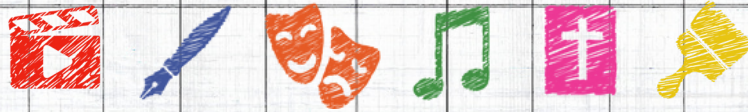




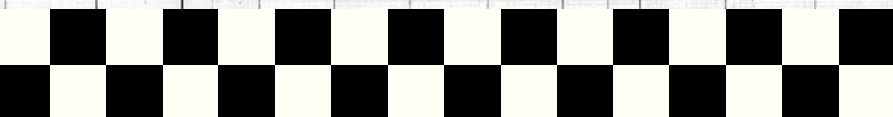
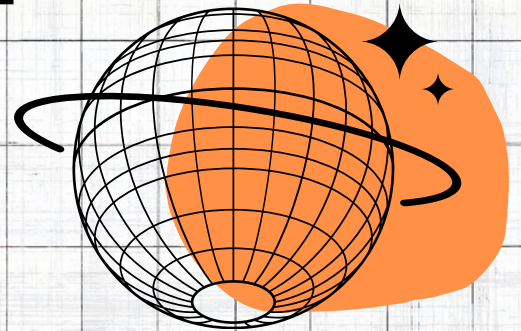
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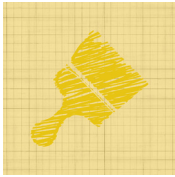


# INTERNATIONAL JUNIOR TALENT

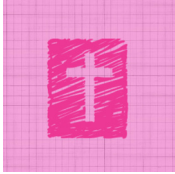


2024  
COMPETITION  
MANUAL

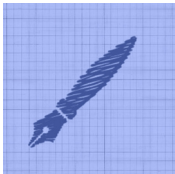




Art



Bible



Creative Writing



Drama



Multimedia



Music



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# junior talent

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## 2024 COMPETITION MANUAL

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CHURCH OF GOD  
INTERNATIONAL DEPARTMENT  
OF YOUTH & DISCIPLESHIP



# ≡ Welcome! ≡



The International Department of Youth and Discipleship is excited to present this Junior Talent Manual for the 2024 competition. It is our goal to keep this program relevant to the times and culture while still standing firm on our core values. Therefore, the international team has been working diligently to give the 2024 competition manual important updates needed. They have gone through every page, section, and aspect of the various competition areas to clean up dated elements and make necessary changes for consistency and clarity.

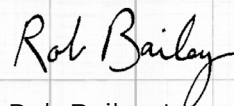
One of the most exciting parts of the Junior Talent program is seeing talent developed with the addition of new categories, such as Christian Comedic Performance and Contemporary Worship Dance, as well as the addition of a Multimedia category. We believe that the Church of God has some of the most talented young people on the planet, and we desire this ministry to stretch and strengthen them. It truly is our goal to challenge students to give “Our Best for His glory” which remains the theme of Junior Talent.

It is incredibly important for participants, coaches, and parents to familiarize themselves with each area or category entered due to these extensive changes.

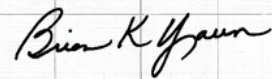
I want to express my deepest appreciation to our team for their excellent work on the manual. They have spent hundreds of hours researching, editing, collaborating, reviewing, and composing.

It truly takes a team and we are grateful to all of the pastors, parents, leaders, coaches, and participants for making this a wonderful opportunity to highlight and celebrate the gifts and talents of this next generation.

We pray this experience will be life-changing as, together, we use *our Talent for His Glory!*



Rob Bailey, International Director



Brian Yaun, International Assistant Director



# JUNIOR TALENT

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

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The Church of God believes in young people! Junior Talent has been one of the most exciting and rewarding programs sponsored by the International Department of Youth and Discipleship. Literally, thousands of juniors have been involved in Junior Talent. This program has been a means of leading students in recognizing and developing their abilities, preparing them for the Teen Talent program, and directing them toward reaching their fullest potential for Christ.

## Junior Talent Objectives:

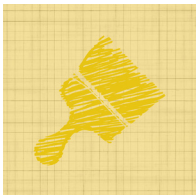
- To lead juniors into a personal relationship with God in Christ, directing them toward Christian maturity through their talents.
- To develop a sense of accomplishment, ministry, and communication for Christ through fostering an understanding of the nature and function of ministry.
- To motivate juniors to utilize their abilities in worship and in the evangelism ministries of the church, consecrating their talents for the purpose of Christian witness.
- To provide opportunities for teenagers to interact socially with other youth and enjoy Christian fellowship.
- To provide evaluative data on performances/entries to potentially serve as a guide for the continued development of skills and talents for the glory of God.



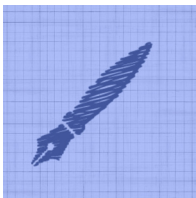
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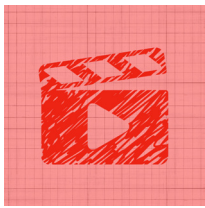
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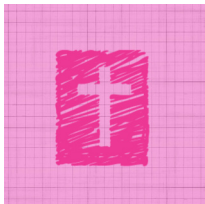
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# JUNIOR TALENT

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# GENERAL



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INTERNATIONAL YOUTH AND DISCIPLESHIP DEPARTMENT

## PART ONE

### AGE & PERFORMANCE SPECIFICATIONS

Each participant must be 7 to 12 years old within the calendar year (January 1 - December 31) of the Junior Talent Competition year.

**Explanation:** As long as a participant is 7 years old or 12 years old for at least one day of the calendar year of competition they are eligible for all levels of competition in Junior Talent.

Given the change in the culture and world around us, we felt it necessary for protection and clarity to make the following statement regarding prop weapons and the use of sexually graphic material in Junior Talent competitions on all levels.

- A “prop weapon” is defined as any item that can be used to harm an individual or group of people. These include, but are not limited to, guns (of any type), bows, arrows, crossbows, knives, swords, clubs, and bats.

- At no time will a “prop weapon” be used in ANY way.
- There will be no use of blanks, caps, or any other device that would audibly or visibly imply an explosion or gunshot.
- All gunshot-type sounds must be accomplished using a stage device such as a slap-stick.
- At no time will an actor/performer act out a sexually graphic event of any type.

#### **Emergency During Performance Procedure**

All performances are restricted to the designated area of the stage. Should there be a costume malfunction, injury, or sudden illness, the affected participant should exit immediately to the staging area located at the rear or side of the stage.

## PART TWO

### LEVELS OF COMPETITION

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

#### **1. State/Regional Competition:**

The State/Regional Competition shall be under the direction of the State/Regional Director of Youth & Discipleship.

#### **2. International Competition:**

The official Junior Talent Competition for each participating state/region will be conducted during the General Assembly year, and the International Director of Youth and Discipleship will arrange and supervise this competition.

## PART THREE

### PARTICIPATION GUIDELINES FOR ALL CATEGORIES OF JUNIOR TALENT

#### **Entry Requirements**

- Each participant must be 7 to 12 years old within the calendar year (January 1 – December 31) of the Junior Talent competition year.
- A participant should represent in competition a Church of God Congregation in which he/she regularly attends.
- The State/Regional Youth Director may enter the winner, runner-up, and third-place participant in the international competition.
- Performances and pieces in all categories may be changed between State and International Competition as long as the modified pieces are submitted by the International Competition deadline date. Performers may be added or subtracted as long as the change does not move the entry into another category (for example: you can not move from Small Ensemble to Large Ensemble, etc.).

## PART FOUR

# Standards for Adjudication

What standards of performance may an adjudicator reasonably expect of a participant or group of participants? The following comments are highly generalized. It is not the purpose of these descriptions to set up arbitrary standards. Each performance must be adjudicated on its own merit, and in the final analysis, each adjudicator must decide what rating each performance deserves.

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

**\*\*NOTE: This definition of the Standards of Adjudication is the official standard for Junior Talent. They apply to all divisions except Bible Quiz, which uses a different rubric for determining winners.**

### **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, the remarks would generally be complimentary for outstanding work.

### **EXCELLENT (3.5 - 4.4)**

This rating reflects a solid performance in many respects, but not one worthy of the highest rating due to minor defects. Yet, it is a performance of distinction and quality. 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 (2.5 - 3.4)**

This rating is awarded for a good performance, but one that is not outstanding. The performance shows accomplishment and marked promise but is lacking in one or more essential qualities. This rating indicates much room for improvement in several of the fundamental items listed on the adjudicator's scoring sheet. The participant would have some basically fine qualities, and there should be ample opportunities for the adjudicator to make suggestions for sound improvement in those fundamental factors in which the performance revealed weaknesses.

### **FAIR (1.5 - 2.4)**

This rating describes a performance that shows some obvious weaknesses. These may simply reflect a lack of rehearsal time or preparation. This rating represents a performance that 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. The comments, however, will likely be encouraging and contain helpful suggestions for overall improvement.

### **POOR (1.0 through 1.4)**

This rating indicates a performance that 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 contestants attempting to perform material that is far too advanced for their ability. The adjudicators 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 FIVE

### Explanation of Adjudication

Samples of scoring sheets for each category are provided in this manual. These are the same forms that are uploaded into the computers used by the adjudicators during competition.

**Note:** Bible Quiz operates under a different system of adjudication, therefore these explanations do not apply to this category.

#### Scoring the Participant

The contestant's performance is evaluated according to certain specific factors that are listed on the division/category scoring sheet. Each factor on the adjudication sheet is evaluated and scored on the following basis:

Superior = 5 points;

Excellent = 4 points; Good = 3 points; Fair = 2 points, and Poor = 1 point.

#### Tallying the Score

After the judging has been completed, the scoring sheets are collected. The Adjudicator's Summary Sheet: Scoring sheets from all the adjudicators for a participant are averaged together to determine the provisional rating for that participant. This average is listed in the Summary.

- o Superior 4.5 and above
- o Excellent 3.5 – 4.4
- o Good 2.5 – 3.4
- o Fair 1.5 – 2.4
- o Poor 1.0 – 1.4

#### Determining the Final Rating

The prepared summary of each participant's performance, with the corresponding scoring sheets attached, is returned to the adjudicators for final analysis.

Winners will be determined, not on an individual point basis, but by the mutual agreement of the evaluators. The scoring sheets are a guide to assist the evaluators in making their decisions. In this way, the adjudicators can study all of the entries on a comparative basis and come to a mutual decision rather than just rating each piece numerically. All decisions of the adjudicators concerning both winners and category designations are final.

#### Adjudicators' Evaluation of the Participant

Space on each scoring sheet is provided in which the adjudicator may write comments and suggestions to the participant(s) as a current evaluation of their performance, and as a guide for the continuing development of their skills in the future.

Within a few weeks after the competition, the State/Regional Youth and Discipleship Department should mail each participant(s) a copy of the written comments and evaluations from each adjudicator. Through this procedure, the adjudicators have an opportunity to communicate to the participant(s) any observations they wish to make concerning their strengths and weaknesses, and areas that need attention. Potentially, this adds a further learning experience to the Junior Talent program.

After the completion of the International Competition, the evaluations and adjudicators' comments are emailed to the registered participant(s) email address.

## PART SIX

# Recognition and Awards

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

### **State/Regional/National Competition:**

- The State/Regional/National Office will hold an awards ceremony at the completion of the event which shall be under the direction of the Director of Youth and Discipleship.
- First, second, and third places will be awarded in each category and will qualify to be entered in the International Teen Talent finals by their State/Regional/National Director.

### **International Competition**

- The official Teen Talent Competition will hold an awards ceremony at the completion of the international event under the direction of the International Director of Youth and Discipleship.
- First, second, and third-place awards will be given.





# What **GOD SAYS** About YOUR TALENT

## **ART & MULTIMEDIA**

We know that God appreciates beauty. Ecclesiastes 3:11 says, “He has made everything beautiful in its time.” God delights when we use our gifts to make this world more beautiful. In Exodus 35:35 God tells the Hebrews through Moses that “every gift of skill, including designers, is given to them from Him.” God is the source of our skill and creativity. It is a form of worship when we use those talents “For His Glory.”

## **BIBLE**

The foundation of our faith is the infallible Word of God. “All Scripture is breathed out by God and profitable for teaching, for reproof, for correction, and for training in righteousness,” 2 Timothy 3:16. Crucial to teaching and training in righteousness is “hiding His Word in our hearts that we might not sin against Him,” Psalm 119:11. Studying the Bible is key to living our lives, day in and day out, “For His Glory.”

## **CREATIVE WRITING**

Throughout the Bible, God charges His prophets and apostles with “writing all the words that I have spoken to you,” Jeremiah 30:2. The Gospels of Matthew, Mark, Luke, and John all record Jesus’s time on Earth. Yet, each writer brought new dimension and life to their shared story of Jesus. God still speaks to His people. Let us continue to write what He and His Word inspires in our hearts “For His Glory.”

## **DRAMA**

Drama ministry is a form of worship and storytelling. This medium enables us to tell visual stories and emphasize our worship. 1 Corinthians 12:4-6 says, “Now there are varieties of gifts, but the same Spirit... and there are varieties of activities, but it is the same God who empowers them all in everyone.” Every dance, skit, and drama presentation is a display of our unique gifts to use “For His Glory.”

## **MUSIC**

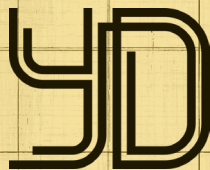
“Make a joyful noise to the Lord, all the earth! Serve the Lord with gladness! Come into his presence with singing,” Psalm 100:1-2. The book of Psalms is dedicated to praise and worship through music. 2 Chronicles 5:13 describes the Ark of the Covenant entering the Temple where singers and instrumentalists joined together to give praise to God. Through Christ’s sacrifice we are able to be in God’s presence at any time. He deserves our songs of praise “For His Glory.”



# JUNIOR TALENT

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# ART



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# CATEGORIES

- ✦ Ceramics and Glass
- ✦ Coloring
- ✦ Drawing
- ✦ Hand Graphics
- ✦ Mixed Media
- ✦ Oil/Acrylic Painting
- ✦ Raw Photography
- ✦ Sculpture
- ✦ Textiles
- ✦ Wet Media Painting





## PART ONE

### Participation Requirements

- 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. A reproduction of existing art will not be accepted. **No crafts, kits, models, or work-from patterns are acceptable.**
- Each participant will be responsible for the delivery of his/her entry and will assume liability for any damage that might occur during transportation and competition. NO shipments will be accepted by Junior Talent personnel.
- Each entry must be identified by having the Junior Talent Art Project Information Sheet affixed to the back of the entry or presented with the display. A digital copy of the Junior Talent Art Project Information Sheet must also be submitted two weeks prior to the competition electronically via the process specified while registering for the competition.
- All Coloring, Drawing, and Raw Photography pieces must be framed and/or matted and framed for protection. **All work must be equipped with sturdy wire hanging hardware attached to the back of the piece.**
- The competition is open to both religious and/or secular subject matter. However, any entry using subject matter depicting behavior that is contrary to Christian principles will not be accepted. The theme is to foster Christian ideals of faith, family, and life. State/Regional/National Judges, using the above standard, will determine whether an entry is inappropriate for entry and judging.
- 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 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 of misinformation or other confusion regarding classification, therefore the final authority for placing a piece in the proper category will reside with the adjudicators and the State/Regional/International Director. Changes in a category will not be done at the International level. Pieces will be judged according to the criteria in which the work is officially entered.
- A participant may submit only one entry in each category but may enter as many categories as desired.

## PART TWO

### Description of Categories

#### Ceramics and Glass

Any handmade piece (typically of a functional nature such as a bowl, vase, etc.) 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 State/Regional/National or International competitions. A participant using the

methods of slip casting must make the mold and so indicated on the Junior Talent Art Project Information Sheet. Glass may be functional, decorative, or free form. Only hand-blown and hand-formed glass will be eligible for the competition.

## Coloring

This category involves the coloring of a picture. Included in this section of the manual are selections of coloring pages from which the participants may choose their entries. The official contestant entry should be printed on 8 1/2" x 11" white computer paper. A heavy grade of paper is recommended. The provided picture templates are the only acceptable entries for this competition. Participants may use any combination of colored pencils or crayons on their entry. **All coloring pieces must be framed and/or matted and equipped with wire-hanging hardware.**

## Drawing

Dry media such as pencil, pastel, crayon, oil pastel, conte crayon, charcoal, pen, brush and ink, or any combination of these. Indicate the medium used on the Junior Talent Art Project Information Sheet. **All drawing pieces must be framed and/or matted and equipped with wire-hanging hardware.**

## Hand Graphics

A reproducible image created using processes such as etching, engraving, woodcut, linocut, silkscreen, lithograph, mono print, and any combination of these or similar processes. **Frame and/or matte and equipped with wire-hanging hardware as feasible.**

## Mixed Media

Any piece of art that incorporates two or more of the above categories (such as textiles, photography, and painting), where the medias are distinct in nature but used to create a single work of art. **Frame and/or matte and equipped with wire-hanging hardware as feasible.**

## Oil/Acrylic Painting

An oil-based, synthetic-based (such as acrylic or polymer) egg tempera, or any combination of these. **Frame and/or matte and equipped with wire-hanging hardware as feasible.**

## Raw Photography

- Any photographic image created using a film or digital camera and produced on film or paper.
- Entry must be printed as a minimum of 8"x 10" for adjudication/display.
- Entries must be a single photo.
- Entries containing multiple photos will be judged on only one photo or disqualified for the photography category at the judge's discretion.
- Processing of film or digital images may be done using the camera's settings (F-stop, film speed, shutter speed, etc.) or by using filters (rigid or gel) on the lens. In this category, software editing is not allowed. **All raw photography pieces must be framed and/or matted and equipped with wire-hanging hardware.**
- **NOTE: NEW FOR 2024!!!** Alteration of a photograph using software or editing applications of any type classifies the entry as Digital Photography in the Multi-Media Division

## Sculpture

A 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.

## Textiles

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

## Wet-Media Painting

Any transparent watercolor, opaque watercolor (gouache), water-based tempera, or any combination of these. **Frame and/or matte and equipped with wire-hanging hardware as feasible.**

“

[SPECIAL NOTE]

## Crafts and Mechanical Drawings are NOT Allowed

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 Junior Talent Creative Art philosophy.

”



## PART THREE

### Where to Start

No one expects you to be a great artist before you submit an entry in Junior Talent. Even if you feel that you have a lot to learn, don't be discouraged about entering. Participation in activities such as Junior Talent is an excellent way to learn.

Coming up with a good idea for your piece is perhaps the hardest part of the creative process. Here is a list to help you get started:

- Choose a category, and then choose your subject. Make sure it fits under the rules for an art entry in the Junior Talent Competition.
- It is helpful to carry a small sketchbook with you as much as possible to jot down ideas for later use.
- Do several practice sketches. The sketches will help you think through your piece. You can try out several ideas, colors, etc. before you begin the final work.
- Make sure the material you use in creating your work of art is appropriate for the subject matter, will present your work in the best manner, and that your colors work well together.
- Produce good work—be neat—be organized—use your space well.
- Make a statement. Your piece should make people want to take a second look. Does your piece create a spark — an emotion?

### 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; the various parts of the composition go 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 recurrence of the same color, shape, idea, theme, etc. in a work of art.

Rhythm: Visual arrangement with regular repetition of colors, forms, etc.

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

## PART FOUR

### 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.
  - “Fixing” should be done even though the work will eventually be protected with glass or acetate.
- The frame and/or mat and frame should enhance the work and not detract from it. A modest frame is usually more enhancing than an overly elaborate one.
- 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.
- 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 or glass on works that are going to be on public display. \*Acrylic paintings or oils need not have a glass covering.
- Each entry must be identified by having the Junior Talent Art Project Information Sheet affixed to the back of the entry or presented with the display for adjudication purposes.
- A digital copy of the Junior Talent Art Project Information Sheet **must be submitted two weeks prior to the competition date**. If the digital copy is not received, the participant will be asked to complete the information sheet before the piece can be registered.

#### Definitions:

- Acetate: A thin, transparent plastic film used to cover a drawing or print, etc. It can be used either beneath or on top of a cardboard mat.
- Fixative: Any liquid that is sprayed upon drawings or pastels to hold the pigment granules in place.
- Matte: A thick, pressed, colored paperboard that is used to frame a drawing or print.

“

[SPECIAL NOTE]

#### Framing and Project Sheet

- Entries **without** a completed Junior Talent Art Project Sheet will not be adjudicated.
- All framed entries should have hanging hardware on the back of the piece.

”

## PART FIVE

### Glossary of Terms

- 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; the various parts of the composition go well together.
- Intrinsic: Belonging to a thing by its very nature. The grain and color of a piece of wood are 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, etc. in a work of art
- Rhythm: Visual arrangement with regular repetition of colors, forms, etc.
- Unity: A quality of oneness; various parts create a single idea or statement.
- 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 is 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 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 slip (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.
- Engraving: The process of incising a design in hard material, often a metal (usually copper). Also, the print of an 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 absorb ink. It is then printed under pressure. This permits a subtle range of linear and tonal values.
- 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.

## PART FIVE

### Glossary of Terms

- 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 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.
- 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 a 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.
- 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.
- 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.
- Free-Form Sculpture: A term used to distinguish a work from a functional object made from the same material. For example: Distinguishing between a ceramic bowl and a 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 (hollow).
- Non-functional: Not serving any utilitarian purpose, no usefulness or function beyond the aesthetic artistic quality.
- Appliqué: 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, dyeing 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.

## PART FIVE

### Glossary of Terms

- 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 the dye, giving the fabric a streaked or mottled look.
- Weaving: A cloth design created by interlacing threads or yarns of the wool and the warp on a loom.
- 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.

I have filled him with the Spirit of *God*, with wisdom, with understanding, with knowledge and with all kinds of skills—to make *artistic* designs . . .

—Exodus 31:3-4





JUNIOR TALENT ART DIVISION

project information sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, City, State, Zip) \_\_\_\_\_

Local Church & State/Region \_\_\_\_\_

Age & School Grade \_\_\_\_\_

**PLEASE COMPLETE & AFFIX TO BACK OF PROJECT, AS WELL AS, SEND DIGITALLY TWO WEEKS PRIOR TO COMPETITION:**

**Creativity.** What motivated or inspired you to create your Junior Talent Art entry, and is it your own idea?

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

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**Medium/Material.** Explain how you used the medium/material to create your art entry.

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**Technique.** Describe any special effects you employed to create your work of art.

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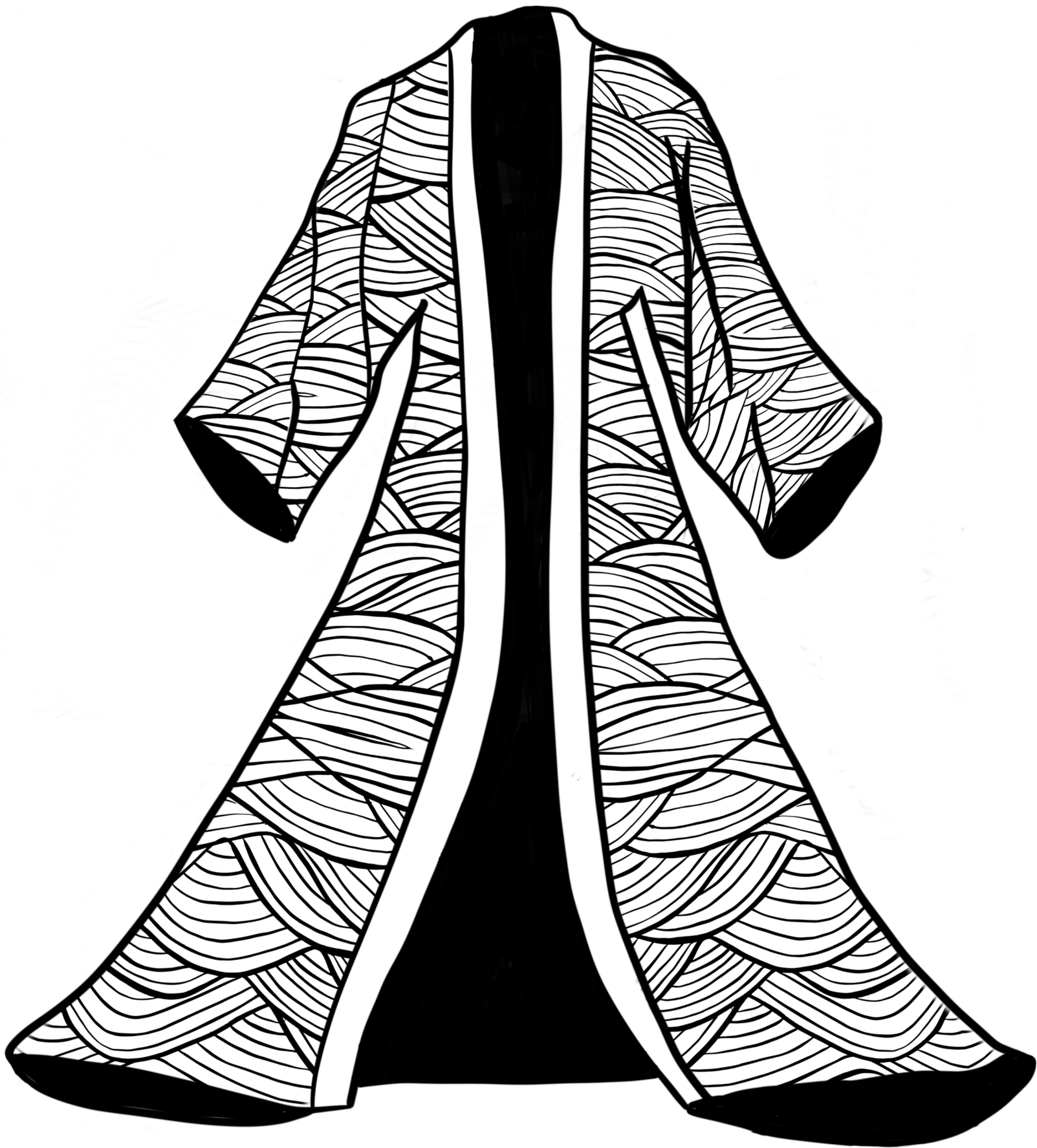
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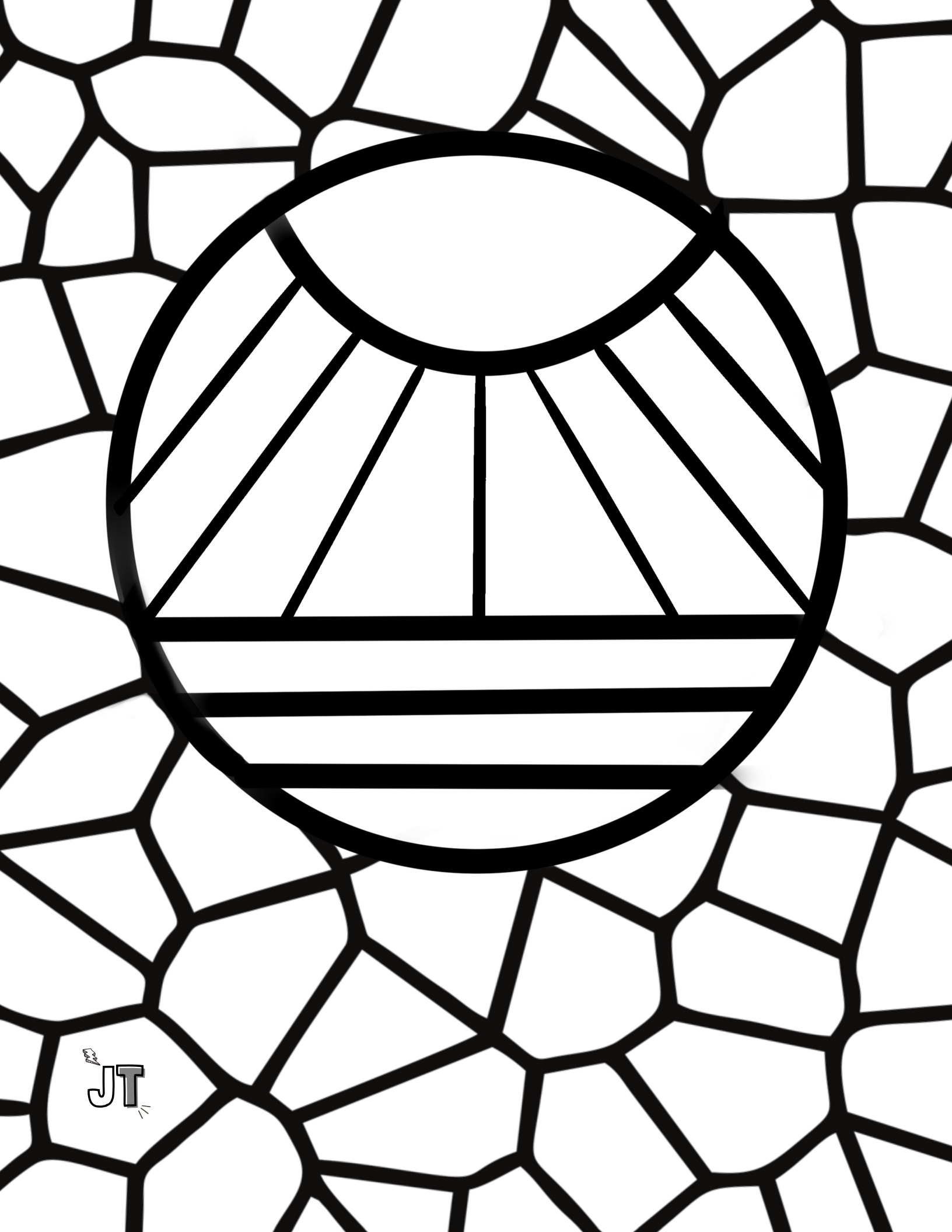
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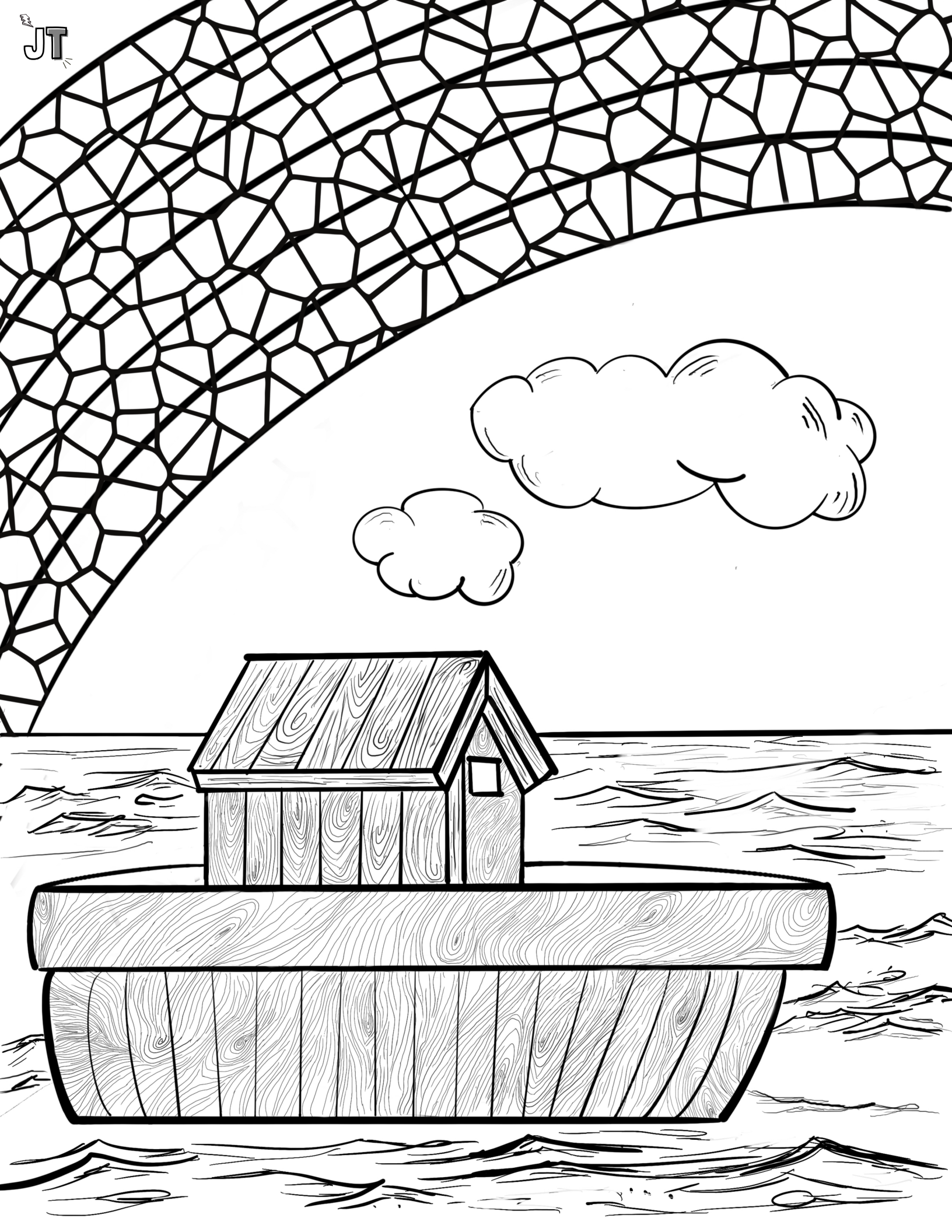






JT

JT



# ART

JUNIOR TALENT ART DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, City, State, Zip) \_\_\_\_\_

Local Church & State/Region \_\_\_\_\_

Age & School Grade \_\_\_\_\_

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 2 3 4 5 || 1. Harmony/Visual Balance
- 1 2 3 4 5 || 2. Rhythm, Proportion, Repetition
- 1 2 3 4 5 || 3. Contrast, Line, Shape
- 1 2 3 4 5 || 4. Color
- 1 2 3 4 5 || 5. Texture
- 1 2 3 4 5 || 6. Imagination, Individuality
- 1 2 3 4 5 || 7. Technical Proficiency
- 1 2 3 4 5 || 8. Attention to Detail
- 1 2 3 4 5 || 9. Neatness of Work
- 1 2 3 4 5 || 10. Appropriateness of Medium Used



SIGNATURE OF ADJUDICATOR

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



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Dear \_\_\_\_\_, following are comments and suggestions on your entry which I hope will be helpful.

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SIGNATURE OF ADJUDICATOR



CATEGORY

NOTE: This is to be prepared from the adjudicators' individual sheets by someone assigned the responsibility. Follow the provided instructions.



\*use for ALL categories

JUNIOR TALENT ART DIVISION

adjudicators' summary

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, City, State, Zip) \_\_\_\_\_

Local Church & State/Region \_\_\_\_\_

Age & School Grade \_\_\_\_\_

ADJUDICATORS

**EVALUATION CATEGORIES FROM SCORE SHEET**  
 (MATCH THE EVALUATION CATEGORY NUMBER FROM THE SCORE SHEET WITH THIS COLUMN)

	1	2	3	4	5	TOTALS (A) <small>(ADD ALL COLUMNS FOR EACH ROW)</small>
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
<b>TOTALS (B)</b> <small>(ADD ALL ROWS FOR EACH COLUMN)</small>						<b>GRAND TOTAL</b>

**GRAND TOTAL** ✦

THE SUM OF TOTALS (A) SHOULD EQUAL THE SUM OF TOTALS (B). ONCE YOU CONFIRM THESE TOTALS MATCH, THIS IS YOUR GRAND TOTAL.

**COMBINED AVERAGE**  
 (TAKE THE GRAND TOTAL AND DIVIDE BY THE NUMBER OF ADJUDICATORS)

**COMBINED RATING**  
 (USE THE COMBINED AVERAGE AND DETERMINE THEIR RATING BY THIS SCALE FROM THE SCORE SHEET)

- 1-1.5 SATISFACTORY
- 1.6-2.5 GOOD
- 2.6-3.5 VERY GOOD
- 3.6-4.5 EXCELLENT
- 4.6-5.0 SUPERIOR

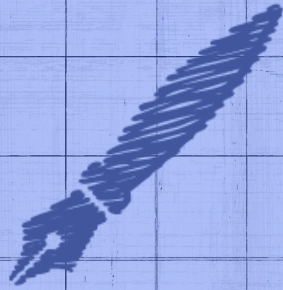
✦ **FOR ADJUDICATORS ONLY** ✦

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**

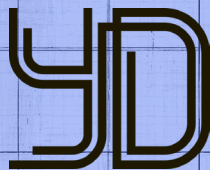
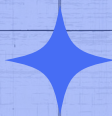




# JUNIOR TALENT

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# CREATIVE WRITING



SPONSORED BY THE CHURCH OF GOD  
INTERNATIONAL YOUTH AND DISCIPLESHIP DEPARTMENT

# CATEGORIES

- ◆ Poetry - Alpha (Ages 7-9)
- ◆ Poetry - Omega (Ages 10-12)
- ◆ Short Story - Alpha (Ages 7-9)
- ◆ Short Story - Omega (Ages 10-12)





# PART ONE

## Participation Requirements

There are two separate groups in the Junior Talent Creative Writing Division:

**Alpha Group: 7 - 9 years of age**      **Omega Group: 10-12 years of age**  
 at the time of the state/regional competition      at the time of the state/regional competition

Category	Definition	Age Requirements For Participants	Number of Words/Lines Allowed
Short Story	Fiction	Alpha Group: 7-9 yrs. old ..... Omega Group: 10-12 yrs. old	400-500 Words ..... 900-1,000 Words
Poetry	Rhymed or Unrhymed Verse	Alpha Group: 7-9 yrs. old ..... Omega Group: 10-12 yrs. old	≤ 15 Lines ..... ≤ 25 Lines

(1) **250 words typed, double spaced = 1 page. (Arial, 12 pt.)**

(2) **34 single-spaced lines on a page.**

- Each entry must be the original, unpublished work of the participant.
- It must have A religious theme, either explicit (clearly expressed) or implied (suggested).
- Assistance may be received only in the form of advice about the story or poem, and in word processing the entry.
- The winning state/regional manuscripts are to be officially entered into the International Competition by the stated deadline. Contact your State/Regional Youth Director for confirmation of all International Junior Talent registration deadlines.
- The following information must be in the top right-hand corner of the first page:
  - Name
  - Local Church
  - Church of God State/Region/Nation
  - Number of Words
- Each entry must be typewritten, and double-spaced on one side of the paper that is 8 ½ by 11 inches. For the story, the font should be 12 pt. Arial. For the poem, the base font is 12 pt. Arial, but the instructions in that category do allow for varying font sizes.
- Pieces may be changed between State and International Competition as long as the modified pieces contain the same theme and general content.
- Each entry must be accompanied by a signed Statement of Verification of Originality to be eligible for competition.
- Each entry must be submitted in a clear-face protective cover.
- **A digital copy of the Statement of Verification of Originality and Creative Writing piece must also be submitted two weeks prior to the competition electronically via the process specified while registering for the competition.**



## PART TWO

### Classification of Categories

#### ALPHA—AGES 7-9

- *Short Story*: Fictional piece between 400-500 words which utilizes the concepts of **who? what? when? where? why? and how?** to drive the creation of the story.
- Poetry: Rhymed or unrhymed verse of no more than 25 lines which develops a central theme or image.

#### OMEGA—AGES 10-12

- *Short Story*: Fictional piece between 900-1,000 words that utilizes setting, plot, and characterization to reveal an implied theme.
- Poetry: Rhymed or unrhymed verse of no more than 50 lines that develop a central theme or image.

## PART THREE

### Description of Categories

#### Short Story

A short story is a fictional narrative that usually reveals the reaction of one main character to a stressful 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.

#### Short Story: Alpha Group (Ages 7 - 9) 400-500 words

Your story should be built around 6 words: Who? What? When? Where? Why? How? \*Examples are in parenthesis—just to help you start thinking.

- **Who** is the story about? (Sammy; Jesus; my family; my dog)
- **What** is happening? (a surprise; something sad; a storm; a party)
- **When** did this happen? (when I was five; day; night; suddenly; at Easter)
- **Where** did this happen? (front yard; down by the river; treehouse)
- **Why** did it happen? (my birthday; to teach me a lesson, lost in the forest)
- **How** did it happen? (this is where you give the details)

Remember: You are telling a specific story about someone or an event going on in someone’s life. Use your imagination but don’t forget that each of these questions must be answered in your story.

Your story is fiction. It is made up by you. You must choose one of the story starters below to be your topic, but what happens in the story and how it ends will be all up to you. \*\*The Story Starter is not included in your word count.

#### STORY STARTERS:

- Johnny was sitting on the porch. His pet dog...
- Katie is really sad. Her Dad is...
- It’s almost Christmas time! I am so excited.
- My Mom says...
- Noah couldn’t believe God wanted him to build a boat! What’s a boat?...
- Jesus turned and looked at me/(someone else, a Bible character) . . .

Your story must have a beginning, a middle, and an ending. It should be Christian in nature.

Topics might include: showing God’s love; forgiveness; kindness; etc.

- The Beginning introduces the character(s) and sets up the story itself.
- The Middle is where you tell what happens and how your character(s) react. This should be the longest part of your story.
- The Ending wraps up your story. It tells how everything ended, and if the character(s) learned a lesson, or how to love, or that the main character understands how important forgiveness is in life, etc. (these are examples only).

Your story should be written in paragraph form. Each paragraph should have 2-4 sentences. Spelling is important, and make sure your sentences begin with a capital letter and end with correct punctuation. It’s OK to ask Mom, Dad, or your Student Leader at church to check over these things for you.

**Hint:** Use at least 1 paragraph each to explain the who, what, when, where, why, and how parts of your story. When you get to the middle section (the longest part of the story), you may need to use more than 1 paragraph for a section because this is where you really develop your story.

# PART THREE

## Description of Categories

### Short Story: Omega Group (Ages 10 - 12) 900-1,000 words

- A short story is a work of fiction. While it is not factually or historically true, it should be believable.
- A short story must have 3 major elements: character, plot, and setting.

**Character:** A short story is concerned with what happens to one person, and how that person responds to those events.

- You can tell your story in 1st Person (I, me, mine) or in 3rd Person (John, he, him, his; Katie and Sam, they, them, theirs). Whatever type of storyteller you select, you should stick with him/her throughout the story. Don't change halfway through.
- Your main character should be a 'round character' – as fully developed as possible. Let the reader know everything about him/her that is really important. You want to create a character portrait that the reader can readily understand.
- In addition to your main character, you will have some flat characters – characters who are not fully developed, but who are there to help carry out the story.
- One of the main purposes of a short story is to show how the main character **responds** (changes; stays the same) to the events that occur in the story.

**Plot:** The storyline – what happens in the story. In almost every instance, the plot deals with some type of stress or conflict (a struggle; a serious disagreement or argument about something important; or opposition). The purpose of the story is to examine the reaction of the main character to that conflict.

Several ways of escape may be possible. The climax (highest point of interest) occurs when the main character makes some type of decision that eliminates all outcomes but one. In the resolution (the ending), the conflict is solved. The main character is no longer under stress.

The important point of the story is what happens to the main character and how he/she has responded. Did the character change or stay the same? Was there a lesson learned?

**Setting:** the actual physical location where the story takes place.

- It is helpful for the reader to be able to 'see' where a story is taking place.
- It may also include such things as: time in history (past, present, future); season (spring, summer, fall, or winter); in the attic; or down at the seashore, etc.
- The setting can move, but you must be careful not to take attention away from the main character and the conflict to be resolved.

### Structure:

- The story should be written in proper paragraph format. Each individual paragraph should contain 3-5 related sentences.
- Sentence structure is important: the first word of the sentence should start with a capital letter; there must be a subject and verb; it must make sense (express a complete thought); and there must be end punctuation.
- The judges will also evaluate:
  - The story's theme, or the main underlying idea or purpose of the story. Your story must have a purpose, something which makes it worth telling. It is the idea which underlies the plot, character, and setting and gives them all meaning.
  - Use of language: This is an evaluation of how your words sound together, the proper use of vocabulary, and how carefully your sentences have been constructed.
  - Mechanics: grammatical usage, spelling, and punctuation. In close competition, this could make all the difference, so allow yourself extra time to go over your completed story to double-check your sentence structure one last time before entering it in competition.

# PART THREE

## Description of Categories

### Poetry

#### Poetry: Alpha Group (Ages 10-12) No more than 15 lines

Children are introduced to poetry at an early age. One type of poetry even comes from picture books. Rhyming words help young children make connections, remember new information, and find joy in the sound of language. As they get older and begin to study poetry in school, they soon discover that not all poems rhyme, and also that there are many different types of poems. Their teachers introduce them to this vast genre in bits and pieces as their maturity and cognitive levels dictate.

What You Need to Know for This Category of Junior Talent Competition:

- Make sure to enter the correct age category (this should be your age at the time of your state/ regional competition).
- The piece must have a Christian theme, either directly or implied.
- Be sure to know and follow the rules for your age category.
- Acceptable poems for this competition include:
  - Acrostic Poem (sentence structure)
  - Concrete Poem
  - Sensory Poem
  - Rhyming Poem that does not have a named pattern
  - Non-Rhyming(Unrhymed)Poem
- A description of a, b, c, and d above will be given below. If a participant chooses to use one of these styles, the judges will look specifically for the characteristics that define that type of poem.
- The poem should be the original work of the participant. The parent/coach may only offer advice, and he/she may also type/word process the entry.
- The poem must be submitted in a clear-face protective cover.

#### Poetry: Omega Group (Ages 10-12) No more than 25 lines

There is no step-by-step formula for writing a poem. Everyone who creates poetry does so in his/ her own way.

Poetry is not limited to verses that rhyme. Rhyme can be an important part of poetry, but it isn't essential. In fact, some don't rhyme at all.

It can be about anything. However, for this competition, your poem must have a Christian theme – either explicit or implied.

#### Things to Consider:

- **Diction** – the selection of the words you use in your writing. A good vocabulary is essential for writing poetry. You must have a wide range of words to select from. 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. Because it is so brief, it is also very intense. Every syllable counts and every word must be selected carefully.
- **Figurative Language:**
  - **Consonance**—Repeating consonant sounds within words that are near each other in a poem. Example from the “Piano Player” 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.)
  - **Alliteration** – Repeating consonant sounds at the beginning of several words. Example: Susie sells seashells down by the seashore.
  - **Assonance** – Repetition of a vowel sound within a word. Example: Row, row, row your boat.

Understanding and mastering the use of these 3 terms will make your work much more effective.

- **Imagery** is the representation in a poem of any sensory experience. It is creating mental pictures with words that will appeal to your reader's senses: sight, hearing, smell, touch, and taste. Since you do not have a lot of words to spend creating sensory impressions, there are several literary devices labeled as Figurative Language, which may help:

## PART THREE

### Description of Categories

- Metaphor – A direct comparison of two things not considered to be similar. *Example:* The man was a beast.
- Simile – An indirect comparison that uses like or as. *Example:* The boy ran like a whirlwind.
- Symbol – Like a metaphor, it compares two things. The only difference is that a symbol is a tangible object that stands for something more complex and abstract. *Example:* US Flag = freedom; the cross = Christianity/salvation
- **Writing Control** is very important in poetry. This means that you have worked every line over carefully and that you are controlling the poem. 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.
- **Poetic license** allows a poet a certain freedom with the language which you would not allow the short story writer or the novel writer. Still, spelling and grammar are just as important in poetry as they are in any other kind of writing. Overuse of 'poetic license' indicates a poor poet.

# CREATIVE WRITING

JUNIOR TALENT CREATIVE WRITING DIVISION

## statement of verification of originality

Name \_\_\_\_\_ Phone # \_\_\_\_\_  
Category \_\_\_\_\_ Date \_\_\_\_\_  
Address (Street, City, State, Zip) \_\_\_\_\_  
Local Church & State/Region \_\_\_\_\_  
Age & School Grade \_\_\_\_\_



### 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 Junior Talent Creative Writing Division. The participant will be immediately disqualified, and the State/Regional Director of Youth and Discipleship notified of the offense.



I, \_\_\_\_\_ am solely responsible for the creation of this piece as an original work using my own content and words. I am aware that plagiarism is a violation of Biblical principles and will result in immediate disqualification from the competition.

Piece Title: \_\_\_\_\_

Signature of Author: \_\_\_\_\_

Signature of Parent/Guardian: \_\_\_\_\_

Date: \_\_\_\_\_



# SHORT STORY-ALPHA

JUNIOR TALENT CREATIVE WRITING DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, City, State, Zip) \_\_\_\_\_

Local Church & State/Region \_\_\_\_\_

Age & School Grade \_\_\_\_\_

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 2 3 4 5 || 1. STORY HAS A BEGINNING, MIDDLE & END

1 2 3 4 5 || 2. WRITTEN IN PRESCRIBED PARAGRAPH FORMAT

1 2 3 4 5 || 3. USES THE 6 GUIDING QUESTIONS TO CARRY THE STORY ALONG:  
 WHO? WHAT? WHEN? WHERE? WHY? HOW?

1 2 3 4 5 || 4. GRAMMAR: SPELLING, SENTENCE STRUCTURE, END PUNCTUATION

1 2 3 4 5 || 5. CREATIVITY



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.

\_\_\_\_\_  
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SIGNATURE OF ADJUDICATOR

SHORT STORY-ALPHA

# SHORT STORY-OMEGA

JUNIOR TALENT CREATIVE WRITING DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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 2 3 4 5 || 1. THE STORY HAS A BEGINNING, A MIDDLE, AND AN ENDING**

**1 2 3 4 5 || 2. WRITTEN IN PRESCRIBED PARAGRAPH FORMAT**

**1 2 3 4 5 || 3. DEVELOPMENT OF THE 3 MAJOR ELEMENTS: CHARACTER, PLOT, AND SETTING**

**1 2 3 4 5 || 4. POINT-OF-VIEW IS CONSISTENT THROUGHOUT THE STORY**

**1 2 3 4 5 || 5. TECHNICAL ASPECTS OF WRITING**

**1 2 3 4 5 || 6. CREATIVITY**

**1 2 3 4 5 || 7. DEVELOPMENT OF CHARACTER(S)**

**1 2 3 4 5 || 8. THEME (PURPOSE OF THE STORY CLEARLY DEVELOPED)**

**1 2 3 4 5 || 9. USE OF LANGUAGE (WELL DEVELOPED AND VARIED VOCABULARY)**

**1 2 3 4 5 || 10. BELIEVABILITY**



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.

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SIGNATURE OF ADJUDICATOR

**SHORT-STORY-OMEGA**





# POETRY-ALPHA

JUNIOR TALENT CREATIVE WRITING DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_  
Category \_\_\_\_\_ Date \_\_\_\_\_  
Address (Street, City, State, Zip) \_\_\_\_\_  
Local Church & State/Region \_\_\_\_\_  
Age & School Grade \_\_\_\_\_

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 2 3 4 5 || 1. DEVELOPMENT OF A CENTRAL THEME OR IMAGE**

**1 2 3 4 5 || 2. WRITTEN IN PRESCRIBED PARAGRAPH FORMAT**

**1 2 3 4 5 || 3. EFFECTIVE USE OF VOCABULARY**

**1 2 3 4 5 || 4. IMPACT (OVERALL EFFECTIVENESS)**

**1 2 3 4 5 || 5. CREATIVITY**



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.

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SIGNATURE OF ADJUDICATOR

POETRY-ALPHA

# POETRY-OMEGA

JUNIOR TALENT CREATIVE WRITING DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, City, State, Zip) \_\_\_\_\_

Local Church & State/Region \_\_\_\_\_

Age & School Grade \_\_\_\_\_

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 2 3 4 5 | 1. IMAGERY (ABILITY TO CREATE 'WORD PICTURES' THAT APPEAL TO THE READER)

1 2 3 4 5 | 2. WRITTEN IN PRESCRIBED PARAGRAPH FORMAT

1 2 3 4 5 | 3. GRAMMAR: SPELLING, SENTENCE STRUCTURE, END PUNCTUATION

1 2 3 4 5 | 4. IMPACT (OVERALL EFFECTIVENESS)

1 2 3 4 5 | 5. CREATIVITY



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.

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SIGNATURE OF ADJUDICATOR

POETRY-OMEGA

NOTE: This is to be prepared from the adjudicators' individual sheets by someone assigned the responsibility. Follow the provided instructions.

# CREATIVE WRITING

JUNIOR TALENT CREATIVE WRITING DIVISION \*use for ALL categories

## adjudicators' summary

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, City, State, Zip) \_\_\_\_\_

Local Church & State/Region \_\_\_\_\_

NOTE: This is to be prepared from the adjudicators' individual sheets by someone assigned the responsibility. Follow the provided instructions.

### ADJUDICATORS

**EVALUATION CATEGORIES FROM SCORE SHEET**  
 (MATCH THE EVALUATION CATEGORY NUMBER FROM THE SCORE SHEET WITH THIS COLUMN)

	1	2	3	4	5	TOTALS (A) <small>(ADD ALL COLUMNS FOR EACH ROW)</small>
1 _____						
2 _____						
3 _____						
4 _____						
5 _____						
<b>TOTALS (B)</b> <small>(ADD ALL ROWS FOR EACH COLUMN)</small>						<b>GRAND TOTAL</b>

**GRAND TOTAL**

◆

THE SUM OF TOTALS (A) SHOULD EQUAL THE SUM OF TOTALS (B). ONCE YOU CONFIRM THESE TOTALS MATCH, THIS IS YOUR GRAND TOTAL

**COMBINED AVERAGE**  
(TAKE THE GRAND TOTAL AND DIVIDE BY THE NUMBER OF ADJUDICATORS)

(USE THE COMBINED AVERAGE AND DETERMINE THEIR RATING BY THIS SCALE FROM THE SCORE SHEET)

1-1.5 SATISFACTORY  
 1.6-2.5 GOOD  
 2.6-3.5 VERY GOOD  
 3.6-4.5 EXCELLENT  
 4.6-5.0 SUPERIOR

◆ **FOR ADJUDICATORS ONLY** ◆

**AVERAGE**

**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.



NOTE: This is to be prepared from the adjudicators' individual sheets by someone assigned the responsibility. Follow the provided instructions.

# CREATIVE WRITING

JUNIOR TALENT CREATIVE WRITING DIVISION \*use for ALL categories

## adjudicators' summary

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, City, State, Zip) \_\_\_\_\_

Local Church & State/Region \_\_\_\_\_

Age & School Grade \_\_\_\_\_

### ADJUDICATORS

**EVALUATION CATEGORIES FROM SCORE SHEET**  
 (MATCH THE EVALUATION CATEGORY NUMBER FROM THE SCORE SHEET WITH THIS COLUMN)

	1	2	3	4	5	TOTALS (A) (ADD ALL COLUMNS FOR EACH ROW)
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
<b>TOTALS (B)</b> (ADD ALL ROWS FOR EACH COLUMN)						<b>GRAND TOTAL</b>

**GRAND TOTAL** ✦

THE SUM OF TOTALS (A) SHOULD EQUAL THE SUM OF TOTALS (B). ONCE YOU CONFIRM THESE TOTALS MATCH, THIS IS YOUR GRAND TOTAL.

**COMBINED AVERAGE**  
(TAKE THE GRAND TOTAL AND DIVIDE BY THE NUMBER OF ADJUDICATORS)

(USE THE COMBINED AVERAGE AND DETERMINE THEIR RATING BY THIS SCALE FROM THE SCORE SHEET)

1-1.5 SATISFACTORY  
 1.6-2.5 GOOD  
 2.6-3.5 VERY GOOD  
 3.6-4.5 EXCELLENT  
 4.6-5.0 SUPERIOR

✦ **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**

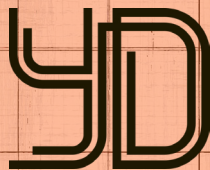




# JUNIOR TALENT

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# DRAMA



SPONSORED BY THE CHURCH OF GOD  
INTERNATIONAL YOUTH AND DISCIPLESHIP DEPARTMENT

# CATEGORIES

- ✦ Monologue
- ✦ Christian Comedic Performance
- ✦ Small Group Skit (2 - 6 participants)
- ✦ Large Group Skit (7+ participants)
- ✦ Solo Spoken Word
- ✦ Small Group Spoken Word (2 - 6 participants)
- ✦ Large Group Spoken Word (7+ participants)
- ✦ Solo Mime
- ✦ Small Group Mime (2 - 6 participants)
- ✦ Large Group Mime (7+ participants)
- ✦ Solo Human Video
- ✦ Small Group Human Video (2 - 6 participants)
- ✦ Large Group Human Video (7+ participants)



# CATEGORIES

- ✦ Solo Pantomime
- ✦ Small Group Pantomime (2 - 6 participants)
- ✦ Large Group Pantomime (7+ participants)
- ✦ Solo Praise Dance
- ✦ Small Group Praise Dance (2 - 6 participants)
- ✦ Large Group Praise Dance (7+ participants)
- ✦ Solo Expressive/Interpretive Movement
- ✦ Small Group Expressive/Interpretive Movement (2 - 6 participants)
- ✦ Large Group Expressive/Interpretive Movement (7+ participants)
- ✦ Solo Contemporary Worship Dance
- ✦ Small Group Contemporary Worship Dance (2 - 6 participants)
- ✦ Large Group Contemporary Worship Dance (7+ participants)



# NOTICE

## Junior Talent Performance Protocols

*Given the change in the culture and world around us, we felt it necessary for protection and clarity to make the following statement regarding prop weapons and the use of sexually graphic material in Junior Talent competitions on all levels.*

### Weapon Portrayals

These are the restrictions for any group, team, skit, or individual that could in the process of competition need to act out or demonstrate weapons of any type.

1. A "prop weapon" is defined as any item that can be used to harm an individual or group of people. These include, but are not limited to, a gun (of any type), bow, arrow, crossbow, knives, swords, clubs, and bats.
2. At no time will a "prop weapon" be used in ANY way.
3. There will be no use of blanks, caps, or any other device that would audibly or visibly imply an explosion or gunshot.
4. All gunshot-type sounds must be accomplished using a stage device such as a slap-stick.

### Sexuality Portrayals

At no time will an actor/performer act out a sexually graphic event of any type.

### Emergency During Performances

All performances are restricted to the designated area of the stage. Should there be a costume malfunction, injury, or sudden illness, the affected participant should exit immediately to the staging area located at the rear of the stage.

Because of the weight of these procedures, if there are any questions, please contact your State/Regional Youth Director. Failure to adhere to these policies will result in the immediate removal and disqualification of the teams, groups, or individuals performing.



## NOTICE

### NO RECORDINGS ALLOWED

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To preserve the integrity of the competition process, there are **NO RECORDINGS ALLOWED**, including both audio and video, unless specifically allowed by competition officials. (Movement, flash, or multiple cameras can impede the performers during what is likely to be a high-stress time.)

This policy includes Individual and Team Bible Quizzing.

Where possible, a high-quality video will be made available at an affordable price.



## PART ONE

### Participation Requirements

- Select a performance suitable for Junior 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 religious. Regarding dress, language, and action, it should adhere to Church of God standards.
- Many drama pieces require permission and production rights in order to perform. It is the responsibility of the participant to secure performance privileges when not choosing an original selection.
- Keep production values as simple as possible. No performing group will have a sufficient amount of time to erect elaborate sets. Seek simplicity.
- All technical requirements are to be strictly observed including, but not limited to, the following:
  - All performances must be limited to the area of the stage. Lighting will be limited to what is preset for the stage. Lighting cannot be turned on, turned off, or altered for performances.
  - If scenery is used in a category not allowed, there will be a five-point reduction in the final score.
  - The use of pyrotechnics will not be permitted.
- Costumes in categories where allowed are subject to standards of modesty upheld by the Church of God.
- The participant will not be allowed to make any comments or introductions before the performance begins (with the exception of original pieces in Spoken Word).
- If a mistake is made during the performance, such as a forgotten line or a missed cue, mistakes can often be covered by ad-libbing or improvising.
- Acting is not the only aspect of drama. Directing is very important for proper pacing and mood, but these will not be directly judged.
- All participants and audience members should respect theater etiquette.
- Participants should strictly adhere to all stated time requirements. For performances exceeding the designated time requirements by 1-59 seconds, there will be a 1/2 point deduction. For performances exceeding time requirements by 1 minute+, there will be a 1-point deduction per minute. All timing is the responsibility of the Head Adjudicator of each category.
- All music used in drama competitions must be Christian or Classical. Music should be uploaded before the competition. It is strongly suggested that a backup copy of the music be brought with you to the competition. You will have it to use during practice, as well as having it in case of any musical malfunction during the competition.
- 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.

## PART TWO

### Description of Categories

There are five areas of competition in the Junior Talent Drama Division.

**NOTE:** All group sub-categories in Drama are divided into Small Groups (2-6 participants) and Large Groups (7 or more participants).

Listed below are the regulations and guidelines for each category. These parameters will enable all participants to initially stand on the same ground and will provide a basis for comparison.

## Category 1: Spoken Drama

### General Information

- 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.
- The selection should be thoroughly familiar to the participant, memorized, and studied for dramatic performance.
- This is a dramatic performance and should be executed as such. Do not merely recite lines, but interpret them honestly, in a manner suited to the stage.
- Lighting will be limited to what is preset for the stage. Lighting cannot be turned on, turned off, or altered for performances.
- No music is to be used in Spoken Drama categories.

### Monologue (3-5 min.)

- A dramatic presentation by one person utilizing character development.
- Minimal hand props (chair, stool, table, cross, hat, cane, sticks, flags, banners, etc.) and costumes may be used by the performer, but no scenery, backdrops, or set props will be allowed.
- Costuming should be carefully considered, as it can enhance or distract from the performance.

### Christian Comedic Performance (2-4 min.)

- Christian Comedic Performance consists of one-liners, stories, and observations that are designed to create laughter.
- The performer may incorporate props, music, illusions, or ventriloquism.
- The scenery and set work is limited to that available on the stage.
- It would be beneficial to the performer if the content is written and performed as his/her original works.

### Group Skit (5-7 min.)

*Small Group: 2 - 6 participants*

*Large Group: 7 or more participants*

- The group skit is a dramatic presentation by two or more people utilizing dialogue.
- Minimal hand props (chair, stool, table, cross, hat, cane, sticks, flags, banners, etc.) and costumes may be used by the performers, but no scenery, backdrops, or set props will be allowed.
- Costuming should be carefully considered, as it can enhance or distract from the performance.

### Solo Spoken Word (2-4 min.)

- Solo Spoken Word is a dramatic 'poetry' presentation by one person that 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 may also kindle emotion peacefully.
- Props, makeup, and costumes are not allowed.
- There should be no characterization or character development. It is tightly scripted and performed rhythmically and poetically.
- Solo Spoken Word will be done at a stationary microphone on a microphone stand. There should be no handling of the microphone.
- If an original piece of work is used, it should be communicated at the start of the piece.

### Group Spoken Word (2-4 min.)

*Small Group: 2 - 6 participants*

*Large Group: 7 or more participants*

- The Group Spoken Word is a dramatic 'poetry' presentation by either two to six participants (Small Group), or seven or more participants (Large Group); 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 may also evoke emotion peacefully.
- Props, makeup, and costumes are not allowed.

- There should be no characterization or character development. It is tightly scripted and performed rhythmically and poetically.
- Group Spoken Word will be done at stationary microphones. There should be no handling of microphones.
- If an original piece of work is used, it should be communicated at the start of the piece.

## Category 2: Mime

### General Information

- A Mime is a piece performed in makeup and gloves by one silent actor telling a story. Mime should be done 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.
- The selection should be thoroughly familiar to the participant, with care given to convey a conscious line of thought through articulated movement.
- Either original or published works are acceptable, with both content and expression of content being factors.
- Minimal props (chair, stool, table, cross, hat, cane, flags, banners, etc.) may be used by the performer, though no scenery, backdrops, or set props will be allowed.

### Solo Mime (3-5 min.)

- The Solo Mime is a piece performed with mime makeup and with gloves. Limited props may be used, and the mime is done in a robotic, stylized, and synchronized movement.
- The Solo Mime need not be limited to one character but should maintain a single train of thought that follows a storyline.

### Group Mime (3-5 min.)

*Small Group: 2 - 6 participants*

*Large Group: 7 or more participants*

- Group Mime is a piece performed with mime makeup and gloves by two or more persons. Limited props may be used, and the mime is done in robotic, stylized, and synchronized movement.

- Groups should establish and maintain a train of thought that follows a storyline, with all members working to clarify and enhance that storyline.

## Category 3: Human Video

### General Information

- The selection should be thoroughly familiar to the participant, with care given to convey a conscious line of thought through articulated movement.
- Either original or published works are acceptable, with both content and expression of content being factors.
- 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 is removed. If a refrain is repeated, the story and character must continue forward without repeating previous movements. The storyline goes on until it is finished.
- The development or growth of the characters must be seen throughout the performance. The performer(s) must remain in character at all times.
- Human building/scaffolding is not permitted in the Human Video Category.

### Solo Human Video (3-5 min.)

- Solo Human Video is a piece performed by one person with music in which a character or characters are easily seen and developed. 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. Character development and storyline are essential ingredients. The characters must behave like people in everyday life, and act and move accordingly.
- No mouthing of the words is to be used, except in a direct quote by the character.
- Minimal props and handheld props (chair, stool, table, cross, hat, cane, sticks, flags, banners, etc.) may be used. No scenery, backdrops, or set props will be allowed.

- Costuming should be carefully considered, as it can enhance or distract from the performance.
- Theatrical makeup is not permitted in the human video category.

### Group Human Video (3-5 min.)

- Group Human Video is a piece performed with music in which characters are easily seen and developed. 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. Character development and storyline are essential ingredients. The characters must behave like people in everyday life, and act and move accordingly.
- No mouthing of the words is to be used, except in a direct quote by the character.
- Minimal props and handheld props (chair, stool, table, cross, hat, cane, sticks, flags, banners, etc.) may be used. No scenery, backdrops, or set props will be allowed.
- Costuming should be carefully considered, as it can enhance or distract from the performance.
- Theatrical makeup is not permitted in the human video category.

## Category 4: Pantomime

### General Information

- The selection should be thoroughly familiar to the participant, with care given to convey a conscious line of thought through articulated movement.
- Either original or published works are acceptable, with both content and expression of content being factors.
- Limited props (chair, stool, table, hat, cane, etc.) may be used by the performer(s), though no sets will be allowed.
- Group Pantomime is the ONLY category that may utilize Human Scaffolding. Spotters are required for any builds or stunts.
- Theatrical makeup is not permitted in Pantomime.

### Solo Pantomime (3-5 min.)

- 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.
- In Pantomime, there is expressive movement, a blending of music and mime with some sort of creative movement.
- 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.

### Group Pantomime (3-5 min.)

*Small Group: 2 - 6 participants*

*Large Group: 7 or more participants*

- Group Pantomime is a piece that is performed by several persons to music with words. No makeup is to be used. The words are not mouthed except in a direct quote by the character(s). If the piece is telling a story, the story is told symbolically through the combination of visualization and characterization. The performers should step in and out of character to visualize the story.
- In Pantomime, there is expressive movement, a blending of music and mime with some sort of creative movement.
- 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.

## Category 5: Creative Movement

### General Information

- A creative movement is an artistic form of rhythmical steps set in time to the 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.
- Either original or published Christian works are required, with both content and expression of content being factors.
- Participants should avoid any lewd and suggestive movements. In the event adjudicators/officials deem movements inappropriate, the performer will be immediately stopped during the performance.
- 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.
- The performance may include the use of creative movement, synchronized movement, flags, banners, streamers, batons, etc. Style in this category could include the use of ballet, praise dance, step, etc.
- Limited hand-held props (hat, cane, baton, etc.) may be used by the performer, though no sets (scenery, backdrops, or set props) will be allowed.
- Dress should be conservative and modest, not suggestive, and should not distract from the performance.

### Solo Praise Dance (3-5 min.)

- Solo Praise Dance is an up-tempo piece performed by one person with or without words.
- In this category, there is an upbeat movement that is synchronized to the music.
- The performance may include the use of high-energy creative movement, flags, banners, streamers, batons, etc. Styles in this category could include jazz, tap, urban, step, clog, praise dance, etc.

### Group Praise Dance (3-5 min.)

*Small Group: 2 - 6 participants*

*Large Group: 7 or more participants*

- Group Praise Dance is an up-tempo piece performed by several persons with or without words.
- In this category, there is an upbeat movement that is synchronized.
- 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, step, clog, praise dance, etc.
- Individuals or smaller groups within the whole group can step out with synchronized movements as long as it is consistent with the whole. Remember, performance is graded on the group, not the individual.

### Solo Expressive/Interpretive Movement (3-5 min.)

- Solo Expressive/Interpretive Movement is a worshipful performance that may include the use of creative movement, synchronized movement, flags, banners, streamers, batons, etc. Movements in this category should be flowy and express the performer's interpretation of the music.
- Dance training/techniques will not be explicitly judged within this category, but rather, creativity and expression.

### Group Expressive/Interpretive Movement (3-5 min.)

*Small Group: 2 - 6 participants*

*Large Group: 7 or more participants*

- Group Expressive/Interpretive Movement is a worshipful performance that may include the use of creative movement, synchronized movement, flags, banners, streamers, batons, etc. Movements in this category should be flowy and express the performers' interpretation of the music.
- Movements can, but do not have to be synchronized throughout the performance.

- Dance training/techniques will not be explicitly judged within this category, but rather, creativity and expression.

### Solo Contemporary Worship Dance (3-5 min.)

- Solo Contemporary Worship Dance embodies worshipful ballet, modern, and lyrical. It uses ballet as its fundamentals and creates many more movements that do not adhere to the strict rules of ballet and modern.
- Music should be at a slower tempo and worshipful.
- Props of any type cannot be used. Storytelling and expression should be obvious through costuming, the use of ballet, modern, or lyrical techniques, and facial expressions.
- Unlike Expressive Movement and Praise Dance, participants will be judged on the usage of dance training and techniques to express themselves in worship.

### Group Contemporary Worship Dance (3-5 min.)

- Group Contemporary Christian Dance embodies worshipful ballet, modern, and lyrical. It uses ballet as its fundamentals and creates many more movements that do not adhere to the strict rules of ballet and modern.
- Music should be at a slower tempo and worshipful.
- Participants within the group can step in and out of synchronization but must create creative flow and consistency throughout.
- Props of any type cannot be used. Storytelling and expression should be obvious through costuming, the use of ballet, modern, or lyrical techniques, and facial expressions.
- Unlike Expressive Movement and Praise Dance, participants will be judged on the usage of dance training and techniques to express themselves in worship.

I have put my *words* in your mouth and  
covered you with the shadow of my hand  
—I who set the heavens in place, who laid  
the foundations of the earth, and who say  
to Zion, "*You* are my people."

—Isaiah 51:16

# CATEGORY VISUAL CHART

	Monologue/ Grup Skit	Spoken Word	Human Video	Mime	Pantomime	Expressive/ Interpretive Movement	Praise Dance	Contemporary Worship Dance
Tells a story	✓		✓	✓	✓			
Mouth words (direct quote)			✓		✓			
Song Can Have Lyrics			✓		✓	✓	✓	✓
Music Tempo						Slow	Fast	Slow
Gloves & Mime Make-up				✓				
Uniform & Choreographed Dance						✓	✓	✓
Human Scaffolding					✓			
Handheld Props	✓		✓		✓	✓	✓	
Choreographed Entire Selection						✓	✓	✓
Choreographed Limited Selection					✓			
Characterization Entire Selection	✓		✓	✓				
Characterization Limited Selection					✓			
Judged on Dance Technique								✓



# MONOLOGUE

JUNIOR TALENT DRAMA DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
A monologue is a dramatic presentation by one actor using spoken dialogue. The selection should be between 3-5 minutes in length and focus on strong character development.  
◆

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

Time \_\_\_\_\_

- |   |
|---|
| <ul style="list-style-type: none"> <li>• 1/2 Point Deducted for 1-59 Seconds Over</li> <li>• 1 Point Deducted for Each Minute Past 60 Seconds Over</li> </ul> |
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◆ \_\_\_\_\_ ◆  
**SIGNATURE OF ADJUDICATOR**

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



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Dear \_\_\_\_\_, following are comments and suggestions on your entry which I hope will be helpful.

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◆ \_\_\_\_\_ ◆  
**SIGNATURE OF ADJUDICATOR**

**MONOLOGUE**





# CHRISTIAN COMEDIC PERF.

JUNIOR TALENT DRAMA DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_  
 Category \_\_\_\_\_ Date \_\_\_\_\_  
 Address (Street, 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**

✦  
 Christian Comedic Performance consists of one-liners, stories, and observations that are designed to create laughter. The selection should be between 2-4 minutes in length and focus on crowd reaction.  
 ✦

- 1 2 3 4 5 || **1. Originality**
- 1 2 3 4 5 || **2. Content Creativity**
- 1 2 3 4 5 || **3. Concentration**
- 1 2 3 4 5 || **4. Pacing**
- 1 2 3 4 5 || **5. Delivery**
- 1 2 3 4 5 || **6. Enthusiasm**
- 1 2 3 4 5 || **7. Diction/pronunciation/articulation**
- 1 2 3 4 5 || **8. Facial expressions and body movement**
- 1 2 3 4 5 || **9. Volume**
- 1 2 3 4 5 || **10. Crowd Reaction/Impact**

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over



**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.

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**SIGNATURE OF ADJUDICATOR**

**CHRISTIAN COMEDIC  
 PERFORMANCE**



# GROUP SKIT

## JUNIOR TALENT DRAMA DIVISION

### score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
 A Group Skit is a dramatic presentation by two or more actors, both speaking dialogue. The selection should be between 5-7 minutes in length and focus on strong character development.  
 ◆

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

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over

◆ **SIGNATURE OF ADJUDICATOR** ◆

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



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Dear \_\_\_\_\_, following are comments and suggestions on your entry which I hope will be helpful.

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◆ \_\_\_\_\_  
**SIGNATURE OF ADJUDICATOR**

**GROUP SKIT**



# SOLO SPOKEN WORD

JUNIOR TALENT DRAMA DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
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.  
◆

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

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over

◆ \_\_\_\_\_ ◆  
**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.

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◆ \_\_\_\_\_ ◆  
**SIGNATURE OF ADJUDICATOR**

**SOLO SPOKEN WORD**



# GROUP SPOKEN WORD

JUNIOR TALENT DRAMA DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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

Group Spoken Word is a dramatic 'poetry' presentation by a group that 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.

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

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over

### 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.

Handwritten comment area consisting of ten horizontal lines.



\_\_\_\_\_ SIGNATURE OF ADJUDICATOR

- SMALL GROUP SPOKEN WORD
- LARGE GROUP SPOKEN WORD



# SOLO MIME

## JUNIOR TALENT DRAMA DIVISION

### score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
 A solo mime is a piece performed in makeup and gloves by one silent actor telling a story. Mime should be done 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. The selection should be between 3-5 minutes in length and focus on strong Toc/Stop movements and symbolism.  
 ◆

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

Time \_\_\_\_\_

- |   |
|---|
| <ul style="list-style-type: none"> <li>• 1/2 Point Deducted for 1-59 Seconds Over</li> <li>• 1 Point Deducted for Each Minute Past 60 Seconds Over</li> </ul> |
|---|

◆ \_\_\_\_\_ ◆

#### 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.

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◆ \_\_\_\_\_  
 SIGNATURE OF ADJUDICATOR



# GROUP MIME

JUNIOR TALENT DRAMA DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
A group mime is a piece performed in makeup and gloves by silent actors telling a story. Mime should be done in without words. Instrumental music may be used at the discretion of the performer. However, neither the performers nor the soundtrack may use words at any time during the performance. The selection should be between 3-5 minutes in length and focus on strong Toc/Stop movements and symbolism.  
◆

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

Time \_\_\_\_\_

- |   |  |   |
|---|--|---|
| ◆ | <ul style="list-style-type: none"><li>• 1/2 Point Deducted for 1-59 Seconds Over</li><li>• 1 Point Deducted for Each Minute Past 60 Seconds Over</li></ul> | ◆ |
|---|--|---|

◆ \_\_\_\_\_ ◆  
**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.

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**SIGNATURE OF ADJUDICATOR**

- SMALL GROUP MIME**  
 **LARGE GROUP MIME**



# SOLO HUMAN VIDEO

JUNIOR TALENT DRAMA DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
 A solo human video is a piece performed by one person with music in which a character is easily seen and developed. The piece should be between 3-5 minutes in length and focus on character development and a strong storyline for the character.  
 ◆

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

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over

◆ \_\_\_\_\_ ◆  
**SIGNATURE OF ADJUDICATOR**

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



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Dear \_\_\_\_\_, following are comments and suggestions on your entry which I hope will be helpful.

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◆ \_\_\_\_\_ ◆  
**SIGNATURE OF ADJUDICATOR**

**SOLO HUMAN VIDEO**



# GROUP HUMAN VIDEO

JUNIOR TALENT DRAMA DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
 A group human video is a piece performed by a group with music in which a character is easily seen and developed. The piece should be between 3-5 minutes in length and focus on character development and a strong storyline for the character(s).  
 ◆

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

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over



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.

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SIGNATURE OF ADJUDICATOR \_\_\_\_\_

- SMALL GROUP HUMAN VIDEO
- LARGE GROUP HUMAN VIDEO





# SOLO PANTOMIME

JUNIOR TALENT DRAMA DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_  
Category \_\_\_\_\_ Date \_\_\_\_\_  
Address (Street, 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**

◆  
A solo pantomime is a piece performed to music with words. The story is told symbolically through the combination of visualization and characterization. The piece should be between 3-5 minutes in length and focus on a strong message through various means of symbolism.

- |                     |   |
|---------------------|---|
| <b>1 2 3 4 5   </b> | <b>1. Clarity of message through characterization</b> |
| <b>1 2 3 4 5   </b> | <b>2. Continuity of varying means of expression</b>   |
| <b>1 2 3 4 5   </b> | <b>3. Concentration</b>                               |
| <b>1 2 3 4 5   </b> | <b>4. Pacing/Tempo</b>                                |
| <b>1 2 3 4 5   </b> | <b>5. Effectiveness of message</b>                    |
| <b>1 2 3 4 5   </b> | <b>6. Mood/emotion clearly developed</b>              |
| <b>1 2 3 4 5   </b> | <b>7. Positioning/Use of stage</b>                    |
| <b>1 2 3 4 5   </b> | <b>8. Facial expressions and body language</b>        |
| <b>1 2 3 4 5   </b> | <b>9. Imagination and Creativity</b>                  |
| <b>1 2 3 4 5   </b> | <b>10. Intensity of objects and movement</b>          |

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
  - 1 Point Deducted for Each Minute Past 60 Seconds Over

◆ \_\_\_\_\_ ◆  
**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.

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◆ \_\_\_\_\_  
**SIGNATURE OF ADJUDICATOR**

**SOLO PANTOMIME**



# GROUP PANTOMIME

JUNIOR TALENT DRAMA DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
A group pantomime is a piece performed to music with words. The story is told symbolically through the combination of visualization and characterization. The piece should be between 3-5 minutes in length and focus on a strong message through various means of symbolism.  
◆

- |   |   |   |   |   |  |   |
|---|---|---|---|---|--|---|
| 1 | 2 | 3 | 4 | 5 |  | <b>1. Clarity of message through characterization</b> |
| 1 | 2 | 3 | 4 | 5 |  | <b>2. Continuity of varying means of expression</b>   |
| 1 | 2 | 3 | 4 | 5 |  | <b>3. Concentration</b>                               |
| 1 | 2 | 3 | 4 | 5 |  | <b>4. Pacing/Tempo</b>                                |
| 1 | 2 | 3 | 4 | 5 |  | <b>5. Effectiveness of message</b>                    |
| 1 | 2 | 3 | 4 | 5 |  | <b>6. Mood/emotion clearly developed</b>              |
| 1 | 2 | 3 | 4 | 5 |  | <b>7. Positioning/Use of stage</b>                    |
| 1 | 2 | 3 | 4 | 5 |  | <b>8. Facial expressions and body language</b>        |
| 1 | 2 | 3 | 4 | 5 |  | <b>9. Imagination and Creativity</b>                  |
| 1 | 2 | 3 | 4 | 5 |  | <b>10. Intensity of objects and movement</b>          |

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over

◆  
**SIGNATURE OF ADJUDICATOR**  
◆

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



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Dear \_\_\_\_\_, following are comments and suggestions on your entry which I hope will be helpful.

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**SIGNATURE OF ADJUDICATOR**

- SMALL GROUP PANTOMIME**
- LARGE GROUP PANTOMIME**



# SOLO PRAISE DANCE

JUNIOR TALENT DRAMA DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
Praise Dance is an artistic form of rhythmic steps and movements set in time to fast-tempo music. The piece should be between 3-5 minutes in length.  
◆

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

Time \_\_\_\_\_

<ul style="list-style-type: none"> <li>• 1/2 Point Deducted for 1-59 Seconds Over</li> <li>• 1 Point Deducted for Each Minute Past 60 Seconds Over</li> </ul>
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◆ \_\_\_\_\_ ◆

**SIGNATURE OF ADJUDICATOR**

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



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Dear \_\_\_\_\_, following are comments and suggestions on your entry which I hope will be helpful.

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**SIGNATURE OF ADJUDICATOR**

**SOLO PRAISE DANCE**



# GROUP PRAISE DANCE

JUNIOR TALENT DRAMA DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
Praise Dance is an artistic form  
of rhythmic steps and  
movements set in time to fast-  
tempo music. The piece should  
be between 3-5 minutes in  
length.  
◆

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

Time \_\_\_\_\_

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|--|
| <ul style="list-style-type: none"><li>• 1/2 Point Deducted for 1-59 Seconds Over</li><li>• 1 Point Deducted for Each Minute Past 60 Seconds Over</li></ul> |
|--|

◆ \_\_\_\_\_ ◆

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.

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SIGNATURE OF ADJUDICATOR

- SMALL GROUP PRAISE DANCE**
- LARGE GROUP PRAISE DANCE**



# SOLO EXP/INT MOVEMENT

## JUNIOR TALENT DRAMA DIVISION

### score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

✦  
Expressive / Interpretive  
Movement is an artistic form of  
rhythmic steps and movements  
set in time to slow-tempo  
music. The piece should be  
between 3-5 minutes in length.

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

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
  - 1 Point Deducted for Each Minute Past 60 Seconds Over

✦ \_\_\_\_\_ ✦  
**SIGNATURE OF ADJUDICATOR**

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



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Dear \_\_\_\_\_, following are comments and suggestions on your entry which I hope will be helpful.

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✦ \_\_\_\_\_  
**SIGNATURE OF ADJUDICATOR**

**SOLO EXPRESSIVE/  
INTERPRETIVE MOVEMENT**



# GROUP EXP/INT MOVEMENT

JUNIOR TALENT DRAMA DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
 Expressive / Interpretive  
 Movement is an artistic form of  
 rhythmic steps and movements  
 set in time to slow-tempo  
 music. The piece should be  
 between 3-5 minutes in length.  
 ◆

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

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over



**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.

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**SIGNATURE OF ADJUDICATOR**

- SMALL GROUP EXP/INT MOVEMENT**
- LARGE GROUP EXP/INT MOVEMENT**



# SOLO CONT WORSHIP DANCE

JUNIOR TALENT DRAMA DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

✦  
 Solo Contemporary Technical  
 Worship Dance embodies  
 worshipful ballet, modern, and  
 lyrical. It uses ballet as its  
 fundamentals and creates many  
 more movements that do not  
 adhere to the strict rules of  
 ballet and modern. The piece  
 should be between 3-5 minutes  
 in length.  
 ✦

- 1 2 3 4 5 || 1. Creativity of performance**
- 1 2 3 4 5 || 2. Strength in Movement**
- 1 2 3 4 5 || 3. Degree of Difficulty**
- 1 2 3 4 5 || 4. Musicality**
- 1 2 3 4 5 || 5. Stage presence/overall expression**
- 1 2 3 4 5 || 6. Mood/worshipful emotion clearly developed**
- 1 2 3 4 5 || 7. Positioning**
- 1 2 3 4 5 || 8. Appropriate attire**
- 1 2 3 4 5 || 9. Rhythm**
- 1 2 3 4 5 || 10. Execution of Technique**

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over

✦ \_\_\_\_\_ ✦

**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.

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✦ \_\_\_\_\_  
**SIGNATURE OF ADJUDICATOR**

**CONTEMPORARY  
 WORSHIP DANCE**



# **GROUP CONT WORSHIP DANCE**

JUNIOR TALENT DRAMA DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**



Group Contemporary Technical  
Worship Dance embodies  
worshipful ballet, modern, and  
lyrical. It uses ballet as its  
fundamentals and creates many  
more movements that do not  
adhere to the strict rules of  
ballet and modern. The piece  
should be between 3-5 minutes  
in length.



- 1 2 3 4 5 || 1. Creativity of performance
- 1 2 3 4 5 || 2. Strength in Movement
- 1 2 3 4 5 || 3. Degree of Difficulty
- 1 2 3 4 5 || 4. Musicality
- 1 2 3 4 5 || 5. Stage presence/overall expression
- 1 2 3 4 5 || 6. Mood/worshipful emotion clearly developed
- 1 2 3 4 5 || 7. Positioning
- 1 2 3 4 5 || 8. Appropriate attire
- 1 2 3 4 5 || 9. Rhythm
- 1 2 3 4 5 || 10. Execution of Technique

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over



**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.

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**SIGNATURE OF ADJUDICATOR**

- SMALL GROUP CONT. WORSHIP DANCE**
- LARGE GROUP CONT. WORSHIP DANCE**





NOTE: This is to be prepared from the adjudicators' individual sheets by someone assigned the responsibility. Follow the provided instructions.

# DRAMA

\*use for ALL categories

## JUNIOR TALENT DRAMA DIVISION

# adjudicators' summary

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, City, State, Zip) \_\_\_\_\_

Local Church & State/Region \_\_\_\_\_

Age & School Grade \_\_\_\_\_

### ADJUDICATORS

**EVALUATION CATEGORIES FROM SCORE SHEET**  
(MATCH THE EVALUATION CATEGORY NUMBER FROM THE SCORE SHEET WITH THIS COLUMN)

	1	2	3	4	5	TOTALS (A) (ADD ALL COLUMNS FOR EACH ROW)
1 _____						
2 _____						
3 _____						
4 _____						
5 _____						
6 _____						
7 _____						
8 _____						
9 _____						
10 _____						
<b>TOTALS (B)</b> (ADD ALL ROWS FOR EACH COLUMN)						<b>GRAND TOTAL</b>

**COMBINED AVERAGE**  
(TAKE THE GRAND TOTAL AND DIVIDE BY THE NUMBER OF ADJUDICATORS)

(USE THE COMBINED AVERAGE AND DETERMINE THEIR RATING BY THIS SCALE FROM THE SCORE SHEET)

1-1.5 SATISFACTORY  
1.6-2.5 GOOD  
2.6-3.5 VERY GOOD  
3.6-4.5 EXCELLENT  
4.6-5.0 SUPERIOR

**GRAND TOTAL** ✦

THE SUM OF TOTALS (A) SHOULD EQUAL THE SUM OF TOTALS (B). ONCE YOU CONFIRM THESE TOTALS MATCH, THIS IS YOUR GRAND TOTAL.

✦ **FOR ADJUDICATORS ONLY** ✦

**AVERAGE**

**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.







# JUNIOR TALENT

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# MULTIMEDIA



SPONSORED BY THE CHURCH OF GOD  
INTERNATIONAL YOUTH AND DISCIPLESHIP DEPARTMENT

# CATEGORIES

- ✦ Computer Graphics
- ✦ Digital Photography
- ✦ Multimedia Presentation- Non-Video
- ✦ Video- Short Clip (0-2 minutes)



# PART ONE

## Participation Requirements

- Each participant must submit their entries virtually two weeks prior to the competition date to the state/regional office or the international multimedia division coordinator. Each entry must have an accompanying Project Information Sheet to qualify for adjudication.
- Each entry must be the original work and idea of the participant. Assistance may be received only in the form of advice or instruction. Reproductions of existing projects will not be accepted.
- A participant may submit only one entry in each category but may enter as many categories as he/she desires.
- Entries can be edited to reflect adjudicator comments/suggestions between the state/regional competition and the international competition as long as the general context and theme do not change.
- Participants are responsible for ensuring their projects can be appropriately viewed by adjudicators when submitted for adjudication prior to the competition.
- Each participant will be responsible for the **IN-PERSON** presentation of his/her entry at both the state/regional and international competitions. Participants will also be required to submit their projects digitally two weeks prior to the competition to ensure the Junior Talent staff is able to play the piece.
- Junior Talent Multimedia Division is a Christian program designed to develop the artistic talents of juniors. All entries must meet appropriate Biblical standards and demonstrate a Christian message. Entries will be disqualified should the subject matter be deemed inappropriate by the adjudicators.
- Entries are often submitted into the incorrect category, which poses problems for adjudication. It is important that participants make themselves familiar with the contents of the Junior Talent Manual and its descriptions and time limits for various categories of competition.
- The determination of which category to enter a piece is the responsibility of the participant. Should a winning entry be submitted into the wrong category at the state/regional level, the final authority for placing a piece in the proper category will fall upon the adjudicators, in conjunction with the state/regional Youth and Discipleship Director. Participants who entered the wrong category at the international competition will be judged based on the criteria of that category, resulting in a low score.

## PART TWO

### Description of Categories

#### Computer Graphics

- Any digital file created for the purpose of distribution on social media, websites, or print media.
- Entries may include but are not limited to ad design, package design, social media campaign, multi-page periodical, logo branding, etc.
- Entries must be submitted virtually at a minimum of 8.5 x 11 inches in JPG or PDF and 300 DPI resolution to the state/regional office or international division coordinator.
- Be careful that resources acquired and utilized are of original content. Teen Talent and its affiliates will not be held not responsible for expenses that occurred due to copyright infringement.
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- Templates and pre-made layered files such as those on Canva or Envato Elements are not allowed and will disqualify a piece.
- Each participant must submit their entries virtually two weeks prior to the competition date to the state/regional office or the international multimedia division coordinator. Each entry must have an accompanying Project Information Sheet (see page TBD) to qualify for adjudication.
- **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 computer graphics, editing, and the software that was used.**

#### Digital Photography

- Any photographic image created using a digital camera and edited using digital software or applications.
- Entries must be submitted virtually at a minimum of 8.5 x 11 inches in JPG or PDF and 300 DPI resolution to the state/regional office or international division coordinator.
- Entries containing multiple photos will be judged on only one photo or disqualified for the photography category at the judge's discretion.
- Processing of film or digital images may be done using the camera's settings (F-stop, film speed, shutter speed, etc.) or by using filters (rigid or gel) on the lens as well as digital editing software, such as Photoshop, In-design, Corel, or other editing applications/software.
- Entries will be judged on composition, lighting, effectiveness, and editing.
- Entries are limited to photographs only. Lettering and addition of computer graphics will fall under the computer graphics category.
- Each participant must submit their entries virtually two weeks prior to the competition date to the state/regional office or the international multimedia division coordinator. Each entry must have an accompanying Project Information Sheet to qualify for adjudication.
- **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 digital photography, editing, and the software that was used.**



## Media Presentation

- This category requires the use of software programs such as Pro-Presenter, Easy Worship, PowerPoint, Presy, and Canva, as well as others.
- Participants will be required to design and demonstrate a presentation utilizing the software of his/her choice to illustrate a central theme or topic.
- Participants will be judged on originality and creativity, as well as the content and organization of the presentation. The topic must be of positive moral content with a Christian emphasis or theme.
- **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 that was used, as well as demonstrate the presentation.**
- Participants must have permission to use any non-original content, such as music, photos, or video illustrations.
- Each participant must submit their entries virtually two weeks prior to the competition date to the state/regional office or the international multimedia division coordinator. Each entry must have an accompanying Project Information Sheet to qualify for adjudication.

## Video- Short Clips (0-2 mins)

- This category includes computer programs or apps to present a video production, reel, or slideshow.
- Participants may use software programs such as After Effects, Final Cut Pro, Premier, or other editing tools to enhance non-linear projects.
- Participants will be judged on originality and creativity, as well as content and effectiveness. The topic must be of a positive moral content with a Christian emphasis or theme.
- **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 video production, editing, and the software that was used.**
- Participants must have permission to use any non-original content, such as music, photos, or video illustrations.
- Each participant must submit their entries virtually two weeks prior to the competition date to the state/regional office or the international multimedia division coordinator.
- Each entry must have an accompanying Project Information Sheet to qualify for adjudication.

# MULTIMEDIA

JUNIOR TALENT MULTIMEDIA DIVISION

## project information sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, City, State, Zip) \_\_\_\_\_

Local Church & State/Region \_\_\_\_\_

**PLEASE COMPLETE & EMAIL TO COMPETITION OFFICIAL WITH PROJECT:**

**Creativity.** What motivated or inspired you to create your Junior Talent Multimedia entry?

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**Composition.** How were types of multimedia used in creating your entry?

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**Software.** Explain how you used software to create your Multimedia entry.

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**Technique.** Describe any special effects you employed to create your Multimedia presentation entry.

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# MULTIMEDIA

JUNIOR TALENT MULTIMEDIA DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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 2 3 4 5 || 1. Visual Balance
- 1 2 3 4 5 || 2. Use of Special Effects
- 1 2 3 4 5 || 3. Communication of Theme
- 1 2 3 4 5 || 4. Imagination
- 1 2 3 4 5 || 5. Individuality
- 1 2 3 4 5 || 6. Technical Proficiency
- 1 2 3 4 5 || 7. Attention to Detail
- 1 2 3 4 5 || 8. Originality
- 1 2 3 4 5 || 9. Skillfulness
- 1 2 3 4 5 || 10. Consistency

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over



SIGNATURE OF ADJUDICATOR

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



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Dear \_\_\_\_\_, following are comments and suggestions on your entry which I hope will be helpful.

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SIGNATURE OF ADJUDICATOR



CATEGORY



NOTE: This is to be prepared from the adjudicators' individual sheets by someone assigned the responsibility. Follow the provided instructions.

# MULTIMEDIA

\*use for ALL categories

## JUNIOR TALENT MULTIMEDIA DIVISION

# adjudicators' summary

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, City, State, Zip) \_\_\_\_\_

Local Church & State/Region \_\_\_\_\_

Age & School Grade \_\_\_\_\_

### ADJUDICATORS

**EVALUATION CATEGORIES FROM SCORE SHEET**  
 (MATCH THE EVALUATION CATEGORY NUMBER FROM THE SCORE SHEET WITH THIS COLUMN)

	1	2	3	4	5	TOTALS (A) (ADD ALL COLUMNS FOR EACH ROW)
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
<b>TOTALS (B)</b> (ADD ALL ROWS FOR EACH COLUMN)						<b>GRAND TOTAL</b>

**GRAND TOTAL** ✦

THE SUM OF TOTALS (A) SHOULD EQUAL THE SUM OF TOTALS (B). ONCE YOU CONFIRM THESE TOTALS MATCH, THIS IS YOUR GRAND TOTAL.

**COMBINED AVERAGE**  
(TAKE THE GRAND TOTAL AND DIVIDE BY THE NUMBER OF ADJUDICATORS)

(USE THE COMBINED AVERAGE AND DETERMINE THEIR RATING BY THIS SCALE FROM THE SCORE SHEET)

- 1-1.5 SATISFACTORY
- 1.6-2.5 GOOD
- 2.6-3.5 VERY GOOD
- 3.6-4.5 EXCELLENT
- 4.6-5.0 SUPERIOR

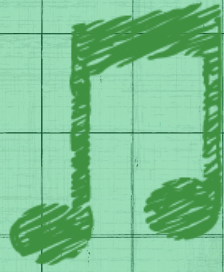
### ✦ FOR ADJUDICATORS ONLY ✦

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**





# JUNIOR TALENT

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# MUSIC



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INTERNATIONAL YOUTH AND DISCIPLESHIP DEPARTMENT

# VOCAL CATEGORIES

- ◆ Female Vocal Solo
- ◆ Male Vocal Solo
- ◆ Rap Solo
- ◆ Small Vocal Ensemble (2-5 vocalists)
- ◆ Large Vocal Ensemble (6-12 vocalists)
- ◆ Church Choir (13+ vocalists)



# INSTRUMENTAL CATEGORIES

- ✦ Piano
- ✦ Keyboard
- ✦ Strings Bowed
- ✦ Strings Plucked
- ✦ Woodwind
- ✦ Brass
- ✦ Percussion- Definite Pitch
- ✦ Percussion- Indefinite Pitch
- ✦ Small Instrumental Ensemble (2-9 instrumentalists)
- ✦ Large Instrumental Ensemble (10 + instrumentalists)
- ✦ Contemporary Christian Performance (3 + participants)



# PART ONE

## Participation Requirements

- Any vocal participant may perform their selection(s) in a native language (e.g., Spanish, French, German, Korean, etc.). Participation is limited to the performance of Christian music by Christian artists, or classical pieces. In addition, the participant is required to submit English lyrics to the adjudicators.
- Primary accompanists for vocal or instrumental ensembles and choirs are not required to adhere to the age requirements. In the case of an instrumental ensemble, the keyboardist (piano or electronic keyboard) is not required to meet the age requirements as long as the player is not an integral part of the ensemble. Only those players who are an integral part of the ensemble qualify as participants and will be judged.
- Vocal participants may hold a microphone while singing in the competition. (Warning: proper microphone technique is important when a vocal participant selects to hold the microphone. 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 contestant’s microphone technique distracts or interferes with the overall performance.)
- A participant or group may submit only one entry in each category but may enter as many categories as desired.
- Local churches are permitted to enter only one choir in the Teen Talent Competition.
- The Junior Talent program **DOES NOT** have a required choir selection.
- Classical instrumentalists either performing as a soloist or an ensemble may choose a sacred piece of music OR a single movement of a larger work from the classical canon (such as from a sonata or concerto) that will accentuate and display the full range of both the performer(s) and the musical instrument(s).
- It is the participant’s responsibility to upload his/her song selection before the competition. Contestants and coaches are **STRONGLY** encouraged to bring a backup of your pre-recorded music because ‘what can happen’ may very well happen at some point, and you will be prepared. Also, you may use this extra copy for your personal practice sessions.
- Warning: If 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.
- If the participant is engaged in competition in another division, it is his/her responsibility to notify the Director of the session in the event of a conflict in schedule.
- Instrumental Musical Performances must be “live.” Pre-programmed sequencing is allowed in any of these categories but will not be considered in the adjudication process.



## PART TWO

### Description of Categories- Vocal

#### Category 1: Vocal Solo (3-5 min.)

The traditional Vocal Solo Category includes two areas of participation: Female Solo and Male Solo. There will be a winner in each area.

- Accompaniment is optional in all sub-categories. Instructions for the use of pre-recorded music are detailed in the opening guidelines.
- Selections may not be less than 3 minutes and not more than 5 minutes.
- Only the vocal performance is adjudicated.

#### Category 2: RAP Solo (3-5 min.)

- Rap is the art of communicating through rhythm and rhyme, and this competition will consist of one speaking participant, either male or female.
- Rap lyrics do not have to be the original work of the participant. However, any previously created beat or musical hook samplings must be given proper credit.
- Complementary (not predominant) background vocals are allowed but will not be part of the final scores.
- A keyboard and standard drum set are provided. Students wishing to use drum machines must provide their own.
- Rap entries that include additional “beat-box” or “hype-man” member(s) are allowed but will not be part of the final scores. “Beat-Box” or “Hype-Man” participants do not need to meet the age requirements of Teen Talent.
- Rap entries must be memorized.

#### Category 3: Vocal Ensembles (3-5 min.)

The Vocal Ensemble Category is divided into two areas of participation - Small Ensemble and Large Ensemble -with a winner in each area. Only the vocal performance is adjudicated.

- The Small Vocal ensemble consists of two to five singers.
- The Large Vocal ensemble consists of six to 12 singers.
- The Small & Large Vocal ensembles may be all male, female, or mixed.
- Accompaniment is optional.

#### Category 4: Church Choir (3-10 min.)

- The Church Choir consists of 13 or more participants.
- Choirs may be all male, female, or mixed.
- May perform with or without a conductor.
- Accompaniment is optional.
- Choir entries will perform one musical selection **(NOTE: There is no required piece for the Junior Talent program.)**
- Only the vocal performance is adjudicated.



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## PART THREE

### Description of Categories- Instrumental

#### Category 5: Instrumental Solo-Keyboard (3-5 min.)

The Instrumental Solo – Keyboard category consists of solo performances in two areas of participation with a winner in each area. The two areas are:

- Piano
- Electronic Keyboard

#### Category 6: Instrumental Solo - Non-Keyboard (3-5 min.)

The Instrumental Solo - Non-Keyboard Category includes six areas of participation with a winner in each area:

- Strings Bowed (violin, viola, cello, double bass, etc.)
- Strings Plucked (acoustic or amplified guitar, banjo, mandolin, harp, lute, autoharp, etc.)
- Woodwind (flute, harmonica, piccolo, clarinet, saxophone, oboe, bassoon, contrabassoon, etc.)
- Percussion Definite Pitch (timpani, kettledrums, xylophone, glockenspiel, orchestra bells, tubular bells, chimes, marimba, steel drums, etc.)
- Percussion Indefinite Pitch (drums [acoustic or electric], cymbals, triangle, gong, tam-tam, tambourine, woodblocks, temple block, castanets, maracas, claves, or any combination of the indefinite pitch percussion instruments may be played by one player.)
- Brass (trumpet, trombone, french horn, etc.)

#### Category 7: Instrumental Ensemble Category (3-7 min.)

The Instrumental Ensemble Category is divided into three sub-categories:

- The Small Instrumental Ensemble is defined as two to nine players performing on any combination of instruments. The participants may perform with or without a conductor.
- The Large Instrumental Ensemble is defined as ten or more players performing on any combination of instruments. The participants may perform with or without a conductor.
- Each ensemble player must perform on only one instrument for the entire performance. The exception to this is Percussion - Indefinite Pitch where multiple qualifying instruments may be played by one performer.

#### Category 8: Contemporary Christian Performance Group (3-7 min.)

Contemporary Christian Performance is defined as a group of three or more participants comprised of any combination of vocalists and instrumentalists.

- 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.
- Instructions for the use of pre-recorded music is detailed in the opening guidelines.



# PART FOUR

## Preparing an Entry

### PREPARATION

- Seek professional help from qualified ministers of music, instrumental teachers, voice teachers, music teachers, etc.
- Listen to recordings and attend performances of good musicians. This will help you to recognize effective singing or playing.
- 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.
- Choose several selections suitable for competition and refine them. Then choose your best selection. Do not wait until the week before the competition. Your chance of a good performance will be minimal if you do not get an early start.
- When practicing, record and evaluate your performances. 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.
- “Warm up” before singing in competition. This is especially true if the competition is early in the morning.
- **Music should be uploaded before the competition via the method requested when registering for the competition. It is strongly suggested that a backup copy of the music be brought with you to the competition in the event of a technical difficulty.**

### PERFORMANCE

- 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.
- Stage entrances and exits are evaluated. Be careful that you wait just a moment and acknowledge the audience’s applause at the end of the performance. A slight informal bow and a “thank you” smile will suffice. Bowing is an expression of sincere appreciation for applause.
- 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.
- 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.
- 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.
- When competing as an electronic keyboard participant, take adequate time before performing to set up the desired registration.
- Part 1, Participation, Item 6, states, “Soundtracks may be used in any category.” A warning statement indicates that background vocals or duplication of solo instruments should not distract or interfere with the actual performance. Contestants will be responsible for the quality of the accompaniment utilized. Participants should consult with the appropriate competition coordinator regarding the soundtrack.
- Vocal participants may hold a microphone while singing in the competition.
- At International competition, a keyboard and standard drum set are provided. For information about equipment provided at State/Regional competition, contact your State/Regional Youth & Discipleship Director.

















# BRASS

## JUNIOR TALENT MUSIC DIVISION

# score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_  
 Category \_\_\_\_\_ Date \_\_\_\_\_  
 Address (Street, 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**

◆  
 The Instrumental Solo -  
 Non-Keyboard Category  
 includes six areas of  
 participation: strings  
 bowed, strings plucked,  
 woodwind, percussion-  
 definite, percussion-  
 indefinite, and brass.  
 Performance should be  
 3-5 minutes in length.

- ◆
- 1 2 3 4 5 || 1. Tone (quality, beauty, control)  
 1 2 3 4 5 || 2. Intonation (accuracy of pitch)  
 1 2 3 4 5 || 3. Technique (articulation, fingering, embouchure, rhythm)  
 1 2 3 4 5 || 4. Interpretation (phrasing, style, tempo, expression)  
 1 2 3 4 5 || 5. Level of Difficulty (easy, medium, difficult)

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over



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.

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SIGNATURE OF ADJUDICATOR \_\_\_\_\_

**BRASS**



# PERCUSSION DEFINITE

## JUNIOR TALENT MUSIC DIVISION

### score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
The Instrumental Solo - Non-Keyboard Category includes six areas of participation: strings bowed, strings plucked, woodwind, percussion-definite, percussion-indefinite, and brass. Performance should be 3-5 minutes in length.

- 1 2 3 4 5 || **1. Tone (quality, beauty, control)**
- 1 2 3 4 5 || **2. Technique-Rudiments (rhythmic accuracy)**
- 1 2 3 4 5 || **3. Position (body, hands, instrument)**
- 1 2 3 4 5 || **4. Interpretation (balance, dynamics, phrasing, tempo, expression)**
- 1 2 3 4 5 || **5. Level of Difficulty (easy, medium, difficult)**

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over

◆ \_\_\_\_\_ ◆  
**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.

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**SIGNATURE OF ADJUDICATOR**

# PERCUSSION INDEFINITE

JUNIOR TALENT MUSIC DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
The Instrumental Solo - Non-Keyboard Category includes six areas of participation: strings bowed, strings plucked, woodwind, percussion-definite, percussion-indefinite, and brass. Performance should be 3-5 minutes in length.  
◆

- 1 2 3 4 5 || 1. Tone (quality, beauty, control)
- 1 2 3 4 5 || 2. Technique-Rudiments (rhythmic accuracy)
- 1 2 3 4 5 || 3. Position (body, hands, instrument)
- 1 2 3 4 5 || 4. Interpretation (balance, dynamics, phrasing, tempo, expression)
- 1 2 3 4 5 || 5. Level of Difficulty (easy, medium, difficult)

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over

◆ \_\_\_\_\_ ◆  
**SIGNATURE OF ADJUDICATOR**

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



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Dear \_\_\_\_\_, following are comments and suggestions on your entry which I hope will be helpful.

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**SIGNATURE OF ADJUDICATOR**

**PERCUSSION INDEFINITE**



# SMALL INSTRUMENTAL ENSEMBLE

JUNIOR TALENT MUSIC DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
The Instrumental Ensemble Category is divided into three sub-categories: small ensemble, large ensemble, and handbells.  
Performance should be 3-7 minutes in length.

- 1 2 3 4 5 || **1. Tone and intonation (quality, beauty, control)**
- 1 2 3 4 5 || **2. Technique (fingering, precision, embouchure, rhythm)**
- 1 2 3 4 5 || **3. Balance (blend, harmonic parts, dynamics)**
- 1 2 3 4 5 || **4. Musical Effect (fluency, vitality, artistry, memorization)**
- 1 2 3 4 5 || **5. Level of Difficulty (easy, medium, difficult)**

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over

◆ \_\_\_\_\_ ◆

**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.

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SIGNATURE OF ADJUDICATOR

**SMALL INSTRUMENTAL ENSEMBLE**



# LARGE INSTRUMENTAL ENSEMBLE

JUNIOR TALENT MUSIC DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
The Instrumental Ensemble Category is divided into three sub-categories: small ensemble, large ensemble, and handbells. Performance should be 3-7 minutes in length.

- 1 2 3 4 5 II **1. Tone and intonation (quality, beauty, control)**
- 1 2 3 4 5 II **2. Technique (fingering, precision, embouchure, rhythm)**
- 1 2 3 4 5 II **3. Balance (blend, harmonic parts, dynamics)**
- 1 2 3 4 5 II **4. Musical Effect (fluency, vitality, artistry, memorization)**
- 1 2 3 4 5 II **5. Level of Difficulty (easy, medium, difficult)**

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over

◆ \_\_\_\_\_ ◆  
**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.

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**SIGNATURE OF ADJUDICATOR**

**LARGE INSTRUMENTAL ENSEMBLE**



# SMALL VOCAL ENSEMBLE

JUNIOR TALENT MUSIC DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
The Vocal Ensemble Category is divided into two areas of participation - Small Ensemble and Large Ensemble. Performance should be 3-5 minutes in length. Only the vocal performance is adjudicated.  
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- |   |   |   |   |   |  |  |
|---|---|---|---|---|--|--|
| 1 | 2 | 3 | 4 | 5 |  | <b>1. Tone (quality, beauty, control)</b>                                |
| 1 | 2 | 3 | 4 | 5 |  | <b>2. Intonation (pitch level, accuracy level)</b>                       |
| 1 | 2 | 3 | 4 | 5 |  | <b>3. Diction (naturalness, purity of vowels, clarity of consonants)</b> |
| 1 | 2 | 3 | 4 | 5 |  | <b>4. Technique (breathing, posture, rhythm, accuracy of notes)</b>      |
| 1 | 2 | 3 | 4 | 5 |  | <b>5. Balance (blend, harmonic parts, dynamics)</b>                      |
| 1 | 2 | 3 | 4 | 5 |  | <b>6. Interpretation (phrasing, style, tempo, expression)</b>            |
| 1 | 2 | 3 | 4 | 5 |  | <b>7. Musical Effect (fluency, vitality, artistry, memorization)</b>     |
| 1 | 2 | 3 | 4 | 5 |  | <b>8. Level of Difficulty (easy, medium, difficult)</b>                  |
| 1 | 2 | 3 | 4 | 5 |  | <b>9. Worshipful Impact</b>  |
| 1 | 2 | 3 | 4 | 5 |  | <b>10. Other Factors (stage presence/appearance, choice of music)</b>    |

Time \_\_\_\_\_

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|---|
| <ul style="list-style-type: none"> <li>• 1/2 Point Deducted for 1-59 Seconds Over</li> <li>• 1 Point Deducted for Each Minute Past 60 Seconds Over</li> </ul> |
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**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.

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**SIGNATURE OF ADJUDICATOR**

**SMALL VOCAL ENSEMBLE**



# LARGE VOCAL ENSEMBLE

JUNIOR TALENT MUSIC DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
 The Vocal Ensemble  
 Category is divided into  
 two areas of  
 participation - Small  
 Ensemble and Large  
 Ensemble. Performance  
 should be 3-5 minutes in  
 length. Only the vocal  
 performance is  
 adjudicated.  
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- |           |  |
|-----------|--|
| 1 2 3 4 5 | <b>1. Tone (quality, beauty, control)</b>                                |
| 1 2 3 4 5 | <b>2. Intonation (pitch level, accuracy level)</b>                       |
| 1 2 3 4 5 | <b>3. Diction (naturalness, purity of vowels, clarity of consonants)</b> |
| 1 2 3 4 5 | <b>4. Technique (breathing, posture, rhythm, accuracy of notes)</b>      |
| 1 2 3 4 5 | <b>5. Balance (blend, harmonic parts, dynamics)</b>                      |
| 1 2 3 4 5 | <b>6. Interpretation (phrasing, style, tempo, expression)</b>            |
| 1 2 3 4 5 | <b>7. Musical Effect (fluency, vitality, artistry, memorization)</b>     |
| 1 2 3 4 5 | <b>8. Level of Difficulty (easy, medium, difficult)</b>                  |
| 1 2 3 4 5 | <b>9. Worshipful Impact</b>  |
| 1 2 3 4 5 | <b>10. Other Factors (stage presence/appearance, choice of music)</b>    |

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over

◆ \_\_\_\_\_ ◆

**SIGNATURE OF ADJUDICATOR**

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



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Dear \_\_\_\_\_, following are comments and suggestions on your entry which I hope will be helpful.

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 SIGNATURE OF ADJUDICATOR

**LARGE VOCAL ENSEMBLE**



# CHURCH CHOIR

## JUNIOR TALENT MUSIC DIVISION

# score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
The Church Choir category consists of 13 or more participants. Choir will perform 2 selections- one required piece, and one of their own choosing. Performance should be 3-10 minutes in length.



- 1 2 3 4 5 || 1. Tone (quality, beauty, control)
- 1 2 3 4 5 || 2. Intonation (pitch level, accuracy level)
- 1 2 3 4 5 || 3. Diction (naturalness, purity of vowels, clarity of consonants)
- 1 2 3 4 5 || 4. Technique (breathing, posture, rhythm, accuracy of notes)
- 1 2 3 4 5 || 5. Balance (blend, harmonic parts, dynamics)
- 1 2 3 4 5 || 6. Interpretation (phrasing, style, tempo, expression)
- 1 2 3 4 5 || 7. Musical Effect (fluency, vitality, artistry, memorization)
- 1 2 3 4 5 || 8. Level of Difficulty (easy, medium, difficult)
- 1 2 3 4 5 || 9. Worshipful Impact
- 1 2 3 4 5 || 10. Other Factors (stage presence/appearance, choice of music)

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over



### 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.

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SIGNATURE OF ADJUDICATOR \_\_\_\_\_

CHURCH CHOIR





# CONT. CHRISTIAN PERFORMANCE

JUNIOR TALENT MUSIC DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

◆  
 Contemporary Christian Performance is defined as a group of three or more participants comprised of any combination of vocalists and instrumentalists. Performance should be 3-7 minutes in length.

- |           |  |
|-----------|--|
| 1 2 3 4 5 | <b>1. Tone (quality, beauty, control)</b>                                |
| 1 2 3 4 5 | <b>2. Intonation (pitch level, accuracy level)</b>                       |
| 1 2 3 4 5 | <b>3. Diction (naturalness, purity of vowels, clarity of consonants)</b> |
| 1 2 3 4 5 | <b>4. Technique (breathing, posture, rhythm, accuracy of notes)</b>      |
| 1 2 3 4 5 | <b>5. Balance (blend, harmonic parts, dynamics)</b>                      |
| 1 2 3 4 5 | <b>6. Interpretation (phrasing, style, tempo, expression)</b>            |
| 1 2 3 4 5 | <b>7. Musical Effect (fluency, vitality, artistry, memorization)</b>     |
| 1 2 3 4 5 | <b>8. Level of Difficulty (easy, medium, difficult)</b>                  |
| 1 2 3 4 5 | <b>9. Worshipful Impact</b>  |
| 1 2 3 4 5 | <b>10. Other Factors (stage presence/appearance, choice of music)</b>    |

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over

◆ \_\_\_\_\_ ◆  
**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.

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◆ \_\_\_\_\_ ◆  
**SIGNATURE OF ADJUDICATOR**

NOTE: This is to be prepared from the adjudicators' individual sheets by someone assigned the responsibility. Follow the provided instructions.

# MUSIC

\*use for ALL categories

## JUNIOR TALENT MUSIC DIVISION

# adjudicators' summary

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, City, State, Zip) \_\_\_\_\_

Local Church & State/Region \_\_\_\_\_

NOTE: This is to be prepared from the adjudicators' individual sheets by someone assigned the responsibility. Follow the provided instructions.

### ADJUDICATORS

**EVALUATION CATEGORIES FROM SCORE SHEET**  
 (MATCH THE EVALUATION CATEGORY NUMBER FROM THE SCORE SHEET WITH THIS COLUMN)

	1	2	3	4	5	TOTALS (A) <small>(ADD ALL COLUMNS FOR EACH ROW)</small>
1 _____						
2 _____						
3 _____						
4 _____						
5 _____						
<b>TOTALS (B)</b> <small>(ADD ALL ROWS FOR EACH COLUMN)</small>						<b>GRAND TOTAL</b>

**GRAND TOTAL**

◆

THE SUM OF TOTALS (A) SHOULD EQUAL THE SUM OF TOTALS (B). ONCE YOU CONFIRM THESE TOTALS MATCH, THIS IS YOUR GRAND TOTAL

**COMBINED AVERAGE**  
 (TAKE THE GRAND TOTAL AND DIVIDE BY THE NUMBER OF ADJUDICATORS)

(USE THE COMBINED AVERAGE AND DETERMINE THEIR RATING BY THIS SCALE FROM THE SCORE SHEET)

1-1.5 SATISFACTORY  
 1.6-2.5 GOOD  
 2.6-3.5 VERY GOOD  
 3.6-4.5 EXCELLENT  
 4.6-5.0 SUPERIOR

◆ **FOR ADJUDICATORS ONLY** ◆

**AVERAGE**

**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.



NOTE: This is to be prepared from the adjudicators' individual sheets by someone assigned the responsibility. Follow the provided instructions.

# MUSIC

\*use for ALL categories

## JUNIOR TALENT MUSIC DIVISION

# adjudicators' summary

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, City, State, Zip) \_\_\_\_\_

Local Church & State/Region \_\_\_\_\_

Age & School Grade \_\_\_\_\_

### ADJUDICATORS

**EVALUATION CATEGORIES FROM SCORE SHEET**  
 (MATCH THE EVALUATION CATEGORY NUMBER FROM THE SCORE SHEET WITH THIS COLUMN)

	1	2	3	4	5	TOTALS (A) (ADD ALL COLUMNS FOR EACH ROW)
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
<b>TOTALS (B)</b> (ADD ALL ROWS FOR EACH COLUMN)						<b>GRAND TOTAL</b>

**GRAND TOTAL** ✦

THE SUM OF TOTALS (A) SHOULD EQUAL THE SUM OF TOTALS (B). ONCE YOU CONFIRM THESE TOTALS MATCH, THIS IS YOUR GRAND TOTAL.

**COMBINED AVERAGE**  
(TAKE THE GRAND TOTAL AND DIVIDE BY THE NUMBER OF ADJUDICATORS)

(USE THE COMBINED AVERAGE AND DETERMINE THEIR RATING BY THIS SCALE FROM THE SCORE SHEET)

- 1-1.5 SATISFACTORY
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### ✦ FOR ADJUDICATORS ONLY ✦

**AVERAGE**

**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.



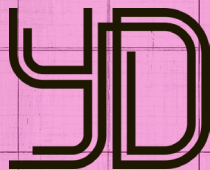




# JUNIOR TALENT

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# BIBLE



SPONSORED BY THE CHURCH OF GOD  
INTERNATIONAL YOUTH AND DISCIPLESHIP DEPARTMENT

# CATEGORIES

- ✦ Preaching, Teaching, & Testimony
- ✦ Individual Bible Quizzing
- ✦ Team Bible Quizzing



# NOTICE

## Teen Talent Performance Protocols

*Given the change in the culture and world around us, we felt it necessary for protection and clarity to make the following statement regarding prop weapons and the use of sexually graphic material in Junior Talent competitions on all levels.*

### Weapon Portrayals

These are the restrictions for any group, team, skit, or individual that could in the process of competition need to act out or demonstrate weapons of any type.

1. A "prop weapon" is defined as any item that can be used to harm an individual or group of people. These include, but are not limited to, a gun (of any type), bow, arrow, crossbow, knives, swords, clubs, and bats.
2. At no time will a "prop weapon" be used in ANY way.
3. There will be no use of blanks, caps, or any other device that would audibly or visibly imply an explosion or gunshot.
4. All gunshot-type sounds must be accomplished using a stage device such as a slap-stick.

### Sexuality Portrayals

At no time will an actor/performer act out a sexually graphic event of any type.

### Emergency During Performances

All performances are restricted to the designated area of the stage. Should there be a costume malfunction, injury, or sudden illness, the affected participant should exit immediately to the staging area located at the rear of the stage.

Because of the weight of these procedures, if there are any questions, please contact your State/Regional Youth Director. Failure to adhere to these policies will result in the immediate removal and disqualification of the teams, groups, or individuals performing.



## NOTICE

### NO RECORDINGS ALLOWED

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To preserve the integrity of the competition process, there are **NO RECORDINGS ALLOWED**, including both audio and video, unless specifically allowed by competition officials. (Movement, flash, or multiple cameras can impede the performers during what is likely to be a high-stress time.)

This policy includes Individual and Team Bible Quizzing.

Where possible, a high-quality video will be made available at an affordable price.

# Bible Teaching

## Bible Teaching, Preaching, Testimony

### Participation Requirements (2-7 mins)

- In this category, a participant presents an original Bible-based message. The participant is allowed to present the Gospel through teaching a lesson, preaching a sermon, or giving their personal testimony.
- Teaching aids, although not required, may be used as “helps.” They can not be used as a substitute for teaching, preaching, or testifying. It is the presenter’s responsibility to supply all props, technology, etc.
- The lesson should be introduced by the presenter in the following manner: “Today, I am preaching/ teaching/ sharing my personal testimony(choose one) . . . The subject of my sermon/lesson/testimony (choose one) is \_\_\_\_\_. It is prepared for \_\_\_\_\_.”
- Example: Today I am preaching a sermon. The name of my message is ‘Jesus Taught the Children’; it is prepared for children in grades 1-3.”
- Each type of presentation should include the following:
  - Scripture Introduction: This is where you introduce the Biblical passage that sets the stage for your presentation (examples: a reading of scripture; a video presentation of your scripture; singing your scripture; painting your scripture; rapping your scripture, etc).
  - Body of your Presentation: Your entry must be built around one of these three styles: preaching, teaching, or personal testimony. It is in this section where you give the ‘meat’ of the message, and where most of your time will be used (examples: responsive reading; video interspersed with teaching or preaching; real-life examples, Biblical illustrations, etc).

- Closing/Call to Commitment: In this section, you bring your presentation to a conclusion (examples: Call to Commitment; Challenge to Change Handout; a Time of Reflection; Prayer; a Give-Away; etc) This is the wrap-up to your presentation.

### Scoring Terms

Adjudicators will score participants on the following:

- 1.Communication Effectiveness
  - a.Creating Interest
  - b.Naturalness
  - c.Speech
2. Creativity
  - a.Originality
  - b.Technique
- 3.Content
  - a.Biblical soundness
  - b.Life Application
  - c.Presentation of age-appropriate material



## Glossary of Terms

- Creating interest relates to the ability to gain and keep 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 participant's understanding of the subject matter. The presentation should be very personable and engaging, relatable . . . as though you are talking to each person individually.
- Speech: To achieve teaching/preaching effectiveness, it is important to speak clearly, not too fast, and with enthusiasm. The person at the back of the church must be able to hear and understand clearly what the participant is saying.
- Creativity (originality, techniques, arrangement of material) relates specifically to the teacher's preparation and presentation.
- Originality refers to the unique personal approach of the presenter. The style should be fresh and personal, uniquely you!
- Technique deals with the method used by the participant in conveying the central message of the lesson/message.
- Arrangement of Material – The order in which the presentation is given: introduction, body, and conclusion. The lesson/message should be arranged in an orderly sequence and should lead to a definite and practical conclusion.
- Teaching/Preaching Aids are not a required element of this competition. However, if they are used they should enhance the presentation. Teaching aids should always relate to and reinforce a particular principle or truth. Using teaching aids should blend naturally into the presentation, and should not appear to be an interruption. Teaching aids not skillfully used might be a deterrent to the overall presentation.
- Content (Biblical soundness, interpretation, life application, age-appropriate materials)
- Biblical Soundness – The lesson presentation must agree with the Biblical passage which should be clearly stated and used in the proper context.
- Interpretation indicates that the participant has a good understanding of the passage, and the lesson/ message content, and is able to relate it clearly within the presentation.
- Life Application — Relating the lesson/message/ testimony to life – specific examples should be given to help lead the student to understand how the lesson applies to his/her life.
- Appropriateness to Age Level – Every part of the lesson/message must be geared to the needs and comprehension levels of the intended audience and should be presented in such a way that they are easily understood.

# TEACHING, PREACHING, & TESTIMONY

JUNIOR TALENT BIBLE DIVISION

## Lesson Plan

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, City, State, Zip) \_\_\_\_\_

Local Church & State/Region \_\_\_\_\_

Age & School Grade \_\_\_\_\_

**NOTE: This form is to be filled out and presented to the adjudicators prior to the competition.**

Theme \_\_\_\_\_

Bible Passage \_\_\_\_\_

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

What teaching method(s) will best communicate the lesson aim? \_\_\_\_\_

What teaching aid(s) will illustrate the lesson aim? \_\_\_\_\_

### Participant's Lesson Presentation Plan

Scripture Introduction (Reading the scripture, a video presentation of your scripture, singing your scripture, painting your scripture, rapping your scripture): \_\_\_\_\_

Illustration (Song, drama, a handout for the sermon, video, an object lesson):

Bible Presentation (Preaching, teaching, responsive reading, video interspersing teaching, multiple students teaching): \_\_\_\_\_

Points of Commitment (Call to commitment, challenge to change handout, conviction list, give away, reflection time): \_\_\_\_\_



# TEACHING, PREACHING, & TESTIMONY

JUNIOR TALENT BIBLE DIVISION

## score sheet

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, 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**

### Communication Effectiveness

- 1 2 3 4 5 || 1. Preparation
- 1 2 3 4 5 || 2. Gains and holds interest
- 1 2 3 4 5 || 3. Presentation is natural
- 1 2 3 4 5 || 4. Uses teaching aids skillfully

### Creativity

- 1 2 3 4 5 || 1. Display creativity
- 1 2 3 4 5 || 2. Style reflects originality
- 1 2 3 4 5 || 3. Method(s) utilized in communicating lesson
- 1 2 3 4 5 || 4. Lesson presented in an orderly sequence

### Content

- 1 2 3 4 5 || 1. Projected central truth
- 1 2 3 4 5 || 2. Lesson was biblically sound
- 1 2 3 4 5 || 3. Interpretation agrees with the teaching aim
- 1 2 3 4 5 || 4. Age-specific/relevant

### Speech

- 1 2 3 4 5 || 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

### Life Application

- 1 2 3 4 5 || 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

Time \_\_\_\_\_

- 1/2 Point Deducted for 1-59 Seconds Over
- 1 Point Deducted for Each Minute Past 60 Seconds Over



**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.

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**SIGNATURE OF ADJUDICATOR**



NOTE: This is to be prepared from the adjudicators' individual sheets by someone assigned the responsibility. Follow the provided instructions.

# TEACHING, PREACHING, & TESTIMONY

JUNIOR TALENT BIBLE DIVISION

## adjudicators' summary

Name \_\_\_\_\_ Phone # \_\_\_\_\_

Category \_\_\_\_\_ Date \_\_\_\_\_

Address (Street, City, State, Zip) \_\_\_\_\_

Local Church & State/Region \_\_\_\_\_

NOTE: This is to be prepared from the adjudicators' individual sheets by someone assigned the responsibility. Follow the provided instructions.

### ADJUDICATORS

**EVALUATION CATEGORIES FROM SCORE SHEET**  
 (MATCH THE EVALUATION CATEGORY NUMBER FROM THE SCORE SHEET WITH THIS COLUMN)

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1 _____						
2 _____						
3 _____						
4 _____						
5 _____						
<b>TOTALS (B)</b> <small>(ADD ALL ROWS FOR EACH COLUMN)</small>						<b>GRAND TOTAL</b>

**GRAND TOTAL**

◆

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**COMBINED AVERAGE**  
 (TAKE THE GRAND TOTAL AND DIVIDE BY THE NUMBER OF ADJUDICATORS)

(USE THE COMBINED AVERAGE AND DETERMINE THEIR RATING BY THIS SCALE FROM THE SCORE SHEET)

1-1.5 SATISFACTORY  
 1.6-2.5 GOOD  
 2.6-3.5 VERY GOOD  
 3.6-4.5 EXCELLENT  
 4.6-5.0 SUPERIOR

◆ **FOR ADJUDICATORS ONLY** ◆

**AVERAGE**

**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.



# Bible Quizzing

## Individual and Team Bible Quizzing

### Bible Quiz 101:

Tips to help you prepare

**\*All scripture references for Bible Quiz are from the NKJV.**

- Begin early – get your books and start the process as quickly as they are available.
- If it is possible, have individual ‘coaches’ for each team member. These individuals are volunteer helpers who meet with the team at every practice and work one-on-one with your quizzers during individual study time. They do not replace the coach of the team, but rather provide a support network, working under the direction of the head coach. Even if you can’t find enough help for every team member to have a designated coach, any dedicated and reliable helper who is a good motivator, and able to keep your quizzer on track, will be a plus for your team.
- Divide the questions among the team members. In dividing, start with the largest group of questions with each ‘Starting word’ (the ‘what’ questions, or the ‘according to’ questions).
  - This will create a faster-paced game, and increase the pressure on the opposing team. Do give one team member all the ‘what’ questions, etc.
  - It’s ideal to have at least one quizzer who has completed the entire book. If one, or all, master their assigned questions, let them start learning some of the other questions.
  - Cross-training is a good technique for your team to use. Unless you utilize this technique when one member of your team ‘quizzes out’ his/ her questions will go uncovered for the remainder of the game. **Tip: When you assign additional questions, take some from each of the remaining team members’ questions. This will give you broader coverage.**
- Practice game situations: Break the game down to the first seven questions, the second seven questions, and then the final six questions. Plan to ‘hold’ the better quizzers back on the lower point questions in the first seven questions to allow for your team’s best quizzers to accumulate the highest possible number of points.
- Coaches: plan to keep score, both in individual and team competitions. In the team competition, keep track of the number of questions each quizzer has answered. The ‘Quiz Out’ may, in some cases, be the difference in winning a tight game.
- Set regular practice times. In the beginning, individual study should be the focus. Once members have begun to learn a good portion of their section, practice time should be divided between individual study and buzzing. One of the MOST helpful things you can have will be access to ‘THE JUDGE.’ This is the machine that we have used at International Teen Talent for many years. Many, many competitions come down to the fact of who is faster on the buzzer. Practice with ‘The Judge’ will be an invaluable asset to your team/individual competitors.
- Make sure that everyone knows the rules thoroughly. This can help you avoid costly mistakes during a game.
- Buzzing practice with the team should always be according to the rules. Using ‘The Judge’ makes it easier to simulate a real game atmosphere, especially if your team members have been cross-trained. One of the especially helpful benefits of cross-training is that they will be able to provide active competition for each other.
- Coaches use your time-outs. Skilled, well-planned game management execution can determine the outcome. Prepare your players to expect a time-out after ten questions, or whenever you (the coach) deem necessary. Most of your time-outs are mini-strategy sessions based on the scores you have been keeping during the game.
- Practice waiting to be called on. A quizzer speaking before the Equipment Judge acknowledges him/her constitutes a foul. Not only will your team receive a point deduction, it opens the door for the other side to have a chance at answering the question.
- All questions will have a value of 10, 20, or 30 points. There is no specific number for each value type in

a game. Question values, as well as the number of questions within the value, are computer-generated and random to each set. Generally speaking, the longer/more complex the question the higher the point total.

## Team Bible Quizzing Category

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

### Bible Quiz Team

- A quiz team consists of three (3) to five (5) juniors from a local church group (three starting quizzers and two substitutes) and an adult coach. (An adult coach is any Christian age 20 and above who regularly attends a local Church of God.) Any combination of male and/ or female participants may comprise a team.
- Should a Team Captain quiz out, the coach will appoint another quizzing to serve as Captain.
- The function of the coach is to meet regularly with the team for Bible study, practice quizzes, and preparation for official competitions. In a game, only the coaching team is allowed to confer with the team during time-outs.
- A local church may enter more than one team in a regional or state competition. The procedure for team selection is left to the discretion of the local church.

### Division-Specific Participation Guidelines

- A junior who regularly attends one local church cannot participate on a team from another local church.
- To be eligible for official competition, the quiz team coach must complete and submit an entry form to the State Director of Youth & Discipleship. No team additions can be made at any level of competition after the Official Entry form has been submitted.
- A Bible Quiz Team must have at least three (3) members to be eligible to enter an official competition.

## Quiz Competition Rules

- Each team will be seated at a table facing the audience with an electronic signal block positioned in front of each quizzing. Quizzers must keep both hands flat on the table while questions are being read. The coach and substitutes should be seated behind their team.
- 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 quizzing 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 quizzing responding— for example: “Red, One.” (red one or green one being the quiz blocks closest to the electronic signal console.)

### Answering Questions

- A Quizmaster will read a question. Quizzers will have ten (10) seconds to respond by pressing the electronic signal block. If neither quizzing responds within 10 seconds, the question will be closed by the Timekeeper calling “time” and the next question will be read.
- When a question is stated, the first quizzing 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 quizzing is called. The quizzing 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 quizzing begins to answer at the same time that the Timekeeper calls ‘time,’ the quizzing should continue until the Timekeeper gives further instructions to ‘stop,’ indicating that time has expired according to the stopwatch.
- 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 quizzing with the same number on the opposing team. Should both quizzers answer incorrectly, the question is closed, and the correct answer is stated by the Quizmaster.

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.

- 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."
- 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, an Official Time-Out should be called and the question tossed out. Any interference that would disadvantage either team or in any way impede the work of officials will be cause to toss out the open question.
- Only the first answer given by a quizzer will be accepted. An answer may be restarted and repeated exactly as started without penalty, but a restatement with changes in **any** wording is disallowed.
- An answer is **correct** when the following conditions are met:
  - It contains the information stated in the Study Guide;
  - The quotation in completion questions is **word-for-word**;
  - No **incorrect** information is included in the answer;
  - The correct answer is completed within the time limit; AND
  - Although mispronounced, words can still be recognized as the answer.
- An answer is **incorrect** when ANY of the following occurs:
  - A quizzer fails to state accurately the answer printed in the Study Guide;
  - Incorrect information is included in the answer;
  - The answer is not completed before the time limit expires;
  - Mispronunciation makes the answer unrecognizable to the judges; OR
  - The quizzer does not speak **clearly or loudly** enough for the judges to hear the answer.

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

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

- 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 whoever has been designated as Team Captain.

- 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

- The only grounds upon which a challenge can be made is on the 'accuracy' of the answer.
- A challenge must be made immediately following the answer which is being challenged. A challenge cannot be made after another answer has been given or the posing of another question has begun.
- If a quizzer believes the judges have made an error in their decision, the quizzer should raise his/her hand and say, "Challenge." The challenging quizzer may confer privately with the 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.
- 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.
- 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.

- 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 accepted," and proper scoring adjustments should be made to the total team score.
- In the event the judges " **accept** a challenge," reverses a 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 accepted." This Decision is final; the quiz proceeds as usual.
- 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. Any infraction constitutes a foul.
- To be valid, a challenge must be made **immediately** following the decision on an answer announced by the Head Answer Judge.
- Each team is allowed four (4) challenges during a round of competition. A 50-point penalty will be assessed against a team exceeding this limit.

## Penalties

- 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.
- 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.
- A team will be assessed a 50-point penalty for more than four (4) challenges during a round of competition.
- A 50-point team penalty will be assessed to a disruptive coach.
- In the event of a team committing a foul in addition to an interruption, the team will be penalized for both point values and will forfeit the right to answer the question.

## Fouls

- 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.
- Conferring between team members and/or the coach during competition, except during a team time-out, constitutes a foul.
- 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.
- Any help from the coach or a team member, except during time-outs, is a foul.
- Any quizzer giving an answer or any part of an answer without being recognized by the Equipment Judge will be called for a foul.

## Scoring

- Each question answered correctly scores the full point value of the question.
- **A twenty-five (25) point bonus** is earned when a team member 'Quizzes Out' (**answers five questions correctly**). A participant 'Quizzing 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.
- A team charged with a foul loses ten (10) points.
- A team assessed a penalty for an incorrect answer to an interruption, loses the FULL POINT VALUE of the question.
- If a competition official makes a mistake that could adversely affect the competition, the question **will be** tossed out and a question of equal value substituted.
- Total team points at the completion of a round of competition will determine the winner.
- A competition round consists of 20 questions. The total points at the completion of the competition round will determine the team's standing and the winner.



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

## Substitutions

- A coach may only make substitutions during a time-out. The Quizmaster must be notified of a substitution before starting the next question.
- Any competition official may ask for an Official Time-Out. No conferring or substitutions are allowed during the official time-out.
- A time-out can only be called between questions; never during a question or before an answer is given.
- Only a Team Captain or Coach can call a Team Time-Out.
- Each team is allowed two (2) sixty (60) second time-outs during each round of competition.

## Eliminations

- Winners at each level of competition will be determined by a double-elimination tournament.
- Losses reset at each level of competition.
- A team member is eliminated from the current game by quizzing out but may return to active play in the next game or in the event of an overtime question(s).

## 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

- The Quizmaster meets with all quiz officials prior to the competition for an orientation session. He also meets with team coaches and captains prior to competition and goes over the rules, answers questions, and draws for competition brackets.

- Calls the competition to order and introduces the competition officials, coaches, and quiz team members.
- Responsible for directing the competition process; stating questions; giving instructional directions; conferring with Answer Judges and when necessary assisting with decisions; maintaining crowd order, and guiding the flow of competition.
- Have good knowledge of quiz rules, read quiz questions, call fouls, announce official scores, and declare winners.
- Must be absolutely impartial and give no advantage to either team.
- 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.
- The procedure for stating questions is as follows:
  - Review each set of official questions prior to competition. Practice reading aloud at a steady pace. Consult a dictionary for unfamiliar words.
  - Begin stating each question by giving the question number and point value. For example: "Question Number 7, for 10-points;" or "Question Number 15, for 30- points." The question should be read exactly as it is printed in the official question set.
  - Read distinctly, loudly, and at a moderate pace. It is important that all questions be read at the same pace and that an emphasis on keywords be avoided.
- Handling Interruptions:
  - Stop reading the instant a quizzer interrupts.
  - When a quizzer answers incorrectly after interrupting, the FULL POINT VALUE of the question is deducted from the team score. The question should be restated in its entirety for the opposing team.
  - When an interrupted question is answered correctly, the discretion of the Quizmaster will determine if the entire question and answer needs to be read for the benefit of the teams and the audience.
- 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.

- When no response is made by either team or when both teams give incorrect answers to a question, the Quizmaster should read the correct answer.
- At the conclusion of the quiz competition and after the Scorekeepers have submitted the official scores, the results should be announced as follows:
  - 'Individual Second High Scorer' and total points.
  - 'Individual High Scorer' and total points.
  - 'Winning Team' and total points.

## Answer Judges

- The primary function of the three (3) Answer Judges is to rule on the accuracy of answers.
- Judges should be thoroughly familiar with quiz competition rules and have access to a NKJV Bible for reference.
- One of the judges will be announced as Head Answer Judge. This judge will serve as spokesperson. Judges must avoid debate with team members, coaches, or members of the audience.
- All official quiz questions and answers must be returned to the Quizmaster at the conclusion of a quiz competition.
- 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 will be considered by the judges, and a decision on its acceptability will be announced by the Head Answer Judge.
- Judges should be positioned strategically in order to hear both the Quizmaster and the quizzers clearly.
- The final decision of the judges cannot be challenged.
- Judges should avoid discussions 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.
- 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

- 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. (For example: "Red, Three.") This official recognition is permission for the quizzer to answer a question.
- When a quizzer buzzes before the question is completely stated, the Equipment Judge calls, "Interruption" and identifies the quizzer by color and number. (For example: "Interruption, Green, Two.")
- The Equipment Judge is responsible, along with the Quizmaster, for calling fouls.
- In the case of an equipment malfunction, the question will be thrown out. The Quiz Master will start again with a new question. (It will be as though the previous question and malfunction had never occurred.)

## Scorekeepers

- The Scorekeepers record each quiz team's starting lineup, note substitutions, announce quiz-outs, record time-outs, and tabulate scores on the Official Scoresheet.
- At the end of a round of competition, team points will be totaled and the official scoresheets submitted to the Quizmaster. The Quizmaster will announce the final results.
- Scoresheets are official property and are not available to anyone except the Quizmaster.

## Timekeeper

- The Timekeeper keeps official time for competition. (Using a digital stopwatch is strongly suggested.)
- A time-out is indicated simply by calling 'time-out' and the color of the team. (For example: "Time-out, Green Team.") To resume competition, the Timekeeper calls, "Time-In."
- A team arriving ten (10) minutes late for the announced time for the competition to begin is disqualified by the Timekeeper and forfeits the quiz round. If tardiness is due to schedule conflicts within another Junior Talent division, the coach should notify the Bible Quizzing director as soon as possible to avoid the forfeit.

- 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.**
- If no quizzer responds to answer a question stated by the Quizmaster within ten (10) seconds, the timekeeper calls “time.” This closes the question. No one is allowed to answer once time is closed.
- 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.”
- Time-outs are 60 seconds each.

## Individual Bible Quizzing Category Description

The Individual Bible Quizzing Category is designed for individual participation. The goals of this category are multiple. It is designed to develop Scripture 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 Platform Arrangement

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

## Starting Questions and Answers

- The Equipment Judge monitors the electronic quiz unit. When a question is stated and the quizzers respond, the Quizmaster will read a question. Quizzers will have ten (10) seconds to respond by pressing the electronic signal block. If neither quizzer responds within 10 seconds, the question will be closed by the Timekeeper calling “time,” and the next question will be read.

- When a quizzer buzzes in and is recognized by color (“Red” or “Green”) by the Equipment Judge, the quizzer has 10 seconds to begin answering and an additional 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 has expired according to the stop-watch.
- If the answer is correct, the quizzer scores the full point value of the question.
- 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.
- 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.
- Only the first answer given by a quizzer will be accepted. An answer may be restarted and repeated exactly as started without penalty; but a restatement with changes in any wording, either addition or deletion, will be disallowed and ruled ‘incorrect.’
- 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, an Official Timeout will be called and the question tossed out. Any interference that would disadvantage either the quizzer or in any way impede the work of officials will be cause to toss out the open question.
- An answer is correct when the following conditions are met:
  - It contains the information stated in the Study Guide;
  - Material printed in quotation marks is verbatim (word-for-word);
  - No incorrect information is included in the answer;
  - The correct answer is completed within the thirty (30) second time limit;
  - Although mispronounced, words can still be recognized by the judges as the correct answer.

- An answer is incorrect when ANY of the following occurs:
  - A quizzer fails to state accurately the answer printed in the Study Guide;
  - Incorrect information is included in the answer;
  - The answer is not completed before the time limit expires;
  - Mispronunciation makes the answer unrecognizable to the judges; OR
  - The quizzer does not speak clearly or loudly enough for the judges to hear the answer.
- Scripture references are not required unless specifically called for in the question. They appear in the Bible Study Guide for cross-reference and study purposes.
- All answers printed in quotations in the Study Guide must be answered verbatim (word-for-word).
- When one quizzer is recognized by the Equipment Judge and the other quizzer begins to answer, a foul will be called and the offending quizzer loses the privilege to answer. The entire question will be re-read 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

- Each question answered correctly scores the full point value of the question. Point values will not be published prior to competition, but will be stated at the beginning of each question.
- Each quizzer charged with a foul will be assessed a ten (10) point deduction from his/her score. For further information, see 'Fouls.'
- 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.'
- A bonus of twenty-five (25) points will be awarded for seven (7) consecutive questions answered correctly.
- A round of questions (a match) consists of 12 questions. Total points at the completion of the competition round will determine the quizzer standings and the winner.
- 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.

- Should a competition official make an error that 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. This is done so that both quizzers will have an equal opportunity to hear an accurate question.
- Score sheets as printed in the Instruction Manual will be used for competition.

## Penalties

- 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 individual's score as a penalty.
- An individual will be assessed a 25-point penalty for more than two (2) challenges during a round of competition.
- A 25-point penalty will be assessed to a disruptive coach

## Challenges

- The only basis upon which a challenge can be made is on the 'accuracy' of the answer.
- 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.
- If a quizzer believes the judges have made an error in their decision, the quizzer should raise his/ her hand and say, "Challenge." The challenging quizzer may confer privately with the 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.
- An answer ruled 'correct' by the judges may be challenged by the opposing quizzer immediately after the Head Answer Judge announces their decision and before the quiz master starts the next question. If the judges overrule the challenge and sustain their first decision, the Head Answer Judge will announce, "Challenge denied," and the round proceeds as usual.

- A ruling of 'incorrect' by the Answer Judges 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."
- In the event the judge's acceptance of a challenge reverses a decision, the opposing player 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 accepted." This Decision is final; the quiz proceeds as usual.
- Each quizzer is allowed two (2) challenges during a round of competition. A 25-point penalty will be assessed against an individual exceeding this limit. A counter-challenge will not be considered as one of the two allowable challenges.

## **Fouls**

- A foul results in a deduction of ten (10) points from the quizzer's 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 occurrence of the infraction.
- Conferring between quizzers and their coaches during competition, except during a time-out, constitutes a foul.
- 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.
- If a quizzer lifts either or both hands from the table and does not strike the buzzer immediately, a foul will be called. (Hands may not 'hover.')
- Movement of either hand or body that does NOT create a competitive advantage does not constitute a foul.
- If a quizzer begins answering a question without being recognized by the Equipment Judge, a foul will be called.
- If a quizzer begins to answer when the other participant has been recognized, a foul will be called.

## **Time-Outs**

- Any competition official may ask for an official time-out. No conferring is allowed during an official's time-out.
- A participant cannot call a time-out after the Quizmaster begins reading the question, nor while the judges' decisions are being announced.
- Each quizzer is allowed two (2) sixty (60) second time-outs during a competition round, and the right to confer with his/her coach during a time-out called by either quizzer. Conferring with anyone during the competition, except during a time-out, constitutes a foul.

## **Elimination**

Winners at each level of competition will be determined by a double-elimination tournament.

Losses reset at each level of competition.

# Individual Bible Quizzing Scoresheet

		Challenges { } { } { } { }		Time-outs { } { }		Fouls { } { } { } { } { }											
Red	+																
	-																
Question Number		1	2	3	4	5	6	7	8	9	10	11	12	Bonus	Sub-T	Overtime	Score
Point Value																	
Green	+																
	-																
		Challenges { } { } { } { }		Time-outs { } { }		Fouls { } { } { } { } { }											

		Challenges { } { } { } { }		Time-outs { } { }		Fouls { } { } { } { } { }											
Red	+																
	-																
Question Number		1	2	3	4	5	6	7	8	9	10	11	12	Bonus	Sub-T	Overtime	Score
Point Value																	
Green	+																
	-																
		Challenges { } { } { } { }		Time-outs { } { }		Fouls { } { } { } { } { }											

		Challenges { } { } { } { }		Time-outs { } { }		Fouls { } { } { } { } { }											
Red	+																
	-																
Question Number		1	2	3	4	5	6	7	8	9	10	11	12	Bonus	Sub-T	Overtime	Score
Point Value																	
Green	+																
	-																
		Challenges { } { } { } { }		Time-outs { } { }		Fouls { } { } { } { } { }											

# Scoring Sheet

Revised 2007

Level of Competition: ( ) Regional; ( ) State; ( ) International

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	
<b>Point Value:</b>																						25			
Captain																									
1																									
2																									
3																									
4																									
5																									
<b>Time-outs:</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
<b>Challenges:</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
<b>Team Penalties:</b>	_____ (Fouls: -10)																						<b>TEAM SCORE:</b>	<input type="text"/>	

## 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	
<b>Point Value:</b>																									
Captain																									
1																									
2																									
3																									
4																									
5																									
<b>Time-outs:</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
<b>Challenges:</b>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
<b>Team Penalties:</b>	_____ (Fouls: -10)																						<b>TEAM SCORE:</b>	<input type="text"/>	

Individual high scorer: \_\_\_\_\_ Score: \_\_\_\_\_

Individual second high scorer: \_\_\_\_\_ Score: \_\_\_\_\_

Losing Team: \_\_\_\_\_ Score: \_\_\_\_\_

Winning Team: \_\_\_\_\_ Score: \_\_\_\_\_

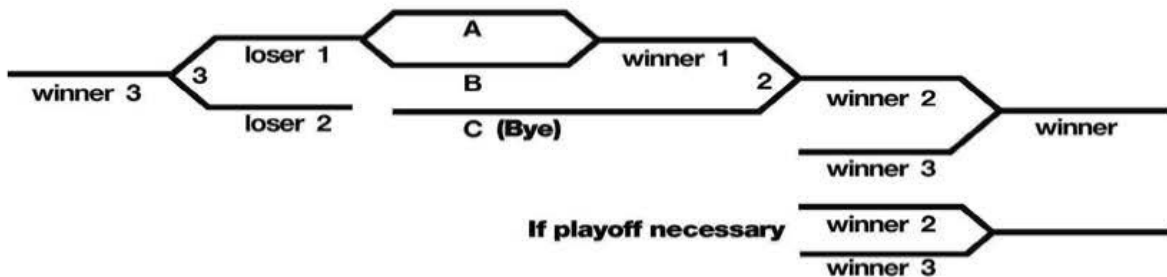
# BIBLE QUIZZING

## Team Bible Quizzing Charts

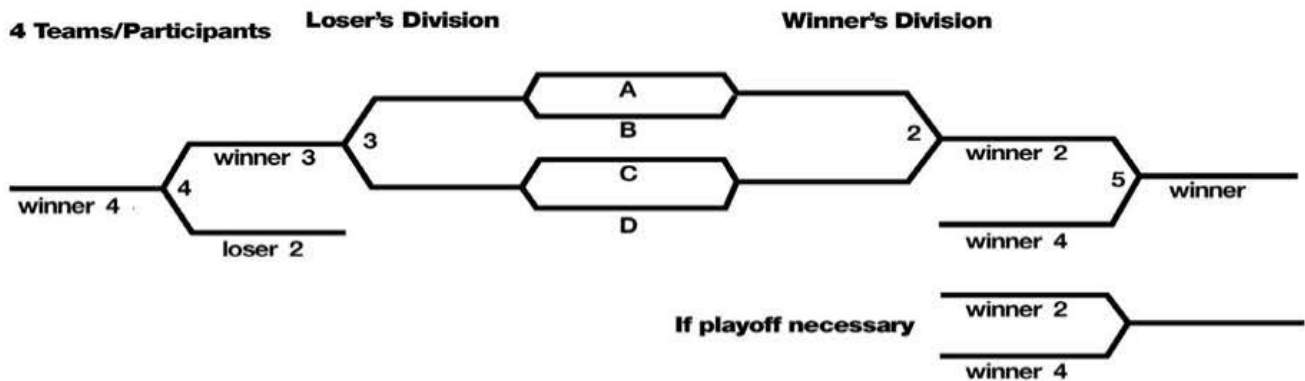
Name of all team participants should be written on slips of paper and shuffled. As the slips of paper are drawn, the first team drawn is written in position A on the chart; the second team drawn is written in position B, and so on.

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.

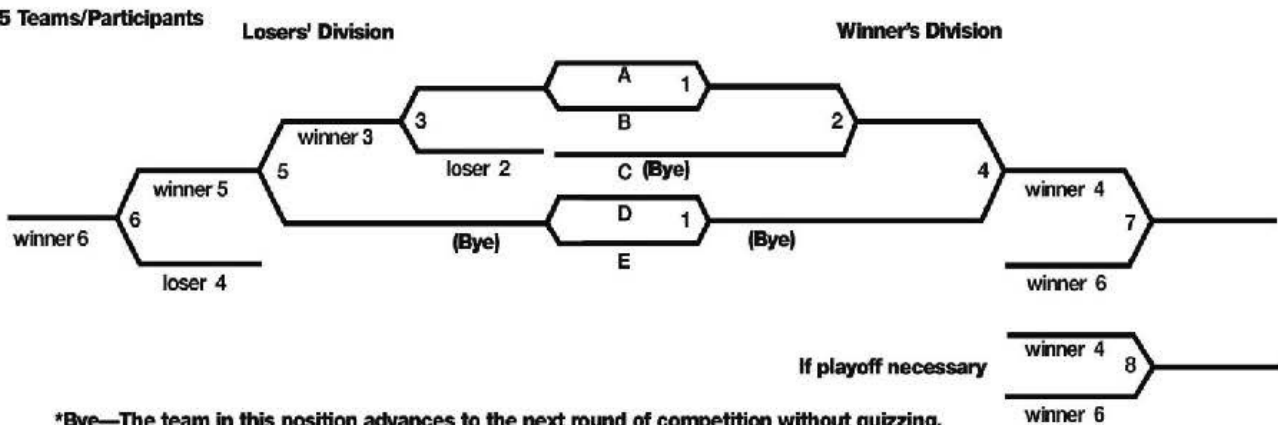
### 3 Teams/Participants



### 4 Teams/Participants

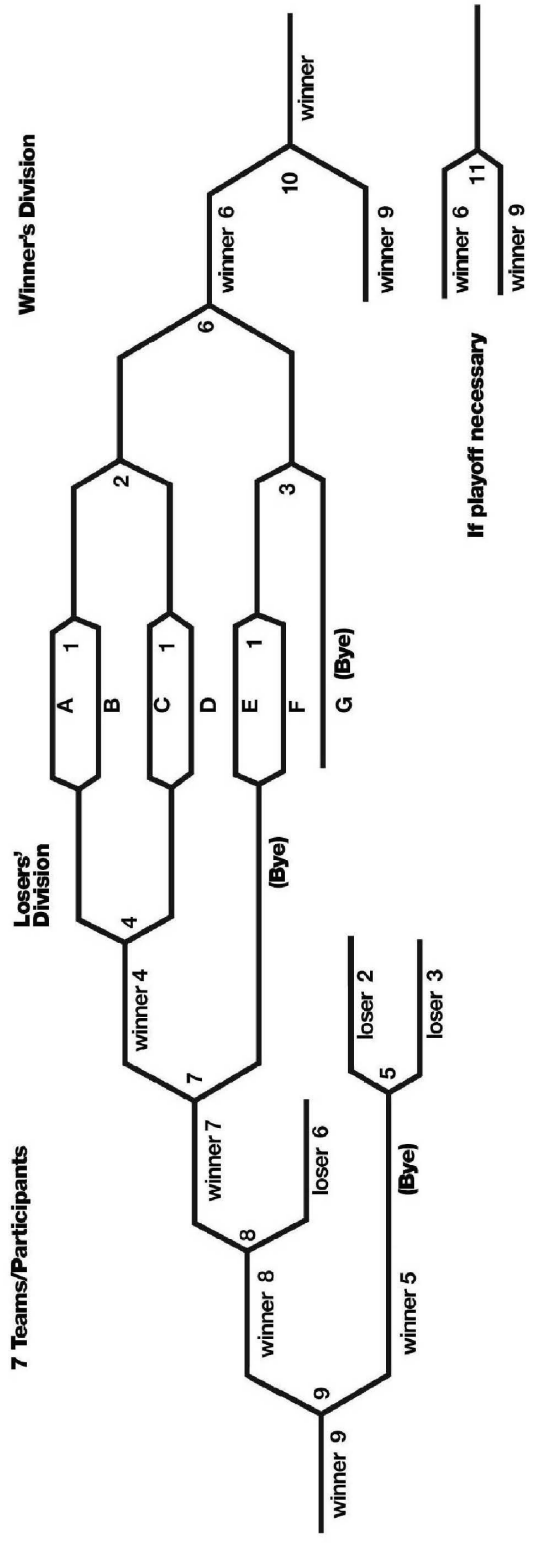
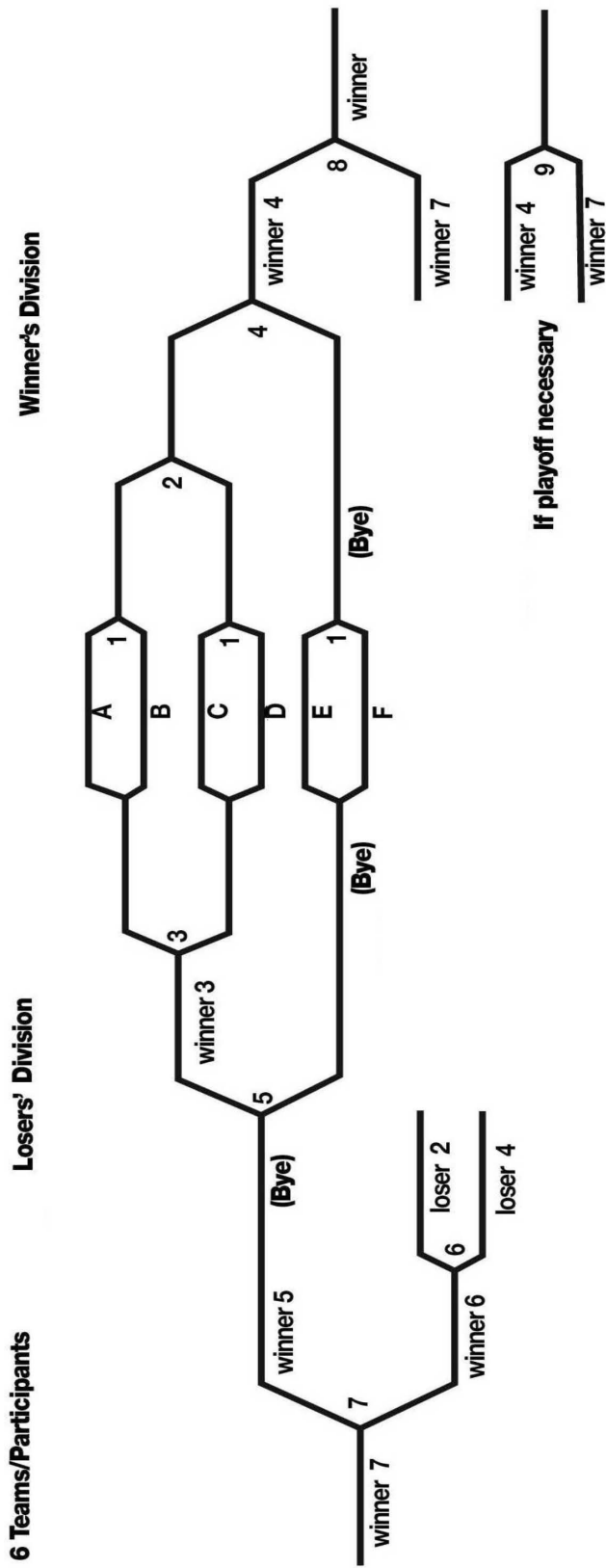


### 5 Teams/Participants



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

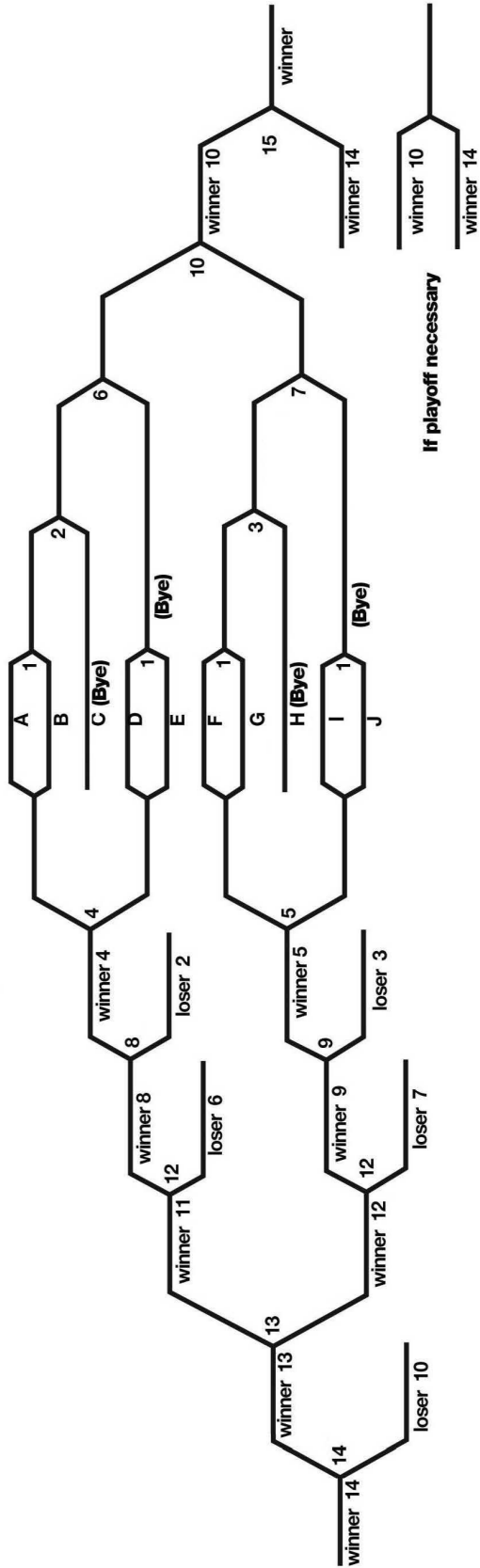




**10 Teams/Participants**

**Losers' Division**

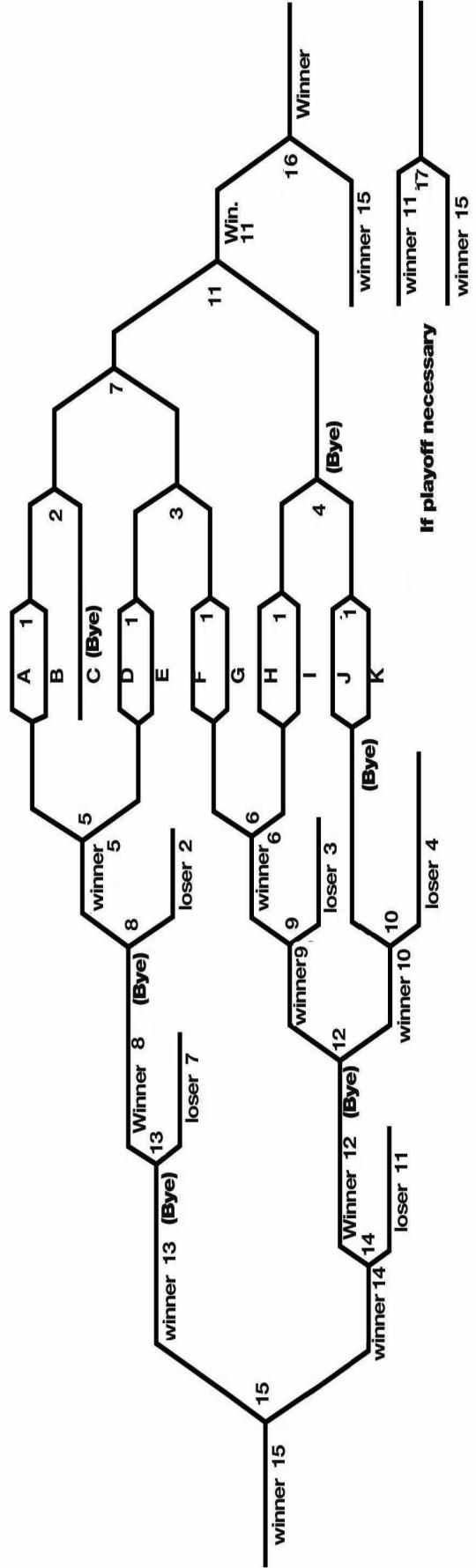
**Winner's Division**

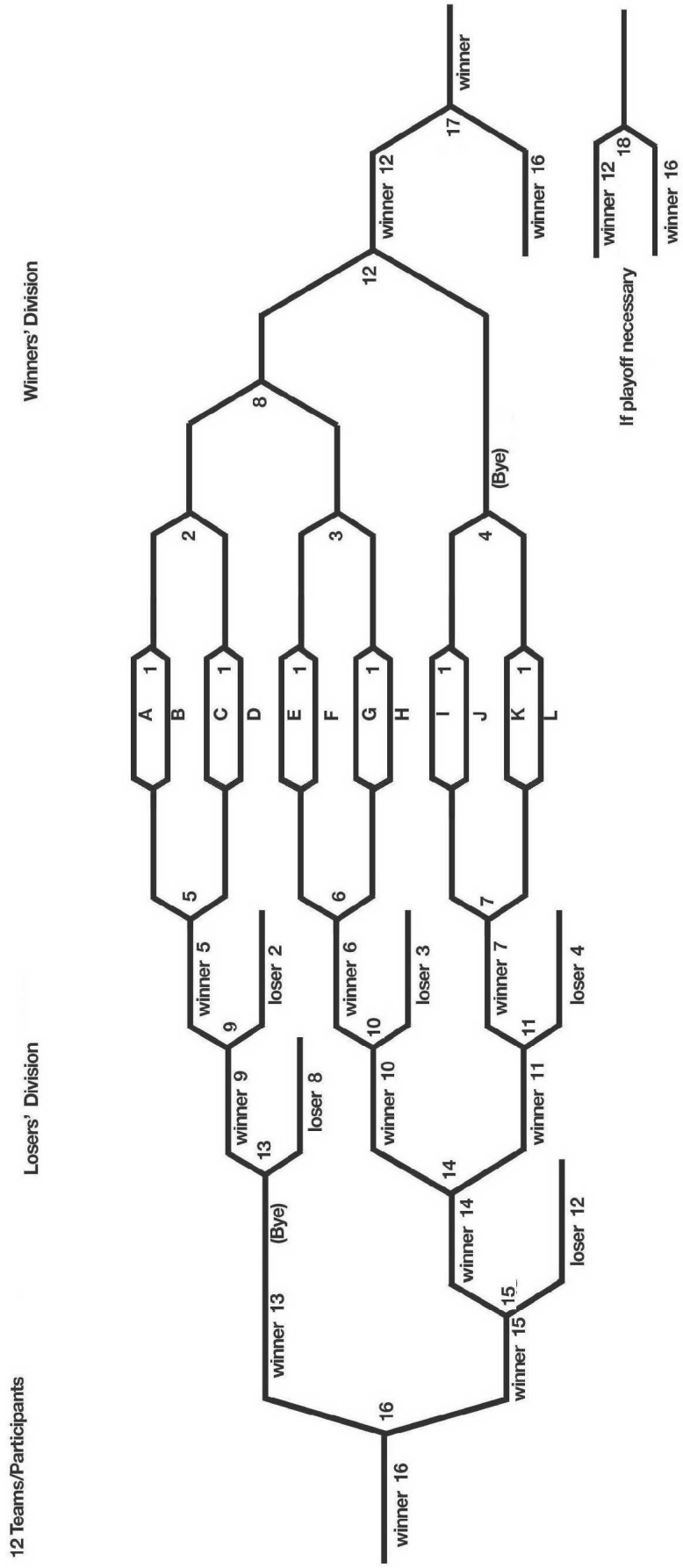


**11 Teams/Participants**

**Losers' Division**

**Winner's Division**





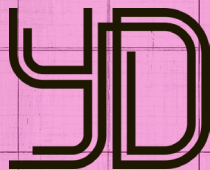




# JUNIOR TALENT

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# BIBLE QUIZZING STUDY GUIDE



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# JUNIOR TALENT

## BIBLE QUIZZING COMPETITION STUDY GUIDE REV. 2024

### **Ruth** **The Life of Christ** **Bible Facts**

This manual serves as the official  
Study guide for the 2024 State,  
Regional, National, & International Bible  
Quizzing Competition

Scriptures quotations in this manual are taken from  
THE NEW KING JAMES VERSION.  
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# Ruth:

1. Give the name of the husband of Naomi.  
Answer: Elimelech (Ruth 1:2)
2. Give the name of the mother-in-law of Ruth.  
Answer: Naomi (Ruth 1:2)
3. Give the names of the sons of Naomi and Elimelech.  
Answer: Mahlon and Chilion (Ruth 1:2)
4. Give the names of the daughters-in-law of Naomi.  
Answer: Ruth and Orpah (Ruth 1:4)
5. From what town was the family of Elimelech?  
Answer: Bethlehem (Ruth 1:1)
6. To what country did the family of Elimelech flee?  
Answer: Moab (Ruth 1:1)
7. Why did the family of Elimelech flee Bethlehem?  
Answer: There was a famine in the land of Judah (Ruth 1:1)
8. What happened to Elimelech after moving to Moab?  
Answer: He died (Ruth 1:3)
9. What happened to Mahlon and Chilion in Moab?  
Answer: They both died (Ruth 1:4)
10. After the death of her two sons, where did Naomi decide to go?  
Answer: back to the land of Judah (Ruth 1:7)
11. Which one of Naomi's daughters- in- law returned to her mother's house in Moab?  
Answer: Orpah (Ruth 1:14)
12. Which one of Naomi's daughters- in- law stayed with her?  
Answer: Ruth (Ruth 1:14)
13. Recite Ruth 1:16  
Answer: "But Ruth said: 'Entreat me not to leave you, *or to* turn back from following after you; For wherever you go, I will go; And wherever you lodge, I will lodge; Your people *shall be* my people, And your God, my God.'" (Ruth 1:16)
14. Ruth and Naomi returned to what city?  
Answer: Bethlehem (Ruth 1:15)
15. Scripture completion: "There was a relative of Naomi's husband, a man of great wealth, of \_\_\_\_\_. His name was Boaz."  
Answer: "...the family of Elimelech" Ruth 2:1 NKJV

16. By what name did Naomi ask to be called upon returning to Bethlehem?  
Answer: "...call me Mara, for the Almighty has dealt very bitterly with me."
17. What harvest season was it when Naomi and Ruth arrived in Bethlehem?  
Answer: Barley (Ruth 1:22)
18. Who was Naomi's close relative in Bethlehem that owned fields?  
Answer: Boaz (Ruth 2:1)
19. What was Ruth's job?  
Answer: Gleaning in the fields (Ruth 2:3)
20. What fields did Boaz tell Ruth to stay in?  
Answer: His fields only (Ruth 2:8)
21. Why was Boaz so kind to Ruth?  
Answer: Because Ruth was kind to Naomi (Ruth 2:11)
22. Where did Ruth eat lunch while at work?  
Answer: with Boaz's reapers (Ruth 2:14)
23. What did Boaz tell his reapers about where Ruth could glean?  
Answer: Among the sheaves (Ruth 2:15)
24. How did Ruth glean so abundantly?  
Answer: Boaz told his workers, "Let *grain* from the bundles fall purposely for her; leave *it* that she may glean..." (Ruth 2:16)
25. What harvest season followed barley season?  
Answer: Wheat (Ruth 2:23)
26. What did Naomi tell Ruth to do concerning Boaz?  
Answer: Lay down at his feet (Ruth 3:4)
27. Was Boaz the closest relative to Naomi and Ruth?  
Answer: No (Ruth 3:12)
28. How much barley did Boaz give Ruth to take home to Naomi?  
Answer: 6 ephahs (Ruth 3:15)
29. Where did Boaz meet the relative that was closest to Ruth?  
Answer: the city gate (Ruth 4:1)
30. How many city elders were present to witness the transaction between Boaz and the closest relative?  
Answer: 10 (Ruth 4:2)
31. What sign was given that the closest relative would not redeem the land?  
Answer: Removing his shoe and giving it to Boaz (Ruth 4:7)
32. Who finally redeemed Elimelech's land?  
Answer: Boaz (Ruth 4:9)



33. Recite Ruth 2:10.  
Answer: "So she fell on her face, bowed down to the ground, and said to him, 'Why have I found favor in your eyes, that you should take notice of me, since I am a foreigner?'"
34. How was Naomi connected to Boaz?  
Answer: Boaz was a relative of Naomi's husband, Elimelech.
35. According to Ruth 2:11, what had Boaz heard of Ruth?  
Answer: The kindness she had showed her mother-in-law, how she had left her father and mother and the land of her birth.
36. What instructions did Naomi give Ruth in Chapter 3?  
Answer: Wash yourself, anoint yourself, put on your best garments and go down to the threshing floor.
37. What was Ruth's response to Naomi's instructions?  
Answer: "And she said to her, "All that you say to me I will do."
38. What did Ruth say when Boaz noticed her at his feet?  
Answer: "And he said, 'Who are you?' So she answered, 'I am Ruth, your maidservant. Take your maidservant under your wing, for you are a close relative.'"
39. What did Boaz become to Ruth?  
Answer: The Kinsman Redeemer
40. What statute commanded that a kinsmen must redeem a widow in the Ancient Near East?  
Answer: The custom of Levirate marriage
41. How many chapters are in the book of Ruth?  
Answer: 4
42. What is the central theme of the book of Ruth?  
Answer: It is a story of redemption
43. During what festival is the book of Ruth recited annually?  
Answer: Shavuot, or the Feast of Weeks

44. Recite the lineage that is provided in the closing of the book of Ruth.  
Answer: "Boaz begot Obed; Obed begot Jesse, and Jesse begot David."
45. Recite Ruth 4:11b.  
Answer: "We are witnesses. The LORD make the woman who is coming to your house like Rachel and Leah, the two who built the house of Israel; and may you prosper in Ephrathah and be famous in Bethlehem."
46. Who nursed the baby Obed?  
Answer: Naomi (Ruth 4:16)
47. Recite Ruth 4:14-15.  
Answer: Then the women said to Naomi, "Blessed be the LORD, who has not left you this day without a close relative; and may his name be famous in Israel! And may he be to you a restorer of life and a nourisher of your old age; for your daughter-in-law, who loves you, who is better to you than seven sons, has borne him."
48. What is the meaning of the name Elimelech?  
Answer "My God is king"
49. What is the meaning of the name Naomi?  
Answer: "Pleasant or gentle"
50. What is the meaning of the names Mahlon and Chilion?  
Answer: "Sickness and wasting"
51. What is the meaning of the name Orpah?  
Answer: "Back of the neck"
52. What is the meaning of the name Ruth?  
Answer: "Friend or companion"
53. What is the meaning of the name Bethlehem?  
Answer: "House of bread"
54. What is the meaning of the name Mara?  
Answer: "Bitter"

55. What is the meaning of the name Boaz?  
Answer: "Strength"
56. What is the meaning of the name Obed?  
Answer: "Servant of God"
57. What is ironic about there being a famine in Bethlehem?  
Answer: There was a lack of bread in the house of bread
58. What is the significance of the meaning of Elimelech's name?  
Answer: His name proclaimed that his God was king, and in God's infinite goodness, he allowed a king to come forth from the lineage of the house of Elimelech (King David)
59. What is the significance of the meaning of Orpah's name?  
Answer: When she returned to her father's house, Ruth and Naomi could only see the back of her neck
60. What is the meaning of the name Jesse?  
Answer: "The Lord exists"
61. What is the meaning of the name David?  
Answer: "Beloved"

# The Life of Christ:

62. In what River was Jesus Baptized?

Answer: The River Jordan

63. Name the 3 temptations Jesus endured while in the wilderness.

Answer: 1. Command the stones to become bread 2. Cast Himself off the pinnacle of the temple. 3. All the kingdoms of the world would be given if He would bow down and worship him.

64. What did Jesus ask the man laying by the pool of Bethesda?

Answer: "...Do you want to be made well?"

65. Scripture Completion: "Blessed are the \_\_\_\_\_, For they shall be called sons of God."

Answer: "peacemakers" (Matthew 5:9)

66. According to Matthew 5:6, who shall be filled?

Answer: "...those who hunger and thirst for righteousness..."

67. According to Matthew 5:8, who shall see God?

Answer: "...the pure in heart..."

68. Recite the Lord's prayer as recorded in Matthew.

Answer: "In this manner, therefore, pray: Our Father in heaven, Hallowed be Your name. Your kingdom come. Your will be done on earth as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And do not lead us into temptation but deliver us from the evil one. For Yours is the kingdom and the power and the glory forever. Amen."

69. How many days had Lazarus been in the tomb when Jesus arrived?

Answer: 4 days

70. Recite Matthew 5:13.

Answer: "You are the salt of the earth; but if the salt loses its flavor, how shall it be seasoned? It is then good for nothing but to be thrown out and trampled underfoot by men."

71. Scripture Completion: "But I say to you, love your enemies, \_\_\_\_\_, do good to those who hate you, and pray for those who spitefully use you and

persecute you,”  
Answer: “bless those who curse you”

72. Jesus said, “If anyone desires to come after me...”  
Answer: “Let him deny himself, take up his cross, and follow me”

73. According to John 19:30, what were Jesus’s last words on the cross?  
Answer: “It is finished!”

74. How did Jesus defeat the devil in the wilderness?  
Answer: By reciting the Word of God

75. Scripture Completion: “These things I have spoken to you, that in Me you may have peace. In the world you will have tribulation; \_\_\_\_\_  
Answer: “...but be of good cheer, I have overcome the world”

76. Recite the Great Commission as recorded in Matthew.  
Answer: “Go therefore and make disciples of all the nations, baptizing them in the name of the Father and of the Son and of the Holy Spirit, teaching them to observe all things that I have commanded you; and lo, I am with you always, *even* to the end of the age.” Amen.”

77. In what city was Jesus Christ born?  
Answer: Bethlehem

78. Who was the voice of the one crying in the wilderness?  
Answer: John the Baptist

79. Name the Angel that spoke to Mary concerning the birth of Christ.  
Answer: Gabriel

80. What did Jesus say to the thief on the cross who asked to be remembered?  
Answer: “And Jesus said to him, ‘Assuredly, I say to you, today you will be with Me in Paradise.’” (Luke 23:43)

81. Recite John 14:16.  
Answer: “Jesus said to him, “I am the way, the truth, and the life. No one comes to the Father except through Me.”

82. According to Mark 10:27, with God all things are \_\_\_\_\_.  
Answer: Possible
83. What is Jesus called in John 1:1?  
Answer: "The Word"
84. Name Jesus's earthly parents?  
Answer: Mary and Joseph
85. Who is referred to as the "forerunner" of Christ?  
Answer: John the Baptist
86. Why did Jesus die on the cross, if he had no sin?  
Answer: Jesus died in our place for our sins
87. What is death on a cross called?  
Answer: Crucifixion
88. Where is Jesus today?  
Answer: at the right hand of God the Father
89. In whose tomb was Jesus buried?  
Answer: Joseph of Arimathea (Matthew 27:57-61)
90. How old was Jesus when He taught in the temple for the first recorded time?  
Answer: 12 years old
91. How old was Jesus when He began His earthly ministry?  
Answer: 30 years old
92. How old was Jesus when He died on the cross?  
Answer: 33 years old
93. What was Jesus's first recorded miracle?  
Answer: Turning the water into wine (John 2:7-10)
94. What was Jesus's second recorded miracle?  
Answer: The healing of the nobleman's son (John 4: 46-54)
95. Who baptized Jesus?  
Answer: John the Baptist (Matthew 3:13-17)
96. How long did Jesus fast in the wilderness?  
Answer: 40 days and nights (Matthew 4:2, Luke 4:2)
97. According to the book of Matthew, name the first two disciples whom Jesus called to follow Him?  
Answer: Peter and Andrew (Matthew 4:18-22)
98. What was the name of the place that Jesus went to pray the night of his arrest?  
Answer: The Garden of Gethsemane (Matthew 26:36-56)

99. Who was the first person that Jesus raised from the dead?  
Answer: The son of the widow of Nain (Luke 7:15)
100. Name the person that climbed in a tree to get a glimpse of Jesus.  
Answer: Zacchaeus (Luke 19:1-10)
101. Where did Jesus tell Peter that he would find the money to pay their taxes?  
Answer: In the mouth of a fish (Matthew 17:23-27)
102. What was Jesus' response concerning paying taxes to the Roman government?  
Answer: "And Jesus answered and said to them, 'Render to Caesar the things that are Caesar's, and to God the things that are God's.'" (Mark 12:17)
103. What is the message called in which Jesus shared the Beatitudes?  
Answer: The Sermon on the Mount (Matthew chapters 5-7)
104. The first recorded miracle of the fish and loaves fed how many men?  
Answer: about 5,000 (Matthew 14:13-21)
105. The second recorded miracle of the fish and loaves fed how many men?  
Answer: about 4,000 (Mark 8:1-10)
106. How many lepers returned to thank Jesus for their healing?  
Answer: Only one
107. List the followers of Jesus who are known as "the twelve."  
Answer: Simon Peter, James, John, Andrew, Bartholomew (or Nathanael), James the younger, Judas, Jude (or Thaddeus), Matthew (or Levi), Philip, Simon the Zealot, Thomas.
108. List the female followers of Jesus mentioned in Luke 8.  
Answer: Mary Magdalene, Joanna the wife of Chuza, Susanna and many others.
109. Recite John 1:1.  
Answer: "In the beginning was the Word, and the Word was with God, and the Word was God."
110. Recite John 1:2.  
Answer: "He was in the beginning with God."
111. Recite John 1:3.  
Answer: "All things were made through Him, and without Him nothing was made that was made."

112. Recite John 1:4-5.  
Answer: "In Him was life, and the life was the light of men. And the light shines in the darkness, and the darkness did not comprehend it."
113. List the women who are recorded in the genealogy of Christ in Matthew.  
Answer: Tamar, Rahab, Ruth and Bathsheba.
114. Who is the first man mentioned in the genealogy of Christ as recorded in Matthew?  
Answer: Abraham
115. Recite Matthew 1:23.  
Answer: "Behold, the virgin shall be with child, and bear a Son, and they shall call His name Immanuel," which is translated, "God with us."
116. Where did Jesus live until the death of Herod?  
Answer: Egypt.
117. Recite Matthew 2:17-18.  
Answer: "Then was fulfilled what was spoken by Jeremiah the prophet, saying: "A voice was heard in Ramah, Lamentation, weeping, and great mourning, Rachel weeping *for* her children, Refusing to be comforted, Because they are no more.""
118. Recite the statement of the Father following Jesus's baptism.  
Answer: "This is My beloved Son, in whom I am well pleased."
119. Recite the words Jesus read from the scroll of Isaiah in the synagogue.  
Answer: "The Spirit of the LORD *is* upon Me, Because He has anointed Me To preach the gospel to *the* poor; He has sent Me to heal the brokenhearted, To proclaim liberty to *the* captives And recovery of sight to *the* blind, To set at liberty those who are oppressed; To proclaim the acceptable year of the LORD."
120. What chapter in Isaiah was Jesus reading from in the synagogue?  
Answer: Isaiah 61.
121. Recite Luke 5:24a.  
Answer: "But that you may know that the Son of Man has power on earth to forgive sins."



122. Recite Luke 6:37.  
Answer: "Judge not, and you shall not be judged. Condemn not, and you shall not be condemned. Forgive, and you will be forgiven."
123. By what title was Jesus often called?  
Answer: "Teacher" or "Rabbi"
124. How long had the woman with the flow of blood been sick?  
Answer: Twelve years (Luke 8: 43)
125. What did Jesus say to the woman with the flow of blood after she confessed to touching the border of His garment?  
Answer: "Daughter, be of good cheer; your faith has made you well. Go in peace."
126. What was the name of the synagogue official who approached Jesus to heal his daughter in Luke 8?  
Answer: Jairus
127. What was Jesus's response after the report that Jairus's daughter had died?  
Answer: "Do not be afraid; only believe, and she will be made well."
128. What power and authority did Jesus give to the twelve in Luke 9:1?  
Answer: Power and authority over all demons and to cure diseases
129. With what did Jesus feed the multitude in Luke 9?  
Answer: Five loaves and two fish.
130. Who did the crowds say that Jesus was?  
Answer: John the Baptist or Elijah (Luke 9:19)
131. Who did Peter proclaim Jesus to be?  
Answer: "The Christ of God (Luke 9:20)
132. List the men who appeared with Jesus at His transfiguration.  
Answer: Moses and Elijah

133. Recite Luke 9:48b.  
Answer: "Whoever receives this little child in My name receives Me; and whoever receives Me receives Him who sent Me. For he who is least among you all will be great."
134. According to Luke 10:5, what were the servants of Jesus to say first upon entering a house?  
Answer: "Peace to this house."
135. Name the sisters of Lazarus.  
Answer: Mary and Martha
136. Mary, Martha and Lazarus were residents of what city?  
Answer: Bethany
137. According to Luke 13:8-9, what was the response of the keeper of the vineyard about the fig tree that had not borne fruit?  
Answer: "But he answered and said to him, 'Sir, let it alone this year also, until I dig around it and fertilize *it*. And if it bears fruit, *well*. But if not, after that you can cut it down.' "
138. Recite Luke 18:16.  
to Answer: "But Jesus called them to *Him* and said, "Let the little children come Me, and do not forbid them; for of such is the kingdom of God."
139. What was the jubilant exclamation of the crowds upon Jesus's triumphal entry to Jerusalem?  
Answer: "Blessed *is* the King who comes in the name of the LORD! Peace in heaven and glory in the highest!"
140. How did Jesus enter Jerusalem at His triumphal entry?  
Answer: Upon a donkey and her colt
141. What was Jesus's charge against the moneychangers when He cleansed the temple?  
Answer: "It is written, 'My house is a house of prayer,' but you have made it a 'den of thieves.' "
142. What festival was being observed during Jesus's final visit to Jerusalem?  
Answer: The Feast of Passover or Pesach

143. How many times did Peter deny Christ?  
Answer: Three
144. What was Peter's response to denying Christ?  
Answer: He wept bitterly
145. How many times did Jesus ask Peter to care for His sheep or lambs?  
Answer: Three
146. In what languages was the inscription over Jesus on the cross written?  
Answer: Greek, Latin, Hebrew
147. What was the response of those who Jesus revealed Himself to on the road to Emmaus?  
Answer: "Did not our heart burn within us while He talked with us on the road, and while He opened the Scriptures to us?"
148. What did John the Baptist call Jesus when he saw Him approaching?  
Answer: "Behold! The Lamb of God who takes away the sin of the world!"
149. What did Nathanael say to Jesus after meeting Him?  
Answer: "Rabbi, You are the Son of God! You are the King of Israel!"
150. Recite John the Baptist's statement found in John 3:30.  
Answer: "He must increase, but I *must* decrease."
151. Who after meeting Christ became the first proselytizer?  
Answer: Anna (Luke 2:38)
152. From what tribe of Israel was Anna?  
Answer: The tribe of Asher
153. From what tribe of Israel was Jesus?  
Answer: The tribe of Judah

154. What was the reaction of the Samaritan woman after learning of Jesus's Messiahship?  
Answer: She left her waterpot and went to the city to tell of Him
155. Recite John 7:37-38.  
Answer: "On the last day, that great *day* of the feast, Jesus stood and cried out, saying, "If anyone thirsts, let him come to Me and drink. He who believes in Me, as the Scripture has said, out of his heart will flow rivers of living water.""
156. What was Jesus's response to the woman caught in the act of adultery?  
Answer: "Neither do I condemn you; go and sin no more."
157. Recite John 8:32.  
Answer: "And you shall know the truth, and the truth shall make you free."
158. Recite John 8:58.  
Answer: "Jesus said to them, "Most assuredly, I say to you, before Abraham was, I AM.""
159. Recite John 11:25-26.  
Answer: "Jesus said to her, "I am the resurrection and the life. He who believes in Me, though he may die, he shall live. And whoever lives and believes in Me shall never die. Do you believe this?""
160. Why was Martha hesitant to remove the stone from Lazarus's burial cave?  
Answer: After four days, there would be a stench
161. What was Jesus's response to Martha's concern about the stench of death?  
Answer: "Did I not say to you that if you would believe you would see the glory of God?"
162. Recite the prophecy Jesus fulfilled by entering Jerusalem on a donkey.  
Answer: "Fear not, daughter of Zion; Behold, your King is coming, Sitting on a donkey's colt."
163. Recite John 12:46.  
Answer: "I have come as a light into the world, that whoever believes in Me should not abide in darkness."

164. What was Peter's response to Jesus wanting to wash his feet?  
Answer: "You shall never wash my feet!"
165. What claim did Peter make when Jesus told him that He was going somewhere He could not be followed?  
Answer: That he would lay down his life for Jesus's sake
166. Recite John 14:27.  
Answer: "Peace I leave with you, My peace I give to you; not as the world gives do I give to you. Let not your heart be troubled, neither let it be afraid."
167. What is John chapter 17 commonly known as?  
Answer: Jesus's High Priestly prayer
168. Recite John 17:23.  
Answer: "I in them, and You in Me; that they may be made perfect in one, and that the world may know that You have sent Me, and have loved them as You have loved Me."
169. Where was Jesus crucified?  
Answer: Golgotha
170. What is the meaning of Golgotha?  
Answer: Place of the skull
171. What issued forth when Jesus was pierced with a spear?  
Answer: Blood and water
172. Who was the first to arrive at Jesus's empty tomb after they raced there in John 20?  
Answer: John
173. Who was the first to enter Jesus's empty tomb?  
Answer: Peter
174. Who was the first to see the risen Christ?  
Answer: Mary Magdalene

175. What did Mary Magdalene call Jesus once she recognized Him?  
Answer: "Rabboni" which literally means "My teacher"
176. What did Jesus invite Thomas to do in order to assuage his doubts?  
Answer: "Reach your finger here and look at My hands; and reach your hand *here and* put *it into* My side. Do not be unbelieving but believing."
177. Recite John 20:31.  
Answer: "But these are written that you may believe that Jesus is the Christ, the Son of God, and that believing you may have life in His name."
178. How did Jesus appear to Peter and the others in John 21?  
Answer: He made them breakfast on the shore
179. How many fish did the disciples catch in John 21?  
Answer: 153 fish
180. Recite John 21:25.  
Answer: "And there are also many other things that Jesus did, which if they were written one by one, I suppose that even the world itself could not contain the books that would be written. Amen."

# Bible Facts:

181. Recite Romans 10:9-10.  
Answer: "...that if you confess with your mouth the Lord Jesus and believe in your heart that God has raised Him from the dead, you will be saved. For with the heart one believes unto righteousness, and with the mouth confession is made unto salvation."
182. According to Romans 6:23, what are the wages of sin?  
Answer: Death
183. According to Romans 6:23, what is the gift of God?  
Answer: Eternal life in Christ Jesus our Lord
184. Recite Romans 12:21.  
Answer: "Do not be overcome by evil but overcome evil with good."
185. What is the formula for water baptism?  
Answer: "In the name of the Father, and of the Son and of the Holy Ghost."
186. List the fruit of the Spirit.  
Answer: "...the fruit of the Spirit is love, joy, peace, longsuffering, kindness, goodness, faithfulness, gentleness, self-control."
187. Scripture Completion: "In Him we have redemption through His blood,  
\_\_\_\_\_"  
Answer: "...the forgiveness of sins, according to the riches of His grace"
188. According to Ephesians 4:11, what is the five-fold ministry?  
Answer: Apostles, prophets, evangelist, pastors, teachers
189. How many times did the Apostle Paul ask for the thorn to be removed?  
Answer: Three times
190. What was the response to Paul's prayer for the thorn to be removed?  
Answer: "My grace is sufficient for you"

191. Recite 2 Corinthians 12:9.  
Answer: "And He said to me, "My grace is sufficient for you, for My strength is made perfect in weakness.""
192. According to 1 Corinthians 3:16-17, we are the temple of \_\_\_\_\_, and the \_\_\_\_\_ in you.  
Answer: God; Spirit of God dwells
193. Paul tells us in 1 Timothy 6:11 to pursue \_\_\_\_\_.  
Answer: righteousness, godliness, faith, love, patience, gentleness.
194. What is the meaning of "verbal inspiration"?  
Answer: "God-breathed, man-written"
195. List the four Gospels.  
Answer: Matthew, Mark, Luke and John
196. What is the meaning of "epistle"?  
Answer: Letter
197. List the two books of the Bible named after women.  
Answer: Ruth and Esther
198. Which book of the Bible has the most chapters?  
Answer: Psalms
199. What is the shortest verse in the Bible?  
Answer: John 11:35
200. Recite John 3:16  
Answer: "For God so loved the world that He gave His only begotten Son, that whoever believes in Him should not perish but have everlasting life."
201. Approximately how many years are between the Old Testament and the New Testament?  
Answer: about 400 years
202. In what three languages was the Bible originally written?  
Answer: Hebrew, Greek, Aramaic
203. From what tribe of Israel was Saul?  
Answer: Benjamin
204. From what tribe of Israel was David?  
Answer: Judah



205. From what tribe of Israel was the Cohanim (priesthood)?  
Answer: Levi
206. From where did Jonah board a ship to run from his call to Nineveh?  
Answer: Joppa (Jonah 1:3)
207. To where was Jonah trying to sail when running from his call to Nineveh?  
Answer: Tarshish (Jonah 1:3)
208. Where is Christ today?  
Answer: At the right hand of the throne of God (Romans 8:34)
209. What does the feast of Passover remember?  
Answer: The final plague before the exodus from Egypt
210. What was the name of the wife of Moses?  
Answer: Zipporah (Exodus 2:21)
211. Who was the only judge of Israel who rendered legal decisions?  
Answer: Deborah (Judges 4:5)
212. List the women who are described as prophetesses in the Old Testament.  
Answer: Miriam, Deborah, Noadiah, Huldah, Isaiah's wife (Exodus 15:20; Judges 4:4; 2 Kings 22:14; Nehemiah 6:14; Isaiah 8:3)
213. What is the longest word in the Bible?  
Answer: Maher-shalal-hash-baz
214. What is the meaning of the name Maher-shalal-hash-baz?  
Answer: "Swift are the spoils, speedy is the plunder"
215. List the sons of Isaiah.  
Answer: Maher-shalal-hash-baz and Shear-Jashub
216. What is the meaning of the name Shear-Jashub?  
Answer: "The remnant shall return" [to Jerusalem]
217. In what year was Israel taken into captivity to Assyria?  
Answer: 722 BCE
218. In what year was Judah taken into captivity to Babylon?  
Answer: 586 BCE
219. In what year was the Second Temple established in Jerusalem?  
Answer: 516 BCE
220. What is the meaning of the word Jerusalem?  
Answer: "City of peace"
221. From what two words is the name Jerusalem derived?  
Answer: Jireh and Shalom
222. What is the meaning of Jireh?

Answer: "The Lord sees my need and provides"

223. What is the meaning of Shalom?  
Answer: "Peace"
224. What was the next-to-last thing Christ said on the cross?  
Answer: "I am thirsty" (John 19:28)
225. What is significant about Christ's statement that He was thirsty while on the cross?  
Answer: He endured immense thirst so that we never would have to thirst again, since He is the Living Water
226. How long did the party described in Esther 1 last?  
Answer: 180 days (Esther 1:4)
227. What was the name of the first wife of King Ahasuerus?  
Answer: Vashti (Esther 1:9)
228. What was the name of David's daughter, the sister of Absalom?  
Answer: Tamar (II Samuel 13:4)
229. Where was David crowned king of Israel?  
Answer: Hebron (II Samuel 5:3)
230. List the tribes of Israel.  
Answer: Reuben, Simeon, Levi, Judah, Issachar, Naphtali, Dan, Gad, Asher, Benjamin, Zebulun, Ephraim, Manasseh
231. How many books comprise the canon of the Hebrew scriptures?  
Answer: 39
232. How many books comprise the canon of the New Testament?  
Answer: 27
233. How many books comprise the canon of the completed Bible?  
Answer: 66
234. List the books of the Hebrew scriptures.  
Answer: Genesis, Exodus, Leviticus, Numbers, Deuteronomy, Joshua, Judges, Ruth, 1st and 2nd Samuel, 1st and 2nd Kings, 1st and 2nd Chronicles, Ezra, Nehemiah, Esther, Job, Psalms, Proverbs, Ecclesiastes, Song of Solomon, Isaiah, Jeremiah, Lamentations, Ezekiel, Daniel, Hosea, Joel, Amos, Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, Malachi
235. List the books of the New Testament.  
Answer: Matthew, Mark, Luke, John, Acts, Romans, 1st and 2nd Corinthians, Galatians, Ephesians, Philippians, Colossians, 1 and 2nd Thessalonians, 1st and 2nd Timothy, Titus, Philemon, Hebrews, James, 1st and 2nd Peter, 1st 2nd and 3rd John, Jude, Revelation
236. List the men who are known as the patriarchs.  
Answer: Abraham, Isaac and Jacob

237. List the women who are known as the matriarchs.  
Answer: Sarah, Rebekah, Rachel and Leah
238. What was the name of Sarah's Egyptian slave?  
Answer: Hagar
239. What is the meaning of the name Hagar?  
Answer: "Foreigner" or "stranger"
240. What is the name of the son of Hagar and Abraham?  
Answer: Ishmael
241. What is the meaning of the name Ishmael?  
Answer: "God hears"
242. What is the meaning of the name Israel?  
Answer: "I have striven with God and with man and have prevailed"
243. List the sons of Isaac and Rebekah.  
Answer: Jacob and Esau
244. What was Jacob renamed?  
Answer: Israel
245. What did Rachel name her second-born son?  
Answer: Ben-oni
246. What is the meaning of the name Ben-oni?  
Answer: "Son of my sorrow"
247. What did Jacob rename his second-born son with Rachel?  
Answer: Benjamin
248. What is the meaning of the name Benjamin?  
Answer: "Son of my right hand" or "Son of the south"
249. What city did David make the capital of the united kingdom of Israel?  
Answer: Jerusalem
250. List the kings who ruled over the united kingdom of Israel.  
Answer: Saul, David, Solomon
251. What was the name of the daughter of Saul who married David?  
Answer: Michal
252. What son of David ruled over the united kingdom after his death?  
Answer: Solomon

253. What son of David tried to pronounce himself king after his father's death?  
Answer: Adonijah
254. What attendant of David did the king instruct Solomon to kill while on his deathbed?  
Answer: Joab
255. Which son of Solomon caused the dissolution of the united kingdom of Israel and Judah?  
Answer: Rehoboam
256. Who were the first kings of the divided kingdom following the dissolution of Israel and Judah?  
Answer: Rehoboam ruled the kingdom of Judah; Jeroboam ruled the kingdom of Israel
257. What was the capital of the kingdom of Judah?  
Answer: Jerusalem
258. What was the capital of the kingdom of Israel?  
Answer: Samaria
259. List the brothers of Jesus.  
Answer: James, Judas, Joseph, Simon
260. Recite Romans 8:28.  
Answer: "And we know that all things work together for good to those who love God, to those who are called according to *His* purpose. "
261. Recite Romans 8:31.  
Answer: "What then shall we say to these things? If God *is* for us, who *can be* against us?"
262. Recite Hebrews 11:1.  
Answer: "Now faith is the substance of things hoped for, the evidence of things not seen."
263. Recite Hebrews 12:2.  
Answer: "Looking unto Jesus, the author and finisher of *our* faith, who for the joy that was set before Him endured the cross, despising the shame, and has sat down at the right hand of the throne of God."

264. Recite Hebrews 4:15.  
Answer: "For we do not have a High Priest who cannot sympathize with our weaknesses, but was in all *points* tempted as we *are*, yet without sin."
265. Recite Romans 12:2.  
Answer: "And do not be conformed to this world, but be transformed by the renewing of your mind, that you may prove what *is* that good and acceptable and perfect will of God."
266. Recite John 3:17.  
Answer: "For God did not send His Son into the world to condemn the world, but that the world through Him might be saved."
267. Recite James 1:19.  
Answer: "So then, my beloved brethren, let every man be swift to hear, slow to speak, slow to wrath;"
268. Recite James 2:26.  
Answer: "For as the body without the spirit is dead, so faith without works is dead also."
269. Recite 1 John 1:5.  
Answer: "This is the message which we have heard from Him and declare to you, that God is light and in Him is no darkness at all."
270. Recite Matthew 22:37-40.  
Answer: "Jesus said to him, "'You shall love the LORD your God with all your heart, with all your soul, and with all your mind.' This is *the* first and great commandment. And *the* second *is* like it: 'You shall love your neighbor as yourself.' On these two commandments hang all the Law and the Prophets.'"
271. Recite 1 Peter 1:6-8a.  
Answer: "In this you greatly rejoice, though now for a little while, if need be, you have been grieved by various trials, that the genuineness of your faith, *being* much more precious than gold that perishes, though it is tested by fire, may be found to praise, honor, and glory at the revelation of Jesus Christ, whom having not seen you love."
272. Recite 1 Peter 2:9.  
Answer: "But you *are* a chosen generation, a royal priesthood, a holy nation, His

own special people, that you may proclaim the praises of Him who called you out of darkness into His marvelous light;”

273. Recite 1 Corinthians 13:1.  
Answer: “Though I speak with the tongues of men and of angels, but have not love, I have become sounding brass or a clanging cymbal.”
274. Recite 1 Corinthians 13:4-8a.  
Answer: “Love suffers long *and* is kind; love does not envy; love does not parade itself, is not puffed up; does not behave rudely, does not seek its own, is not provoked, thinks no evil; does not rejoice in iniquity, but rejoices in the truth; bears all things, believes all things, hopes all things, endures all things. Love never fails.”
275. Recite 1 Corinthians 13:13.  
Answer: “And now abide faith, hope, love, these three; but the greatest of these *is* love.”
276. List the three pilgrimage festivals.  
Answer: The Feast of Passover, the Feast of Weeks and the Feast of Tabernacles or Booths
277. How many times was Naaman instructed to wash in the Jordan River?  
Answer: Seven times
278. List the plagues of Egypt.  
Answer: The water turned to blood, frogs, lice, swarms of insects, pestilence of livestock, boils, thunderstorm of hail and fire, locusts, darkness for three days, the slaying of the firstborn
279. Who did God call to lead Israel from bondage in Egypt?  
Answer: Moses
280. List the siblings of Moses.  
Answer: Aaron and Miriam
281. Who led the Israelites into the land of Canaan?  
Answer: Joshua

282. Which son of David led an insurrection against his father and king?  
Answer: Absalom
283. Who killed Absalom?  
Answer: Joab
284. Who killed Sisera?  
Answer: Jael
285. How tall was Goliath?  
Answer: Six cubits and a span, meaning approximately nine feet and nine inches
286. Which book in the Bible has the most chapters?  
Answer: Psalms
287. How many chapters are in the book of Psalms?  
Answer: 150
288. Into how many sections are the Hebrew scriptures divided?  
Answer: Three
289. List the divisional sections of the Hebrew Bible.  
Answer: The Torah, the Prophets and the Writings
290. List the friends of Job.  
Answer: Eliphaz, Bildad and Zophar
291. Who was the oldest man in the Bible?  
Answer: Methuselah
292. How long did Methuselah live?  
Answer: 969 years
293. How long did Adam live?  
Answer: 930 years

294. How long did Noah live?  
Answer: 950 years
295. How long did Abraham live?  
Answer: 175 years
296. List the sons of Abraham.  
Answer: Isaac and Ishmael
297. Who buried Abraham?  
Answer: Isaac and Ishmael
298. How long did Isaac live?  
Answer: 180 years
299. How long did Jacob live?  
Answer: 147 years
300. How long did Moses live?  
Answer: 120 years
301. Who buried Moses?  
Answer: God