art
Bible
creative writing
drama
multi-media
music
Teen Talent

... Church of God young people in action for the glory of God.

The Church of God believes in young people! Youth today have an extraordinary capacity to learn, to develop skills, and to display leadership. Realizing this, the Church of God has taken positive steps of action through the Teen Talent program to guide youth in utilizing their abilities in their everyday lives and in the church for the glory of God.

The Teen Talent program includes the following divisions: Art, Bible, Creative Writing, Drama, Multi-Media, and Music. Youth with skills in these areas may use them for their personal enjoyment and as a Christian witness. The Teen Talent program has a threefold objective:

- To discover talent
- To develop talent
- To dedicate talent

Through regional/state and international competition, Church of God young people are led in an exciting program of competition that sparks excitement about God’s gifts and helps to cultivate qualities of character for adventurous Christian living.

The Teen Talent program is more than a competitive activity to determine who rates first and second; it is a ministry of love and guidance to Church of God youth. Competition, however, is a vital factor in the program. Competition, coupled with love and guidance, is a strong force in challenging youth to reach their full potential and to express themselves constructively for the glory of God.

This manual has been prepared to assist Teen Talent participants and sponsors in understanding the routine, rules, and methods of adjudication in the Teen Talent Music Division. The manual—which includes description of categories, definition of terms, adjudication procedures, scoring sheets, and performance guidelines—should be read and studied carefully. To insure fairness in determining winners and to set forth solid principles for developing talents for the glory of God, a technical manual of this nature is a necessity. May God use this manual to help prepare youth for service in His kingdom.

International Department of Youth and Discipleship
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Teen Talent Music Division

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Adjudicator Summary & Score Sheets
Statement of Purpose

And Objectives

Part 1

Since its beginning in 1961, Teen Talent has been one of the most exciting and rewarding programs sponsored by the International Department of Youth and Discipleship. Literally thousands of teenagers have been involved in Teen Talent. Teen Talent has been the means of leading teenagers in recognizing and developing their musical abilities and directing them toward reaching their fullest potentials for Christ.

Teen Talent seeks to achieve the following objectives:

1. To recognize and involve Church of God teenagers who demonstrate talent, skill, and accomplishment in their talents.
2. To motivate teenagers to utilize their abilities in worship and in the evangelism ministries of the church, consecrating their talents for the purpose of Christian witness.
3. To provide evaluative data on performances/entries, this may serve as a guide for continued development of skills and talents for the glory of God.
4. To promote personal proficiency and growth in spiritual development, academic improvement of talents.
5. To lead teenagers into a living and personal relationship with God in Christ, directing youth toward Christian maturity and stabilization in the church through their talents.
6. To provide opportunities for teenagers to interact socially with youth and Christian fellowship.
7. To develop a sense of accomplishment, ministry and communication for Christ through fostering and understanding of the nature and function of ministry.

Since its inception, Teen Talent has been enlarged to keep pace with its consistent group of accelerated interest. In recent years the program has been expanded to include many more categories. Continued growth and development led to another important goal: to provide feedback in the form of evaluative data on the performance/entry of each participant with the objective to encourage a program of continued development of skills and talents for the edification of Christ. This manual is part of the continuing development program and is designed primarily for the participant. Its purpose is to provide informative and instructional material concerning the total spectrum of the program. However, it shall also serve as a guidebook for adjudicators, District/State Youth & Discipleship Directors, and International Youth Leaders.

An attempt is made to answer questions concerning various aspects of Teen Talent. Each category is explained in depth with regard to definition, organization, preparation for performance, and definition of terms used in scoring. The adjudication process is explained in order to provide insight into the actual scoring of a performance/entry in a given category. Each division has a section regarding Preparation and Performance Guidelines which offer suggestions that will prove beneficial when preparing for the competition.

A thorough knowledge of this manual will enable a participant or group of participants to perfect their performances in competition to a greater level of excellence.
Levels of Competition

Part 2

There are two levels of competition in each division of Teen Talent.

1. **Regional/State Competition:** The program on the state level will be directed by the State Director of Youth and Discipleship of each state. If the state director feels that competition prior to the state level is needed, he can initiate that competition for any category or categories he deems necessary.

2. **International Competition:** The International Director of Youth and Discipleship will arrange and supervise competition on the international level.

Participation

Part 3

Entry Requirements

1. Each participant must be a teenager (ages 13-19) to be eligible to enter Teen Talent competition. A Teen Talent participant who becomes age 20 before the international competition is completed (Teen Talent Awards Festival) is not eligible to participate in any Teen Talent competition on regional/state or international levels. This age ruling includes all teen talent participants, but does not apply to accompanists or directors.

2. All participants must be regular attendees of the Church of God which they represent in competition.

3. A participant may represent in competition only the church which the participant regularly attends. The local pastor must provide an endorsement signature on the Teen Talent Entry Form for participants in each area of competition for the state and national competition.

4. Regional winners within a state are eligible to participate in state finals.

5. The state winner and runner-up are to be officially entered in National Teen Talent finals by their state director. The state director may enter two participants in each area of participation.
What standard of performance may an adjudicator expect of a participant or group of participants? The following comments are of necessity highly generalized. It is not the purpose of these descriptions to set up arbitrary standard of performance which must be achieved by all participants in order to receive certain ratings. Rather, each performance/entry must be adjudicated on its own merit, and in the final analysis, each adjudicator must decide what rating each performance deserves.

Brief descriptions of the type of performance which might be awarded the respective ratings in competition are given below. These descriptions are offered, not as an attempt to pre-adjudicate any performance but merely in hope that they will provide background to assist the participant in understanding adjudication process.

SUPERIOR – 4.5 and above
This rating represents the finest conceivable performance, worthy of the distinction of being recognized as among the very best. While the adjudicator might find some minor points to criticize and make some helpful suggestions for further improvement, remarks would generally be complimentary for outstanding work.

EXCELLENT – 3.5 through 4.4
This rating reflects an unusual performance in many respects but not one worthy of the highest rating due to minor defects. Yet it is a performance of distinctive quality. The participant or group of participants with an excellent rating usually show the results of sound fundamental training; but the performance lacks the polish and finesse to qualify for a superior rating. It is relatively easy for an adjudicator to comment on such a performance because the weaknesses stand out clearly against a generally first rate background, and suggestions are usually focused on something specific and helpful.

GOOD – 1.0 through 2.4
This rating describes a performance that shows some obvious weaknesses. These may simply reflect a lack of practice/rehearsal time. This rating represents a performance which is generally weak and uncertain. There are numerous errors, and the performance reveals basic weaknesses in most of the fundamental factors listed on the scoring sheet. The adjudicator will probably not devote much space to pointing out specific errors in the performance. Comments, however, will likely be encouraging and contain helpful suggestions for improvement.

SATISFACTORY – 1.0 through 1.4
This rating indicates a performance which reveals much room for improvement. It indicates a performance in which participants reveal almost a complete lack of preparedness and understanding. In some cases, this may be due to participants attempting an entry that is far too advanced for their ability. In others it may be due to an accumulation of careless and bad performance habits, which only tend to become accentuated and more noticeable as the individual or group matures.

The adjudicator will point out any commendable features and the basic weaknesses in the performance and will make suggestions for improvement. These comments should encourage the participants to work toward improvement so that they may qualify for a higher rating in the future.
**Part 5**

**Scoring and Participant**

The participant’s performance is evaluated according to certain specific factors which are listed on the scoring sheet. A sample of each scoring sheet is included in this manual. Definitions of terms for each category have been discussed previously. Each factor on the adjudication sheet is evaluated and scored.

**Tallying the Score**

After the adjudication has been completed, the scoring sheets are picked up and taken to a nearby office or designated place. At this time, someone who has been previously assigned the responsibility prepares an adjudicator’s summary. On this summary, the scoring sheets from all the adjudicators for a particular participant are averaged together to determine the single rating for the participant. Those who tabulate the adjudication summary convert the combined average of each participant into a combined rating according to the following tempered chart:

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<tr>
<td>Superior</td>
<td>4.5 and above</td>
</tr>
<tr>
<td>Excellent</td>
<td>3.5 through 4.4</td>
</tr>
<tr>
<td>Very Good</td>
<td>2.5 through 3.4</td>
</tr>
<tr>
<td>Good</td>
<td>1.5 through 2.4</td>
</tr>
<tr>
<td>Satisfactory</td>
<td>1.0 through 1.4</td>
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</tbody>
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The reason for this mathematical adjustment is obvious. Without a tempered chart, there probably would be no superior ratings; and most participants would rate proportionately lower. For example, within the tempering effect, in order to gain a superior rating, a participant would have to score five points on each and every factor throughout the performance in the opinion of each and every adjudicator. This would be unlikely to say the least. With the tempered chart, there will be a few superior ratings, and all other participants will score in equal proportion.

**Determining the Final Rating**

The final decision on the rating to be earned by the participant is made by the panel of adjudicators. The prepared summary on each contestant’s performance, with the corresponding scoring sheets attached, is then returned to the adjudicators for a final analysis. Since some relativism is involved in the scoring process, it is the prerogative of the adjudicators to view the final outcome and to alter any original scoring, if retrospection deems it necessary and feasible. The factor of relativism may cause one or more of the adjudicators unknowingly to become extreme in either direction. In fact, it is impossible to establish a proper median (i.e., and equal number of scores above and below the middle point of all the scores) until all participants have performed for the adjudicators. Hence, this provision for a final deliberation assures the most accurate decision possible for the panel of adjudicators as a whole.

**Determining the Final Winner**

The participant with the highest score in any given category, after the adjudicators have completed their deliberation, is the winner of that particular category. In the case of numerical ties, the adjudicators will determine through deliberation, which of the participants involved in the tie is to be the winner. The decision of the adjudicators is final, and no explanation to anyone is needed to justify the decision.

**Adjudicator’s Evaluation to the Participant**

Space on the scoring sheet is provided in which the adjudicator can write comments and suggestions to the participant or group of participants as a current evaluation of their performance and as a guide for their musical development in the future.

To give ample time for the adjudicators to write comments during a competition session (as well as to provide variety for the audience), two separate categories should be scheduled in a single session with two panels of adjudicators on duty simultaneously. The coordinator, or emcee, should alternate from one category to another throughout the session. By staggering the categories alternately, the adjudicators will have sufficient time to write whatever comments or suggestions they wish to make to each participant or group of participants, while another performer is being heard.

Within a few weeks after competition, state or international levels, Youth and Discipleship at the respective level will mail to each participant or group of participants, a copy of written comments from each adjudicator. Through this procedure, the adjudicators have an opportunity to communicate to the participant, or group of participants, any observations they wish to make concerning strengths and weaknesses and areas that need attention. Potentially, this adds a learning experience to the Teen Talent Program.
1. All scores from the adjudicators scoring sheets are entered in the proper squares. (See sample of Adjudicators Summary)
2. The numbers are added both horizontally and vertically.
3. The vertical “total” column on the extreme right and the horizontal “total” column on the bottom line are added to obtain a grand total. The grand total (which should be the same added vertically or horizontally) is entered in the bottom right square.
4. The grand total is divided by the exact number of squares which have been utilized to obtain a combined average. Example: If there are 5 adjudicators and 7 factors, the divisor would be 35 (7 lines time 5 rows). The division problem is carried to two places and rounded off to one place. Example: Suppose the total is 125. 125 divided by 35 and carried to two places is 3.57. Rounded off to the ones place, it is 3.6. The combined average is entered on the proper line.
5. The average is converted to a combined rating by using the conversion chart on the Adjudicator’s Summary and entering the combined rating on the proper line. As in the example above, the combined average is 3.6, and the combined rating is “excellent”.
6. The individual scoring sheets are stapled to the Adjudicator’s Summary sheet and returned to the panel of adjudicators for further deliberation and a final decision of the winner.

Explanation of Part 6
Adjudicator’s Summary

Part 6
Recognition and Awards

Part 7

Regional and State Levels
1. All regional and state winners are recognized and honored, as outlined by each respective state.
2. The norm of recognition consists of presentation of a trophy or plaque to the winner and runner-up in each category.
3. All participants in Teen Talent at the regional and state levels should receive a certificate of participation, ribbon or some designated form of recognition.

International Levels
1. All participants in the international competition receive a certificate of participation.
2. International champions are announced and trophies presented to winners in each category at the Teen Talent Awards Ceremony.

Scholarships
Scholarships are available from Lee University for music solo category winners, varies drama and art categories. Contact the Assistant Vice-President for Enrollment at Lee University for more information.
teen talent
art
DIVISION
Participation

Part 1

Participation Requirements

1. *Each participant must complete an entry form and include it with each art piece and project information sheet* (See page 20)

2. Each entry must be the original work and idea of the participant, and must have been created since the close of the previous international competition. Assistance may be received only in the form of advice or instruction. **Reproductions of existing art will not be accepted. No crafts, kits, models, or work from patterns are acceptable.**

3. A participant may submit only one entry in each category, but may enter as many categories as he/she may desire.

4. Entries cannot be altered in any way during the period between the state and international competition. In the event of damage during this period a winning entry, that entry may be restored to its original condition by its creator but not altered in any manner so as to affect the score given by state adjudicators.

5. Each participant will be responsible for delivery of his/her entry in both state and international competitions and will assume full liability of any damage that might occur during competition. Should the participant designate a representative the deliver the entry, special attention should be given to packing for transport. **NO shipping will be accepted by Teen Talent personnel.**

6. While it is not required that entries in the art category be exclusively Christian in content or expression, the art should in some way reflect or support the theme of this competition. *The theme is to foster Christian ideals of faith, family and life.* Any artwork found to be lewd or dark (glorifying evil), using subject matter such as nudity, drunkenness, illegal drugs, sexual situations, violence or any other subject matter depicting behavior that is contrary to Christian principles will not be accepted. Regional, state and international judges using the above standards will determine whether or not an entry is inappropriate for entry and judging. The artist who excels will be one whose work is excellent and skillful in execution, but also expresses well the theme of this competition.

7. Entries are often submitted in the wrong category. This poses serious problems for judging and does not provide the proper opportunity for judging the entry. The Teen Talent Competition Manual is very explicit in describing the various categories for competition. **The determination of which category to enter a piece into is the responsibility of the participant. In the spirit of fairness, it is sometimes possible an entry could be entered incorrectly in a category because of misinformation or other confusion regarding classification. The final authority for placing a piece in the proper category will reside with the judges. Should they determine the purpose for incorrectly entering a piece was to enhance the participant’s chances of winning, the piece shall be deemed disqualified and will not be judged.**
Classification of Categories

There are ten categories in the Teen Talent Creative Art Division.

Ceramics and Glass

Any handmade piece utilizing slab, coil, slip cast, press mold, sand cast, wheel thrown, or any combination of the processes. Slip cast pieces made in commercial molds will not be eligible for competition in either regional/state or international competition. A participant using the methods of slip casting must make the mold and so indicate on his/her entry card. Glass may be functional, decorative or free form. Only hand blown and hand formed glass will be eligible in competition.

Definitions:

- **Coil**: Ropes of clay coiled, shaped and joined together.
- **Hand Blown Glass**: A glass object formed by blowing through a long metal tube to which molten glass is attached.
- **Hand Formed Glass**: The process of fusing pieces of glass together using a heat source such as a torch, kiln, or other bonding processes or agents.
- **Press Mold**: A ceramic piece formed by pressing wet clay into a pre-made mold so that several identical pieces can be made.
- **Sand Cast**: A type of mold where moist sand is carved out to create a reverse image which is then filled with clay slip.
- **Slab**: Flat pieces of clay used to create a ceramic object by joining several slabs together.
- **Slip Cast**: A ceramic process where a piece is created by pouring liquid clay (slip) into a preformed mold. Several identical pieces can be made by this process.
- **Wheel Thrown**: The process of forming pliable clay on a potter’s wheel.

Note: Indicate the kind of process(es) used, glaze used and at what cone or temperature a ceramic piece was fired on the Teen Talent Art Project Information Sheet. (See page 20)

Computer Graphics*

Any digital file created for the purpose of reproduction in print media (printing press or digital printers). Entries must be printed or proofed on paper or on film as it would appear in its final reproduced form.

**All entries must be matted and framed for entry and must not be smaller than 8”x10” or larger than 13”x19”**. Before a computer graphic entry will be judged, it must be accompanied with information that describes the software programs and resources that describes that software programs and resources (photos, art, etc.) used to create the entry and must be included on the Teen Talent Art Project Information Sheet. (See page 20)

All computer graphics entries must be created as a digital file and printed as a two-dimensional work and must be matted and framed (See information in Part 4).

Definitions:

- **Digital File**: An electronic collection of information created using a computer program, named and stored on a disk.
- **Document**: An electronic collection of information that may contain fonts, text, graphics, photos, etc.

Graphics

Any reproducible image created using processes such as etching, engraving, woodcut, linocut, silkscreen, lithograph, mono print, and any combination of these or similar processes.

Definitions:

- **Engraving**: The process of incising a design in hard material, often a metal (usually copper). Also the print of impression made from such a plate.
**Etching:** A kind of engraving in which the design is drawn on a layer of wax or varnish on a copper plate. The parts of the plate left exposed are then etched, or eaten away by acid in which the plate is immersed. After cleaning, the plate is inked and printed as a normal engraving. (Also a print made from such a plate.)

**Intaglio:** Any print-making process where the design is incised into the plate, including engraving and etching. Often it is a combination of several techniques on the same plate. (Also any print made from such a plate.)

**Linocut (linoleum print):** A type of relief print where linoleum is used as the plate into which a design is carved.

**Lithograph:** The process of making a print on a specially prepared stone or metal plate by drawing with a grease crayon. The plate is then desensitized, moistened, and then inked so that only the drawn areas will absorb ink. It is then printed under pressure. The process permits linear and tonal values of great range subtlety.

**Mono print:** A print or impression created from a design on a surface that is transferred by pressure to a piece of paper. The image on the original surface is destroyed in the printing process. For example, applying oil paint to a metal plate and running it through a printing press to transfer the paint to the piece of paper. Only one print is achieved by this process.

**Print:** A term used to designate the paper holding the image that is transferred from an inked plate. For example a relief print or intaglio print.

**Relief Print:** A printing process whereby the unwanted areas of a plate (usually wood or linoleum) are carved away leaving a raised surface which is inked and printed. (Also any image printed by this process.)

**Silkscreen (serigraph):** A print that is created affixing a stencil to a piece of stretched silk or synthetic silk through which ink is forced by a squeegee onto paper placed under the screen.

**Typography:** The arrangement, appearance, design and/or style of printed fonts.

**Woodcut:** A type of relief print where a flat piece of wood is used as a plate.

**Note:** Indicate medium used on the Teen Talent Art Project Information Sheet. [See page 20]

**Oil/Acrylic Painting*:** Any oil based, synthetic based (such as acrylic or polymer) or egg tempera, or any combination of these.

**Definitions:**

- **Acrylic:** A type of opaque paint with a similar consistency of oil paint but which can be thinned with water.

- **Egg Tempera:** A permanent, opaque paint consisting of mixture of pigment, egg yolk, and water.

- **Polymer:** A name often used for synthetic based paints. (See also Acrylic)

- **Tempera:** An opaque, water-based paint commonly referred to as poster paint. Colors are not waterproof as they are with egg tempera.

**Note:** Indicate medium used on the Teen Talent Art Project Information Sheet. (See page 20)

**Wet Media Painting*:** Any transparent watercolor, opaque watercolor (gouache), water based tempera or any combination of these.

**Definitions:**

- **Gouache (opaque watercolor):** Watercolor rendered opaque by the addition of a filler such as zinc white. It has more body and dries more slowly than transparent watercolor and lends itself to bright color and meticulous detail.

- **Transparent Watercolor:** A finely ground pigment suspended in a medium that renders it transparent.

**Note:** Indicate the medium used on the Teen Talent Art Project Information Sheet. (See page 20)

**Photography*:** Any photographic image created using a film or digital camera and produced on film or paper. **Entry must be minimum of 8”x10”**.

Processing of film or digital images may be done commercially or by the participant. Any special effects must be created using the camera’s settings (F stop, film speed, shutter speed, etc.) Computers or computer software cannot be used to alter the original photograph in any manner. Any alteration of a photograph using computer software will be classified as Computer Graphics.

**Drawing**

Any dry media such as pencil, pastel, crayon, oil pastel, conte crayon, charcoal, pen, brush and ink, or any combination of these.
Note: Include F stop, film speed, shutter speed, digital image size, how the composition was achieved, etc. on the Teen Talent Art Project Information Sheet. (See page 20)

Definitions:

Montage: A composition created by fitting together pictures or pieces of pictures.

Multi-exposure: Making more than one exposure on one frame.

Photomechanical: A photograph processed to eliminate middle tones of gray so that only white and dense blacks are shown.

Solarization: Over exposing a photographic film to create a special effect.

Sculpture

Any three-dimensional or relief (two-dimensional) object made of metal, wood, paper mache, plaster, stone, plastic, ceramic, glass or any combination of these or other suitable materials.

Definitions:

Free Form Sculpture: A term commonly used to distinguish a work from a functional object made from the same material. For example: Distinguishing between a ceramic bowl and piece of ceramic sculpture where the design is an end in itself.

Relief Sculpture: In sculpture, figures projecting from a background of which they are a part. The degrees of relief are designated as high, low (or bas), or sunken (or hollow).

Textiles

Any batik, weaving, tie, tie dye, stitchery, macramé, applique, or any combination of these used as an art form.

Definitions:

Applique: A design or pattern created in needlework made by cutting pieces of one material and applying them to the surface of another.

Batik: A fabric design created by drawing with hot wax, dying the fabric, and then ironing out the wax which has not received the dye. By repeating the process a number of colors can be obtained.

Macramé: Coarse lacework made by weaving and knotting cords into a pattern.

Needlepoint: Decorative needlework on canvas or heavy fabric in a diagonal stitch covering the entire surface of the material.

Stitchery: A pattern or design on cloth created with stitches of needle and thread.

Tie-Dye: A design on fabric made by tying parts of the fabric so they will not absorb dye, giving the fabric a streaked or mottled look.

Weaving: A cloth design created by interlacing threads or yarns of the woof and the warp on a loom.

Note: Patterns or designs must be your own work and not copies of commercial or existing patterns. You must also state on your Teen Talent Art Project Information Sheet how the pattern was created. (See page 20)

Mixed Media

Any piece of art that incorporates two or more of the above categories, where the media are distinct in nature but used to create a single work of art.

Collage: A composition made by pasting together on a flat surface various materials such as newspaper, wallpaper, illustrations, photographs and cloth as well as paint.

Note: Describe each medium used on the Teen Talent Art Project Information Sheet. (See page 20)

*All two-dimensional art entries, except textiles, or paintings on canvas, must be matted and framed for protection. All work must be equipped with hardware on the back for hanging. Each entry must be identified by having the Teen Talent Art Project Information Sheet (See page 20) affixed to the back of the entry or presented with the display.

NOTE: Crafts and craft projects, as well as building/floor plans, blueprints and other mechanical drawings made by hand or with computer programs, will not be accepted for entry. While crafts and mechanical designs do require creative abilities, the mechanical nature of these pieces does not meet the creative criteria and principles of the Teen Talent Creative Art philosophy.
Where to Start

Part 3

No one expects you to have achieved professional proficiency before you submit an entry in Teen Talent. Even if you feel that you have a lot to learn, don’t be discouraged about entering. Participation in activities such as Teen Talent is an excellent way to learn.

“Where do I start?” All artists have faced a blank paper or canvas and wondered, “What should I do?” Coming up with a valid, creative idea for a work of art is perhaps the most difficult, if not the most important, part of the creative process. Virtually any type of subject may have merit, but it all depends on how the artist handles the subject. A serious artist should shy away from creating works that become too “cute” or sentimental. For a work of art to be worthwhile, it must have lasting interest. Any work of art that appeals only to our sentiment (little children with big eyes, soft furry kittens, and so forth) or works that simply make us laugh are all too easily forgotten once we have seen them.

A valid work of art, even though the message or idea may contain humor, must have something that we can return to, something that causes us to look at it more than once and appreciate it each time we see it. How is this quality captured? Unfortunately, creativity cannot be taught although it can be fostered or encouraged. Neither can we automatically come up with a “work of art” by following a certain formula.

A work of art is usually assessed by two main factors: First, is the quality of the design. Is the work well organized? Do the colors work well together? Is there a sense of unity in the various elements? Questions such as these help us to evaluate the formal aspects of a work of art which we refer to as design.

Secondly, a work of art should contain a spark of life; something that appeals to our sense of emotion or sensitivity. This is what makes Rembrandt such a great artist. It is not simply his masterful designs, but it is the human insight that he reveals in his work. His portraits, for example, tell us not merely what someone looked like, but how they thought, what they were like on the inside.

Obviously you should not expect your efforts at this point to measure up to the standards of Rembrandt, but you can strive for the same goals: (1) a good design and (2) a personal statement.

A sketchbook is an invaluable tool for the visual artist. Carry a small one with you as much as possible to jot down ideas as you see them. These “thumbnail” sketches need not be large or elaborate. Neither do they need to take much time. Simply sketch an idea as it comes to you or whenever you see something interesting so you can refer to it later.

Take some time to look through some art books. You may be surprised to realize that most artists’ subject matter comes from everyday life. There are exceptions, of course, but by-and-large, most artists paint what they experience in one form or another. In other words, don’t feel that you have to invent something on canvas that is totally new and previously unseen. Doing nothing but landscapes, or insects for that matter, is a theme that could occupy an artist for a lifetime. A subject doesn’t have to be exotic to be interesting. Look around you!

Do a number of sketches prior to beginning work on what is to be your finished work. Try to work out compositional problems in these sketches. Try to achieve an interesting design and work on the drawing problems at this point. Once you have created what you feel is a good design in your sketches, lay out the entire design on the canvas or paper (if you are doing a drawing, painting, and so forth). Begin laying in the basic colors through the composition and gradually work toward completion of the entire work. Do not finish one area of painting before you have even begun another part.

By working on the entire painting and bringing it to conclusion all at the same time you will be able to consider relationships in color, arrangement and so forth so that the finished work will have a sense of unity and
Another important part of creating a work of art is the appropriateness of materials and their handling. For example, would a design for a piece of sculpture be better done in wood, clay or metal? Each material has its own intrinsic properties that must be considered and respected. In painting, would watercolor or oil better express your idea? Virtually any subject can be expressed in any material, but be true to your materials and take advantage of their characteristics rather than trying to conceal them.

Definitions:

Composition: The total arrangement or design of a work of art. How the visual elements such as line, shape, color and texture are put together.

Harmony: An orderly or pleasing arrangement of parts; going well together.

Intrinsic: Belonging to a thing by its very nature. The grain and color of a piece of wood is an intrinsic part of its character.

Proportion: A proper visual relation between parts to create a unified whole.

Repetition: The reoccurrence of the same color, shape, idea, theme, and so forth in a work of art.

Rhythm: Visual arrangement with regular repetition of colors, forms, and so forth.

Unity: A quality of oneness; various parts creating a single idea or statement.

Framing, Matting and Other Considerations

Once you have created a two-dimensional work you will need to consider how to mount the work for display. Any work that incorporates dry media should be sprayed with a “fixative” prior to mounting. Hopefully this will eliminate the danger of smudges on the work. “Fixing” should be done even though the work will eventually be protected with glass or acetate. The frame and/or matte should enhance the work and not detract from it. A modest frame is usually more enhancing than an overly elaborate one. Also, an elaborate frame will not disguise a poor work of art; therefore, don’t depend on the frame to correct or cover up mistakes in the work itself. At the same time, a sloppy or poorly constructed frame will detract from the overall impression and possibly affect the appearance of the work. In both framing and matting, color is important. Neutrals and dark colors are usually more effective than bright colors. If a color is used, it should pick up or enhance the color of the work itself. Cutting mattes is not difficult with a little practice. Most frame shops will show you the procedure. Another source for learning how to cut a matte is your high school art teacher. Framing a painting is considerably more difficult and is generally better done by a frame shop. An exception to this is a strip frame made from wood lath or 1”x2” straight lumber.

Here again, a frame shop or art teacher can show you how to make a strip frame. A piece of cardboard or heavy paper should be used on the back of a painting for protection of the work. Plexiglass or acetate is a good substitute for glass on works that are going to be on public display. Acrylic paintings or oils do not have to have a glass covering. Whether a work is delivered personally or released to a representative, it needs to be well protected. Some recommendations are listed below to help secure your packages. First of all, for longer distances or airplane travel, you may choose a sturdy wooden crate. If it is a two-dimensional piece, usually a 1”x4” framework will be deep enough to hold the work as well as padding. In making the carton, allow approximately one inch around the edges of the piece for padding. For example, if a painting is 20”x30”, the interior dimensions of the crate should be 22”x32”. Once this has been made, cut a piece of paneling or thin plywood
for the top and bottom. At least one side should be screwed down rather than nailed so that the carton can be opened without damage to it or the contents and can be reused. When packing, place a piece of cardboard on both sides of the work to protect it and then add the padding until the work is secure and will not move inside the crate. If a work is going by private transportation, it may be sufficient simply to put a sheet of cardboard on both sides and tie or tape it securely. **By all means, have something to protect the face of the work. It is very easy for the piece to be scratched in transit.**

**Definitions:**

*Acetate:* A thin, transparent plastic film used to cover a drawing or print, and so forth. It can be used either beneath or on top of a cardboard matte.

*Fixative:* Any liquid that is sprayed upon drawings or pastel for the purpose of holding the pigment granules in place.

*Matte:* A thick, pressed, colored paperboard that is used to frame a drawing or print. **Each entry should be properly identified by having the Teen Talent Art Project Information Sheet (See page 20) affixed to the back of the entry or presented with the display.**

Entries without a completed Teen Talent Art Project Sheet will not be judged.  
(See page 20)
TEEN TALENT ART PROJECT INFORMATION SHEET

Important: This form must be completed in its entirety and presented to the adjudication panel with the display to qualify for competition. Incomplete forms will not be accepted.

Category: _____________________________________________________

Note: Carefully study the category definitions in Classification of Categories, Part 4, to correctly classify your Teen Talent Art entry. If your entry is incorrectly categorized, it will not be eligible for judging and will be disqualified.

Name__________________________________________________________
Address____________________________________________________________________
City_________________ State_________ Zip________
Local Church_________________________ Pastor___________________________
State/Region_________________________________________________________________

REQUIRED INFORMATION

It will be necessary to refer to the Classification of Categories, Part 4, in order to properly complete the required information below.

Creativity. What motivated or inspired you to create your Teen Talent Art entry and is it your own idea?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Composition. How were principles of art used in creating your art entry?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Medium/Material. Explain how you used the medium/material to create your work of art.
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Technique. Describe any special effects you employed to create your work of art.
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
CONVERSION CHART
4.5 and above – Superior
3.5 through 4.4 – Excellent
2.5 through 3.4 – Very Good
1.5 through 2.4 – Good
1.0 through 1.4 - Satisfactory

TEEN TALENT ART DIVISION

Adjudicator’s Summary

Category__________________________________________ Date _______________ 20 __________
Name________________________________________________________________________
Address_____________________________________________________________________
City___________________________________ State___________________ Zip___________
Local Church__________________________________________________________________
State/Region_________________________________________________________________

NOTE: This is to be prepared from the adjudicator’s individual sheets by someone assigned the responsibility. It is hoped that a calculator will be utilized to insure greater accuracy. Follow the provided instructions.

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<th>Adjudicators</th>
<th>TOTALS</th>
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<tr>
<td>TOTALS</td>
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Combined Average: ________
Combined Rating: ________

FOR ADJUDICATORS ONLY

Final Average and Rating: After reviewing the above objective analysis and deliberating the matter in view of all entries within this category, the adjudicators have awarded the following average and rating.

AVERAGE ___________ RATING ___________
TEEN TALENT ART SCORING SHEET

Category______________________________________________________________
Name______________________________________________________________
Address________________________________________________________________________
City________________________________State___________________Zip__________
Local Church____________________________________________________________
State/Region__________________________________________________________________

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory– 1 point.

1. EFFECTIVENESS OF COMPOSITION
   (Harmony, Visual Balance, Rhythm, Proportion, Repetition, Contrast, Line, Shape, Color, Texture) ______

2. CREATIVITY
   (Imagination, Individuality) ______

3. CRAFTSMANSHIP AND/OR TECHNIQUE
   (Technical Proficiency, Attention to Detail, Neatness of Work, Appropriateness of Material/Medium) ______

Signature of Adjudicator _____________________________________________

Comments and suggestions which you offer below will be given to the contestant as an additional evaluation.
-----------------------------------------------------------------------------------------------------------------------------

Dear ______________________________________________

Following are comments and suggestions on your entry which I hope will be helpful.

COMMENTS AND SUGGESTIONS

_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________
_____________________________________________________________________

Signature of Adjudicator _____________________________________________
Conclusion

Part 5

The Creative Art Division of Teen Talent is a contest and, as in all contests, every entrant wants to win. Unfortunately, there can only be a limited number of winners regardless of the number of entrants. The competition, however, is meant to be beneficial to all who enter, not just a way to praise the fortunate few who come out on top.

There are many ways you can benefit from entering regardless of how far your entry goes in competition. First, you profit from a serious attempt at creating a viable work of art. This itself is a worthwhile reason for entering in that it forces you to carry to completion something that otherwise may never have been done. There is great self-satisfaction in knowing that you have done something that may have taken considerable effort but resulted in something that you can be proud of.

Second, you get the chance to have your work evaluated by an expert in the area of creative art. The insight gained by this evaluation can be invaluable in that you will get an objective opinion as to your strengths and/or weaknesses which can guide you in future projects.

Third, by attending the competition you get a chance to meet others like yourself who have an interest and ability in art. At the same time, by viewing the work of your peers, you can gain additional insight into the creative process.

Finally, entering the competition is a good way to get started using the talent which God has given you.

The ability to draw, or create in other ways, is a talent and—like the talent in the biblical parable—it will not grow unless it is used. Conversely, the more it is used, the more it will grow. In order for the talent to grow properly you must use it for the glory of the One who gave it to you. God gives all of us our talents for a reason, and we should not take lightly the abilities that we have. Rather, we should do all that we can to improve them so that ultimately God will be glorified.

Throughout history God has been praised through works of art. The sumptuous decoration of the temple of Solomon, the elaborate Bibles and cathedrals of the Middle Ages, the inspiring paintings of the Renaissance all testify to the greatness of our Creator. Today there is an increasing awareness of the role of art in the church, not in the worship service itself as much as in the daily lives of the believer who comes in contact with art in the variety of ways and places.

Christian artists do not receive the same acclaim as performers, and often their efforts seem to go unnoticed. Their impact, however, may be far greater than we realize. The painting that is put in a church, the illustration that is used in a church magazine, the tapestry or sculpture that is seen by untold numbers of people—all of these are silent witnesses that can affect the lives of others.

Winning is not nearly as important as the effort you put forth in trying, not only to improve your skill, but also to testify of the glory of God through your art.
Participation

Part 1

Participation Requirements:
1. A participant or a team is disqualified by failure to appear within ten (10) minutes of the designated time and place at any level of competition.
2. The New Kings James Version is the official text for the Bible Teaching, Individual Bible Quizzing, and Team Bible Quizzing categories.

Recording Policies:
1. To preserve the integrity of the competition process, no recordings, including both audio and video, are allowed except by competition officials. This policy includes Bible Teaching, Individual Bible Quizzing, and Team Bible Quizzing categories.

Part 2

Bible Teaching Categories

Along with preaching, equally as important is teaching God’s Word. God has chosen the medium of preaching and teaching to communicate His plan of salvation and eternal life. The Bible Teaching category is designed to emphasize the importance of teaching and to provide a plan for teenagers to be involved.

There are four areas of competition in the Teen Talent Bible Division. The respective areas of participation are:

I. Individual Bible Teaching – Children (Grades 1-5)
II. Individual Bible Teaching – Youth (Grades 6-12)
III. Team Bible Teaching – Children (Grades 1-5)
IV. Team Bible Teaching – Youth (Grades 6-12)

Description
In Bible Teaching a participant(s) presents an original Bible lesson [prepared by the participant(s)] using some form of teaching aid (either projected or non-projected). An official Bible Teaching Lesson Preparation Plan must be submitted to judges prior to presentation of the lesson. (See Page 31)

Presentation
The participant(s) must present the lesson as
though teaching a lesson to a class of the age group designated on the Bible Teaching Lesson Preparation Plan. The entire presentation must last not less than ten (10) minutes and not more than twenty (20) minutes. Teaching aids must be used as “helpers” and not as “substitutes” for the teacher. The lesson should be introduced by the teacher in the following manner. “The subject of my lesson is ______________; it is prepared for _______________”. (Example: “The subject of my lesson is ‘God’s Happy People’; it is prepared for children.”) The presenter(s) is responsible for set up, tear down and clean up. Allowed set up time for Individual Bible Teaching is ten (10) minutes and Team Bible Teaching is fifteen (15) minutes. It is also the presenter’s responsibility to supply all props, tech, etc.

Lesson Presentation Plan

1. Scripture Introduction (A video presentation of your scripture, a song singing your scripture, painting your scripture, rapping your scripture, etc.)
2. Illustration (Song, drama, a handout for the sermon, video, an object lesson, etc.)
3. Bible Presentation (Preaching, teaching, responsive reading, video interspersing with teaching, multiple students teaching, etc.)
4. Points of Commitment (Call to commitment, challenge to change handout, conviction list, giveaway, reflection time, etc.)

Scoring Terms

Adjudicators will score Bible Teaching participants on the following:

Communication Effectiveness (creating interest, naturalness, skill in using teaching aids)
Creativity (originality, technique, arrangement of material)
Content (biblical soundness, interpretation, application)
Speech (pronunciation, articulation, force)
Life Application (relating lesson to life, appropriateness to age level)

Lesson Preparation/Definition of Terms

1. Communication Effectiveness (creating interest, naturalness, skill in using teaching aids) deals with the teacher’s/team’s ability to gain and hold pupil interest and to convey the contents of the lesson. Creating interest relates to the teacher’s/team’s ability to gain the attention of the students. The method of introduction figures strongly at this point. The introduction must be true to the teaching aim and must create interest in the lesson.

Naturalness means that the lesson presentation comes naturally out of the teacher’s/team’s understanding of the subject matter. Teaching is not artificial, and does not appear to be mechanical in presentation. The presentation should have a conversational quality.

Skills In Using Teaching Aids – Teaching aids should always relate to and reinforce a particular principle or truth. Using teaching aids should blend naturally into the teacher’s/team’s presentation and should not appear to be an interlude. The teacher/team should exhibit efficiency in using the selected teaching aids.

2. Creativity (originality, techniques, arrangement of material) relates specifically to the teacher’s preparation and presentation.

Originality refers to the unique personal approach of the teacher. It indicates that the teacher has utilized his/her own unique abilities in preparation and presentation. The style should be fresh and personal.

Technique deals with the method used by the teacher/team in conveying the central message of the lesson. Methods are means to an end and should be selected in relationship to teaching time, lesson aim, and the age level of students.

Arrangement of Material – This refers to the order in which the presentation is given: introduction, body, and conclusion. The lesson should be arranged in an orderly sequence and should lead to a definite and practical conclusion.

3. Content (biblical soundness, interpretation) Sufficient emphasis should be given to the central truth of the lesson. Content means that what the teacher/team says or does relates to the stated lesson aim.

Biblical Soundness – The lesson presentation must agree with the biblical passage selected. The message of the biblical passage should be clearly stated and should be used in proper context.

Interpretation indicates that the teacher/team has a good understanding of the passage, the message content, and is able to relate it to the teaching aim stated in the lesson preparation plan.

4. Speech (pronunciation, articulation, force) To communicate the teacher/team must be understood.
Talking too fast, incorrect pronunciation and mumbled sounds can defeat the teacher’s purpose. Correct, clear, and pleasing speech is necessary to achieve teaching effectiveness.

**Pronunciation** calls for standard pronunciation. Incorrect pronunciation will hinder the reception of the message. The teacher/team must know how to use a dictionary. Speakers should check the syllables in a word and put the accent on the correct syllable.

**Articulation** – The teacher’s/team’s speech should be clear that students can follow without diverting attention to the sounds. There should be no mumbling, slurring, or dropping of sounds. Students should not have to put forth special effort to understand.

**Force implies – be heard!** The teacher/team should speak so that the student farthest away can hear what is being said. All is lost if the message does not reach the hearer. The first requirement an audience places on a speaker is that his/her voice be loud enough to be heard. This does not mean the teacher/team should shout, but speak with confidence and vigor. Speakers should be enthusiastic. Their voice should be alive!

5. **Life Application** (relating lessons to life, appropriateness to age level). The effectiveness of the lesson will be determined by how lesson truths are applied to life situation and daily Christian living.

**Relating Lesson to Life** – The student should be led to understand how the lesson applies to his/her life. Specific examples should be given by the teacher/team.

**Appropriateness to Age Level** – Lesson truths must be presented in such a manner so that they are clearly understood by the age group for whom the lesson is intended. Language, lesson presentation, and life applications must be geared to the needs and comprehension of the students.
CONVERSION CHART
4.5 and above – Superior
3.5 through 4.4 – Excellent
2.5 through 3.4 – Very Good
1.5 through 2.4 – Good
1.0 through 1.4 - Satisfactory

TEEN TALENT BIBLE TEACHING DIVISION

Adjudicator’s Summary

Category______________________________________________ Date_____________ 20

Name_______________________________________________________

Address_____________________________________________________

City___________________________________ State___________________ Zip___________

Local Church___________________________________________________________________

State/Region____________________________________________________________________

NOTE: This is to be prepared from the adjudicator’s individual sheets by someone assigned the responsibility. It is hoped that a calculator will be utilized to insure greater accuracy. Follow the provided instructions.

<table>
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<td>TOTALS</td>
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**FOR ADJUDICATORS ONLY**

**Final Average and Rating:** After reviewing the above objective analysis and deliberating the matter in view of all entries within this category, the adjudicators have awarded the following average and rating.

<table>
<thead>
<tr>
<th>SCORE</th>
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</table>
Bible Teaching Category
Teen Talent Bible Division
Adjudicator’s Comments
(To be given to participants after competition)
Individual Bible Teaching ________  Team Bible Teaching ________

Name

Address

City __________________________ State _______________ Zip ________________

Local Church __________________________ State/Region __________________________

State/Region __________________________

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory – 1 point.

**Communication Effectiveness:**

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<tr>
<td>Preparation</td>
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<tr>
<td>Gains and holds interest</td>
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<tr>
<td>Presentation is natural</td>
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<tr>
<td>Uses teaching aids skillfully</td>
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</table>

**Creativity:**

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<tr>
<td>Display creativity</td>
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<tr>
<td>Style reflects originality</td>
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<tr>
<td>Method(s) utilized in communicating lesson</td>
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<td>Lesson presented in orderly sequence</td>
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**Content:**

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<tr>
<td>Lesson was biblically sound</td>
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<tr>
<td>Interpretation agrees with teaching aim</td>
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<tr>
<td>Age specific/relevant</td>
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Speech:

1. Fluency: 1 2 3 4 5
2. Correct pronunciation: 1 2 3 4 5
3. Clarity of articulation: 1 2 3 4 5
4. Vocal projection: 1 2 3 4 5

Life Application:

1. Practical application: 1 2 3 4 5
2. Illustration effectiveness: 1 2 3 4 5
3. Appropriate to the age level: 1 2 3 4 5
4. Generates class involvement: 1 2 3 4 5

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

ADJUDICATOR’S COMMENTS: BIBLE TEACHING
Individual Bible Teaching Team Bible Teaching
___________________________________________________________
___________________________________________________________
___________________________________________________________
___________________________________________________________

Signature of Adjudicator
Bible Teaching Lesson Preparation Plan
(This form is to be filled out and presented to the judges prior to the competition)

INDIVIDUAL BIBLE TEACHING _____ TEAM BIBLE TEACHING _____

Name______________________________________________________________
Address_____________________________________________________________________
City___________________________State___________________Zip_________________________
Local Church__________________________________________________________Pastor_________________________
State/Region_____________________________________________________________________

1. Theme:_________________________________________________________________________

2. Bible Passage:____________________________________________________________________

3. Age level for who lesson is prepared: (circle one)
   - Children
   - PreK-5 grades
   - Youth
   - 6-12 grades

4. Lesson Aim: (A concise statement of what the learner should know, feel or do as an outcome of instruction.) ______________________________________________________________________________________________

5. What teaching method(s) will best communicate the lesson aim? ______________________________________________________________________________________________

6. What teaching aid(s) will illustrate the lesson aim? ______________________________________________________________________________________________

Participant’s Lesson Presentation Plan

1. Scripture Introduction (Reading the scripture, a video presentation of your scripture, a song singing your scripture, painting your scripture, rapping your scripture) ______________________________________________________________________________________________

2. Illustration (Song, drama, a handout for the sermon, video, an object lesson) ______________________________________________________________________________________________

3. Bible Presentation (Preaching, teaching, responsive reading, video interspersing w/ teaching, multiple students teaching) ______________________________________________________________________________________________

4. Points of Commitment (Call to commitment, challenge to change handout, conviction list, giveaway, reflection time) ______________________________________________________________________________________________

This form may be copied for completion to present to the adjudicators prior to competition.
Individual Bible Quizzing

Category

Part 3

The nature and function of Individual Bible Quizzing offers teenagers opportunity for personal involvement, spiritual development, and participation in competition that is challenging and fulfilling.

Description:

The Individual Bible Quizzing Category is designed for individual participation. The goals of this category are multiple. It is designed to develop Scriptural memorization skills, quick recall, and accurate response. The Study Guide will be the same as used for Team Bible Quizzing. This category will be held as a double-elimination competition on district, regional, state/territorial and international levels.

Individual Bible Quizzing Rules

Platform Arrangement:

1. Two quizzers sit at a table and activate an electronic signal unit (the same as used in Team Bible Quizzing). One quizzer will be designated the “Red Quizzer” and the other quizzer will be the “Green Quizzer”. Quizzers must keep both hands flat on the table while questions are being read.

2. A suggested platform arrangement for official competition is given below. The facilities and the number of officials will dictate final arrangement. Study guides, Bibles or portions thereof are not allowed on the platform during competition.

Stating Questions and Answers:

1. A Quizmaster will read a question. Quizzers will have ten (10) seconds to respond by pressing the electronic signal block. If neither quizzer responds within the ten (10) seconds, the question will be closed by the Timekeeper calling “time” and the next question will be read.

2. When a quizzer buzzes in and is recognized by color (“Red” or “Green”) by the equipment judge, the quizzer has ten (10) seconds to begin answering and an additional twenty (20) seconds to complete the answer (for a total of 30 seconds). If a quizzer begins to answer at the same time that the Timekeeper calls “time”, the
quizzer should continue until the Timekeeper gives further instructions to “stop” indicating that time had expired according to the stopwatch.

3. If the answer is correct, the quizzer scores the full point value of the question.

4. If the question is completed and the answer is incorrect, no point deduction is made but the question will be reread for the opposing quizzer. If the second quizzer answers correctly, that quizzer will score the full point value of the question.

5. If the quizzer buzzes before the question is completely read by the Quizmaster, this constitutes an “interruption” and the answer must be given without hearing the question read to its completion. If the interrupted question is answered correctly, that quizzer receives the full point value of the question. However, if the interrupted question is answered incorrectly, the FULL POINT VALUE of the question is DEDUCTED AS A PENALTY from the score. The question is then restated in its entirety for the opposing quizzer.

6. Help from the audience which might affect in any way the quizzer’s answer will void the question. Should a competition official hear or see an answer from the audience, official time-out will be called and the question tossed out. Any interference which would disadvantage either quizzer or in any way impede the work of officials will be just cause to toss out the open question.

7. Only the first answer given by a quizzer will be accepted. An answer may be started and repeated exactly as started without penalty; but a restatement with any change in wording, either addition or deletion, will be disallowed and ruled “incorrect”.

8. An answer is correct when the following conditions are met:
   a. It contains the information stated in the Study Guide;
   b. Material printed in quotation marks is verbatim (word-for-word);
   c. No incorrect information is included in the answer;
   d. The correct answer is completed within the thirty (30) second time limit; AND
   e. Words can be recognized by the judges as the correct answer (though mispronounced).

9. An answer is incorrect when the following occurs:
   a. A quizzer fails to state accurately the answer printed in the Study Guide;
   b. Incorrect information is included in the answer;
   c. The answer is not completed before the thirty (30) second time limit expires;
   d. Mispronunciation makes the answer unrecognizable to the judges; OR
   e. The quizzer does not speak clearly or loudly enough for the judges to hear the answer.

10. Scripture references are not required unless specifically called for in the question. They appear in the Study Guide for cross reference and study purposes.

11. All answers printed in quotations in the Study Guide must be answered verbatim (word-for-word).

12. When one quizzer is recognized by the Equipment Judge and the other quizzers begin to answer, a foul will be called and the offending quizzer loses the privilege to answer. The entire question will be reread for the opposing quizzer and he/she will be allowed to answer. No quizzer has the right to answer until recognized by the Equipment Judge.

Scoring:

1. Each correct answer scores a random point value. Point values will not be published prior to competition but will be stated at the beginning of each question.

2. Each quizzer charged with a foul will be assessed a ten (10) point deduction from his/her score. For further information, see “Fouls”.

3. A quizzer charged with a penalty because of more than two (2) challenges will be assessed twenty-five (25) points. For further information, see “Penalties”, sub-point 2.

4. A round of questions (a Match) consists of 12 questions. Total points at the completion of the competition round will determine quizzer standings and the winner.

5. If the score is tied at the end of a competition round, a “tiebreaker” will be
given to determine the winner. A “tiebreaker” question will come from the Official Tiebreaker Question list.

6. Should a competition official make a human error which affects the score, the question will be tossed out and a substitute inserted. If the quizmaster makes an error in the reading of a question, that question will be tossed out and a question of equal value will be inserted. This will apply even if a quizzer has buzzed in, been recognized and answered the question correctly so that both quizzers will have an equal opportunity to hear and accurate question.

7. Score sheets from this manual will be printed and used for competition.

Penalties:
1. If a quizzer “interrupts” the Quizmaster before a question is read in its entirety and gives an incorrect answer, the full point value of the question is deducted from the quizzer’s score as a penalty and the other quizzer is given the opportunity to answer.
2. A quizzer is assessed a twenty-five (25) point penalty for more than two (2) challenges during a competition round.

Fouls:
1. A foul results in a deduction of ten (10) points from the quizzer’s total score. In addition, he/she loses the privilege to answer the question. This infraction gives the opponent the right to hear the question and respond. A foul is called “immediately” upon the infraction.
2. If a quizzer begins to answer when the other participant has been recognized, a foul will be called.
3. When a quizzer begins answering a question without being recognized by the Equipment Judge, a foul will be called.
4. If a quizzer lifts either or both hands from the table between the time the Quizmaster called “Question” and the sounding of the buzzer by either quizzer, a foul will be called.
5. Any movement by a quizzer which, in the opinion of officials, has the effect of leading another quizzer to a premature response will be called a foul.
6. During an “Official Time-out” there can be no conferring by a quizzer with anyone. A foul will be imposed if there is an infraction.

Time-outs:
1. Each quizzer is allowed two (2) sixty (60) second time-outs during a competition round and has the right to confer with his/her coach during a time-out called by either quizzer. A coach may also call the time-out. Conferring with anyone during competition, except during a time-out, constitutes a foul.
2. A participant may not call a time-out after the Quizmaster begins reading the questions nor while a quizzer is giving an answer. Any infraction constitutes a foul.
3. Any quiz official may call an “Official Time-out” at any appropriate time. There can be no talking, conferring, gesturing or movement during an “Official Time-out” and there can be no conferring by a quizzer with anyone. Any infraction constitutes a foul.

Challenges:
1. The only basis upon which a challenge can be made is on the “accuracy” of the answer.
2. To be recognized by competition officials, the challenge must be stated before the Quizmaster begins reading the next question and before a time-out is called.
3. If a quizzer believes the judges have ruled incorrectly, the quizzer may raise one hand, or buzz in with the signal block, and say “Challenge.” The quizzer may confer privately with his/her coach. Twenty (20) seconds to confer is allowed, and then the quizzer must either state “Withdraw challenge” or go to the judges table and present the challenge privately to the judges, then return to his/her quizzing position. The judges will confer and the head answer judge will announce their decision.
4. An answer ruled “correct” by the judges may be challenged by the opposing quizzer immediately after the head answer judge announces their decision. If the judges overrule the challenge and sustain their first decision, the competition proceeds. In this case the head answer judge will say, “challenge denied”.


5. A ruling of “incorrect” by the answer judge may be challenged by the quizzer against whom the ruling was made. All challenges must be made immediately after the announcement of the answer judges’ decision. If the original decision is upheld, the head answer judge will announce, “challenge denied”.

6. In the event the judges reverse their previous decision, the head answer judge will announce “challenge accepted.” In this case, either quizzer has the right to “counter-challenge” the decision. A “counter-challenge” must also be made immediately after the announcement of the answer judges’ decision. The quizzer may confer privately with his/her coach. Twenty (20) seconds to confer is allowed, and then the quizzer must either state “Withdraw challenge” or go to the judges’ table and present the challenge privately to the judges, then return to his/her quizzing position. The judges will confer and the head judge will answer their decision. After reconsideration, the decision of the judges for a counter-challenge is final and the question is closed.

7. A quizzer is allowed two (2) challenges during a competition round. A twenty-five (25) point penalty will be assessed against a quizzer who calls more than two (2) challenges in a competition round. A “counter-challenge” will not be considered as one of the two (2) allowable challenges.

8. A challenge (or counter-challenge) is considered an “Official Time-out” and imposes all “Official Tim-out” regulations. During this time, there cannot be any conferring, gesturing or moving about. Any infraction constitutes a foul.

Guidelines for Competition Officials

Competition officials include the following: one quizmaster, one equipment judge, three answer judges, two scorekeepers, and one timekeeper. In state/territorial and international competition, there may also be a divisional coordinator, assistant quizmaster, master of ceremonies, stage manager and/or secretary.

Quizmaster:

1. Review the current Bible Division Instruction Manual and Official Bible Quizzing Study Guide before the competition.

2. Meet with competition officials and quizzers for orientation prior to the beginning of the competition.

3. Call the competition to order and introduce the officials and quizzers.

4. Be responsible for directing the competition—reading questions, maintaining order, and making decisions for guiding the competition.

5. Be familiar with competition rules and procedures; confer with answer judges; and when necessary, assist with decisions.

6. Call fouls and impose penalties along with the equipment judge.

7. If the quizmaster makes an error in reading a question, the question must be tossed out and another substituted, even if one quizzer has responded and answered.

8. The correct procedure for reading questions is as follows:
   a. Read clearly, distinctly, and maintain a constant reading pace;
   b. Begin by stating the question number and the point value, followed by the questions; be prepared to stop instantly (preferably on the syllable) when the buzzer sounds.

9. Handling interruptions:
   a. Stop speaking the instant a quizzer interrupts.
   b. If a quizzer interrupts and answers the question incorrectly, the quizmaster should reread the entire question for the other quizzer. After the answer judge renders a decision, the quizmaster should make sure the scorekeepers assess the proper penalty against the interrupting quizzer and adjust scores accordingly.

10. When the quizzer who responds first without interrupting answers incorrectly, the question should be reread and directed to the other quizzer.

11. If neither quizzer responds or if both quizzers answer incorrectly, the correct answer should be read by the quizmaster.

12. At the end of the competition round, the quizmaster should remind quizzers not to confer. In the event of a tie, the round is not over until the “tiebreaker” question is given and answered.

13. The quizmaster should receive the official scores
from the scorekeepers and officially announce the winner and runner-up.

**Answer Judges:**

1. The primary function of the answer judges is to determine the accuracy of answers.
2. Judges should be thoroughly knowledgeable of the competition rules.
3. One of the three (3) answer judges will be appointed as head answer judge to serve as chairperson and spokesperson.
4. When the answer is correct, the head judge will say “correct”. When the answer is incorrect, the head judge will say, “incorrect”. (One judge, or sound technician, should operate a tape recorder to assist in decisions. Playing of the tape should be done with headphones or in the privacy of another room.)
5. Judges should be positioned so as to hear the quizmaster and bother quizzers clearly.
6. When a decision by the judges is challenged and then counter-challenged, the final decision cannot be further challenged.
7. Judges should avoid decisions with quizzers and/or members of the audience. Discussions between judges must be held discreetly and kept private. Follow competition rules, handle challenges respectively, render decisions fairly, and concentrate on the task at hand.
8. All official competition Bible Quizzing question and answer manuals must be returned to the quizmaster at the conclusion of the competition session. Books must be kept covered between rounds and when a quizzer approaches the judges’ table for challenges.

**Equipment Judge:**

1. Monitors the electronic signal unit, officially recognizes quizzers by calling a color, and states when a quizzer interrupts a question. (“Red” or Interruption, Green”)
2. Is responsible, along with the quizmaster for calling fouls. (Real “Fouls” in quiz rules.)

**Scorekeepers:**

1. Record each quizzer’s score during a competition round.
2. Total each quizzer’s score at the end of a competition round and submits the official score sheet to the quizmaster who officially announces the results.

**Timekeeper:**

1. Keeps officials times for the competition. (Use of a stopwatch is recommended.)
2. Any violation of the time limits should be announced by simply calling “time”.
3. Any quizzer who is ten (10) minutes late from the announced time to begin competition forfeits the round. If the other quizzer is present and on time, they will be declared the winner.
4. Time to begin an answer starts immediately after the equipment judge calls the quizzer’s color. The quizzer has ten (10) seconds to begin answering and twenty (20) second to complete the answer for a total of thirty (30) seconds. If “time” is called as an answer begins, the quizzer should continue unless instructed to “stop” by the timekeeper.
5. If neither quizzer responds within the ten (10) seconds after the quizmaster reads the question, the timekeeper calls “time” and the question is closed.
6. Each time-out is sixty (60) seconds long.
### Individual Bible Quizzing Scoresheet

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Team Bible Quizzing

Part 4

Category

The Team Bible Quizzing Category is designed for team participation. Team Bible Quizzing offers teenagers opportunities for personal involvement, spiritual development, and active participation in challenging and fulfilling competition.

Bible Quiz Team:

1. A quiz team consists of three (3) to five (5) teens from a local youth group (three starting quizzers and two substitutes) and an adult coach. An adult coach is any Christian age 20 and above who regularly attends the local Church of God.) Any combination of male and/or female participants may comprise a team.
2. Each team selects one quizzer to serve as Team Captain. The captain serves as spokesperson for the team. Should a captain be removed from competition, the coach will appoint another quizzer to serve as captain.
3. The function of the coach is to meet regularly with the team for Bible study, practice quizzes, and preparation for official competitions. Only the coach is allowed to confer with the team during time-outs.
4. A local church may enter more than one team in a district, regional and state/territorial competition. If more than one team in entered per church the teams may not consist of the same team members. The procedure for team selection is left to the discretion of the local church.
5. A teenager who regularly attends one local church cannot participate on a team from another church.
6. To be eligible for official competition, the quiz team coach must complete and submit an official entry form to the state director of Youth and Discipleship. No team additions can be made at any level of competition after the Official Entry form has been submitted.
7. A Bible quiz team must have at least three (3) members to be eligible to enter an official competition. A Teen Talent participant who becomes age 20 before the international competition is not eligible to participate in any state/territorial or international levels. This does not apply to coaches for quiz teams.

Quiz Competition Rules

Team Arrangement:

1. Each team will be seated at a table facing the audience with an electronic signal block positioned in front of each quizzer. Quizzers must keep both hands flat on the table while questions are being read. The coach and substitutes should be seated behind their team.
2. A suggested platform arrangement for official competition is given below. The facilities and the number of officials could dictate minor changes. Study questions, Bibles or portions thereof are not allowed on the platform during competition.

Team Identification:

Each team will be identified by a different color light on the electronic signal console. Each quizzer will be identified by a team color and a number. When the electronic signal block is pressed, a light appears on the electronic quiz console and the equipment judge calls the color and number of the first quizzer responding – for example: “Red, One”. (See diagram on page 32.)

Answering Questions:

1. When a question is stated, the first quizzer to respond by pressing the electronic signal block will be called by the equipment judge to answer. Time begins immediately after the color and number of the quizzer is called. The quizzer has ten (10) seconds to begin answering and an additional twenty (20) seconds to complete the answer for a total of thirty (30) seconds.
2. IF the answer is correct, the team scores the full point value of the question. If the answer is incorrect, the question will be reread and directed to the quizzer with the same number on the opposing team. Should both quizzers answer incorrectly, the question is closed, and the correct answer stated by the quizmaster.
3. If a quizzer buzzes before the question is
completely stated by the quizmaster, this constitutes an “interruption” and the answer must be given without hearing the question read to its completion. If the interrupted question is answered correctly, the team scores the full point value of the question. However, if the interrupted question is answered incorrectly, the FULL POINT VALUE of the question is DEDUCTED AS A PENALTY from the total team score. The question is then stated in its entirety for the opposing team. Anyone from the opposing team may answer.

4. After a question is stated in its entirety, if neither team responds within ten (10) seconds, the question will be “closed” by the timekeeper calling “time”. If a quizzer begins to answer at the same time that “time” is called, he/she should continue until the timekeeper gives further instruction to “stop”.

5. Help from the audience which might affect in any way the quizzer’s answer will void the question. Should a competition official hear an answer from the audience, official time-out should be called and the question tossed out.

6. Only the first answer given by a quizzer will be accepted. An answer may be stated and repeated exactly as stated without penalty; but a restatement with changes in any wording is disallowed.

7. An answer is correct when the following conditions are met:
   a. It contains the information stated in the Study Guide.
   b. The quotation in “completion questions” is word-for-word.
   c. No incorrect information is included in the answer.
   d. The correct answer is completed within the time limit.
   e. Although mispronounced, words can still be recognized as the answer.

8. An answer is incorrect when the following occurs:
   a. A quizzer fails to state accurately the answer printed in the Study Guide.
   b. Incorrect information is included in the answer.
   c. The answer is not completed before the time limit expires.
   d. Mispronunciation makes the answer unrecognizable to the judges.
   e. The quizzer does not speak clearly or loudly enough for the judges to hear the answer.

9. Scripture references are not required unless specifically called for in the question. They appear in the Study Guide for cross reference and study purposes.

10. All answers printed in quotations in the Study Guide must be answered verbatim.

11. If a quizzer answers a question incorrectly and the quizzer with the same number on the opposing team has “quizzed out” leaving a vacant chair, the question will be directed to whomever has been designated as team captain.

12. When a quizzer is recognized to answer and a member of the same team who has not been recognized answers, a foul is called, and the team loses the privilege to answer. The question is then directed to the opposing team and anyone can respond to answer. No quizzer has the right to answer until recognized by the equipment judge.

Challenges:

1. The only grounds upon which a challenge can be made is the decision of the judges on the answer.

2. If a quizzer believes the judges have ruled incorrectly, the quizzer may raise one hand, or buzz in with the signal block, and say “challenge”. The quizzer may confer privately with his/her coach. Twenty (20) seconds to confer is allowed, and then the quizzer must either state, “withdraw challenge” or go to the judges’ table and present his/her challenge privately to the judges, then return to his/her quizzing position. The judges will confer and the head answer judges will announce their decision.

3. Only the challenging quizzer may approach the judges’ table to state the reason for the challenge. Once the challenge is stated, the quizzer should return to his/her chair so the judges can confer privately. The decision of the judges is announced by the head answer judge.

4. An answer ruled “correct” by the judges may be challenged by any quizzer on the opposing team. If the judges overrule the challenge and sustain their decision, the head answer judge will announce, “challenge denied”, and the quiz proceeds as usual.

5. An answer ruled “incorrect” by the judges may be challenged by either the quizzer against whom the decision was made or the team captain. If the decision is challenged and sustained the head answer judge will announce, “challenge denied” and the quiz proceeds as usual. If the judges reverse their decision, the head answer judge will announce “challenge granted” and proper scoring adjustments should be made to the total team score.

6. In the event the judges “grant a challenge”, reserve as decision, a team has the privilege to “counter challenge” the reversal. After considering a “counter Challenge”, the head answer judge will
either announce “counter challenge denied” or “counter challenge granted”. This decision is final; the quiz proceeds as usual.

7. A challenge is considered an automatic “official time-out” and imposes all “official time-out regulations”. No member of either team, except the challenging quizzer, can confer with the coach or each other during a challenge.

8. To be valid, a challenge must be made immediately following decision on an answer announced by the head answer judge.

9. Each team is allowed four (4) challenges during a round of competition. A 50-point penalty will be assessed against team for exceeding this limit.

10. A challenge is considered an official time-out. During this time there cannot be conferring except coach and challenging quizzer. Any infraction constitutes a foul.

### Penalty:

1. When a quizzer “interrupts” the quizmaster before a question is read in its entirety and gives an incorrect answer, the FULL POINT VALUE of that question is deducted from the team score as a penalty.

2. A quizzer answering five (5) questions INCORRECTLY is disqualified and eliminated from that round of competition. The quizzer may be reinstated for subsequent rounds of competition.

3. A team will be assessed a 50-point penalty for more than four (4) challenges during a round of competition.

4. A 50-point penalty will be assessed to a disruptive coach.

### Scoring:

1. Each question answered correctly scores the full point value of the question.

2. A twenty-five (25) point bonus is earned when a team member quizzes out (answers five questions correctly). A participant quizzesing out may be reinstated if the team goes into overtime. Quizzing out in one round does not affect a quizzer in subsequent rounds of competition.

3. A team charged with a foul loses ten (10) points.

4. A team assessed a penalty for an incorrect answer to an interruption, loses the FULL POINT VALUE of the question.

5. If a competition official makes a mistake which could adversely affect the competition, the question should be tossed out and a question of equal value substituted.

6. Total team points at the completion of a round of competition will determine the winner.

7. A competition round consist of 20 question. The total points at the completion of the competition round will determine the team standing and the winner.

8. If the score is tied at the end of a competition round, a tiebreaker question will be given to determine the winner. The tiebreaker will come from the official tiebreaker question list.

9. A team will be assessed a 50-point penalty for more than four (4) challenges during a round of competition.

10. A 50-point team penalty will be assessed to a disruptive coach. The quizmaster will issue one warning to a disruptive coach.

### Fouls:

1. A foul results in a deduction of ten (10) points from the total team score. In addition, the team loses the privilege to answer the question. This infraction gives the opposing team the right to hear the question and respond. A foul is called “immediately” upon infraction.

2. Conferring between team members and/or the coach during competition, except during a team time-out, constitutes a foul.

3. If a quizzer lifts either or both hands from the table and does not hit the signal block between the quizmaster’s call of “question” and the sounding of the buzzer, it is a foul.

4. Any help from the coach or a team member, except during time-outs, is a foul.

5. Any quizzer giving an answer or any part of an answer without begin recognized by the equipment judge will be called for a foul.

### Substitutions:

A coach may only make substitutions during a time-out. The quizmaster must be notified of the substitution before stating the next question.

### Time-Outs:

1. Any competition official may ask for an “Official Time-out”. No conferring is allowed during an official time-out.

2. A time-out can only be called between questions; never during a question or before an answer given.

3. Only a team captain or coach can call a team time-out.

4. Each team is allowed two (2) sixty (60) second time-outs during each round of competition.
Eliminations:
1. Winners at each level of competition will be determined by a double elimination tournament.
2. A team member is eliminated from competition by quizzing out.
3. Sample charts with additional information are provided on pages 45-49 to accommodate as many as twelve quiz teams.

Quizzing Guidelines for Competition Officials:
An official competition will include the following positions: one quizmaster; three answer judges, one equipment judge; two scorekeepers; and one timekeeper.

Quizmaster:
1. The quizmaster meets with all quiz officials prior to competition for an orientation session. He also meets with team coaches and captains prior to competition and goes over rules, answers questions and draws for competition brackets.
2. Calls the competition to order and introduces the competition officials, coaches and quiz team members.
3. Responsible for directing the competition process – stating questions, giving instructional directions, maintaining crowd order, and guiding the flow of competition.
4. Have good knowledge of quiz rules, read quiz questions, call fouls, announce official scores and declare winners.
5. Must be absolutely impartial and give no advantage to either team.
6. When a question is stated incorrectly, the quizmaster should restate it, or if the error disadvantages either team, the question should be tossed out and another substituted.
7. The procedure for stating questions is as follows:
   a. Review each set of official questions prior to competition. Practice reading aloud at a steady pace. Consult a dictionary for unfamiliar words.
   b. Begin stating each question by giving the question number and point value. For example, “Question Number 7; 10 points,” or “Question Number 15; 30 points”. The question should be read exactly as it is printed in the official question set.
   c. Read distinctly, loudly, and at a moderate pace. It is important that all questions be read at the same pace and that an emphasis of key words are avoided.
8. Handling Interruptions:
   a. Stop reading the instant a quizzer interrupts.
   b. When a quizzer interrupts as the last word of a question is begin read, the quizmaster’s discretion will decide whether to finish the word or leave it unstated.
9. When a non-interruption quizzer buzzes first and answers incorrectly, the quizmaster should direct the question to the quizzer of the same number on the opposing team who is allowed to answer.
10. When no response if made by either team or when both teams give incorrect answers to a question, the quizmaster should read the correct answer.
11. At the conclusion of the quiz competition and after the scorekeepers have submitted the official scores, the results should be announced as follows:
   a. “Individual second high scorer” and total points.
   b. “Individual high scorer” and total points.
   c. “Winning team” and total points.

Answer Judges:
1. The primary function of the three (3) answer judges is to rule on the accuracy of answers.
2. Judges should be thoroughly familiar with quiz competition rules and have a Bible on hand for reference.
3. One of the judges will be announced as head answer judge. This judge will serve as spokesperson and render decisions made by the judges.
4. When an answer is clearly accurate, the head answer judge will say, “Correct”. When an answer is clearly incorrect, the head answer judge will say “Incorrect”. Any answer that differs from the official answer supplied by the answer judges will be considered by the judges, and a decision will be announced by the head answer judge.
5. Judges should be positioned strategically in order to hear both the quizmaster and the quizzers clearly.
6. The final decision of the judges cannot be challenged.
7. Judges must avoid debate with team members, coaches, or members of the audience. A proper procedure for handling challenges is listed on pages 39-40.
8. All official quiz questions and answers must be returned to the quizmaster at the conclusion of a quiz competition.

Equipment Judge:
1. The equipment judge monitors the electronic quiz unit. When a question is stated and the quizzers respond, the equipment judge calls out the team color and the quizzer’s number. (Example: “Red, Three”) This official recognition is permission for the quizzer to answer a question.
2. When a quizzer buzzes before the question is completely stated, the equipment judge calls, “Interruption” and identifies the quizzer by color and number. (Example: “Interruption, Green Two”)
3. The equipment judge is responsible, along with the quizmaster, to call fouls.

Scorekeepers:
1. The scorekeepers record each quiz team’s starting lineup, note substitutions, announce quiz-outs, record time-outs, and tabulate scores on the official score sheet.
2. At the end of a round of competition, team points will be totaled and the official score sheets submitted to the quizmaster. The quizmaster will announce the final results.
3. Score sheets kept by the official scorekeeper are official property and are not available to anyone except the quizmaster.

Timekeeper:
1. The timekeeper keeps official time for competition. (Using a stopwatch is strongly suggested.)
2. A time-out is indicated simply by calling “time-out” and the color of the team. (Example: “Time-out, Green Team”) To resume competition, the timekeeper calls, “time-in”.
3. A team arriving ten (10) minutes late for the announced time for competition to begin is disqualified by the timekeeper and forfeits the quiz round.
4. Time for answering questions begins immediately after the equipment judge calls the color and number of a quizzer. A quizzer has ten (10) seconds to begin answering and twenty (20) seconds to complete the answer; a total of thirty (30) seconds.
5. If no quizzer responds to answer a question stated by the quizmaster within ten (10) seconds, the timekeeper calls “time”. This closes the question and no one is allowed to answer once time is closed.
6. If a quizzer begins to answer at the same time that “time” is called, he/she should continue until the timekeeper gives further instruction to “stop”.
7. Time-outs are sixty (60) seconds each.

Bible Quiz Helps
(These do not constitute official rules but are offered as helpful advice.)

How to Get a Quiz Team Started:
1. The pastor and/or board of Christian education should appoint a Bible quiz team coach.
2. The coach should study the Teen Talent Competition Manual and review the Bible Quiz Study Guide.
3. The coach should meet with all teens, youth leaders, and youth teachers to introduce the Bible quiz program.
4. Announce a specific date and time for an organizational meeting for a Bible quiz team.

Guidelines for the Coach:
1. The function of the coach is to prepare the team for competition. During Competition, the role of the coach is more of a manager and an advisor.
2. Coaches should maintain their supervisory role with the team throughout competition. However, they are not allowed to challenge, to question, or to be argumentative with any competition official. Should this occur the following penalties will be imposed:
   a. The quizmaster will issue one warning to a disruptive coach.
   b. If the coach persists in being disruptive, the quizmaster will impose a fifty (50) point penalty against the coach and the penalty will be deducted from the team score.
3. The quiz team coach must submit an official entry form to the state director of youth and Christian education to be eligible for official competition.
4. A regular meeting time should be set for study and practice. The basic materials needed: Teen Talent Competition Manual, Bible Quizzing Manual, study Bibles (Spirit Filled Life Bible for Students, New King James Version). It is advisable to purchase an electronic quiz unit. Study sessions should be enthusiastic and exciting. They should last no more than 45-60 minutes with time reserved for fellowship. However, quiz team members should work hard during study sessions.
5. The program and maturity of a team will determine how soon after organizing to begin practice sessions with electronic equipment. Practice
quizzes between team members will provide valuable training in quick recall and proper use of equipment.

Where to Get Competition Questions:
1. Unofficial Competition – Competition other than regional, state/territorial and international is considered “unofficial”. The questions for unofficial competition must be provided by those sponsoring the competition.
2. Official Competition – Competition questions are registered and will be furnished by the International Department of Youth and Discipleship. Questions will be mailed in a sealed packet to be opened only by the quizmaster and distributed to the answer judges. Upon completion of all competitions, registered official questions sets are to be returned to the International Department of Youth and Discipleship.

Basic Equipment:
1. The basic equipment for local quiz teams is an electronic quiz unit. While this is not required, experience will show that it is greatly beneficial to the quiz team.
2. Basic equipment for official competition includes an electronic quiz unit, official score sheets, and a supply of sharp pencils, a stopwatch, a tape recorder, and blank tapes. (A sound system is recommended.)

Suggestions for Selecting the Local Quiz Team:
1. Many local churches will only have teens to form one team. When a church desires to have more than one team, individual churches must decide the method to be used to select members for team one, team two, etc.

How to Practice:
1. Since electronic equipment will be used in all official competitions, it is recommended that each quiz team purchase an electronic unit. Information regarding electronic equipment can be obtained from the International Department of Youth and Discipleship.
2. For team practice without an electronic unit, quizzers should respond to questions by raising their hands.

Glossary of Terms:
1. Quizmaster – Person responsible for reading questions and supervision of quiz competition.
2. Head Answer Judge – Spokesperson who calls out decision of the Answer Judges.
3. Answer Judges – The three officials who rule on the accuracy of a quizzer’s answer.
4. Scorekeeper – Person designated to keep official scores, time-outs, and substitutions.
5. Timekeeper – Keeps official time and rules on all time limits.
6. Coach – Any regular attendant (age 20 and above) of a local Church of God selected to supervise study, practice, and manage a team during competition.
7. Captain – Quiz team member selected by the coach and team members to serve as team spokesperson.
8. Substitute – Any quiz team member not listed on the starting lineup.
9. Official Quiz Competition – A double elimination competition between at least two teams, using registered question sets, and sponsored by the state/territorial or International Department of Youth and Discipleship.
10. Quiz Out – When a quizzer is eliminated from competition by correctly answering a total of five (5) questions in one round. Quizzer receives a 25 point bonus.
11. Penalty – The loss of points as a result of violating competition rules.
13. Interruption - When a quizzer buzzes before the quizmaster completes reading a question.
14. Bye – The position of a team who has no opponent after pairs are drawn and advances to the next round of competition without quizzing.
### Scoring Sheet

**Level of Competition:** ( ) Regional; ( ) State; ( ) International  
**Revised 2007**  
**Place of Competition:**

#### RED TEAM

| Question Number | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | OT | Quiz Out | Subtotal | TOTAL |
|-----------------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|---|---------|---------|-------|
| **Point Value:**|   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |         |         |       |
| Captain         | + | - |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |     |         |       |
| 1               |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| 2               |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| 3               |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| 4               |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| 5               |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| **Time-outs:**  |☐ | ☐ |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| **Challenges:** |☐ | ☐ | ☐ | ☐ | ☐ | ☐ |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |   |   |         |       |       |
| **Team Penalties:** |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| **(Fouls: -10)**|   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| **TEAM SCORE:** |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |

#### GREEN TEAM

| Question Number | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | OT | Quiz Out | Subtotal | TOTAL |
|-----------------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|---|---------|---------|-------|
| **Point Value:**|   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |         |       |
| Captain         | + | - |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |         |       |
| 1               |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| 2               |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| 3               |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| 4               |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| 5               |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| **Time-outs:**  |☐ | ☐ |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| **Challenges:** |☐ | ☐ | ☐ | ☐ | ☐ | ☐ |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |   |   |         |       |       |
| **Team Penalties:** |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| **(Fouls: -10)**|   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |
| **TEAM SCORE:** |   |   |   |   |   |   |   |   |   |    |    |    |    |    |    |    |    |    |    |   |   |         |       |       |

**Individual high scorer:** ____________________________ **Score:** ______  
**Losing Team:** ____________________________ **Score:** ______

**Individual second high scorer:** ____________________________ **Score:** ______  
**Winning Team:** ____________________________ **Score:** ______
Name of all team participants should be written on slips of paper and shuffled. As the slips of paper are drawn, the first team drawn is written in position A on the chart; the second team drawn is written in position B, and so on.

A playoff is needed if, near the end of the tournament, one or both of the two remaining teams have lost only one quiz match.

*Bye—the team in this position advances to the next round of competition without quizzing.*
Participation

Requirements

If participation requirements are not met, your score will be affected.

1. Each entry must be the original unpublished work of the participant; it must have a religious theme, either explicit or implied; and it must be written within the specified competition dates, September 1 – March 1. Assistance may be received only in the form of advice or instruction. The winning state manuscripts are to be officially entered in the international competition by the respective state directors by May 1.

2. Each manuscript must be typewritten, double-spaced on one side of paper that is 8 1/2 by 11 inches. The following information must be in the top right-hand corner of the first page:
   - Name
   - Age
   - Address (including city, state and zip)
   - Local Church
   - Number of Words

3. Word limitation:
   - Short Stories: not to exceed 1200 words
   - Articles & Essays: not to exceed 1200 words
   - Plays & Skits: not to exceed 1500 words
   - News Writing: News Stories – not to exceed 120 words; Editorials – not to exceed 500 words; Features – not to exceed 1200 words.

4. Each entry must be accompanied by a State of Verification of Originality (see page 65) to be eligible for competition.

Classification of Categories

Part 2

There are five categories in the Teen Talent Creative Writing Division:
   - Short Story
   - Articles and Essays
   - Plays and Skits
   - Poetry
   - News Writing

A complete description of each category along with specific suggestions for entering the competition in each area can be found in Part 5, but a general description of each follows:

Short Stories: Fictional pieces of not more than 1200 words which utilize setting, plot, and characterization to reveal an implied theme.

Articles and Essays: Nonfiction pieces of not more than 1200 words. Research papers are not acceptable entries for this category.
   1. Articles: relate to experiences and/or facts to a central purpose through careful organization and selection of details.
   2. Essays: Analyze, interpret, or speculate about a central idea through the use of facts, experiences, and/or options.

Plays and Skits: Fictional or nonfictional dramatizations of not more than 1500 words.
   1. Plays: Dramas intended to be enacted on the stage, containing plot, theme, dialogue, characterization, setting, and stage directions.
   2. Skits: Short dramatizations, which may be
humorous or may present a moral, which can be enacted without elaborate stage facilities, and which contain dialogue, characterization, and an element of plot. Suggested set design and stage directions may also be included.

**Poetry:** Rhymed or unrhymed verse of not more than 100 lines which develop a central theme or image.

**News Writing (News Stories, Editorials and Features):**
Articles which provide information about world affairs and general information of an educational, economical, and recreational nature.

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**Getting Started**

**Part 3**

In order to become a creative writer, it is necessary to understand what creative writing is. You probably have some idea of a definition of the field or you wouldn’t have started reading this manual in the first place, but perhaps a reasonably comprehensive discussion of what it is and how you get started doing it will help you get your own ideas into perspective.

First of all, let’s talk about some ideas concerning what creative writing isn’t. One, it isn’t dreaming put on paper. Many beginning writers decide to try creative writing because of the misconception that there are no rules to follow. All you do is sit down and write whatever comes into your head. However, there is more to it than that. A good piece of creative writing is not simply notation of your mind’s meanderings. It is a highly technical and well-structured piece of writing which demands an advanced level of skill in self-expression.

Secondly, it isn’t the unplanned product of spontaneous inspiration. Another temptation of the beginning writer is to get in a very sentimental, romantic, or uptight mood, grab a pen, and wait for “inspiration” to spill the finished product out on a piece of blank paper. You may have read accounts of great poems or stories which were written at one sitting, going from the typewriter to the publisher without so much as an altered comma, but that kind of production is very rare. As a general rule, the most creative of creative writing demands a good deal of planning, thinking, re-planning, rethinking, and plain old-fashioned work. Revising something and polishing it to perfection doesn’t make it less creative; it just makes it better. A mood of inspiration may be a good way to begin a creative work, but it is an unlikely way to complete one.

Thirdly, creative writing isn’t easy. Quite the contrary, it is one of the most demanding activities one can become involved in. The discussion which follows will help to explain some of the technical requirements of this type of writing and should, therefore, illustrate that it is a skill requiring a considerable amount of practice, work, and training.

This brings us to a discussion of what creative writing is. First of all, it is personal. When you write a story or a poem, you are becoming involved in one of the most personal acts possible. You are taking something from inside your own head and putting it down on paper for someone else to share. You are in a very real sense opening yourself up to another person and inviting him/her to see you on a very personal level. When you submit your manuscript to be judged, you are asking another person to look at you in very personal terms and evaluate what she/he sees.

Secondly, creative writing is creative. Of course, that is obvious, and it may seem that that point needs no discussion at all. Nevertheless, because of the emphasis on technical skill which will follow, it is important to underscore the fact that in spite of the technical requirements of creative writing it is still a personal and creative act which occurs within the writer and, in some respects, apart from outside influences, before it occurs on paper. The discussion of the creative aspect follows the
discussion of the personal aspect because ideas for creative writing do not come from nowhere; they come from inside the writer. Therefore, this kind of writing is personal first and creative second. The creativity of the process lies in the act of drawing something from yourself and putting it into a form which will make it equally meaningful to someone else. What you write could not be written by anyone else because it is a product of your experiences, and you are the only person ever to experience life exactly as you have. Because of this, your work will be unique. What you say can’t be said the same way by anyone else.

In summary, then, creative writing isn’t just dreaming set to paper or the unconsidered product of a wave of inspiration. Rather, it is a highly technical and carefully thought-out invitation on the part of the writer from the reader to share in a personal and creative undertaking. Therefore, it is a very valuable product if it is properly prepared, but that preparation is not easy and undemanding.

GENERAL PREPARATION

In order to become a good writer, there are several activities which you may attempt. For the time being, the suggestions will not deal with the specific creation of an entry for Teen Talent competition. Instead, they are intended to be ways of getting prepared, in general, to be the kind of writer who possesses the skill necessary for competition.

1. **Master the medium you will be using as a writer – language.** In order to write a great story, you must be able to write a great sentence, and you can’t do that until you know what a great sentence – or any sentence for that matter – consists of. This will not be a popular suggestion, but if you are serious about writing you must master the fundamentals of English grammar. The brilliance of your idea will be lost if your ability to communicate is inadequate. It is important to realize that there is a vast difference between spoken and written English, and while most people are perfectly capable of expressing themselves in conversations with their friends, writing ideas down on paper involves quite different skills. These skills can be mastered only through serious effort and diligent practice. Once you have mastered the grammar of the sentence, you will find punctuation rules much easier. Standard punctuation is vital for any writer since inadequate punctuation leads to misunderstanding. Also, it is imperative for you, as an aspiring writer, to master the English spelling system. Spelling in English is very difficult because of many interrelated historical factors; but regardless of the difficulty, writers must be good spellers or good dictionary users.

One final aspect of the mechanical side of creative writing is the development of a good vocabulary. Make every effort to learn new words. When you are writing, you will quickly find that a broad vocabulary is an invaluable tool. Your work will improve markedly as you improve the stock of words from which you can choose.

2. **Keep a writer’s notebook.** Sometimes you will see something that interests you, or hear something that makes you think, or notice something that captures your imagination. When you do, jot that idea down in a notebook. It may be a plan for a whole story or simply an idea for one sentence, but whatever it is, it could be invaluable to you later on when you actually begin writing something. Unfortunately, flashes of inspiration and time for contemplation do not always come at the same time, so writing down inspired ideas when they happen is important. Later on, in the silence of your own room or some other private place, you can take out the notebook and carefully consider the ideas you have written there.

3. **Write something every day.** Many professional writers set aside a block of time each day for writing – even if they are not working on something. Like other talents, writing improves with practice. Singers may spend hours practicing songs they will never perform, and likewise, writers may spend hours perfecting stories they will never publish or even complete. The planning and the process of pulling ideas out of your head and putting them down on paper are important – maybe even more important than the final product. Be very critical about what you write, and once it is down on paper, try to correct it as carefully as you can. Your daily time of writing can be devoted to the planning, creation, and polishing of actual works, or it can be devoted to practicing mechanical skills or working up something from your notebook.

4. **Read good literature.** Several studies conducted in colleges around the country indicate that the best writers among college students are those who read the most. While this may not indicate a cause-effect relationship between reading and writing, it certainly points out the close affiliation of the two skills. Your reading should be of two distinct types: First, read for pleasure. Select good books, stories, and poems to read at your leisure. Avoid making a “big deal” out of this reading; just let the power and beauty of the language and the significance of the ideas come through. Don’t
work at it; just let it happen.

Next, use part of your reading time for close analysis of excellent literary works. Keep your notebook on hand for these reading sessions and ask yourself questions as you work through the reading. Why does the author select the characters as he/she does? How are they developed? What is the plot line? Why was it chosen? How is it developed? Question the writer as you examine his/her work. This exercise will give you some good ideas for your own writing. Just as students of painting study the great masters, you too should study the craft of writing by carefully examining the work of great writers. This should also help you build your vocabulary and develop your skills of criticism.

The four activities suggested are admittedly time-consuming and somewhat difficult. However, writing is a skill which deserves no less commitment than any other talent. Consider the hours a musician spends practicing, or the years of training required of the great athlete. Nobody said it was going to be easy, but it is going to be worth it. Once you have mastered the basics of grammar, spelling, and punctuation; once you have developed a large, flexible vocabulary; once you have practiced your craft until you are adept at recording and organizing ideas; and once you have discovered the power and majesty of great literature, you will have a treasure of great value which is significantly personal and a singular achievement which no one can take from you.

Preparing an Entry

Part 4

No one expects you to have achieved professional proficiency before you submit an entry to Teen Talent, so if you have not mastered everything discussed in Part 3, don’t despair, just keep trying. Even though you aren’t a professional yet, your entry can be well-prepared if you follow a few basic steps in preparing to write.

1. **Get an idea.** In any creative endeavor, the idea must come first. You need to decide whether you are going to write a poem, a drama, a story, etc. This may very well be the most difficult part of the whole process. Even for seasoned professionals good ideas are difficult to come by. If you have been keeping a writer’s notebook, this part might be easier. Maybe you have jotted down the perfect idea for just this occasion. If you haven’t, however, there are several sources of meaningful themes to write about.

   It is a cliché in writing that it is important to write about something you know well, but cliché or not, it is a vital principle. Many beginning writers make the mistake of attempting to be dramatic and worldly-wise by writing about distant places or exotic characters when the best stories may be much closer to home.

   In fact, the best place to begin looking for ideas is inside your own head. What do you remember about something that has happened to you or someone you know that would make a good story, play, poem, etc.? In creative writing, you want to reach people by relating a common experience and giving it new meaning. One good goal for any creative work is to give your reader new insight into his/her own experiences.

   Your best chance to accomplish that is by writing about something that is common to everyone, such as the pain of growing up, parent-child relationships and their complexity, the feeling everyone has now and then of being an outsider, the joy in simple things, etc. In other words, you don’t have to go to Africa to find an exciting story. Look inside yourself for something worth sharing.

   The final source of ideas for writing should be used in conjunction with the other two; that is imagination. When you are looking into your own past for an idea, you may find something you would like to tell, but not in factual, historical form. Take the germ of an idea from a real experience and cast it in an imaginative form which brings out the significance more clearly than a play-by-play account of how it really was. Feel free to imagine and invent while remembering your original purpose is to communicate something real that can be shared with your reader. If you find a meaningful theme in literature, shape it to your
own needs through imagination.

2. **Decide on a genre.** Once you have your idea, you can decide whether it is best suited to short story, essay, drama, or poetry. Probably any idea can be expressed equally well in any literary mode, but you must decide which to use based on your own abilities and what you want to do with the idea. If the thought itself does not demand one form over another, choose the one with which you are most comfortable. The important thing to remember is that the idea should determine the form rather than vice versa. Once you have decided on a genre, study its technical requirements carefully and read several examples of good works done in that form. You may consult your English teacher for some suggested readings.

3. **Work out a detailed plan.** Remember from our previous discussion that “creative” does not necessarily mean “unplanned”. Any work that turns out really well results from careful planning. Admittedly, the more skilled you become at writing, the less you will need to plan; but in the early stages, planning is crucial. Nevertheless, the greatest writers do plan in advance, and an idea which cannot withstand the scrutiny of an outline is not much of an idea to begin with.

To begin your planning jot down everything you want to include in your work. Look over the list carefully and scratch out anything that is not really valuable. Carefully examine what is left and add ideas where necessary. Now, arrange the items you have chosen in a logical and meaningful way. From this ordered list, work out an outline. Although each genre demands a different type of planning, even a poem needs to be thought through before it is written. Special types of planning for each type of writing will be discussed in the next section.

4. **Do any necessary research and collect materials.** Articles and essays are most likely to require research, but even a poem or short story may demand some time spent digging up facts in the library. You want to make sure that you have dates and facts correct, that there is nothing in your setting which would not really be found in that time and place, etc.

5. **Write your first draft through from beginning to end as quickly as possible.** Once you have your plan and your materials together, get a good supply of paper, ample amount of time, a quiet spot, and a good pen or laptop and complete the first draft of your manuscript. During this writing, don’t worry about spelling, punctuation, typing errors, etc. Simply try to get your ideas down on paper by following your plan as carefully and fully as you can. For most people, confronting a blank piece of paper can be an overwhelming experience. This first, quick writing of your draft is important in getting you past that first sentence and in convincing you that you really can finish your project. Once you have that first draft, you have something you can really go to work on. If you try to perfect each sentence as you write it, you may get bogged down in your writing and get discouraged before you finish. If you write the first draft quickly, you can forget each sentence once it is down and go on to the next. There will be time for revision later. Some writers, even professionals, plan so carefully that they write the concluding paragraphs first because they are so familiar with the content. Student writers who consider themselves to be creative are often reluctant to plan their projects carefully, supposedly because outlining threatens their freedom.

6. **Revise your rough draft, sentence by sentence and word by word.** You should have a good feeling for the wholeness of your work, so you can now begin the polishing. Take the piece, sentence by sentence, and examine it carefully. Make sure that everything in the sentence is correct, but also make sure that it is effective and aesthetic. Feel free to make sweeping changes and corrections. Also, examine your work on the paragraph level. Add, combine, delete, correct, rearrange. Work on your piece until it is as good as you can make it.

7. **Put your manuscript away and forget about it for at least a week.** After the creative burst which produced your first draft and the painstaking effort of going back over every word and making drastic revisions, you may well have lost all objectivity about your work. Many writers at this stage of the creative process are ready to toss their work in the trash or rip it to shreds. Because creative writing is personal and intense, it is often a very emotional experience, and, after it is over it is difficult for the writer to look at his work and examine it objectively. Because of this emotional factor, it is important to put your writing away and try not to think about it for a while. Do other things. Even take a break from writing altogether. It is sometimes helpful to do some physical kinds of activities. After you have been detached from your work for a sufficient amount of time you can look at it with new eyes, almost as if it had been written by someone else.

8. **Examine your manuscript with a fresh mind and revise it where necessary.** Sometimes words
or sentences which seemed perfect in the throes of creativity seem maudlin or sentimental when the work is re-approached with an open mind. Remember that there is nothing sacred about your work, and it is always ready for further revision. Most writers never feel that any work is really completed. There is always something that could be done to make it better. If you have done the preceding steps well, your revisions at this point will probably not be extensive, but you can no doubt find some misspelled words, missing commas, and dangling modifiers you failed to notice earlier. When you are intensely involved with a work, it is very difficult to see mistakes in it. You are so familiar with what you want it to say, that when you read it, that may be what you actually see, even if it isn’t there. After a week’s breather, you can see the work more clearly again.

9. **Prepare your final manuscript and proofread.** Since your entry must be typed, you will have to take it to a typist if you do not type yourself. No matter how skilled your typist is you need to proofread your work carefully when you get it back. If you type it yourself, it might be helpful to have someone look over it for you before you submit it. Once you are sure it is as good as you can make it, it might be helpful to have someone look over it for you before you submit it. Once you are sure it is as good as you can make it, review the Entry Requirements in Part 1 of this manual and make sure you have everything you need. Send your entry to your state Youth and Discipleship director and wait for the news.

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**Description of Categories and Specific Suggestions**

**Part 5**

A short story is a fictional narrative of fewer than 1200 words which usually reveals the reaction of one main character to a stress situation. To say that a short story is fictional, simply means that it is not factually or historically true. Nevertheless, it still bears the responsibility of being “true to life”. That is, fiction of any sort should represent real life and be believable even though it is not historically true.

A short story is generally considered to have three major elements: character, plot, and setting; and each of these will be carefully considered by the judges in this division. Therefore, a careful explanation of each might be helpful to you as you prepare your story.

**Character:** As is indicated in the preceding definition, short stories usually deal with the complete development of only one major character. Naturally there will usually be more than one person in a story, but only one receives the concentrated attention of the writer and the reader. In other words, a short story is concerned with what happens to one person and how that person responds to those events.

The story may be told in the first person by the main character, a “this is what happened to me” approach. If you choose to tell the story this way, you will be putting the reader right in the middle of the action, and that may be the most exciting approach. If you do this, remember that the events do not need to be true. If you are a female, you may use the first person approach to tell a story about a boy and vice versa. It is simply a literary means of making the story interesting.

The story may be told in the first person by someone other than the main character, the “this is what happened to my friend” approach. Again, this is an exciting way to tell the story, and it has the added benefit of letting your storyteller tell your reader something about the main character that he himself might not tell.

A third way of telling the story is in the third person by someone who is not in the story. This is the usual “this is what happened to a boy named Fred” approach.

It is not as exciting as the other two because the storyteller is not part of the story, but it allows the storyteller to tell the reader anything you want him/her to know. For example, the third person storyteller can know what everyone is thinking; what everyone is really like.

Whatever type of storyteller you select, you should stick with him/her throughout the story. Don’t change halfway through.

Your main character should probably be a round character. That is he/she should be as fully developed as is possible within the 1200-word limit. Let the reader know everything about him/her that is really important.
Eliminate irrelevant details but create a character portrait that the reader can readily understand. If you have problems with this, try writing a few character sketches before you attempt your actual story. Take people you know and write them up as characters for a story. Read a few examples in good stories and try it for yourself.

Besides your main character, you will have some flat characters. That is, characters who are not fully developed but who are just there to carry out the story. Even though they are flat, they must be real people. You simply will not want to spend very many of your 1200 words describing them.

One of the main purposes of a short story is to show how the main character responds to the events that occur. You have basically two choices: either he/she changes or he/she doesn’t. If your main character changes, he/she is dynamic. If he/she doesn’t change, he/she is static. This choice may seem obvious, but your decision will say a lot about the underlying theme of your work. If a person is selfish, for example, and undergoes a meaningful experience, will that experience change his/her basic nature? What does that say about your basic conception of mankind? Remember that some basic idea underlies every story, and every facet of the story should help to subtly illuminate that idea.

**Plot:** The second major element of the short story is plot, or the story line – what happens in the story. Refer again to the definition of short story given earlier. Again, it deals with the reaction of one major character to a stress situation. Plot – in almost every instance – deals with some type of stress or conflict. The purpose of the story is to examine the reaction of the main character to that conflict. As you plan your own story, it will be helpful to keep in mind the major elements of plot as they were described by Aristotle over 2000 years ago.

The first element is conflict. This can be of several different types: man vs. man, man vs. nature, man vs. fate, man vs. himself, man vs. God. There are many variations of these basic types of conflict as there are stories but as a guideline, they can be useful in stimulating your thinking.

The second element of the classical plot is the climax. Early in the story the character recognizes that he/she is involved in some conflict or stress-producing situation. From the inception, several avenues of escape may be possible. The climax occurs when the main character makes some type of decision which eliminates all outcomes but one. This limitation may be intentional or accidental, but the result is the same.

The final element is the resolution or the outcome of the story. In the resolution, the conflict is solved and equilibrium is restored. The main character is no longer under stress. Somewhere during the playing out of these three elements, the main character either changes or does not change in order to bring about the resolution. Again, the important aspect of the story is what happens to the main character and how he/she responds.

**Setting:** The third major element in the short story is the actual physical location of the story, the setting. You will want to decide very carefully now how many of your 1200 words you will want to use in describing the location of your story. It is helpful to the reader to “see” where a story is taking place, but you do not want to give it more prominence than it deserves. Again, thoughtful reading of some well-chosen stories will help you make this decision.

In addition to the three major elements of the short story discussed above, the judge’s scoring sheet calls for the evaluation of the story’s theme, or the main underlying idea or purpose. A story does not have a moral like an old fable, but it does have a purpose, something which makes it worth telling. In the previous section, it was suggested that you find your idea before you select your format, if you have done this, you need not worry about the theme of your story. It is simply the idea which underlies the plot, character and setting and gives them all meaning. The judge’s scoring sheet also gives points for your use of language. This is an evaluation of how your words sound together, how carefully your sentences have been constructed, and whether you have used any symbolism in your work. Symbolism is not necessary and should not be attempted if you do not understand it fully, but the other considerations are important. That broad vocabulary you have been working on will come in handy now, as will that extra time you allowed yourself to go over your completed story to check out your sentence structure one last time before turning it over to your typist. The final section of the judge’s scoring sheet is an evaluation of your mechanics: grammatical usage, spelling, and punctuation. In close competition, remember that this could make all the difference.

In short, a short story is a brief composition of a fictional nature which develops one character fully and demonstrates how that character responds to some type of conflict. If may be told through the eyes of the main character, a minor character, or a non-character and all of its elements must contribute to the illumination of a central theme. Again, the closer to real human experience your story comes, the better it will be. The characters must be believable, the plot must be feasible, the setting must be appropriate, and the theme must be significant.

**Articles and Essays**

Although the categories of article and essay overlap and are considered to be the same by the judges, it may be helpful to briefly consider them separately as a means of stimulating your thinking. Most of the following discussion will be somewhat arbitrary; but in general terms, an article may be less formal than an essay, and it may be more inclined to deal with human interest topics. In its...
usual sense, an article is intended for publication, and you may think of it as something which would appear in a weekly news magazine, or the Evangel. A favorite type of article is the interview story, so it will be used as an example of how this type of entry might be prepared.

Naturally, the first step in preparing an article is to find something interesting to write about, preferably something about another person. Once you’ve found your idea, determine why it interested you. What is special about that person, for example, that made you choose him/her for your entry? List all the things which made that person interesting to you and follow up your ideas by interviewing the person, if possible, and finding out everything you can in addition to what you already know. There are, no doubt, dozens of interesting people in your community or your church who would be just perfect for this project. Look for someone few others have noticed, someone who is quietly doing something special or just being special. Often the unsung heroes are the most interesting. Once you have decided on your subject, make up a list of questions to ask and add to your information.

Ask everything you want to know so that you won’t have to call back to get information you missed. Even though you have a prepared list of questions, don’t be hesitant to deviate from them if something more interesting comes up. Try to soak in the “color” and personality of the person you have chosen. Make notes of the small, special things which will make your story come alive.

Once you have collected your information, your preparation will be much the same as that of the essay, so it will not be discussed separately except to say that an interview-based article needs to be as alive as the person interviewed. It needs to have personality, character, and vitality. Avoid being mushy and sentimental, but make your special person as interesting to your reader as he/she is to you. Select your words and your details carefully for a warm, vibrant overall effect.

An essay can be anything from a personal account, closely resembling a short story, to a formal presentation of research data suitable for a professional meeting. Regardless of which type you choose, there are certain elements each has in common with the rest, and those elements will be discussed at some length.

The preparation of an essay follows several basic steps, regardless of the type you are writing. The first and most important step is the establishment of a central idea. Before going any further with your essay, you should be able to write, in one sentence, the idea which is the basis of your work. After you have written the sentence, examine it carefully for breadth. The central idea of your essay MUST BE LIMITED. You will only be writing 1200 words. Remember that volumes have been written about almost every conceivable topic.

Think carefully about your sentence. Is that an idea about which you can say something meaningful in 1200 words or less? For example, don’t try to write an essay on the nature of man, or about war, or about the Civil War, or about the Civil War in Alabama from 1860-1862. Although each topic is more limited than the one which precedes it, all of them are far too broad for consideration in an essay of 1200 words.

After your central idea has been clearly limited, you are ready for step two, the preparation of a working outline. You may not have very much information about your subject yet, but you should have some general idea about what you want to say and what you still need to find out. Jot down all your ideas about your central idea in random order. Look at the list carefully. Is anything on the list not directly related to the limited central idea? If anything needs to be eliminated, do away with it now to avoid the problem of a disunified work. Now look at everything that is left and put it in a meaningful order of development. When the items are arranged, jot down what you know about each one and what you still need to know. Use your working outline to prepare for your research.

Step three will take you to the library or some other resource area. Here you will attempt to find out as much as you can about the points in your working outline. There are several pitfalls to avoid in doing research. First, don’t get interested in things which are off your subject, or you will never get finished.

The second pitfall in research is plagiarism, or copying directly from a source without acknowledging it. The best means of avoiding this is to take notes on 4 x 6 inch note cards, putting everything into your own words as you write it down. If you need to quote something directly, be sure to put it in quotation marks on your note card and indicate who said it. As you take notes, keep track of the source the material comes from. Ask your English teacher for the correct forms for this purpose. Remember that if you copy from sources without acknowledging them, you are committing literary theft, and – if it is detected – your entry will be disqualified.

The third pitfall of library research is lack of organization. Taking notes on note cards will greatly diminish this problem. Simply head each card according to the outline topic to which it corresponds, paraphrase the material on the card and indicate the source and page number at the bottom. When you are finish, each card will indicate where that information goes in the paper. Almost any other method is infinitely more complicated and confusing.

Once you have all the information you need, you will be ready to write up a detailed outline. Use your working outline as a guide, but don’t be afraid to change it to reflect what you have learned while doing research. Maybe something you thought was important wasn’t. Don’t worry about eliminating it.
Now that your outline is completed and your research is done, believe it or not you are ready to write your introduction AND your conclusion. These are the two most important parts of your paper, so it is important to write them when you have time for quiet contemplation. If they are good, the rest of your paper has a better chance to be good because you will have thought it through. If you find that you cannot write the introduction and conclusion, you have probably not prepared your initial steps carefully enough.

With your introduction, detailed outline, research notes, and conclusion in hand, the rest of the paper should be relatively easy to write. If you have trouble getting started, it may be helpful to write a good topic sentence for every paragraph in your paper. Now all you have left to do is develop each paragraph and write good transitions to link the ideas together smoothly. For a first draft, it is a good idea to write quickly without revisions, trying to get completely through the outline. Once you have done this, you can begin perfecting your sentences.

Now you are ready for sentence-by-sentence perfection of your work. Check each paragraph for unity – staying with the idea in the topic sentence, for development – explain the point of the paragraph clearly and fully, and for coherence – the wholeness of the separate parts of the paragraph. Now check the entire theme for the same three characteristics. Make sure that everything in the entire essay contributes to your central idea. Discard anything that is irrelevant – regardless of how interesting it may have seemed at the time. Make sure that everything is explained fully, and make sure that your ideas are linked together with good, clear transitions. Look at each sentence and check for grammatical usage, spelling and punctuation. Continue to revise until you are confident that this is the best work you can do.

The judge’s scoring sheet will ask for comments on the overall effectiveness of your essay. What kind of general impression does it make? Is there clarity of your purpose? How clear is your central idea? Is there unity, coherence, and organization in your essay? Is there logic to your documentation and acknowledgement of your sources?

**Plays and Skits**

Much of what was discussed in terms of the short story will also apply to the area of drama. Plays and skits also consist generally of character, plot, and setting so these elements will not be discussed again except where they are unique to the drama. Despite their similarities, however, there are considerations which make the drama a different and special form.

In a short story, the act of creation is complete with the reader and the writer. In the drama however, the competition of the work requires a cast, a stage, and minimal stage props and sets. The drama is written to be acted rather than read, and the difference puts certain restrictions on the play and skit which do not exist for the short story. First, a short story can be far-reaching in its physical setting. It may take place in a living room of a royal estate in Russia, on a farm, and on the moon – all in the space of a few pages; but a drama is limited physically to one stage. Professional and highly specialized crews can change sets quickly and efficiently, but the budget for such spectacular antics is foreign to most amateur productions and certainly to most churches. Therefore, it is wise to keep in mind that a play or skit should probably be limited to one location. The more changes of set you add, the more difficult it will be to produce your play in a local church.

Secondly, in a play you don’t have a storyteller. Therefore, there is no explanation to the audience of what is happening. In a short story, you may have several pages of explanation preceding any action at all, but in drama, the actions and the character must speak for themselves. Everything must be made clear. In a sense, the three elements of character, plot and setting take on more meaning in the play or skit because they cannot be explained by a narrator and must be understood on their own terms.

Third, dialogue becomes more important in drama since it is the primary means of carrying the meaning of events. In preparing your dialogue, you must be careful to make it sound like real people talking. In the section on short story, there was an extended discussion about the believability of the characters. This is equally important in drama, and they can be made believable or unbelievable largely through their dialogue.

In the short story section, the importance of dealing with only one main character was stressed. The same is true in drama. With a 1500 word limit, you will not be able to fully develop more than one character. Therefore, you should plan your action to deal with one primary person. Again, you will have other supporting characters, but you need only one “star”.

Making the plot feasible is more important in drama then it is in the short story. You must have your characters doing things which they can actually do on stage. Remember that you will not have the advantages of special photography like that on television. Therefore, you will need to keep these importation limitations in mind as you write.

Again, the theme of your work is vital. What are you actually saying with your drama? What is your underlying purpose? What is it all about? You don’t want to make your meaning so obvious that it is not subtle and interesting to your audience, but you want to make sure that there is some meaning there. An underlying theme is often missing in television dramas, but for the purposes of
this competition, your theme is very important. Follow the suggestions in the previous part about writing your drama only after careful planning. Your plan should include when people will be coming on stage, where they will be coming from, where they will go, and so on. You will need to plan the people as well as the words, so your task is even greater and more demanding. Work everything out in as much detail as possible before you begin to write.

Again, try to write the entire play or skit without stopping to correct spelling, punctuation, etc. Get through your whole plan before you worry about perfection. Once you have your first draft, go through it as carefully as you can, making whatever revisions are necessary. Check every word for spelling. Go over your dialogue and make sure it sounds natural. Make sure your development is logical and possible. Proofread the final manuscript carefully, check Part 1 of this manual to be sure everything is in order and submit your final copy to your state Youth and Discipleship director.

Poetry

If you have decided to write a poem, you have decided to do one of the most difficult tasks of composition, and one of the most rewarding. It is more demanding and more time-consuming to write one 14-line poem than to write an extended short story, so if you selected poetry because it is shorter and looks easier – forget it. Even considering the time and energy spent doing research for an essay, or doing an interview for an article, or planning stage directions for a drama, a poem is more difficult and more demanding still. It is probably easier to write a bad poem than to write a good short story, but writing a good poem is one of the greatest challenges of literature.

There is no step-by-step formula for writing a poem as there is for writing an essay. Everyone who creates poetry does so in his/her own way. Nevertheless, there are many complex things you need to know about poetry before you begin this undertaking. First, no one has ever really come up with a satisfactory definition of poetry even though almost anyone can recognize it when he/she sees it. Again, it might be easier to approach what poetry is by first discussing what it isn’t. For one thing, it isn’t limited to verses which rhyme. Rhyme can be an important part of poetry, but it isn’t essential; and some of the best poems written in the English language – especially in the last century – don’t rhyme at all. Next, it isn’t limited to verse about love, the moon, flowers, and pretty girls. Poetry can be about anything. In fact, the oldest poems in any language are about the daring deeds of various heroes. They tell about battles and struggles and death, and they are actually quite masculine in their content. Also, many modern poems are written about machines. Read some of Carl Sandburg’s work for example. Finally, poetry isn’t just for, about, and by females. Sometimes males feel a little strange about poetry because they think it is strictly for females. That just shows how little they know about it, and they don’t know what they’re missing. Most poets are male, and contrary to popular belief, they are not weak, effeminate, or tubercular. They are regular, strong, he-man types who happen to have a rare and wonderful gift.

First let’s consider diction. Diction means the selection of the words you use in your writing. A good vocabulary is important for any kind of writing, but it is essential for writing poetry. In order to have good diction, you must have a wide range of words to select from, and that means an excellent vocabulary. Diction is vital to poetry because a poem is a more condensed kind of literature than anything else. In other words, it tries to say more in fewer words than a short story or a drama or an essay. It tries to take the same idea that you would use as a theme for a story of 12,000 words and express it meaningfully in 14 lines or so. Because it is so brief, it is also very intense. Every syllable counts and every word must be selected with absolute care and precision.

When a poet repeats sounds like the sh he/she is using a device called consonance, repeating consonant sounds within words which are near each other in a poem. Another example is found in the first two lines of “Player Piano” by John Updike:

> My stick fingers click with a snicker
> And, chuckling, they knuckle the keys’

In these lines, he repeats a k sound in several words. He wants the poem to sound something like a player piano and clicking keys.

When a poet repeats a consonant sound at the beginning of several words, it is called alliteration. For example, this first line of “The Windhover” by General Manley Hopkins uses alliteration with the m sound and with the d sound:

> I caught this morning morning’s
> Minion, kingdom of daylight’s

Dauphin, dapple-dawn-drawn, Falcon, in his riding

When a poet repeats a vowel sound within a word, it is called assonance. It is a little more difficult to detect, but it is also very intentional and very carefully worked out by the poet to bring about the effect he/she wants. Let’s look at an example from E.E. Cummings:

> “my father moved through dooms of love”

Notice that the vowel sound in moved, through, and dooms is the same. By repeating this sound, he weaves the line together and gives it a sense of continuity.

Assonance, consonance, and alliteration are frequently used in prose writing, but they are essential to poetry. Understanding them and mastering their use will make your work much more effective.

Imagery is another major aspect of poetry, and it is
almost as difficult to explain as diction. Imagery is the representation in a poem of any sense experience. It is not just creating mental pictures, but it is putting into your poem appeals to all of your reader’s senses; sight, hearing, smelling, touch, and even taste. Of course, you do not have to have all of these in every poem, but remember that you are trying to reach your reader in every way possible. Remember that a poem is short. Therefore, the poet doesn’t have a lot of words to spend creating sense impressions. To take care of this problem he/she uses a kind of shorthand, metaphor or simile. These two devices – along with the few others which will not be discussed – are called figurative language. Their purpose is to compare things which are not usually considered to be alike, so that when you read a poem, you can very quickly get the idea. For example, in the poem, “In the Station of the Metro”, Ezra Pound wants you to see in your mind’s eye what the people waiting for the metro in the rain looked like. He says, “The apparition of these faces in the crowd: Petals on a wet, black bough.”

If he had been writing a novel, Pound might have spent several paragraphs describing those faces, but in a poem he just didn’t have that much time, so instead he simply said, “petals on a wet, black bough.” You don’t usually think of people looking like that, but you get the idea very quickly and accurately through this comparison. A metaphor is a direct comparison of two things (people’s faces and wet petals) not usually considered to be similar. A simile is an indirect comparison which uses like or as. For example, when it says in the Bible, “All we like sheep have gone astray,” that is a simile because it is comparing people to sheep by using the word like.

One final kind of figurative language which is important in poetry is symbolism. If you do not understand symbolism, it is not a very good idea to try to use it; however, if you do understand it, your poetry can be much more meaningful if you use it. A symbol is like a metaphor. It compares two things. The only difference is that in symbolism, only one of the two parts of the comparison is mentioned. Perhaps it is simpler to say that a symbol is a tangible object which stands for or represents something more complex and abstract. For example, a cross represents Christianity. The cross is a fairly simple object, one which you can pick up, feel, weigh, etc. Christianity, however, is much more complex and abstract. You can’t touch it or weigh it. You can only see it in the effects that it has in life. Therefore, when you see a cross, it represents and brings to mind the complex, abstract idea of Christianity. Poets use symbols in the same way.

For example, in the poem, “Limited”, Carl Sandburg talks about a train ride, but he is using the train as a symbol to represent life, so the poem is really about some of his thoughts on life. He makes the abstract idea simpler so it is easier to talk about.

In poetry, writing control is also very important. This means that you have worked every line over carefully and that you are controlling the poem, not the reverse. If you have to make words be accented on the wrong syllables or put in words which don’t contribute anything, or make up things which aren’t important so that your lines will rhyme, the poem is controlling you; you aren’t controlling it. Always remember that the idea is the important thing. When the idea begins to suffer for the sake of the form then something is wrong, and you need to give it more work.

There is such a thing as poetic license, or allowing a poet certain freedom with the language which you would not allow the short story writer or the novel writer. Nevertheless, spelling and grammar are just as important in poetry as they are in any other kind of writing, and overuse of poetic license indicates a poor poet.

**News Writing**

Journalism is the collecting, writing, editing, and publishing of news or news articles for presentation through the media, primarily newspapers and magazines. The style of writing characteristic of news materials consists of the direct presentation of fact or occurrences with little attempt at analysis or interpretation.

News writing is vital in that it helps to keep people informed about what is going on in the world locally, statewide, nationally, and internationally. News stories also provide general information of an educational, economical, or recreational nature.

Initially, you must understand what makes news. Readers are attracted by the subject matter of stories. The story related to the reader’s personal interests – work, family, church, education, and so on are examples. Stories related to finance satisfy many psychological needs. Conflict between men, man and nature, or man and society attracts readers. Any story dealing with human emotion such as love, pity, horror, or fear draws the attention of readers. Religious, civic, political, or any such social groups provide subject matter for interesting news articles. Stories related to disasters caused by nature, such as floods, volcanoes or storms, or disasters caused by man, such as wars or fire, also make news. However, you must realize that as you seek to attract readers, you should not let society’s appetite control you. You must uphold your personal integrity. A news writer is responsible for shaping the thoughts of his readers. Thus, you owe the readers your best. You should provide a positive influence through your writing.

Four basic points must be remembered if you hope to stimulate readers by your approach to the story:

1. **Current** – A story should cover a recent event. Old news or rehashed news won’t be read.
2. **Local** – Readers prefer news which relates to
their own local needs and interests.

3. **Proportion** – Readers are interested in the size and number of things: How many? How fast? How small?

4. **Far-Reaching Effects** – A news story with far-reaching effects for every individual will keep the reader’s interest.

Once you capture your readers’ interest you must hold their attention by your method of presenting the story. The style should be crisp, simple, and direct. News stories use straight declarative, concise sentences – with as few words as possible. Human interest stories are often preferred by readers over straight news. Personal appeal – the use of “you” and “we” in writing stories – is an effective approach. Ask questions; get readers involved. **Novelty** in approach, language, and coverage is vital in capturing readers’ attention.

There are four basic ways to write a news story.

1. **As straight news.** This method utilizes only facts, no opinion, and no guesswork. Quotes must be attributed to their source, and the climax of the story is usually told at the beginning.

2. **As human interest.** This approach takes a related but less important aspect of news story and presents it from a more humanized story and presents it from a more humanized angle. The form is like that of an essay and may have a climax at the end.

3. **As an editorial.** This means is a reflection on the news in essay form. It is generally a personal opinion intended to attack, defend, teach, or praise.

4. **As a “tie-in”.** This is an attempt, primarily through the clever and whimsical use of headlines, to lead into an entirely unrelated story.

Journalism covers a broad area; however, you will be asked to write either a straight news story, an editorial, or a feature story for the news writing category of Teen Talent.

In a news story, the most important facts are usually put in the first paragraph. The first paragraph is called the “lead” or “lead paragraph”. Sometimes the lead is only one sentence in length.

Who? What? When? Where? Why? How? These are the questions you will try to answer in your lead paragraph. Who (or what) is involved? What happened? When did it happen? Where did it happen? Why did it happen? How did it happen? If your reader has the answers to these questions, then he will basically know what the entire article is about. He will also know whether he wants to read on for more details about the story.

In essence, the lead of a news story must contain all of the basic facts so that, if necessary, the story can be “cut” (shortened) at any point thereafter. Subsequent paragraphs, or the body, simply contain further descriptions and details. The word limit for the news story has been set at 1200 words.

An editorial will provide you with an opportunity to convince others to agree with you by giving strong arguments to support your opinions. Although no “formula” exists for the creation of editorials, most do share certain characteristics. The editorial’s structure typically consists of a lead, a body, and a conclusion. The lead is the first paragraph; the body consists of all the following paragraphs except the last; the last paragraph is the conclusion.

The best way to write your editorial is to have something to say; something that you feel is important and needs to be expressed. When you find what needs to be said, then say it clearly and forcefully. You will be limited to no more than 500 words for your editorial.

When preparing to write your editorial, you should also be aware that editorials are categorized by the writer’s general intention. You may seek to persuade, to praise, to clarify, or to entertain. The classic type of editorial most often used is the persuasive editorial. Its purpose is to make someone of some group adopt a change. This type of editorial generally criticizes some existing condition and takes a definite stand on public issues.

The feature story seeks to amuse and entertain readers, as well as to inform them. Feature stories are usually very interesting. These stories are mainly about outstanding or very interesting people or events. For example, a notable person may be in town for some engagement, and a feature story may be written as a result of an interview with that person.

Features follow no specific formula, but there are several different kinds of feature stories. Each type reflects a somewhat different approach by the writer.

A news feature is an article which has a news peg. That is, it deals with how certain events or matters of current interest affect people’s lives. Often the event upon which a story is based has little intrinsic value. Rather it will possess color or some unusual quality. The more important the event, the greater amount of copy you will write and the more details you will include. In the news feature, your primary concern is not with significant events but rather with events that are very unusual or even odd. In actuality, therefore, the length of a feature cannot be predetermined. It should run as long as is necessary to tell the story – no more and no less. However, for competition purposes you will be limited to 1200 words for the news feature and for the following kinds of feature stories.
An individual who has an interesting hobby, who has visited a foreign country, who invents things, or who collects unusual objects often makes a good subject for a personality sketch. However, the actual emphasis here is not so much on the person as on what he does. Also related to this type of feature is the biography – the life story of a person you would like to know more about. Other features include holiday-related stories – articles about the background of holidays or special occasions – and humorous stories – articles about amusing things that happen to people.

The “catch-all” type of feature is the human-interest story. This category includes any feature story that does not obviously fit into one of the previously mentioned categories. Generally speaking, human-interest features include stories about interesting or unusual people, places, or events. In most human-interest stories, the event described overshadows all else. The center of focus is neither on timeliness nor personality. Basically, like the other kinds of features, the human-interest feature deals with out-of-the ordinary events of minor importance.

Stylistically, a feature story is unlike a news story in that it does not give all the main facts in the first sentence or paragraph. The goal of the first sentence is to capture the reader’s attention so that he will want to continue reading. The entire story must be read in order to glean all the facts.

Definition of Terms

Part 6

Each of the following terms is found on one or more of the judge’s scoring sheets for the Creative Writing Division. After each definition, you will find the area (short story, poetry, etc.) to which it applies. Most of these terms have been discussed more fully in Part 5, so if you don’t quite understand this definition, check back for additional information.

Participation Requirements

Participation requirements to be completed include contestant information provided in the top right hand corner of each entry, entry typewritten, entry double-spaced, entry placed in the correct category, and word/line limitation.

Impact

Impact is the overall effectiveness of a word or the impression it makes on the reader. The impact results from all the separate elements working together to form the whole composition. (Short Story, Plays and Skits, Poetry)

Characterization

Characterization refers to how well the people in the story or drama are developed or explained and how believable they are. If the writer understands human behavior, he/she will probably be able to give the rare insight into who the characters are as individuals and why they act and respond as they do. A major consideration in this category is how realistic the people are and how believable their responses are to the situations in the story or play. (Short Story, Plays and Skits)

Setting

Setting is the actual physical location of the story or drama. The primary characteristic to be evaluated by the judges is how well the setting is described, how well it fits the theme of the story or play, and how well unified it is with the action. In dramas and skits, some considerations will be given to how feasible the setting is for the production of the drama. (Short Story, Plays and Skits)

Plot

The plot is the story line of the short story or drama. It is essentially what happens. The judge’s primary concern in the area of plot will be how believable the action is, how unified it is, and how appropriate it is to the underlying theme of the piece. (Short Story, Plays and Skits)

Theme

Probably the most important and single element in any work, theme refers to the underlying idea or purpose of the piece. It is the moral value which is illuminated by the work or the attitude expressed by the working together of
all the separate parts. In judging entries, the judges will be looking for evidence of abstract thought, clarity, subtlety of presentation, and significance. (Short Story, Plays and Skits, Poetry)

**Use of Language**
This refers to the contestant’s ability to put sentences together correctly and effectively, his/her ability to use assonance, alliteration, symbolism, etc. In some cases, it also refers to his/her ability to use the mechanics of composition correctly. (See Part 5 for discussion of terms) (Short Story, Poetry)

**Mechanics**
Grammatical usage, spelling, and punctuation are covered by an evaluation of the contestant’s mechanics. (Short Story, Articles and Essays, Plays and Skits)

**Effectiveness**
(See Part 5 for discussion of terms) (Articles and Essays)

**Clarity of Purpose**
In an essay or article, the purpose is generally contained in a central idea or thesis statement. This section on the judge’s scoring sheets asks for an evaluation of how clearly the point of the essay comes through. In other words, how well could you tell what the essay was supposed to be about? This aspect of the evaluation sheet also takes into consideration how well the idea of the essay was developed and explained. (Articles and Essays)

**Unity**
Unity is the quality of “oneness” which an essay or article should achieve. In other words, it is staying with the main idea throughout the work without getting “off the track” or rambling. (Articles and Essays)

**Coherence**
In any essay, somewhat separate and divergent ideas must be blended together to make the whole. Coherence refers to how well separate ideas are linked so that the essay reads smoothly. It is the effective use of transitions. (Articles and Essays)

**Organization**
Every essay consists of several ideas which all relate to the main point. Organization refers to how well those ideas are ordered to give purpose to this arrangement. In other words, are related ideas together? Is there a sense of logic in the sequence of the ideas? (Articles and Essays)

**Logic**
Logic in this sense is the display of perception in relating ideas and arriving at conclusions. (Articles and Essays)

**Documentation**
When a contestant uses information which he/she obtained from a published source, he/she must indicate by means of footnotes and bibliography where the information was acquired. The evaluation of a contestant’s documentation includes a consideration of whether or not he/she has adequately acknowledged his/her sources; and if they are adequately acknowledged, how reliable is the information cited, and how reliable is the source selected. (Articles and Essays)

**Dialogue**
Dialogue is the exchange of conversation between characters in a story or drama. Judge will be considering how natural the speech of the characters sounds and how well the dialogue contributes to the development of the plot and the theme. (Plays and Skits)

**Originality**
Originality is the amount of creativity and imagination found in a work. In other words, is the piece trite and worn out, or is it fresh and new, alive with the writer’s own personality and inventiveness? (Poetry)

**Control**
Control includes a consideration of the precision of the construction of the lines of a poem, the effectiveness of rhythm, the ease in the flow of the lines, and the evidence of the mastery of poetic devices. (Poetry)

**Imagery**
The section on imagery involves a consideration of the contestant’s ability to create word pictures, to appeal to the reader’s imagination, senses, and intellect. (Poetry)
CHURCH OF GOD
TEEN TALENT CREATIVE WRITING

STATEMENT OF VERIFICATION
OF ORIGINALITY

Policy on Plagiarism

Plagiarism, the act of stealing and passing off the ideas or words of another as one’s own, is a violation of biblical principles. Therefore, we have adopted the following policy:

Plagiarism will subject the participant to disqualification from competition in the Teen Talent Creative Writing Division. The participant will be immediately disqualified and the state director of Youth and Discipleship notified of the offense.

I _______________________________________ am solely responsible for the creation of this piece
(print name)

Entitled ______________________________________
(title of entry)

Category ______________________________________

Author’s Signature ______________________________

Signature of Parent or Guardian ____________________
CONVERSION CHART
4.5 and above – Superior
3.5 through 4.4 – Excellent
2.5 through 3.4 – Very Good
1.5 through 2.4 – Good
1.0 through 1.4 - Satisfactory

TEEN TALENT CREATIVE WRITING DIVISION
Adjudicator’s Summary

<table>
<thead>
<tr>
<th>Category</th>
<th>Date</th>
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<th>City</th>
<th>State</th>
<th>Zip</th>
<th>Local Church</th>
<th>State/Region</th>
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NOTE: This is to be prepared from the adjudicator’s individual sheets by someone assigned the responsibility. It is hoped that a calculator will be utilized to insure greater accuracy. Follow the provided instructions.

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<th>Adjudicators</th>
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<td>TOTALS</td>
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</table>

GRAND TOTAL

Combined Average

Combined Rating

FOR ADJUDICATORS ONLY

Final Average and Rating: After reviewing the above objective analysis and deliberating the matter in view of all entries within this category, the adjudicators have awarded the following average and rating.

AVERAGE
RATING
SHORT STORY CATEGORY
Teen Talent Creative Writing Scoring Sheet

Name
Address
City________________________State________________________Zip_________________
Local Church
State/Region__________________________________________________________
Title of Story________________________

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory – 1 point.

1. IMPACT ___ 5. MECHANICS ___
2. CHARACTERIZATION ___ 6. THEME ___
3. SETTING ___ 7. USE OF LANGUAGE ___
4. PLOT ___ 8. PARTICIPATION REQUIREMENTS ___

Signature of Scorer________________________________________

Comments and suggestions which you offer below will be given to the contestant as an additional evaluation.

Dear

Following are comments and suggestions on your entry which I hope will be helpful.

1. IMPACT (overall effectiveness)

____________________________________________________________________

2. CHARACTERIZATION (believability of characters, insight into human behavior)

____________________________________________________________________

3. SETTING (unity, appropriateness to theme, development)

____________________________________________________________________

4. PLOT (feasibility, unit of action, appropriateness to theme)

____________________________________________________________________

5. MECHANICS (grammatical usage, spelling, punctuation)

____________________________________________________________________

6. THEME (evidence of abstract thought, clarity, subtlety of presentation, significance)

____________________________________________________________________

7. USE OF LANGUAGE (symbolism, alliteration, assonance, effectiveness of sentence structure)

____________________________________________________________________

8. PARTICIPATION REQUIREMENTS (contestant information, typewritten, double spaced, correct category, word limitation)

____________________________________________________________________

Signature of Evaluator________________________________________
ARTICLES AND ESSAYS CATEGORY
Teen Talent Creative Writing Scoring Sheet

Name ____________________________________________
Address __________________________________________
City __________________________ State ____________ Zip ________
Local Church ________________________________________
State/Region _____________________________________________________________________________

Title of Article or Essay ________________________________________________________________

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory – 1 point.

1. EFFECTIVENESS _______ 6. LOGIC _______
2. CLARITY OF PURPOSE _______ 7. MECHANICS _______
3. UNITY _______ 8. DOCUMENTATION _______
4. COHERENCE _______ 9. PARTICIPATION REQUIREMENTS _______
5. ORGANIZATION _______ Signature of Scorer ________________________

Comments and suggestions which you offer below will be given to the contestant as an additional evaluation.

Dear ARTICLES AND ESSAYS

Following are comments and suggestions on your entry which I hope will be helpful.

1. EFFECTIVENESS (overall impact)

______________________________________________________________________________________

2. CLARITY OF PURPOSE (obviousness of controlling idea, adequacy of development)

______________________________________________________________________________________

3. UNITY (application of all supporting materials to the central idea)

______________________________________________________________________________________

4. COHERENCE (smoothness of transition from one concept to another, close relation of separate parts of essay)

______________________________________________________________________________________

5. ORGANIZATION (purposefulness of arrangement, logic displayed in sequence of ideas)

______________________________________________________________________________________

6. LOGIC (display of perception in relating ideas and arriving at conclusions)

______________________________________________________________________________________

7. MECHANICS (grammatical usage, spelling, punctuation, sentence structure, paragraph development)

______________________________________________________________________________________

8. DOCUMENTATION (reliability of information, attribution of quoted and paraphrased material, reliability of sources)

______________________________________________________________________________________

9. PARTICIPATION REQUIREMENTS (contestant information, typewritten, double spaced, correct category, word limitation)

______________________________________________________________________________________

Signature of Evaluator ________________________
Date ___________________ 20________

PLAYS AND SKITS CATEGORY
Teen Talent Creative Writing Scoring Sheet

Name

Address

City___________________________________State___________________Zip________

Local Church

State/Region___________________________________________________________________

State/Region___________________________________________________________________

Title of Play or Skit

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory - 1 point.

1. IMPACT ___
2. CHARACTERIZATION ___
3. DIALOGUE ___
4. PLOT ___
5. THEME ___
6. MECHANICS ___
7. PARTICIPATION REQUIREMENTS ___

Comments and suggestions which you offer below will be given to the contestant as an additional evaluation.

Dear

PLAYS AND SKITS

Following are comments and suggestions on your entry which I hope will be helpful.

1. IMPACT (overall effectiveness)

2. CHARACTERIZATION (believability of characters adequacy of development, insight into human behavior)

3. DIALOGUE (naturalness of speech, significance of dialogue, subtlety of plot, theme development through conversation)

4. PLOT (feasibility, unit of action, completeness)

5. THEME (evidence of abstract thought, subtlety of presentation, significance)

6. MECHANICS (grammatical usage, spelling, punctuation)

7. PARTICIPATION REQUIREMENTS (contestant information, typewritten, double spaced, correct category, word limitation)

Signature of Evaluator

Signature of Scorer
POETRY CATEGORY
Teen Talent Creative Writing Scoring Sheet

Name

Address

City___________________________________State___________________Zip____________

Local Church

State/Region___________________________________________________________________

Title of Poem__________________________

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory - 1 point.

1. IMPACT ___ 2. ORIGINALITY ___ 3. USE OF LANGUAGE ___ 4. CONTROL ___ 5. IMAGERY ___ 6. THEME ___ 7. PARTICIPATION REQUIREMENTS ___

Comments and suggestions which you offer below will be given to the contestant as an additional evaluation.

Dear

Following are comments and suggestions on your entry which I hope will be helpful.

1. IMPACT (overall effectiveness)

2. ORIGINALITY (creativity and imagination)

3. USE OF LANGUAGE (alliteration, assonance, effectiveness of phrasing, care in diction, precision in word selection, intensity of phrase construction)

4. CONTROL (precision of line construction, effectiveness of rhythm [either classical or natural], ease in flow of lines, evidence of mastery of poetic technique and discipline)

5. IMAGERY (ability to create word pictures, appeal to imagination, senses and intellect, symbolism)

6. THEME (message or meaning of poem)

7. PARTICIPATION REQUIREMENTS (contestant information, typewritten, double spaced, correct category, word limitation)

Signature of Evaluator ____________________________

Signature of Scorer __________________________________
NEWS WRITING CATEGORY
Teen Talent Creative Writing Scoring Sheet

Name__________________________________________________________
Address________________________________________________________________________
City___________________________________State___________________Zip________________
Local Church________________________________________________________________________
State/Region________________________________________________________________________
Title of News Story, Editorial, or Feature________________________________________________

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory – 1 point.

1. EFFECTIVENESS ___
2. CLARITY OF PURPOSE ___
3. UNITY ___
4. ORGANIZATION ___
5. MECHANICS ___
6. DOCUMENTATION ___
7. PARTICIPATION REQUIREMENTS ___

Signature of Scorer_________________________________________

Comments and suggestions which you offer below will be given to the contestant as an additional evaluation.

Dear NEWS WRITING

Following are comments and suggestions on your entry which I hope will be helpful.

1. EFFECTIVENESS (overall impact)

2. CLARITY OF PURPOSE (obviousness of controlling idea, adequacy of development)

3. UNITY (application of all supporting materials to the central idea)

4. ORGANIZATION (purposefulness of arrangement, logic displayed in sequence of ideas)

5. MECHANICS (grammatical usage, spelling, punctuation, sentence structure, paragraph development)

6. DOCUMENTATION (reliability of information, attribution of quoted and paraphrased material, reliability of sources)

7. PARTICIPATION REQUIREMENTS (contestant information, typewritten, double spaced, correct category, word limitation)

Signature of Evaluator ___________________________
Conclusion

Part 7

The Creative Writing Division of Teen Talent is a contest, and – as with any contest – the emphasis, unfortunately is on winning. However, the competition is designed to be beneficial for the winners and non-winners alike as a meaningful learning experience. Of course it’s great to come out on top, but even if you aren’t one of the small minorities of entrants who becomes an international winner, you have a lot to gain entering. First, you profit from a serious attempt at putting your thoughts down on paper in an acceptable form. That isn’t easy, and completing any manuscript at all is a considerable achievement. Second, you get the chance to have your work evaluated critically by someone who is a specialist in the field of creative writing. Even if you don’t win, the evaluation should be valuable to you because it will help you get an objective view of your strengths and weaknesses so that you will know how to develop your skills. Third, writing a manuscript for the competition will get you started doing something very important with a gift given to you by God.

Writing is a talent, and – like the talent in the biblical parable – it will not grow unless it is used; and it will not grow properly unless it is used for the glory of the One who gave it to you. If you have any potential to become a writer, you have a great gift; but it is a gift which demands great discipline, training, and dedication to develop. God would not have given it to you unless He trusted you to use it well.

Consider how important the written word has always been to His work on earth, and you will begin to realize how special your gift is and how much you can do for Him if you are willing to work at developing it.

Our whole understanding of God’s plan is revealed to us in His Word. He saw the written word as a very important medium for preserving and communicating His divine plan. Christ was the Word made flesh, and His story has also been preserved in writing. God has protected His sacred written Word and has promised that none of it will pass away.

In our time, writing is even more important than it was in the time of Christ because more people are now literate than ever before. Therefore, almost all of the population of the world can be reached through the written word. For this reason the written word is still very important in communicating the message of Christ.

Writers are very seldom in the spotlight. They are not performers, and they may often go unnoticed. However, the impact of their work may be greater than will ever be known. If you write one article that reaches a thousand readers, you have communicated with more people than some preachers do in their entire ministry. You may also be able to communicate with people who could not be influenced by the words of a minister. The possibilities of communicating the gospel of Christ through the gift of writing well are almost overwhelming.

Whether you win this contest or not, you are venturing into a truly vital area in desperate need of skilled workers. If you are willing to work, plan, rewrite, study, practice and dedicate yourself to becoming a good writer, you can fulfill a place of inestimable value in the work of Christ on earth.
teen talent

drama

DIVISION
# Chart for Category Selection

## Part 1

To assist you in determining which category your selection fits, please check the following:

<table>
<thead>
<tr>
<th></th>
<th>Monologue/Group Skit</th>
<th>Spoken Word</th>
<th>Human Video</th>
<th>Mime</th>
<th>Pantomime</th>
<th>Expressive/Interpretive Movement</th>
<th>Synchronized Movement</th>
</tr>
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<tbody>
<tr>
<td>1. Tells a story</td>
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<td>CAN</td>
<td>CAN</td>
<td></td>
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</tr>
<tr>
<td>2. Mouth words (direct quote only)</td>
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<td>YES</td>
<td>NO WORDS</td>
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<td>3. Song with lyrics</td>
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<td>YES</td>
<td>YES</td>
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<td></td>
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<td>5. Repeats refrain of song</td>
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<td>YES</td>
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<td>12. Choreographed movement (entire selection)</td>
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<td>14. Characterization (entire selection)</td>
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<td>15. Characterization (Limited w/in Selection)</td>
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Participation

Part 2

Entry Requirements

1. Many drama pieces require permission and production rights in order to perform. Therefore, it is the responsibility of the participant to secure performance privileges when not choosing an original selection. If there is a question concerning your selection, contact the company that is responsible for publishing your selection.

2. All music used in drama competition must be Christian in nature, recorded by a Christian Artist.

*Special Note: Entries are limited to one entry per category – per person

Part 3

Classification and Description of Categories

There are five areas of competition in the Teen Talent Drama Division, with a total of thirteen categories of participation. Classification of categories and the respective areas of participation are:

I. Spoken Drama
   1. Monologue
   2. Group Skit
   3. Solo Spoken Word
   4. Group Spoken Word

II. Mime
   1. Solo Mime
   2. Group Mime

III. Human Video
   1. Solo Human Video
   2. Group Human Video

IV. Pantomime
   1. Solo Pantomime
   2. Group Pantomime

V. Creative Movement
   1. Solo Expressive/Interpretive Movement
   2. Group Expressive/Interpretive Movement
   3. Group Synchronized Movement

Participant Information

1. All performers must perform on the state area provided. Also, no exiting/reentering during the performance.

2. Music must be submitted with application in MP3 format.

3. All performers must have at least one adult leader, from their local church, present backstage at all times. More leaders may be needed depending on the physicality of the performance.

Following is a list of specific regulations and guidelines for each category. They should be adhered to strictly. This will enable all participants initially to stand the same ground, and will provide a basis for comparison.

Spoken Drama

General Information

1. The selection must come from a dramatic work, either original or otherwise. It may be a cutting from a play, or a self-contained whole. Remember that suitability of selection is a part of the adjudication process.

2. The selection should be thoroughly familiar to the participant, memorized and studied for dramatic performance.

3. This is a dramatic performance and should be executed as such. Do not merely recite lines, but interpret them honestly, in a manner befitting the stage.

4. Lighting is limited to lights provided at the facility. Special effects lighting limited to strobe lights,
black lights and flash lights, but without altering the existing lighting.
5. The use of pyrotechnics will not be permitted.
6. **No music is to be used in Spoken Drama categories.**

**Monologue**
1. A monologue is a dramatic presentation by one person.
2. The selection should be not less than **three minutes and not more than five minutes in length.**
3. Minimal hand props (chair, stool, table, cross, etc.) and handheld props (hat, cane, sticks, flags, banners, etc.) may be used. No scenery, backdrops, or set props will be allowed.
4. Costume does not matter, as it can enhance or distract from the performance.

**Group Skit**
1. The group skit is a dramatic presentation by two or more people utilizing dialogue.
2. The selection should be not less than five minutes and not more than ten minutes in length.
3. Minimal hand props (chair, stool, table, cross, etc.) and handheld props (hat, cane, sticks, flags, banners, etc.) may be used. No scenery, backdrops, or set props will be allowed.
4. Costume does not matter, as it can enhance or distract from the performance.

**Solo Spoken Word**
1. The solo spoken word is a dramatic ‘poetry’ presentation by one person, which can and often is portrayed as poignant and ‘in your face’ poetry. It should provoke thought about the subject/topic being spoken about. It can be aggressive but can also evoke emotion peacefully.
2. The selection for solo spoken word should be not less than two minutes, and not more than four minutes in length.
3. Props, makeup and costumes are not allowed.
4. Melodic portions are allowed, but not encouraged, because the adjudicators will not be evaluating singing. Poor singing ability could actually be a distraction from the message and negatively impact the adjudicators’ scores. Keep in mind that this is ‘spoken’ word.
5. Group spoken word differs from group skit because there is no characterization or character development. It also differs from preaching, teaching and storytelling because it is tightly scripted, performed rhythmically and poetically.
6. Group spoken word will be done at stationary microphones. There should be no handling of microphones.
7. It would be beneficial to the performers if an original piece of work is used. This should be indicated on the registration form.

**Group Spoken Word**
1. The group spoken word is a dramatic ‘poetry’ presentation by **two to four people**, which can and often is portrayed as poignant and ‘in your face’ poetry. It should provoke thought about the subject/topic being spoken about. It can be aggressive but can also evoke emotion peacefully.
2. The selection for group spoken word should be not less than three minutes, and not more than five minutes in length.
3. Props, makeup and costumes are not allowed.
4. Melodic portions are allowed, but not encouraged, because the adjudicators will not be evaluating singing. Poor singing ability could actually be a distraction from the message and negatively impact the adjudicators’ scores. Keep in mind that this is ‘spoken’ word.
5. Group spoken word differs from group skit because there is no characterization or character development. It also differs from preaching, teaching and storytelling because it is tightly scripted, performed rhythmically and poetically.
6. Group spoken word will be done at stationary microphones. There should be no handling of microphones.
7. It would be beneficial to the performers if an original piece of work is used. This should be indicated on the registration form.

**Mime**

**General Information**
1. The selection should be thoroughly familiar to the participant, with care given to convey a conscious line of thought through articulated movement.
2. Either original or published works are acceptable, with both content and expression of content being factors.
3. Minimal hand props (chair, stool, table, cross, etc.) and handheld props (hat, cane sticks, flags, banners, etc.) may be used. No scenery, backdrops, or set props will be allowed.
4. The presentation will be judged as a whole. It should be clean, precise and without superfluous movement.
5. Mime should be done in silence, without words. Instrumental music may be used at the discretion of the performer. Neither the performer nor the soundtrack may use words at any time during the performance. *The storyline is followed through the mime’s movement without the words.*
Solo Mime
1. The solo mime is a piece performed with mime makeup and with gloves that does not mouth the words. Limited props maybe used and the mime is done in robotic, stylized, and synchronized movement. The use of “TOC”, which is the small visible jerk to signify the beginning or ending of a movement, is necessary. The use of stops and arresting of movement are essential to the audience’s understanding of the piece.
2. The solo mime need not be limited to one character, but should maintain a single train of thought that follows a story line.
3. The solo selection should not be less than three minutes and not more than seven minutes in length.

Group Mime
1. The group mime is a piece performed by two or more persons performed with mime makeup and gloves that does not mouth the words. Limited props maybe used and the mime is done in robotic, stylized, and synchronized movement. The use of “TOC”, which is the small visible jerk to signify the beginning or ending of a movement, is necessary. The use of stops and arresting of movement are essential to the audience’s understanding of a piece.
2. Groups should establish and maintain a train of thought that follows a story line, with all members working to clarify and enhance that story line.
3. The selections should not be less than three minutes and not more than seven minutes in length.

Human Video
General Information
1. The suitability of selection is a part of the adjudication process.
2. The selection should be thoroughly familiar to the participant, memorized and studied for dramatic performance.
3. This is a dramatic performance and should be executed as such. The words of the song selected should be interpreted honestly in a manner befitting the stage.
4. Lighting is limited to lights provided at the facility. Special effects lighting limited to strobe lights, black lights and flashlights, but without altering the existing lighting.
5. The development or growth of the characters must be seen throughout the performance. The performer(s) must remain in character at all times.
6. In Human Video, there is the progressive telling of a story, a continuous uninterrupted story that progresses through the piece. The piece should be performed so that the audience can follow the storyline even if the music was removed. If a refrain is repeated the story and character must continue forward without repeating previous movement. The storyline goes on until it is finished.
7. Not suitable in this category is human scaffolding (building) and stunts.

Solo Human Video
1. A solo human video is a piece performed by one person with music in which a character or characters is easily seen and developed. No mouthing of the words except in a direct quote by the character. The piece is to be performed in such a manner that if the music were removed you could understand the story line by the action of the characters. Character development and story line are essential ingredients. The characters must behave like people in everyday life and act and move accordingly.
2. The selection should not be less than three minutes and not more than seven minutes.
3. Minimal props (chair, stool, table, cross, etc.) and handheld props (hat, cane, sticks, flags, banners, etc.) may be used. No scenery, backdrops, or set props will be allowed.
4. Costume does not matter, as it can enhance or distract from the performance.
5. Theatrical makeup is not permitted in human video.

Group Human Video
1. A Group Human Video is a dramatic presentation by two or more persons with music in which a character or characters is easily seen and developed. There can be no mouthing of the words except in a direct quote by the character. The piece is to be performed in such a manner that if the music were removed you could understand the story line by the action of the characters. Character development and storyline are essential ingredients. The characters must behave like people in everyday life, and act and move accordingly.
2. The selection should not be less than three minutes and not more than seven minutes.
3. Minimal props (chair, stool, tables, cross, etc.) and handheld props (hat, cane, sticks, flags, banners, etc.) may be used. No scenery, backdrops, or set props will be allowed.
4. Costume does not matter, as it can enhance or distract from the performance.
5. Theatrical makeup is not permitted in human video.
Pantomime

General Information
1. The selection should be thoroughly familiar to the participant, with care given to convey a conscious line of thought through articulated movement.
2. Either original or published works are acceptable, with both content and expression of content being factors.
3. Limited props (chair, stool, table, hat, cane, etc.) maybe used by the performer, though no sets will be allowed.
4. The presentation will be judged as a whole. It should be clean precise and without superfluous movement.
5. Human Scaffolding (building) would be an element in this category, including lifts, building, climbing and stunts.
6. Theatrical makeup is not permitted in pantomime.

Solo Pantomime
1. Solo Pantomime is a piece that is performed, by one person, to music with words. No makeup is to be used. The words are not mouthed except in a direct quote by the character. If the piece is telling a story, the story is told symbolically through the combination of visualization and characterization. The performer should step in and out of character to visualize the story.
2. In pantomime, there is an expressive movement, a blending of music and mime with some sort of creative movement. As a group, there must be a blending together of movement.
3. The performance may include the use of sticks, creative movement, synchronized movement, symbolic movement, blocking, flags, banners, sign-language. The performer attempts to visualize the meaning of the piece being performed.
4. Minimal props (chair, stool, table, cross, etc.) and handheld props (hat, cane, sticks, flags, banners, etc.) may be used. No scenery, backdrops, or set props will be allowed.
5. The group pantomime should not be less than 2 ½ minutes and not more than seven minutes in length.

Creative Movement

General information
1. Creative movement is an artistic form of rhythmical steps set in time to music. Elements include dance of any form, banners, flags, etc. All movement must be uniform throughout the piece. There is no characterization and no storyline.
2. Either original or published Christian works are required, with both content and expression of content being factors.
3. Participants should avoid any lewd and suggestive movement in expression. A full drop in your rating will result, and in extreme cases the adjudicators reserve the right to stop the performance if they find it offensive.
4. The focus of the performance should not rest only on the movement alone but the intent of the movement should be for the glory of God.
5. Handheld props (hat, cane, sticks, flags, banner, etc.) may be used. No scenery, backdrops, or set props will be allowed.
6. Dress should be conservative and modest, not suggestive, and should not distract from your performance.

Group Synchronized Movement
1. Group Synchronized Movement is an up tempo piece performed by several persons with or without words.
2. In Group Synchronized Movement, there is upbeat expressive movement that is unified.
3. The performance may include the use of high energy creative movement, synchronized movement, flags, banners, streamers, batons, etc.
Styles in this category could include jazz, tap, urban, praise dance, etc.

4. Individuals or smaller groups within the group can stop out with synchronized movements as long as it is consistent with the whole. Remember, *performance is graded on the group, not the individual.*

5. The Group Synchronized Movement should not be less than 2 ½ minutes and not more than seven minutes in length.

Examples of Synchronized Movement: *He Reigns, Shackles, and Stomp*

**Solo Expressive/Interpretive Movement**

1. Solo Expressive/Interpretive Movement is a slower tempo, worshipful piece that may or may not be synchronized.

2. In Solo Expressive/Interpretive Movement, there is slower tempo, worshipful movement.

3. The performance may include the use of creative movement, synchronized movement, flags, banners, streamer, batons, etc. Styles in this category could include the use of ballet, praise dance, etc.

4. The Solo Expressive/Interpretive Movement should not be less than 2 ½ minutes and not more than seven minutes in length.

Examples of Expressive/Interpretive Movement: *Lord, You’re Holy, We Fall Down, I Can Only Imagine*

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**Performance Guidelines**

**Part 4**

1. Select a play or cutting suitable to Teen Talent competition. Its content should be in harmony with Church of God teaching. It should have a Christian emphasis, but does not have to be overly didactic. As regarding dress, language, and action it should adhere to Church of God standards. This does not mean, however, to relieve the selection of all its theatrical honesty. Either edit wisely or choose more appropriately.

2. Select a play or cutting worthy of competition quality is important. Original pieces are fine, even encouraged if they are of sufficient quality (although the originality of the selection is not a subject of adjudication). Please safeguard your performance, however, by being very diligent and responsible in selecting your material.

3. Keep production values as simple as possible. No performing group will have sufficient amount of time to erect elaborate sets. Seek simplicity.

4. All technical requirements are to be strictly observed including, but not limited to, the following:

   a. **Regarding time restrictions of each category...** For each subsequent minute(s) or portion thereof of infractions, there will be a one-point per minute deduction from the final score. All timing is the responsibility of the head adjudicator of each category.

   b. **If scenery is used in a category not allowed, the participant is subject to a five-point reduction in the final score, subject to the determination of the adjudicators.**

   c. Lighting is limited to lights provided at the facility. Special effects lighting limited to strobe lights, black lights and flashlights, but without altering the existing lighting.

5. Costumes are allowed in all categories and are subject to standards of modesty upheld by the Church of God.

6. The participant will not be allowed to make any comments of introduction before the performance is begun.
7. Costumes are allowed in all categories, subject to standards of modesty upheld by the Church of God.
8. The participant will not be allowed to make any comments of introduction before the performance is begun.
9. If a mistake during the performance is made, such as a forgotten line or a missed cue, remember that in drama mistakes can often be covered by ad-libbing or improvising.
10. Remember that acting is not the only aspect drama. Directing is very important for proper pacing, mood interpretation, blocking, and so forth. Costuming, makeup, and set design may have an influence, but these will not be directly judged.
11. All participants and audience members should respect theater etiquette.
12. Due to the confines of the stage, we discourage gymnastics routines and request all performances be limited to the stage.
13. All music used in drama competition must be Christian in nature, recorded by a Christian Artist.

Conclusion

Part 5

This manual deals largely with the technical aspects of Teen Talent Drama Division competition. Its purpose is to inform potential participants of the rules governing the competition. Teen Talent, however, is more than a list of regulations; and drama is more than a series of precepts.

Teen Talent serves the Church of God and its young people. It promotes the creativity, the imagination, the skill, and the dreams of its youth. It challenges its youth, not merely to win, but to serve God through the talent and desire He has placed within us. That talent must be developed, must be refined, must be honed with the fires of discipline, but mostly, must be dedicated. Through that sincere dedication to God and His Word, that talent becomes a force that God himself can use for the communication of His message and the beautification of our existence. Teen Talent believes in our youth and in the gifts God has placed within them.

Drama is a great tool, and exalted, art, waiting for the Church to realize its potential. With anointed direction, it can communicate God’s Word, glorify HIS message, and prick the minds of those who observe. It can inspire the creative minds of our people and provide a ministry for their collaborative effort. It can reach people who would never listen to more conventional methods of communication.

Drama is not the message, but the tool, the craft, and the art. Let us use it. Let us bring forth our talents. Let us worship God through it, and may God bless our efforts in the knowledge that our talents do not lay waste.
CONVERSION CHART
4.5 and above – Superior
3.5 through 4.4 – Excellent
2.5 through 3.4 – Very Good
1.5 through 2.4 – Good
1.0 through 1.4 - Satisfactory

TEEN TALENT DRAMA DIVISION

Adjudicator’s Summary

Category______________________________________________Date____________20
Name_____________________________________________________
Address_______________________________________________________________________________________________
City_________________________State_______________________Zip___________________________
Local Church________________________________________State/Region_____________________________________________________________________________

NOTE: This is to be prepared from the adjudicator’s individual sheets by someone assigned the responsibility. It is hoped that a calculator will be utilized to insure greater accuracy. Follow the provided instructions.

Factors

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FOR ADJUDICATORS ONLY

Combined Average       Combined Rating

Final Average and Rating: After reviewing the above objective analysis and deliberating the matter in view of all entries within this category, the adjudicators have awarded the following average and rating.

SCORE       RATING

Points deducted for time infraction:__________
TEEN TALENT DRAMA DIVISION SCORING SHEET

Monologue

Name
Address
City__________________________State_________Zip__________
Local Church__________________________________State/Region________________________________

Original Piece: Yes_______No_____
Time Start:____________Time End:__________ Overtime by:___________minutes.

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory- 1 point.

1. Characterization (believability of character) 5 4 3 2 1
2. Ability of actor 5 4 3 2 1
3. Concentration 5 4 3 2 1
4. Pacing 5 4 3 2 1
5. Effectiveness of message 5 4 3 2 1
6. Intensity of characterization 5 4 3 2 1
7. Diction/pronunciation/articulation 5 4 3 2 1
8. Facial expressions and body movement 5 4 3 2 1
9. Volume 5 4 3 2 1
10. Blocking 5 4 3 2 1

(A monologue is a dramatic presentation by one actor using spoken dialogue. The selection should be between 3-7 minutes in length and focus on strong character development.)

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

ADJUDICATOR’S COMMENTS TO THE PERFORMER MONOLOGUE

________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________
________________________________________________________________________________________________

Signature of Adjudicator_____________________________________


TEEN TALENT DRAMA DIVISION SCORING SHEET

Group Skit

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Address

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Local Church

State/Region

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Time Start: ___________  Time End: ___________  Overtime by: _____ minutes.

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows:  **Superior** – 5 points; **Excellent** – 4 points; **Very Good** – 3 points; **Good** – 2 points; **Satisfactory** – 1 point.

1. Characterization (believability of character)  5  4  3  2  1
2. Ability of actor  5  4  3  2  1
3. Concentration  5  4  3  2  1
4. Pacing  5  4  3  2  1
5. Effectiveness of message  5  4  3  2  1
6. Intensity of characterization  5  4  3  2  1
7. Diction/pronunciation/articulation  5  4  3  2  1
8. Facial expressions and body movement  5  4  3  2  1
9. Volume  5  4  3  2  1
10. Blocking  5  4  3  2  1

(A group skit is a dramatic presentation by two or more actors, both speaking dialogue. The selection should be between 5-10 minutes in length and focus on strong character development.)

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

______________________________________________________________
______________________________________________________________
______________________________________________________________

ADJUDICATOR’S COMMENTS TO THE PERFORMER  GROUP SKITS

________________________________________________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________

Signature of Adjudicator________________________________________
TEEN TALENT DRAMA DIVISION SCORING SHEET
Solo Mime

Name__________________________________________________________
Address________________________________________________________________________________________
City________________________________ State________________ Zip________________
Local Church________________________________________________________________________________________
State/Region________________________________________________________________________________________

Christian Artist _______________________________ Author: ______________________
Time Start: ___________________________ Time End: _________________________ Overtime by: __________ minutes.

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory- 1 point.

1. Makeup (colors and symbolism of colors) 5 4 3 2 1
2. Ability of mime 5 4 3 2 1
3. Concentration 5 4 3 2 1
4. Pacing 5 4 3 2 1
5. Effectiveness of message 5 4 3 2 1
6. Intensity of characterization 5 4 3 2 1
7. Toc/Stop movements 5 4 3 2 1
8. Facial expressions 5 4 3 2 1
9. Use of body symbolism 5 4 3 2 1
10. Illusion of objects and movements 5 4 3 2 1

(A solo mime is a piece performed in makeup and gloves by one silent actor who does not mouth words. Mime should be done in silence, without words. Instrumental music may be used at the discretion of the performer. However, neither the performer nor the soundtrack may use words at any time during the performance. Instrumental background is acceptable. It should maintain a single train of thought that follows a story line. The selection should be between 3-7 minutes in length and focus on strong Toc/Stop movements and symbolism.)

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

___________________________________________________________
ADJUDICATOR’S COMMENTS TO THE PERFORMER

SOLO MIME

___________________________________________________________
Signature of Adjudicator


**TEEN TALENT DRAMA DIVISION SCORING SHEET**  
**Group Mime**

<table>
<thead>
<tr>
<th>Name</th>
<th>Number of Mimes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Address</td>
<td>State</td>
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<tr>
<td>City</td>
<td>State/Region</td>
</tr>
</tbody>
</table>

**Time Start:** __________  **Time End:** __________  **Overtime by:** __________ minutes.

**To The Adjudicators:** Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: **Superior** – 5 points; **Excellent** – 4 points; **Very Good** – 3 points; **Good** – 2 points; **Satisfactory** - 1 point.

<p>| | | | | |</p>
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</thead>
<tbody>
<tr>
<td>1. Makeup (colors and symbolism of colors)</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>2. Ability of mime</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>3. Concentration</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>4. Pacing</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>5. Effectiveness of message</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>6. Intensity of characterization</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>7. Toc/Stop movements</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>8. Facial expressions</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>9. Use of body symbolism</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>10. Illusion of objects and movements</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
</tr>
</tbody>
</table>

*A group mime is a piece performed in makeup and gloves by two or more silent actors who do not mouth words. Mime should be done in silence, without words. Instrumental music may be used at the discretion of the performer. However, neither the performer nor the soundtrack may use words at any time during the performance. Instrumental background is acceptable. It should maintain a train of thought that follows a story line. The selection should be between 3-7 minutes in length and focus on strong Toc/Stop movements and symbolism.*

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

**ADJUDICATOR’S COMMENTS TO THE PERFORMER**  
**GROUP MIME**

__________________________________________________________________________________________________

__________________________________________________________________________________________________

__________________________________________________________________________________________________

__________________________________________________________________________________________________

Signature of Adjudicator____________________________________
TEEN TALENT DRAMA DIVISION SCORING SHEET
Solo Human Video

Name _______________________________________________________  
Address _________________________________________________________________________________________________  
City ___________________________ State _______________ Zip __________  
Local Church _______________________________________________________________________________________________  
State/Region _______________________________________________________________________________________________  

Christian Artist ____________________________ Author: ____________________________________________________________  
Time Start: ___________ Time End: ___________ Overtime by: ______ minutes.  

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory- 1 point.  

1. Clarity of message through characterization  5  4  3  2  1  
2. Believability  5  4  3  2  1  
3. Concentration  5  4  3  2  1  
4. Pacing  5  4  3  2  1  
5. Effectiveness of message/storyline  5  4  3  2  1  
6. Mood/emotion clearly developed  5  4  3  2  1  
7. Blocking  5  4  3  2  1  
8. Facial expressions  5  4  3  2  1  
9. Ability of actor  5  4  3  2  1  
10. Intensity of character  5  4  3  2  1  

(A solo human video is a piece performed by one person with music in which a character is easily seen and developed. No makeup is to be used and no mouthing of words except in a direct quote by the character. The piece is to be presented in such a manner that if the music were removed you could understand the storyline by the action of the character. The piece should be between 3-7 minutes in length and focus on character development and a strong story line by the character.)

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.  

__________________________________________________________________________________________  
ADJUDICATOR’S COMMENTS TO THE PERFORMER  SOLO HUMAN VIDEO  
__________________________________________________________________________________________  
__________________________________________________________________________________________  
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____________________________________________________________  
Signature of Adjudicator ___________________________________________
TEEN TALENT DRAMA DIVISION SCORING SHEET
Group Human Video

<table>
<thead>
<tr>
<th>Name _______________________________</th>
<th>Number of participants ____________________</th>
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<tbody>
<tr>
<td>Address ____________________________________________________</td>
<td></td>
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<tr>
<td>City ______________________________________________________</td>
<td>State ___________ Zip ____________________</td>
</tr>
<tr>
<td>Local Church ____________________________________________________</td>
<td>State/Region ____________________</td>
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</tbody>
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Christian Artist _______________________________ Author: ____________________________

Time Start: ___________ Time End: ___________ Overtime by: _________ minutes

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows:  Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory – 1 point.

1. Clarity of message through characterization   5  4  3  2  1
2. Believability                  5  4  3  2  1
3. Concentration                 5  4  3  2  1
4. Pacing                       5  4  3  2  1
5. Effectiveness of message/storyline   5  4  3  2  1
6. Mood/emotion clearly developed  5  4  3  2  1
7. Blocking                     5  4  3  2  1
8. Facial expressions            5  4  3  2  1
9. Ability of actors             5  4  3  2  1
10. Intensity of characters      5  4  3  2  1

(A group human video is a dramatic presentation by two or more persons with music in which a character is easily seen and developed. No makeup is to be used and no mouthing of words except in a direct quote by the character. The piece is to be performed in such a manner that if the music were removed you could understand the storyline by the action of the characters. The piece should be between 3-7 minutes in length and focus on character development and a strong story line by the action of the characters.)

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

ADJUDICATOR’S COMMENTS TO THE PERFORMER

GROUP HUMAN VIDEO

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

________________________________________
Signature of Adjudicator
# TEEN TALENT DRAMA DIVISION SCORING SHEET

## Solo Pantomime

Name ____________________________________________________________

Address ________________________________________________________

City________________________________________ State________________ Zip__________

Local Church______________________________________________________

State/Region_______________________________________________________

Christian Artist_____________________________ Author:_______________________

Time Start: _____________ Time End: ______________ Overtime by: __________ minutes.

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows:  

- **Superior** – 5 points;  
- **Excellent** – 4 points;  
- **Very Good** – 3 points;  
- **Good** – 2 points;  
- **Satisfactory** – 1 point.

1. Clarity of message thru characterization & visualization
   - Superior: 5  
   - Excellent: 4  
   - Very Good: 3  
   - Good: 2  
   - Satisfactory: 1

2. Continuity of varying means of expression
   - Superior: 5  
   - Excellent: 4  
   - Very Good: 3  
   - Good: 2  
   - Satisfactory: 1

3. Concentration
   - Superior: 5  
   - Excellent: 4  
   - Very Good: 3  
   - Good: 2  
   - Satisfactory: 1

4. Pacing/Tempo
   - Superior: 5  
   - Excellent: 4  
   - Very Good: 3  
   - Good: 2  
   - Satisfactory: 1

5. Effectiveness of message
   - Superior: 5  
   - Excellent: 4  
   - Very Good: 3  
   - Good: 2  
   - Satisfactory: 1

6. Mood/emotion clearly developed
   - Superior: 5  
   - Excellent: 4  
   - Very Good: 3  
   - Good: 2  
   - Satisfactory: 1

7. Positioning/Use of stage
   - Superior: 5  
   - Excellent: 4  
   - Very Good: 3  
   - Good: 2  
   - Satisfactory: 1

8. Facial expressions and body language
   - Superior: 5  
   - Excellent: 4  
   - Very Good: 3  
   - Good: 2  
   - Satisfactory: 1

9. Imagination and Creativity
   - Superior: 5  
   - Excellent: 4  
   - Very Good: 3  
   - Good: 2  
   - Satisfactory: 1

10. Intensity of objects and movement
    - Superior: 5  
    - Excellent: 4  
    - Very Good: 3  
    - Good: 2  
    - Satisfactory: 1

(A solo pantomime is a piece performed to music with words. No makeup is needed. The words are not mouthed except in a direct quote by the character. The story is told symbolically through the combination of visualization and characterization. The following means of communication may be used in this style: synchronized movement, symbolic movement, sign language, sticks, banners, and blocking. The piece should be between 3-7 minutes in length and focus on a strong message through various means of symbolism.)

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

<table>
<thead>
<tr>
<th>ADJUDICATOR’S COMMENTS TO THE PERFORMER</th>
<th>SOLO PANTOMIME</th>
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<tbody>
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Signature of Adjudicator ________________________________
TEEN TALENT DRAMA DIVISION SCORING SHEET
Group Pantomime

Name__________________________________________Number of participants__________
Address_________________________________________________________________________
City________________________________State________________Zip_______________________
Local Church________________________________________________State/Region______________

Christian Artist_____________________________Author:_______________________________
Time Start:_________Time End:_____________Overtime by:______________minutes.

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory – 1 point.

1. Clarity of message thru characterization & visualization 5 4 3 2 1
2. Continuity of varying means of expression 5 4 3 2 1
3. Concentration 5 4 3 2 1
4. Pacing/Tempo 5 4 3 2 1
5. Effectiveness of message 5 4 3 2 1
6. Mood/emotion clearly developed 5 4 3 2 1
7. Positioning/Use of stage 5 4 3 2 1
8. Facial expressions and body language 5 4 3 2 1
9. Imagination and creativity 5 4 3 2 1
10. Intensity of objects and movement 5 4 3 2 1

(A group pantomime is a piece performed to music with words. No makeup is needed. The words are not mouthed except in a direct quote by the character. The story is told symbolically through the combination of visualization and characterization. The following means of communication may be used in this style: synchronized movement, symbolic movement, sign language, sticks, banners, and blocking. The piece should be between 3-7 minutes in length and focus on a strong message through various means of symbolism.)

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

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ADJUDICATOR’S COMMENTS TO THE PERFORMER

GROUP PANTOMIME

Signature of Adjudicator______________________________
# TEEN TALENT DRAMA DIVISION SCORING SHEET

**Group Synchronized Movement**

---

| Name __________________________ | Number of Participants __________________ |
| Address ________________________ | ________________________________________ |
| City __________________________ | State ___________________________ | Zip ___________________ |
| Local Church __________________ | State/Region _____________________________ |

Christian Artist _____________________ | Author: ____________________________

Time Start: __________ | Time End: __________ | Overtime by: __________ minutes.

---

**To The Adjudicators:** Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: **Superior** – 5 points; **Excellent** – 4 points; **Very Good** – 3 points; **Good** – 2 points; **Satisfactory** - 1 point.

1. Creativity of performance
2. Movement suited to song selection
3. Rhythm and precision of movement
4. Concentration
5. Stage presence/overall expression
6. Mood/emotion clearly developed
7. Positioning
8. Appropriate attire
9. Difficulty of style
10. Synchronization

(Synchronized movement is an artistic form of rhythmical steps and movements set in time to up tempo music. Elements include dance of any form, banners, flags, etc. All movement must be uniform throughout the piece. All movement and steps must be synchronized. **There is no characterization and on story line.**)

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

---

**ADJUDICATOR’S COMMENTS TO THE PERFORMER**

**GROUP SYNCHRONIZED MOVEMENT**

__________________________________

______________________________

______________________________

______________________________

Signature of Adjudicator__________________________
**TEEN TALENT DRAMA DIVISION SCORING SHEET**

**Solo Expressive/Interpretive Movement**

<table>
<thead>
<tr>
<th>Name</th>
<th>Address</th>
<th>City</th>
<th>State</th>
<th>Zip</th>
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<table>
<thead>
<tr>
<th>Local Church</th>
<th>State/Region</th>
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<table>
<thead>
<tr>
<th>Christian Artist</th>
<th>Author:</th>
</tr>
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<tbody>
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</table>

**Time Start:** __________  **Time End:** __________  **Overtime by:** __________ minutes.

**To The Adjudicators:** Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory – 1 point.

1. Creativity of performance  5  4  3  2  1
2. Movement suited to song selection  5  4  3  2  1
3. Rhythm and precision of movement  5  4  3  2  1
4. Concentration  5  4  3  2  1
5. Stage presence/overall expression  5  4  3  2  1
6. Mood/emotion clearly developed  5  4  3  2  1
7. Positioning  5  4  3  2  1
8. Appropriate attire  5  4  3  2  1
9. Difficulty of style  5  4  3  2  1
10. Technique within style  5  4  3  2  1

(Expressive/Interpretive Movement is an artistic form of rhythmic steps and movements set in time to slow tempo music. Elements include banners, flags, etc. All movement must be uniform throughout the piece. There is no characterization and no story line.)

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

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**ADJUDICATOR'S COMMENTS TO THE PERFORMER**

**SOLO EXPRESSIVE/INTERPRETIVE MOVEMENT**

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Signature of Adjudicator _________________________________
TEEN TALENT DRAMA DIVISION SCORING SHEET
Group Expressive/Interpretive Movement

Name ________________________________ Number of participants __________
Address ________________________________
City __________________ State __________ Zip ________________
Local Church __________________________
State/Region ___________________________________________________________________

Christian Artist ___________________________ Author: _________________________
Time Start: ____________ Time End: ____________ Overtime by: ___________ minutes.

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory- 1 point.

1. Creativity of performance 5 4 3 2 1
2. Movement suited to song selection 5 4 3 2 1
3. Rhythm and precision of movement 5 4 3 2 1
4. Concentration 5 4 3 2 1
5. Stage presence/overall expression 5 4 3 2 1
6. Mood/emotion clearly developed 5 4 3 2 1
7. Positioning 5 4 3 2 1
8. Appropriate attire 5 4 3 2 1
9. Difficulty of style 5 4 3 2 1
10. Technique within style 5 4 3 2 1

(Expressive / Interpretive Movement is an artistic form of rhythmic steps and movements set in time to slow tempo music. Elements include banners, flags, etc. All movement must be uniform throughout the piece. There is no characterization and no story line.)

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

ADJUDICATOR’S COMMENTS TO THE PERFORMER
GROUP EXPRESSIVE/INTERPRETIVE MOVEMENT

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

Signature of Adjudicator __________________________

Date ___________________ 20 ___
**TEEN TALENT DRAMA DIVISION SCORING SHEET**

Solo Spoken Word

---

**Category**

**Date** 20

**Name**

**Address**

**City**

**State**

**Zip**

**Local Church**

**State/Region**

---

**Original Piece:** Yes ______ No ______

**Time Start:**

**Time End:**

**Overtime by:** minutes.

---

**To The Adjudicators:** Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: **Superior** – 5 points; **Excellent** – 4 points; **Very Good** – 3 points; **Good** – 2 points; **Satisfactory** – 1 point.

1. **Presentation-delivery**
   
   5 4 3 2 1

2. **Creativity & Concept-originality**
   
   5 4 3 2 1

3. **Tone/Projection – use of voice**
   
   5 4 3 2 1

4. **Gestures**
   
   5 4 3 2 1

5. **Facial Express**
   
   5 4 3 2 1

6. **Voice-language, articulation, use of words**
   
   5 4 3 2 1

7. **Passion/Emotion-energy**
   
   5 4 3 2 1

8. **Difficulty**
   
   5 4 3 2 1

9. **Pace/Flow**
   
   5 4 3 2 1

10. **Clarity/Effectiveness of message, impact, connection**
    
    5 4 3 2 1

---

(Solo Spoken Word is a dramatic ‘poetry ‘ presentation by one person, which can and often is portrayed as poignant and ‘in your face’ poetry. It should provoke thought about the subject/topic being spoken about. It is aggressive but can also evoke emotion peacefully. The piece should be 2-4 minutes in length.)

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

---

**ADJUDICATOR’S COMMENTS TO THE PERFORMER**

**SPOKEN WORD**

---

Signature of Adjudicator ________________________________
TEEN TALENT DRAMA DIVISION SCORING SHEET
Group Spoken Word

Name_______________________________________________________
Address_____________________________________________________________________________________
City________________________________________State________________Zip__________________________
Local Church____________________________________________________________________________________
State/Region____________________________________________________________________________________

Original Piece: Yes_______ No ______
Time Start: ___________ Time End: ___________ Overtime by: ___________ minutes.

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory – 1 point.

1. Presentation-delivery 5 4 3 2 1
2. Creativity & Concept-originality 5 4 3 2 1
3. Tone/Projection – use of voice 5 4 3 2 1
4. Gesture-physical movement 5 4 3 2 1
5. Facial Express 5 4 3 2 1
6. Voice-language, articulation, use of words 5 4 3 2 1
7. Passion/Emotion-energy 5 4 3 2 1
8. Difficulty 5 4 3 2 1
9. Pace/Flow 5 4 3 2 1
10. Clarity/Effectiveness of message, impact, connection 5 4 3 2 1

(Spoken Word is a dramatic ‘poetry‘ presentation by one person, which can and often is portrayed as poignant and ‘in your face’ poetry. It should provoke thought about the subject/topic being spoken about. It is aggressive but can also evoke emotion peacefully. The piece should be 2-4 minutes in length.)

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

ADJUDICATOR’S COMMENTS TO THE PERFORMER

______________________________________________________________________________________________
______________________________________________________________________________________________
______________________________________________________________________________________________
______________________________________________________________________________________________

Signature of Adjudicator__________________________________________________________
teen talent
multi-media
DIVISION

SPONSORED BY THE CHURCH OF GOD INTERNATIONAL
DEPARTMENT OF YOUTH & DISCIPLESHIP
Participation

Part 1

Participation Requirements
1. Each participant must complete an entry form and include with each multi-media entry a project information sheet (See page 100).
2. Each entry must be the original work and idea of the participant, and must have been created since the close of the previous international competition. Assistance may be received only in the form of advice or instruction. Reproductions of existing projects will not be accepted.
3. A participant may submit only one entry in each category, but may enter as many categories as he/she may desire.
4. Entries cannot be altered in any way during the period between the state and international competition. In the event of damage during this period to a winning entry, the entry may be restored to its original condition by its creator but not altered in any manner so as to affect the score given by the state adjudicators.
5. Each participant will be responsible for delivery of his/her entry in both state and international competitions and will assume full liability of any damage that might occur during competition. Participants are responsible for ensuring their projects can be appropriately viewed by adjudicators.
6. State winners are required to personally bring project along with the operating system it was created on to the international competition for adjudication. This will allow adjudicators to meet with the participant for verbal explanations and a visual demonstration of their skills as well as ensure originality of all projects.
7. The project must also be submitted on a thumb drive or DVD at both the regional/ state level as well as the International Competition.
8. Teen Talent Multi-Media is a Christian program designed to develop artistic talents of teenagers. All entries must meet appropriate standards to qualify for participation and judging. No entry will be accepted if its subject matter is deemed inappropriate. Any entry using subject matter such as nudity, profanity, drunkenness, illegal drugs, sexual situation, violence or any other subject matter depicting behavior that is contrary to Christian principles will not be accepted.
Regional, state and international judges using the above standards will determine whether or not an entry is inappropriate for entry and judging.
9. Entries are often submitted in the wrong category which poses serious problems for judging and does not provide the proper opportunity for judging the entry. The Teen Talent Multi-Media Manual is very explicit in describing the various categories for competition. The determination of which category to enter a piece into is the responsibility of the contestant. In the spirit of fairness, it is sometimes possible an entry could be entered incorrectly in a category because misinformation or other confusion reading classification. The final authority for placing a piece in the proper category will reside with the judges. Should they determine the purpose for incorrectly entering a piece was to enhance the contestant’s chances of winning, the entry shall be deemed disqualified and will not be judged.
There are four categories in the Teen Talent Multi-Media Division.

**Website Design**

A website is a set of interconnected web pages, including a homepage, created and prepared as a collection of information by each participant. Participants must create a website that may be of whatever design that he or she chooses as long as it reflects positive moral values with a central Christian theme.

Participants may use an HTML editor such as FrontPage, Microsoft Publisher, Photoshop or Dreamweaver, or hand-code the HTML in a text editor like Notepad. However, participants may not use pre-existing templates as part of the creation process. Participants will be judged based on creativity and originality of the design as well as the organization of the website itself. Before a website design entry will be judged, it must be accompanied by a computer system from which it can be displayed as well as provide proof of authenticity. Participants will present his/her website design to the adjudication panel.

Participants must be able to explain and answer questions regarding software use and website configurations as well as display overall knowledge and understanding of website design concepts.

**Definitions:**

Internet: An electronic communications network that connects computer networks and organizational computer facilities around the world.

World Wide Web: A part of the Internet accessed through a graphical user interface and containing documents often connected by hyperlinks-called also Web.

Website: A place on the World Wide Web that contains information about a person, organization, etc., and that usually consists of many Web pages joined by hyperlinks.

HTML: A computer language that is used to create documents or Web sites on the Internet.

Software: The programs that run on a computer and perform certain functions.

**HTML Tags:** HTML tags are specifically formatted text that creates ‘markers’ for web browser to read and interpret. Those ‘markers’ tell the web browser what and how to display things on the web page. Tags are placed in and around text and images (text and images are some of the ‘things’) that you want to have appear in your web pages.

Link: A segment of text or a graphical item that serves as a cross-reference between parts of a hypertext document or between files of hypertext documents.

Template: A document or file having a preset format, used as a starting point for a particular application so that the format does not have to be recreated each time it is used.

**Multi-Media Presentation Non-Video**

This category requires the use of software programs such as Pro Presenter, Easy Worship, Media Shout, Power Point, Song Show Select, Flash as well as others. Participants will be required to design and present a presentation utilizing software of their choice, such as the programs listed above, to illustrate a central theme or topic. Participants will be judged on the originality and creativity, as well as the content and organization of the presentation. The topic must be of a positive moral content with a Christian emphasis or theme. Proof of authenticity must also be provided as well as a computer system with which to display their presentation. Participants will also be required to present their presentation to the judging panel and must be able to answer questions pertaining to his or her knowledge of the program(s) that was used as well as demonstrate the presentation. Participants must have permission to use any non-original content, such as music, photos or other video illustration. **Presentations must be between 1 and 5 minutes.**

**Definitions:**

Software: The programs, routines, and symbolic languages that control the functioning of the hardware and direct its operation. For the purposes of this category, software may refer to such programs such as
Pro Presenter, Easy Worship, Media Shout, Power Point, Song Show Select, Flash, etc.

Multi-Media Presentation Video *

The use of linear or non-linear editing programs (non-computer or computer generated) to present a video production such as a video short clip, which would include commercials and infomercials, and short or long films. Participants may use software programs such as After Effects, Premier, or other editing tools to enhance non-linear projects. Entries must be authentic and of original design by the participant. Entries will be judged on creativity as well as content, technique and effectiveness in conveying subject matter. The subject must be of positive moral content with a Christian emphasis or theme.

Participants must provide proof of authenticity as well as a computer system with which to display their video production. Participants will also be required to present their production to the adjudication panel and must be able to answer questions pertaining to their knowledge of video production, editing and the software that was used. **Time requirements are as follows:**

**Video Short Clips:** 0-2 minutes  
**Short Film:** 5-15 minutes  
**Long Film:** 16-60 minutes  

Participants must have written permission to use any non-original content such as music, photos or other video illustrations.

**Definitions:**

**Video production:** The act of creating a visual display or project for the purpose of conveying a message, theme, topic or story. Content may be factual or fiction.  
**Video Editing:** To assemble the components of a video footage in order to facilitate organization of the material being used.  
**Video Short Clip:** A short video production under 2 minutes designed to convey a particular message or theme such as an infomercial or commercial.  
**Video Short Film:** A video production between 5 and 15 minutes in length designed to convey a short story or message with a central theme or topic.  
**Video Long Film:** A video production between 16 and 60 minutes in length designed to convey a story or message with a central theme or topic.  
**Linear Production:** The standard editing process used successfully for many years where you copy parts of your video source material from your video camera to a video recorder to build up your final program. The minimum equipment required is your video camera, video recorder and your finger on the record/pause button.  

**Non-Linear Production:** A method of editing that does not constrain one to an editing order. With digital video and digital editing techniques it is possible to undertake the editing process on a personal computer.

Multi-Media Presentation Animated

This category includes the use of non-linear editing programs and techniques to present an animated video production such as animated short clips, which would include commercials, infomercials, and animated short or long films. Animated projects are “cartoon-like” in presentation like productions such as “Frozen” or “Shrek”. Participants may use animation software programs such as After Effect, Maya, Light Wave or other animation editing tools to create non-linear projects.

Entries must be authentic and of original design by the participant. Entries will be judged on content, technique and effectiveness in conveying subject matter. The subject must be of positive moral content with a Christian emphasis or theme. Proof of authenticity must be provided as well as a computer system with which to display their video animation.

Participants will also be required to present their production to the adjudication panel and must be able to answer questions pertaining to their knowledge of animated video production, editing and software that was used. **Time requirements are as follow:**

**Animated Video Short Clips:** 0-2 minutes  
**Animated Short Film:** 5-15 minutes  
**Animated Long Film:** 16-60 minutes  

Participants must have permission to use any non-original content such as music, photos, or other video illustrations.

**Definition:**

**Animation:** A way of making a movie by using a series of drawings, computer graphics, or photographs of objects (such as puppets or models) that are slightly different from one another and that when viewed quickly one after another create the appearance of movement.
Where to Start

Part 3

No one expects you to have achieved professional proficiency before you submit an entry in Teen Talent. Even if you feel that you have a lot to learn, don’t be discouraged about entering. Participation in activities such as Teen Talent is an excellent way to learn.

“Where do I start?” All film editors, directors and writers have at one time or the other wondered, “What should I do?” Coming up with a valid, creative idea for a video production is perhaps the most difficult, if not the most important, part of the creative process. Virtually any type of subject may have merit, but it all depends on the message one is trying to convey as to what is chosen. Serious works should shy away from works that become too “cute” or sentimental. For a multi-media presentation to be meaningful, it doesn’t always have to follow a particular style or pattern. Creativity or originality is the key to making a successful production. The sky is the limit! If you can visualize it in your mind, chances are you can recreate it on the “big screen”. Don’t be afraid to try something new or different, but make sure you have the resources and knowledge that you need to be successful. Otherwise, you may simply end up frustrated.

As previously stated, your multi-media presentation, or video production, does not have to conform to a set standard. It can utilize humor or drama to illustrate the theme. It may use special effects such as slow motion, color variations, music, computer graphics or a host of other things to visually stimulate the viewer. Again, creativity is the key!

A multi-media presentation or video production is usually assessed by two main factors: First, is the quality of the presentation. Is the work well organized? Do the color variations and special effects used work well together? Is there a sense of unity in the various elements? Questions such as these help us to evaluate the formal aspects of a multi-media presentation which we refer to as design.

Secondly, multi-media presentation should be visually and emotionally stimulating. This is what makes any great director, web site designer or multi-media operator stand out; the ability to not only reach the viewer on a visual level, but to reach his or her emotions as well. When this occurs, these presentations become effective on a human level as well.

Obviously you should not expect your efforts at this point to live up to the standards of Christopher Nolan, but you can strive for the same goals: (1) a creative project and (2) a personal statement.

Storyboarding is extremely important in video production, especially in the area of short and long films. Storyboarding is the process of laying out the order in which you want your film clips to be shown. This is critical in order to make sure your work is well organized and makes sense chronologically. Once this is done to your satisfaction, special effects to enhance your film can then be added.

If you do not have any idea where to start, but you feel an interest in pursuing some type of multi-media presentation, take a look around you. We live in a very visual society. Also, use your imagination. Sometimes, you can simply listen to a selection of music, or read an article or see a movie that can be the starting point for a masterful production.

Another important part of creating a media presentation is the appropriateness of and your knowledge of the software being used. If you do not know how to use a program such as After Effects, it will be impossible to add some of the special effects you may like to use. Again, avoid frustration. Know your limits from software point of view and work within them.
TEEN TALENT MULTI-MEDIA PROJECT INFORMATION SHEET

Important: This form must be completed in its entirety and presented to the adjudication panel with the display to qualify for competition. Incomplete forms will not be accepted.

Category: _____________________________________________________

Note: Carefully study the category definitions in Classification of Categories, Part 4, to correctly classify your Teen Talent Multi-Media entry. If your entry is incorrectly categorized, it will not be eligible for judging and will be disqualified.

Name___________________________________________________________
Address____________________________________________________________________
City________________________________State___________________Zip____________
Local Church____________________________Pastor______________________________
State/Region___________________________________________________________________

REQUIRED INFORMATION

It will be necessary to refer to the Classification of Categories, Part 4, in order to properly complete the required information below.

Creativity. What motivated or inspired you to create your Teen Talent Multi-Media entry and is it your own idea?

___________________________________________________________________________
___________________________________________________________________________

Composition. How were principles of video production and multi-media presentations used in creating your Multi-Media entry?

___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________

Software. Explain how you used the software to create your Multi-Media entry.

___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________

Technique. Describe any special effects you employed to create your Multi-Media presentation entry.

___________________________________________________________________________
___________________________________________________________________________
___________________________________________________________________________
CONVERSION CHART
4.5 and above – Superior
3.5 through 4.4 – Excellent
2.5 through 3.4 – Very Good
1.5 through 2.4 – Good
1.0 through 1.4 - Satisfactory

TEEN TALENT MULTI-MEDIA DIVISION

Adjudicator’s Summary

Category_________________________________________ Date__________ 20____
Name____________________________________________
Address___________________________________________
City________________________________ State______________ Zip___________
Local Church_______________________________________
State/Region________________________________________

NOTE: This is to be prepared from the adjudicator’s individual sheets by someone assigned the responsibility. It is hoped that a calculator will be utilized to insure greater accuracy. Follow the provided instructions.

Factors

<table>
<thead>
<tr>
<th>Averages</th>
<th>Adjudicators</th>
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<tr>
<td>TOTALS</td>
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</tbody>
</table>

Combined Average
Combined Rating

FOR ADJUDICATORS ONLY

Final Average and Rating: After reviewing the above objective analysis and deliberating the matter in view of all entries within this category, the adjudicators have awarded the following average and rating.

AVERAGE ___________ RATING ___________
TEEN TALENT MULTI-MEDIA SCORING SHEET

Name______________________________
Address______________________________
City___________________________________State___________________Zip________
Local Church______________________________
State/Region___________________________________________________________________
Category________________________________________________________________________

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory - 1 point.

1. EFFECTIVENESS OF PRODUCTION
   (Visual Balance, Use of Special Effects, Communication of Theme) ______
2. CREATIVITY
   (Imagination, Individuality) ______
3. LEVEL OF DIFFICULTY AND/OR TECHNIQUE
   (Technical Proficiency, Attention to Detail, Originality, Skillfulness, Consistency) ______

Signature of Adjudicator_______________________________________

Comments and suggestions which you offer below will be given to the contestant as an additional evaluation.

Dear ___________________________________________________________
Following are comments and suggestions on your entry which I hope will be helpful.

COMMENTS AND SUGGESTIONS

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Signature of Adjudicator__________________________________________
Conclusion

Part 4

The Multi-Media Division of Teen Talent is a contest and, as in all contests every entrant wants to win. Unfortunately, there can only be a limited number of winners regardless of the number of entrants. The competition, however, is meant to be beneficial to all who enter.

There are many ways you can benefit from entering regardless of how far your entry goes in competition. First, you profit from a serious attempt at creating a viable multi-media presentation or production. This in itself is a worthwhile reason for entering in that it forces you to carry to completion something that otherwise may never have been done. There is great self-satisfaction in knowing that you have done something that may have taken considerable effort, but resulted in something you can be proud of.

Second, you get the chance to have your work evaluated by an expert in the area of multi-media. The insight gained by this evaluation can be invaluable in that you will get an objective opinion as to your strengths and/or weaknesses which can guide you in future projects.

Third, by attending the competition you get a chance to meet others like yourself who have an interest and ability in multi-media. At the same time, by viewing the work of your peers, you gain additional insight into the creative process. Finally, entering the competition is a good way to get started using the talent which God has given you.

Your talents, like the talent in the biblical parable, will not grow unless they are used. Conversely, the more they are used, the more they will grow.

In order for your talent to grow properly you must use it for the glory of the One who gave it to you. God gives all of us our talents for a reason, and we should not take lightly the abilities we have. Rather, we should do all we can to improve them so that ultimately God will be glorified.

Remember, individuals skilled in the area of multi-media presentations and productions do not always receive the same acclaim as performers, or those who are “out front”. However, when you think about films such as “the Passion”, which impacted practically the entire world, you have to consider that the work of the technical specialists, graphics artists, editors, screen writers, etc. had as much of an impact on the success of the film as the actors themselves, although many of us may never know who they were. Their work was a silent witness that affected the lives of millions.

Winning is not nearly as important as the effort you put forth in trying, not only to improve your skill, but also to testify of the glory of God through your work.
Participation

Part 1

1. At the International level of competition substitutions in any ensemble or choir category are permissible only under the following conditions:
   a. If losing a member(s) of the ensemble or choir will result in the entry being placed in another category, substitutions can be made provided the substitution meets age requirements. (For example, a choir has at least thirteen members and losing one or two members could cause the choir to be reclassified into the large ensemble category, qualified substitutions can be made to maintain the choir’s entry classification.)
   b. If the addition or deletion of ensemble or choir members will not affect the entry’s classification, substitutions can be made. (For example, if a large vocal ensemble has nine members, additional qualified members may be added up to the maximum of twelve as long as the addition does not change the entry’s classification. Or if a small ensemble losing a member because of extenuating circumstances, a qualified substitution is permissible.)

2. Any vocal participant may perform their selection(s) in a native language (e.g., Spanish, French, German, Korean, etc.) However, it should be observed that the music selection must be limited to the performance of Christian music. In addition, the participant may be required to submit English lyrics to the adjudicators.

3. Primary accompanists for vocal or instrumental ensembles and choirs are not required to meet the age requirements. In the case of an instrumental ensemble, the keyboardist (piano, organ, or electronic keyboard) is the exception as long as the player is not an integral part of the ensemble. Only those teen players who are integral part of the ensemble qualify as participants.

4. Participants from the same local church may enter in more than one category as long as their participation in any other category or ensemble clearly demonstrates a change of composition in the entry group.

Performance Requirements

1. Local churches are permitted to enter only one choir in the Teen Talent competition.

2. Participation is limited to the performance of Christian music. All styles of Christian music carry the same weight with the adjudicators. It is the quality of the performance that is judged. Christian music allows the competition to be more distinctive; it is directed towards the fulfillment of the objectives of the Teen Talent program.

3. In the regional, state and international finals, participants in each category perform one selection with the exception of choirs who will perform two selections, one mandatory and one of their choice.

4. Sound tracks may be used in any category. (WARNING: If the adjudicators determine background vocals or duplication of the solo instrument on the track distracts or interferes with the performance, points will be subtracted from the score.)

5. A participant in the international finals is disqualified if he/she fails to appear at their designated time and place for his/her performance.

6. Vocal participants may hold a microphone while singing in competition. (WARNING: Proper microphone technique is very important when a vocal participant selects to hold the microphone in competition. An entry runs a “high risk” of being either too close or too distant from the microphone. Points may be subtracted if adjudicators determine that a contest’s microphone technique distracts or interferes with the overall performance.)

7. Maximum performance time for solo and ensembles is five minutes. Maximum performance time for choirs is ten minutes. Points may be deducted from the score for time limit violation.
8. Performances must be “live”. Per-programmed sequencing is allowed. However, if the adjudicators determine that the sequencing distracts or interferes with the performance; points may be deducted from the score. Only the “live” performance will be adjudicated.

Classification of Categories

Part 2

There are seven categories in the Teen Talent Music Division with a total of twenty areas of participation. Classifications of categories and the respective areas of participation are:

Vocal Solo Category
1. Male Solo (accompanied or unaccompanied)
2. Female Solo (accompanied or unaccompanied)

Vocal Ensemble Category
1. Small Vocal Ensemble – Two to five singers; duets, trios, quartets and quintets; male, female or mixed; accompanied or unaccompanied.
2. Large Vocal Ensemble – Six to twelve singers; sextets, septets, octets, and small groups of up to twelve singers, performing with or without a conductor; male, female or mixed; accompanied or unaccompanied.

Instrumental Solo – Keyboard Category
1. Piano (acoustic piano, harpsichord, and celesta)
2. Organ
3. Electric Keyboard(s)

Instrumental Solo – Non Keyboard Category
1. Strings - Bow (violin, viola, cello, double bass, etc.)
2. Strings - Plucked (acoustic or amplified guitar, banjo, mandolin, harp, lute, autoharp, etc.)
3. Woodwind (flute, harmonica, piccolo, clarinet, saxophone, oboe, English horn, bassoon, contrabassoon, etc.)
4. Brass (trumpet, cornet, French horn, tuba, sousaphone, baritone, euphonium, trombone, bass trombone, etc.)
5. Percussion – Definite Pitch (timpani, kettledrums, glockenspiel, orchestra bells, tubular bells, chimes, xylophone, marimba, steel drums)
6. Percussion – Indefinite Pitch (drums, acoustic or electric, cymbals, triangle, snare, gong, tam-tam, castanets, maracas, claves; any combination of indefinite pitch percussion instruments may be played by one player, etc.)

Instrumental Ensemble Category
1. Small Instrumental Ensemble – Two to eight players with any combination of instruments.
2. Large Instrumental Ensemble – Nine or more players with any combination of instruments.
3. Handbell Ensemble – Any number of participants.

Christian Performance Category (Group)
1. An ensemble, band, or group comprised of any combination of vocalists, instrumentalists, or instrumentalists only with a minimum of three or more participants.

Choir Category
1. Choir - Thirteen or more singers performing with or without a conductor.
2. State Choir (International Competition Only)- different churches from the state joining together to participate with or without a conductor.

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Description of Categories

Part 3

Vocal Solo Category

The coordinator, or emcee, should alternate from one category to another throughout the session. For example, after a vocal soloist has performed, an instrumental soloist will perform, followed once again by another vocal soloist. The vocal solo category includes two areas of participation with a winner in each. The first area, vocal solo-male, is defined as one singer-male, accompanied or unaccompanied. The second area, vocal solo-female, is defined as one singer-female, accompanied or unaccompanied.

The soloist is usually accompanied by piano, organ or both; but any instrument or combination of instruments may be used as accompaniment. The accompaniment is not adjudicated. Only the vocal performance is evaluated in the vocal solo category. Nevertheless, a good strong accompaniment will enhance the solo performance. Evaluation of the soloist begins with entry on stage and ends with exit.

Voices are classified according to range, sex and somewhat according to quality. From high to low the basic classifications are soprano, alto, tenor, and bass. Soprano and alto designate respectively high and low female voice. Tenor and bass designate high and low ranged male voices. The most ordinary range for a female voice is that of a mezzo (or half) and lies between a true soprano and alto. The parallel male voice between that of tenor and bass is known as baritone. These constitute the six basic voice classification to be used in classifying soloists in the vocal solo category.

Vocal Ensemble Category

The vocal ensemble category is divided into two areas of participation with a winner in each area. The small vocal ensemble is defined as two to five singers with one or more singers to each vocal part. The large vocal ensemble is six to twelve singers with one or more singers to each vocal part. The small and large vocal ensembles may be all male, all female, or a mixture of gender. The large vocal ensemble may perform with or without a conductor.

The small vocal ensemble must perform without a conductor. Accompaniment is optional. As in the vocal solo category, only the singers will be evaluated; however, a strong accompaniment is most beneficial. This category requires that more than one part be sung. This does not exclude unison or reduced-parts sections, but the main emphasis of the musical arrangement is upon harmonic blend. For example, a duet might utilize two parts; whereas, a group of ten voices will probably want to utilize four or more parts.

Instrumental Solo Category - Keyboard

The instrumental solo-keyboard category consists of solo performances in three areas of participation with a winner in each area. The three areas include the following: piano, organ and electronic keyboard. Participants participating in the electronic keyboard area may choose to perform on multiple electronic keyboards.

Instrumental Solo Category – Non Keyboard

The instrumental solo non keyboard category includes six areas of participation with a winner in each area: strings-bowed, strings-plucked, woodwind, brass, percussion definite pitch, percussion indefinite pitch. Specific instrument Classification of Categories, Part 2. This category covers all instruments except those classified as keyboard. Accompaniment is optional. However, accompaniment is usually employed, and the piano is the medium most often utilized.

It must be stressed firmly that only the instrumental soloist’s performance, and not the accompanist’s performance, will be rated by the adjudicators. If the accompaniment embodies a group of players, the soloist must clearly be the soloist and not simply part of the accompaniment or ensemble. The participant must perform on only one instrument. There is one exception to this ruling: A participant in the percussion-indefinite pitch area may perform any combination of the indefinite pitch percussion instruments.
A participant in the percussion definite pitch area must perform on only one instrument, with the exception of timpani.

**Instrumental Ensemble Category**

The instrumental ensemble category is defined by four areas of participation with a winner in each area.

The small instrumental ensemble is designated as two to eight players performing any combination of instruments. The participants may perform with or without a conductor. When performing with a conductor, precision is imperative for the group of participants.

The large instrumental ensemble is nine or more players performing any combination of instruments. The participants may perform with or without a conductor. When performing without a conductor, precision is imperative for the group of participants.

The handbell ensemble may include an unlimited number of participants.

The unique pitch-like characteristics of the steel drum and because of the non-pitch like technique used to play the instrument it is deemed necessary to establish a separate category in the instrumental ensemble category of Teen Talent competition. Solo performers on the steel drum will compete in the instrumental solo definite pitch category.

**Christian Performance (Group) Category**

The Christian Performance (Group) is defined as an ensemble or group comprised of any combination of vocalists, instrumentalists only with a minimum of three or more participants. Each group will perform one selection. Christian music styles may include but are not limited to: contemporary, pop, jazz, bluegrass, folk, rock, rap, alternative, gospel, praise and worship, country, etc. A local church is permitted to enter only one group in the Christian Performance (Group) category. (Includes stomp/trashcans). Note: Click Tracks: As it relates to the use of click tracks or loops (either produced by an instrument through sequencing synthesizer or drum machine, or pre-recorded on CD) in the category of Christian Performance (Group) the Teen Talent Competition Manual does not specifically forbid these of such elements in the performance and is thereby permissible. However, personal musicianship is always taken into the highest consideration by the adjudicator. If the adjudicator feels that the use of these elements in the performance becomes distracting or in any way interferes with the authenticity of the performer’s musical ability, appropriate deductions may be applied under “other factors” on the score sheet. Any type of click track used by performance must be presented to the sound engineer in such a way that it is not heard in house mix but monitors only.

**Choir**

Choir is defined as 13 or more singers. Choirs may consist of all males, all females, or mixed. Accompaniment is optional. Again, only the vocal performance of the group will be evaluated and not the accompaniment. Choir entries will perform two musical selections (one required song and one of free choice).

State Choir (*International Competition Only*) involves different churches from the same state joining together to participate and may consist of all males, all females, or mixed. Accompaniment is optional. Age specific guidelines are the same for this category as other Teen Talent entries and there can only be one entry per state. Only the vocal performance of the group will be evaluated and not the accompaniment. State choir entries will perform two musical selections (one required and one of free choice).

**Definition of Terms**

*Part 4*

The following definitions of terms are those common to all of the scoring sheets. (See page 10 - Explanation of Adjudication.)

**Other factors (stage presence and appearance, choice of music)**
Stage presence refers to one’s awareness of being the dominant figure in the performing situation and the ability to control what goes on. Good stage presence transforms awareness of self from a fear of failure into confident control. Stage presence represents the contestant’s growth and maturity. An understanding of what a participant is doing musically provides confidence in personal skills and gives meaning to one’s performance. The participant with effective stage presence conveys musical meanings directly to the listening audience and gives the impression that the participant is delighted to share their musical expression.

In the vocal categories, eye contact with the listener can be an important factor in achieving good stage presence. The audience will respond similarly when performers, and specifically singers, look at the floor, ceiling, or back door, or if they stare off into space or sing continually with their eyes closed.

Confidence and ease involve a natural acceptance of the role of dominant figure in the competition setting that allows one to feel at home in performing. This in no way implies begin sloppy, disorganized, or unproductive. Rather, one’s command of technique must come naturally. A participant must expect the unexpected. The performer with good stage presence is not distracted by unexpected things such as loud noise or other distractions. Instead, the performer adapts what is done to the need of the moment.

The performer’s appearance should be clean, neat and well-groomed. Traditional attire for church is appropriate. The participant or group of participants must keep in mind that their appearance must be conducive to a worship setting. Ensembles and choirs usually strive for some type of uniform dress. This is perfectly in order; however, it should be established that if ensembles and choir are not uniformly dressed their scores will not be reduced. There is one important rule to remember: Appearance in competition should reflect a standard of Christian maturity.

Choice and arrangement of music are two of the most significant factors. In selecting music, one must consider the following criteria:

1. The text should be theologically sound with worthy, meaningful, understandable language.
2. The music must remain within the proper extremes of the contestant’s vocal or instrumental range.
3. The choice of music should be appropriate for a worship setting.
4. The actual performance of the chosen selection must result in a fusion of both the music and the words.
5. The musical arrangement should be performed so that it is musically distinctive and pleasing to the listener in a worship setting.

The term discipline appears on the scoring sheets for ensemble and choir categories. This term refers to the finesse of the group and to various physical elements utilized in relating the musical performance to the audience. Distractions such as talking, inattentiveness, chewing gum, or recognition of a mistake by looking at each other are encompassed in discipline. The attention of the group must be focused upon the audience or the conductor as the singers relate the message of the music. Entrances and exits are important for all categories. Participants should know the position to be taken before entering the stage. They should walk naturally, directly, and quickly to the spot. After the performance is finished, they should accept the applause graciously and exit as briskly as they entered without pausing or looking at the audience.

Level of Difficulty (easy, medium, difficult)

The level of difficulty and complexity of the music selection should be determined by the ability of the participant or group of participants. It is better to perform an easier piece of music well than to perform a difficult piece of music poorly. Adjudication will simply acknowledge a level of difficulty of a particular performance as being easy, medium, or difficult. The quality of a contestant’s performance is paramount to the level of difficulty of a piece of music.

Musical Effect (fluency, vitality, artistry, memorization)

This evaluation factor allows the adjudicators an opportunity to project their personal, overall musical impressions of the performance. Rating is not influenced by audience response. Surely audience response is important, but no adjudicator is qualified to evaluate a contestant’s spirituality. The adjudicator’s analysis is strictly an expression of person views.

Fluency is the ability of the performer to make the presentation appear easy and natural. Practice and study are prime factors in helping to bring this about.

Vitality is the very “life” that the performer breathes into the performance. Making the music come to life and relating the message to all the listeners makes the performance live. Singing or playing the notes correctly is of utmost importance, but putting one’s self into the music gives it that added plus of vitality. A performance that has vitality sounds new and fresh; it is also exciting and unique.

One definition of the term art is “skill in performance, acquired by experience, study or observation.” Artistry is best understood as the expressive way a participant or group of participants use their talents in performing after practice and study. Performing is more than merely singing or playing the right notes. Artistry adds to technique an expressive
quality. It is the result of long preparation and more than mastery of technique. Controls of nervous mannerisms or unconscious habits contribute to an artistic performance. Some examples of nervous mannerisms are as follows: clearing the throat excessively before beginning, coughing, and humming the first pitch.

\textit{Memorization} is a judgmental factor. If a participant memorizes the musical selection, there will be a heightened awareness of mental alertness, fluency, vitality, and artistry. Having memorized the material, the participant is free to concentrate upon the total performance.

\textbf{Interpretation (phrasing, style, tempo, expression, mood)}

Defined musically, \textit{interpretation} means “rendering a musical composition according to one’s own idea of the composer’s intention.” A performer must put together those elements that have been mastered, and this means that the interpretation represents the performer exclusively. It involves the individual touch that a participant brings to the music.

\textit{Phrasing} in music corresponds to sentences in speech. It allows music to be divided into musical thoughts, whether vocal or instrumental. These musical patterns should flow from one to another without a break or a breath in the middle of the phrase. In general, phrases can be of any length, but the participant should strive to phrase naturally from the beginning of each phrase to the end. Therefore, the participant should seek to perform longer phrases, but this will be determined by personal skill.

\textit{Style} is the distinctive manner in which the musical composition is performed, giving it an individual character of its own. It is revealed through all the characteristics of the performance such as melody, rhythm, and harmony. A few examples of different styles are gospel, spirituals, folk, jazz, rock, country, hymns, etc.

\textit{Tempo} refers to the actual speed the performer determines for the musical selection. If the tempo is too slow, the performance may sound dull and lifeless; if it is too fast, it will probably seem confused, inaccurate, and uncertain. The participants must determine their own tempo. The following items are suggested to help in establishing a good tempo for the choice of music:

1. Examine the rhythmic structure of the music. As a general rule, the shortest notes set the tempo.
2. Examine the difficulty of pronouncing the words.
3. Determine the tempo according to the participant’s abilities.
4. Allow the mood of the text to suggest a specific tempo. The tempo will vary throughout the composition at times. These changes should be handled smoothly. Once the tempo is established, one should keep the tempo consistent, according to the style.

\textit{Expression} refers to the performer’s means or manner of conveying meaning, emotion, or mood through music. It is usually coupled with the individuality of the performer. The performance of each participant uniquely represents the performer individually. Expression is that personal involvement the performer fuses into the music. To perform expressively, the participant must understand the meaning of the music. This can be achieved through the most outstanding aspect of expression-dynamics.

\textit{Dynamics} simply means loud to soft. The inflections of volume allow the rise and fall of tension in the music, thereby distinguishing the performance as expressive.

Mood refers to the emotional quality the performer wishes to convey through the music. The music selection may be one of praise, witness, testimony, prayer, thanksgiving, a call to Christian service, or one of many other moods. The performer should seek the mood of the music as well as its specific message.

\textbf{VOCAL SOLO CATEGORY}

\textbf{Tone (quality, beauty, control)}

In establishing some definition of quality of tone, one must first look at some basic information concerning the production of a musical tone. This information will be applicable to all categories.

Music sound that is \textit{tone} results when anything vibrates, whether it be a taut string, a drumhead, or vocal chords. The vibrations coming through the air are received by the ear and transmitted to the brain, which translates them as particular tones. A string, or any other medium which vibrates as a whole, sounds a fundamental tone; but, at the same time that the whole string or vibrating medium is vibrating, segments of the string also vibrate and produce a series of higher and softer tones called overtones.

\textit{Quality} is defined as “the characteristic of a tone which enables the listener to distinguish one voice or instrument from another.” Differences in quality are due to differences in the absence or prominence of the overtones sounded.

When an individual sings, breath is forced out of the lungs, over the vocal chords (between them), causing them to vibrate. The vocal chords vibrate, causing the occurrence of overtones. The tone quality of the voice depends upon vibrating vocal chords and the overtones which the voice produces.

Once an understanding of quality is acquired, a point of departure can be established to discuss the tone quality of the voice. Each individual’s voice is unique. As people may be described as being tall or short, slender or...
stout, so may musical tones be described. The voice is a very flexible and expressive instrument, with the ability to produce an infinite variety of musical tones and tone colors.

The goal for good quality is to produce a tone that is free and sonorous (clear and full sound). A free tone is produced when the mouth is sufficiently open, with the tongue down and relaxed. One must be produced without strain. An easy test to determine the proper degree of openness of the mouth is to insert two fingers in the mouth vertically. The use of a mirror will be helpful. This test will give the feeling of the correct degree of openness.

Why do singers not sing with good tone quality? Almost any singer will agree that muscular tension is the main cause of bad tones. The main cause of this tension, or forcing the tone, is some form of self-consciousness. If the singer’s mind is clear and attention is focused on the music, one will relax and sing better. It is a matter of concentration. If nervous tension is present, the tongue may thicken and draw back, partly closing the throat. The back nasal passages become too stretched, or too relaxed; the jaw becomes set and stiff, and distortion appears in the tone. The singer should strive to focus the tone by opening and relaxing the throat. (The feeling is much the same as a yawn.) The tension is then moved from the throat and tongue, which tend to relax, and the nasal passages become free of their own accord.

At this point, one should be extremely careful that the tone quality is resonant (Resonance implies rich, ringing, clear, round and full sound.) Resonance is the determining factor of the quality of the voice. The singer should avoid a resonance that is excessively nasal and thus sounds as if one is singing through the nose.

There are many ways to achieve good tone quality. Only the surface has been touched by providing some information about tone quality. Perhaps the best road is simply the one the singer understands. Anything that produces a free resonant tone with the mouth in an open and relaxed position is good practice.

Beauty is the most difficult term of all to define. It means something different to every individual. Though the mature tone achieved by a professional performer is not to be expected from a teenage soloist, beautiful tone must be the ultimate goal. Beautiful tone, whether sung or played, results from correct production. Musical tones are many and must be appropriate to the idea being expressed. In performances by teenage church musicians, correctly produced, appropriate sounds must be controlled and blended to result in a composite sound that is also beautiful. No musical performance can be of higher quality than the tone of which it is constituted. A soloist should constantly evaluate their performance in terms of tonal beauty.

Control is the management of vocal sound in ways that convey the meaning and meet the demands of the music. The soloist must allow their vocal production to meet the demands of the music, whether it be a strong powerful tone or a quiet smooth tone. The quality produced should be controlled consistently throughout the composition.

**Intonation (pitch level, accuracy level)**

Pitch level refers to the performer’s singing each tone centered on the pitch. When one sings below the pitch, the singer flats; if one sings above the pitch, the singer sharps. The singer should think of singing constantly in tune with the tonality or key of the music selection.

Accuracy level refers to how well a performer centers on the pitch throughout the composition. One must avoid sliding or scooping the pitch. A common fault is sliding up to a pitch, as is practiced in some styles of music. Each pitch should be sung precisely. The following are mental and physical causes for singing off-pitch:

**Mental Causes:**
1. Too much dependence upon the piano or accompaniment
2. Fear, self-consciousness, and overexcitement.
3. Inattentiveness to the pitch
4. Laziness

**Physical Causes:**
1. Fatigue and lack of endurance
2. Improper breath support (too little support results in flating; too much breath support results in sharping)
3. Attempting to sing too loudly or too softly for the technique at the time
4. Singing music in the wrong key for best vocal range
5. Tension of muscles involved in singing
6. Nervous breathing
7. Hearing impairment

**Diction (naturalness, purity of vowels, clarity of consonants)**

Mastery of clear and correct diction is more important for the soloist. Diction is the general term covering (1) pronunciation – the proper sound of a word is given in a dictionary; (2) enunciation – the accent and clarity of producing vowels and consonants; and (3) articulation – the speed, precision, and force of action of the speech organs in forming consonants. The vowels are the sustaining sounds of the language; consonants are the explosive sound that separate or connect the vowels. It is imperative that each word be pronounced distinctly so that the listeners may understand clearly. The use of a good dictionary will be beneficial. Naturalness depends upon
the correct production of vowels and clear articulation of consonants. Natural diction is the result of correct habits of pronunciation.

The basic pure singing vowels are AH as in father, AY as in day, EE as in see, OH as in the exclamation oh and OO as in moon. The formation of the vowels determines the quality of the tone. One should maintain an open throat in moving from vowel to vowel. An open mouth without tension allows the tone to be produced with full resonance.

Consonants are stoppages of tone. Their purpose is to shape tone into meaningful units called words. In order for the listener to understand the words, the consonants must be articulated distinctly. Over exaggeration of speech, as in dramatic speech, will help in articulating consonants naturally and plainly. They should be articulated freely, flexibly, and rapidly. One thought to keep in mind is to make vowels long and consonants short. Do not shorten the complete rhythmic length of the vowel by anticipating the ending consonant.

The subject of diction is of great importance, and participants are urged to study the topic further. Resource list for further reading is available upon request from the International Youth and Discipleship.

Technique (breathing, posture, rhythm, accuracy of notes)

Ordinary breathing is automatic. Breathing for singing must also have the same automatic quality in spite of its added demands. Breathing serves two main functions in singing: first, it supports tone production by starting the tone and keeping it going; and, second, it allows for phrasing and expressive control. Breathing should be deep and should originate at the diaphragm. The diaphragm is a large dome-shaped muscle dividing the body between the lungs and abdomen into two parts. It is the most powerful muscle used in singing. Proper action of the diaphragm for best singing is low and deep. This simply means to relax the diaphragm allowing inhalation of the lungs to be lower and fuller. Inhalation is normally taken through both the nose and mouth. It should be deep and relaxed, not nervous and tense. Correct posture is fundamental to steady breath control. Breath control simply means keeping the musical tones flowing evenly, freely, and firmly, without strain.

Correct posture places the body in the position that makes good singing possible. Correct posture is characterized by balance and poise. One should stand with feet slightly apart, with one foot a little in front of the other. The weight of the body should be slightly forward, not on the heels. Knees should be flexible that is, a little loose, but never locked. The singer should never stand slouched, with the weight of the body resting on one leg and the other leg bent and relaxed. The abdomen should appear flat and firm, held in comfortably but not rigidly. The chest should be high but not strained. It must not be collapsed or move up and down noticeably when breathing in and out. The best position of the arms is hanging naturally and without strain, at the side. Keep the hands as inconspicuous as possible. Hold the head and chin approximately level with the floor, never pointing out and up. Never allow the head to turn upward or downward when singing higher or lower notes.

Rhythms must be performed accurately and in a consistent manner in order for the performance to be technically correct.

Accuracy of notes refers to how conscientious the soloist is in adhering to the intents of the composer or arranger. Gospel music allows much freedom in its performance as well as in the expressive qualities of the music, but the participant should be as accurate as possible in their rendition of the music.

INSTRUMENTAL SOLO CATEGORY – KEYBOARD

Performer’s Tone (control, beauty, organ registration)

Control of tone is designated as the performer’s ability to produce varying types of tones (loud or soft, smooth or short and choppy) to meet the demands of the music and still command of the instrument.

Beauty – more specifically expression and touch – has a definite meaning to each individual. There are as many definitions of beauty as there are people. To try to define beauty in concrete terms would be redundant. It should be noted that the beauty of a contestant’s performance can be either limited or enhanced by the instrument itself. The keyboard instrument should be in good condition and properly tuned for the performance.

Organ registration as a judgmental factor relates only to organ participants. It is extremely difficult to say that one specific registration is better because of the vastness of colors that may be set up. The registration used should coincide with the style of music to be performed. It is suggested that each participant become thoroughly familiar with the possibilities of registrations. The registration may change during the performance, and the participant should make the changes smoothly and quickly.

Technique (precision, use of pedals, note accuracy, figure dexterity, rhythm)

Precision refers to the exactness of the overall performance. The participant should perform all elements of technique precisely, with skill and exactness.

The use of pedals is often minimized. It should be understood that pedaling is of prime importance to performance. Pedaling, to a great degree, determines the quality and musical effect of a performance. Pedaling for
the piano is entirely different from that of the organ. Piano pedaling is concerned primarily with two of the three pedals. The pedal on the right is called the damper pedal. It controls the set of dampers on the piano and is the most frequently used. A simple rule to remember generally is that a change of the damper pedal coincides with the change in harmony. The pedal on the left, the soft pedal, causes the entire keyboard, both action and hammers, to shift a little to the left, reducing the volume of sound. The hammers strike only two strings instead of the three normally struck. The middle pedal, the sostenuto pedal, enables the performer to sustain selected tones and chords for coloristic effect. It is rarely used.

Organ pedals correspond to the black and white keys of the keyboard. Smooth pedaling is the most often desired technique. The method of playing the organ pedals will vary with the physical size of the performer. Organ pedaling can be done with both feet or with one foot, although the use of one foot is traditional. A blunder a participant often makes, when pedaling with the flat part of the foot, is striking two keys instead of one.

Note accuracy is simply the performance of correct notes, either in a strictly written composition or in a participant’s arrangement of a composition. Playing the correct notes is basic to the performance. Striking the wrong notes will decrease the score of the participant. Therefore, a mastery of performing all the notes accurately is a must.

Finger dexterity, the methodical use of the fingers performing upon the designated keyboard instrument with skill of quick motion, is achieved by experience and practice. Basically this skill comes from the command of technique and is utilized in performance by playing rapid scale passages, runs, arpeggios, or broken chords quickly and precisely. These rapid passages must be produced smoothly and in the context of the style of the music. Disciplining the hand with finger exercises brings greater dexterity.

Rhythm is measured motion, the regular rising and falling of pulsations; it is a symmetrical and regularly recurrent grouping of tones according to an accent and time value. Rhythm is expressed basically by combining musical tones of various time values into various patterns, with specific concern being given to dynamic stress and accents. The end result of these patterns is a melody.

One should not confuse tempo with rhythm. They are not the same. Tempo is the rate of speed of the music ranging from the slowest to the quickest. Rhythm simply is the flow of the music. The heart beats a rhythm and a person’s walk creates a rhythm, but this rhythm may be varied or changed. The heart may beat faster and the walk may become a run. While these tempos change, they still maintain a beat. So it is in the performance of music. The keyboard performer maintains a beat, but rhythm, as a judgmental factor, determines what the keyboardist does with beat.

The performer may play with strict, unvaried style, or may put a spark of life into the music through the rhythm. The performer should play with correct tempo but should also feel the pulse of the music to make it deliver the desired musical message. Interpretation has a bearing on rhythm, as is evident in gospel music.

**INSTRUMENTAL SOLO CATEGORY – NON KEYBOARD**

**Tone (quality, beauty, control)**

As stated earlier, quality is defined as the characteristic of tone which enables the listener to distinguish one instrument from another. For example, the tone characteristic of an instrument allows it to be distinguished as a flute, trumpet, oboe, or drum. Each instrument is capable of many differing tone colors. Two important factors help to determine the quality produced from the instrument:

1. The method by which a tone is produced greatly affects the resulting tone quality (whether bowed, plucked, blown, etc.).
2. The physical shape of the instrument is equally important in determining what the overtones will be when the instrument is sounded. (See the discussion on tone quality in the vocal solo category).

Tone quality—sometimes referred to as tone color or timbre—is analogous to color in a painting. The performer should strive to allow the instrument to present its expressive value in the music, just as the artist uses color in a painting to present its expression. Whether joyful, sad, happy, or somber, the instrument should express the specific mood of the music.

**Control** is the ability of the performer to produce the varying types of tone color the music demands.

**Intonation (pitch, level, accuracy level)**

Intonation denotes the playing of music according to the aural perception of the prevailing standards of accuracy in pitch. Pitch level refers to the performer’s playing each tone centered on the pitch. Normally, instrumentalists perform with accompaniment in competition; therefore it becomes essential that the instrument and the accompaniment be precisely tuned together. The pitch level should not be under the pitch (flat) or above the pitch (sharp) but rather centered on the pitch. Tuning is the prerequisite to good intonation. Valve instruments should have all valve slides tuned, and woodwinds should have pad height adjustments corrected with cork or felt bumpers before performance. The following items can serve to correct intonation problems:
alternate fingerings, change in embouchure, psychological awareness of pitch, and instrumental adjustments.

**Accuracy level** is the ability of the performer to begin the first note and all subsequent notes of the musical competition promptly and precisely centered on pitch. The instrumentalist should avoid sliding into pitches. Nervousness and improper breath support are common causes of poor intonation. Maintaining physical and mental alertness throughout the total performance will help to correct poor intonation due to the above common causes. An analogy that can be useful in understanding accurate intonation is that of a marksman with a rifle. The marksman aims to hit the center of the target – the bull’s eye. The performer aims at a target with each note they perform, but the target that exists is sound. When the performer hits the bull’s eye with this tone, intonation will be good. The presence of any wrong notes will decrease the contestant’s score.

**Technique (fingering, breathing or bowing, rhythm, articulation, embouchure)**

**Fingering** is the methodical choice of fingers made to play a specific instrument. As a judging factor, it is applicable to the following general divisions; strings (bowed or plucked), woodwinds, and brass instruments. The purpose of fingering is that the performer may be able to play comfortably and musically the designated notes of music. When changes of position become necessary (as they frequently do) the performer may make each change with the least possible disturbance to the flow of the music or to the comfort of their hand.

**Breathing** as a judgmental factor in this category applies only to wind instruments. For the purpose of playing wind instruments, breathing that is inhalation of air into the lungs and exhalation through the lips and the instrument should be accomplished in a natural and relaxed manner. There should be no tension. Correct breathing is accomplished when, through inhalation the diaphragm is utilized, filling the lower chest cavity with air so that it expands in all directions downward, forward, sideward, backward, and upward. The performer should make a conscious effort to avoid breathing high in the chest with an accompanying raising of the shoulders.

**Bowing** is the technique used in playing the following specific string instruments: violin, viola, cello, and double bass. As a judging factor, it refers to the player’s method or style of bowing in performance.

**Rhythm** is defined under the instrumental solo category-keyboard (page 107).

**Articulation** refers to the manner in which the notes of the musical composition are performed. On wind instruments, articulation is concerned with the use of the tongue, breath, and embouchure in starting, stopping, accenting, and slurring (or combinations of the above) of a tone on the wind instrument. Articulation has to do with the control of duration and consists of slight interruptions or manipulations of the airstream as it passes through the lips and into the instrument. This is accomplished through the use of several different movements of the tongue. These movements are known as single, double, triple, and flutter tonguing. The tongue must always work in coordination with the embouchure (lips) and proper breath support. The tongue should always be relaxed whether articulating a high, low, fast or slow note.

**Embouchure** is a term used to describe the mode of applying the lips and mouth to the mouthpiece of a wind instrument. A mouth piece may be one piece alone, a mouthpiece plus reed, or the reed alone. Correct embouchure may simply be defined as producing a tone when air is blown through the lips.

**Position (body, hands, and instrument)**

Extreme care should be exercised to obtain the correct playing position of the instrument being played in performance. The position of the instrument in relation to the body determines not only appearance but, to a great extent, the tone quality and fluency of the performance. Position is quite often a problem with trumpet players. Trumpet players should keep the chest high the head erect, and the elbows away from the body. The trumpet normally will be slightly below horizontal. This will be determined by the dentofacial (the arrangement of the teeth in the mouth) characteristics of the participant.

Position differs with each individual instrument. Posture for all instrumentalists should be relaxed, and stance should always be conducive to maximum breath support. The instrumental performer must strive for optimum stage presence with regard to physical position, whether sitting or standing. The hand should be in a proper position, with reference to holding instrument, sticks, or mallets.

**INSTRUMENTAL ENSEMBLE CATEGORY**

Many of the items from the previous section Instrumental Solo – Non Keyboard are applicable, in definition, to the instrumental ensemble category. These items need not be discussed again. Exposition is given only to those items that need special attention as they relate to an instrumental ensemble.

An ensemble denotes more than one player. It is imperative that each instrumentalist in the ensemble strive for uniformity in tone quality. If one instrumentalist plays with poor tone quality, the whole ensemble will be affected. Each instrumentalist must master their instrument in the ensemble.

It is of prime importance that all instruments in the ensemble be exactly in tune together. One instrument out of tune causes the whole ensemble to have serious
intonation problems. As in the analogy of the marksman striving to hit the bull’s eye, how much more difficult it would be for ten marksmen to shoot simultaneously and all hit the bull’s eye precisely together. The same is the case with an instrumental ensemble. Each member of the ensemble should tune the instrument so that it will “hit the bull’s eye” simultaneously with the others. If this is done, intonation problems will be at a minimum.

*Precision* refers to the exactness with which all instrumentalists perform attacks and cutoffs simultaneously.

Every instrument has both its limitations and freedoms. The manner of choosing those instruments which will express the musical idea is choice and execution. The combination of instruments in an ensemble should include only those instruments that will complement each other musically. They cannot be just any type of instrument. Quite often instrumental ensembles are composed of unusual combinations of instruments. In the performance, the choice of instruments for the various harmonic parts should be the best according to the instrument’s limitations and freedoms.

**Balance (blend, harmonic parts, and dynamics)**

*Blend* and balance of harmonic parts implies a fairly equal distribution of instruments on each part. *Blending* refers to the uniformity of tone quality between instruments. Instrumentalists must strive for a uniform tone quality according to the demands of the music. *Balance* refers to the equalizing of the tone quality or volume within the ensemble. Blend, balance of harmonic parts, and dynamics are dependent upon one another for good tone quality. These factors are important whether a different instrument plays each part of many or the same instrument plays the same part.

Much of the general expressive quality perceived in a musical passage is created by the sheer strength and amount of sound being produced. This aspect of music is called *dynamics* – the variation and contrast in force and intensity. The degree of loudness or softness with which a composition is performed vitally affects the expression of its musical ideas. If an ensemble is to express musical ideas effectively, all members must play within a balance of dynamics. If the music demands that all instrumentalists be playing the same volume, but one instrumentalist is predominate, then there is not a balance of dynamics. Each member must function as a part of the whole, with each being dependent upon the other. By all means, each member of the ensemble should utilize dynamics, but togetherness is a must.

**CHRISTIAN PERFORMANCE (GROUP) CATEGORY**

Items that could possibly correlate with Christian Performance (Group) Category (depending on the style and type of the performance) have already been covered under the topics: *Interpretation* on page 110, *Vocal Solo* pages 110-112, *Technique* page 112, *Instrumental Ensemble* pages 114-115 and *Vocal Ensemble* pages 116-117. Individual members of each group should review these areas for further assistance in preparing for competition. However, factors that are specific to the Christian Performance (Group) are discussed below.

**Vocal Production (vocal style, control, vowels)**

The vocal production utilized in singing with an ensemble, band, or group must match the characteristics of one particular style. Contemporary bands or Christian rock bands might differ in the vocal focus (or the description of vocal sound) than a pop group. The jazz band vocalist usually uses a vocal production method called belting (loud and forceful) while other jazz singers often employ crooning (a very smooth sound). These sounds are very different from the tone associated with most church vocal ensembles. For example, praise and worship teams often employ a mixture of emotionally charged sounds along with more relaxed (or easy listening) or head tone vocal productions. The country and bluegrass singers, as well as pop singers, often utilize more of a horizontal approach to producing vowels (more “ee” sounds) rather than vertical (more open “ah” sounds found in classical music). All of these are acceptable but should be used in such a way to demonstrate good vocal health that coincides with the musical style of the ensemble, band, or group. When multiple singers are used, each singer should use the same type of vocal production and vowel sounds.

**Intonation (pitch level, accuracy level)**

One of the most important things that separate good ensembles from great ensembles is correct pitch. Careful tuning of instruments (guitars, brass and woodwinds, etc.) should be done before coming on stage. All instrumentalists must play in tune with each other. All vocalists must sing in tune with the instruments. Vocalists should take great care to sing in tune while performing a solo or performing in ensemble during unison and harmony sections.

**Musical Effect (feeling of ensemble)**

An ensemble must perform in total cooperation and *esprit de corps* (a common spirit of comradeship, enthusiasm, and devotion to a cause among members of a group). One of the chief proponents of the ensemble should be to achieve togetherness rather than a feeling of competition with each other on stage. This feeling of ensemble can be accomplished through staying in tempo together, executing rhythmic passages correctly, and
creating a sense of unified purpose. Most often, groups have a greater sense of focus when one person is seen as the leader.

**Textual Content (Christian in purpose, meaningful)**

Since many of the groups will more than likely perform songs written by the performers (although not a requirement), it is necessary to establish guidelines regarding the song selection. Each entry must clearly be Christian purpose and content. As a factor in evaluation, the lyrics must present a theologically sound central theme that strives to fuse the lyrics and music into a cohesive performance.

Several questions should be asked. Are quotations from the Scriptures accurate and correctly used? Is the meaning of the text scripturally sound? Are the words meaningful to the average listener today? Are the lyrics appropriate for the age level of singers and listeners alike? Is there proper use of poetry and prose? Does the text possess worthy language with the purpose to glorify God? The choice and creation of the lyrics should maintain a central thought that is doctrinally sound and strives to glorify God, edify His children, or bring others to a saving knowledge of Jesus Christ.

**Originality**

Top producers of the television, internet, video and radio stars are always looking for the solo or group that has uniqueness. No one is looking for duplicates of any top star out on the market today. Try to not copy someone else’s talents or abilities. God has made you and your ensemble with its own unique qualities. Strive to perform and make your ensemble, band, or group stand out as being one-of-a-kind. Be original!

**Visual Effectiveness**

The contemporary groups that perform on video and television have influenced our performances in the church. Each group utilize movement (choreographed or free style), staging, step patterns, microphone techniques, or group movement that will enhance the performance. Some praise and worship group may choose to utilize banners or other props. Bands may use movement to create a stage atmosphere. At times a stroke of creativity can go a long way in audience appeal. However, each group should be careful not to allow the visual effects to take away from performance impact. Balance is the key to a successful presentation.

**Stage Deportment (presence, appearance, movement)**

Often the style of the music determines the type of stage deportment that is used in a particular performance. Two words that should dominate any performer’s presentation are balance and modest. Moving around while performing is acceptable, but drawing attention in an offensive manner is not for any audience. Music and movement go hand in hand, but balance should be maintained lest we offend others that do not appreciate our own liberties. A driving beat would cause just about anyone to move around on stage, but the movements should promote the Lordship of Jesus Christ. Teen Talent Competition is not the place to prove a point about one’s own personal bias or belief.

The type of clothing that is worn by the performers should be modest and exemplary of a growing young Christian. Everyone is expected to appear clean and well kept. Anything that detracts from the performance will result in loss of points. Traditional attire or modern dress for church is appropriate.

**VOCAL ENSEMBLE OR CHOIR CATEGORY**

Scoring items for both the vocal ensemble and choir categories are equivalent. A few of the factors from the vocal solo category are applicable to the present category. One may refer to the section entitled Vocal Solo Category (pages 110) for additional information concerning those items common to choral singing and solo singing.

**Tone (quality, beauty, control)**

Tone in singing has been discussed earlier under the Vocal Solo Category (pages 110). There are several elements of tone peculiar to choral singing, however, which need to be mentioned. Often a singer may feel somewhat hidden among the many and may forget the basics of good vocal production. The participant may forget to breathe properly and to sing with a relaxed and free tone. However, a singer must be constantly conscious of producing a good choral tone.

Vocal production is the same for both solo and choral singing. True, a choral singer must blend with the other singers, but basic vocal production should be the same as the soloist. Good quality is the result of regular drill and exercise of proper methods of vocal production as a composite vocal unit.

All members of an ensemble or choir need to know what “good and beautiful” tone is. This may be accomplished not only by listening to good singers but also by practicing. Again, the singer must understand that no musical performance can be of higher quality than its composite tones. Choral singers should continually evaluate their performance in terms of tonal beauty. They should seek to achieve the management of their vocal sounds in ways that the meaning of the music will be met, whether they are singing a strong powerful tone or a quiet smooth tone. This management is designated as control of choral tone. This control must be homogenous throughout the various changes in tone color.

**Intonation (pitch level, accuracy level)**

Intonation has already been defined (page 111). There are, however, several points in choral singing that need to be considered. Choral singing may be either
accompanied by instruments or unaccompanied a cappella. In a cappella singing although the voice parts stay in tune with each other, the entire ensemble or choir may flat or sharp uniformly from the beginning tonality. Good a cappella singing is most difficult to achieve, especially under the tension of competition. If a group performs a cappella they must readily realize the probability ofintonation problems with the results of a lower score. However, this should not discourage groups who wish to perform a cappella; rather it should impress upon them the responsibility of the task ahead.

In accompanied singing, the entire ensemble or certain sections within the choir may flat or sharp from the pitch or key established by the accompaniment. An entire section of singers may fail to sing in tune with another section; individual singers may also fail to sing in tune with other individuals in the section. Thus, participation is urged to obtain a consistent pitch level and seek an excellent accuracy level.

Accuracy level refers to centering on pitch throughout the composition, with clarity and precision. The singer should avoid sliding or scooping the pitch. The ensemble or choir should be heard as one performing voice. If any one singer deviates from the pitch, a unified intonation termed “good” may be lost.

Diction (naturalness, purity of vowels, clarity of consonants)

In addition to naturalness, purity of vowels, and clarity of consonants, which were discussed under the Vocal Solo Category (page 110), attention must be given to an added phase of diction relating to the vocal ensemble and choir category. The pronunciation of vowels and consonants should be executed with uniformity. The words should be clearly and correctly produced by each singer so that their meaning can be easily understood. Quite often ensembles and choirs will utilize careless and colloquial pronunciation. The ensemble choir must avoid the compromise of clear, distinct diction with lethargic speech habits. It is only by intelligible pronunciation of the words that the listeners can understand the musical message. The three components of diction-pronunciation, enunciation, and articulation – must be produced clearly and correctly. (See the discussion on diction under Vocal Solo Category, page 110.)

Technique (precision, rhythm, breathing, posture)

Precision refers to the exactness with which all the singers perform the technical aspects of singing.

All attacks (startings) and cutoffs (stoppings) must be executed simultaneously with meticulous accuracy.

All members must be in total agreement as to how each rhythm pattern is to be performed. Tricky rhythms, syncopation (shifting of the regular accent), and many other factors can cause rhythm mistakes. The singers must know the music and meet its rhythm demands throughout.

Proper breathing for solo singing is equivalent in technique to breathing for choral singing. It is important the entire phrases be carried without breaks. Long phrases can be achieved by staggered breathing, which may be accomplished by one singer taking a breath unnoticeably when the person alongside does not.

Posture is defined under the Vocal Solo Category, page 110.

Balance (blend, harmonic parts, and dynamics)

Our definition of balance and blend is adopted from Artistic Choral Singing, by Harry Robert Wilson. “Blend refers to the uniformity of the quality of tone within and between sections; balance refers to the equalization of the quantity of tone within and between voice sections.” The singers must seek to blend their voices uniformly according to the demands of the music. Whether it is strong, quiet, rich or thin, the tone must be performed uniformly. Balance of dynamics denotes all singers singing at the designated degree of loudness in complete agreement. Poor balance can be heard when individual voices “stick out” above all other voices. Each choir member must listen intently to their own voice as well as those close by. All members depend upon each other to produce a balanced performance. Balance of harmonic parts implies an equal distribution of voices on each vocal part.

Musical Effect (feeling of ensemble)

An ensemble requires the cooperation of several singers. Thus, when speaking of an ensemble, one refers to the degree of balance and unification of all the musical elements and to the overall musical effect. Unification, or a feeling of ensemble, simply means that each singer in each section is so unified and balanced during a performance that all sound like one voice.
Preparation and Performance Guidelines

Part 5

Preparation
1. Seek professional help from qualified ministers of music, instrumental teachers, voice teachers, music teachers, etc.
2. Listen to recordings and attend performances of good musicians. This will help you to recognize effective singing or playing.
3. Rehearse in the designated place before the competition time. This will give you a better idea of how your performance will sound acoustically.
4. Choose several selections suitable for competition and refine them. Then choose your best selection. Do not wait until the week before competition. Your chance of a good performance will be minimal if you do not get an early start.
5. Utilize a recorder to evaluate your performance. Record the performance, and then rate yourself according to the adjudication process. This will help you to recognize your mistakes and increase your understanding of the scoring system.
6. “Warm up” before singing in competition. This is especially true if competition is early in the morning.

Special Notation
Supportive reference and resource listing is available upon request from the International Department of Youth and Discipleship, PO Box 2430, Cleveland, TN 37320; 423-478-7222.

Performance
1. Signal the accompanist (if one is used) by some prearranged sign when you are ready to begin. This can be a slight nod as you turn your head in the accompanist’s direction.
2. Stage entrances and exits are evaluated. Be careful that you wait just a moment and acknowledge the audience’s applause at the end of your performance. A slight informant bow and a “thank you” smile will suffice. Bowing is an expression of sincere appreciation for applause.
3. Stage presence is a vital factor in all categories. Humming a beginning pitch, blowing through an instrument, plucking strings, or other similar actions will result in lower scoring.
4. Obtain an accompanist, if possible, rather than attempting to accompany yourself in vocal solo competition. You will be rated only on your vocal performance and not your accompanying ability.
5. Often on lower levels of competition you may find it necessary to introduce yourself. Simply give your name, church, and music selection without lengthy introductions. This is also applicable to choir directors.
6. Occasionally a contestant might make an evident or unnoticeable mistake. If you make a mistake, proceed as though nothing has happened. A facial grimace or other physical reaction will minimize stage presence.
7. When competing as an organist or electronic keyboard participant, take adequate time before performing to set-up the desired registration.
8. Part 3, Performance Requirements, Item 4, states, “Sound tracks may be used in any category”. A warning statement indicates that background vocal or duplication of solo instruments should not distract or interfere with the actual performance. Contestants will be responsible for the quality of the soundtrack utilized. Participants should consult with the appropriate competition coordinator regarding the soundtrack.
9. Vocal participants may hold a microphone while singing in competition.

WARNING: Proper microphone technique is very important when a vocal participant selects to hold the microphone in competition. AN entry runs a “high risk” of being either too close or too distant from the microphone. Points may be subtracted if adjudicators determine that a participant’s microphone technique distracts or interferes with the overall performance.
Although this manual seeks to clarify many technical aspects of the Teen Talent Program, it is hoped that its use will maximize a participant’s commitment to Christ. God has given each of us a measure of talent. We are commanded to unfold and develop our talents by instruction and cultivation. In 2 Timothy 2:15 Paul says, “Study to show thyself approved unto God.” The musical enunciations that are presented in Teen Talent should always be dedicated to the Master. The musical performance of Teen Talent contestants must be the best they can offer. Those who listen can be lead, through music, to a greater knowledge of Christ. Whether a winner or not, each participant’s musical offering is pleasing to God.

When we have mastered all of the technical aspects, there still remains the most significant factor: the anointing of God’s Holy Spirit. The words of the Apostle Paul should always be our standard: “I will sing with the spirit, and I will sing with the understanding also.” (1Corinthians 14:15) The Holy Spirit must become the vital force behind every performance. Without the Holy Spirit to lead, guide and anoint, a participant’s performance will be technical and superficial rather than a spiritual musical expression unto God. All participants must generate the power to become a greater instrument of praise to their Creator.
# Teen Talent Music Division

## Adjudicator’s Summary

### Conversion Chart

<table>
<thead>
<tr>
<th>Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.5 and above</td>
<td>Superior</td>
</tr>
<tr>
<td>3.5 through 4.4</td>
<td>Excellent</td>
</tr>
<tr>
<td>2.5 through 3.4</td>
<td>Very Good</td>
</tr>
<tr>
<td>1.5 through 2.4</td>
<td>Good</td>
</tr>
<tr>
<td>1.0 through 1.4</td>
<td>Satisfactory</td>
</tr>
</tbody>
</table>

<table>
<thead>
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<tr>
<td>State/Region</td>
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</tbody>
</table>

### NOTE:
This is to be prepared from the adjudicators individual sheets by someone assigned the responsibility. It is hoped that a calculator will be utilized to insure greater accuracy. Follow the provided instructions.

### Adjudicators

<table>
<thead>
<tr>
<th>Factors</th>
<th>1</th>
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<th>3</th>
<th>4</th>
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<td>TOTALS</td>
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</tr>
</tbody>
</table>

**GRAND TOTAL**

Combined Average____________________
Combined Rating____________________

### For Adjudicators Only

Final Average and Rating. After reviewing the above objective analysis and deliberating the matter in view of all performances within the category, the adjudicators have awarded the following average and rating.

AVERAGE______________________  RATING______________________
TEEN TALENT VOCAL SOLO CATEGORY

Check One:  Male_____  Female_____

Name________________________________ Voice Classification________________________

Address__________________________________________________________________________

City_________________________________ State________________ Zip_____________________

Local Church_______________________________________________________________________

State/Region_______________________________________________________________________

Music Selection_____________________________________________________________________

To The Adjudicators:  Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory- 1 point.

1.  TONE
    (quality, beauty, control)  5  4  3  2  1

2.  INTONATION
    (pitch level, accuracy level)  5  4  3  2  1

3.  DICTION
    (naturalness, purity of vowels, clarity of consonants)  5  4  3  2  1

4.  TECHNIQUE
    (breathing, posture, rhythm, accuracy of notes)  5  4  3  2  1

5.  INTERPRETATION
    (phrasing, style, tempo, expression)  5  4  3  2  1

6.  MUSICAL EFFECT
    (fluency, vitality, artistry, memorization)  5  4  3  2  1

7.  LEVEL OF DIFFICULTY
    (easy, medium, difficult)  5  4  3  2  1

8.  OTHER FACTORS
    (stage presence and appearance, choice of music)  5  4  3  2  1

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

ADJUDICATOR’S COMMENTS TO THE PERFORMER

Performer’s Name: ________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

Signature of Adjudicator__________________________________________________________
INSTRUMENTAL SOLO CATEGORY – KEYBOARDS

Check One: Piano_____ Organ_____ Electronic Keyboard_____ 

Name ________________________________________________ Instrument ________________________________

Address ________________________________________

City________________________________ State________________ Zip________________

Local Church ____________________________________________________________

State/Region _______________________________________________________________________

Music Selection ____________________________________________________________

**To The Adjudicators:** Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: **Superior** – 5 points; **Excellent** – 4 points; **Very Good** – 3 points; **Good** – 2 points; **Satisfactory**- 1 point.

<table>
<thead>
<tr>
<th></th>
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<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. TONE (quality, beauty, control)</td>
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<tr>
<td>2. TECHNIQUE (precision, use of pedals, note accuracy, finger dexterity, rhythm)</td>
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<tr>
<td>3. INTERPRETATION (phrasing, style, tempo, contrast, mood)</td>
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<tr>
<td>4. MUSIC EFFECT (fluency, vitality, artistry, memorization)</td>
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<tr>
<td>5. LEVEL OF DIFFICULTY (easy, medium, difficult)</td>
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<tr>
<td>6. OTHER FACTORS (stage presence and appearance, choice of music)</td>
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</tbody>
</table>

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

ADJUDICATOR’S COMMENTS TO THE PERFORMER

Performer’s Name: ____________________________________________________________________________

___________________________________________________________________________________________

___________________________________________________________________________________________

___________________________________________________________________________________________

Signature of Adjudicator ______________________________________________________________
INSTRUMENTAL SOLO CATEGORY—NON-KEYBOARD STRINGS
Check One:  Bowed_____  Plucked_____

Name __________________________________________ Instrument ____________________________
Address ________________________________________________________________
City__________________________ State____________ Zip____________
Local Church__________________________________________________________
State/Region __________________________________________________________________

Music Selection__________________________________________________________

To The Adjudicators:  Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory- 1 point.

1. TONE (beauty, control) 5 4 3 2 1
2. INTONATION (accuracy of pitch) 5 4 3 2 1
3. TECHNIQUE (bowing, facility, fingering, rhythm) 5 4 3 2 1
4. INTERPRETATION (expression, phrasing, style, tempo) 5 4 3 2 1
5. MUSICAL EFFECT (fluency, artistry) 5 4 3 2 1
6. LEVEL OF DIFFICULTY (easy, medium, difficult) 5 4 3 2 1
7. OTHER FACTORS (stage presence and appearance, choice of music) 5 4 3 2 1

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

ADJUDICATOR’S COMMENTS TO THE PERFORMER  NON-KEYBOARD STRINGS
Performer’s Name: ________________________________

____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

Signature of Adjudicator ______________________________________________________
INSTRUMENTAL SOLO CATEGORY—NON-KEYBOARD WOODWIND

Name_________________________________________ Instrument_________________________________ 

Address________________________________________________________________________________________ 

City________________________________________ State_________________ Zip__________________________ 

Local Church____________________________________________________________________________________________ 

State/Region____________________________________________________________________________________________ 

Music Selection____________________________________________________________________________________________ 

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory – 1 point.

1. TONE (beauty, control) 5 4 3 2 1
2. INTONATION (accuracy of pitch) 5 4 3 2 1
3. TECHNIQUE (articulation, auxiliary) 5 4 3 2 1
4. INTERPRETATION (expression, phrasing, style, tempo) 5 4 3 2 1
5. MUSICAL EFFECT (artistry, fluency) 5 4 3 2 1
6. LEVEL OF DIFFICULTY (easy, medium, difficult) 5 4 3 2 1
7. OTHER FACTORS (stage presence and appearance, choice of music) 5 4 3 2 1

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

ADJUDICATOR’S COMMENTS TO THE PERFORMER

Performers Name: ____________________________________________________________

_______________________________________________________________________________

_______________________________________________________________________________

_______________________________________________________________________________

_______________________________________________________________________________

Signature of Adjudicator ________________________________________________________
Instrumental Solo Category—Non-Keyboard Brass

Name________________________________ Instrument________________________________________
Address__________________________________________________________________________
City________________________________ State_________________ Zip_________________________
Local Church________________________________________________________________________
State/Region________________________________________________________________________
Music Selection_____________________________________________________________________

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory – 1 point.

1. TONE
   (beauty, control)  5 4 3 2 1
2. INTONATION
   (accuracy of pitch)  5 4 3 2 1
3. TECHNIQUE
   (articulation, auxiliary fingering, breathing, embouchure, facility, rhythm)  5 4 3 2 1
4. INTERPRETATION
   (expression, phrasing, style, tempo)  5 4 3 2 1
5. MUSICAL EFFECT
   (artistry, fluency)  5 4 3 2 1
6. LEVEL OF DIFFICULTY
   (easy, medium, difficult)  5 4 3 2 1
7. OTHER FACTORS
   (stage presence and appearance, choice of music)  5 4 3 2 1

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

____________________________________________________________________________________
ADJUDICATOR’S COMMENTS TO THE PERFORMER NON-KEYBOARD BRASS
Performer’s Name: ___________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
____________________________________________________________________________________
Signature of Adjudicator __________________________________________
Instrumental Solo Category—Non-Keyboard Percussion

Check One:  _____Definite Pitch  _____Indefinite Pitch

Name________________________________________________________________________________________

Address____________________________________________________________________________________

City___________________________________ State________________ Zip________________________

Local Church________________________________________________________________________________

State/Region__________________________________________________________________________________

Music Selection________________________________________________________________________________

**To The Adjudicators:** Indicate your evaluation of the contestant’s performance by circling the number that applies as follows:  **Superior** – 5 points; **Excellent** – 4 points; **Very Good** – 3 points; **Good** – 2 points; **Satisfactory** - 1 point.

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</thead>
</table>
| 1. | **TONE**  
(beaty, control) | 5 | 4 | 3 | 2 | 1 |
| 2. | **TECHNIQUE-RUDIMENTS**  
(rhythmic accuracy) | 5 | 4 | 3 | 2 | 1 |
| 3. | **POSITION**  
(body, hands, instrument) | 5 | 4 | 3 | 2 | 1 |
| 4. | **INTERPRETATION**  
(balance, dynamics, expression, phrasing, tempo) | 5 | 4 | 3 | 2 | 1 |
| 5. | **MUSICAL EFFECT**  
(artistry, dynamics, expression, phrasing, tempo) | 5 | 4 | 3 | 2 | 1 |
| 6. | **LEVEL OF DIFFICULTY**  
(easy, medium, difficult) | 5 | 4 | 3 | 2 | 1 |
| 7. | **OTHER FACTORS**  
(stage presence and appearance, choice of music) | 5 | 4 | 3 | 2 | 1 |

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

-----------------------------------------------------------------------------------------------------------------------------

**ADJUDICATOR’S COMMENTS TO THE PERFORMER**

**NON-KEYBOARD PERCUSSION**

Performer’s Name:  

________________________________________________________________________________________

________________________________________________________________________________________

________________________________________________________________________________________

Signature of Adjudicator_________________________________________________________________
**Instrumental Ensemble Category**

Check One:  _____Small Ensemble  _____Large Ensemble

Name________________________________ Number of Players________________________

Address______________________________________________________________

City___________________________________ State________________ Zip__________

Local Church____________________________________________________________

State/Region________________________________________________________________

Music Selection___________________________________________________________

**To The Adjudicators:** Indicate your evaluation of the contestant’s performance by circling the number that applies as follows:  **Superior** – 5 points;  **Excellent** – 4 points;  **Very Good** – 3 points;  **Good** – 2 points;  **Satisfactory** - 1 point.

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<tbody>
<tr>
<td>1. TONE</td>
<td>5</td>
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<td>3</td>
<td>2</td>
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<tr>
<td>(quality, beauty, control)</td>
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<tr>
<td>2. INTONATION</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
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<tr>
<td>(pitch level, accuracy level, tuning)</td>
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<td>3. TECHNIQUE</td>
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<td>(fingering, precision, rhythm, breathing or bowing, choice and execution, articulation, embouchure)</td>
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<td>4. BALANCE</td>
<td>5</td>
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<td>2</td>
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<tr>
<td>(blend, harmonic parts, dynamics)</td>
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<td>5. INTERPRETATION</td>
<td>5</td>
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<td>3</td>
<td>2</td>
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<tr>
<td>(phrasing, style, tempo, expression)</td>
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<td>6. MUSICAL EFFECT</td>
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<td>(fluency, vitality, artistry, memorization)</td>
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<td>7. LEVEL OF DIFFICULTY</td>
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<td>4</td>
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<td>(easy, medium, difficult)</td>
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<td>8. OTHER FACTORS</td>
<td>5</td>
<td>4</td>
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<td>2</td>
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<tr>
<td>(stage presence and appearance, choice of music)</td>
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Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

---

ADJUDICATOR’S COMMENTS TO THE PERFORMER  

**INSTRUMENTAL ENSEMBLE**

Performer’s Name:  ____________________________________________________________

__________________________________________________________

Signature of Adjudicator_________________________________________
Instrumental Ensemble Category
Handbells

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory - 1 point.

<table>
<thead>
<tr>
<th>Number</th>
<th>TONE (quality, control)</th>
<th>TECHNIQUE (rhythmic accuracy, precision, execution)</th>
<th>BALANCE (blend of parts, dynamics)</th>
<th>POSITION (bells all in position, body, hands)</th>
<th>INTERPRETATION (phrasing, style, tempo, expression)</th>
<th>MUSICAL EFFECT (artistry, memorization, feeling of ensemble)</th>
<th>LEVEL OF DIFFICULTY (easy, medium, difficult)</th>
<th>OTHER FACTORS (stage presence and appearance, choice of music)</th>
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<tr>
<td>1</td>
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</tbody>
</table>

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

ADJUDICATOR’S COMMENTS TO THE PERFORMER

Performer’s Name: _____________________________________________________________

__________________________________________________________________________

Signature of Adjudicator ____________________________________________
To The Adjudicators:  Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory- 1 point.

1. TONE (quality, control) 5 4 3 2 1
2. TECHNIQUE RUDIMENTS (rhythmic accuracy) 5 4 3 2 1
3. BALANCE/BLEND (blend of parts, dynamics) 5 4 3 2 1
4. POSITION (body, hands) 5 4 3 2 1
5. INTERPRETATION (phrasing, style, tempo, expression) 5 4 3 2 1
6. MUSICAL EFFECT (artistry, memorization, feeling of ensemble) 5 4 3 2 1
7. LEVEL OF DIFFICULTY (easy, medium, difficult) 5 4 3 2 1
8. OTHER FACTORS (stage presence and appearance, choice of music) 5 4 3 2 1

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

ADJUDICATOR’S COMMENTS TO THE PERFORMER

INSTRUMENTAL ENSEMBLE - STEEL DRUM

Performer’s Name:

Signature of Adjudicator
Vocal Ensemble or Choir Category
Check One: ___Small Vocal Ensemble ___Large Vocal Ensemble ___Choir

Name________________________________ Number of Singers ____________________________
Address
City___________________________________ State________________ Zip______________
Local Church_____________________________________________________________________
State/Region

Music Selection

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory - 1 point.

1. TONE (quality, beauty, control) 5 4 3 2 1
2. INTONATION (pitch level, accuracy level) 5 4 3 2 1
3. DICTION (naturalness, purity of vowels, clarity of consonants) 5 4 3 2 1
4. TECHNIQUE (precision, rhythm, breathing, posture) 5 4 3 2 1
5. BALANCE (blend, harmonic parts, dynamics) 5 4 3 2 1
6. INTERPRETATION (phrasing, style, tempo, expression) 5 4 3 2 1
7. MUSICAL EFFECT (feeling of ensemble, fluency, vitality, artistry, memorization) 5 4 3 2 1
8. LEVEL OF DIFFICULTY (easy, medium, difficult) 5 4 3 2 1
9. OTHER FACTORS (stage presence and appearance, choice of music) 5 4 3 2 1

Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

ADJUDICATOR’S COMMENTS TO THE PERFORMER

VOCAL ENSEMBLE OR CHOIR

Performer’s Name:_____________________________________

______________________________________________________

Signature of Adjudicator_________________________________
Date_______________________ 20______

Teen Talent Christian Performance
(Group) Category

Name__________________________

Address________________________

City___________________________________State________________Zip________________

Local Church__________________________

State/Region__________________________________________________________________

Music Selection__________________________

To The Adjudicators: Indicate your evaluation of the contestant’s performance by circling the number that applies as follows: Superior – 5 points; Excellent – 4 points; Very Good – 3 points; Good – 2 points; Satisfactory – 1 point.

<table>
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<tr>
<th></th>
<th>VOCAL PRODUCTION (if applicable)</th>
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<tbody>
<tr>
<td>1</td>
<td>(vocal style, control, vowels)</td>
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<th></th>
<th>INTONATION</th>
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<tbody>
<tr>
<td>2</td>
<td>(pitch level, accuracy level)</td>
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<th>MUSICAL EFFECT</th>
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<tr>
<td>3</td>
<td>(feeling of ensemble, rhythmic accuracy, artistry)</td>
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<th>BALNACE</th>
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<tr>
<td>4</td>
<td>(blend, harmonious parts, dynamics)</td>
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<th>TEXTUAL CONTENT</th>
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<tr>
<td>5</td>
<td>(Christian in purpose, meaningful)</td>
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<th>INTERPRETATION</th>
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<td>6</td>
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<th>STAGE DEPARTMENT</th>
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<td>7</td>
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Comments and suggestions which you offer below will be given to the contestants as an additional evaluation.

ADJUDICATOR’S COMMENTS TO THE PERFORMER CP GROUP

Performer’s Name: __________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Signature of Adjudicator__________________________________________________