singing, laughing, sighing, taped background music, etc.	(1-5)
C. Develops character	(1-5)
D. Variation of voice between characters	(1-10)
E. Arouses audience response	(1-5)
F. Timing: natural movements, posture, lip movements, and entrances and exits	(1-15)
Proper documentation submitted	(1-5)
TOTAL POINTS	100

HINTS FROM THE PUPPET JUDGES

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



RADIO PROGRAM

NONPERFORMANCE EVENT

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

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

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

1. No more than five (5) players and/or student technicians may be involved.
2. Contestants may portray more than five characters (males doing male roles and females doing female roles).
3. Adults may give technical guidance and advice, but the preparation and production must be done by the students.
4. Contestants will NOT perform the presentation before a panel of judges; the contestants' taped recording will be judged.
5. The drama **must** convey a Christian moral or character-building theme. **Specify audience to whom the program is being presented on your judges' form.**
6. All Scripture references must be King James Version only.
7. All background music must meet the A.C.E. music standards (refer to music guidelines).
8. The program should be on CD only.
9. The time limit is **four (4) minutes minimum to eight (8) minutes maximum**. If competition piece does not meet the four (4) minute minimum or exceeds the eight (8) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from the total score. A piece of 8:42 would receive a deduction of a full point from the total score.)

Checklist for Radio Program:

1. Copies of script—Three (3) typed, double-spaced copies must be submitted as an early entry. All copies are to be in a clear plastic sleeve with the students' names, school name, customer number, school address, and telephone number clearly visible on the front of EACH copy.
2. CD—Three (3) copies are to be provided. Ensure your CD is marked with your school name, customer no. and title of the radio program.
3. Judge's Forms—Submit three (3) copies, properly filled out and signed.
4. Photo—Submit a color photo (snapshot or Polaroid) simulating cast and technicians (**identifying each contestant**). Write complete school name, customer number, and address of school on back of photo.
5. VERY IMPORTANT! Place each set of documentation (i.e. copy of script, CD, photo, and Judge's Forms in a separate zippered plastic bag) and post to the AASC Office. You will need three (3) sets.

RADIO PROGRAM JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
A. Appropriateness of theme – conveys age-appropriate Christian or patriotic theme	(1-10)
B. Sound effects – effects blend naturally and accomplish desired impact	(1-10)
C. Voice inflections – voice conveys appropriate mood; adds life and believability to characters	(1-10)
D. Flow and continuity of script – easy to follow and understand	(1-10)
E. Audience appeal – theme and presentation directed at designated audience	(1-5)
F. Interest level consistency – catches listeners attention and holds interest throughout	(1-10)
G. Diction and pronunciation – words are clear and well delivered	(1-10)
H. Mood created – proper use of dramatics (voice, sound effects, and edits to create desired mood)	(1-10)
I. Creativity – overall concept and creative thought resulting in end product	(1-10)
J. Technical quality – skillful use of equipment to achieve desired result (edits, mix, etc.)	(1-10)
Proper documentation submitted	(1-5)
TOTAL POINTS	100

HINTS FROM THE RADIO PROGRAM JUDGES

Remember when presenting your program:

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

SCRIPTURE VIDEO

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.



**Scripture Passage for Scripture Video at the 2011 AASC:
Psalm 24 or Psalm 62**

Contestants create a video program that uses images and sounds to portray a selected Scripture passage. The video must include a narration of the verses, but it may also include music, sound effects, and additional dialog or narration. A title screen may be included, but **all photography, whether still or moving, must be shot by the contestants** (no stock footage). Selected Scripture passage will be selected/published by A.C.E. Visit www.aceministries.com/studentprograms/isc to view the updated ISC Information Booklet for the current year's Scripture. **(Please use the King James Version, not New King James Version, of the Bible only.)**

1. No more than five (5) contestants may be involved. The contestants may have an equipment operator in the editing suite, but the contestants must make the editing decisions. Adults may give technical guidance and advice, but the preparation and production must be done by the contestants.
2. Contestants must prepare "mock" letters requesting permission from the publishers of any music used. Include a title screen in the video giving credit to the publisher.
3. Video length should be **four (4) minutes minimum to six (6) minutes maximum**. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the entry will receive a **.5-point** deduction for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

Checklist for Scripture Video:

1. Video: Submit three (3) DVD copies as an early entry. Label them with the school's complete name, customer number, and address.
2. Judge's Forms—Submit three (3) copies, properly completed.
3. Paperwork—Submit "mock" letters requesting permission from the publishers of any music or sound effects used in the video. Submit talent release forms for all who are seen or heard on the video.
4. Photo—Submit a photo documenting contestants preparing the Scripture Video. Include school's complete name, customer number, and address on back.
5. **VERY IMPORTANT!** Place each set of documentation (i.e. DVD, photo, "mock" letters and Judge's Forms in a separate zippered plastic bag) and post to the AASC Office. You will need three (3) sets.

SCRIPTURE VIDEO JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
Script	
A. Objective – Scripture passage clearly visualized	(1-10)
B. Creativity – Scripture passage presented with freshness/ imagination	(1-10)
Photography	
A. Creative – shots well composed, camera angles enhance program	(1-10)
B. Technical – shots in focus, properly exposed, and steady	(1-10)
Editing	
A. Creative – order and length of shots enhance the program	(1-10)
B. Technical – editing equipment capability skillfully used	(1-10)
Narration/Dialogue – words clear and well delivered	(1-10)
Music – selected music enhance the program	(1-10)
Soundtrack mix – music, sound effects, and words blend well	(1-15)
Proper documentation submitted	(1-5)
TOTAL POINTS	100

HINTS FROM THE SCRIPTURE VIDEO JUDGES

1. Be well prepared before going out to shoot your video. It often takes longer than anticipated.
2. Watch out for any objects in your picture that distract from your subject.
3. Listen for any background sounds that distract from your narration.
4. Use a tripod to steady the camera.
5. Remember that this is a video event, not a PowerPoint presentation. ***Your video should include video footage as well as still shots.***

GROUP BIBLE SPEAKING (Male and Female Ensemble) PERFORMANCE EVENT

This is a mixed performance event. Group Bible speaking is an interpretation by a ***spoken choral group*** of 8-30 contestants on a set Bible passage. One entry is allowed per school.

1. The group will create an atmosphere by using tone of voice, inflections, pause, gesture and movement (utilizing the space available).
2. No costumes, props, or singing allowed.
3. The passage must be memorized.
4. The majority of the passage is spoken chorally, but lines may be spoken by a section of the group or by solo voices.
5. Sound effects created on stage by the contestants may be added.
6. Presentation time limit is ***four (4) minutes minimum, six (6) minutes maximum***. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

Selected Scripture passages will be available on the ACE website (www.aceministries.co.za) under AASC/Updates.

The Scripture passage for Group Bible Speaking at the 2011 AASC is to be chosen from the following list:

- Lamentations 3:21–41
- Romans 10:1–21
- Psalm 25:1–22
- Isaiah 63:7–64:4
- Deuteronomy 6:1–25
- Ephesians 2:1–22
- Matthew 6:9–29
- Psalm 18:1–21
- Daniel 6:10–23

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

Checklist for Group Bible Speaking:

See Checklist for Platform Competition, page 2 -3.

GROUP BIBLE SPEAKING JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
Mechanics	
A. Approach/Departure	(1-5)
B. Appearance/Posture	(1-5)
C. Confidence with material/Poise	(1-5)
D. Suitability and use of sound effects	(1-5)
E. Memory	(1-5)
Technical Delivery	
A. Vocal skill – projection, diction, inflection	(1-5)
B. Vocal variety – pitch, pace, pause, phrasing	(1-5)
C. Facial expression, eye contact, body language	(1-5)
D. Choral unity – blend, balance, vocal grouping	(1-10)
E. Blocking – use of space, movement of groups	(1-5)
Arrangement	
A. Use of solo voices/small group voices	(1-5)
B. Dynamic shape of groups/movement and gestures	(1-10)
C. Group awareness/interaction	(1-10)
Communication	
A. Characterization and interpretation	(1-5)
B. Audience rapport	(1-5)
C. Persuasiveness/impact/message delivery	(1-5)
Proper documentation submitted	(1-5)
TOTAL POINTS	100

MIME (Male and Female)

PERFORMANCE EVENT

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

1. A mime may have **one or two** players only. All mimes (regardless of whether solo or duet) will be judged as one category.
2. The mime must tell a story with movement. Students must ensure that the story has structure (i.e. a beginning, middle, and end).
3. No props or dialogue are permitted. The students are to show all imaginary props with movement. Each movement is also to have structure (i.e. be properly finished off).
4. If music is used, it may only be instrumental. This is NOT a dance.
5. Non-verbal sound effects may be used.
6. The mime must illustrate a Bible story or a Biblical principle.
7. Entrants must wear plain tracksuit pants and t-shirts, preferably black, but any colour may be used as long as the student is in one solid colour (i.e. black t-shirt and black pants). *Girls may also wear loose tracksuit pants provided the t-shirt hangs below the buttocks.*
8. The traditional white face with black accents is optional.
9. Refer to Mime Judging Criteria when preparing.

10. Presentation time limit is **four (4) minutes minimum, six (6) minutes maximum**. If competition piece does not meet the four (4) minute minimum or exceeds the six (6) minute maximum time limit, the contestant will receive a **.5-point deduction** for any portion of thirty (30) second increments outside the allotted time. (For example, a piece timed at 3:42 would receive a half-point deduction from the total score. A piece of 6:42 would receive a deduction of a full point from the total score.)

Checklist for Mime:

1. Three (3) copies of the judge’s form are required. Each copy is to be in a clear plastic sleeve, clearly labeled with the school name, student name, customer number, school address and telephone number.
2. A photo of the mime being performed (in the same costume as will be used) must be handed in with the abovementioned forms.
3. Please include a summary of the mime (i.e. what the story line is). Three (3) copies are required.

MIME JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
A. Structure (beginning, middle, end)	(1-10)
B. Facial Expression	(1-10)
C. Posture, movement, gestures	(1-15)
D. Imaginary prop handling	(1-15)
E. Audience contact/rapport	(1-10)
F. Selection of material	(1-5)
G. Dramatic impact	(1-15)
H. Characterization	(1-15)
I. Proper documentation submitted	(1-5)
TOTAL POINTS	100

HINTS FROM MIME JUDGES

1. Focus especially on your movements/gestures. Make sure they are exaggerated so that your audience knows what you are doing. Be sure to complete a movement, e.g. when ‘opening a door’, pull it wide open.
2. Facial expressions are critical. Your face tells the story!
3. Be careful when working with your imaginary props. Don’t forget to put something down (or throw it away etc.) when you are finished with it. It can’t just disappear.

DANCE (Male and Female)

PERFORMANCE EVENT

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

Dance is divided into two categories, with four events per category.

1. Creative Praise & Worship Dance
 - a. Solo
 - b. Duet
 - c. Small Group (3-7)
 - d. Large Group (8-40)

2. Israeli Dance
 - a. Solo
 - b. Duet
 - c. Small Group (3-7)
 - d. Large Group (8-40)

PLEASE NOTE: Each school may only enter a maximum of three dances in total.

GENERAL DANCE GUIDELINES

1. Male and female students will compete against one another.
2. Dances should not be offensive in any way – musically or in the choreography. (Refer to the music guidelines for guidelines on acceptable song selection.)
3. Music must be carefully chosen and glorifying to the Lord. Only music with lyrics is allowed (i.e. no instrumental music).
4. All music must be clear (i.e. lyrics should be clearly heard and sound should be of good quality.)
5. Props are allowed, provided they are relevant, appropriate and enhance the dance.
6. Dances may only be choreographed by students, staff or dance teachers. Therefore, no dances may be copied from other sources (i.e. internet, or television).
7. Contact between male and female dancers should be kept to a minimum.
8. Sequences within the dance must be carefully and artistically choreographed with effective use of the dance area.

Floor size for solo and duet dances is: 6m x 5m

Floor size for small and large groups is: 10m x 5m

9. The same dance and music may not be used two years consecutively by the same individual/group.
10. Entrants who are not dressed according to convention standards will be disqualified. Refer to the next page for appearance guidelines for dance events.
11. Lip-syncing the lyrics of the song is acceptable as long as it is maintained throughout the song and all involved are doing it (i.e. all or nothing).
12. Dancers should hand CD to chief judge/sound technician before the performance, and collect it again after the dance.

APPEARANCE GUIDELINES FOR DANCE

PLEASE NOTE: Students who do not comply with the appearance guidelines will not be allowed to perform their item until they have complied with the dress code. All items of clothing should meet the requirements below.

Female

1. Female students **must** wear dresses/skirts of mid-calf to floor length. (No see-through material, no slashes/cuts that come above the knee). Should the dress/skirt be a handkerchief style (i.e. uneven hem), the shortest point must be mid-calf.
2. Skirts should sit on the waist, not the hips. Ensure that when dancing, your skirt and top overlap at ALL times.
3. Female student **must** wear loose-fitting pantaloons underneath dresses/skirts. (NO leggings, tights, stockings, etc.) Pantaloons should be made of opaque material (i.e. not see-through).
4. No body-hugging, low-cut or sleeveless tops.
 - a. Please ensure that tops cover the mid-riff at ALL times during the dance, especially when lifting arms, etc.
 - b. The neckline should be of a style that is not revealing when bending over.
5. Makeup and hair should be modest. The purpose is to enhance the dance, not to attract attention to the individual or group.
6. Female students MAY NOT WEAR PANTS.
7. Students may dance bare foot or wear ballet slippers. All dancers should have the same footwear. (*Do not dance in socks only.*)

Male

1. Male students must wear loose-fitting dress pants (i.e. formal pants). No cargo pants, jeans, shorts, etc.
2. Students should wear t-shirts or collared shirts. Please ensure that tops overlap pants at ALL times during the dance, especially when lifting arms, etc.
3. No body-hugging, see-through, sleeveless shirts allowed.
4. Hair should meet the criteria as laid out in the appearance section of the General Guidelines.
5. No facial hair or jewelry is allowed.

HINT: Male and female dance costumes should complement each other. Don't put all your effort into the female costumes and forget about the males. Keep the standard at a consistent level.

CREATIVE PRAISE AND WORSHIP DANCE GUIDELINES

Time Limit: 4 – 5 minutes

Choreography

In this category, the focus is on the Lord.

1. Various dance steps may be used, provided they bring glory to God.
2. NO hip-hop, street dancing, or modern dance moves may be used.
3. Do NOT use modern dance movies as inspiration. This dance style is NOT appropriate.
4. While certain ballet steps may be incorporated into the dance, this is not a ballet category. Moves should be choreographed so as to interpret the lyrics of the song.

Song selection

The choice of music is important.

1. A song may be from man to God; however, it should be clear that the song is written to be sung to the Lord. It cannot be a worldly love song that you are trying to interpret as worship. (e.g. I Love You, Lord; God of Wonders)
2. It may also be a song that praises or worships God by speaking about Him (His character, etc.). E.g. How Great Is Our God, His Love Endure Forever, etc.

CREATIVE PRAISE & WORSHIP DANCE JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
A. Stage entrance/departure	(1-5)
B. Use of stage/dance area	(1-10)
C. Choice of music – does it directly glorify God	(1-10)
D. Choreography – does it match the lyrics; no inappropriate moves	(1-15)
E. Technique	(1-15)
F. Creative expression/interpretation	(1-15)
G. Facial Expressions	(1-5)
H. Costumes	(1-5)
I. Ministry Value	(1-15)
J. Proper documentation submitted	(1-5)
TOTAL POINTS	100

ISRAELI DANCE GUIDELINES

Time Limit: 4 – 5 minutes

Choreography

Traditional Israeli dance steps must be used. Creative choreography is acceptable provided it is woven into the traditional framework.

Song selection

Only Israeli-style Christian music should be selected.

Costumes

Israeli-style costumes may be worn provided the costumes meet all the appearance guidelines as given on the previous page.

ISRAELI DANCE JUDGING CRITERIA

AREAS OF EVALUATION	POSSIBLE POINTS
A. Stage entrance/departure	(1-5)
B. Use of stage/dance area	(1-10)
C. Choice of music – is it Israeli in style; does it honour God	(1-10)
D. Choreography – moves are traditional Israeli	(1-15)
E. Technique	(1-15)
F. Creative expression/interpretation	(1-15)
G. Facial Expressions	(1-5)
H. Costumes	(1-5)
I. Ministry Value	(1-15)
J. Proper documentation submitted	(1-5)
TOTAL POINTS	100

Checklist for ALL dance entries:

1. Three (3) copies of the correct judge's form are required. Each form should be in a clear plastic sleeve with school name, student name/s, customer numbers, school address, and telephone number clearly visible on the front of the sleeve.
2. Three (3) copies of the lyrics of the song should accompany the judge's forms in the plastic sleeves.
3. A photo of the dance being performed (in the costumes that will be worn) must be handed in with the abovementioned forms.