LCS FESTIVAL OF THE ACADEMICS & ARTS
STUDENT ACTIVITIES HANDBOOK

March 4 – 5, 2016
Southeastern University
Lakeland, Florida

Discover. Develop. Deploy

“I press on toward the goal to win the prize for which God has called me heavenward in Christ Jesus” -Philippians 3:14

Revised 7/2015
# TABLE OF CONTENTS

General Information .................................................................................................................. 7

Purpose .................................................................................................................................. 7

Rules agreement ....................................................................................................................... 7

The festival ............................................................................................................................... 7

Participant requirements ......................................................................................................... 8

District FAF registration forms ............................................................................................. 8

Evaluation process and ratings ............................................................................................... 8

Code of conduct ...................................................................................................................... 8

Dress code ............................................................................................................................... 9

Equipment provided ............................................................................................................... 9

Room configuration ............................................................................................................... 9

Rule and time violations ........................................................................................................ 9

Content ................................................................................................................................... 9

Time limits .............................................................................................................................. 10

Approved languages ........................................................................................................... 10

Group entry participant guidelines ..................................................................................... 10

Upper Division and Lower Divisions .................................................................................... 10

Entry limit guidelines ............................................................................................................ 10

License .................................................................................................................................... 10

Copyrighted material ............................................................................................................ 11

Approved instrument lists .................................................................................................... 11

Category Divisions ................................................................................................................ 13

Academics Division ............................................................................................................... 13

Arts Division .......................................................................................................................... 14

Mathematics Division ........................................................................................................... 15

Math Olympics ....................................................................................................................... 15

Basic Math Rules For 3rd – 5th Grade .................................................................................. 15

Basic Math Rules For 6th – 8th Grades ................................................................................ 16
General Vocal Division Rules ........................................................................................................... 49
Piano Solo Guidelines ........................................................................................................................... 50
Percussion, Solo And Ensemble ........................................................................................................... 50
Percussion Rules ................................................................................................................................... 50
Percussion Guidelines ............................................................................................................................ 51
Instrumental Solo Guidelines ............................................................................................................... 51
Instrumental Ensemble ......................................................................................................................... 52
Instrumental Ensemble Guidelines ........................................................................................................ 52
Vocal Solo Guidelines ............................................................................................................................ 56
Rap Guidelines ....................................................................................................................................... 56
Songwriting Guidelines .......................................................................................................................... 57
Vocal Ensemble/Solo ............................................................................................................................... 58
Vocal Solo Guidelines ............................................................................................................................ 59
Choir....................................................................................................................................................... 59
Vocal Ensemble/Choir Guidelines .......................................................................................................... 59

Human Video Guidelines ....................................................................................................................... 47

Instrumental Division ............................................................................................................................... 48

General Instrumental Division Rules .................................................................................................... 49
Piano Solo Guidelines ............................................................................................................................. 50
Percussion, Solo And Ensemble ............................................................................................................ 50
Percussion Rules .................................................................................................................................... 50
Percussion Guidelines ............................................................................................................................ 51
Instrumental Solo Guidelines ............................................................................................................... 51
Instrumental Ensemble ......................................................................................................................... 52
Instrumental Ensemble Guidelines ........................................................................................................ 52
Vocal Division .......................................................................................................................................... 53

General Vocal Division Rules ............................................................................................................... 54
Worship Team.......................................................................................................................................... 54
Worship Team Guidelines ...................................................................................................................... 55
Rap (Exhibition) ..................................................................................................................................... 56
Rap Guidelines ......................................................................................................................................... 56
Songwriting (Exhibition) .......................................................................................................................... 57
Songwriting Rules ................................................................................................................................. 57
Songwriting Guidelines .......................................................................................................................... 57
Vocal Ensemble/Solo ............................................................................................................................... 58
Vocal Solo Guidelines ............................................................................................................................ 59
Choir....................................................................................................................................................... 59
Vocal Ensemble/Choir Guidelines ........................................................................................................... 59
GENERAL INFORMATION

PURPOSE

The LCS Festival is a discipleship tool intended to help students discover, develop and deploy their ministry gifts. Although competitive elements are present, providing a competition venue is not the primary mission of the Festival. Through the Festival, students are given the opportunity to have their skills evaluated by qualified ministers, industry professionals, and educators who encourage excellence, offer ideas for improvement, and inspire students to use their gifts in the local church, community, and around the world in ministry or secular vocation. Scores are not as important as lessons learned, experience gained, and skills developed.

RULES AGREEMENT

All participants must read and abide by this Festival Rulebook. It is the responsibility of each participant to be familiar with the rules and procedures of this festival. No other person will be held responsible for a participant's lack of information.

By signing this year's registration form and attending or participating in a festival, principals, teachers, leaders, parents and students acknowledge that:

- They have read, understand and agree to abide by the rules of this Festival.
- They will accept the decisions of the coordinators and evaluators as final.

THE FESTIVAL

Students must register with their school, or be an individual member of the League of Christian Schools, or one of its subsidiaries. Students may not participate with multiple schools. If the student attends more than one member school, he/she must select only one school with which to participate.

The following ratings are given to presentations:

<table>
<thead>
<tr>
<th>Up to 19 points</th>
<th>Fair</th>
</tr>
</thead>
<tbody>
<tr>
<td>20-26 points</td>
<td>Good</td>
</tr>
<tr>
<td>27-33 points</td>
<td>Excellent</td>
</tr>
<tr>
<td>34-37 points</td>
<td>Superior</td>
</tr>
<tr>
<td>38-40 points</td>
<td>Superior with Invitation (Upper Division only)</td>
</tr>
<tr>
<td>-2 points</td>
<td>Time Violation</td>
</tr>
<tr>
<td>-2 points</td>
<td>Rule Violation</td>
</tr>
</tbody>
</table>

A “Superior with Invitation,” or “Advance” rating qualifies and encourages a student to participate in the PFYouth District Fine Arts festival to be held in May. If no presentation within a category receives a "Superior with Invitation” or “Advance” at a district festival, then no one in that category will advance to the next level of evaluation.

Participants advancing to the next level of evaluation may improve their work even to the point of completely changing the selection of their song, script, sermon, or artwork.

If mistakes are made in computing point values or if other situations arise that requires attention at the festival, contact the Festival Director at the Information Tent.
PARTICIPANT REQUIREMENTS

LCS Festival is open to all Christian students who meet the following criteria:

- Participating students must be enrolled in grades 3-12 in a Christian school as of September 1, or be a bona fide home school student.
- Participants must attend a school that is a member of the Florida League of Christian Schools (FLOCS), or the International League of Christian Schools (ILCS), divisions of the League of Christian Schools (LCS), or hold an individual student membership with one of the above agencies.

DISTRICT FAF REGISTRATION FORMS

Each student who qualifies by receiving a “Superior with Invitation” or “Advance” rating at the Festival and wishes to participate in the PFYouth FAF must submit the appropriate registration form or register online and pay the accompanying fee. LCS Festival winners will receive discounted registration fees as a benefit of competing in the LCS Festival. The PFYouth registration form is available at www.pfyouth.org as of February of each year.

EVALUATION PROCESS AND RATINGS

Each participating school shall provide the names of qualified judges. The names of officials/judges, along with qualifications, must be submitted one month prior to the competition for consideration. If parents of participants are being utilized as officials, they may not judge in an event in which their own child is participating.

Three qualified evaluators, chosen for their education, expertise, and impartiality evaluate each presentation by using the following general criteria:

- Selection
- Communication
- Presentation and Technique
- Effectiveness

Specific evaluation criteria for each category is found in this manual.

An average of the scores from three evaluators determines the rating of each entry.

There may be callbacks in categories with a large number of entries. Callbacks are issued to a top percentage or number of the entries receiving a “Superior with Invitation” rating. Callbacks serve to assist the evaluators in choosing the top three participants in a category. The categories conducting callbacks at the Festival will be listed in the official program.

Presentations must receive a “Superior w/Invitation” rating to be considered for a Callback. However, receiving a Superior does not automatically qualify a student for a Callback or other award. Evaluation sheets are not distributed for callback presentations.

The rating that participants receive during their initial presentation is the rating reflected on the evaluations sheets distributed and is the rating that serves as the permanent record for scholarship verification.

CODE OF CONDUCT

The League of Christian Schools maintains a high standard for its participants and attendees. Parents, leaders, students, and guests involved in this Festival should be committed to the ministry and should represent Christ in their behavior.
Parents, leaders, students, and guests are expected to demonstrate integrity, respect, and support for all other schools, teams, evaluators and participants. An overly competitive attitude, rudeness or unsportsmanlike conduct is not acceptable and is considered grounds for dismissal.

It is the responsibility of all participants and attendees to leave a positive impression at the facilities and on the people with whom we work. Therefore, any participant or attendee showing disrespect for people or property may be disqualified and dismissed from competing.

**DRESS CODE**

Appropriate dress is required for all entries—keeping category norms, intended audience and ministry effectiveness in mind. School leaders should be prepared to enforce school dress codes during the Festival.

**EQUIPMENT PROVIDED**

For a list of equipment that will be provided at the Festival, visit the LCS Festival website, www.festival.lcs.education.

Where space or other limitations require, the Festival reserves the right to remove or limit the availability of provided equipment and adjust stage sizes.

**ROOM CONFIGURATION**

Every effort is made to provide adequate space for all presentations. However, be prepared to adjust your presentation according to room and stage sizes.

Competitions such as speech, spelling, etc. are held in student classrooms which may limit the number of spectators. Therefore, in these competitions parents may not be allowed in the room for observation. However, the awards presentations are conducted in the auditorium and everyone is invited.

**RULE AND TIME VIOLATIONS**

Rule and time violations in any category will receive a two-point deduction per violation, per evaluator.

**CONTENT**

All presentations must reflect a clear Christian message, possess obvious redemptive value, and be presented with ministry effectiveness in mind.

Music used in any entry must present a message that contributes to effective ministry when viewed within the context of the overall presentation. Classical selections that were composed by church musicians, written for the church, or commissioned by the church are acceptable.

If there is any question regarding the Christian message of any content, the LCS suggests you make a different selection.

Selections or presentations that do not reflect a Christian message or lack an overall ministry-focused message may receive a two-point rule violation deduction or loss of points in the Selection or Effectiveness criteria of the evaluation.

The Festival coordinators reserve the right to disqualify and/or remove from display any entry deemed illegal or inappropriate for this Festival in any way.
TIME LIMITS

All scheduled events have time limitations (see specific category rules to find out time limits). Each presentation room has an official timekeeper. If a presentation exceeds the time limit, a two-point deduction from each evaluator is assessed.

Time for setup begins when the name of the entry/participant is called as being "up" and the announcement made that "your setup time begins now."

Time for the presentation begins when a participant does or says anything to indicate the beginning of the presentation, including introductory remarks.

APPROVED LANGUAGES

Bilingual entries are not permitted.

Entries designated as Spanish are being considered for future Festivals. Entries designated as Spanish must be presented entirely in Spanish. Entries not otherwise designated must be presented entirely in English.

Background vocals must be in the same language as the presentation.

GROUP ENTRY PARTICIPANT GUIDELINES

A group/ensemble entry is defined as a presentation given by two to ten students. If a category is specified as a small group/ensemble, it consists of two to four eligible students (e.g. Drama Ensemble, Small). If a category is specified as a large group/ensemble, it consists of five to ten eligible students (e.g. Human Video Ensemble, Large).

Choir and orchestra are the only group entries that are allowed more than ten participants; up to 75 members are allowed. A discounted registration fee for these categories only are available.

UPPER DIVISION AND LOWER DIVISIONS

In order to allow for more productive groupings, an Upper Division and Lower Division has been established.

- Lower Division includes groups comprised of any number of students from grades 3 through 8.
- Upper Division includes groups comprised of any number of students from grades 6 through 12.

ENTRY LIMIT GUIDELINES

A participant or group of participants may not enter the same category of a division twice. There is no limit to the number of different categories in each division for which a participant may register.

There is no limit to the number of qualified entries from one school, unless the school imposes such limitations.

LICENSE

All attendees and/or participants, by their signature on the district and/or national registration form, grant permission to the League of Christian Schools and its subsidiaries to use the registrant’s image(s) and to photograph, reproduce, edit, publish and/or record any musical, dramatic, artistic, photographic and/or written presentation at the Festival without compensation to the registrant, author or creator of the work for the purpose of promoting the Festival and or LCS ministries. The author or creator of any entry used retains copyright ownership.
COPYRIGHTED MATERIAL

It is the responsibility of the students, parents and school leaders to be completely legal and ethical in their conduct regarding copyrighted music, scripts or any other original published or unpublished works. All Festival participants should follow these guidelines:

- Never use digital or printed copies of music or scripts to avoid purchasing original materials.
- Never use software, sound files, video clips, quotes or any other copyrighted work for your presentation without obtaining the copyrights or the explicit written permission from the publisher or creator. Always give appropriate credit to the author or creator for all copyrighted materials used to create your Festival entries.
- Never use unpublished music or scripts without written permission from the author or creator of the work.
- Splicing should only be done after obtaining the proper license or permission of the copyright owner(s).
- Please note, you do not need copyright permission to use a purchased soundtrack.

APPROVED INSTRUMENT LISTS

KEYBOARDS

(The Festival will provide either a piano or keyboard for categories that require them; see individual category rules for specifications)

<table>
<thead>
<tr>
<th>Piano</th>
<th>Keyboard</th>
<th>Synthesizer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>Keyboard</td>
<td>Synthesizer</td>
</tr>
</tbody>
</table>

WOODWINDS

<table>
<thead>
<tr>
<th>Flute family</th>
<th>Oboe</th>
<th>Clarinet family</th>
</tr>
</thead>
<tbody>
<tr>
<td>English Horn</td>
<td>Saxophone family</td>
<td>Bassoon</td>
</tr>
</tbody>
</table>

BRASS

<table>
<thead>
<tr>
<th>Horn family</th>
<th>Trumpet family</th>
<th>Trombone family</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuba</td>
<td>Baritone (t.c./b.c.)</td>
<td>Euphonium</td>
</tr>
</tbody>
</table>

STRINGS

<table>
<thead>
<tr>
<th>Violin</th>
<th>Viola</th>
<th>String Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cello</td>
<td>Harp</td>
<td></td>
</tr>
</tbody>
</table>

RHYTHM/ALTERNATE STRINGS (FESTIVAL PROVIDES A DIRECT BOX AND AN AMPLIFIER)

<table>
<thead>
<tr>
<th>Electric Guitar</th>
<th>12-String Guitar</th>
<th>Acoustic Guitar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bass Guitar</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

PERCUSSION, TRADITIONAL

<table>
<thead>
<tr>
<th>Drums (and cymbals)</th>
<th>Bongo</th>
<th>Cajon</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orchestra Bells</td>
<td>Congas</td>
<td>Djembe</td>
</tr>
<tr>
<td>Guiro</td>
<td>Hand Bells</td>
<td>Maracas</td>
</tr>
<tr>
<td>Marimba</td>
<td>Shakers</td>
<td>Sandpaper</td>
</tr>
<tr>
<td>Blocks</td>
<td>Tambourine</td>
<td>Timbales</td>
</tr>
<tr>
<td>Triangle</td>
<td>Wood Blocks</td>
<td>Xylophone</td>
</tr>
<tr>
<td>Vibraphone</td>
<td>Timpani (Kettle drums)</td>
<td></td>
</tr>
</tbody>
</table>
A basic drum set is provided for some categories. See individual category rules for specifications.

<table>
<thead>
<tr>
<th>Kick drum/single pedal</th>
<th>Snare</th>
<th>Two rack toms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Floor tom</td>
<td>Crash cymbal</td>
<td>Hi-hat cymbal</td>
</tr>
<tr>
<td>Ride cymbal</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Additional percussion accessories are permitted (double bass pedal, extra cymbals, etc.) but must be provided by the participant; setup and tear down time limits apply.

### OTHER

Harmonica (Christian Band, Instrumental Ensemble, Contemporary, or Worship Team)

Electronic versions of approved instruments are allowed (except where category rules state otherwise) as long as the participant provides the necessary amplifiers and cords, and time limits are not exceeded.
We reserve the right to combine or separate categories prior to the date of the event based upon actual participation each year. Any category with fewer than seven participants will be combined with the parent category. Detailed categories and the guidelines of each category are listed in the division descriptions.

**ACADEMICS DIVISION**

<table>
<thead>
<tr>
<th>Category</th>
<th>Number of Participants Allowed</th>
<th>Grade Level</th>
<th>Exhibition</th>
<th>Advancement to DFAF</th>
<th>Required Early Submission</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geography Bee</td>
<td>2 per school</td>
<td>5&lt;sup&gt;th&lt;/sup&gt; – 8&lt;sup&gt;th&lt;/sup&gt;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Science Fair</td>
<td>3 per grade level</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; – 12&lt;sup&gt;th&lt;/sup&gt;</td>
<td></td>
<td></td>
<td>yes</td>
</tr>
<tr>
<td>Math Olympics</td>
<td>3 per grade level</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; – 12&lt;sup&gt;th&lt;/sup&gt;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spelling Bee</td>
<td>2 per grade level; 1 sub.</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; – 8&lt;sup&gt;th&lt;/sup&gt;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writing Division</td>
<td>2 per grade level</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; – 12&lt;sup&gt;th&lt;/sup&gt;</td>
<td></td>
<td></td>
<td>yes</td>
</tr>
<tr>
<td>Short Sermon</td>
<td>unlimited</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; – 12&lt;sup&gt;th&lt;/sup&gt;</td>
<td></td>
<td></td>
<td>yes</td>
</tr>
<tr>
<td>Spoken Word</td>
<td>unlimited</td>
<td>upper only</td>
<td></td>
<td></td>
<td>yes</td>
</tr>
<tr>
<td>Speech – Bible Memorization</td>
<td>3 per grade</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; – 8&lt;sup&gt;th&lt;/sup&gt;</td>
<td></td>
<td></td>
<td>yes</td>
</tr>
<tr>
<td>Speech – Patriotic</td>
<td>3 per grade</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; – 8&lt;sup&gt;th&lt;/sup&gt;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speech – Poetry</td>
<td>3 per grade</td>
<td>3&lt;sup&gt;rd&lt;/sup&gt; – 8&lt;sup&gt;th&lt;/sup&gt;</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Speech – Dramatic Quotation</td>
<td>unlimited</td>
<td>upper only</td>
<td></td>
<td></td>
<td>yes</td>
</tr>
<tr>
<td>Category</td>
<td>Number of Participants Allowed</td>
<td>Grade Level</td>
<td>Exhibition</td>
<td>Advancement to DFAF</td>
<td>Required Early Submission</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>--------------------------------</td>
<td>-------------</td>
<td>------------</td>
<td>----------------------</td>
<td>----------------------------</td>
</tr>
<tr>
<td>Drawing</td>
<td>5 per grade level</td>
<td>3rd – 12th</td>
<td></td>
<td>upper only</td>
<td>yes</td>
</tr>
<tr>
<td>Painting</td>
<td>5 per grade level</td>
<td>3rd – 12th</td>
<td></td>
<td>upper only</td>
<td>yes</td>
</tr>
<tr>
<td>Graphic Design</td>
<td>5 per grade level</td>
<td>3rd – 12th</td>
<td>yes</td>
<td>upper only</td>
<td>yes</td>
</tr>
<tr>
<td>Mixed Media</td>
<td>5 per grade level</td>
<td>3rd – 12th</td>
<td></td>
<td>upper only</td>
<td>yes</td>
</tr>
<tr>
<td>Sculpture</td>
<td>5 per grade level</td>
<td>3rd – 12th</td>
<td></td>
<td></td>
<td>yes</td>
</tr>
<tr>
<td>Ceramic</td>
<td>5 per grade level</td>
<td>3rd – 12th</td>
<td></td>
<td></td>
<td>yes</td>
</tr>
<tr>
<td>Photography</td>
<td>5 per grade level</td>
<td>3rd – 12th</td>
<td>yes</td>
<td></td>
<td>yes</td>
</tr>
<tr>
<td>Worship Dance Solo/Troupe</td>
<td>unlimited</td>
<td>3rd – 12th</td>
<td></td>
<td>upper only</td>
<td></td>
</tr>
<tr>
<td>Urban Solo/Troupe</td>
<td>unlimited</td>
<td>3rd – 12th</td>
<td></td>
<td>upper only</td>
<td></td>
</tr>
<tr>
<td>Step Troupe</td>
<td>unlimited</td>
<td>3rd – 12th</td>
<td></td>
<td>upper only</td>
<td></td>
</tr>
<tr>
<td>Drama Solo/Ensemble</td>
<td>unlimited</td>
<td>3rd – 12th</td>
<td></td>
<td>upper only</td>
<td></td>
</tr>
<tr>
<td>Human Video</td>
<td>unlimited</td>
<td>3rd – 12th</td>
<td></td>
<td>upper only</td>
<td></td>
</tr>
<tr>
<td>Piano / Keyboard</td>
<td>unlimited</td>
<td>3rd – 12th</td>
<td></td>
<td>upper only</td>
<td></td>
</tr>
<tr>
<td>Percussion Solo / Ensemble</td>
<td>unlimited</td>
<td>3rd – 12th</td>
<td></td>
<td>upper only</td>
<td></td>
</tr>
<tr>
<td>Instrumental Solo / Ensemble</td>
<td>unlimited</td>
<td>3rd – 12th</td>
<td></td>
<td>upper only</td>
<td></td>
</tr>
<tr>
<td>Choir</td>
<td>unlimited</td>
<td>3rd – 12th</td>
<td></td>
<td>upper only</td>
<td></td>
</tr>
<tr>
<td>Rap Solo / Group</td>
<td>unlimited</td>
<td>3rd – 12th</td>
<td>yes</td>
<td>upper only</td>
<td></td>
</tr>
<tr>
<td>Songwriting</td>
<td>unlimited</td>
<td>3rd – 12th</td>
<td>yes</td>
<td>upper only</td>
<td></td>
</tr>
<tr>
<td>Vocal Solo</td>
<td>unlimited</td>
<td>3rd – 12th</td>
<td></td>
<td>upper only</td>
<td></td>
</tr>
<tr>
<td>Vocal Ensemble</td>
<td>unlimited</td>
<td>3rd – 12th</td>
<td></td>
<td>upper only</td>
<td></td>
</tr>
<tr>
<td>Worship Team</td>
<td>unlimited</td>
<td>3rd – 12th</td>
<td></td>
<td>upper only</td>
<td></td>
</tr>
</tbody>
</table>
ACADEMICS

MATHEMATICS DIVISION

MATH OLYMPICS

- Grade 3
- Grade 4
- Grade 5
- Grade 6
- Grade 7
- Grade 8
- Grade 9
- Grade 10
- Grade 11
- Grade 12

Description: Each school may enter no more than three students per grade level. Each school that enters must provide a qualified adult worker who may be used for the competition supervision. The competition will be conducted in a normal testing environment. A student will be disqualified and asked to leave for causing any unnecessary disruptions or talking to other students during the tests.

Procedures: Each student (3rd through 12th) will receive a separate test relative to their grade level. Curriculum based problems are covered on each test and are in conformance with the Sunshine State standards. In each grade level, problems will range from simple order of operation-type problems to word problems. Each student is responsible for providing his or her own pencils and erasers. Scratch paper will be provided. Elementary (3rd–5th) and Middle School (6th–8th) students are not permitted to use calculators or bring other items into the testing area. Visitors are not permitted in the testing rooms during testing.

Evaluations: First place trophies will be awarded in each grade level (3rd through 12th). The participant with the highest cumulative score per grade level shall receive the first place trophy. In the event of a tie, a tie-breaking round will be held. Additionally, each participant will receive recognition of his/her efforts according to placement.

BASIC MATH RULES FOR 3RD – 5TH GRADE

1. There will be one test administered and students will have 40 minutes to complete the test.
2. Upon completing the test, students are to turn the test over and sit quietly until dismissed. Students may reconsider any work, time allowing.
3. All answers must be on the line indicated to receive credit.
4. Students are encouraged to answer questions they know first and, if time permits, return to questions that are more difficult.
5. A 10 minute warning will be given before the end of the testing time.
6. All tests will be collected at the end of the 40 minutes.
7. When directed to stop testing, students are to put pencils down and turn papers face down.
8. No partial credit will be given
9. Absolutely no talking; students will be disqualified and asked to leave the testing room.
10. NO CALCULATORS ARE ALLOWED FOR 3rd – 5th GRADE.
   • 3rd Grade
     o Addition/Subtraction of whole numbers
     o Multiplication/Division of whole numbers
   • 4th Grade
     o Addition/Subtraction of whole numbers, fractions and decimals
     o Multiplication/Division of whole numbers (Express remainders as reduced fractions)
   • 5th Grade
     o Addition/Subtraction of whole numbers, fractions and decimals
     o Multiplication/Division of whole numbers, fractions and decimals (Express remainders as reduced fractions or as a decimal)

BASIC MATH RULES FOR 6TH – 8TH GRADES

1. There will be one test administered and students will have 50 minutes to complete the test
2. Upon completing the test, students are to turn the test over and sit quietly until dismissed. Students may reconsider any work, time allowing.
3. All answers must be on the line indicated to receive credit.
4. Students are encouraged to answer questions they know first and, if time permits, return to questions that are more difficult.
5. A 10 minute warning will be given before the end of the testing time.
6. All tests will be collected at the end of the 50 minutes.
7. When directed to stop testing, students are to put pencils down and turn papers face down.
8. No partial credit will be given
9. Absolutely no talking; students will be disqualified and asked to leave the testing room.
10. NO CALCULATORS ARE ALLOWED FOR 6TH – 8TH GRADE.
11. Grade level tests will include the following areas of computation:
   • 6th Grade
     o Addition/Subtraction of whole numbers, fractions and decimals
     o Multiplication/Division of whole numbers, fractions and decimals
     o Percent problems (Express remainders as reduced fractions or decimals)
   • 7th Grade
     o All of the 6th grade work plus: change common fractions to decimals, exponents, change measures, complex fractions, other number bases, greatest common factor, least common multiple (Express remainders as reduced fractions or decimals)
   • 8th Grade
     o All of the 7th grade work plus: proportion, rounding decimals and Pre-algebra (Express remainders as reduced fractions or decimals)

BASIC MATH RULES FOR 9TH – 12TH GRADES

1. There will be one test administered and students will have 50 minutes to complete the test
2. Upon completing the test, students are to turn the test over and sit quietly until dismissed. Students may reconsider any work, time allowing.

3. All answers must be on the line indicated to receive credit.

4. Students are encouraged to answer questions they know first and, if time permits, return to questions that are more difficult.

5. A 10 minute warning will be given before the end of the testing time.

6. All tests will be collected at the end of the 50 minutes.

7. When directed to stop testing, students are to put pencils down and turn papers face down.

8. No partial credit will be given.

9. Absolutely no talking; students will be disqualified and asked to leave the testing room.

10. CALCULATORS MAY BE USED FOR 9TH – 12TH GRADE STUDENTS ACCORDING TO THE FOLLOWING GUIDELINES:
    - Students may use a scientific or graphing calculator during the math competition.
    - Students are NOT allowed to use the following calculators or devices:
      - a minicomputer
      - electronic writing pad or pen-input/stylus-driven device
      - pocket organizer
      - cell phone calculator
      - a calculator that has a QWERTY (typewriter-like) keypad
      - a calculator that uses an electrical outlet, makes noise, or has a paper tape

11. Grade level tests will include the following areas of computation:
    - 9th Grade - All phases and concepts of Algebra I material
    - 10th Grade - All phases and concepts of Plane Geometry material
    - 11th Grade - All phases and concepts of Algebra I, II and Plane Geometry material
    - 12th Grade - All phases and concepts of Algebra I, II, Plane and Solid Geometry, Trigonometry material

SCIENCE FAIR (GRADES 3-12)

- Grade 3
- Grade 4
- Grade 5
- Grade 6
- Grade 7
- Grade 8
- Grade 9
- Grade 10
- Grade 11
- Grade 12

The FLOCS Science Fair is a competition designed to encourage students from elementary through high school levels to refine and put into action scientific principles found in creation. The purpose is to allow the students to exercise their critical reasoning and ability of expression of their thoughts filtered through the Holy Scriptures.
Moreover, the students are not in competition with each other but rather are competing against standards set to measure each participant’s work and ability to present a project with poise and articulate oral presentation.

**TYPES OF PROJECTS AND CATEGORIES**

1. **Types of Projects**
   a. **Non-Experimental - Elementary ONLY (grades 3-5):** for non-experimental projects the following types are allowed:
      i. **Model** – an entry which shows how various parts work together to accomplish the purpose for which they were designed. It includes projects that explain how a manufactured item such as the internal combustion engine works, and how a created item, such as the leaf of a plant, functions.
      ii. **Collection** – an entry that classifies and displays items gathered from nature. It includes fossil, flower, rock collections, etc.
      iii. **Demonstration** – an entry that explains a principle or law found in the physical creation or in mathematical realms, such as why objects appear to lose weight when placed under water.
   b. **Experimental - Middle School/High School:** all MS/HS projects must follow the SCIENTIFIC METHOD:
      i. **Identify the Problem.**
      ii. **Form a Hypothesis** (a possible solution, “what if...”)
      iii. **Do background research** (books, periodicals, magazines, pamphlets, etc).
      iv. **Conduct an experiment** (procedure to test the hypothesis).
      v. **Observe**
      vi. **Analyze the procedure** (how was it done, what materials were used).
      vii. **Record data** (log book)
      viii. **Formulate a conclusion** from the experiment answering the hypothesis.

2. **Categories**
   a. **Life Science:** Behavioral; Botany; Microbiology; Zoology; Physiology; General Biology
   b. **Physical Science:** Physics; Chemistry; Earth Space Science; Math and Computers; Engineering; and General Science

**SCIENCE PROJECT REQUIREMENTS**

1. **Project Design**
   a. **Start by making several rough sketches,** evaluating the arrangement of materials, lettering, etc., until you have your proposed plan for the display.
   b. **Make the design eye-catching and attractive** to tell the story of your problem and to get the viewer’s attention. However, avoid gaudy, splashy approaches to the design.
   c. **Make an easy-to-follow design** to “shout” the message in a few seconds.
   d. **Lettering should be large and attractive** (avoid hand lettering unless the student is talented/ artistic in that area).
   e. **Titles should be short and descriptive.**
   f. **Use pictures, diagrams, graphs, and photographs** when possible.
   g. **Color generalizations:**
      i. **green and yellow shades suggest** natural sciences.
ii. red and blues, the technical and applied sciences.
iii. blues and white suggest medicine.
iv. Unique and creative display arrangements often enhance a project.
v. Do not “overdo” the design and take away from the message of the project.

2. Material:
   a. Standard Science Fair boards are available in various colors and are recommended.
   b. Other materials for backboard displays are foam board, pegboard, and cardboard. All displays must be free standing.
   c. The project display should be attractive, creative, eye catching, neat and informative.

3. Size:
   a. The exhibit display may not exceed 4 feet wide, 2 feet deep & 5 feet high.
   b. Those exceeding the limit will be penalized in points.

4. Board Requirements:
   a. Experimental projects must include all of the following (Non-Experimental projects require #1, #4, #7, #9 & #11)
      i. TITLE: The student may use his/her creative abilities to come up with a catchy title. The title tells what the project is going to solve; it may be stated in the form of a question.
      ii. ABSTRACT
      iii. TITLE OF PROJECT: A statement of the problem to be solved.
      iv. HYPOTHESIS: An educated guess based on information gathered about the particular topic. It can be written using an IF/THEN statement such as: IF magnets attract iron, THEN only those objects that contain iron will be attracted by the magnet. It can also be stated as: I THINK THAT...
      v. METHOD OF TESTING HYPOTHESIS: It should explain the procedure you will use to test your hypothesis.
      vi. RESULTS: A brief explanation of the results obtained by the experiment.
      vii. CONCLUSION: A brief explanation of how the hypothesis was proven, or not, by the procedures followed by the experiment.
      viii. EXPERIMENTAL DESIGN: This can be a drawing of different steps of the procedures, models of the experiment done, sample or collection of specimens, etc.
      ix. BACKGROUND INFORMATION: The student will need to research the chosen topic. Credible internet sources, books, encyclopedias, computers, newspapers, magazines, interviews, and information obtained from organizations are resources that the student can use.
      x. RESULTS: It relates to the total amount of information obtained during the experiment. The way in which data is recorded is very important. Record the data using charts, graphs, tables, pictographs, logs, photographs, written observations, or anecdotal records. The more data there is, the more accurate the conclusion will probably be. Doing an experiment just one time does not give sufficient information to draw a conclusion.
      xi. CONCLUSION: Once the information and data have been analyzed a conclusion can be written. In the conclusion the project is summarized and evidence is given to support the original hypothesis and the Biblical principle or illustration. The conclusion should include a statement as to whether the hypothesis was verified or nullified. It should also include statements of what further experimentation could be done to broaden the scope of the problem considered, or why results are inconclusive.
xii. WRITTEN REPORT: Reports for elementary students can be written by hand; the Upper Division grade reports must be typed (due to length).

1. Elementary:
   a. Each exhibit must include a written report.
   b. 150-200 words for 3rd
   c. 200-250 words for 4th
   d. 250-350 words for 5th

2. Middle School:
   a. Each exhibit must include a detailed report, fully footnoted, with bibliography. This report should give detail of literary research done on the hypothesis.
   b. 350-500 words for 6th
   c. 500-800 words for 7th
   d. 800-1000 words for 8th

3. High School:
   a. Same requirements as Middle School.
   b. 800 – 1200 words for grades 9-12

5. Log Book
   a. Chronological record of the project’s development should include who, what, when, where, why and how of each day’s work.
   b. The log book must be a part of the project display (on the board or the table).
   c. The log book is a journal of your experiment. As you begin your experiment record procedure in detail and write it out, step-by-step, drawing and labeling any apparatus you use, and explaining how all the variables are controlled.
   d. Results are first formulated in your log book.
   e. Everything you do on your project goes in your log book! From start to finish it must be in your log book. Keep the book neat and clean. It will be displayed with your project at any fair you attend.

6. Biblical Reference
   a. All exhibits must include a scripture reference. Some ideas are not specifically mentioned in the Bible, but there are verses that develop principles which can be related to the project. The intent is to relate all areas of science to the Creator of the universe. Moreover, the exhibit and the information provided must have Biblical application or illustration.
   b. Application
      i. Information that is usable in everyday life and relevant to the problem being considered.
   c. Illustration
      i. Explanatory example from Scripture that parallels the problem.

7. Equipment
   a. All exhibits requiring electricity must be designed for 110 volts. The ground plug (3-prong) must be used. Exhibitors must provide their own extension cords.
   b. Gas/Water: No gas or water outlets will be provided.
   c. Suitability For Exhibition: Dangerous/unsafe exhibits will not be permitted. The Fair officials reserve the right to remove any project deemed objectionable or hazardous.

8. Credit
   a. Your name, school and grade must be in the lower right hand corner on the back of your display. Acknowledge all help there.

9. Oral Presentation
a. Student must be able to explain the project in technical terms to the judges and non-technical language to the layman.
b. Student must be able to answer a vast number of general and specific questions.

10. Project Assistance
   a. Project is to be the product of one student’s work—NO team projects.
   b. Students may seek help with typing and board construction.
   c. Someone may also critique the student’s methods.
   d. Backboard design/layout must be the student’s own work.
   e. At all grade levels, students must do 90% of the total work.
   f. All help must be acknowledged in written form on the exhibit.

11. Safety and Concerns
   a. Live animals or plants are not permitted at the FLOCS Science Fair. Animal and plant experiments may still be done, but must be photographed step by step. The photographs, not the animals, are included in the project display. When using animals for experimentation, students must not perform unnecessary or indiscriminate experiments on live animals. Photographs of inhumane treatment will be rejected by the Fair officials, and not permitted as part of the display.
   b. Rockets: Fair officials will reject unsafe experimentation with rockets. The American Rocket Society has advised that because of the dangers involved, experiments with rockets should be discouraged.
   c. Projects involving temperatures in excess of 100 degrees C. (212°F) must be adequately insulated from flammable surroundings by suitable insulation.
   d. Electrical safety must be observed. No exposed switches, wire or metal parts permitted. All wiring and connections should conform to safety standards as approved by electrical safety engineers/codes.
   e. Any project that may constitute a hazard to the public will be rejected.

12. Science Fair Judging
   a. Non-experimental projects will be judged according to visual display, knowledge, verbal explanation, written report, and Biblical application.
   b. Experimental projects will be evaluated according to creativity, scientific method, thoroughness, technical skill, level of difficulty, neatness and appearance.
   c. Naturally, a more in-depth project, written report and oral presentation is expected of students at each additional grade level.
   d. The judging criteria are as close to the public system as possible so those students may enter other Science Fairs.
   e. Students will be required to be with their projects during the time of judging.
   f. The FLOCS Science Fair is to be considered a public presentation and students are asked to dress neatly and appropriately for the occasion.
GEOGRAPHY DIVISION

GEOGRAPHY BEE

- Grade 5
- Grade 6
- Grade 7
- Grade 8

Description: A competition to stimulate and encourage the learning of geography for 5th – 8th grade students. Questions are designed to test the participant’s knowledge of geography. The questions will cover names and placement of locations of geographical importance, identification of location of cultural and physical features and regions, the distribution and patterns of languages, relations, economic activities, population, political systems, physical phenomena, changes in places and areas through time, tools geographers use and all other aspects of geographical importance (students should study from geography and history textbooks and other sources of current geographic information). The Geography Bee will be conducted similar to a traditional overall spelling bee. Questions will be taken from National Geographic Geography Bee materials.

Evaluation: After two incorrect responses the participant will be eliminated from the Bee. When the Bee is down to two contestants, they will compete in the Championship Round. This round consists of five questions. Both contestants will be asked a question at the same time and will have fifteen seconds to write their answers. The answers will be checked and the contestant who answered correctly the most questions will be the champion. Championship rounds will continue until a winner is declared.

GEOGRAPHY BEE RULES

1. Each school may enter two contestants.
2. The decisions of the judges are final.
3. Participants must respond to questions within fifteen seconds.

SPELLING DIVISION

SPELLING BEE

- Grade 3
- Grade 4
- Grade 5
- Grade 6
- Grade 7
- Grade 8

SPELLING BEE GUIDELINES

1. Two students from each grade (grades 3-8) may be selected to represent their school in the grade level competitions.
a. Each school can also submit one alternate per grade. The alternate will be used to replace one of the two representatives in that grade who may need to be excused due to illness or family emergency.

b. Participants must be currently enrolled in the grade in which they are competing.

2. It is recommended that the school hold a qualifying Spelling Bee for each grade level prior to registration.
   a. Classroom or School level Bees may be conducted either in writing or orally, or a combination of the two methods.

3. The LCS Festival Spelling Bee shall be an oral competition with elimination on a single-elimination basis in the traditional spelling bee manner.

4. Words shall be selected from the official word list. Words dictated will not be presented in the order they are written in the list.

5. Words shall be pronounced according to the diacritical markings in Merriam Webster’s Collegiate Dictionary, 11th edition, from which the pronouncer shall select the definition or definitions that he/she gives.

After the pronouncer gives the contestant a word, the contestant must pronounce the word before and after spelling it. Failure to do so shall result in elimination.

6. The contestant may request the pronouncer to repeat the word, define it, or use it in a sentence. The pronouncer shall grant all such requests until the judges agree that the word has been made reasonably clear to the contestant. Judges may disqualify any contestant who ignores a request to begin spelling.

7. Having started to spell a word, a contestant may stop and start over, retracing the spelling from the beginning, but in the retracing there can be no change of letters and their sequence from those first articulated. If letters or their sequence is changed in the spelling, the speller will be eliminated.

8. Upon missing the spelling word, a contestant immediately drops out of the contest. The next word the pronouncer dictates is given to the next contestant.

9. When the contestants are reduced to two, the elimination procedure changes. At that point, the pronouncer will stop the competition and state the new rules. When one contestant misspells a word, the other contestant shall be given an opportunity to spell that same word. If the second contestant spells that word correctly, plus the next word the pronouncer dictates, then he/she shall be declared the champion.

10. If one of the last two contestants misspells a word and the other, after correcting the error, misspells the new word submitted to him/her, then the mispelled new word shall be referred to the first speller. If the first speller then succeeds in correcting the error and correctly spells the next word on the pronouncer’s list, then he/she shall be declared the champion.

11. If both spellers misspell the same word, both shall continue in the contest, and the one who first misspelled the word shall be given a new word to spell. The contest shall then continue under rules 9 and 10.

12. The Merriam Webster’s Collegiate Dictionary, 11th edition, shall serve as the final authority for the spelling of words in the state finals. If more than one spelling is listed for a word, any of these spellings will be accepted as correct if the word appears in boldface type and if it either matches the pronunciation and definition provided by the pronouncer, or if it is clearly identified as being a standard variant of the word that the contestant has been asked to spell. Boldfaced spellings at other locations having archaic, obsolete, or regional labels that are different from those at the main entry will not be accepted as correct.
13. The student must request the pronouncer to indicate, either by defining the word or by explaining the homonyms, which word is to be spelled.

14. Any question relating to the spelling of a word should be referred to the judges immediately. The deadline for making a grievance is before the contestant affected would have received his/her next word had he/she stayed in the contest. No grievance will be entertained after that word has been given to another speller. When only two spellers remain, a grievance must be made immediately, that is, before the second speller has started to spell the word given him/her, or, if both have misspelled the same word, before the correct spelling is given to the audience.

15. The judges are in complete control of the bee. Their decision shall be final on all questions.

**WRITING DIVISION**

Read the General Information and General Rules.

Registrants in the Writing Division may submit entries in the following categories:

- Short Story
- First Person Essay
- Poetry

**Writing Division Delivery Instructions**

1. All Writing entries must be submitted to the office with the registration form and fees prior to the Festival, please reference the registration form for an exact date.
2. If the writing entries are not received by the deadline, they will not be judged.
3. Do not bring writing entries to the Festival.
4. Four copies of the writing entry must accompany the completed registration form and appropriate fee.
5. All Writing will be evaluated prior to the Festival.

**SHORT STORY GUIDELINES**

Each entry will be evaluated on criteria established by the Festival Committee, including the following:

- **Selection**
  - Christian message – presents a clear Christian message
  - Appropriate - appropriate level of difficulty; appropriate for this festival
  - Originality – unique use of original and creative ideas; demonstrates a fresh approach.
  - Title selection - interesting title
  - Style - keeps within genre

- **Communication**
  - Use of language – proper usage and easily understood components of the English language.
  - Freshness of expression – avoidance of clichés; creating fresh and vivid imagery.
  - Development - strong incorporation of key components (plot, character development, and conflict.)
  - Flow of thought – connected ideas and flow

- **Presentation**
• Sentence structure – proper placement of phrases and words
• Grammar - correct verb tenses, usage of pronouns, etc.
• Unique wording – excellent word selection; avoidance of repetitive or common vocabulary
• Mechanics/spelling - correct word spelling
• Punctuation - correct use of commas, semi-colons, apostrophes, etc.
• Transitional elements - consistent flow of topics from paragraph to paragraph
• Visual elements - coversheet, spacing, margins, and word count

• Effectiveness
  o Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
  o Preparation – an apparent effort of time and thought in preparing the piece.
  o Interpretation – overall ability of the writer to capture interest and impact the reader
  o Understandable concept – combination of the selection, communication, presentation/technique, and effectiveness in attaining a response.

SHORT STORY

1. The Short Story entry is for the submission of either a fiction or non-fiction story.
2. All entries must be the original work of one student and not previously submitted in this festival.
3. Entries must be submitted typed in 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, Word Art, borders, etc.
4. The submission must contain:
   a. Elementary 150 - 500 words
   b. Middle School 750 - 1500 words
   c. Senior High 1500 - 1800 words
5. The story must communicate a Christian message.
6. Submissions must include a title page on page one of the document, the summary on page two, and the entry beginning on page three. The title page and summary may not be separate documents. The following information is required:
   a. Title
   b. Category
   c. Author
   d. School Name, City
   e. Word count

FIRST PERSON ESSAY

1. A First Person Essay entry is the art of writing essay based on personal experience.
2. A First Person Essay must have a minimum and a maximum of words. Dialogue is allowed.
   a. Elementary 150 - 300 words
   b. Middle School 300 - 700 words
   c. Senior High 600 - 1200 words
3. All entries must be the original work of one student and not previously submitted in this festival.
4. Entries must be submitted typed in 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, Word Art, borders, etc.
5. Each entry must include a title page on page one of the document, with the entry beginning on page two. The title page may not be a separate document. The following information is required:
POETRY

1. A Poetry entry is the art of composing a piece of literature written in meter or verse.
2. A Poetry entry may be rhymed or unrhymed, with a maximum of 30 lines.
3. Entries must be the original work of the student and not previously submitted in this festival.
4. Submissions must be submitted typed in 12-point black Times New Roman or Arial font, with at least 1-inch margins on all sides, and may not contain art, Word Art, borders, etc.
5. Poetry entries are not required to be double-spaced.
6. Entries must include a title page on page one of the document, with the entry beginning on page two. The title page may not be a separate document. The following information is required:
   a. Title
   b. Category
   c. Author
   d. School Name, City
   e. Word Count

COMMUNICATION DIVISION

Read the General Information and General Rules.

Registrants in the Communication Division may submit entries in the following categories:

- Short Sermon
- Spoken Word
- Short Film
- Bible Memorization
- Speech – Patriotic
- Speech – Poetry
- Speech – Dramatic Quotation

SHORT SERMON

- Short Sermon, Elementary is open to students enrolled in grades 3-5
- Short Sermon, Middle is open to students enrolled in grades 6-8
- Short Sermon, High is open to students enrolled in grades 9-12

SHORT SERMON RULES

1. An entry in Short Sermon is the art of verbally communicating a biblical message that includes Scripture quotations or readings presented by one 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.
4. All presentations must be in harmony with the Statement of Fundamental Truths of the Assemblies of God. A copy of the Statement of Fundamental Truths is available online at www.lcstoday.org.
5. All entries must be original material, not just a memorization of someone else’s sermon. Participants are permitted to use illustrations personal testimonies, statistics, stories, etc. Sources must be cited.
6. Participants are allowed to use notes. The sermon does not need to be memorized.
7. Participants may only use a Bible, notes, a podium and handheld visual aids. The festival provides only the podium.
8. All aspects of the sermon must take place within the boundaries of the stage.
9. The wearing of costumes is not permitted.
10. The use of audio or audiovisual devices is not permitted. Neither flammable nor liquid visual aids are permitted.
11. All 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.

**SHORT SERMON GUIDELINES**

Each entry will be evaluated on criteria established by LCS Festival including the following:

- **Selection**
  - Christian message – presents a solidly Biblical perspective with ministry effectiveness in mind.
  - Appropriate—appropriate level of difficulty; appropriate for this festival

- **Communication**
  - Originality – use of original and creative ideas; demonstrates a fresh approach.
  - Posture – effective stance appropriate for public speaking, stage presence, and proper breath support.
  - Expression/body language – use of nonverbal communication (i.e. facial expressions, hand and arm gestures) that enhance the delivery of the sermon.
  - 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/Technique**
  - Use of Scripture – Scriptural text/quotations foundational to overall presentation; reference(s) cited.
  - Structure of content – effective, logical organization of thoughts communicated for understanding, believability and remembrance.
  - Opening/conclusion – use of quote, question, illustrations, or story is used to capture audience’s interest in topic of sermon; the conclusion recaps the main points and calls for a final response.
  - 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.
  - Elicits response – demonstrates purpose of sermon with a question for a response in conclusion.

- **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/technique, and effectiveness in attaining a response.

SPOKEN WORD (EXHIBITION)

This is an exhibition Category. Upper Level only.

SPOKEN WORD RULES

1. An entry in Spoken Word is for the art and ministry of communicating poetry that is specifically composed for performance before an audience.
2. Spoken Word entries must be entirely the original work of one eligible student.
3. There is a time limit of 3 minutes for all Spoken Word entries. Time begins when the participant does or says anything to indicate the beginning of the presentation.
4. The entire presentation must be memorized.
5. The use of additional media is not permitted.
6. Neither live nor recorded music nor singing by the student is permitted.
7. Neither costumes nor props are permitted

SPOKEN WORD GUIDELINES

Each entry will be evaluated on criteria established by LCS Festival including the following:

- Selection
  - Appropriate—appropriate for this festival in subject and taste
  - Originality - unique use of original and creative ideas; demonstrates a fresh approach.
- Communication
  - Development - full development of ideas and expressions throughout piece
  - Flow of thought - connectivity and progression of ideas
  - Fresh imagery/word play - figures of speech, sound devices, and linguistic effects achieved through various patterns and variations in diction
  - Sound devices - assonance, alliteration, consonance, rhyme, repetition, etc.
  - Diction - choice and arrangement of words
  - Freshness of expression - avoidance of clichés; creating fresh and vivid imagery
  - Writing Style - command of lyrical, narrative, or dramatic conventions
- Presentation/Technique
  - Timing/delivery - demonstrates an understanding/execution of pacing, movement, and tone
  - Voice - unique presence of the creator of the piece; not necessarily the speaker in the piece but a recognizable presence of a distinctive author behind and inside everything in the work
  - Clarity/style - demonstrates a distinctive mode of expression
  - Posture/Facial expression - use of nonverbal communication to enhance the impact and performance of the piece
- Rhythm/musicality - audible experience of the written work including sound devices, rhythm and the way sound compliments the meaning and intent of the piece
- Stage presence - command of stage; control, confidence and comfort
- Energy - appropriate physical, emotional and audible connectivity to the subject and theme of the piece
- Movement—if used, movement is intentional and enhances content

- Effectiveness
  - Evident connection - overall impact of the piece combining writing, communication and performance
  - Evident message - understandable concept; evident impact
  - Preparation - an apparent effort of time and thought in all elements of preparation

**SHORT FILM (EXHIBITION)**

This is an Exhibition category. Upper Level only.

**FESTIVAL DELIVERY INSTRUCTIONS**

Each Short Film entry must submit a public or unlisted YouTube or Vimeo URL in advance with the registration form to the Festival office prior to the Festival, please reference the registration form for an exact date. Any other form of submission of the Short Film will not be accepted.

**INFORMATION REGARDING SHORT FILM**

All Short Film entries will be evaluated prior to the Festival. Results will be available at the Festival.

**SHORT FILM RULES**

1. The creation of a Short Film is the art and process of producing a film containing a combination of visual images and sounds to communicate effectively a mood, emotion and/or message by one to ten eligible students.
2. In the Short Film category, the following genres are accepted:
   - Animation
   - Comedy
   - Drama
   - Documentary
   - Experimental
   - Music Video
   - Fiction/Live Action
3. Short Film entries must include the following information in the Video Description on YouTube or Vimeo:
   a. Title
   b. Participant(s)
   c. School Name, City
4. Entries in Short Film have a time limit of 5 minutes.
5. The creator(s)/producer(s) of the film must meet the age or grade requirements and must register as participants. Adults may not serve as the primary director(s) or editor(s) of the film being submitted by the
participant(s). However, those appearing in the film or supporting the production (actors, grips, lighting, boom operator, etc.) do not need to meet age requirements nor register as participants.

6. Copyright policy: the League of Christian Schools and it’s subsidiaries are not responsible for assuring that all material included in students’ film productions is in compliance with existing copyright laws. It is the responsibility of the students, parents and leaders to be completely legal and ethical in their conduct regarding copyrighted material used to create an entry for the LCSF. Students must obtain either the copyrights or explicit written permission for use of all software, graphics, parodies, recorded music and/or sound files included. See “Copyrighted Material” under General Rules for an additional list of guidelines.

7. Credits must be included and count toward the overall time limit of 5 minutes.

8. Any script or story line must be the original work of the participant(s) and not previously submitted in this festival.

9. Short Film entries must submit a YouTube or Vimeo URL with the registration form.

10. The participant(s) is not required to be present at the Festival. However, the registration form and fee must be submitted by the appropriate deadline.

SHORT FILM GUIDELINES

Each entry will be evaluated on criteria established by LCS Festival including the following:

- **Selection**
  - Christian message – should present a clear Christian message; overtly “religious” subject, symbols, or themes are not required.
  - Appropriate—appropriate level of difficulty; appropriate for this festival
  - Script development – fresh and creative script; not tired or cliché.

- **Communication**
  - Originality – use of original and creative ideas; demonstrates a fresh approach.
  - Verbal communication – dialogue/narrative flows naturally and communicates effectively while moving the story and message forward.
  - Body communication – actors effectively and believably communicate with body language and facial expression.
  - Directing – choice of camera shots, angles, and movement that help communicate mood and emotion.
  - Music – contributes to mood and helps communicate the message.
  - Imagery – the use of color, reflections, shadows, shapes, or icon images effectively enhance the mood and message.

- **Presentation/Technique**
  - Hook – opening sequence immediately grabs the attention of the audience.
  - Proper framing – camera shots have proper headroom and nose room.
  - Appropriate shot – appropriate shots are used for the specific situation (wide, medium, close-ups, pans, zooms, dolly, crane, etc.).
  - The line of action – shots do not cross the line of action.
  - Lighting – effective use of light; develops mood and nuance.
  - Balanced lighting – consistent lighting with appropriate balance between foreground and background.
  - Color balance – appropriate color/temperature light is used for the specific situation.
Flow and pacing – frames flow together into a cohesive story; edits do not cause the story to be jumpy or to drag.

Storytelling – shots and the sequence of editing selected for effective storytelling.

Transparent editing – edits are unnoticeable and do not detract from the story.

Color correction – shots in the same scene are similar in color balance, contrast, and appearance.

Open/close – title and credits are appropriate for the production.

Audio mix – balanced and clearly understood audio; voices and voice-overs can be clearly heard and understood above the music.

F/X and Foley – natural and appropriate use of audio and visual effects.

Wardrobe – wardrobe selections are appropriate for the roles played by the actors as well as scene setting.

Setting and set – setting and location for the story being told is appropriate and the set is believable. The set should carry both dimension and depth.

Effectiveness

Message effectiveness – evokes a powerful viewer response appropriate to the film’s message.

Production effectiveness – an overall cohesiveness of story, casting, production, style and genre.

Acting effectiveness – the performance of the actors is effective overall (i.e., were they believable?)

Introduction – time, setting, and main characters are quickly revealed.

Conflict – conflict clearly established.

Plot development – develops towards a climax.

Climax – believable plot reaches a climax that resolves the conflict.

Resolve – the story ties up loose ends. If the audience is left hanging, it is intended. A hanging end should not be the result of poor scripting.

BIBLE MEMORIZATION

1. Each school may enter no more than 3 students per grade in 3rd – 8th grades.
2. Presentations are from the approved list of scriptures which is available in the appendix of this manual, or on the www.lcsfestival.org website.
3. All presentations must be memorized (notes and prompters are not permitted).
4. Participants shall provide one copy of their speech to the judges.
5. All presentations must begin with an introduction. Students should give the scripture reference, the version of Bible they are using, and a brief summary of the passage they are quoting.
6. Students should communicate the message of their selection through their vocal and facial expressions, being sure to include speech techniques described on the judging sheet.
7. Bodily movements and gestures are allowed, but not required, and must not be overdone.
8. The presentation may not be dramatized.
9. Costumes and props are not allowed.
10. Eye contact should be with the audience, not the judges.
11. Picture taking or video recorders are not permitted during the student’s presentation.

BIBLE MEMORIZATION GUIDELINES

Each entry will be evaluated on criteria established by LCS Festival including the following:

- Selection
o Appropriate—the selected portion should provide adequate opportunity for the actor 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.

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

• Communication
  o Posture – use of whole body to enhance character.
  o Expression – nonverbal communication (i.e. facial expressions, gestures, posture) that enhances mood of the presentation.
  o Character development – a full realization of who the character(s) become(s) throughout the presentation.
  o Stage presence – command of stage; control, confidence and comfort.
  o Vocal clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.
  o Memorization—word perfect recitation of the selected scripture portion

• Presentation/Technique
  o Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines
  o Delivery – strong delivery of lines using proper pronunciation of words to help develop an effective mood and tone
  o 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 should be clear, distinctive and creative.
  o Characterization – believable representation of human motives, thoughts, actions and emotions.
  o Action – natural movement of the actor(s) that is both original and creative enhancing the idea of the presentation.
  o Blocking – proper staging; movement with purpose; staging that best allows full view of actors face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.

• Effectiveness
  o Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
  o Preparation – an apparent effort of thought and time in preparation.
  o Interpretation – a conclusive voice stating the overall message.
  o Understandable concept – the combination of scripture, communication, presentation/technique, and effectiveness in attaining a response.

SPEECH - PATRIOTIC ORATION

1. This category is for patriotic material written by or presented by famous persons.
2. No poems are allowed.
3. Each school may enter no more than 3 students per grade in 3rd – 8th grades.
4. Presentations are from the approved list of famous speeches which is available in the appendix of this manual, or on the www.lcsfestival.org website. Or a student may use another patriotic speech from a notable historical figure. The length of the selection should be 250 - 500 words.
5. All presentations must be memorized (notes and prompters are not permitted).
6. Participants shall provide one copy of their speech to the judges.
7. All presentations must begin with an introduction. The student should give the title and some background information regarding their selection.
8. Students should communicate the message of their selection through their vocal and facial expressions, being sure to include speech techniques described on the judging sheet.
9. Bodily movements and gestures are allowed, but not required, and must not be overdone.
10. The presentation may not be dramatized.
11. Costumes and props are not allowed.
12. Eye contact should be with the audience, not the judges.
13. Picture taking or video recorders are not permitted during the student’s presentation.

**SPEECH PATRIOTIC GUIDELINES**

Each entry will be evaluated on criteria established by LCS Festival including the following:

- **Selection**
  - Appropriate—the selected portion should provide adequate opportunity for the actor 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**
  - Posture – use of whole body to enhance character.
  - Expression – nonverbal communication (i.e. facial expressions, gestures, posture) that enhances mood of the presentation.
  - Character development – a full realization of who the character(s) become(s) throughout the presentation.
  - Stage presence – command of stage; control, confidence and comfort.
  - Vocal clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.
  - Memorization—word perfect recitation of the selected scripture portion

- **Presentation/Technique**
  - Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines
  - Delivery – strong delivery of lines using proper pronunciation of words to help develop an effective mood and tone
  - 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 should be clear, distinctive and creative.
  - Characterization – believable representation of human motives, thoughts, actions and emotions.
  - Action – natural movement of the actor(s) that is both original and creative enhancing the idea of the presentation.
  - Blocking – proper staging; movement with purpose; staging that best allows full view of actors face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.

- **Effectiveness**
  - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
  - Preparation – an apparent effort of thought and time in preparation.
  - Interpretation – a conclusive voice stating the overall message.
  - Understandable concept – the combination of scripture, communication, presentation/technique, and effectiveness in attaining a response.
1. This category is for poetry written by a well known author.
2. Each school may enter no more than 3 students per grade in 3rd – 8th grades.
3. Presentations are from the approved list of poems which is available in the appendix of this manual, or on the www.lcsfestival.org website.
4. All presentations must be memorized (notes and prompters are not permitted).
5. Participants shall provide one copy of their speech to the judges.
6. All presentations must begin with an introduction. The student should give the title and some background information regarding their selection.
7. Students should communicate the message of their selection through their vocal and facial expressions, being sure to include speech techniques described on the judging sheet.
8. Bodily movements and gestures are allowed, but not required, and must not be overdone.
9. The presentation may not be dramatized.
10. Costumes and props are not allowed.
11. Eye contact should be with the audience, not the judges.
12. Picture taking or video recorders are not permitted during the student’s presentation.

**SPEECH POETRY GUIDELINES**

Each entry will be evaluated on criteria established by LCS Festival including the following:

- **Selection**
  - Appropriate—the selected portion should provide adequate opportunity for the actor 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**
  - Posture – use of whole body to enhance character.
  - Expression – nonverbal communication (i.e. facial expressions, gestures, posture) that enhances mood of the presentation.
  - Character development – a full realization of who the character(s) become(s) throughout the presentation.
  - Stage presence – command of stage; control, confidence and comfort.
  - Vocal clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.
  - Memorization—word perfect recitation of the selected scripture portion

- **Presentation/Technique**
  - Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines
  - Delivery – strong delivery of lines using proper pronunciation of words to help develop an effective mood and tone
  - 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 should be clear, distinctive and creative.
Characterization – believable representation of human motives, thoughts, actions and emotions.
Action – natural movement of the actor(s) that is both original and creative enhancing the idea of the presentation.
Blocking – proper staging; movement with purpose; staging that best allows full view of actors face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.

Effectiveness
Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
Preparation – an apparent effort of thought and time in preparation.
Interpretation – a conclusive voice stating the overall message.
Understandable concept – the combination of scripture, communication, presentation/technique, and effectiveness in attaining a response.

DRAMATIZED QUOTING

The category is open to Upper Level.

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 by one eligible student, or the memorized oral interpretation by an individual of a selection includes dialogue between two or more characters (interpreted by one person) or a monologue.
2. A time limit of 5 minutes is allowed for Dramatized Quoting entries. There are 90 seconds for setup and 90 seconds for tear down.
3. Selections are to be made from scripture portions, plays, stories, or other works from published sources. The selection used must be memorized, presented from consecutive verses or in full context and continuity (not abridged), and quoted word perfect. The version of Bible used is the choice of the student.
4. Four typed copies of the selection must be presented to the evaluators at the assigned presentation time. Typed selections must be black Arial or Times New Roman 12 point font, double-spaced, and include complete citation of source, or, if using the Bible, the version, book, chapter and verse references.
5. Participants must introduce their presentations by stating the work used, or the Bible version, book, chapter, and verses used. Introductory remarks count toward the overall time limit.
6. All aspects of the drama must take place within the boundaries of the stage.
7. 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 may not bring their own chairs to the Festival.
8. Handheld props are allowed. Neither flammable nor liquid props are permitted.
9. Costumes are permitted.
10. Neither masks nor costume make up is allowed.

DRAMATIZED QUOTING GUIDELINES

Each entry will be evaluated on criteria established by LCS Festival including the following:

Selection
Appropriate—the selected portion should provide adequate opportunity for the actor 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.
  o Originality – use of inventive and creative ideas; demonstrates a fresh approach.

• Communication
  o Posture – use of whole body to enhance character.
  o Expression – nonverbal communication (i.e. facial expressions, gestures, posture) that enhances mood of the presentation.
  o Character development – a full realization of who the character(s) become(s) throughout the presentation.
  o Stage presence – command of stage; control, confidence and comfort.
  o Vocal clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.
  o Memorization—word perfect recitation of the selected scripture portion

• Presentation/Technique
  o Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines
  o Delivery – strong delivery of lines using proper pronunciation of words to help develop an effective mood and tone
  o 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 should be clear, distinctive and creative.
  o Characterization – believable representation of human motives, thoughts, actions and emotions.
  o Action – natural movement of the actor(s) that is both original and creative enhancing the idea of the presentation.
  o Blocking – proper staging; movement with purpose; staging that best allows full view of actors face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.

• Effectiveness
  o Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
  o Preparation – an apparent effort of thought and time in preparation.
  o Interpretation – a conclusive voice stating the overall message.
  o Understandable concept – the combination of scripture, communication, presentation/technique, and effectiveness in attaining a response.
ARTS

VISUAL ARTS

Registrants in the Art Division may submit entries in the following categories:

- Three Dimensional Art
  - Ceramics
  - Mixed Media
  - Sculpture
- Two Dimensional Art
  - Drawing
    - Black and White
    - Color
  - Painting
    - Abstract (subjective)
    - Realistic (objective)
    - Watercolor
  - Graphic Design
- Photography
  - Black and White
  - Color
  - Artistic

Each school may submit up to five entries per grade level, per category. Each student may submit only one entry per category.

Read the General Information and General Rules.

FESTIVAL DELIVERY INSTRUCTIONS

- All Art Division entries, except ceramics and sculptures, must be delivered to the FLOCS Office prior to the Festival. Please reference the registration form for an exact date. Art will not be accepted after that time.
- Art Division entries and score sheets must be picked up on Saturday after adjudication is complete.

GENERAL ART DIVISION RULES

1. Art entries must be entirely the original work of one eligible student and not previously submitted.
2. Each Art Division entry must have a Visual Art & Photography Official Form attached to the entry upon delivery. If the information page is not present, is missing any information, or is not legible upon delivery at the art gallery, the entry will receive a 2-point rule violation per evaluator. The page must include the following information:
   - Participant
   - Category
   - Designation of medium (state the materials used to create the piece; visual art entries only)
- Explanation of medium (explain how the piece was created in technical terms by stating equipment used, process, etc.)
- School Name, City and State

3. Only the Official Entry Form is required (rule #2). An essay or story explaining the message or the theme of the piece is not allowed.

4. If set up or assembly is required for the display of Art Division entries, it must be completed by the student.

5. Graphic Design and T-shirt Design entries are required to creatively and effectively interpret the annual theme.

6. The overall size (including mounting and matte) of any entry in the Art Division must be no smaller than 4 by 6 inches and no larger than 32 by 32 inches (except for Visual Art, Three-Dimensional).

7. Framing other than matte board is not allowed.

**VISUAL ART GUIDELINES**

Each entry will be evaluated on criteria established by LCS Festival including the following:

- **Selection**
  - Appropriate—appropriate level of difficulty; appropriate for this festival in subject & taste; overtly “religious” subject, symbols, or theme are not required.
  - Fresh concept – demonstrates a fresh approach.
- **Communication**
  - Range of appeal – relevant and appealing to multiple audiences.
  - Originality – displays individualistic style; avoids overused ideas or concepts.
  - Initial impression - meaning and general intent readily grasped; immediate visual impact.
  - Visual impact – imagery that is visually compelling; forceful, subtle, or vivid.
- **Presentation/Technique**
  - Neatness – clean appearance; free of smudges.
  - Flow – a natural flow of image(s) for the viewer’s eye.
  - Organization – apparent focal point; organization of compositional elements.
  - Consistency – consistent use of medium.
  - Proportion – appropriate use of space.
  - Use of color/values – consistent and visually enhancing color and/or gradation.
  - Technique – proper use of the medium.
  - Finished presentation – completeness; 2D entries must be mounted (with no framing other than matte); overall size, including mounting, can be no smaller than 4 by 6 inches and no larger than 32 by 32 inches; 3D entries may be no larger than 32 x 32 x 32 inches.
- **Effectiveness**
  - Effectiveness - produces an overall effective visual impression or impact
  - Preparation – an apparent effort of time and thought in preparation.
  - Understandable concept – the combination of subject selection, communication, presentation/technique, and effectiveness in attaining a response.

**VISUAL ART, THREE-DIMENSIONAL**

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.
In the Visual Art, Three-Dimensional category, the following mediums are accepted:

- Mixed Media
- Sculpture
- Ceramic

Entries do not have to be overtly “religious” in subject or theme.

Mounting is not required. The overall size may be no smaller than 6 inches by 6 inches by 6 inches and no larger than 32 inches by 32 inches by 32 inches.

## CERAMICS

1. All work in this category is from pre-formed molds, a potter’s wheel, or free formed.
2. Work may be stained, glazed, dipped, painted, or unpainted.
3. Work may be fired or unfired.
4. Relief or freestanding are allowed.

## SCULPTURE

The following media shall be acceptable:

- Wood – carved or whittled
- Plaster – armatures, molds, or casting
- Clay – greenware, modeling, sculpey, air-dried, homemade, terra cotta, versa, oven baked, self-hardening, polymer, model magic, oil based, or homemade.
- Stoneware/Soap – crea-stone, carved, casting, soapstone or bar soap of any kind
- Metal – wire, metal punch, art emboss, color foil, nuts, bolts, and screws.
- Paper – paper mache or paper pulp
- Entries may be painted, stained, unpainted, fired, air dried, or oven baked.
- The use of a mold is allowed if the student has made the mold himself.
- Relief or freestanding are allowed.

## MIXED MEDIA

1. This category applies to all work that contains more than one media. (i.e.: paint & pencil, watercolor and pastel and colored pencil, watercolor and crayon, etc...)
2. Entries may be on paper, board or canvas, or any surface that does not exceed 32 x 32 inches.

## VISUAL ART, TWO-DIMENSIONAL

In the Visual Art, Two-Dimensional category, the following mediums are accepted:

- Acrylics
- Collage
- Montage
• Stained Glass
• Oils
• Watercolors
• Comic Strip
• Mosaic
• Sketches (ink, pencil, chalk, charcoal)

Entries do not have to be overtly “religious” in subject or theme.

Visual Art, Two Dimensional entries must be mounted. 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 must adhere to the size requirements under General Art Rules #6.

**DRAWING - BLACK AND WHITE OR COLOR**

1. The following media shall be acceptable:
   a. Charcoal – sticks or pencils
   b. Pencil – graphite or colored only
   c. Ink – black or colored (pens, calligraphy or felt tip)
   d. Pastels – soft, oil, pastel pencils or chalk, or conte crayons
   e. Markers – washable or permanent
2. Any weight or color drawing paper may be used. Any surface is acceptable, not to exceed 32 x 32 inches.

**PAINTING – ABSTRACT (SUBJECTIVE) AND REALISTIC (OBJECTIVE)**

1. The media shall be either oil, acrylic, gouche, or tempera paint (i.e.: pans, cakes, tubes, liquid, or powder)
2. Entries may be on canvas or paper or any surface that does not exceed 32 x 32 inches.
3. Entries painted on canvas do not need to be matted.

**WATERCOLOR**

1. Paints used must technically qualify as watercolors. (i.e.: pans, cakes, tubes, or watercolor pencils)
2. Translucent and opaque techniques are acceptable.
3. Adding adhesive or other medium will then qualify picture as Mixed Medium.
4. Entries may be on paper or watercolor paper.

**PHOTOGRAPHY**

**PHOTOGRAPHY GUIDELINES**

Each entry will be evaluated on criteria established by LCS Festival including the following:

• Selection
  o Appropriate—appropriate level of difficulty; appropriate for this festival in subject and taste; overtly “religious” subject, symbols, or theme are not required.
• Fresh concept – demonstrates a fresh approach
  • Style – keeps with genre (traditional or digital)

- Communication
  • Range of appeal – relevant and appealing to multiple audiences
  • Originality – displays an individualistic style; avoids overused ideas or concepts.
  • Initial impression – meaning and general intent readily grasped; immediate visual impact.
  • Visual impact – imagery that is visually compelling; forceful, subtle, or vivid.

- Presentation/Technique
  • Elements of design – incorporation of shape, line, pattern, texture, space, framing, size, angle, and cropping.
  • Flow – a natural flow of image(s) for viewer’s eye.
  • Organization – apparent focal point; organization of compositional elements.
  • Lighting – effective use of light; develops mood and nuance.
  • Consistency – consistent use of medium.
  • Proportion – appropriate use of space.
  • Use of color/contrast – black and white reveals contrast; color is clear and appropriate for image.
  • Technique – proper use of the medium.
  • Finished presentation – completeness; photograph must be mounted (no framing other than matte) with overall size no smaller than 4 by 6 inches and no larger than 32 by 32 inches.

- Effectiveness
  • Effectiveness – produces an overall effective visual impression or impact
  • Preparation – an apparent effort of time and thought in preparation.
  • Understandable concept – the combination of subject selection, communication, presentation/technique, and effectiveness in attaining a response.

PHOTOGRAPHY (BLACK/WHITE)

1. Photograph must be in black and white only.
2. Size of the photograph will be no smaller than 4” x 6” and no larger than 32” x 32”.
3. Photos are to be matted and not framed.
4. Each entry should consist of one photograph only.
5. Photos from a traditional or digital camera.
6. Digital Alterations: All photographs should accurately reflect the subject matter and the scene as it appeared. Photos that have been digitally altered beyond standard optimization will be disqualified. Acceptable are adjustments to color, contrast, brightness and sharpness; removal of dust and scratches; cropping; black and white conversions; and use of HDMI (high dynamic range imaging), where multiple exposures of the same scene are combined for a greater tonal range. Not acceptable are photo composites (combination of two or more photos, not of the same scene); the addition, duplication, deletion or moving of objects in the photos; or the use of artistic digital filters and effects. Examples of artistic filters and effects are watercolor, neon glow, posterizing, stained glass, and others which do not show the scene in its originality.
7. Title for the photograph. The artistic photography entry which has been digitally altered should have a title. On the Visual Art & Photography Official Entry Form write the title of the photograph along with 2-4 sentences describing the theme of the picture.
PHOTOGRAPHY (ARTISTIC)

1. Photograph maybe in either black and white or color or a combination.
2. Size of the photograph will be no smaller than 4” x 6” and no larger than 32” x 32”.
3. Photos are to be matted and not framed.
4. Each entry should consist of two photographs. One photograph is the original picture taken and the second photograph is the artistic photograph entry with digital alterations.
5. All photos from a traditional or digital camera only. Photographs taken with a cell phone are not acceptable.
6. Digital Alterations: Acceptable artistic alterations are adjustments to:
   a. color, contrast, brightness and sharpness;
   b. removal of dust and scratches; cropping;
   c. black and white conversions; and
   d. use of HDMI (high dynamic range imaging), where multiple exposures of the same scene are combined for a greater tonal range.
7. Other acceptable artistic alterations are selecting objects/subjects within a picture or selecting the whole picture to apply the use of artistic digital filters and effects. Examples of artistic filters and effects are:
   a. watercolor,
   b. neon glow,
   c. posterizing,
   d. stained glass, and
   e. others which do not show the scene in its originality.
   f. The addition, duplication, deletion or moving of objects in the photos is also acceptable.
   g. Not acceptable are photo composites (combination of two or more photos, not of the same scene).
8. Title for the photograph. The artistic photography entry which has been digitally altered should have a title. On the Visual Art & Photography Official Entry Form write the title of the photograph along with 2-4 sentences describing the theme of the picture.

PHOTOGRAPHY (COLOR)

1. Photograph must be in color only.
2. Size of the photograph will be no smaller than 4” x 6” and no larger than 32” x 32”.
3. Photos are to be matted and not framed.
4. Each entry should consist of one photograph only.
5. All photos from a traditional or digital camera only. Photographs taken with a cell phone are not acceptable.
6. Digital Alterations: All photographs should accurately reflect the subject matter and the scene as it appeared. Photos that have been digitally altered beyond standard optimization will be disqualified. Acceptable are adjustments to color, contrast, brightness and sharpness; removal of dust and scratches; cropping; black and white conversions; and use of HDMI (high dynamic range imaging), where multiple exposures of the same scene are combined for a greater tonal range. Not acceptable are photo composites (combination of two or more photos, not of the same scene); the addition, duplication, deletion or moving of objects in the photos; or the use of artistic digital filters and effects. Examples of artistic filters and effects are watercolor, neon glow, posterizing, stained glass, and others which do not show the scene in its originality.
7. Title for the photograph. The artistic photography entry which has been digitally altered should have a title. On the Visual Art & Photography Official Entry Form write the title of the photograph along with 2-4 sentences describing the theme of the picture.

**DANCE DIVISION**

Please note: All participants are required to read the General Information and General Rules.

Registrants in the Dance Division may submit entries in the following categories:

- Worship Dance Solo
- Worship Dance Troupe
- Urban Solo
- Urban Troupe
- Step Troupe

Entries in the Step categories must be presented in the accepted genre defined as follows:

- Step: A contemporary form of dance characterized by the incorporation of percussive sounds and movements.
- Urban: Also known as “street dance;” incorporating the various rhythms and techniques, and skills of hip-hop.
- 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.
- 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 performed to many different styles of music.

**DANCE DIVISION RULES**

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. Troupe entries may consist of two to ten eligible students.
3. There is a time limit of 5 minutes for all Dance entries.
4. The musical track that accompanies a Dance entry may or may not contain lyrics. However, mouthing lyrics/lip synching is not permitted.
5. Live accompaniment is not permitted.
6. Modest attire must be worn. Clothing must be appropriate for effective interpretation, intended audience and a worshipful atmosphere. Low-cut tops, backless shirts, tight apparel, short shorts, extremely baggy pants, and see-through skirts without leggings are never acceptable.
7. Dancers may choose to wear or not to wear shoes. Ballet slippers, paws, or jazz shoes are acceptable.
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 or rule violations.
9. The use of percussion instruments is not permitted.
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.
11. The use of a director during the presentation is not permitted.
12. All dance entries are evaluated based on the criteria for the category entered. Dances must demonstrate specific skills, movements and elements of the chosen style.
13. The splicing of up to three songs is allowed. Entries may have more than three splicing as long as there are three songs maximum. Please see General Rules for “Copyrighted Materials.”

**STEP OR URBAN DANCE GUIDELINES**

- Each entry will be evaluated on criteria established by LCS Festival including the following:
  - **Selection**
    - Appropriate—appropriate for this festival; appropriate attire for genre with ministry effectiveness in mind
    - Style—movement compliments the music
    - Creativity—use of style or combination of original hip hop movement
  - **Communication**
    - Expression—use of both facial expression and body language
    - Choreography—use of levels, group work, variety of movements to support dance style
    - Staging—use of formations (with correct spacing); use of creative transitions and movement from one formation to another; seamless transitions
  - **Presentation/Technique**
    - Body placement—isolations and fluidity, angles in tutting
    - Body control and strength—demonstrates proper support from core to deliver intentional movement; energy evident in all movements throughout presentation; energy levels should parallel energy of music.
    - Musicality—execution of hip hop movements using rhythmic variations; accents beats and sounds in music through movement
    - Execution of technical skill—proper execution of hip hop technical elements (freezes/stalls, tutting, tricks)
    - Difficulty—inclusion of challenging movements and/or skills (jumps, freezes/stalls, partner works, and floor work), footwork, and variety of styles
    - Group execution/uniformity—use of all dancers throughout entirety of troupe routine
    - Synchronization—precision of arm and body placement; group timing with the music
  - **Effectiveness**
    - Evident ministry—evidence of spiritual motivation demonstrated with sincerity and passion.
    - Preparation—an apparent effort of thought and time in preparing the selection; memorization
    - Stage presence and projection—ability to connect with audience during performance (includes: genuine expression, emotion, and energy)
    - Overall effect—the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.

**WORSHIP DANCE – CLASSICAL, BALLET AND CONTEMPORARY GUIDELINES**

Each entry will be evaluated on criteria established by LCS Festival including the following:

- **Selection**
Appropriate—appropriate for this festival; appropriate level of difficulty; appropriate attire for genre with ministry effectiveness in mind
Style—compliments the music, keeps with genre
Originality – use of original and creative movement to create artistic effect.

- Communication
  - Expression—use of both facial expression and body language
  - Choreography—use of levels, group work, and variety of movements to support dance style.
  - Staging—use of formations (with correct spacing); use of creative transitions and movement from one formation to another; seamless transitions

- Presentation/Technique
  - Alignment—proper lines according to arms and feet positions, legs, and body composition
  - Artistry—connection and interpretation of song
  - 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)
  - Difficulty—incorporation of challenging movements and/or skills (leaps, turns, kicks, extensions, and floor work)
  - Group execution—uniformity (use of all dancers throughout entirety of troupe routine)
  - Synchronization—precision of arm and body placement; group timing with the music
  - Musicality—execution of movements throughout the routine, complementing the beats and rhythm of the music.

- Effectiveness
  - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
  - Preparation – an apparent effort of thought and time in preparing the selection; memorization
  - Stage presence and projection—ability to connect with audience during performance (includes: genuine expression, emotion, and energy)
  - Overall effect – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.

**DRAMA DIVISION**

Please note: All participants are required to read the General Information and General Rules.

Registrants in the Drama Division may submit entries in the following categories:

- Drama Solo
- Drama Ensemble, Small
- Drama, Ensemble, Large
- Human Video Ensemble, Small
- Human Video Ensemble, Large

**DRAMA**

1. A Drama Ensemble/Solo presentation is the art of telling a culturally relevant story through verbal communication and action.
2. Drama Ensemble, Small, entries may consist of two to four eligible students. Drama Ensemble, Large, entries may consist of five to ten eligible students.

3. A time limit of 5 minutes is allowed for each drama entry. There are 90 seconds for setup and 90 seconds for teardown.

4. Drama entries do not have to be original but originality is encouraged.

5. Drama entries must creatively and effectively interpret the annual theme.

6. The entire presentation must be memorized.

7. No recorded or electronic sound effects are allowed. Neither soundtracks nor live background music is allowed.

8. All aspects of the drama must take place within the boundaries of the stage.

9. Chairs may be used as props. However, standing on chairs is not allowed and 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.

10. Small, handheld props are allowed in Drama entries. Neither flammable nor liquid props are permitted.

11. Costumes are permitted in Drama entries.

12. Neither masks nor costume makeup is allowed.

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**DRAMA GUIDELINES**

Each entry will be evaluated on criteria established by LCS Festival including the following:

- **Selection**
  - Christian message – presents a clear Christian message with ministry effectiveness in mind.
  - Appropriate—appropriate level of difficulty; appropriate for this festival
  - Theme development – annual theme creatively woven throughout presentation.
  - Originality – use of inventive and creative ideas; demonstrates a fresh approach.

- **Communication**
  - Posture – use of whole body to enhance character.
  - Expression – nonverbal communication (i.e. facial expressions, gestures, posture) that enhances mood of the presentation.
  - Character development – a full realization of who the character(s) become(s) throughout the presentation.
  - Stage presence – command of stage; control, confidence and comfort.
  - Vocal clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.

- **Presentation/Technique**
  - Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines
  - Delivery – strong delivery of lines using proper pronunciation of words to help develop an effective mood and tone of the line.
  - 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 should be clear, distinctive and creative.
  - Characterization – believable representation of human motives, thoughts, actions and emotions.
  - Action – natural movement of the actor(s) that is both original and creative enhancing the idea of the presentation.
- Blocking – proper staging; movement with purpose; staging that best allows full view of actors face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.

- Effectiveness
  - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
  - Preparation – an apparent effort of thought and time in preparation.
  - Interpretation – a conclusive voice stating the overall message.
  - Memorization – strong knowledge of the lines and action of the piece.
  - Understandable concept – the combination of script selection, communication, presentation/technique, and effectiveness in attaining a response.

**HUMAN VIDEO**

1. A Human Video Ensemble/Solo presentation is the art of telling a story through a non-verbal drama presentation that accompanies a musical track.
2. Human Video Ensemble, Small entries may consist of two to four eligible students. Human Video Ensemble, Large entries may consist of five to ten eligible students.
3. The musical track that accompanies Human Video entries must include lyrics. Voice-overs may be present in the recording but may not completely replace the lyrics.
4. The Human Video technique of “lip sync” must be present in the majority of the presentation.
5. The splicing of up to three songs is allowed. Entries may have more than three splicing as long as there are three songs maximum. Voice-overs do not count toward the three-song limit. See General Rules for “Copyrighted Materials.”
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 to set up and 90 seconds to tear down.
9. A time limit of 7 minutes is allowed for Human Video, Ensemble entries. There are 90 seconds to set up and 90 seconds to tear down.
10. Entries do not have to be original but originality is encouraged.
11. Human Video entries are not required to interpret the annual theme.
12. All aspects of the human video must take place within the boundaries of the stage.
13. Safe gymnastic elements and/or cheer-type mounts are acceptable Human Video techniques but must fit believably within the story line or be vital to character or story development.
14. No person may have more than one other person on his/her shoulders.
15. Chairs are the only allowed prop. Standing on chairs is not allowed and 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 to the Festival.
16. Costumes are not permitted in Human Video entries.
17. T-shirts in various colors are not considered costumes unless they are added, removed or manipulated so as to portray a new place or character.
18. Neither masks nor costume makeup is allowed.

**HUMAN VIDEO GUIDELINES**

Each entry will be evaluated on criteria established by LCS Festival including the following:
• Selection
  o Christian message – presents a clear Christian message with ministry effectiveness in mind.
  o Appropriate—appropriate level of difficulty; appropriate for this festival
  o Composition quality – quality and unaltered sound; splicing should flow easily with a clear
    connection between selections.
  o Originality – use of original and creative ideas; demonstrates a fresh approach.
• Communication
  o Facial expression – facial expressions convey the character’s disposition, mood, and include lip sync
    of song’s lyrics.
  o Body language – appropriate gestures and body movement for individual character(s).
  o Character development – a full realization of who the character(s) become(s) throughout the
    presentation.
  o Physical energy – demonstrates the emotion with exaggerated energy of character(s).
  o Stage presence – command of stage; control, confidence and comfort.
• Presentation/Technique
  o Presentation of story line – well-developed and recognizable storyline; actor(s) successfully convey
    intended purpose of character(s) throughout presentation (with facial expression, motion, body
    language and action).
  o Timing/delivery – understanding and excellent execution of the pace of the scene(s).
  o Development – complete, understandable, and believable development of the story line and
    characters.
  o Uniformity – uniform body movements; uniform lip sync between multiple characters (ensemble).
  o Actors’ 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 should be clear, distinctive and creative.
  o Characterization – believable representation of characters’ motives, thoughts, actions and
    emotions.
  o Action – natural movement of the actor(s) that is both original and creative to enhance the idea of
    the presentation.
  o Blocking – proper staging; movement with purpose; staging that best allows full view of actor’s face
    and body.
  o Mounts - mounts, object-building, gymnastic, or cheer-type elements fit believably within the
    storyline or character development.
• Effectiveness
  o Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
  o Preparation – an apparent effort of thought and time in preparation.
  o Interpretation – actual conveyance of the message of the song through the overall presentation.
  o Memorization – strong and evident knowledge of the lyrics.
  o Understandable concept – the combination of music selection, communication,
    presentation/technique, and effectiveness in attaining a response.

**INSTRUMENTAL DIVISION**

Read the General Information and General Rules.

Registrants in the Instrumental Division may submit entries in the following categories:
- Piano Solo
- Percussion Solo
- Percussion Ensemble
- Instrumental Solo
- Instrumental Ensemble
- Orchestra

**GENERAL INSTRUMENTAL DIVISION RULES**

1. These apply as general rules for all Instrumental Division Categories.
2. An instrumental ensemble/solo is the art of presenting a musical composition using only musical instruments.
3. An instrumental ensemble may be comprised by two to ten eligible students.
4. An orchestra is an instrumental ensemble exceeding 10 eligible students.
5. A time limit of 5 minutes is allowed for instrumental entries (except for Percussion Ensemble categories). There are 90 seconds allowed for setup and 90 seconds for teardown (except for Instrumental Ensemble, Contemporary). The instrumentalists may use this time to tune their instruments or conduct a brief warm-up. **Orchestras have a three-minute setup a three-minute teardown.**
6. Music must be memorized for all solo entries.
7. Participants must introduce their selection by stating the composer, arranger, and selection title. Introductory comments count toward the overall presentation time limit.
8. Ensembles and orchestras do not have to memorize their music. Using the musical score does not affect the evaluation.
9. A conductor or director is permitted for orchestra only. A conductor providing timing, cues, or cutoffs from the seat will result in a point violation.
10. To ensure consistent sound level, microphones, if used, are set prior to the Festival by an official sound technician. Participants may not ask for special sound settings. It is the responsibility of the participants to make sure the microphones are turned on and to move microphones to accommodate blend and volume. **Soundtrack levels may be adjusted to compensate for different recording levels.**
11. A participant may play more than one instrument in an Instrumental entry as long as the setup and teardown time limits are not exceeded.
12. Use of pre-programmed or pre-recorded loops/software is not allowed; any looping or sequencing technology must function only in response to manual and live hands-on control.
13. Piano Solo and Percussion entries are not allowed accompaniment (either live or recorded).
14. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are disallowed.
15. Accompaniment:
   a. Instrumental entries may choose to have or not to have accompaniment (except for Piano Solo and Percussion).
   b. An accompanist is not considered part of the entry.
   c. The accompanist may be an adult or student.
   d. Accompanists are allowed to use music.
   e. Only a piano, keyboard, or acoustic guitar may be used for live accompaniment. (Guitar may not be used to accompany a Guitar Solo.) Only a piano is provided by the Festival.
   f. If a CD or MP3 accompaniment track is used, the instrument(s) played by the student(s) cannot be predominant on the accompaniment track.
   g. Neither live nor recorded background vocals are permitted.
PIANO SOLO GUIDELINES

Each entry will be evaluated on criteria established by LCS Festival including the following:

- **Selection**
  - Appropriate—appropriate level of difficulty; appropriate for this festival
  - 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**
  - Posture – conducive for performance.
  - Expressiveness – appropriate musical interpretation
  - Stage presence – command of stage and instrument; control, confidence and comfort.
  - Interpretive skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).
  - Communication – ability to connect with audience.

- **Presentation/Technique**
  - Dynamics – effective use of contrasting volumes.
  - Phrasing – produces complete musical sentences.
  - Rhythmic stability – evenness of rhythm
  - Precision/accuracy – skillful exactness of the presentation.
  - Chording technique – if the piece is improvised, skillful use of various chords, progressions, inversions, etc. to enhance the arrangement
  - 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).
  - Control – command of the instrument to produce desired tone and affect.

- **Effectiveness**
  - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
  - Preparation – an apparent effort of thought and time in preparation.
  - Memorization – complete knowledge of the piece from memory
  - Overall effectiveness – the combination of music selection, communication, presentation/technique, to achieve overall effectiveness

PERCUSSION, SOLO AND ENSEMBLE

The following will be provided at the Festival for Percussion Solo/Ensemble, Traditional entries:

- **Solo** - 1 standard drum sets
- **Ensemble** - 2 standard drum sets
- **4 - 6’ tables handbell entries.**

PERCUSSION RULES

1. A Percussion Ensemble/Solo, entry is the art of presenting a musical entry using percussion instruments and techniques.
2. A Percussion Ensemble entry consists of two to ten eligible students.
3. Instruments from the approved percussion list may be used to create the Percussion entries.
4. Personal drum sets may not be brought to the Festival.
5. A time limit of 5 minutes is allowed for Percussion, Solo entries. There are 90 seconds for set up and 90 seconds for tear down.
6. A time limit of 7 minutes is allowed for Percussion Ensemble, including unconventional entries. There are 90 seconds for set up and 90 seconds for tear down.

**PERCUSSION GUIDELINES**

Each entry will be evaluated on criteria established by LCS Festival including the following:

- **Selection**
  - Appropriate - appropriate level of difficulty; appropriate for this festival
  - Arrangement/composition – a well-rounded, cohesive musical statement.
  - Originality – use of original and creative ideas; demonstrates a fresh approach.

- **Communication**
  - Posture – posture conducive for performance.
  - Expressiveness – appropriate musical interpretation; musical and facial expression.
  - Stage presence – command of stage and instrument; control, confidence and comfort.
  - Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).
  - Unity – demonstrates the art of working together (ensemble).
  - Communication – ability to connect with audience.
  - Interpretation - actual conveyance of the message of the piece through the presentation

- **Presentation/Technique**
  - Dynamics – effective use of contrasting volumes.
  - Phrasing – produces complete musical sentences.
  - Tone quality – a musical sound having a definite pitch, volume, or time line.
  - Rhythmic stability – evenness of rhythm.
  - Precision/accuracy – skillful exactness of the presentation.
  - Control – command of the instrument(s) to produce desired effects.
  - Blend – achieves balance between instruments or movements of the piece.

- **Effectiveness**
  - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
  - Preparation – an apparent effort of thought and time in preparation.
  - Memorization – strong knowledge of the melody of the song(s)
  - Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness attaining a response.

**INSTRUMENTAL SOLO GUIDELINES**

Each entry will be evaluated on criteria established by LCS Festival including the following:

- **Selection**
  - Appropriate—appropriate level of difficulty; appropriate for this festival
- Arrangement/Composition – a well-rounded, cohesive musical statement.
- Originality – use of original and creative ideas; demonstrates a fresh approach.

• Communication
- Posture – conducive for performance.
- Expressiveness – appropriate musical interpretation; musical and facial expression.
- Stage presence – command of stage and instrument; control, confidence and comfort.
- Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).
- Communication – ability to connect with audience.

• Presentation/Technique
- Dynamics – effective use of contrasting volumes.
- Phrasing – produces complete musical sentences.
- Intonation – accurate pitch of the instrument, maintaining correct intervals.
- Tone quality – a musical sound having a definite pitch, volume, and timbre.
- Rhythmic stability – evenness of rhythm (timing, vibrato, etc.).
- Precision/accuracy – skillful exactness of the presentation.
- Fingering – smooth dexterity in chords, scales, arpeggios, and patterns.
- Technique – if bowed – proper bow hold; if plucked – proper tension and control.
- Control – command of the instrument to produce desired tone and effect.

• Effectiveness
- Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Preparation – an apparent effort of thought and time in preparation.
- Memorization – strong knowledge of the melody of the song(s).
- Understandable concept – the combination of music selection, communication, presentation/technique and effectiveness in attaining a response.

INSTRUMENTAL ENSEMBLE

1. Instrumental Ensemble is the art of performing an instrumental selection without lyrics.
2. Instrumental Ensemble entries may consist of two to ten eligible students.
3. Instrumental Ensemble entries have a time limit of 5 minutes with 2 1/2 minutes for setup and 2 1/2 minutes for tear down.
4. Instrumental Ensemble selections do not have to be original but originality is encouraged.
5. A conductor or director is not permitted, except for Orchestra. Participants receiving rhythm, balance/blend or cut-off cues from coaches or directors seated in the audience will receive rule-violation point deductions.
6. All individuals who perform live in an Instrumental Ensemble must meet the age or grade requirements for their category register as participants and pay the appropriate registration fee.
7. Instrumental Ensemble entries do not need to be memorized. Using the musical score will not affect the evaluation.
8. A keyboard is provided; any additional keyboards must be provided by the participant. Any use of pre-programming or sequencing of keyboards is not allowed; the keyboard should function only in response to manual, hands-on control.

INSTRUMENTAL ENSEMBLE GUIDELINES
Each entry will be evaluated on criteria established by LCS Festival including the following:

- **Selection**
  - Appropriate—appropriate level of difficulty; appropriate for this festival
  - Christian message - presents a clear Christian message with ministry effectiveness in mind.
  - Overall arrangement – well-rounded, cohesive musical statement.
  - Originality – use of creative ideas; demonstrates a fresh approach; creative in its concept and structure

- **Communication**
  - Posture – conducive for effective performance.
  - Expressiveness – appropriate musical interpretation; musical and facial expression.
  - Stage presence – command of stage and instrument; control, confidence and comfort.
  - Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).
  - Communication – ability to connect with audience.

- **Presentation/Technique**
  - Dynamics – effective use of contrasting volumes.
  - Phrasing – interesting melodic and instrumental phrasing
  - Intonation – accurate pitch of the instrument, maintaining correct intervals.
  - Tone quality – clarity and accuracy of pitch, volume, and timbre
  - Rhythmic stability – evenness of rhythm (timing, vibrato, etc.)
  - Precision/accuracy – skillful exactness of the presentation.
  - Fingering – smooth dexterity in chords, scales, and patterns.
  - Control – command of the instrument(s) to produce desired tone and effect.

- **Effectiveness**
  - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
  - Understandable concept – the combination of music selection, communication, presentation/technique and effectiveness
  - Interpretation of clear thought - consistent interpretation of the musical style and lyrical line throughout the song
  - Relevance - music is in a style and form that connects with the listener

### VOCAL DIVISION

Read the General Information and General Rules.

Registrants in the Vocal Division may submit entries in the following categories:

- Choir
- Rap Solo
- Rap Group
- Songwriting
- Vocal Ensemble, Large
- Vocal Ensemble, Small
- Vocal Solo, Female
- Vocal Solo, Female
- Vocal Solo, Male
- Worship Team

INFORMATION

1. A participant may enter the same song in more than one category. For example, the student may sing a solo version of a song that is used in a vocal ensemble. However, a student or group of students may not enter the same category twice.
2. Vocal Solo, Jr. Female is open to students enrolled in grades 6-8 during the 2013-2014 school year (or at least age 12 per participant requirements.)
3. Vocal Solo, Sr. Female is open to students enrolled in grades 9-12 during the 2013-2014 school year.
4. Synthesizers/keyboards are only provided for Worship Team, Christian Band and Rap.
5. A piano or keyboard is provided for Songwriting, Vocal ensembles/solos and Choir.

GENERAL VOCAL DIVISION RULES

1. Use of pre-programmed or pre-recorded loops/software is not allowed; any looping or sequencing technology must function only in response to manual and live hands-on control.
2. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are disallowed.
3. Choir is the only Vocal Division category allowed a conductor/director as part of the presentation. No other Vocal category is permitted to have a conductor. Participants in those categories receiving rhythm, balance/blend or cut-off cues from coaches or directors seated in the audience will receive rule-violation point deductions.
4. Choir, Vocal Ensemble/Solo Accompaniment:
   5. Choir and Vocal entries may choose to have or not to have accompaniment.
   6. Accompanists are not considered part of the entry.
   7. The accompanist may be an adult or student.
   8. Accompanists are allowed to use music.
9. A maximum of four instruments from the allowed instruments list may be used for live accompaniment. A piano is the only instrument that will be provided for Vocal Ensemble/Solo entries.

WORSHIP TEAM

A Worship Team entry is the art of leading others in worship.

Worship Team entries may consist of two to ten eligible students.

Worship Team is allowed a time limit of 7 minutes with 2 and 1/2 minutes for set up and 2 and 1/2 minutes for tear down. Participants may have assistance with setup.

All individuals within a Worship Team entry must meet the age or grade requirements. No adult accompanists, vocalists are allowed.

Worship Team entries must consist of both vocalists and instrumentalists. Entries are required to have more than one vocalist.

All music must be memorized.
Additional instruments and equipment and/or additional percussion accessories are permitted but must be provided by the participants and only if they can be set up and torn down within the allotted time limit. Individuals are not allowed to bring their own drum sets.

Sound engineers are provided by the Festival.

**WORSHIP TEAM GUIDELINES**

Each entry will be evaluated on criteria established by LCS Festival including the following:

- **Selection**
  - Christian message – presents a clear Christian message with ministry effectiveness in mind.
  - Arrangement – well-rounded, cohesive musical statement
  - Originality – use of original and creative ideas; demonstrates a fresh approach.
  - Appropriate – appropriate level of difficulty; appropriate for this festival
  - Musical transitions - thoughtful flow of music; theme unity (holiness, the cross, etc.); smooth flow from one song to the next

- **Communication**
  - Posture – relaxed body stance for proper breath control.
  - Expressiveness – both facial expression and use of body language to lead in worship.
  - Stage presence – command of stage and/or instrument; control, confidence and comfort.
  - Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).
  - Unity – cohesiveness of vocalists and instrumentalists.
  - Worshipful lyrics - appropriate lyrics for application of audience; avoiding trite expressions

- **Presentation/Technique**
  - Dynamics – effective use of contrasting volumes.
  - Phrasing – completeness of a musical statement.
  - Intonation – ability to sing in tune.
  - Tone quality – ability to produce clear and pleasant tone
  - Diction – proper enunciation of words.
  - Articulation – executes articulate phrases (i.e. ‘staccato’ – short, ‘marcato’ – marked, and ‘legato’ – connected).
  - Breathing – proper breath management.
  - Rhythmic precision – ability to internalize the pulse.
  - Blend – creates a balanced sound.
  - Energy – demonstrates vitality appropriate for the selection(s).
  - Harmony—knowledgeable and effective use of unison and multi-part harmony

- **Effectiveness**
  - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion; able to draw a worshipful response.
  - Preparation – an apparent effort of thought and time in preparation.
  - Memorization – strong knowledge of the lyrics and melody of the song(s).
  - Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.
RAP (EXHIBITION)

1. Rap is the urban art of communicating through rhythm and rhyme.
2. A Rap Group entry may consist of two to ten eligible students.
3. Rap entries must be the original works of the student(s) and not previously submitted in this festival.
4. All Rap entries have a time limit of 5 minutes. There are 90 seconds for set up and 90 seconds for tear down.
5. Three sets of lyric sheets must be hand delivered to the evaluators at each level of participation. 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:
   a. Title
   b. Category
   c. Composer(s)
   d. School Name, City and State
6. A keyboard and standard drum set are provided. Students wishing to use drum machines must provide their own equipment and adhere to the setup and teardown time limits.
7. All entries must be memorized.

RAP GUIDELINES

Each entry will be evaluated on this criteria established by LCS Festival:

- Selection
  - Christian message – presents a clear Christian message with ministry effectiveness in mind.
  - Appropriate - appropriate level of difficulty; appropriate for this festival
  - Arrangement – creative structure of verse and/or chorus with music and vocals.
  - 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
  - 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.
  - Interpretation - overall effectiveness/impact of the message

- Presentation/Technique
  - Motions – hand and arm gestures that enhance the performance.
  - Precision/stability – lyrics, motions and music compliment each other.
  - Energy – demonstrates the emotion with exaggerated energy for the lyrics.
  - Creativity – unique physical response to rhythm and rhyme.
  - Timing – allows for lyrical delivery and audience response.
  - Phrasing – employs creative and innovative wording rather than trite or cliché.
  - Control – maintaining quality sound with appropriate volume.
  - Synchronization – multiple vocalists’ gestures or movements in proper rhythm with each other and the music (ensemble).

- Effectiveness
  - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
- Preparation – an apparent effort of thought and time in preparation.
- Memorization – strong knowledge of the lyrics and melody of the song(s).
- Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.

**SONGWRITING (EXHIBITION)**

Songwriting entries are not evaluated on the presentation of the performer(s). However, the performance of the song can either strengthen or weaken the entire presentation. The criteria used to evaluate Songwriting entries will not support Rap entries.

**SONGWRITING RULES**

1. Songwriting is the art of writing a Christian or sacred composition including both music and lyrics.
2. Songwriting entries may consist of one to five eligible students.
3. Songwriting entries are allowed 5 minutes to present their selection. There are 90 seconds for set up and 90 seconds for tear down.
4. Three sets of lyric sheets must be hand delivered to the evaluators at each level of participation. Lyric sheets must be typed with the sections of the song clearly marked (chorus, verse, bridge, etc.) and must have a title page or heading that includes the following information:
   a. Title
   b. Category
   c. Composer(s)
   d. School Name, City and State
5. Songwriting entries must be entirely the original work of the student(s) and not previously submitted in this festival.
6. If an accompaniment track is created for the Festival, all musicians used to create the accompaniment must meet the age or grade requirements of the Festival but do not need to register as participants.
7. A maximum of four instruments may be used for accompaniment (either recorded or live).
8. Songwriting entries may be performed by the composer(s) or by another student or group of students.
9. All music performed live must be memorized.
10. The students who perform live at the Festival must meet the age or grade requirements of the Festival. Students performing live as accompanists do not need to register as participants. No adult accompanists or group members are allowed.

**SONGWRITING GUIDELINES**

Each entry will be evaluated on criteria established by LCS Festival including the following:

- **Selection**
  - Christian message – presents a clear Christian message with ministry effectiveness in mind.
  - Appropriate - appropriate level of difficulty; appropriate for this festival
  - Arrangement – well-rounded, cohesive musical statement
  - Originality – original in its concept, lyrics, and melody; demonstrates a fresh approach.
- **Communication**
  - Use of poetic language – employs poetic language, such as similes and metaphors.
The page contains a list of criteria for evaluating different aspects of a song, including:

- **Rhyme scheme** – follows a rhyme scheme that is unique in its wording.
- **Lyrical hook** - composed around a lyrical concept/phrase that is restated or woven throughout the selection
- **Clear message** – reveals a message that is clearly understood by the listener.

Additionally, there is a section titled **Presentation/Technique**, which includes:

- **Introduction/song length** – an introduction that sets the mood of the song; a song that is not too long or too short.
- **Harmonic structure** – the harmonic structure of the song must follow acceptable musical practice and should be enriched beyond the primary chords of I, IV, and V.
- **Phrasing** – melodic and lyrical phrasing follows the concept of the song.
- **Song form** – structure of the composition is in “song” form (for example, introduction, verse, chorus, verse, chorus, bridge, modulation into chorus, coda/tag).
- **Use of figurative language** – creative and effective use of descriptive words, creates a mental picture.
- **Time frame/development** – develops of the overall harmonic structure that fits into a proportional time frame where one section is not emphasized to the detriment of another section.
- **Contrast/variation** – variations and contrasts in the harmonic structure and the melodic line.
- **Clear theme** – overall concept and melodic motif clearly developed.
- **Memorable tune** – melody is memorable and singable.

Finally, there is a section titled **Effectiveness** which includes:

- **Evident ministry** – evidence of spiritual motivation demonstrated with sincerity and passion.
- **Interpretation of clear thought** – consistent interpretation of the musical style and lyrical line throughout the song.
- **Relevance** – music and lyrics are in a style and form that connects with the listener.
- **Understandable concept** - the combination of music selection, communication, presentation/technique and effectiveness attaining a response.

### VOCAL ENSEMBLE/SOLO

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. A Vocal Ensemble, Small may consist of two to four eligible students.
3. A Vocal Ensemble, Large may consist of five to ten eligible students.
4. A Vocal Ensemble, Spanish may consist of two to ten eligible students.
5. Bilingual entries are not permitted.
6. 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 teardown.
7. Music must be memorized.
8. Participants may not ask for special sound settings. To ensure consistent sound level, microphones are set prior to the Festival by an official sound technician. It is the responsibility of the participants to make sure the microphones are turned on and to move microphones to accommodate blend and volume.
9. Soundtrack 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.
VOCAL SOLO GUIDELINES

Each entry will be evaluated on criteria established by LCS Festival including the following:

- Selection
  - Christian message – presents a clear Christian message with ministry effectiveness in mind.
  - Appropriate - appropriate level of difficulty; appropriate for this festival
  - Arrangement – well-rounded, cohesive musical statement.
  - Display of vocal range – demonstrates a wide vocal range

- Communication
  - Posture – relaxed body stance for proper breath support and management.
  - Expressiveness – both facial expression and use of body language.
  - Stage presence – command of stage; control, confidence and comfort.
  - Communicative skill – ability to connect with audience.

- Presentation/Technique
  - Dynamics – effective use of contrasting volumes.
  - Phrasing – completeness of a lyrical statement.
  - Breathing – proper breath management.
  - Intonation – ability to sing in tune.
  - Tone quality – ability to produce clear and pleasant tone.
  - Diction – proper enunciation of words.
  - Articulation – executes clear and coherent phrases (i.e. ‘staccato’ – short, ‘marcato’ – marked, and ‘legato’ – connected).
  - Rhythmic precision – ability to internalize the pulse.

- Effectiveness
  - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
  - Preparation – an apparent effort of thought and time in preparing the selection.
  - Memorization – strong knowledge of the lyrics and melody of the song(s).
  - Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.

CHOIR

1. A Choir is for the art of presenting a sacred choral song selection with ministry effectiveness in mind.
2. A Choir entry must consist of 11 to 75 eligible students.
3. A Choir entry with more than 15 eligible students qualifies for a discounted entry fee per student for this category only, please reference the registration form for actual pricing.
4. Choirs are allowed 5 minutes to present their entry. There are 2 1/2 minutes for setup and 2 1/2 minutes for teardown.
5. Background vocals are not permitted on soundtracks.
6. Soundtrack levels may be adjusted to compensate for different recording levels.
7. A director is allowed. This person may use music.

VOCAL ENSEMBLE/CHOIR GUIDELINES

Each entry will be evaluated on criteria established by LCS Festival including the following:
- **Selection**
  - Christian message – presents a clear Christian message with ministry effectiveness in mind.
  - Appropriate - appropriate level of difficulty; appropriate for this festival.
  - Arrangement – well-rounded, cohesive musical statement.
  - Display of vocal range – demonstrates a wide vocal range.

- **Communication**
  - Posture – relaxed body stance for proper breath support and management.
  - Expressiveness – both facial expression and use of body language.
  - Stage presence – command of stage; control, confidence and comfort.
  - Unity – demonstrates ensemble cohesiveness.
  - Communicative skill – ability to connect with audience.

- **Presentation/Technique**
  - Dynamics – effective use of contrasting volumes.
  - Phrasing – completeness of a lyrical statement.
  - Breathing – proper breath management.
  - Intonation – ability to sing in tune.
  - Tone quality – ability to produce clear and pleasant tone.
  - Diction – proper enunciation of words.
  - Articulation – executes clear and coherent phrases (i.e. ‘staccato’ – short, ‘marcato’ – marked, and ‘legato’ – connected).
  - Blend – creating a balanced sound.
  - Rhythmic precision – ability to internalize the pulse.
  - Harmony—knowledgeable and effective use of unison and multi-part harmony.

- **Effectiveness**
  - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
  - Preparation – an apparent effort of thought and time in preparing the selection.
  - Memorization – strong knowledge of the lyrics and melody of the song(s).
  - Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.