

CREATIVE CONFERENCE & FINE ARTS KIDS



DISCOVER DEVELOP DEPLOY

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CREATIVE CONFERENCE & FINE ARTS KIDS

OCTOBER 9-10TH 2026 ♦ WOODWORTH, LA

VISION

Creative Conference and Fine Arts Kids is a discipleship tool to minister to kids so they are able to:

- Discover their God-given gifts
- Develop their gifts through practice and mentorship
- Deploy their gifts in service to the Lord

Through two days of inspiring services, breakout sessions, and presentations, kids and adults alike will leave inspired, encouraged, and equipped to use their gifts for Kingdom work!

PARTICIPANT REQUIREMENTS

Louisiana Fine Arts Kids Festival is open to Christian students who meet the following requirements:

- ***Students must attend both days of the Creative Conference. We cannot guarantee presentation schedules.***
- Students must be ages 6-12 or Grades 1st-6th as of September 1, 2026.
- Students must be a regular part of a local AG Church or partnership church, attending at least one weekly service. ***If you are from a different denomination or non-denominational church, please email the Festival or Registration Coordinator.***
- Students must register with their home church. They may not participate with multiple churches.

REGISTRATION

1. Participants register for Fine Arts Kids Festival on the Louisiana District website at www.laaog.org/finearts. Contact your church leader if you need assistance. **Be sure to select your church and your leader when you register.**
2. Participant Registration Fee: **\$60.00**. (*Includes Friday supper & Saturday lunch.)
3. Each Entry: **\$10.00** per category. (*Students may only submit one entry per category.)
4. Late Registration Fees: **\$70.00**
5. Additional Entries: **\$15.00**
6. All fees are non-refundable, non-transferable.
7. Overnight lodging (for ages 6 & up) at Twin Lakes Campground, including breakfast: **\$30.00**
8. Friday supper (for non-participants): **\$8.00**
9. Saturday lunch (for non-participants): **\$8.00**
10. Creative Conference Pass (for individuals attending without a Fine Arts participating church): **\$25.00**
11. T-shirt: **\$20.00** (optional)

REGULAR REGISTRATION DEADLINE: Monday, September 14, 2026

LATE REGISTRATION DEADLINE: Sunday, September 21, 2026

WRITING UPLOAD DEADLINE: Sunday, September 28, 2026

CREATIVE CONFERENCE & FINE ARTS KIDS

ART DIVISION

- Apparel Design
- Fiber Art
- Graphic Design
- Missions Display (NOT NFAF)
- Photography, Digital, Jr.
- Photography, Digital, Sr.
- Photography, Mobile, Jr.
- Photography, Mobile, Sr.
- Visual Art, Two-Dimensional, Painting and Drawing, Jr.
- Visual Art, Two-Dimensional, Painting and Drawing, Sr.
- Visual Art, Three-Dimensional, Jr.
- Visual Art, Three-Dimensional, Sr.

COMMUNICATION DIVISION

- American Sign Language Solo
- American Sign Language Group
- Children's Lesson Solo
- Children's Lesson Group
- Creative Light Movement Group (NOT NFAF)
- Puppetry Solo
- Puppetry Group
- Scripture Memorization (NOT NFAF)
- Short Sermon, Jr.
- Short Sermon, Sr.

DANCE DIVISION

- Worship Dance Solo, Jr.
- Worship Dance Solo, Sr.
- Worship Dance Troupe
- Dowel Rod Troupe (NOT NFAF)
- Flag/Ribbon Solo (NOT NFAF)
- Flag/Ribbon Troupe (NOT NFAF)
- Hip Hop Solo
- Step Troupe

DRAMA DIVISION

- Drama Solo
- Drama Ensemble
- Dramatized Quoting Solo
- Dramatized Quoting Ensemble
- Human Video Solo
- Human Video Ensemble
- Musical Theater Solo
- Musical Theater Ensemble
- Stand Up Comedy

EXHIBITION DIVISION

- Personal Testimony

MUSIC DIVISION

- Children's Worship Leading by Motions Solo (NOT NFAF)
- Children's Worship Leading by Motions Group (NOT NFAF)
- Choir
- Guitar Solo
- Instrumental Solo
- Instrumental Ensemble
- Keyboard Solo
- Percussion Solo, Traditional
- Percussion Solo, Unconventional
- Rap Solo
- Rap Group
- Vocal Ensemble
- Vocal Solo, Female, Jr.
- Vocal Solo, Female, Sr.
- Vocal Solo, Male, Jr.
- Vocal Solo, Male, Sr.
- Worship Team

WRITING DIVISION

- Children's Literature
- Flash Fiction (Short Story)
- Poetry, Jr.
- Poetry, Sr.

Jr. Categories are ages 6-8 /// Sr. Categories are ages 9-12

EVALUATIONS

Each entry will receive a feedback form from 3 qualified evaluators. Evaluators will provide practical growth tips and encouragement for each presentation. The goal is to encourage and inspire children to discover their God-given gifts, developing an excitement about using them for the Lord. The Fine Arts Students Point system will be used for Fine Arts Kids as well. However, points will NOT be deducted for violations, even though they will be noted on Evaluation Sheets for future growth.

Up to 30 points	Good
31-35 points	Excellent
36-40 points	Superior
-2 points Time Violation	(not applied)
-2 points Rule Violation	(not applied)

AWARDS

Please go over this with children before the festival to avoid confusion.

- Each participant will receive a certificate for each category he/she enters.
- Awards will be given during the Celebration Presentation.
- Award of Merit recipients will be called forward to receive a medal and have a photo taken.
- How Categories/Participants are recognized during the Festival Celebration:
 - Categories with at least one participant receiving a superior rating are announced.
 - If a Category has presentations/participants without any superior ratings, it will not be announced.
 - The Top 3 participants from each Category are announced.
 - If there are not 3 participants with a superior rating in a Category, all superiors will be listed.
- A variety of Award of Merit recipients may be asked to present their entry during the Award Service. Presenters will be selected by Fine Arts Coordinator & Celebration Coordinator.

GENERAL GUIDELINES

1. ****It is the responsibility of each parent and/or adult sponsor to be familiar with the rules. A parent or adult sponsor's completion of a child's registration indicates the rules have been read and will be followed.****
2. All presentations must be in harmony with the Statement of Fundamental Truths of the Assemblies of God and reflect the vision of Louisiana Fine Arts.
 - a. **Christian Message** is defined as "anything that reflects the message of Jesus." We believe the Christian message is found in the person and the presentation. We believe "you can identify people by their actions" (Matthew 7:20). We want Christian students to glorify God with their ministry gifts in their presentation(s).
 - b. **Evident Ministry** is defined as "a presentation that clearly communicates a biblical truth." Biblical truths are communicated in various ways through different mediums. Consult the category rules for clarity on which categories require Evident Ministry
 - c. **Content must also contain Overall Effectiveness**, defined as "a quality presentation that is deemed appropriate for this festival."

- d. All music must be either Classical or Christian (identified as Christian/Gospel/Worship Categories of the appropriate national charts). Secular music is not permissible and will be disqualified.
 - e. The following content is never allowed in any Fine Arts presentation and will result in disqualification. Remember, you are ministering to a culturally and geographically diverse audience of all ages.
 - i. Explicit songs, lyrics, text, scripts, or images
 - ii. Nudity
 - iii. Cursing
 - iv. Racial slurs and intentional/blatant racial insensitivity
 - v. Excessive weaponry and graphic violence
 - f. **Contact Louisiana Fine Arts Coordinator at least 4 weeks before Fine Arts Festival if you have questions about content choice.**
3. In group entries, substitutions may be made **ONLY** in case of an emergency.
 4. Participants should be mindful of their representation of Jesus regarding behavior.
 - a. Be courteous to other participants.
 - b. Do not enter performance rooms when a student is performing.
 - c. Remain quiet inside performance rooms during a performance. Silence all mobile devices during performances.
 - d. Fine Arts Kids participants remain with a leader or parent during Festival.
 5. CD's, USB drives, and audio that requires streaming services are not accommodated or allowed.
 6. An official puppet stage will be provided and set up. It must remain set with the following dimensions: front 4'6" x 6 'long and deep; back 5'10" x 18 'long.
 7. A piano/keyboard will be provided in appropriate presentation rooms.
 8. **Participants are required to bring cables (patch cords, including dongles) to run through provided sound equipment.**

REQUIRED INTRODUCTORY COMMENTS

1. Introductory Comments are great practice for kids and are required in presenting categories.
 - a. Before beginning the presentation, kids must introduce himself or herself. Alternately, one or multiple members of a group must introduce the Group name (not individual students unless that is the name of the Group).
 - b. All set up, soundchecks, warm-ups, etc., must be completed prior to introduction.
 - c. Do not make other comments like a testimonial or justification for choosing the song(s), sermon, piece, etc.; 15 to 20 seconds is sufficient.
 - d. Students introducing their presentations must give credit of title and composer/artist of any music.
 - e. Participants should not add any other remarks.
 - f. Participants should not state church name or city.
 - g. Introductory Comments do NOT count toward the total time of the presentation. *Time begins immediately following the Introductory Comments.*

EXAMPLES:

"Hello, my name is/our group name is _____, and I (we) will be presenting name of music piece by name of composer or artist."

"Hello, my name is/our group name is _____, and I (we) will be presenting name of piece.

"Hello, my name is/our group name is _____, and I (we) will be presenting name of piece, including music by name of composer or artist."

ENTRY LIMIT GUIDELINES

2. No individual or individuals in a group may register for more than one entry in the same category of a division.
3. A group/ensemble entry is defined as a presentation given by 2 to 10 students.
4. Choir is the only group entry that is allowed more than 10 participants; up to 75 members are allowed.

TIME LIMITS

1. Division/Category rules contain time limits.

2. Setup time—Begins when the name of the entry/participant is called as being “up” and the announcement is made, “Your setup time begins now.” For setup times, see specific division and category rules.
3. Introductory comments—Comments made prior to the presentation. Introductory comments do not count toward the setup or presentation time limits. For introductory comments instructions, see the Required Introductory Comments section.
4. Presentation time—Begins when a participant does or says anything to indicate the beginning of the presentation. See individual category rules to find out time limits.
5. Teardown time—Follows the presentation and allows time for clean up and removal of props, objects, instruments, and other materials. For teardown times, see specific division and category rules.
6. Be on time! If a participant(s) is not available in the presentation room when his/her/their name or group is called, that presentation will be skipped.

AI POLICY

art

1. Students may use digital software that includes AI-based features (e.g., auto-fill, color correction, digital brushes) as tools in their process.
2. AI-generated references (such as posing or lighting samples) may be used for inspiration but cannot be submitted or directly included.
3. All entries must disclose use of AI tools, stating software used and how it was used in the designation of medium and the explanation of medium.

writing

1. Students may use grammar and spellcheck tools (e.g., ChatGPT, Copy.ai, etc.)
2. AI-assisted research or idea generation.
3. Any portion of the writing may NOT be AI generated.
4. AI rephrasing, paraphrasing, or drafting is not allowed.

If there are concerns about a presentation in regards to the AI policy, festival staff may contact the students leader to request clarification. Students are expected to be honest, and violating this policy may result in the disqualification of the entry.

**PRESENTATION TIME CHANGES WILL NOT BE MADE
UNLESS CLEAR CONFLICT FOR PARTICIPANT IS DISCOVERED.**

We will do our best during scheduling to be mindful of churches with multiple presentations.

✦ ✦ SPOTLIGHT CATEGORIES ✦ ✦

WHAT ARE *SPOTLIGHT CATEGORIES*?

Spotlight Categories are categories that can be entered for free (excluding registration costs) at this year's festival. Student must pay registration fee, and, if entered in any spotlight categories, the category cost will be discounted.

WHY *SPOTLIGHT CATEGORIES*?

The vision of Fine Arts is to *discover, develop, and deploy*. As we pursue this for our students, we want to encourage them to try out different categories and explore areas that they may not have tried before. We want to help every kid find every aspect of who God has made them to be. It may be a new category, a category that no one has ever participated in, or a category that has depleted over the years. Our goal is to gain traffic for these new or lost categories, equipping our participants for every area of ministry.

HOW DO *SPOTLIGHT CATEGORIES* WORK?

When you register for Fine Arts, the spotlight categories will be highlighted, and you will not be charged for them. Every year, these categories will rotate with different categories to give students more opportunities to try new things.

2026 SPOTLIGHT CATEGORIES

- ✦ Fiber Art
- ✦ Short Sermon

ART DIVISION

Apparel Design

Graphic Design

Missions Display (NOT NFAF)

Photography, Digital, Jr.

Photography, Digital, Sr.

Photography, Film

Photography, Mobile, Jr.

Photography, Mobile, Sr.

Visual Art, Two-Dimensional, Painting and Drawing, Jr.

Visual Art, Two-Dimensional, Painting and Drawing, Sr.

Visual Art, Three-Dimensional, Jr.

Visual Art, Three-Dimensional, Sr.

RULES FOR ALL ART DIVISION CATEGORIES

1. Art entries must be entirely an original work of ONE participant. They cannot be recreations of a non-original art piece from a pattern or any form of instructional art kit.
2. Every art entry must include a typed credit line (information page). The credit line must include the following information as listed in the order given below:
 - Participant Name
 - Participant Grade
 - Category Name
 - Designation of Medium (state the materials used to create the piece)
 - Explanation of Medium (Explain how the piece was created in technical terms by stating techniques, processes, manipulations, construction, equipment used, etc.)
 - Explanation of Inspiration (State in 2 sentences the inspiration or meaning behind the art piece. Explanations are required but the content is not evaluated.)
 - A brief visual description of your piece.
 - Church name, city, state
3. Only the credit line is required (according to rule #2). An essay or story beyond the required explanation of inspiration explaining the message or the theme of the piece is not allowed.
4. ATTACH credit line (information page) to the BACK of **all artwork**. Three-dimensional presentations may include the information page WITHOUT attaching it to an entry.
5. Mounting other than art board (matte board or foam core) is not allowed. Framing is not necessary, but if it is used, only art board is allowed for framing. Glass, wood, plastic, etc., are not permitted except for Three-Dimensional categories.
6. Entries do not have to be overtly religious in subject or theme.
7. Entries must be picked up after the festival. The Family Life Department is not responsible for any displays left once the festival is over.

Apparel Design

Rules

1. In the Apparel Design category, the following products are accepted, but are not limited to:
Hats & Backpacks Caps T-shirts Hoodies & Sweatshirts
Beanies &
2. Apparel Design entries may incorporate purchased design elements such as fonts, vectors, and illustrations as part of the entry's original design.
3. Entries must be submitted as a finished product. All graphics must be permanently affixed to the apparel (screen printing, heat transfer, embroidery, paint, or similar)
4. Students can use 2D or 3D items (glitter, cotton balls, etc) to make up or enhance design, along with paint, tie-dye, or any other mediums.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival in subject and taste; overtly religious subjects, symbols, or themes are not required; appropriate level of difficulty.

Fresh concept—demonstrates a fresh approach.

COMMUNICATION

Initial impression—immediate visual impact; meaning and message readily grasped.

Originality—displays an individualistic style; avoids overused ideas or concepts.

Range of appeal—relevant and appealing to multiple audiences.

Visual impact—imagery that is visually compelling; forceful, subtle, or vivid.

PRESENTATION AND TECHNIQUE

Clarity—well-defined in its intent.

Consistency—consistent use of medium.

Finished presentation—completeness; Graphic Design entries must be mounted flat on foam core or matte board; presents the piece in a way that communicates the purpose of the submission. Organization—apparent focal point; organization of compositional elements.

Proportion—appropriate use of space.

Technique—proper use of the medium.

Use of color/values—consistent and visually enhancing color and/or gradation.

Use of type—correct spelling, interesting use of fonts and font sizes, interesting use of upper/lower case.

OVERALL EFFECTIVENESS

Effectiveness—produces an overall effective visual impression or impact.

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion. Preparation—an apparent effort of time and thought in preparation.

Understandable concept—the combination of subject selection, communication, presentation and technique, and effectiveness in attaining a response. Photography, Digital and Mobile **may** include computer-generated enhancements to original photograph by participant. (cropping, color depth, hue, contrast, etc.) Note type of camera, enhancements made, and software in Explanation of Medium on credit line page (information page).

FIBER ART

Rules

1. Fiber Art entries are defined as textile art that is created using natural or synthetic fibers such as fabric, yarn, or thread.
2. In the Fiber Art category, mediums accepted include, but are not limited to:

Basketry	Embroidery	Macramé	Rug Making
Crochet	Knitting	Needlework	Weaving
		Quilting	
3. Entries do not have to be overtly religious in subject or theme.
4. Fiber Art entries may be mounted, but it is not required. Entries, including mounting, may be no smaller 6 by 6 by 6 inches and no larger than 32 by 32 by 32 inches.
5. Fiber Art entry concepts must be entirely the original work of 1 eligible student. They cannot be recreations of a non-original art piece from a pattern or any form of instructional art kit.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival in subject and taste; overtly religious subjects, symbols, or themes are not required; appropriate level of difficulty.

Fresh concept—demonstrates a fresh approach.

COMMUNICATION

Initial impression—immediate visual impact; meaning and message readily grasped.

Originality—displays an individualistic style; avoids overused ideas or concepts.

Range of appeal—relevant and appealing to multiple audiences.

Visual impact—imagery that is visually compelling; forceful, subtle, or vivid.

PRESENTATION AND TECHNIQUE

Consistency—consistent use of medium.

Finished presentation—completeness; entries may be mounted (with no framing other than mat); overall size, including mounting, can be no smaller than 6 by 6 inches and no larger than 32 by 32 by 32 inches.

Flow—a natural flow of image(s) for the viewer's eye.

Neatness—clean appearance; free of smudges.

Organization—apparent focal point; organization of compositional elements.

Proportion—appropriate use of space.

Technique—proper use of the medium.

Use of color/values—consistent and visually enhancing color and/or gradation.

OVERALL EFFECTIVENESS

Effectiveness—produces an overall effective visual impression or impact.

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Preparation—an apparent effort of time and thought in preparation.

Understandable concept—the combination of subject selection, communication, presentation and technique, and effectiveness in attaining a response.

GRAPHIC DESIGN

Rules

1. In the Graphic Design category, the following submissions are accepted:

digital advertisement	bulletin/program	newsletter	social media graphics
banner	business card	podcast/album cover	web page
billboard	flyer	posterprint	3-D renders
brochure	logo	advertisements	

2. Graphic Design entries must be mounted flat on art board (foam core or matte board). Entries must be mounted, no smaller than 4 by 6 inches and no larger than 18 by 24 inches.

3. Entries in the Graphic Design category may take any of the following forms: finished piece, full-color drawing, or comprehensive full-color dummy or proof.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival in subject and taste; overtly religious subjects, symbols, or themes are not required; appropriate level of difficulty.

Fresh concept—demonstrates a fresh approach.

COMMUNICATION

Initial impression—immediate visual impact; meaning and message readily grasped.

Originality—displays an individualistic style; avoids overused ideas or concepts.

Range of appeal—relevant and appealing to multiple audiences.

Visual impact—imagery that is visually compelling; forceful, subtle, or vivid.

PRESENTATION AND TECHNIQUE

Clarity—well-defined in its intent.

Consistency—consistent use of medium.

Finished presentation—completeness; Graphic Design entries must be mounted flat on foam core or matte board; presents the piece in a way that communicates the purpose of the submission.

Organization—apparent focal point; organization of compositional elements.

Proportion—appropriate use of space.

Technique—proper use of the medium.

Use of color/values—consistent and visually enhancing color and/or gradation.

Use of type—correct spelling, interesting use of fonts and font sizes, interesting use of upper/lower case.

OVERALL EFFECTIVENESS

Effectiveness—produces an overall effective visual impression or impact.

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Preparation—an apparent effort of time and thought in preparation.

Understandable concept—the combination of subject selection, communication, presentation and technique, and effectiveness in attaining a response.

MISSIONS DISPLAY

Rules

1. Must choose between researching a country or a missionary/missionary family. Tell about various needs and missionary efforts that are in the area or choose to give tribute to a missionary through their display. The missionary represented should be an Assemblies of God World or Home missionary.
2. The display must be on a tri-fold display board.
3. There must be a map showing where the country is located.
4. Information about the country, missionary or missionaries that minister in that country must be provided through a written report.
 - a. Black ink, Times New Roman or Arial 12-point font
 - b. Double spaced
 - c. 200 – 400 words
 - d. Grammar, vocabulary, and content appropriate to the age of the participant
5. Pictures of the country and missionaries in that country should be on display.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival in subject and taste; overtly religious subjects, symbols, or themes are not required; appropriate level of difficulty.

Fresh concept—demonstrates a fresh approach.

Information—Features one country or missionary.

COMMUNICATION

Informative—Is thorough in its presentation of relevant facts; stirs passion for the mission in focus; demonstrates adequate levels of research.

Initial impression—immediate visual impact; meaning and message readily grasped.

Organization—Board is well-organized and information flows in a pattern that is logical and aesthetic.

Originality—displays an individualistic style.

Report—Report neatly typed with proper grammar and displayed with Presentation Board.

Visual impact—imagery that is visually compelling; forceful, subtle, or vivid.

PRESENTATION AND TECHNIQUE

Clarity—well-defined in its intent and purpose.

Organization—apparent focal point; organization of compositional elements.

Proportion—appropriate and efficient use of space.

Use of elements— good use of colors, space, photographs, maps, enhancements, etc.

Use of type—correct spelling, interesting use of fonts and font sizes, interesting use of upper/lower case.

OVERALL EFFECTIVENESS

Effectiveness—produces an overall effective impression or impact.

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Imagination—Board allows you to adequately imagine the country, lifestyle, and goal of the mission.

Preparation—an apparent effort of time, thought, and research in preparation.

Sincerity— Shows deep connection to and passion for the project.

Understandable concept—everything is clearly presented so that viewer may comprehend.

PHOTOGRAPHY

Photography, Digital & Photography, Mobile Rules

1. Only digital cameras may be used for Photography, Digital.
2. Only mobile device cameras may be used for photography entered in Photography, Mobile.
3. The credit line page that must accompany the entry must indicate the camera, type of software, and any other form of technology used to produce the image under "Explanation of medium."
4. Computer-generated improvements are allowed in order to enhance the original photograph (cropping, color depth or hue, color contrast, etc.).
5. No collages are permitted in this category.
6. No typography is to be added to the finished image. Words or letters in the photograph must appear to the viewer as if they are a part of the image.
7. A Photography, Digital image must be mounted on or printed directly on art board (foam core or matte board). Mounting or printing on a stretched canvas is not allowed. The entry may be framed with cut matte board. No other framing or mounting is allowed. The image must be no smaller than 8 by 10 inches and no larger than 16 by 20 inches.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival in subject and taste; overtly religious subjects, symbols, or themes are not required; appropriate level of difficulty.

Fresh concept—demonstrates a fresh approach.

COMMUNICATION

Initial impression—immediate visual impact; meaning and message readily grasped.

Originality—displays an individualistic style; avoids overused ideas or concepts.

Range of appeal—relevant and appealing to multiple audiences.

Visual impact—imagery that is visually compelling; forceful, subtle, or vivid.

PRESENTATION AND TECHNIQUE

Clarity—well-defined in its intent.

Consistency—consistent use of medium.

Finished presentation—completeness; Graphic Design entries must be mounted flat on foam core or matte board; presents the piece in a way that communicates the purpose of the submission.

Organization—apparent focal point; organization of compositional elements.

Proportion—appropriate use of space.

Technique—proper use of the medium.

Use of color/values—consistent and visually enhancing color and/or gradation.

Use of type—correct spelling, interesting use of fonts and font sizes, interesting use of upper/lower case.

OVERALL EFFECTIVENESS

Effectiveness—produces an overall effective visual impression or impact.

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Preparation—an apparent effort of time and thought in preparation.

Understandable concept—the combination of subject selection, communication, presentation and technique, and effectiveness in attaining a response. Photography, Digital and Mobile **may** include computer-generated enhancements to original photograph by participant. (cropping, color depth, hue, contrast, etc.) Note type of camera, enhancements made, and software in Explanation of Medium on credit line page (information page).

VISUAL ART

Visual Art, Three Dimensional Rules

1. Visual Art, Three-Dimensional entries are defined as either sculpture that can be viewed from all sides or a work that simulates the effect of depth or the illusion of a third dimension.
2. In the Visual Art, Three-Dimensional category, the following mediums are accepted:

mixed media sculpture	woodwork/wood carvings	paper maché
pottery	architectural models	mixed media abstract
	metal works	
3. Mounting is not required; but if used, Visual Art, Three-Dimensional entries may be mounted on wood, plastic, metal, etc. The overall size may be no smaller than 6 by 6 by 6 inches and no larger than 32 by 32 by 32 inches.
4. Stand-alone fiber arts and fashion design entries are not accommodated in this category.
5. 3D printed entries must include the CAD/digital designs created by the artist. 3D printed items may not be stand-alone single print items. 3D printed items must include multiple printed items combined into a single entry..

Visual Art, Two-Dimensional, Painting and Drawing Rules

1. Visual Art, Two-Dimensional, Painting and Drawing entries are defined as art that is created using traditional methods with traditional mediums, on a traditional canvas/base where no physical texture or dimension is present other than that created by the accepted chosen medium.
2. In the Visual Art, Two-Dimensional, Painting and Drawing category, mediums accepted include, but are not limited to:

acrylics	watercolor	oils	tempera
sketches (ink, pencils, chalk, charcoal, pastels)			
3. Visual Art, Two-Dimensional, Painting and Drawing entries must be mounted on foam core, matte board, Masonite board, or similar. Paintings on stretched canvas are considered mounted already. The entry may be framed with cut matte board. Framing other than matte board is not allowed. Entries may be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival in subject and taste; overtly religious subjects, symbols, or themes are not required; appropriate level of difficulty.

Fresh concept—demonstrates a fresh approach.

COMMUNICATION

Initial impression—immediate visual impact; meaning and message readily grasped.

Originality—displays an individualistic style; avoids overused ideas or concepts.

Range of appeal—relevant and appealing to multiple audiences.

Visual impact—imagery that is visually compelling; forceful, subtle, or vivid.

PRESENTATION AND TECHNIQUE

Consistency—consistent use of medium.

Finished presentation—completeness; 2-D entries must be mounted (with no framing other than matte); overall size, including mounting, can be no smaller than 8 by 10 inches and no larger than 32 by 32 inches; 3-D entries must be no smaller than 6 by 6 by 6 inches and no larger than 32 by 32 by 32 inches.

Flow—a natural flow of image(s) for the viewer's eye. Neatness—clean appearance; free of smudges.

Organization—apparent focal point; organization of compositional elements.

Proportion—appropriate use of space.

Technique—proper use of the medium.

Use of color/values—consistent and visually enhancing color and/or gradation.

OVERALL EFFECTIVENESS

Effectiveness—produces an overall effective visual impression or impact.

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Preparation—an apparent effort of time and thought in preparation.

Understandable concept—the combination of subject selection, communication, presentation and technique, and effectiveness in attaining a response.

COMMUNICATION DIVISION

American Sign Language Solo
American Sign Language Group
Children's Lesson Solo
Children's Lesson Group
Creative Light Movement, Group (NOT NFAF)
Puppetry Solo
Puppetry Group
Scripture Memorization (NOT NFAF)
Short Sermon, Jr.
Short Sermon, Sr.

AMERICAN SIGN LANGUAGE

Information

A set of lyric sheets (without glossing) may be hand-delivered to the evaluators for the evaluators' benefit at each level of participation, but is not required. Lyric sheets must be typed with the lyrics divided into the sections of the song (chorus, verse, bridge, etc.) and must have a title page or heading that includes the following information as listed in the order given below:

- Title
- Category
- Lyricist(s)
- Credits
- Church name, city, state

Rules

1. American Sign Language Group/Solo is an interpretation of a prerecorded Christian song (not live music) using American Sign Language (ASL) to encourage a cross-cultural experience, explore the correlation between ASL and English, and to prepare the participant for Deaf ministry.
2. The interpreted song must be a musical track that includes lyrics.
3. An ASL Group may contain 2-10 participants.
4. ASL Solo and Groups have a time limit of 5 minutes, with 90 seconds for set up and teardown.
5. Attire, accessories, and makeup should not create distractions. Costumes are not allowed. Participants must wear a solid top contrasting with his/her skin tone.
6. Mouthing/lip synching is NOT used in American Sign Language.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Christian message—presents a Christian perspective and message with ministry effectiveness in mind

COMMUNICATION

ASL structure—ASL grammatical structure (not English word order).

Clarity and hand-positioning—hands must be clearly within signing space; finger spelling must be clear and accurate.

Clarity of signs—signs easily understood individually.

Conceptual accuracy—appropriate choice of signs for overall meaning; message is easily understood. Facial

expression—demonstrates appropriate emotion for the conceptual sign; eye contact. Interpretation of

meaning—shows a visual picture instead of signing only word order.

Originality—use of inventive and creative ideas; demonstrates a fresh approach.

PRESENTATION AND TECHNIQUE

Creative elements—thoughtful and creative application of signs.

Directionality—proper direction of signs for whom the message is intended.

Energy—demonstrates the emotion of song with appropriate energy.

Presenter appearance—professional attire; shoes; solid color shirt that contrasts with skin tone; hair pulled back, if necessary; absence of visual "noise" such as rings, watches, necklaces, etc.

Sign placement—setting up the space appropriately.

Spacing—use of space; signs are large enough to be seen by entire audience.

Stage presence—command of stage; control, confidence, and comfort.

Synchronization—uniform precision of signers during synchronized parts of the song.

Use of classifiers—hand shapes that represent a person or object.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion. Interpretation—overall effectiveness and visual impact.

Memorization—strong knowledge of lyrics and signing of the selection.

Preparation—an apparent effort of thought and time in preparation.

Understandable concept—the combination of song selection, communication, presentation and technique, and effectiveness in attaining a response.

CHILDREN'S LESSON

Information

Black lights (if used) must be brought by participants using puppetry, as well as any necessary extension cords. Each entry must provide individuals to turn room lights off and on. NFAF cannot guarantee there will be a complete blackout for any presentation due to conference center security reasons. For rules and/or guidelines pertaining to blacklight use in entries for your district festival, contact your district youth director or district Fine Arts coordinator.

Rules

1. Children's Lesson Group/Solo is the art of communicating a biblical message presented verbally and visually in a lesson geared toward children ages 5–10.
2. A Children's Lesson Group may consist of 2 to 10 eligible students.
3. In a Children's Lesson Group, at least 1 person must be in direct verbal communication with the audience.
4. Children's Lesson Group/Solo entries have a time limit of 5 minutes. There are 90 seconds for setup and 90 seconds for tear down.
5. Participants may use various means of communication (object lesson, illusion, ventriloquism, etc.). Flammable illustrations are not permitted. Liquid illustrations are permitted. Items such as candy and prizes may not be thrown into the audience. All other aspects of the entry must take place within the boundaries of the stage.
6. Entries must be original, not a memorization of someone else's sermon or lesson.
7. A central Scripture or Bible story must be used.
8. Props are permissible as long as the 90-second setup and teardown times are not exceeded. All props and illustrations must be cleaned up and cleared as part of the teardown time.
9. Costumes are permitted.
10. A puppet stage is provided for Children's Lesson Group/Solo.
11. Children's Lesson entries may not solicit volunteers from the audience.
12. Introductory comments are required.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty; appropriate for intended audience.

Christian message—presents a clear Christian message with age-appropriate ministry effectiveness in mind.

Originality—use of inventive and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Choreography—strong knowledge of lyrics and actions of the piece. Expression/body language—enhancement of delivery by use of nonverbal communication (i.e., facial expressions, hand and arm gestures).

Focus—participants and puppets, if used, maintain good eye contact with both the audience and other characters in the presentation.

Presentation—scene additions, props, signs, and lighting must enhance rather than detract from the presentation and message.

Physical energy—engaging, consistent presence for target audience throughout the presentation. Posture—effective stance appropriate for public speaking, stage presence, and proper breath support. Stage presence—command of stage; control, confidence, and comfort. -

Timing—the ability to move from point to point smoothly and with a sense of pacing; effective use of allotted time spent on opening, main points, and conclusion.

Vocal clarity—appropriate use of volume and proper pronunciation.

PRESENTATION AND TECHNIQUE

Delivery and timing—demonstrates understanding of the pace of the scene in order to generate a response; body movements must relate to the rhythm of the music.

Elicits response—demonstrates purpose of sermon with a question for a response in conclusion. Entrances and exits—use of the “stairs” using 3 or 4 bounce steps; use of the full depth of the stage. Grouping and group dynamic—purposeful use of each puppet and effective relationships.

Height and positioning—puppets must be at belly-button height. Sinking puppets and excessive height will affect the evaluation.

Lip synchronization—puppet's mouth must move in sync with the words as they are spoken or sung; the puppet's jaw must open 1 time per syllable.

Mouth action—dropping of the jaw, not the whole head.

Opening/conclusion—attaining and maintaining the attention of the target audience.

Presentation—character, puppetry, or scene additions, as well as props and/or signs, must enhance not detract from presentation and message.

Posture—puppets must be straight and have good posture. Rod arm/human arm technique—appropriate rod arm/human arm movement.

Staging and blocking—puppets must be appropriately placed with plenty of room, making the best use of the stage space.

Structure of content—effective organization of thoughts communicated for understanding, believability, and remembrance.

Transitions—statements that bridge the main points of the sermon.

Use of Scripture—incorporates scriptural text and quotations.

Use of illustrations—incorporates vivid image, characters, examples, testimony, and object lessons as reinforcements to sermon topic.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion. Preparation—an apparent effort of time and thought in preparation.

Relevance—appropriate and relevant application.

Understandable concept—the sermon selection, communication, presentation and technique, and effectiveness in attaining a response.

CREATIVE LIGHT MOVEMENT, GROUP

Information

Black lights (if used) must be brought by participants using puppetry, as well as any necessary extension cords. Each entry must provide individuals to turn room lights off and on. NFAF cannot guarantee there will be a complete blackout for any presentation due to conference center security reasons. For rules and/or guidelines pertaining to blacklight use in entries for your district festival, contact your district youth director or district Fine Arts coordinator.

Rules

1. Creative Movement is an interpretation of a prerecorded Christian song (not live music, song must include lyrics) using the manipulation of shadows or blacklight to tell a story or communicate a message.
2. Shadow Puppetry: White Curtain will be provided along with black curtain wings to provide space for presenters and props. Must supply your own white light for performance.
3. Shadow Puppetry allows presenters and props to be used to cast shadows.
4. Glow Hands and Props: Must supply your own blacklight for performance.
5. The use of sets and props are permitted. A prop is considered any item manipulated in any way by a character.
6. Creative Movement Group may contain 2-10 participants.
7. Creative Light Movement Groups have a time limit of 5 minutes. 90 seconds are allowed for setup and 90 seconds for tear down
8. No communication between actors and audience is permitted.
9. Creative Light Movement may not include any live vocal communication once the presentation begins.
10. Glow Hands allows gloves and props that glow in blacklight. All presenters not meant to be seen in story should wear black clothing and hoods.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty; appropriate for intended audience.

Christian message—presents a clear Christian message with ministry effectiveness in mind.

Originality—use of inventive and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Character development—a full realization of who the character(s) become(s) throughout the production.

Choreography—smooth, crisp, and varied.

Content/message—the intended message of the piece clearly portrayed throughout the presentation; a clear message that is easily followed.

Focus—elements used create cohesiveness with each other.

Objective—presents a central truth easily grasped by the audience.

Presentation—scene additions, props, signs, and lighting must enhance rather than detract from presentation and message.

Physical energy—engaging, consistent presence throughout the presentation.

PRESENTATION AND TECHNIQUE

Delivery and timing—demonstrates understanding of the pace of scene in order to generate a response; body movements must relate to the rhythm of the music.

Entrances and exits—use of the “stairs” using 3 or 4 bounce steps; use of the full depth of the stage.

Grouping and group dynamic—purposeful use of each puppet and effective relationships.

Height and positioning—puppets must be at belly-button height. Sinking puppets and excessive height will affect the evaluation.

Lip synchronization—puppet's mouth must move in sync with the words as they are spoken or sung; the puppet's jaw must open 1 time per syllable.

Mouth action—dropping of the jaw, not the whole head.

Posture—puppets must be straight and have good posture; puppets must not sink out of sight, lean on the stage, etc.

Rod arm/human arm technique—appropriate rod arm/human arm movement.

Staging and blocking—puppets must be appropriately placed with plenty of room, making the best use of the stage space.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Preparation—an apparent effort of time and thought in preparation. Apparent memorization.

Relevance to audience—appropriate and effective for the entire audience.

Understandable concept—the combination of script selection, communication, presentation and technique, and effectiveness in attaining a response.

PUPPETRY

Rules

1. Puppetry Group/Solo is the art of presenting a puppet ministry for the purpose of communicating a biblical message in a presentation geared toward children ages 5–10.
2. An entry in Puppetry Group may consist of 2 to 10 eligible students.
3. A time limit of 5 minutes is allowed for Puppetry entries. There are 90 seconds for setup and 90 seconds for tear down.
4. Puppetry presentations are not required to be original, but originality is encouraged.
5. Participants are not permitted to bring their own puppet stage and are not permitted to alter the dimensions of the stage, move, add onto, or change the stage in any way.
6. No interaction between live presenters and puppets is permitted.
7. The placement of props and signs in and around the puppet stage is permitted as long as the 90-second setup and teardown times are not exceeded. All other aspects of the entry must take place within the boundaries of the stage. Students may not throw items (candy, prizes, etc.) into the audience area.
8. Neither flammable nor liquid props or elements are permitted in Puppetry entries.
9. The entire presentation must consist of only hand-manipulated puppets; full-body costumes (such as human mascots/ characters) are not permitted in Puppetry entries.
10. Ventriloquism is not allowed in Puppetry categories.
11. Introductory comments are required.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty; appropriate for intended audience. Christian message—presents a clear Christian message with ministry effectiveness in mind.

Originality—use of inventive and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Character development—a full realization of who the character(s) become(s) throughout the production.

Choreography—smooth, crisp, and varied.

Content/message—the intended message of the piece clearly portrayed throughout the presentation; a clear message that is easily followed.

Focus—puppets maintain good eye contact with both the audience and other characters in the presentation.

Objective—presents a central truth easily grasped by the audience.

Presentation—scene additions, props, signs, and lighting must enhance rather than detract from presentation and message.

Presentation—scene additions, props, signs, and lighting must enhance rather than detract from presentation and message.

Physical energy—engaging, consistent presence throughout the presentation.

Vocal clarity—appropriate use of volume and proper pronunciation.

PRESENTATION AND TECHNIQUE

Delivery and timing—demonstrates understanding of the pace of scene in order to generate a response; body movements must relate to the rhythm of the music.

Entrances and exits—use of the “stairs” using 3 or 4 bounce steps; use of the full depth of the stage.

Grouping and group dynamic—purposeful use of each puppet and effective relationships.

Height and positioning—puppets must be at belly-button height. Sinking puppets and excessive height will affect the evaluation.

Lip synchronization—puppet's mouth must move in sync with the words as they are spoken or sung; the puppet's jaw must open 1 time per syllable.

Mouth action—dropping of the jaw, not the whole head.

Posture—puppets must be straight and have good posture; puppets must not sink out of sight, lean on the stage, etc.

Rod arm/human arm technique—appropriate rod arm/human arm movement.

Staging and blocking—puppets must be appropriately placed with plenty of room, making the best use of the stage space.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Preparation—an apparent effort of time and thought in preparation. Apparent memorization.

Relevance to audience—appropriate and effective for the entire audience.

Understandable concept—the combination of script selection, communication, presentation and technique, and effectiveness in attaining a response.

SCRIPTURE MEMORIZATION

Rules

1. Scripture Memorization has a minimum time limit of 30 seconds and a maximum time limit of 3 minutes.
2. Scripture Memorization is a word-for-word presentation of ANY passage of Scripture selected by participant.
3. Scripture Memorization Scripture must be memorized and only contain a section of **a minimum of 3 (three) consecutive verses**.
4. Scripture Memorization must use the New International Version or the New Living Translation of the Bible.
5. Scripture Memorization presentations written copy requirement:
 - a. Participant must present evaluators with three (3) printed copies of Scripture portion before presentation
 - b. Black ink, Times New Roman or Arial 12-point font
 - c. Double spaced
 - d. Include Bible Version, Book, Chapter and Verse Number
6. Scripture Memorization presenters must state Introductory Remarks. He/she must include the passage they will be quoting and the Bible version they are using in their introductory remarks.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Length—displays skill in memorization of Bible.

COMMUNICATION

Expression/body language—intentional movements; no nervous fiddling.

Memorization—word perfect recitation of the selected Scripture portion.

Originality—use of original and creative ideas; demonstrates a fresh approach.

Posture—effective stance appropriate for public speaking, stage presence, and proper breath support.

Stage presence—command of stage; control, confidence, and comfort.

Vocal clarity—appropriate volume for audience; proper pronunciation of words with appropriate tone and inflection.

PRESENTATION AND TECHNIQUE

Delivery—strong delivery of Scripture using proper pronunciation of words to help develop an effective mood and tone.

Introduction—Clearly stated verses and version

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion. Interpretation—overall effectiveness and visual impact.

Memorization—strong knowledge of the selection.

Preparation—an apparent effort of thought and time in preparation.

Understandable concept—the combination of song selection, communication, presentation and technique, and effectiveness in attaining a response.

SHORT SERMON

Rules

1. Short Sermon is the art of verbally communicating a biblical message that includes Scripture quotations or readings presented by 1 eligible student.
2. Scripture reference must be cited with all Scripture quotations or readings.
3. Short Sermon entries have a time limit of 5 minutes. There are 60 seconds for setup and 60 seconds for tear down.
4. Entries must be original material. Participants are permitted to use illustrations, personal testimonies, statistics, stories, etc. Sources must be cited.
5. Participants are allowed to use notes. The sermon does not need to be memorized.
6. Participants may only use a Bible, notes, and a podium.
7. Costumes, costume makeup, and masks of any kind are not permitted.
8. The use of audio or audiovisual devices is not permitted.
9. Introductory comments are required.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Christian message—presents a solid biblical perspective with ministry effectiveness in mind.

COMMUNICATION

Expression/body language—use of nonverbal communication (i.e., facial expressions, hand and arm gestures) that enhance the delivery of the sermon.

Originality—use of original and creative ideas; demonstrates a fresh approach.

Posture—effective stance appropriate for public speaking, stage presence, and proper breath support.

Stage presence—command of stage; control, confidence, and comfort.

Timing—the ability to move from point to point smoothly, and with a sense of pacing; effective use of allotted time spent on opening, main points, and conclusion.

Vocal clarity—appropriate volume for audience; proper pronunciation of words with appropriate tone and inflection.

PRESENTATION AND TECHNIQUE

Elicits response—demonstrates purpose of sermon with a question for a response in conclusion.

Opening/conclusion—use of quote, question, illustrations, or story is used to capture the audience's interest in sermon topic; the conclusion recaps the main points and calls for a final response.

Structure of content—effective, logical organization of thoughts communicated for understanding, believability, and remembrance.

Transitions—statements that bridge the main points of the sermon.

Use of illustrations—incorporates vivid image, examples, testimony, statistics, or quotations as reinforcements to sermon topic with proper recognition of sources.

Use of Scripture—scriptural text/quotations foundational to overall presentation; reference(s) cited.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion. Preparation—an apparent effort of time and thought in preparation.

DANCE DIVISION

Worship Dance Solo, Jr.

Worship Dance Solo, Sr.

Worship Dance Troupe

Dowel Rod Troupe (NOT NFAF)

Flag/Ribbon Solo (NOT NFAF)

Flag/Ribbon Troupe (NOT NFAF)

Step Troupe

INFORMATION

Entries in the Dance Division must be presented in the accepted genres defined as follows:

Ballet (Worship Dance): A classical form of dance characterized by formally precise steps and poses. A basic vocabulary of recognized ballet technique is used as criteria for the evaluation of entries in the ballet genre.

Jazz (Worship Dance): A high-energy form of dance that is characterized by a profusion of forms.

Contemporary (Worship Dance): An expressive style of dance that combines elements of several dance genres including modern, jazz, lyrical, and classical ballet. Contemporary dance may be presented to many different styles of music.

Step: A contemporary form of dance characterized by the incorporation of percussive sounds and movements.

Hip Hop: Also known as “street dance”; incorporating the various rhythms, techniques, and skills of hip-hop.

DANCE

Rules (apply to all Dance Division categories)

1. A Dance Division entry is for the art and ministry of communicating a story or message, and expressively and worshipfully interpreting music using recognized dance technique.
2. Step and Hip Hop Dance Crew entries may consist of 2 to 10 eligible students.
3. Worship Dance Troupe, Small may consist of 2 to 4 eligible students. Worship Dance Troupe, Large may consist of 5 to 10 eligible students.
4. All Dance entries have a time limit of a 2-minute minimum to a 4-minute maximum.
5. The musical track that accompanies a Dance entry may or may not contain lyrics. Spoken words may be present in Worship Dance, Step and Hip Hop entries but must not be predominant. Mouthing lyrics/lip syncing is not permitted.
6. Live accompaniment is not permitted. The use of percussion instruments is not permitted.
7. Modest attire must be worn. Clothing must be appropriate for effective interpretation, intended audience, and a worshipful atmosphere. Leotard bottoms must be covered with a skirt, wrap, or shorts. See-through skirts must have solid, nonsee-through leggings underneath. Low-cut tops, open-front shirts, backless

shirts, tight apparel, short shorts, extremely baggy pants, and see-through tights are never acceptable. If any shorts are worn, leggings are still required.

8. Dancers may choose to wear or not to wear shoes. Ballet slippers, paws, or jazz shoes are acceptable. Socks are not suggested as footwear for dance. *Note: cannot guarantee that every venue will have flooring conducive to pointe technique.
9. Fine Arts Festival holds a high standard and does not permit suggestive movements, music, or attire. Any movement, music, or attire that is deemed inappropriate may receive either Selection or Effectiveness point deductions.
10. The use of streamers, ribbon, banners, or flags is permitted but must not become the focal point of the presentation at the expense of recognized and legitimate dance technique. No other props are permitted.
11. The use of a director during the presentation is not permitted.
12. Dance presentations may include a single or multiple dance styles (ballet, contemporary, step, urban). Dances must demonstrate specific skills, movements, and elements of the chosen style.
13. The splicing of up to 3 songs is allowed but not required. Entries may have more than 3 splicings as long as there are 3 songs maximum. Voice-overs and sound effects do not count toward the 3-song limit.
14. Introductory comments are required.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty; appropriate attire for genre with ministry effectiveness in mind.

Originality—use of original and creative movement to create artistic effect.

Style—complements the music; keeps/blends genre.

COMMUNICATION

Choreography—use of levels, group work, and variety of movements to support dance style.

Expression—use of both facial expression and body language.

Staging—use of formations (with correct spacing); use of creative transitions and movement from a formation to another; seamless transitions.

PRESENTATION AND TECHNIQUE

Alignment—proper lines according to arms and feet positions, legs, and body composition.

Artistry—connection and interpretation of song.

Body control and strength—demonstrates proper support from core to deliver intentional movement; energy evident in all movements throughout presentation; energy levels must parallel energy of music.

Difficulty—incorporation of challenging movements/and or skills (leaps, turns, kicks, extensions, and floor work).

Execution of technical skill—proper execution of technical elements and movements (turns, leaps, jumps, kicks, extensions, and floor work); includes basic fundamentals (posture, turnout, initiation of movement, and control).

Group execution—uniformity (use of all dancers throughout entirety of troupe routine).

Musicality—execution of movements throughout the routine, complementing the beats and rhythm of the music.

Synchronization—precision of arm and body placement; group timing with the music.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Overall effect—the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

Preparation—an apparent effort of thought and time in preparing the selection; memorization.

Stage presence and projection—ability to connect with audience during presentation (includes genuine expression, emotion, and energy).

DOWEL ROD, GROUP

Rules (apply to all Dance Division categories)

1. Dowel Rod, Group is an interpretation of a prerecorded Christian song (not live music, song must include lyrics) using interpretive movement and with dowel rods to communicate a message.
2. Dowel rods are the only prop allowed.
3. Costumes are permitted. Costumes must be modest. Clothing must be appropriate for effective interpretation, intended audience, and a worshipful atmosphere. See-through skirts must have solid, nonsee-through leggings underneath. Low-cut tops, open-front shirts, backless shirts, tight apparel, short shorts, extremely baggy pants, and see-through tights are never acceptable. If any shorts are worn, leggings are still required.
4. Dowel Rod, Group may consist of 2-10 participants.
5. Dowel Rod, Group has a time limit of 5 minutes. 90 seconds are allowed for setup and 90 seconds for tear down.
6. Lip syncing lyrics is optional.
7. Live accompaniment is not permitted. The use of percussion instruments is not permitted.
8. Fine Arts Festival holds a high standard and does not permit suggestive movements, music, or attire. Any movement, music, or attire that is deemed inappropriate may receive either Selection or Effectiveness point deductions.
9. Introductory comments are required.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty; appropriate attire for genre with ministry effectiveness in mind.

Originality—use of original and creative movement to create artistic effect.

COMMUNICATION

Choreography—use of levels, group work, and variety of movements to support dance style.

Expression—use of both facial expression and body language.

Message—clearly communicates a Christian message or idea.

Staging—use of formations (with correct spacing); use of creative transitions and movement from a formation to another; seamless transitions.

PRESENTATION AND TECHNIQUE

Alignment—proper lines according to arms and feet positions, legs, and body composition.

Artistry—connection and interpretation of song.

Group execution—uniformity (use of all dancers throughout entirety of troupe routine).

Musicality—execution of movements throughout the routine, complementing the beats and rhythm of the music.

Stage Presence—confident and displays energy and emotion.

Synchronization—precision of arm and body placement; group timing with the music.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Overall effect—the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

Preparation—an apparent effort of thought and time in preparing the selection; memorization.

Stage presence and projection—ability to connect with audience during presentation (includes genuine expression, emotion, and energy).

FLAG / RIBBON

Rules

1. Flag/Ribbon is an interpretation of a prerecorded Christian song (not live music, song must include lyrics) using interpretive movement/dance that utilizes flags and/or ribbons.
2. A Flag/Ribbon Group may contain 2-10 participants.
3. Flag/Ribbon Solo and Groups have a time limit of 5 minutes. 90 seconds are allowed for setup and 90 seconds for tear down.
4. Costumes are permitted. Costumes must be modest. Clothing must be appropriate for effective interpretation, intended audience, and a worshipful atmosphere. See-through skirts must have solid, nonsee-through leggings underneath. Low-cut tops, open-front shirts, backless shirts, tight apparel, short shorts, extremely baggy pants, and see-through tights are never acceptable. If any shorts are worn, leggings are still required.
5. Lip synching lyrics is optional.
6. Live accompaniment is not permitted. The use of percussion instruments is not permitted.
7. Fine Arts Festival holds a high standard and does not permit suggestive movements, music, or attire. Any movement, music, or attire that is deemed inappropriate may receive either Selection or Effectiveness point deductions.
8. Introductory comments are required.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty; appropriate attire for genre with ministry effectiveness in mind.

Originality—use of original and creative movement to create artistic effect.

COMMUNICATION

Choreography—use of levels, group work, and variety of movements to support dance style.

Expression—use of both facial expression and body language.

Message—clearly communicates a Christian message or idea.

Staging—use of formations (with correct spacing); use of creative transitions and movement from a formation to another; seamless transitions.

PRESENTATION AND TECHNIQUE

Alignment—proper lines according to arms and feet positions, legs, and body composition.

Artistry—connection and interpretation of song.

Group execution—uniformity (use of all dancers throughout entirety of troupe routine).

Musicality—execution of movements throughout the routine, complementing the beats and rhythm of the music.

Stage Presence—confident and displays energy and emotion.

Synchronization—precision of arm and body placement; group timing with the music.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Overall effect—the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

Preparation—an apparent effort of thought and time in preparing the selection; memorization.

Stage presence and projection—ability to connect with audience during presentation (includes genuine expression, emotion, and energy).

DRAMA

DIVISION

Drama Solo

Drama Ensemble

Dramatized Quoting Solo

Dramatized Quoting Ensemble

Human Video Solo

Human Video Ensemble

Musical Theater Solo

Musical Theater Ensemble

Stand Up Comedy

DRAMA

Information

Entries in Drama categories must be presented in the accepted genres defined as follows:

Play: A selection where all focus is strictly on-stage or off-stage (not both) and presented as if the audience is not present.

Combination: A selection where a combination of both on- and off-stage focus is used at appropriate places within the presentation.

Presentation: A selection where all focus is off-stage and interaction with the audience is acceptable.

Rules

1. A Drama Ensemble/Solo presentation is the art of telling a culturally relevant story through verbal communication and action.
2. A Drama Group may contain 2-10 participants.
3. Drama solo and groups have a time limit of 5 minutes. There are 90 seconds for setup and 90 seconds for tear down.
4. The entire presentation must be memorized.
5. No recorded or electronic sound effects are allowed. Neither sound tracks nor live background music is allowed.
6. Chairs may be used as props. However, standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs. A prop is considered any item manipulated in any way by a character.
7. Props are allowed in Drama Solo and Ensemble entries. Props are limited to what presenters can carry by hand into the presentation space and set or struck within the allowed setup and teardown times. Neither flammable nor liquid props are permitted.
8. Costumes are permitted in Drama entries. Costume makeup and masks of any kind are not permitted.
9. Introductory comments are required.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Christian message—presents a clear Christian message with ministry effectiveness in mind.

Originality—use of inventive and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Character development—a full realization of who the character(s) become(s) throughout the presentation.

Expression—nonverbal communication (i.e., facial expressions, gestures, posture) that enhances mood of the presentation.

Posture—use of whole body to enhance character.

Stage presence—command of stage; control, confidence, and comfort.

Vocal clarity—appropriate volume; proper pronunciation of words with effective tone and inflection.

PRESENTATION AND TECHNIQUE

Action—natural movement of the actor(s) that is both original and creative, enhancing the idea of the presentation.

Actor's focus—to whom or where is the actor speaking? Ability to remain in character; if multiple characters are being played by a single actor, transitions must be clear, distinctive, and creative.

Blocking—proper staging; movement with purpose; staging that best allows full view of actor's face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.

Characterization—believable representation of human motives, thoughts, actions, and emotions.

Delivery—strong delivery of lines using proper pronunciation of words to help develop an effective mood and tone of the line.

Timing/dialogue—understanding and excellent execution of the pacing of the scene and the delivery of the lines.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation—a conclusive voice stating the overall message.

Memorization—strong knowledge of the lines and action of the piece.

Preparation—an apparent effort of thought and time in preparation.

Understandable concept—the combination of script selection, communication, presentation and technique, and effectiveness in attaining a response.

DRAMATIZED QUOTING

Rules

1. Dramatized Quoting is the art of telling a story through verbal communication and action by the direct quote of a Scripture portion of the Bible
2. Dramatized Quoting, Solo entries must consist of 1 eligible student. Dramatized Quoting, Ensemble entries may consist of 2 to 10 eligible students.
3. A time limit of 5 minutes is allowed for Dramatized Quoting entries. There are 90 seconds for setup and 90 seconds for tear down.
4. The Scripture portion used must be memorized, presented from consecutive verses, and quoted word perfect. The version used is the choice of the student.
5. At the assigned presentation time, 3 typed copies of the selected Scripture portion must be presented to the evaluators. Typed Scripture pages must be in black Arial or Times New Roman 12-point font, double-spaced, and include complete version, book, chapter, and verse references.
6. All aspects of the drama must take place within the boundaries of the stage, including use of props.
7. Chairs may be used as props. However standing on chairs is not allowed and may result in disqualification. Participants may not bring their own chairs.
8. Props are allowed in Dramatized Quoting entries. Props are limited to what presenters can carry by hand into the presentation space and set or struck within the allowed setup and teardown times. Neither flammable nor liquid props are permitted.
9. Costumes are permitted in Dramatized Quoting entries. Costume makeup and masks of any kind are not permitted.
10. Introductory comments are required.

Evaluation Criteria

SELECTION

Appropriate—the selected portion must provide adequate opportunity for the actor(s) to explore and effectively interpret the words and actions of multiple characters in a range of settings. Appropriate for this festival; appropriate level of difficulty. Scripture portion used is substantial enough for full setting, character, and story development.

Originality—use of inventive and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Character development—a full realization of who the character(s) become(s) throughout the presentation.

Expression—nonverbal communication (i.e., facial expressions, gestures, posture) that enhances the mood of the presentation.

Memorization—word perfect recitation of the selected Scripture portion.

Posture—use of whole body to enhance character.

Stage presence—command of stage; control, confidence, and comfort.

Vocal clarity—appropriate volume; proper pronunciation of words with effective tone and inflection.

PRESENTATION AND TECHNIQUE

Action—natural movement of the actor(s) that is both original and creative, enhancing the idea of the presentation.

Actor's focus—to whom or where is the actor speaking? Ability to remain in character; when multiple characters are being played, transitions must be clear, distinctive, and creative.

Blocking—proper staging; movement with purpose; staging that best allows full view of actor's face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.

Characterization—believable representation of human motives, thoughts, actions, and emotions.

Delivery—strong delivery of Scripture using proper pronunciation of words to help develop an effective mood and tone.

Timing/dialogue—understanding and excellent execution of the pacing of the scene and the delivery of the lines.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation—a conclusive voice stating the overall message.

Preparation—an apparent effort of thought and time in preparation.

Understandable concept—the combination of Scripture, communication, presentation and technique, and effectiveness in attaining a response.

HUMAN VIDEO

Rules

1. A Human Video Ensemble/Solo presentation is the art of telling a story easily understood by the audience through a nonverbal drama presentation that accompanies a musical track.
2. A Human Video Group may contain 2-10 participants.
3. The musical track that accompanies Human Video entries must include song lyrics. Voice-overs may be present in the recording but may not completely replace the lyrics.
4. The Human Video technique of “lip sync” is foundational to the genre and must be woven throughout the presentation.
5. The splicing of up to 3 songs is allowed but not required. Entries may have more than 3 splicings as long as there are 3 songs maximum. Voice-overs and sound effects do not count toward the 3-song limit.
6. Live accompaniment is not permitted in Human Video presentations.
7. No live vocal communication of any form from the actor(s) is permitted.
8. A time limit of 5 minutes is allowed for Human Video, Solo entries. There are 90 seconds for setup and 90 seconds for tear down.
9. Human Video, Ensemble entries have a time limit of 7 minutes. There are 90 seconds for setup and 90 seconds for tear down.
10. All aspects of the Human Video must take place within the boundaries of the stage.
11. Safe gymnastic elements and/or cheer-type mounts are acceptable Human Video techniques but must fit believably within the storyline or be vital to character or story development. No student may have more than 1 person on his/her shoulders.
12. Chairs are the only allowed prop. Standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs.
13. Costumes, costume makeup, and masks of any kind are not permitted.
14. T-shirts in various colors are not considered costumes unless they are added, removed, or manipulated to portray a new place or character.
15. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that must be stated.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Christian message—presents a clear Christian message with ministry effectiveness in mind.

Composition quality—quality and unaltered sound; splicing must flow easily with a clear connection between selections.

Originality—use of original and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Body language—appropriate gestures and body movement for individual character(s).

Character development—a full realization of who the character(s) become(s) throughout the presentation.

Facial expression—facial expressions convey the character’s disposition/mood and include lip sync of song’s lyrics.

Physical energy—demonstrates the emotion with exaggerated energy of character(s).

Stage presence—command of stage; control, confidence, and comfort.

PRESENTATION AND TECHNIQUE

Action—natural movement of the actor(s) that is both original and creative to enhance the idea of the presentation.

Actor's focus—to whom or where is the actor speaking? Ability to remain in character; if multiple characters are being played by a single actor, transitions must be clear, distinctive, and creative.

Blocking—proper staging; movement with purpose; staging that best allows full view of actor's face and body.

Characterization—believable representation of characters' motives, thoughts, actions, and emotions.

Development—complete, understandable, and believable development of the storyline and characters.

Mounts—mounts, object-building, gymnastic, or cheer-type elements fit believably within the storyline or character development.

Presentation of storyline—well-developed and recognizable storyline; actor(s) successfully convey intended purpose of character(s) throughout presentation (with facial expression, motion, body language, and action).

Timing/delivery—understanding and excellent execution of the pace of the scene(s).

Uniformity—uniform body movements; uniform lip sync between multiple characters (ensemble).

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion. Interpretation—actual conveyance of the message of the song through the overall presentation.

Memorization—strong and evident knowledge of the lyrics.

Preparation—an apparent effort of thought and time in preparation.

Understandable concept—the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

MUSICAL THEATER

Rules

1. Musical Theater, Ensemble/Solo is the art of presenting 1 scene/song from a published musical theater work done with the required elements of acting, singing, dancing, and blocking/ staging used throughout.
2. An entry in Musical Theater Ensemble may consist of 2 to 10 eligible students. All students participating in the piece must play active roles in the scene which may include acting, singing, and dancing when appropriate. There may be no ensembles in which 1 person acts/sings and the rest simply react.
3. A time limit of 7 minutes is allowed for both Ensemble and Solo Musical Theater entries. There are 90 seconds for setup and 90 seconds for tear down.
4. Costumes and makeup are allowed for entries in the Musical Theater category. Costumes must be appropriate for effective presentation; modest in presentation; appropriate for this festival; effective communication of the story.
5. The dialogue and lyrics may not be altered and must be presented in the way in which it was published.
6. The entire presentation must be memorized.
7. Props are allowed in Musical Theater entries. Props are limited to what presenters can carry by hand into the presentation space and set or struck within the allowed setup and teardown times. Neither flammable nor liquid props are permitted.
8. Accompaniment is allowed but not considered part of the entry. If an accompaniment track is used, it may not contain any vocals.
9. Due to Musical Theater licensing, the entry cannot be copied and transcribed from what has been heard or seen in a theater, on YouTube, or elsewhere.
10. The actor/actors may not play or transition to multiple characters within the scene unless the original piece was intended to be played in that way.
11. All aspects of the scene must be visible to the audience and take place within the boundaries of the stage or presentation space, including use of props.
12. Introductory comments are required. Include the Musical title, act, and/or scene title in the introduction for this category.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Arrangement—well-rounded, cohesive musical/theatrical statement.

COMMUNICATION

Character development—a full realization of who the character(s) become(s) throughout the presentation.

Choreography—use of levels, group work, and variety of movements to support dance style if used.

Communicative skill—ability to connect with audience.

Expressiveness—both facial expression and use of body language; nonverbal communication (i.e., facial expressions, gestures, posture) enhances the mood of the presentation.

Posture—relaxed body stance for proper breath support and management.

Stage presence—command of stage; control, confidence, and comfort.

Unity—demonstrates ensemble cohesiveness.

Vocal clarity—appropriate volume; proper pronunciation of words with effective tone and inflection.

PRESENTATION AND TECHNIQUE

Action—natural movement of the actor(s) that is both original and creative, enhancing the idea of the presentation.

Actor's focus—to whom or where is the actor speaking? Ability to remain in character. Artistry—connection to and interpretation of song(s).

Blend—creating a balanced sound. Blocking—proper staging; movement with purpose; staging that best allows full view of actor's face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.

Breathing—proper breath management.

Characterization—believable representation of human motives, thoughts, actions, and emotions. Delivery—strong delivery of lines/songs using proper pronunciation of words to help develop an effective mood and tone of the line/scene.

Diction—proper enunciation of words.

Dynamics—effective use of contrasting volumes for excellent line/song interpretation.

Execution of technical skill—if dance is used, proper execution of technical elements and movements (turns, leaps, jumps, kicks, extensions, and floor work); includes basic fundamentals of dance (posture, turnout, initiation of movement, and control).

Intonation—ability to sing in tune.

Musicality—execution of vocals and dance combined throughout the scene

Phrasing—completeness of a lyrical statement.

Staging—excellent use of presentation space; use of formations (with correct spacing); use of creative transitions and movement from a formation to another; seamless transitions.

Timing/dialogue—understanding and excellent execution of the pacing of the scene and the delivery of the lines and execution of songs and dance.

Tone quality—ability to produce clear and pleasant tone.

OVERALL EFFECTIVENESS

Demonstration—demonstrated with sincerity and passion.

Memorization—strong knowledge of lines and lyrics and melody of song.

Preparation—an apparent effort of thought and time in preparing the selection.

Understandable concept—the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response

STAND UP COMEDY

Rules

1. Stand-Up Comedy is the art of telling stories, jokes, and/or one-liners to an audience with the purpose of eliciting laughter and provoking thought. As ministry, Stand-Up Comedy intends to bring the listener to a point of hearing a gospel message by tying together themes found in the comedic monologue.
2. Stand-Up Comedy is a solo presentation.
3. A time limit of 5 minutes is allowed for Stand-Up Comedy entries.
4. Stand-Up Comedy is to be comprised of original material.
5. The entire presentation must be memorized.
6. All aspects of the stand-up routine must take place within the boundaries of the stage.
7. Costumes, costume makeup, masks, and props of any kind are not permitted.
8. Presentations must be given with due reverence for God and His people, and must not be a cynical or satirical portrayal of any form of the ministry.
9. Introductory comments are required

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival.

Christian message—presents a clear Christian message with ministry effectiveness in mind.

Originality—use of inventive and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Expression—nonverbal communication (i.e., facial expressions, gestures, posture) that enhances the communication of the monologue.

Physical—humorous use of the body to enhance the monologue or intentional gestures to illustrate and punctuate the jokes.

Stage presence—command of stage; control, confidence, and comfort.

Vocal clarity—appropriate volume; proper pronunciation of words with effective tone and inflection.

PRESENTATION AND TECHNIQUE

Action—natural movement of the comic that enhances the communication of the joke.

Focus—the comic must speak to and address the audience.

Blocking—proper positioning; movement with purpose; staging that best allows a full view of the comic's facial expressions.

Delivery—strong delivery of lines using proper pronunciation of words and a strong vocabulary.

Elicits response—provokes laughter, applause, or a similar reaction from audience.

Timing/dialogue—understanding and excellent execution of the pacing of the monologue and the delivery of the lines so that the punch line is clearly communicated.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation—a conclusive voice tying together the jokes into a final thematic ministry statement.

Preparation—strong knowledge of the monologue and actions of the piece.

Understandable concept—the combination of word economy, communication, presentation and technique, and effectiveness in attaining a laughter response.

EXHIBITION

DIVISION

PERSONAL TESTIMONY

Rules

1. Personal Testimony is the art of verbally communicating a salvation testimony that includes a minimum of one (1) quoted Bible verses and/or Bible verse sets (i.e., Romans 10:9-10 counts as ONE of three required selections) to lead someone to salvation. Select Scripture from the following:
 - a. Romans Road to Salvation—(Romans 3:23, Romans 6:23, Romans 5:8, Romans 10:9-10)
 - b. Key Salvation Verses/Verse Sets—(John 3:16-18, John 14:6, 1 Corinthians, 5:17-18, Ephesians 2:8-9, Hebrews 9:27-28, 1 John 1:9)
2. Presentations must be an original work of one (1) student and not submitted to any previous festivals.
3. Scripture references must be cited with all Scripture quotations.
4. Personal Testimony entries have a time limit of 5 minutes. There are 60 seconds for setup, 60 seconds for tear down.
5. Presentations must be original material, not a memorization of someone else's testimony.
6. Participants share their personal testimony without overly focusing on the details of personal sin or past trauma.
7. Presentation must end with an invitation to receive Jesus/salvation as if speaking to a friend. This can be in question form.
8. Participants present without notes or a Bible. The presentation does not need to be perfectly memorized. It is intended to be conversational.
9. At the assigned presentation time, 3 typed copies of testimony must be presented to the evaluators. Typed pages must be in black Arial or Times New Roman 12-point font, double-spaced, and include Scripture references.
10. Evaluators will use the 60 second setup time to scan the testimony, assuring rule #6 has been followed.
11. Chair(s) and/or podium may be used. Any other props, costumes, costume makeup, are not permitted.
12. The use of audio or audiovisual devices are not permitted.
13. Presentations must be given with reverence for God and His people, and must not be a cynical or satirical portrayal.
14. Introductory comments are required. Include Scripture reference(s) you will be quoting in the introduction.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty; appropriate for audience of peers.

Christian message—presents a clear Christian message.

Originality—unique use of original content; demonstration of a fresh approach.

Usability—easily adapted for a private conversation or public testimony of personal salvation.

COMMUNICATION

Expression/body language—use of nonverbal communication (i.e., facial expressions, hand and arm gestures) that enhance the delivery of the testimony. Relaxed, conversational, not overly dramatic or forced.

Originality—use of original, personal story, demonstrating skillful use of Scripture.

Posture—effective stance; appropriate for conversational delivery

Stage presence—displays confidence, and comfort.

Timing—the ability to move through testimony smoothly with a sense of pacing; effective use of allotted time spent on personal story, selected Bible verses, and invitation to salvation.

Vocal clarity—appropriate volume for audience; proper pronunciation of words with appropriate tone and inflection.

PRESENTATION AND TECHNIQUE

Elicits response—demonstrates purpose of testimony with a question and/or invitation for a response at conclusion.

Opening/conclusion—capture the audience's interest using storytelling, quotes, and questions.

Structure of content—effective, logical organization of thoughts communicated for understanding, believability, and remembrance.

Transitions—statements that bridge the main points of the story and transition to sharing the plan of salvation and invitation to Jesus.

Use of Scripture—incorporates Scripture during personal testimony as reinforcement of experience and/or after testimony as explanation of plan of salvation.

Mastery of Scripture—quotes selected Scriptures with reference(s) cited, displays understanding of how Scriptures fit into the plan of salvation.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Preparation—an apparent effort of time and thought in preparation.

Relevance—appropriate and relevant application.

Understandable concept—personal testimony, selected Bible verses, communication, presentation and technique, and effectiveness in attaining a response.

MUSIC

DIVISION

Children's Worship Leading by Motions Solo (NOT NFAF)

Children's Worship Leading by Motions Group (NOT NFAF)

Choir

Guitar Solo

Instrumental Solo

Instrumental Ensemble

Keyboard Solo

Percussion Solo, Traditional

Percussion Solo, Unconventional

Rap Solo

Rap Group

Vocal Ensemble

Vocal Solo, Female, Jr.

Vocal Solo, Female, Sr.

Vocal Solo, Male, Jr.

Vocal Solo, Male, Sr.

Worship Team

CONDUCTOR

Rules

1. Choir is the only Vocal Division category allowed an adult conductor/director as part of the presentation.
2. Neither Vocal Solo nor Vocal Ensembles are permitted to have a conductor/director in the audience.
3. Rhythm, balance/blend, cut-off cues, etc., from anyone in the audience is not allowed.
4. Any cut-off cues for ensembles may only come from a student participating in the ensemble who is on the stage. Remember, if a vocalist is giving cut-off cues, their main priority is communicating to the audience, not directing the ensemble.
5. Personnel will be in the rooms to verify that rhythm, balance/blend, cut-off cues, etc., are not being provided from members of the audience.

ACCOMPANIMENT

Rules

1. General Accompaniment Rules:
 - a. Choir, Rap, and Vocal Ensemble/Solo entries may choose to have or not to have accompaniment, live or on a soundtrack.
 - b. Accompanists are not considered part of the entry.
 - c. Instrumental accompanists may be an adult or a student.
 - d. Accompanists are allowed to use music.

- e. A maximum of 4 instruments from the Approved Instrument Lists may be used for live accompaniment (with the exception of Songwriting). A piano is the only instrument that is provided for Vocal Ensemble/Solo and Songwriting entries.

CHILDREN'S WORSHIP LEADING BY MOTIONS

Rules

1. Children's Worship Leading By Motions has a time limit of 5 minutes. There are 90 seconds for setup and 90 seconds for tear down.
2. Children's Worship Leading By Motions Group may contain 2-10 participants.
3. Children's worship leading with motions may contain lead and background vocals on tracks.
4. Children's Worship Leading by Motions may include lip synchronization to vocals.
5. Presenter may invite audience to participate in praise and worship, but they are not allowed on stage.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Arrangement—well-rounded, cohesive musical statement.

Christian message—presents a clear Christian message with worship leading in mind.

Musical transitions—thoughtful flow of music; theme unity (holiness, the Cross, etc.); smooth flow from one song to the next (if applicable).

Originality—use of original and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Communicative skill—interprets the overall musical intent (i.e., emotion, energy, musical line, personal involvement/ connectivity to theme of arrangement).

Expressiveness—both facial expression and use of body language to lead in worship.

Interaction—presenters establish good interaction with the audience; established good eye contact.

Posture—relaxed body stance.

Stage presence—command of stage; control, confidence, and comfort.

Worshipful lyrics—appropriate song choices for application of audience.

PRESENTATION AND TECHNIQUE

Energy—demonstrates vitality appropriate for the selection(s).

Repetition—motions stay consistent during key portions of the song; Easily learnable and participatory.

Rhythmic precision—motions fit within the beat of the music.

Synchronization—group appears cohesive; motions are consistent and well timed throughout entire group.

Worship set—ability to put an arrangement of songs together that is thematic, directs the audience's attention toward God, and elicits a worshipful response.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion; able to draw out a worshipful response.

Memorization—strong knowledge of the motions and song arrangement.

Preparation—an apparent effort of thought and time in preparation.

Understandable concept—the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

CHOIR

Rules

1. A Choir is for the art of presenting a Christian choral song selection with ministry effectiveness in mind.
2. A Choir entry must consist of 11 to 75 eligible students.
3. Choirs are allowed 5 minutes to present their entry. There are 2½ minutes for setup and 2½ minutes for tear down.
4. Background vocals on sound tracks are not permitted.
5. A director is allowed and may use music. Participants may not use music.
6. Introductory comments are required.
6. Accompanists are not considered part of the entry; can be a student or adult.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Arrangement—well-rounded, cohesive musical statement.

Christian message—presents a clear Christian message with ministry effectiveness in mind.

Display of vocal range—demonstrates a wide vocal range.

COMMUNICATION

Communicative skill—ability to connect with audience.

Expressiveness—both facial expression and use of body language.

Posture—relaxed body stance for proper breath support and management.

Stage presence—command of stage; control, confidence, and comfort.

Unity—demonstrates ensemble cohesiveness.

PRESENTATION AND TECHNIQUE

Articulation—executes clear and coherent phrases (i.e., "staccato"—short, "marcato"—marked, "legato"—connected).

Blend—creating a balanced sound.

Breathing—proper breath management.

Diction—proper enunciation of words.

Dynamics—effective use of contrasting volumes.

Harmony—knowledgeable and effective use of unison and multipart harmony.

Intonation—ability to sing in tune.

Phrasing—completeness of a lyrical statement.

Rhythmic precision—ability to internalize the pulse.

Tone quality—ability to produce clear and pleasant tone.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Memorization—strong knowledge of the lyrics and melody of the song(s).

Preparation—an apparent effort of thought and time in preparing the selection.

Understandable concept—the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

GUITAR SOLO

Rules

1. An Instrumental Solo is the art of presenting a musical composition using only musical instruments.
2. Singing is not allowed within this category. Bass, Acoustic, or Electric guitar only.
3. A time limit of 5 minutes is allowed for Instrumental entries. There are 90 seconds for setup and 90 seconds for tear down. The instrumentalists may use this time to tune their instruments or conduct a brief warm-up.
4. Music must be memorized for all solo entries.
5. Cut-off cues from a person in the audience are not allowed.
6. Use of preprogrammed or prerecorded loops/software is not allowed; any looping or sequencing technology must function only in response to manual and live hands-on control.
7. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are not allowed.
8. Introductory comments are required.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Arrangement/composition—a well-rounded, cohesive musical statement.

Originality—use of original and creative ideas; demonstrates a fresh approach

COMMUNICATION

Communication—ability to connect with audience.

Communicative skill—interprets the overall musical intent (i.e., emotion, energy, musical line, personal involvement/ connectivity to theme of arrangement).

Expressiveness—appropriate musical interpretation; both musical and facial expression.

Posture—conducive for presentation.

Stage presence—command of stage and instrument; control, confidence, and comfort.

PRESENTATION AND TECHNIQUE

Control—command of the instrument to produce desired tone and effect.

Dynamics—effective use of contrasting volumes.

Fingering/fingerplaying/picking/slapping, etc.—smooth and consistent dexterity in chords, scales, arpeggios, and patterns in chosen technique(s).

Intonation/tuning—accurate pitch of the instrument, maintaining correct intervals.

Phrasing—produces complete musical sentences.

Precision/accuracy—skillful exactness of the presentation.

Rhythmic stability—evenness of rhythm.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Memorization—strong knowledge of the arrangement, melody, and movements of the song(s).

Preparation—an apparent effort of thought and time in preparation.

Understandable concept—the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

INSTRUMENTAL SOLO/ENSEMBLE

Rules

1. An Instrumental Solo is the art of presenting a musical composition using only musical instruments.
2. Instrumental solo/ensemble may consist of string instruments, brass, woodwinds, etc. that do not fit into the keyboard or guitar solo category.
3. An Instrumental Ensemble may be comprised by 2 to 10 eligible students.
4. Singing is not allowed in this category. Recorded vocals also not permitted.
5. A time limit of 5 minutes is allowed for Instrumental entries. There are 90 seconds for setup and 90 seconds for tear down (except for Instrumental Ensemble, Contemporary). The instrumentalists may use this time to tune their instruments or conduct a brief warm-up.
6. Music must be memorized for all solo entries, except Woodwind Solo and Brass Solo. Presenters are encouraged to present sheet music to the evaluators, but are not required to.
7. Ensembles do not have to memorize their music. Using the musical score does not affect the evaluation.
8. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are not allowed.
9. Sound track levels may be adjusted to compensate for different recording levels.
10. Introductory comments are required
11. Live accompanist may be adult or student, is not considered part of the entry; piano or guitar only.
12. If an accompaniment track is used, the instrument(s) played by the student(s) cannot be predominant on the accompaniment track

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Arrangement/composition—a well-rounded, cohesive musical statement.

Originality—use of original and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Communication—ability to connect with audience.

Communicative skill—interprets the overall musical intent (i.e., emotion, energy, musical line, personal involvement/ connectivity to theme of arrangement).

Expressiveness—appropriate musical interpretation; musical and facial expression.

Posture—standing or sitting comfortably; conducive for presentation.

Stage presence—command of stage and instrument; control, confidence, and comfort.

PRESENTATION AND TECHNIQUE

Blend—achieves balance between instruments (ensemble).

Breathing—proper breath management.

Control—command of the instrument to produce desired tone and effect.

Dynamics—effective use of contrasting volumes.

Fingering—smooth dexterity in chords, scales, arpeggios, and patterns.

Intonation—accurate pitch of the instrument, maintaining correct intervals.

Phrasing—produces complete musical sentences.

Precision/accuracy—skillful exactness of the presentation.

Rhythmic stability—evenness of rhythm (timing, vibrato, etc.).

Tone quality—pleasing pitch, volume, and time line.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Memorization—strong knowledge of the arrangement, melody, and movements of the song(s).

Preparation—an apparent effort of thought and time in preparation.

Understandable concept—the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

KEYBOARD SOLO

Rules

1. An Instrumental Solo is the art of presenting a musical composition using only musical instruments.
2. A time limit of 5 minutes is allowed for Instrumental entries. There are 90 seconds for setup and 90 seconds for tear down. The instrumentalists may use this time to tune their instruments or conduct a brief warm-up.
3. Singing is not allowed in this category.
4. Music must be memorized for all solo entries.
5. Piano Solo and Percussion entries are not allowed accompaniment (neither live nor recorded).
6. Introductory comments are required

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Arrangement/composition—a well-rounded, cohesive musical statement.

Originality—if written or arranged by the student, use of original and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Communication—ability to connect with audience.

Expressiveness—appropriate musical interpretation.

Interpretive skill—interprets the overall musical intent (i.e., emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).

Posture—conducive for presentation.

Stage presence—command of stage and instrument; control, confidence and comfort.

PRESENTATION AND TECHNIQUE

Chording technique—if the piece is improvised, skillful use of various chords, progressions, inversions, etc., to enhance the arrangement.

Control—command of the instrument to produce desired tone and effect.

Dynamics—effective use of contrasting volumes.

Fingering—smooth dexterity in chords, scales, arpeggios, and patterns.

Modulating technique—accurate key changes (if it is improvised, the effective use of chords, progressions, scales, and arpeggios, etc., in making key changes).

Phrasing—produces complete musical sentences.

Precision/accuracy—skillful exactness of the presentation.

Rhythmic stability—evenness of rhythm.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Memorization—complete knowledge of the piece from memory.

Overall effectiveness—the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

Preparation—an apparent effort of thought and time in preparation.

PERCUSSION, TRADITIONAL

Rules

1. A Percussion Ensemble/Solo, Traditional entry is the art of presenting a musical entry using traditional orchestral percussion instruments and techniques.
2. Personal drum sets may not be brought to the festival.
3. No talking or singing is permitted in this category.
4. A time limit of 5 minutes is allowed for Percussion, Solo entries. There are 90 seconds for setup and 90 seconds for tear down.
5. Introductory comments are required.

PERCUSSION, UNCONVENTIONAL

Rules

1. Percussion, Unconventional is the art of presenting a musical entry in which sound is produced by striking or tapping an object upon another.
2. Clear and discernible rhythmic pattern by percussion must be present throughout the entire presentation.
3. Percussion technique must be the primary focus for an entry in this category. It must be the composition and presentation of percussion techniques incorporating alternative and creative items such as trash cans, pipes, sticks, etc.
4. Neither flammable nor liquid elements are permitted in Percussion, Unconventional presentations. The entirety of the presentation must remain within the stage area and must not cause damage to any person or property. No items may be thrown or projected into the audience.
5. Speaking and singing is allowed but must not be predominant. While story and drama elements may be included, they will be evaluated in the Communications criteria portion only, and should not be the main focus of this percussion entry.
6. Standing on chairs, tables, and any prop is not allowed and may result in disqualification.
7. Safe gymnastic elements and/or cheer mounts and/or dance type movements are acceptable but must be presented and coordinated into the current rhythmic pattern being presented.
8. A Percussion, Unconventional entry consists of 1 to 10 eligible students.
9. Percussion instruments from the Traditional Percussion list may be incorporated into the entry but must be provided by the participant. A drum set is not provided for Percussion, Unconventional.
10. A time limit of 5 minutes is allowed for Percussion, Unconventional entries. There are 2½ minutes for setup and 2½ minutes for tear down.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Arrangement/composition—a well-rounded, cohesive musical statement.

Originality—if written or arranged by the student, use of original and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Communication—ability to connect with audience.

Communicative skill—interprets the overall musical intent (i.e., emotion, energy, personal involvement/connectivity to theme of arrangement).

Expressiveness—appropriate musical interpretation; musical and facial expression.

Interpretation—actual conveyance of the message of the piece through the presentation.

Posture—posture conducive for presentation.

Stage presence—command of stage and instrument; control, confidence, and comfort.

Unity—demonstrates the art of working together (ensemble).

PRESENTATION AND TECHNIQUE

Blend—achieves balance between instruments or movements of the piece.

Control—command of the instrument(s) to produce desired effects.

Dynamics—effective use of contrasting volumes.

Phrasing—produces complete musical sentences.

Precision/accuracy—skillful exactness of the presentation.

Rhythmic stability—evenness of rhythm.

Tone quality—a musical sound having a definite pitch, volume, or time line

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Memorization—strong knowledge of the melody of the song(s).

Preparation—an apparent effort of thought and time in preparation.

Understandable concept—the combination of music selection, communication, presentation and technique, and effectiveness attaining a response.

RAP

Rules

1. Rap is the urban art of communicating through rhythm and rhyme.
2. A Rap Group entry may consist of 2 to 10 eligible students.
3. Rap entries have a time limit of 5 minutes. There are 90 seconds for setup and 90 seconds for tear down.
4. Entry lyrics must be an original work of the student(s); Entries must be memorized.
5. Any previously created beat or musical hook samplings taken directly from other presenters used to create the Rap entry for this festival must be given proper credit on the lyric sheet under "Credits."
6. 3 sets of lyric sheets must be hand-delivered to the evaluators. Lyric sheets must be typed with the lyrics divided into the sections of the song (chorus, verse, bridge, etc.) and must have a title page or heading that includes the following information as listed in the order given below:
 - a. Title
 - b. Category
 - c. Lyricist(s)
 - d. Credits
 - e. Church name, city, state
7. Background vocals are allowed for solo entries. Background vocals are not allowed for group entries. If background vocals are used on the soundtrack of a solo entry, they must not be predominant, but must be complementary.
8. Introductory comments are required.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Arrangement—creative structure of verse and/or chorus with music and vocals.

Christian message—presents a clear Christian message with ministry effectiveness in mind.

Originality—use of original and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Clear concept—understandable concept of lyrical message.

Expression—facial expression and body language that reflect the tone and intent of the lyrics.

Interpretation—overall effectiveness/impact of the message.

Stage presence—command of stage and/or instrument; control, confidence, and comfort.

Vocal clarity—enunciation of words, projecting with the correct, clear inflection, and control appropriate for the presentation.

PRESENTATION AND TECHNIQUE

Control—maintaining quality sound with appropriate volume.

Creativity—unique physical response to rhythm and rhyme.

Energy—demonstrates the emotion with exaggerated energy for the lyrics.

Motions—hand and arm gestures that enhance the presentation.

Phrasing—employs creative and innovative wording rather than trite or cliché. Precision/stability—lyrics, motions, and music complement each other.

Synchronization—multiple vocalists' gestures or movements in proper rhythm with each other and the music (ensemble).

Timing—allows for lyrical delivery and audience response.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Memorization—strong knowledge of the lyrics and melody of the song(s).

Preparation—an apparent effort of thought and time in preparation.

Understandable concept—the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

VOCAL ENSEMBLES AND SOLO

Rules

1. An entry in a Vocal Ensemble/Solo category is for the art of presenting a vocal song selection with ministry effectiveness in mind.
2. Bilingual entries are not permitted.
3. A time limit of 5 minutes is allowed for all vocal solos and ensembles. There are 90 seconds allowed for setup and 90 seconds for tear down.
4. Music must be memorized.
5. A Vocal Ensemble/Solo must not contain worship leading elements. The intent of a Vocal Ensemble/Solo is to present a song meant for performance to an audience, rather than leading congregational music.
6. Sound track levels may be adjusted to compensate for different recording levels. Background vocals are allowed for solo entries. Background vocals are not allowed for group entries. If background vocals are used on the soundtrack of a solo entry, they must not be predominant, but must be complementary.
7. Introductory comments are required.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Arrangement—well-rounded, cohesive musical statement.

Christian message—presents a clear Christian message with ministry effectiveness in mind.

Display of vocal range—demonstrates a wide vocal range.

COMMUNICATION

Communicative skill—ability to connect with audience.

Expressiveness—both facial expression and use of body language.

Posture—relaxed body stance for proper breath support and management.

Stage presence—command of stage; control, confidence, and comfort.

Unity—demonstrates ensemble cohesiveness. (Ensemble only)

PRESENTATION AND TECHNIQUE

Articulation—executes clear and coherent phrases (i.e., "staccato"—short, "marcato"—marked, "legato"—connected).

Blend—creating a balanced sound. (Ensemble only)

Breathing—proper breath management.

Diction—proper enunciation of words.

Dynamics—effective use of contrasting volumes.

Harmony—knowledgeable and effective use of unison and multipart harmony. (Ensemble only)

Intonation—ability to sing in tune.

Phrasing—completeness of a lyrical statement.

Rhythmic precision—ability to internalize the pulse.

Tone quality—ability to produce clear and pleasant tone.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Memorization—strong knowledge of the lyrics and melody of the song(s).

Preparation—an apparent effort of thought and time in preparing the selection.

Understandable concept—the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

WORSHIP TEAM

Rules

1. A Worship Team entry is the art of leading others in worship.
2. Worship Team entries have a time limit of 7 minutes with 2½ minutes for setup and soundcheck and 2½ minutes for tear down. Participants may have assistance with setup.
3. All individuals within a Worship Team entry must meet the age or grade requirements. No adult accompanists or vocalists are allowed
4. Worship Team entries must consist of both vocalists and instrumentalists.
5. All music must be memorized.
6. Additional instruments, equipment, and/or additional percussion accessories are permitted but must be provided by the participants, and only if the additions can be set up and torn down within the allotted time limit. Individuals are not allowed to bring their own drum sets.
7. Introductory comments are required.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Arrangement—well-rounded, cohesive musical statement.

Christian message—presents a clear Christian message with ministry effectiveness in mind.

Musical transitions—thoughtful flow of music; theme unity (holiness, the Cross, etc.); smooth flow from one song to the next.

Originality—use of original and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Communicative skill—interprets the overall musical intent (i.e., emotion, energy, musical line, personal involvement/ connectivity to theme of arrangement).

Expressiveness—both facial expression and use of body language to lead in worship.

Posture—relaxed body stance for proper breath control.

Stage presence—command of stage and/or instrument; control, confidence, and comfort.

Unity—cohesiveness of vocalists and instrumentalists.

Vocal Clarity—appropriate volume for audience; proper pronunciation of words with appropriate tone and inflection.

Worshipful lyrics—appropriate lyrics for application of audience; avoiding trite expressions.

PRESENTATION AND TECHNIQUE

Articulation—executes articulate phrases (i.e., "staccato"—short, "marcato"—marked, "legato"—connected).

Blend—creates a balanced sound.

Breathing—proper breath management.

Diction—proper enunciation of words.

Dynamics—effective use of contrasting volumes.

Energy—demonstrates vitality appropriate for the selection(s).

Harmony—knowledgeable and effective use of unison and multipart harmony.

Intonation—ability to sing and play in tune.

Phrasing—completeness of a musical statement.

Rhythmic precision—ability to internalize the pulse.

Tone quality—ability to produce clear and pleasant tone.

Worship set—ability to put an arrangement of songs together that is thematic, directs the audience's attention toward God, and elicits a worshipful response.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion; able to draw a worshipful response.

Interpretation—actual conveyance of the message of the song through the overall presentation.

Memorization—strong knowledge of the lyrics and melody of the song(s).

Preparation—an apparent effort of thought and time in preparation.

Understandable concept—the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

WRITING DIVISION

Children's Literature
Flash Fiction (Short Story)
Poetry, Jr.
Poetry, Sr.

CHILDREN'S LITERATURE

Information

Children's Literature entries must be hand-delivered to the Art Gallery by the student or an adult representing the student during the designated time frame. All entries not picked up are considered discarded once festival is concluded.

Rules

1. Children's Literature is the art of writing and illustrating an children's book with a target audience of a toddler or early reader (first to third grades) with words and illustrations that are age appropriate.
2. The Children's Literature entry may be created by 1 to 10 eligible students.
3. Entries must be an original work of the child(ren), including artwork and story. Entries may not be adaptations of another's concept.
4. Illustrations may take the form of drawing, painting, or full-color computer-generated graphics produced from illustrator software. Clip art is not acceptable.
5. The entry must read like a book; participants may not submit a manuscript with separate illustrations.
6. Submissions may not be more than 800 words in length.
7. The children's book must communicate a Christian message.
8. Each entry must include a title page at the beginning of the book with the following information in the order given below on the title page:
 - a. Title
 - b. Category
 - c. Author(s)
 - d. Grade(s)
 - e. Illustrator(s)
 - f. Church name, city, state
 - g. Explanation of medium (how the illustrations were created)
 - h. Word count

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty; age-appropriate approach.

Christian message—presents a clear Christian message.

Originality—unique use of original and creative ideas; demonstration of a fresh approach.

Style—keeps within genre.

Title selection—interesting title.

COMMUNICATION

Development—strong incorporation of key components (plot, character development, conflict, and resolution).

Flow of thought—ideas connecting from the beginning to the end of the piece.

Freshness of expression—avoidance of clichés; creating fresh and vivid imagery.

Use of language—age appropriate; proper usage and easily understood components of the English language.

PRESENTATION AND TECHNIQUE

Consistency—consistent use of medium.

Flow—a natural flow of story and images.

Grammar—correct verb tenses, usage of pronouns, etc.

Mechanics/spelling—correct word spelling.

Punctuation—correct use of commas, semicolons, apostrophes, etc.

Sentence structure—proper placement of phrases and words.

Unique wording—excellent word selection; avoidance of repetitive or common vocabulary.

Use of illustrations—excellent development and use of age-appropriate illustrations.

Visual elements—cover sheet, illustrations, spacing, and/or other creative, age-appropriate enhancements.

Visual impact—illustration imagery that is visually compelling; neatness.

OVERALL EFFECTIVENESS

Effectiveness—overall impact.

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Preparation—an apparent effort of time and thought in preparing the piece.

Understandable concept—combination of the selection, communication, presentation and technique, and effectiveness in attaining a response.

IMPORTANT NOTE: Children's Literature is **NOT** Uploaded.
It is brought to the Festival and checked into Art Gallery for evaluation.

FLASH FICTION (Short Story)

Rules

1. Flash Fiction is the art of writing a compelling fictional tale in few words.
2. Flash Fiction entries are bound by a 600-word maximum. Dialogue is allowed.
3. Entries must be an original work of 1 student.
4. Entries must be submitted as a PDF, typed in a 12-point black Times New Roman or Arial font, double-spaced with at least 1-inch margins on all sides, and may not contain art, WordArt, borders, etc.
5. Each entry must include a title page on page 1 of the document with the entry beginning on page 2. The following information is required in the order given below on the title page:
 - a. Title
 - b. Category
 - c. Author
 - d. Grade
 - e. Church name, city, state
 - f. Word count
6. One copy must be brought to the festival and checked into the art gallery.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Originality—unique use of original and creative ideas; demonstration of a fresh approach.

Style—keeps within genre (fiction, nonfiction, written in first person, etc.).

COMMUNICATION

Flow of thought—ideas connecting from the beginning to the end of the piece.

Freshness of expression—avoidance of clichés; creating fresh and vivid imagery.

Title selection—definite reflection of the tone and message of the essay.

Unique wording—excellent word selection; avoidance of repetitive or common vocabulary.

Use of language—proper usage and easily understood components of the English language.

PRESENTATION AND TECHNIQUE

Development—strong incorporation of key components (conflict, plot, and resolution involving speaker).

Grammar—correct verb tenses, usage of pronouns, etc.

Mechanics/spelling—correct word spelling.

Punctuation—correct use of commas, semicolons, apostrophes, etc.

Sentence structure—proper placement of phrases and words.

Transitional elements—consistent flow of topics from paragraph to paragraph.

Visual elements—cover sheet, spacing, margins, and word count.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation—overall conveyance of writer's theme-related idea.

Preparation—an apparent effort of time and thought in preparing the piece.

Understandable concept—combination of the selection, communication, presentation and technique, and effectiveness in attaining a response.

POETRY

Rules

1. A Poetry entry is the art of composing a piece of literature that uses the sounds and layered meaning of words to evoke a feeling or communicate an idea. Poetry is often referred to as the best words in the best order.
2. A Poetry entry may be rhymed, unrhymed verse, metered, or free verse, with a max of 30 lines of text.
3. Entries must be an original work of 1 student.
4. Entries must be submitted as a PDF, typed in a 12-point black Times New Roman or Arial font, with at least 1-inch margins on all sides, and may not contain art, WordArt, borders, etc.
5. Poetry entries are not required to be double-spaced.
6. Entries must include a title page on page 1 of the document with the entry beginning on page 2. The following information is required in the order given below on the title page:
 - a. Title
 - b. Category
 - c. Author
 - d. Grade
 - e. Church name, city, state
 - f. Line count
7. One copy must be brought to the festival and checked into the art gallery.

Evaluation Criteria

SELECTION

Appropriate—appropriate for this festival; appropriate level of difficulty.

Originality—unique use of original and creative ideas; demonstration of a fresh approach.

Style—keeps within genre (fiction, nonfiction, written in first person, etc.)

COMMUNICATION

Flow of thought—ideas connecting from the beginning to the end of the piece.

Freshness of expression—avoidance of clichés; creating fresh and vivid imagery.

Title selection—definite reflection of the tone and message of the essay.

Unique wording—excellent word selection; avoidance of repetitive or common vocabulary.

Use of language—proper usage and easily understood components of the English language.

PRESENTATION AND TECHNIQUE

Development—strong incorporation of key components (conflict, plot, and resolution involving speaker).

Grammar—correct verb tenses, usage of pronouns, etc.

Mechanics/spelling—correct word spelling.

Punctuation—correct use of commas, semicolons, apostrophes, etc.

Sentence structure—proper placement of phrases and words.

Transitional elements—consistent flow of topics from paragraph to paragraph.

Visual elements—cover sheet, spacing, margins, and word count.

OVERALL EFFECTIVENESS

Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation—overall conveyance of writer's theme-related idea.

Preparation—an apparent effort of time and thought in preparing the piece.

Understandable concept—combination of the selection, communication, presentation and technique, and effectiveness in attaining a response.