

SECTION VIII

Persuasive/Dramatic Division

**PLEASE REFER TO PLATFORM GUIDELINES (Section I)
BEFORE PREPARING FOR THIS DIVISION.**

**See Persuasive/Dramatic Division Checklist at the end of this section for all entries
(exception: Radio Program and Scripture Video which are early entries).**

Checklist for ALL Persuasive/ Dramatic Division Entries

(Exception: Radio Program and Scripture Video which are early entries)

1. Three (3) copies of the outline, script, speech, sermon, play, or story must be brought to Convention. Each copy is to be in a clear plastic folder with the student's name, school name, address, and telephone number visible on the front of EACH copy.
2. Three (3) copies of the Judge's Forms, properly filled out.
3. One (1) copy of the Progress Control Form, properly filled out. (CF9)

Please Note: All authors/writers for all Persuasive/Dramatic scripts must be given proper credit.

ORATORY (602) (M) (F) Performance Event

The contestant chooses a topic and presents an eloquent and effective speech. It is a speech that is directed to the emotions and convincing. The oratory should have a good thesis.

1. The content of the speech must be original and prepared by the contestant. Plagiarism of any kind will automatically disqualify the contestant.
2. An outline is to be presented to the judges. It should include a title, thesis statement, main points, and sub points.
3. Refer to the "Creative Composition" section II – 22-23 for suggested topics.
4. Time limit for performance is six (6) minutes.

For judging criteria, see CF81.

DRAMATIC MONOLOGUE (603) (FEMALE ONLY) Performance Event

A literary work in which the character of a protagonist is vividly revealed in a monologue addressed to another person or group of persons. The actors may assume the role of one or more persons, and by actions and gestures convey communication expressed or assumed to be expressed by another person.

Contestant writes and performs an original dramatic presentation. It must be the original work of the contestant, who may depict historical or contemporary persons and settings.

1. The contestant may choose:
 - a. Historical character(s)
 - b. Biblical character(s)
 - c. Fictional character(s)

2. The monologue may be based on how her character(s) might have responded to a particular event or occurrence. Various characters may be depicted by changes in posture, gestures, facial expressions and/or voice inflections. The intent is to convey dramatic skills in which the contestant demonstrates ability and training in acting and script writing.
3. Contestant is encouraged to wear a costume or garment that helps create a mood; furniture, props, hand-held objects, or a set are not permitted.
4. The monologue must be memorized.
5. Time limit is six (6) minutes maximum; four (4) minutes minimum.

For judging criteria, see CF82.

EXPRESSIVE READING MALE (604) & FEMALE (605) Performance Event

An expressive reading is a memorized interpretation by an individual of a selection which consists of a dialogue between two or more characters, or a reading in the first person. (Poems may *NOT* be included.)

1. Suggested Scripture accounts might include:
 - a. Paul before Agrippa (Acts 26)
 - b. Elijah on Mt. Carmel (I Kings 18)
 - c. Eli and Samuel (I Samuel 3)
2. Convey an observer or narrator who is reporting the material written by an author directly to an audience.
3. Create an atmosphere by tone of voice, inflections, pauses, and gestures.
4. Expressive readings must be memorized.
5. Costumes, props, or sets may not be used; singing is not allowed.
6. Males and females compete in separate events.
7. Time limit is six (6) minutes maximum; four (4) minutes minimum.

For judging criteria, see CF79.

FAMOUS SPEECH (606) (MALE ONLY) Performance Event

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

1. Contestants must present speeches, sermons, or articles originally given by men.
2. The time limit is eight (8) minutes. In the event that a selection would exceed the eight (8) minute time limit if delivered in its entirety, the contestant should choose an excerpt to present in competition. The excerpt must be presented exactly as delivered by the original speaker.
3. The contestant is not allowed to edit the excerpt in his own words. The excerpt must be within the time limit.
4. Suggested speakers: George Washington, Patrick Henry, Jonathan Edwards, William Jennings Bryan, Charles H. Spurgeon, J. Harold Smith, General Douglas MacArthur, Winston Churchill, Ronald Reagan, S. M. Lockridge, Jess Hill, Charlie Mims, Johnny Johnson.
5. No singing allowed during the speech.
6. The speech is to be memorized.
7. Contestant may wear costume but no props.

For judging criteria, see CF83.

POETRY RECITATION MALE (607) & FEMALE (608) Performance Event

The contestant chooses a poem to recite.

1. The poem should be appropriate to the Christian audience.
2. There are separate categories for male and female.
3. Costumes are not allowed.
4. No singing allowed.
5. Poems must be memorized.
6. Time limit is six (6) minutes.

For judging criteria, see CF84.

HINTS FROM POETRY RECITATION JUDGES

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

PREACHING MALE (609) – Ages 13 – 15 - Performance Event

PREACHING MALE (610) – Ages 16 – 18 - Performance Event

PREACHING FEMALE (611) - Ages 13-15 - Performance Event

PREACHING FEMALE (612) - Ages 16-18 - Performance Event

A contestant must prepare and deliver an **original** sermon not to exceed eight (8) minutes in length. The sermon may be evangelistic or follow one of the suggested topics for oratory and essay. Each sermon will be judged on Biblical content, outline, and effective delivery, as well as the general guidelines given under "Platform Guidelines". Grammar is very important!

For judging criteria, see CF85.

HINTS FROM THE PREACHING JUDGES

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

SIGN LANGUAGE TEAM (613) - 5-10 contestants & (614) - 11-20 contestants Performance Event

A musical interpretation in which the message of a song is vividly portrayed in interpretive form through the use of sign language by a team of interpreters. The interpreters may assume the roles depicted in the song through enhanced signs, actions, and gestures. No dowel rods are allowed.

1. The song chosen must comply with the ACTS Guidelines Handbook for acceptable music.
2. Your team may be all male, all female, or mixed.
3. Time limit is 4-8 minutes.

For judging criteria, see CF613.

CHECKLIST

1. Three copies of the song to be used in the performance must be submitted. Each copy is to be in a clear plastic folder with the students' name, school address, and telephone number clearly visible on the front of EACH COPY.
2. Three (3) copies of the Judge's form properly filled out.
3. One (1) copy of the Progress Control Form properly filled out.

HINTS FROM THE SIGN LANGUAGE JUDGES

Performance should be an outreach to the Deaf. As an extension of Deaf Ministry, performers should try to adapt ASL (American Sign Language) concepts in their signs. NOTE: Statistics show that approximately 30% of ASL is the hands signing—the other 70% is the body language and facial expression. Because of this reason, dark lights, use of only black lights with white gloves that only show the hands, is not really acceptable to the Deaf and therefore should not be used as an outreach in Deaf Ministry.

Choose songs that are easy to interpret and have a simple message.

Make sure your signs are conceptually accurate and correctly convey the message.

(TIP: Video tape yourself or your group and watch yourself. If possible, have a Deaf person review your performance or tape and see if it makes sense to them. Ask them what they thought the song conveys.)

Wear appropriate clothing for contrast. Light-skinned people wear dark clothes, solid colors; dark-skinned people wear light-colored, solid colors.

The attention needs to be glorifying God, not the signer(s). People listening and/or watching should feel the anointing of the Spirit.

Get ideas from other sources, but adapt the signs and make it an original work.

(EXAMPLE: Get together with your group and decide how best to sign the song – or if one person is good at doing this, let them do it to teach it to the group.) You can get ideas from other groups, but should not copy. We want originality.

DOWEL ROD TEAM (615) - 5-10 & (616) - 11-20 Performance Event

A musical drama interpretation in which the message of a song is vividly portrayed in interpretive and drama form through the use of acting by a team. The interpreters may assume the roles depicted in the song through enhanced signs, actions, gestures and use of dowel rods.

1. The song chosen must comply with the ACTS Guidelines Handbook for acceptable music.
 2. A minimum of five (5) and maximum of twenty (20) players may be involved.
 - a. Each player may be used to portray more than one character.
 - b. Females must play female roles; males must play male roles.
 3. The drama should depict or illustrate: (a) soul winning, (b) Scriptural truths, (c) our Christian heritage, (d) defense of the Christian faith, (e) praise and worship.
 4. Costumes are permissible. (See Dramatic guidelines for dress code.)
 5. A limit of one (1) prop per player may be used. NO firearms may be used unless they are rendered inoperative by the ACTS Student Convention staff.
 6. A five (5) minute limit is permitted for stage setting UNLESS other arrangements are made with the Chief Judge.
 7. The time limit for the presentation is 8 minutes.
- For judging criteria, see CF614.

CHECKLIST

1. Three copies of the song to be used in the performance must be submitted. Each copy is to be in a clear plastic folder with the students' name, school address, and telephone number clearly visible on the front of EACH COPY.
2. Three (3) copies of the Judge's form properly filled out.
3. One (1) copy of the Progress Control Form properly filled out.

PRESENTATION

Stage Presence/Stage Appearance

- Performers should try to present a spirit of quiet confidence. Concentrate on delivering the message of the song being interpreted and acted out.
- Teams should try performing in an attractive formation. Give each interpreter/actor plenty of room. You may look at each other if doing so enhances interpretive communication and performance.

Entrance/Exit - Take some time to develop an orderly entrance and exit. Look positive from the time that you enter the performing area to the time that you leave.

Memorization - Do not rely on some one to give your cues. Do not rely on a fellow performer and simply "follow" his or her signing/acting. This allows most people a better opportunity to concentrate on the message of the performance.

Time Limit - Time your piece when you are selecting it. Choose a song that fits easily into the time limit. Cutting off a song before it is finished to make the time limit is often quite distracting.

HINTS FROM THE DOWEL ROD JUDGES

In interpretation, the key word is MESSAGE! Whether you are interpreting or acting, your task is to deliver the audience the message, emotion, and feeling of the song. It is a form of communication. Through sign language and/or acting, you are communicating a message. If you are portraying a character, make the audience believe you are that person. Many factors contribute to a moving and convincing performance; costuming, gestures, posture, mime, sign language, facial expression, and emotion. Match each carefully to the message of the song and/or the characters portrayed in the song. Emotion should be balanced. If you show too little emotion, your performance will appear bland and will not move the audience. On the other hand, do not use so much emotion that you distract the audience from the message of the song. The key is preparation and practice! Use every opportunity to perform before others and receive feedback on how you might improve.

DRAMATIC DIALOGUE (M) (F) Performance Event

(contestants judged together)

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

1. Girls portray females; boys portray males.
2. Only two characters may be portrayed.
3. Conversation must focus on: (a) soul winning, (b) Scriptural truths, (c) Christian heritage, (d) defense of Christian faith. (Examples: an individual witnessing to another, a discussion between a parent, a child, two friends discussing current affairs, etc.)
4. Costumes and one prop per character are permissible.
5. No recorded speaking, singing, or sound effects are permitted.
6. Time limit is four (4) minutes minimum, six (6) minutes maximum.

For judging criteria, see CF93.

CLOWN ACT (619) (M) (F) Performance Event

This is a **one-person** act. The category is not intended to be “White Face,” but rather the traditional “Circus Clown” appearance.

1. Costumes: A costume is required and may be commercially or homemade. It must be loose-fitting and meet the ACTS Student Convention modesty standards. Males must wear male garments. Females must wear female garments.
2. Makeup: facial makeup must be pleasant – not satanic/demonic/horror/white face images permitted. Special attention should be given to the eyes, eyebrows, nose, cheeks, and mouth.
3. Presentation: a typed (double spaced) description of the act must be provided for judges. It must be positive, teach a Biblical principle/moral, and be void of sexual implications or ethnic ridicule. Focus should be on concepts such as strengthening traditional family values, love of God, exercise of faith, wisdom, defense of freedom, getting along with others, service, and /or commitment to virtuous living. The script must address a children’s audience. The script may be the original work of the student or may be the work of another person. Note: Clown Act is **not** stand-up comedy. It is an act with a lesson. It may be mute or vocal. Electronic sound effects are permitted. The student must provide all necessary equipment. No off-stage assistance is permitted.
4. Props: at least four hand-held props are required (e.g., balls, books, balloons, bats, hats, mirrors, puppets, stuffed animals, mops, etc.) and must be included in the act.
5. Setup time: Two (2) minutes.
6. Time limit: Four (4) minutes minimum, six (6) minutes maximum.

For judging criteria, see CF92.

HINTS FROM THE CLOWN ACT JUDGES

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

ONE-ACT PLAY (620) (M) (F) Performance Event

Contestants must present an **ORIGINAL** play (written by students and/or sponsor) **OR** an adaptation of a play (having given proper credit to the original author).

- 1) The play must include two scenes.
- 2) Three to five players may be involved.
 - a) Each player may be used to portray more than one character.
 - b) Technicians, musicians, and all personnel needed for production will be counted in the five-contestant limit.
 - c) The writer is NOT required to be a part of the cast.
 - d) Girls must play female roles; boys must play male roles.
- 3) The play should depict or illustrate:
 - a) Soul winning
 - b) Scriptural truths
 - c) Our Christian heritage
 - d) Defense of the Christian faith
- 4) The play may NOT be:
 - a) Musical
 - b) Reader's Theatre
 - c) Choral Speaking
- 5) The students' school must provide all props and equipment (i.e., extension cords, spots, sound effect equipment, furniture).
 - a) NO firearms may be used unless they are rendered inoperative and security officers employed by the institution where competition is conducted have verified this.
 - b) Discharge of blanks, caps, or any explosive in connection with a contest play is NOT permitted.
- 6) No recorded speaking or singing will be permitted in play production.
- 7) Recorded sound effects WILL be accepted (background music, storms, animals, guns, etc.).
- 8) Scripts are to be memorized.
- 9) A five-minute limit is permitted for stage setting UNLESS other arrangements are made with the Chief Judge.
- 10) The time limit for the presentation is six (6) minutes minimum to ten (10) minutes maximum.
- 11) Backdrops and equipment should be able to fit in an area 10 feet deep by 16 feet wide.

For judging criteria, see CF86.

HINTS FROM THE ONE-ACT PLAY JUDGES

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

ILLUSTRATED STORYTELLING MALE (621) & FEMALE (622)

Performance Event

The contestant tells, from memory, a Bible-based story (i.e., missionary adventure, "Jungle Doctor," Danny Orlic, etc.) He/she may use such items as flannelgraph, visual aids, costume, sound effects, accompaniment, or any "prop" that enhances story material.

1. The contestants must indicate to judges to which age group he/she is speaking.
2. Contestant must use at least two hand-held illustrations (picture, tools, books, etc.) no puppets.
3. Costumes add impact.
4. Do not record your own voice in place of live speaking.
5. No other person may assist. Recorded material must be compiled, arranged and operated by the contestant.
6. This is NOT a one-act play. The emphasis is on telling an effective story.
7. There are separate categories for males and females.
8. Set-up time is limited to two (2) minutes.
9. The time limit for the presentation is four (4) minutes minimum to six (6) minutes maximum.
10. High value will be given to the originality the performer used to make the story "live" for the audience.

For judging criteria, see CF87.

HINTS FROM THE ILLUSTRATED STORYTELLING JUDGES

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

PUPPETS (623) (M) (F) Performance Event

1. Male performers are not required to wear a jacket when introducing the play and when leaving the platform.
2. Contestants must provide their own stage and background. (All puppet shows must have a background to screen the puppeteer(s) from the audience.)
3. No more than two puppeteers may be involved in the act. The team may be male, female, or mixed.
4. Homemade and/or professionally made puppets may be used.
5. Recorded background music or sound effects may be used, but contestants must perform LIVE all verbal communication.
6. Scripts must be tastefully presented, avoiding slang insinuation of questionable language, references to television, and worldly practices such as movies, dancing, or mixed swimming.
7. Scripts must be memorized.
8. Set-up time is five (5) minutes. Please consult with chief judge if pre-set up time is available.
9. The time limit for the presentation is five (5) minutes minimum and eight (8) minutes maximum.

For judging criteria, see CF88.

HINTS FROM THE PUPPETS JUDGES

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

VENTRILLOQUISM (624) (M) (F) Performance Event

Ventriloquism is the art of speaking so that the voice seems to come from some source other than the speaker. The object is to animate a dummy in such a manner as to present a lifelike act and convince the audience that the dummy is actually talking.

1. Dummy: The dummy's mouth may be controlled by button, lever, string, rod, or by hand. The only part of the dummy required to be movable is its mouth; extra effects may add polish to the performance. The dummy may be a professionally made model or a homemade model.
2. The dummy's hairstyle and clothing must be consistent with **ACTS Student Convention Guidelines**.
3. Do not record your own voice in place of line speaking.
4. Do NOT use puppets in this category.
5. There will be only one contestant in this category.
6. Male and female contestants will be judged in separate categories.
7. Script must be memorized.
8. The script must have a Scriptural application or principle. It should avoid use of ridicule, criticism, or reference to romance as a form of humor.
9. Time limit is six (6) minutes maximum.

For judging criteria, see CF89.

HINTS FROM VENTRILLOQUISM JUDGES

Ventriloquist! Make your dummy come alive. Do not treat the dummy as a doll, but as a real person. The ventriloquist needs to act as if he does not know what the dummy will be saying next. Be spontaneous and react to the dummy. Ventriloquist-be yourself. Practice in front of a mirror. You must practice looking at the audience as well as the dummy. **PRACTICE. PRACTICE. PRACTICE.**

SKIT (625) Performance Event

Contestants must present an **ORIGINAL** skit (written by students and/or sponsor) **OR** an adaptation of a skit (having given proper credit to the original author).

1. The skit consists of one scene.
2. No more than five players may be involved.
 - a. Each player may be used to portray more than one character.
 - b. Technicians, musicians, and all personnel needed for production will be counted in the five-contestant limit.
 - c. The writer is **NOT** required to be a part of the cast.
3. The skit should depict or illustrate:
 - a. Soul winning
 - b. Scriptural truths
 - c. Our Christian heritage
 - d. Defense of the Christian faith
4. The skit may **NOT** be:
 - a. Musical
 - b. Reader's Theatre
 - c. Choral Speaking
5. The students' school must provide all props and equipment (i.e., extension cords, spots, sound effect equipment, furniture).
 - a. **NO** firearms may be used unless they are rendered inoperative and security officers employed by the institution where competition is conducted have verified this.
 - b. Discharge of blanks, caps, or any explosive is **NOT** permitted.
6. No recorded speaking or singing will be permitted in skit production.
7. Scripts are to be memorized.
8. A five-minute limit is permitted for stage setting **UNLESS** other arrangements are made with the Chief Judge.
9. The time limit for the presentation is four (4) minutes minimum to six (6) minutes maximum.
10. Backdrops and equipment should be able to fit in an area 10 feet deep by 16 feet wide.

For judging criteria, see skit judging form CF86A.

HINTS FROM THE SKIT JUDGES

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

INTERPRETATION FOR THE DEAF (626) (M) (F) Performance Event

1. The contestant is to sign and speak his introduction.
2. The contestant is to provide a Bible story and present it in exactly two (2) minutes as it would be signed to the deaf.
 - a. Three (3) copies of the script must be presented to the judges at the time of the performance.
 - b. The script must be typed and double spaced.
 - c. The script must be written in story form as it would be spoken.
 - d. The Bible story must be spoken as it is signed to the judges.
 - e. The story is to be memorized.
 - f. The story should not be signed “word for word” but as it would be signed for the deaf. (American Sign Language is preferred, but contestants may use Sign Exact English.)
3. The contestant interprets a song and a short message. This is on cassette and provided by ACTS. The chief judge will administer the tape.
4. The chief judge will sign a scripture verse to the contestant who will interpret verbally for the judges (interpretation). ACTS will provide the chief judge with the script.
5. The time limit is six (6) minutes maximum for the total competition, including introduction. If competition piece exceeds the six (6) minute time limit, the contestant will receive a **.5 point deduction** for any portion of thirty (30) second increments. (For example, a piece timed at 6:12 would receive a half-point deduction from the total score. A piece timed 6:42 would receive a deduction of a full point from the total score.)

For judging criteria, see CF90.

HINTS FROM THE INTERPRETATION FOR THE DEAF JUDGES

Interpreters need to remember that they are trying to convey a message to a person that must receive all communications through the eye gate only. Concentrate on using your entire body to get the message across. You will need to use your eyes and facial expressions as well as your hands to help the deaf understand. You are not trying to sign every word. You make the message live.

Sign Language for Everyone by Cathy Rice is the recommended study text. This book is available through *A.C.E. Product Catalog*, Item #58520.

RADIO PROGRAM (627) (M) (F) (Non-Performance) Early Entry

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

1. No more than five (5) players and/or student technicians may be involved.
2. Contestants may portray more than five characters. (Males doing male roles and females doing female roles)
3. Adults may give technical guidance and advice, but the students must do the preparation and production.
4. Contestants will NOT perform the presentation before a panel of judges; the contestants' taped recording will be judged.
5. The drama must convey a Christian moral or character-building theme. Specify audience to whom the program is being presented. All Scripture references must be KJV.
6. The program should be on cassette tape only-NO REEL-TO-REEL RECORDINGS ARE ACCEPTED. All background music must meet ACTS music standards.
7. The time limit is eight (8) minutes.

For judging criteria, see CF91.

Checklist for Radio Program:

1. Three (3) copies of the script. Each copy is to be in a clear plastic folder with the students' names, school name, school address, and telephone number clearly visible on the front of EACH COPY.
2. Three (3) copies of the cassette tape or CD. Each copy is to be clearly marked with student's names, school name, address, and telephone number.
3. Three (3) copies of the Judge's Forms, properly filled out.
4. Three (3) copies of the Progress Control Form (CF9).
5. VERY IMPORTANT! Place script, cassette tape or CD, Progress Form, and Judge's Form in three (3) separate zippered plastic bags.

All the above forms must be sent to the ACTS Office by the deadline (Watch mailings for address and date of early entry)

HINTS FROM THE RADIO PROGRAM JUDGES

Remember when presenting your program:

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

SCRIPTURE VIDEO (628) (M) (F) (Non-Performance) Early Entry

Contestants create a video program that uses images and sounds to portray a selected Scripture passage. The video must include a narration of the verses, but it may also include music, sound effects, and additional dialog or narration. A title screen may be included, but all photography, whether still or moving, must be shot by the contestants (no stock footage). Selections for Scripture Video will be mailed to the school each year (please use the King James Version of the Bible **only**).

1. No more than five contestants may be involved. The contestants may have an equipment operator in the editing suite, but the contestants must make the editing decisions. Adults may give technical guidance and advice, but the students must do the preparation and production.
2. Entries from outside North America should be recorded in the NTSC VHS format.
3. Contestants must prepare "mock" letters requesting permission from the publishers of any music used. Include a title screen in the video giving credit to the publisher.
4. Video length should be four (4) to six (6) minutes.

For judging criteria, see CF94.

Checklist for Scripture Video:

1. Three (3) copies of the video. Each copy is to be clearly marked with the students' names, school name, school address, and telephone number.
2. Three (3) copies of the Judge's Forms, properly filled out.
3. Three (3) copies of the Creative Composition Affidavit (CF28)(properly signed).
4. Three (3) copies of the Progress Control Form (CF9).
5. Three (3) copies of the paperwork: Submit "mock" letters requesting permission from the publishers of any music, sound effects, etc. used in the video. Submit talent release forms for all those participating in the video.
6. **VERY IMPORTANT!** Place video, paperwork, Progress Form, and Judge's Form in three (3) separate zippered plastic bags.

All the above forms must be sent to the ACTS Office by the deadline (Watch mailings for address and date of early entry)

Hints from the Scripture Video Judges

1. Avoid background distractions such as crackling or shuffling papers, scraping chairs, or clearing throat.
2. Practice until you are thoroughly familiar with your script before making a recording.
3. Pronounce words clearly; avoid mumbling.
4. Speak into the microphone from an appropriate distance to avoid unnecessary distractions.
5. Present your Scripture Video so that it comes alive for the audience.