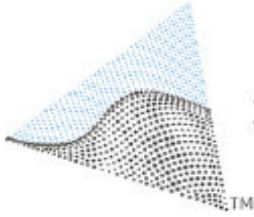




FINE ARTS FESTIVAL

# RULEBOOK 2019





## ASSEMBLIES OF GOD YOUTH MINISTRIES

As another season of Fine Arts approaches, let us take a moment to consider the “why” behind this ministry. Why practice so hard to develop ministry gifts? Why invest by participating in a Section, District, or National festival? Why allow yourself to be evaluated? Why try to decipher evaluator comments, and why wait on pins and needles to find out what rating you have received? What is the “why” behind Fine Arts?

Simply put, the “why” behind Fine Arts is to spread the gospel. Second Corinthians 5:20 reads, “We are therefore Christ’s ambassadors, as though God were making his appeal through us. We implore you on Christ’s behalf: Be reconciled to God.” Everyone who has received Christ as Savior has been commissioned to be an ambassador for Christ. God is making His appeal through you. He is telling the world the good news about Jesus, and He is doing it through you!

How does this connect with Fine Arts? Fine Arts is ultimately about spreading the gospel because whether you sing, play an instrument, dance, design, act, or speak, you can be gospel-centered, Spirit-empowered, and personally responsible for the mission of God. There are people all around us who need Christ. They may be in the audience as you sing, act, or preach; they may be in your dance studio; they may be in an art gallery viewing your designs. As these people interact with students like you who are using their ministry gifts, they are actually interacting with an ambassador for Christ.

As you approach your Fine Arts presentations this year, let this goal be on your mind and direct your path. Use this ministry as an opportunity to discover, develop, and ultimately to deploy your ministry gifts in a world that needs Jesus. Allow the Lord to sharpen your gifts to their fullest potential. Commit to being an ambassador for Christ: a student who is gospel-centered, Spirit-empowered, and personally responsible for the mission of God. Together, let us follow Colossians 3:17, “And whatever you do, whether in word or deed, do it all in the name of the Lord Jesus, giving thanks to God the Father through him.”

### National Fine Arts Festival Team

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<b>NEW FOR THE 2019 NATIONAL FINE ARTS FESTIVAL .....</b>	<b>10</b>
<b>GENERAL INFORMATION ABOUT FINE ARTS FESTIVAL .....</b>	<b>12</b>
<b>GENERAL RULES FOR ALL CATEGORIES.....</b>	<b>20</b>
<b>ART DIVISION .....</b>	<b>25</b>
Graphic Design	
<i>Rules</i> .....	26
<i>Evaluation Criteria</i> .....	27
Photography, Digital, Jr.	
<i>Rules</i> .....	28
<i>Evaluation Criteria</i> .....	29
Photography, Digital, Sr.	
<i>Rules</i> .....	28
<i>Evaluation Criteria</i> .....	29
Photography, Film	
<i>Rules</i> .....	28
<i>Evaluation Criteria</i> .....	29
Photography, Mobile	
<i>Rules</i> .....	28
<i>Evaluation Criteria</i> .....	29
T-Shirt Design	
<i>Rules</i> .....	29
<i>Evaluation Criteria</i> .....	30
Visual Art, Three-Dimensional	
<i>Rules</i> .....	30
<i>Evaluation Criteria</i> .....	31
Visual Art, Two-Dimensional, Alternative Media	
<i>Rules</i> .....	31
<i>Evaluation Criteria</i> .....	31
Visual Art, Two-Dimensional, Painting and Drawing	
<i>Rules</i> .....	31
<i>Evaluation Criteria</i> .....	31
<b>COMMUNICATION DIVISION .....</b>	<b>33</b>
American Sign Language Group	
<i>Rules</i> .....	34
<i>Evaluation Criteria</i> .....	35
American Sign Language Solo	
<i>Rules</i> .....	34
<i>Evaluation Criteria</i> .....	35
Children's Lesson Group	
<i>Rules</i> .....	35
<i>Evaluation Criteria</i> .....	36
Children's Lesson Solo	
<i>Rules</i> .....	35
<i>Evaluation Criteria</i> .....	36
Promo Video	
<i>Rules</i> .....	37
<i>Evaluation Criteria</i> .....	38
Puppetry Group	
<i>Rules</i> .....	40

<i>Evaluation Criteria</i> .....	40
Puppetry Solo	
<i>Rules</i> .....	40
<i>Evaluation Criteria</i> .....	40
Short Film	
<i>Rules</i> .....	42
<i>Evaluation Criteria</i> .....	42
Short Sermon, Jr.	
<i>Rules</i> .....	44
<i>Evaluation Criteria</i> .....	44
Short Sermon, Sr.	
<i>Rules</i> .....	44
<i>Evaluation Criteria</i> .....	44
Short Sermon, Spanish	
<i>Rules</i> .....	44
<i>Evaluation Criteria</i> .....	44
Spoken Word	
<i>Rules</i> .....	45
<i>Evaluation Criteria</i> .....	45

## **DANCE DIVISION..... 47**

Step Troupe	
<i>Rules</i> .....	48
<i>Evaluation Criteria</i> .....	49
Urban Solo	
<i>Rules</i> .....	48
<i>Evaluation Criteria</i> .....	49
Urban Troupe	
<i>Rules</i> .....	48
<i>Evaluation Criteria</i> .....	49
Worship Dance Solo, Jr.	
<i>Rules</i> .....	48
<i>Evaluation Criteria</i> .....	49
Worship Dance Solo, Sr.	
<i>Rules</i> .....	48
<i>Evaluation Criteria</i> .....	49
Worship Dance Troupe	
<i>Rules</i> .....	48
<i>Evaluation Criteria</i> .....	49

## **DRAMA DIVISION..... 51**

Drama Ensemble, Large	
<i>Rules</i> .....	52
<i>Evaluation Criteria</i> .....	52
Drama Ensemble, Small	
<i>Rules</i> .....	52
<i>Evaluation Criteria</i> .....	52
Drama Solo	
<i>Rules</i> .....	52
<i>Evaluation Criteria</i> .....	52
Dramatized Quoting	
<i>Rules</i> .....	53
<i>Evaluation Criteria</i> .....	54

Human Video Ensemble, Large	
<i>Rules</i> .....	55
<i>Evaluation Criteria</i> .....	57
Human Video Ensemble, Small	
<i>Rules</i> .....	55
<i>Evaluation Criteria</i> .....	57
Human Video Ensemble, Spanish	
<i>Rules</i> .....	56
<i>Evaluation Criteria</i> .....	57
Human Video Solo, Jr.	
<i>Rules</i> .....	55
<i>Evaluation Criteria</i> .....	57
Human Video Solo, Sr.	
<i>Rules</i> .....	55
<i>Evaluation Criteria</i> .....	57
Musical Theater, Ensemble	
<i>Rules</i> .....	58
<i>Evaluation Criteria</i> .....	59
Musical Theater, Solo	
<i>Rules</i> .....	58
<i>Evaluation Criteria</i> .....	59
Readers Theater	
<i>Rules</i> .....	60
<i>Evaluation Criteria</i> .....	60
Stand-Up Comedy	
<i>Rules</i> .....	61
<i>Evaluation Criteria</i> .....	61
<b>ENTERPRISE DIVISION .....</b>	<b>63</b>
Business Plan	
<i>Rules</i> .....	65
<i>Evaluation Criteria</i> .....	66
<b>INSTRUMENTAL DIVISION .....</b>	<b>68</b>
Bass Solo	
<i>Rules</i> .....	69
<i>Evaluation Criteria</i> .....	70
Brass Solo	
<i>Rules</i> .....	69
<i>Evaluation Criteria</i> .....	71
Guitar Solo	
<i>Rules</i> .....	69
<i>Evaluation Criteria</i> .....	70
Instrumental Ensemble, Contemporary	
<i>Rules</i> .....	73
<i>Evaluation Criteria</i> .....	73
Instrumental Ensemble, Traditional	
<i>Rules</i> .....	69
<i>Evaluation Criteria</i> .....	71
Instrumental Solo, Folk	
<i>Rules</i> .....	69
<i>Evaluation Criteria</i> .....	71

Percussion Ensemble, Traditional	
<i>Rules</i> .....	74
<i>Evaluation Criteria</i> .....	75
Percussion Solo, Traditional, Jr.	
<i>Rules</i> .....	74
<i>Evaluation Criteria</i> .....	75
Percussion Solo, Traditional, Sr.	
<i>Rules</i> .....	74
<i>Evaluation Criteria</i> .....	75
Percussion, Unconventional	
<i>Rules</i> .....	74
<i>Evaluation Criteria</i> .....	75
Piano Solo	
<i>Rules</i> .....	69
<i>Evaluation Criteria</i> .....	71
Piano Solo, Classical	
<i>Rules</i> .....	75
<i>Evaluation Criteria</i> .....	76
String Solo	
<i>Rules</i> .....	69
<i>Evaluation Criteria</i> .....	72
Woodwind Solo	
<i>Rules</i> .....	69
<i>Evaluation Criteria</i> .....	71
<b>VOCAL DIVISION.....</b>	<b>77</b>
Choir	
<i>Rules</i> .....	78
<i>Evaluation Criteria</i> .....	79
Christian Band	
<i>Rules</i> .....	79
<i>Evaluation Criteria</i> .....	80
Rap Group	
<i>Rules</i> .....	81
<i>Evaluation Criteria</i> .....	82
Rap Solo	
<i>Rules</i> .....	81
<i>Evaluation Criteria</i> .....	82
Songwriting	
<i>Rules</i> .....	83
<i>Evaluation Criteria</i> .....	83
Songwriting, Modern Hymn	
<i>Rules</i> .....	84
<i>Evaluation Criteria</i> .....	85
Vocal Ensemble, Large	
<i>Rules</i> .....	86
<i>Evaluation Criteria</i> .....	87
Vocal Ensemble, Small	
<i>Rules</i> .....	86
<i>Evaluation Criteria</i> .....	87
Vocal Ensemble, Spanish	
<i>Rules</i> .....	86
<i>Evaluation Criteria</i> .....	87

Vocal Solo, Classical, Sr.	
<i>Rules</i> .....	88
<i>Evaluation Criteria</i> .....	88
Vocal Solo, Female, Jr.	
<i>Rules</i> .....	86
<i>Evaluation Criteria</i> .....	87
Vocal Solo, Female, Sr.	
<i>Rules</i> .....	86
<i>Evaluation Criteria</i> .....	87
Vocal Solo, Male, Jr.	
<i>Rules</i> .....	86
<i>Evaluation Criteria</i> .....	87
Vocal Solo, Male, Sr.	
<i>Rules</i> .....	86
<i>Evaluation Criteria</i> .....	87
Vocal Solo, Spanish Female	
<i>Rules</i> .....	86
<i>Evaluation Criteria</i> .....	87
Vocal Solo, Spanish Male	
<i>Rules</i> .....	86
<i>Evaluation Criteria</i> .....	87
Worship Leading, Solo, Jr.	
<i>Rules</i> .....	89
<i>Evaluation Criteria</i> .....	90
Worship Leading, Solo, Sr.	
<i>Rules</i> .....	89
<i>Evaluation Criteria</i> .....	90
Worship Team, Large	
<i>Rules</i> .....	91
<i>Evaluation Criteria</i> .....	91
Worship Team, Small	
<i>Rules</i> .....	91
<i>Evaluation Criteria</i> .....	91

## **WRITING DIVISION..... 93**

Book Chapter	
<i>Rules</i> .....	94
<i>Evaluation Criteria</i> .....	94
Children's Literature	
<i>Rules</i> .....	95
<i>Evaluation Criteria</i> .....	96
First Person Essay	
<i>Rules</i> .....	96
<i>Evaluation Criteria</i> .....	97
Flash Fiction	
<i>Rules</i> .....	98
<i>Evaluation Criteria</i> .....	98
Mini Saga	
<i>Rules</i> .....	99
<i>Evaluation Criteria</i> .....	99
Poetry, Jr.	
<i>Rules</i> .....	100
<i>Evaluation Criteria</i> .....	101



Poetry, Sr.

*Rules*..... 100  
*Evaluation Criteria*..... 101

## NEW FOR THE 2019 NATIONAL FINE ARTS FESTIVAL

1. The location for the 2019 National Fine Arts Festival is Orlando, FL.

Dates: July 30–August 3, 2019 | Tuesday–Saturday

Location: Orange County Convention Center, 9800 International Drive, Orlando, FL 32819

Website: <https://occc.net/>

Housing: Visit <http://orlando19.ag.org/Details>. Housing opens October 1, 2018.

Registration and Deadlines: The postmark/fax deadline is May 17, 2019. Online registration closes at 11:59 p.m. (CDT) on June 7, 2019. To register, visit <http://orlando19.ag.org/>. See pages 15 through 16 for complete detailed information.

2. The “Content” section of the rule book is significantly clarified. Read page 20.
3. The following divisions and categories have had rule changes. See the individual division and category rules for details.

### *Art Division*

Credit line requirements are expanded.

Multi panel entries are not permitted.

### *American Sign Language Group and Solo*

Introductory comments must include signing all comments.

### *Children’s Lesson Group and Solo*

The child audience age range is adjusted.

### *Promo Video*

The definition is changed.

Delivery instructions have changed.

### *Puppetry Group and Solo*

The child audience age range is adjusted.

The stage rules are clarified.

### *Short Film*

Delivery instructions have changed.

### *Short Sermon*

Setup and tear down times are changed to 60 seconds for setup and 60 seconds for tear down.

Handheld visual aid specifics are clarified.

### *Dramatized Quoting*

The introductory comments rule is adjusted.

### *Percussion Solo, Traditional*

The introductory comments rule is adjusted.

### *Percussion, Unconventional*

Setup and tear down times are changed to 2½ minutes for setup and 2½ minutes for tear down.

The introductory comments rule has been adjusted.

*Vocal Division*

Only drummers in Christian Band and Worship Team are permitted to use in-ear metronomes.

*Worship Team*

The number of vocalists required is adjusted for Worship Team, Small.

*Writing Division*

The NFAF delivery instructions are changed.

*Creative Nonfiction/Memoir*

The category name is changed to First Person Essay.

*Mini Saga*

The definition is changed.

4. Photography, Mobile is a new category in the Art Division.
5. Mini Saga, Promo Video, and Stand-Up Comedy are official Fine Arts categories and no longer in the Exhibition Division.
6. Select Junior categories have been added on a trial basis in hope of better developing the ministry gifts of all students, regardless of age. The following categories are split into Junior and Senior categories:

Photography, Digital  
Worship Dance Solo  
Human Video Solo  
Percussion Solo, Traditional  
Worship Leading, Solo  
Poetry

# GENERAL INFORMATION

The General Information section applies to all Fine Arts Festival participants.

For information pertaining to your district festival, contact your district youth director or district Fine Arts coordinator.

## **PURPOSE**

Fine Arts Festival is a discipleship tool of the Assemblies of God Youth Ministries (AGYM) designed 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 Fine Arts Festival. Through Fine Arts 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**

National Fine Arts Festival (NFAF) participants must read and abide by this 2019 Fine Arts Festival Rule Book. It is the responsibility of each participant to be familiar with the rules and procedures of this festival. No other person may be held responsible for a participant's lack of information.

By signing a District and/or Orlando19 registration form and attending or participating in a festival, pastors, leaders, parents, and students acknowledge that:

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

Additional copies of the 2019 Fine Arts Festival Rule Book may be downloaded at <http://faf.ag.org> or ordered from My Healthy Church by calling 1.800.642.2011 and requesting item number 731404.

A Spanish version is available for download at <http://faf.ag.org>.

## **KAPPA TAU: COLLEGE FINE ARTS**

Kappa Tau rules and information is found at <http://faf.ag.org>.

## DISTRICT FINE ARTS FESTIVALS

Most AG districts hold a Fine Arts Festival. Some districts have predistrict festivals (sectional, zone, etc.). Contact your district office for specific information on how to register for your local festival(s). Visit <http://faf.ag.org> for district contact information.

Students must register with their home church. Students may not participate with multiple churches or with churches or districts other than their own. If the student is in good standing with more than one AG church or youth ministry, he/she must select only one home church with which to participate.

Most district festivals follow the same rules and policies as the NFAF. However, some differences in rules and procedures may include, but are not limited to, the establishment of alternate age or grade requirements and variant scoring procedures.

The following ratings are given to presentations in Official Categories at the district level of evaluation:

Up to 25 points	Fair
26–30 points	Good
31–35 points	Excellent
36–40 points	Superior with Invitation
-2 points	Time Violation
-2 points	Rule Violation

The following ratings are given to presentations in NFAF Exhibition Categories at the district level of evaluation:

Up to 35 points	Not Advance
36–40 points	Advance

A “Superior with Invitation” or an “Advance” rating from a district festival qualifies a student to participate in the NFAF. 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 entire selection (i.e., song, script, sermon, artwork, etc.).

District festivals are not required to offer NFAF Exhibition categories. Districts may also create their own Exhibition categories with the understanding that categories not offered at the NFAF are not eligible to advance.

District-level Exhibition Division presentations are given an “Advance” or a “Not Advance” recommendation from each evaluator. All Exhibition Division entries receiving an “Advance” from at least two of the three evaluators are eligible to advance to the NFAF.

If mistakes are made in computing point values or if other situations arise that require attention at a district festival, contact your district coordinators.

It is the participant’s responsibility to contact their district office for specifics regarding the district festival. NFAF is not responsible for rules, policies, or category variations specific to district festivals.

## **PARTICIPANT REQUIREMENTS**

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

1. Participating students must be enrolled in grades 6–12 or be 12 to 17 years of age as of September 1, 2018.
2. Participating students must be in good standing with a local AG church or an officially recognized Cooperative Fellowship church and/or youth ministry.

Note: Nineteen-year-old students may not participate in Fine Arts unless they are enrolled in grades 6–12 as of September 1, 2018. Students who qualify for the national festival by grade and district advancement may participate at the NFAF even if they turn 19 before/during August 2018.

NFAF students must register with their home church. Students may not participate with multiple churches or with churches or districts other than their own. If the student is in good standing with more than one AG church or youth ministry, he/she must select only one home church with which to participate.

## **NATIONAL FINE ARTS FESTIVAL, AIM OUTREACH–REACH ORLANDO, NATIONAL YOUTH CONVENTION REGISTRATION**

Each Fine Arts participant who qualifies by receiving a “Superior with Invitation” or “Advance” rating at their district festival and wishes to participate in the NFAF must submit an Orlando19 registration form or register online and pay the accompanying fee.

### ***Registration Form***

The Orlando19 registration form is available at <http://orlando19.ag.org> as of February 1, 2019.

The final postmark deadline for all mailed or faxed registration forms is May 17, 2019. No exceptions are permitted. Any student wishing to register after this postmark deadline may do so through our online registration system at <http://orlando19.ag.org/> until June 7, 2019.

All forms must be filled out completely and fees calculated correctly. If forms are received at the NFAF office incomplete in any way, the registrant may be assessed an incomplete fee of \$20. If you have any questions regarding the correct procedure for completing the forms, call the NFAF for assistance at 417.862.2781 x4458.

If a participant fails to enter the selection of a category on his/her registration, he/she may add it by calling 417.862.2781 x4458 or e-mailing [faf@ag.org](mailto:faf@ag.org) through June 7 with complete details and payment information. Any requests to add missed category tickets after this deadline must be made by calling the NFAF office at 417.862.2781 x4458. These requests may be considered until June 14, 2019, and will accrue an additional \$10 late fee per category.

NFAF suggests that all mailed forms and fees be sent via certified mail, FedEx, DHL, or UPS. NFAF is not responsible for mail that is lost or delayed by the delivery service chosen by the registrants.

Mailed registration forms and fees should be sent to:

Assemblies of God Youth Ministries  
Attn: Orlando19  
1445 N. Boonville Ave.  
Springfield, MO 65802-1894

Complete payment must accompany mailed registration forms. Submit only one payment for all

registrations in the packet. A credit card is the preferred payment method. American Express, Visa, MasterCard, and Discover are accepted. Cash is not accepted.

Faxed registration forms are accepted at 855.611.8959. Credit card payment must accompany the form(s).

### **Online Registration**

Online registration opens for qualified students at <http://orlando19.ag.org/> on February 1, 2019. Online registration closes at 11:59 p.m. (CST) on June 7, 2019. Any requests to register after this deadline must be made by calling the NFAF office at 417.862.2781 x4458. Late registrations may be considered until June 14, 2019, and will accrue a \$30 late registration fee and an additional \$10 per category late fee.

An online session cannot be saved. All information must be entered, all category tickets must be selected, and all fees must be paid during the session.

Students registering online receive a medical release form. The medical release form must be completed and mailed or faxed to the NFAF office within ten business days of completing online registration. Forms not received in this time are subject to the \$20 incomplete fee.

If a participant fails to enter the selection of a category ticket on his/her registration, he/she may add it by calling 417.862.2781 x4458 or e-mailing [faf@ag.org](mailto:faf@ag.org) through June 7 with complete details and payment information. Any requests to add missed category tickets after this deadline must be made by calling the NFAF office at 417.862.2781 x4458. These requests may be considered until June 14, 2019, and will accrue an additional \$10 per category late fee.

The registration fee(s) must be paid at the time of online registration. Credit cards are the only available online payment method. American Express, Visa, MasterCard, and Discover are accepted.

### **ORLANDO19 REGISTRANTS AND FEES**

A National Fine Arts Festival participant is defined as a student who qualifies for the FAF according to the NFAF Participant Requirements found on page 14, or as a Kappa Tau participant according to the KT Requirements found at <http://faf.ag.org>. Qualifying students must register online or complete the Orlando19 registration form. Fine Arts participants may only register for the category(ies) for which they qualified at the district festival.

All other attendees must register as a National Youth Convention attendee or register as a parent/adult chaperone.

#### **Fine Arts or Kappa Tau Participant: \$85 Registration**

This registration **does not** include the first Fine Arts or Kappa Tau category. Each category is an additional ticket of \$20 above the registration fee. Please see "Add-on Tickets" on page 16.

Admission to National Youth Convention

Admission to view all FAF and KT presentations

Admission to all workshops

Admission to all evening services

1 Event T-shirt

1 Official Program

\*AIM Outreach add-on ticket is an additional \$165 (includes everything listed under the AIM registration on page 16)

### **National Youth Convention Attendee: \$85 Registration**

Admission to National Youth Convention

Admission to view all FAF and KT presentations

Admission to all workshops

Admission to all evening services

1 Event T-shirt

1 Official Program

\*AIM Outreach add-on ticket is an additional \$165 (includes everything listed under the AIM registration below)

### **Parent/Adult Chaperone Attendee: \$55 Registration**

Admission to National Youth Convention

Admission to view all FAF and KT presentations

Admission to workshops

Admission to all evening services

\*AIM Outreach add-on ticket is an additional \$165 (includes everything listed under the AIM registration below)

### **AIM Outreach—Reach Orlando Participant: \$250 Registration**

\*Non-FAF participants only\*

AIM Outreach participation

Admission to National Youth Convention

Admission to view all FAF and KT presentations

All meals for the week

Insurance for the week

AIM training

Ministry materials

1 Event T-shirt

1 Official Program

1 AIM T-shirt

### **Add-on tickets:**

Fine Arts or Kappa Tau Categories: \$20 each (includes initial presentation evaluation sheets and certificates/awards)

Pastors' Kids Party: \$10

Additional Event T-shirt: \$10

Additional Official Program: \$10

To participate in General Council business sessions, General Council attendee registration is required. Please visit <http://generalcouncil.ag.org>.

### **CANCELLATIONS**

For this event, approval for a refund due to unexpected emergencies may be requested only by submitting the Refund Request form at <http://youth.ag.org/refund>. Absolutely no refunds will be administered after August 10, 2019. Refund approvals are not guaranteed, and any refunds that are approved will incur a 30 percent nonrefundable administrative fee. For questions, please call 417.862.2781 x4458.



## OVERPAYMENT REFUNDS

Overpayment refunds are given but may be processed postfestival and require a nonrefundable processing fee of \$20. Overpayment refund requests must be submitted in writing via e-mail to [faf@ag.org](mailto:faf@ag.org) no later than August 10, 2019.

## ON-SITE CHECK-IN

All registrants must be present or represented by an adult to complete the mandatory On-Site Check-In from 9 a.m. until 6 p.m. Tuesday, July 30, in Orlando, Florida.

Event materials (Official Program, event shirt, access badge, etc.) are available only during On-Site Check-In. Items not picked up during On-Site Check-In are not guaranteed to be available at a later time and are not mailed postfestival.

## EVALUATION PROCESS AND RATINGS

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

- Selection
- Communication
- Presentation and Technique
- Overall Effectiveness

At the NFAF, an average of the scores from three evaluators determines the rating of each entry.

The following ratings are given to presentations at the national level of evaluation:

- |                 |                |
|-----------------|----------------|
| Up to 25 points | Fair           |
| 26–30 points    | Good           |
| 31–35 points    | Excellent      |
| 36–40 points    | Superior       |
| -2 points       | Time Violation |
| -2 points       | Rule Violation |

The following awards are given at the national level of evaluation. Entries must have received a “Superior” on their initial presentation to be eligible for awards.

### Official Categories

- |                |  |
|----------------|--|
| Award of Merit | One trophy per group/solo entry and one certificate per individual |
| Top 3          | Entry name recognized at Celebration Service                       |
| Top 10         | Posted online following the festival                               |

### Official Jr. Categories

- |                     |  |
|---------------------|--|
| Award of Excellence | One trophy per group/solo entry and one certificate per individual |
| Top 3               | Entry name recognized at Celebration Service                       |
| Top 10              | Posted online following the festival                               |

### Exhibition Categories

- |                   |  |
|-------------------|--|
| Honorable Mention | One trophy per group/solo entry and one certificate per individual |
|                   | Entry name recognized at Celebration Service                       |
|                   | Posted online following the festival                               |

At the NFAF, callbacks may be conducted in categories with a large number of entries. Callbacks are issued to a top percentage or number of the entries receiving a “Superior” rating. Callbacks serve to assist the evaluators in choosing the Assemblies of God National Award of Merit, Award of

Excellence, and Honorable Mention recipients.

Presentations must receive a “Superior” rating to be considered for a callback or any other award. However, receiving a “Superior” does not automatically qualify a student for a callback or other award. Neither evaluation sheets nor certificates are distributed for callback presentations.

The rating that NFAF participants receive during their initial presentation(s) is the rating reflected on the evaluation sheets and certificate(s) distributed at the NFAF and is the rating that serves as the permanent record for scholarship verification (in addition to any NFAF awards received).

All evaluation sheets and certificates must be picked up by noon Saturday, August 3, 2019 at the on-site Certificate Booth and retained for future scholarship verification. No attempt is made after the NFAF to return materials not collected on-site. The NFAF cannot print score sheets or certificates postfestival.

## **CODE OF CONDUCT**

NFAF 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 churches, teams, evaluators, participants, and volunteers. An overly competitive attitude, rudeness, or unsportsmanlike conduct is not acceptable and is considered grounds for dismissal.

NFAF provides volunteers who operate as auxiliary staff for the festival. These volunteers give their time and resources and work long hours throughout the week to serve students and the festival. Any rude behavior including verbal/physical abuse directed toward volunteer staff will not be tolerated and may result in disqualification and dismissal of parents, leaders, students, and guests.

It is the responsibility of all NFAF 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 in the host city may be disqualified and dismissed from the NFAF.

## **DRESS CODE**

Appropriate dress is required for all entries—keeping category norms, intended audience, and ministry effectiveness in mind.

## **EQUIPMENT PROVIDED**

For a list of equipment provided and allowed audio formats at your district festival, contact your district youth director or district Fine Arts coordinator.

For a list of equipment provided and approximate stage sizes at the NFAF, visit <http://faf.ag.org>.

Wherever possible, the NFAF provides all listed equipment and listed stage sizes. However, where space or other limitations exist, the NFAF reserves the right to remove or limit the availability of provided equipment and adjust stage sizes.

For presentations requiring audio, the NFAF only provides 3.5mm (1/8”) audio plugs. Participants are responsible to bring a suitable device with 3.5 mm (1/8”) audio jack in order to play their tracks.

**USB drives and CDs are not accommodated.**

## **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.

## **SCHOLARSHIP INFORMATION**

Many AG universities, colleges, and Masters Commission programs offer scholarships to qualified district and NFAF participants. Each institution determines and administrates their own application process and award amounts. Visit <http://colleges.ag.org> or contact the AG university or college of your choice for more information.

# GENERAL RULES

The General Rules section applies to all Fine Arts Festival participants.

For General Rule questions pertaining to your district festival, contact your district youth director or district Fine Arts coordinator.

Read the category rules and evaluation criteria for each category in addition to the General Rules.

Category Rules govern the objective elements presentations must follow and are subject to rule violations if not followed.

Evaluation Criteria govern the subjective elements of a presentation and help define what the evaluators are looking for.

## **RULE AND TIME VIOLATIONS**

Rule and time violations in any category receive a 2-point deduction per violation, per evaluator.

## **CONTENT**

Whether through preaching, ASL, acting, dancing, singing, playing an instrument, sculpting, painting, or any other medium, the goal of the NFAF remains the same: spreading the gospel. Some categories naturally lend themselves to telling the message of the gospel while others are a celebration of ministry gifts within our students in whom that message resides. The following terms are meant to serve as a guide as you prepare your Fine Arts presentations.

**Christian Message** is defined as, “anything that reflects the message of Jesus.” We believe the Christian message is found in the person and the presentation. We believe “you can identify people by their actions” (Matthew 7:20, NLT). We want Christian students to glorify God with their ministry gifts in their presentation(s).

**Evident Ministry** is defined as, “a presentation that communicates a biblical truth.” Biblical truths are communicated in various ways through different mediums. Biblical truths can also be communicated through illustrations by assigning redemptive value. Please consult the category rules for clarity on which categories require Evident Ministry.

**Redemptive Value** is defined as, “using an illustration or prop to present a biblical truth which may be outside its original intended purpose.”

**Overall Effectiveness** is defined as, “a quality presentation that is deemed appropriate for this festival.”

AG Youth Ministries is providing an opportunity to receive feedback throughout the 2018–2019 season to determine what content is deemed appropriate for the national festival. We understand what is deemed appropriate can be interpreted differently based on cultural, geographical, and personal context. If you have a strong opinion regarding what is appropriate for the national festival, please share your thoughts by submitting this survey: <http://youth.ag.org/FAFSurvey>. Your opinion matters to us, and we want to provide an opportunity for you to share what is appropriate in your

context.

To honor the diverse thought across our Fellowship, presentations including secular music will not be allowed to present on the National Fine Arts Festival/National Youth Convention evening stage as a preservice presentation or during the Celebration Service. Please contact your district regarding their guidelines on the use of secular music for district festivals.

The following content is never allowed in any Fine Arts presentation and will result in disqualification:

- a. Explicit songs, lyrics, text, scripts, or images
- b. Nudity
- c. Cursing
- d. Racial slurs and intentional/blatant racial insensitivity. Remember, you are ministering to a culturally and geographically diverse audience in Fine Arts.

### **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 2-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 is 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, except in Human Video Ensemble, Spanish (see page 56 for details).

Entries designated as American Sign Language categories must be presented entirely in American Sign Language. Entries designated as Spanish must be presented entirely in Spanish. Entries not otherwise designated, with the exception of Vocal Solo, Classical, Sr., must be presented entirely in English (see page 88 for details).

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 is the only group entry that is allowed more than ten participants; up to seventy-five members are allowed.

### **SUBSTITUTIONS**

If you need a substitute for a student who participated at the district level, but is unable to attend the national festival, follow these instructions:

1. Substitutions may be made between the district festival and the national festival as follows:

Small Groups (one to four participants) are allowed one substitution.

Large Groups (five to ten participants) are allowed two substitutions.

Choir is allowed three substitutions.

The original group is understood to be the group members who participated at the district festival. If a student registered for but did not participate in a group at the district festival, he/she is not counted in the original group.

2. Fill out an Orlando19 registration form for nationals and in the “I am a substitute for” section, list the name of the student who is unable to participate at nationals.

To substitute a student after you have registered your group for the national festival, follow these instructions:

1. There can only be a post registration substitution if the original group member is paid in full. The Fine Arts office is unable to process new payments after the registration deadline.
2. Submit a completed Orlando19 substitution registration form (available at <http://faf.ag.org>) whether the substitute is already registered for the national festival or not. Send the completed form either by fax to the Fine Arts office or e-mail to [faf@ag.org](mailto:faf@ag.org).
3. Substitutions may be sent in through July 12, 2019. Substitutions may also be made at On-Site Check-In on Tuesday, July 30.

## **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 church.

## **LICENSE**

NFAF attendees and/or participants, by their signature on the national registration form, grant permission to The General Council of the Assemblies of God and to Assemblies of God Youth Ministries 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 NFAF without compensation to the registrant, author, or creator of the work for the purpose of promoting the NFAF and/or Assemblies of God Youth Ministries. The author or creator of any entry used retains copyright ownership.

## **INTRODUCTORY COMMENTS**

The following rule applies to any presentation, in any category, in any division that uses music. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. Introductory comments DO NOT count toward the setup or presentation time limits. Comments must be minimal. Do not make other comments like a testimonial or justification for choosing the song(s); 15 to 20 seconds is sufficient. Use this format: “Hello, my name is (or our group name is) \_\_\_\_\_ and I/we have chosen to use “Song Title” by song writer(s) (and “Song Title” #2 by song writer(s), and “Song Title” #3 by song writer [if applicable]) for our presentation.”

## **COPYRIGHTED MATERIAL**

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

- a. Never use digital or printed copies of music or scripts to avoid purchasing original materials.
- b. 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 Fine Arts festival entries.
- c. Never use unpublished music or scripts without written permission from the author or creator of the work.
- d. Splicing should only be done after obtaining the proper license or permission of the copyright owner(s).

## **APPROVED INSTRUMENT LISTS**

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.

### ***Keyboards***

NFAF provides either a piano or keyboard for categories that require them; see individual category rules for specifications.

Piano	Keyboard	Synthesizer
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### ***Woodwinds***

Flute family	Oboe	English Horn	Clarinet family
Saxophone family	Bassoon		

### ***Brass***

Horn family	Trumpet family	Trombone family	Baritone (T.C./B.C.)
Euphonium	Tuba		

### ***Traditional Strings***

Violin	Viola	Cello	String Bass	Harp
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### ***Rhythm/Alternate Strings***

NFAF provides a direct box and an amplifier.

Acoustic Guitar	*Bass Guitar	Electric Guitar	12-String Guitar
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\*Guitar Solo may not use a bass guitar.

### ***Percussion, Traditional***

Drums (and Cymbals)	Bongo	Cajon	Congas
Djembe	Guiro	Handbells	Maracas
Marimba	Orchestra Bells	Sandpaper Blocks	Shakers
Tambourine	Timbales	Timpani	Triangle
Vibraphone	Wood Blocks	Xylophone	

A basic drum set is provided for some categories. See individual category rules for specifications.

Kick Drum/Single Pedal	Snare	Two Rack Toms	Floor Tom
Crash Cymbal	Hi-Hat Cymbal	Ride Cymbal	

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.

### ***Folk***

Accordion	Acoustic Guitar	Autoharp	Bagpipe
Banjo	Concertina	Dulcimer	Djembe
Fiddle	Harmonica	Lute	Lyre
Mandolin	Ocarina	Penny Whistle	Tin Whistle
Ukulele	Zither		

Other nontraditional instruments (not listed above) are also permitted if they are considered a folk instrument and not used in traditional Western bands or orchestras. Folk percussion instruments are also allowed.

### ***Other***

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



# ART DIVISION

## CATEGORIES

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

Graphic Design

Photography, Digital, Sr.

Photography, Mobile

Visual Art, Three-Dimensional

Visual Art, Two-Dimensional, Painting and Drawing

Photography, Digital, Jr.

Photography, Film

T-Shirt Design

Visual Art, Two-Dimensional, Alternative Media

## INFORMATION

Read the General Information and General Rules on pages 12–24.

Top ten tips for a better presentation are available per category at <http://faf.ag.org>.

A sample fillable PDF credit line (information page) for all Art Division entries is available at <http://faf.ag.org>.

## DISTRICT FESTIVAL DELIVERY INSTRUCTIONS

For rules and/or guidelines pertaining to the evaluation process, delivery instructions, and deadlines for Art Division entries for your district festival, contact your district youth director or district Fine Arts coordinator.

## NFAF DELIVERY INSTRUCTIONS

Art Division entries for the NFAF must be hand-delivered to the Art Gallery by the student or an adult representing the student following the completion of On-Site Check-In on Tuesday, July 30, 2019, between 9 a.m. and 6 p.m. Art entries are not accepted prior to On-Site Check-In or after On-Site Check-In closes at 6 p.m. on July 30, 2019.

The utmost care is taken in the handling of Art Division entries. However, the creator of the work assumes full liability for damage due to the handling of the artwork before, during, and after the festival. Artists desiring additional protection should personally insure their entries.

## NFAF INFORMATION

The artist/designer is not required to be present at the NFAF.

Artists/designers not attending the NFAF in person must meet registration deadlines and pay the full registration fee.

Art entries may be delivered and/or picked up at the NFAF by an adult representing a participant.

Art Division entries, evaluation sheets, and certificates must be picked up between 9 a.m. and noon on Saturday, August 3, 2019. No attempt is made to return the Art entries to participants after the NFAF.

# ART

## **Rules (apply to all Art Division categories)**

1. Art entries must be entirely the original work of one eligible student and not previously submitted to this festival.
2. Every Art Division entry must have a typed credit line (information page) attached to the entry upon delivery. If the credit line is not present, is missing any information, or is handwritten upon delivery at the Art Gallery, the entry receives a 2-point rule violation per evaluator. The credit line must include the following information as listed in the order given below:
  - Participant
  - Grade
  - Category
  - Designation of medium (state the material 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.)
  - Church name, city, state
3. Only the credit line is required (according to rule #2). An essay or story explaining the message or the theme of the piece is not allowed.
4. If setup or assembly is required for the display of Art Division entries, it must be completed by the student.
5. The overall size (including mounting and mat) of any entry in the Art Division may be no smaller than 8 by 10 inches and no larger than 32 by 32 inches (except for Visual Art, Three-Dimensional, see page 30).
6. Framing other than mat board, foam core, or stretched canvas is not allowed. No glass is allowed.
7. Weapons are not allowed in the Art Gallery. If a student attempts to enter a weapon for evaluation, it will be removed from the gallery, held by Security for the duration of the festival, and can be retrieved by the student's leader from Security on Saturday after the Art Gallery closes.
8. All Visual Art entries must be submitted on an individual panel. Multi panel entries such as diptych art entries are not permitted.

# GRAPHIC DESIGN

## **Rules**

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

advertisement	billboard	brochure	bulletin
business card	flyer	letterhead	logo
newsletter	poster	web page	
2. Graphic Design entries must be mounted flat on art board (foam core or mat board). Entries must be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.
3. Entries in the Graphic Design category may take any of the following forms: finished piece,

full-color drawing, or comprehensive full-color dummy or proof. Digital imagery and computer illustrations are appropriate for this category but must be high resolution (at least 300 dpi at 100 percent of output size). Students should submit the best representation of their design.

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

### ***Evaluation Criteria***

#### **SELECTION**

Appropriate – appropriate for this festival in subject and taste; appropriate level of difficulty.

Fresh concept – demonstrates a fresh approach.

#### **COMMUNICATION**

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

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

Range of appeal – relevant and appealing to multiple audiences.

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

#### **PRESENTATION AND TECHNIQUE**

Clarity – well-defined in its intent.

Consistency – consistent use of medium.

Finished presentation – completeness; Graphic Design entries must be mounted flat on foam core or matte board; no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

Organization – apparent focal point; organization of compositional elements.

Proportion – appropriate use of space.

Technique – proper use of the medium.

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

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

#### **OVERALL EFFECTIVENESS**

Effectiveness – produces an overall effective visual impression or impact.

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

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

## **PHOTOGRAPHY**

### ***Information***

Photography Digital, Jr. is open to students enrolled in grades 6–8 during the 2018–2019 school year (or at least age 12 per participant requirements on page 14).

Photography, Digital, Sr. is open to students enrolled in grades 9–12 during the 2018–2019 school year.

Photography, Film and Photography, Mobile are not divided into Jr./Sr. categories.

### ***Photography, Digital Rules***

1. Only digital cameras may be used for photographs entered in the Photography, Digital category.
2. The credit line page that must accompany the entry must indicate the camera, type of software, and any other form of technology used to produce the image under "Explanation of medium."
3. Entries do not have to be overtly religious in subject or theme.
4. Computer-generated improvements are allowed in order to enhance the original photograph (cropping, color depth or hue, color contrast, etc.).
5. A montage of up to three photographs may be used to create one image. All photographs used to create the image must appear to the viewer as if they are a single image. All photographs used to create the image must be the original work of the student.
6. No collages are permitted in this category.
7. No typography is to be added to the finished image. Words or letters in the photograph must appear to the viewer as if they are a part of the image.
8. A Photography, Digital image may be mounted on or printed directly on art board (foam core or matte board), or stretched canvas. The entry may be framed with cut matte board. No other framing is allowed. The image must be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

### ***Photography, Film Rules***

1. Only a film camera may be used for photographs entered in the Photography, Film category.
2. Only one image is acceptable.
3. Entries do not have to be overtly religious in subject or theme.
4. Black-and-white or color photographs are accepted.
5. Neither manipulation of the original work nor touch-ups are permitted.
6. No typography is to be added to the finished image. Words or letters in the photograph must be a part of the original image.
7. A Photography, Film image may be mounted on or printed directly on art board (foam core or matte board), or stretched canvas. The entry may be framed with cut matte board. No other framing is allowed. The image must be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

### ***Photography, Mobile Rules***

1. Only mobile device cameras may be used for photographs entered in the Photography, Mobile category.
2. The credit line page that must accompany the entry must indicate the device, type of application, and any other form of technology used to produce the image under "Explanation of medium."
3. Entries do not have to be overtly religious in subject or theme.
4. No collages or montages are permitted in this category.
5. No typography is to be added to the finished image. Words or letters in the photograph must appear to the viewer as if they are a part of the image.

6. A Photography, Mobile image may be mounted on or printed directly on art board (foam core or matte board), or stretched canvas. The entry may be framed with cut matte board. No other framing is allowed. The image must be no smaller than 8 by 10 inches and no larger than 11 by 14 inches.

## **Evaluation Criteria**

### **SELECTION**

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

Fresh concept – demonstrates a fresh approach.

Style – keeps with genre (traditional, digital, or mobile).

### **COMMUNICATION**

Initial impression – immediate visual impact; meaning and general intent readily grasped.

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

Range of appeal – relevant and appealing to multiple audiences.

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

### **PRESENTATION AND TECHNIQUE**

Consistency – consistent use of medium.

Elements of design – incorporation of shape, line, pattern, texture, space, framing, size, angle, and cropping.

Finished presentation – completeness; photograph must be mounted (no framing other than matte) with overall size no smaller than 8 by 10 inches and no larger than 32 by 32 inches (traditional or digital) or 11 by 14 inches (mobile).

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

Lighting – effective use of light; develops mood and nuance.

Organization – apparent focal point; organization of compositional elements.

Proportion – appropriate use of space.

Technique – proper use of the medium.

Use of color/contrast – black and white reveals contrast; color is clear and appropriate for image.

### **OVERALL 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 and technique, and effectiveness in attaining a response.

## **T-SHIRT DESIGN**

***This category must demonstrate Evident Ministry as defined on page 20.***

### **Rules**

1. T-Shirt Design entries may take any of the following forms: finished T-shirt, full-color drawing, or comprehensive full-color computer dummy or proof. Students should submit the best representation of their designs.

2. Entries submitted in a finished shirt format must be displayed over art board, T-shirt board, or cardboard. Neither mannequin nor bust displays are permitted. Hangers are not permitted.
3. Entries submitted in full-color drawing format or as a computer-generated image must be mounted on art board (foam core or matte board) and may be no smaller than 8 by 10 inches and no larger than 32 by 32 inches. The entry may be framed with cut matte board. Framing other than matte board is not allowed.
4. Entries do not have to be overtly religious in subject or theme.

## ***Evaluation Criteria***

### **SELECTION**

Appropriate – appropriate for this festival in subject and taste; appropriate level of difficulty.  
Fresh concept – demonstrates a fresh approach.

### **COMMUNICATION**

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

### **PRESENTATION AND TECHNIQUE**

Clarity – well-defined in its intent.  
Consistency – consistent use of medium.  
Finished presentation – completeness; design submitted in finished T-shirt format should be mounted on art board or T-shirt board no larger than 32 by 32 inches. T-shirt design submitted in color proof format should be mounted on art board no smaller than 8 by 10 inches and no larger than 32 by 32 inches.  
Organization – apparent focal point; organization of compositional elements.  
Proportion – appropriate use of space.  
Technique – proper use of the medium.  
Use of color/values – consistent and visually enhancing color and/or gradation.  
Use of type – correct spelling, interesting use of fonts and font sizes, interesting use of upper/lower case.

### **OVERALL EFFECTIVENESS**

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

# **VISUAL ART**

## ***Visual Art, Three-Dimensional Rules***

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

3. Entries do not have to be overtly religious in subject or theme.
4. Mounting is not required. The overall size may be no smaller than 6 by 6 by 6 inches and no larger than 32 by 32 by 32 inches.
5. Weapons are not allowed in the Art Gallery. If a student attempts to enter a weapon for evaluation, it will be removed from the gallery, held by Security for the duration of the festival, and can be retrieved by the student's leader from Security on Saturday after the Art Gallery closes.

### ***Visual Art, Two-Dimensional, Alternative Media Rules***

1. In the Visual Art, Two-Dimensional, Alternative Media category, mediums accepted include, but are not limited to:
 

collage	montage	mosaic	comic strip
mixed media	stained glass	found materials	prints
beads	wires		
2. Entries do not have to be overtly religious in subject or theme.
3. Visual Art, Two-Dimensional, Alternative Media entries must be mounted on foam core, matte board, masonite board, or similar. The entry may be framed with cut matte board. Framing other than matte board is not allowed. Entries may be no smaller than 8 by 10 inches and no larger than 32 by 32 inches.

### ***Visual Art, Two-Dimensional, Painting and Drawing Rules***

1. In the Visual Art, Two-Dimensional, Painting and Drawing category, mediums accepted include, but are not limited to:
 

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

### ***Evaluation Criteria***

#### **SELECTION**

Appropriate – appropriate for this festival in subject and taste; overtly religious subject, symbols, or theme are not required; appropriate level of difficulty.  
 Fresh concept – demonstrates a fresh approach.

#### **COMMUNICATION**

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

#### **PRESENTATION AND TECHNIQUE**

Consistency – consistent use of medium.

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

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

Neatness – clean appearance; free of smudges.

Organization – apparent focal point; organization of compositional elements.

Proportion – appropriate use of space.

Technique – proper use of the medium.

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

## **OVERALL EFFECTIVENESS**

Effectiveness – produces an overall effective visual impression or impact.

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

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



# COMMUNICATION DIVISION

## CATEGORIES

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

American Sign Language Group  
Children's Lesson Group  
Promo Video  
Puppetry Solo  
Short Sermon, Jr.  
Short Sermon, Spanish

American Sign Language Solo  
Children's Lesson Solo  
Puppetry Group  
Short Film  
Short Sermon, Sr.  
Spoken Word

## INFORMATION

Read the General Information and General Rules on pages 12–24.

Top ten tips for a better presentation are available per category at <http://faf.ag.org>.

# AMERICAN SIGN LANGUAGE

***This category must demonstrate Evident Ministry as defined on page 20.***

## **Information**

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

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

## **Rules**

1. American Sign Language Group/Solo is an interpretation of a prerecorded song using American Sign Language (ASL) to encourage a cross-cultural experience, explore the correlation between ASL and English, and to prepare the participant for Deaf ministry.
2. The interpreted song must be a musical track that includes lyrics.
3. ASL Group entries may consist of two to ten eligible students.
4. ASL Solo entries have a time limit of 5 minutes. ASL Group entries have a time limit of 7 minutes. Both have 90 seconds for setup and 90 seconds for tear down.
5. The English-to-ASL interpretation must be an original interpretation by the student and not a copy of another's work or sign choices.
6. Presenters must use ASL linguistic features in the interpretation. This may include, but is not limited to: ASL sentence structure, sign choices that reflect meaning, appropriate body shifts, appropriate use of space, and correct palm orientation. The presentation must be a visualization of the interpretation, not simply in English word order.
7. If the presenter(s) is deaf, he/she may use a cue (not a sign) or have someone mouth the words in order to stay in sync with the music. This person is not considered part of the entry, but evaluators must be informed of their presence and how they are cueing the participant(s).
8. The presenter(s) must maintain a professional appearance. Attire and accessories must not create visual distractions. Costumes and costume makeup are not allowed. Please wear a solid top contrasting with your skin tone.
9. Mouthing lyrics/lip syncing is not used in American Sign Language. Only linguistically appropriate facial grammar should be present. This may include, but is not limited to: puffed cheeks/pursed lips, head tilt/forward nod/head shake, raised eyebrows, appropriate eye gaze, mouth morphemes, and other nonsigned facial grammar that can influence the meaning of your sign. These should be used as is fitting within the language itself.
10. No live music is allowed.
11. Before beginning the presentation, participants must introduce their music selection(s) by stating and signing the title(s), name of the artist/composer, and arranger (if known). If the piece

was composed or arranged by the student, that should be stated. See page 22 for complete requirements and format.

## **Evaluation Criteria**

### **SELECTION**

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

Christian message – presents a Christian perspective and message with ministry effectiveness in mind.

### **COMMUNICATION**

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

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

Clarity of signs – signs easily understood individually.

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

Facial expression – demonstrates appropriate emotion for the conceptual sign; eye contact.

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

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

### **PRESENTATION AND TECHNIQUE**

Creative elements – thoughtful and creative application of signs.

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

Energy – demonstrates the emotion of song with appropriate energy.

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

Sign placement – setting up the space appropriately.

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

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

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

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

### **OVERALL EFFECTIVENESS**

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

Interpretation – overall effectiveness and visual impact.

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

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

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

## **CHILDREN'S LESSON**

***This category must demonstrate Evident Ministry as defined on page 20.***

### **Rules**

1. Children's Lesson Group/Solo is the art of communicating a biblical message presented verbally and visually in a lesson geared toward children ages 5–10.

2. A Children's Lesson Group may consist of two to ten eligible students.
3. In a Children's Lesson Group, at least one person must be in direct verbal communication with the audience.
4. Children's Lesson Group/Solo entries have a time limit of 5 minutes. There are 90 seconds for setup and 90 seconds for tear down.
5. Participants may use various means of communication (object lesson, illusion, ventriloquism, etc.). Flammable illustrations are not permitted. Liquid illustrations are permitted, but all liquid must remain within the presentation area and must not cause damage to any person or property. Items such as candy and prizes may not be thrown into the audience.
6. Entries must be original, not a memorization of someone else's sermon or lesson.
7. 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 <http://ag.org> under the "Beliefs" tab.
8. The lesson must be memorized.
9. A central Scripture or Bible story must be used.
10. Props are permissible as long as the 90-second setup and tear down times are not exceeded.
11. Costumes are permitted.
12. A puppet stage is provided for Children's Lesson Group/Solo. Participants may not bring their own puppet stage.
13. Children's Lesson entries may not solicit volunteers from the audience.

## ***Evaluation Criteria***

### **SELECTION**

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

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

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

### **COMMUNICATION**

Choreography – strong knowledge of lyrics and actions of the piece.

Expression/body language – enhancement of delivery by use of nonverbal communication (i.e., facial expressions, hand and arm gestures).

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

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

Physical energy – engaging, consistent presence for target audience throughout the presentation.

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

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

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

Vocal clarity – appropriate use of volume and proper pronunciation.

## **PRESENTATION AND TECHNIQUE**

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

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

Entrances and exits – use of the “stairs” using three or four bounce steps; use of the full depth of the stage.

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

Height and positioning – puppets should be at “belly-button” height. Sinking puppets and excessive height will affect the evaluation.

Lip synchronization – puppet’s mouth should move in sync with the words as they are spoken or sung; the puppet’s jaw should open one time per syllable.

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

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

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

Posture – puppets should be straight and have good posture.

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

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

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

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

Use of Scripture – incorporates scriptural text and quotations.

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

## **OVERALL EFFECTIVENESS**

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

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

Relevance – appropriate and relevant application.

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

# **PROMO VIDEO**

***This category must demonstrate Evident Ministry as defined on page 20.***

## ***District Festival Delivery Instructions***

For district festival rules and guidelines pertaining to the evaluation process, delivery instructions, and deadlines for Promo Video entries, contact your district youth director or district Fine Arts coordinator.

## ***NFAF Delivery Instructions***

Film entries for the NFAF must be hand-delivered on two USB flash drives (multiple file formats encouraged) in an envelope with the student’s first name, last name, church name, city, and state

to the Art/Film/Writing/Business Plan Check-In Booth by the student or an adult representing the student following the completion of On-Site Check-In on Tuesday, July 30, 2019 between 9 a.m. and 6 p.m. Film entries are not accepted prior to On-Site Check-In or after On-Site Check-In closes on July 30, 2019.

### ***NFAF Information***

The Promo Video participant is not required to be present at the NFAF.

Promo Video participants not attending the NFAF in person must meet registration deadlines and pay the full registration fee.

Promo Video evaluation sheets and certificates must be picked up by the participant or a responsible adult representing the participant on-site before noon on Saturday, August 3, 2019.

The two USB flash drives must be picked up at the Art/Film/Writing/Business Plan Check-In Booth before noon on Saturday, August 3, 2019. No attempt is made to return the two USB flash drives to participants after the NFAF.

Promo Video entries are on display at the NFAF.

### ***Rules***

1. The creation of a Promo Video is the art and process of producing a film. The Promo Video must promote a ministry, product, event, etc., and contain a combination of visual images and sounds to communicate effectively a mood, emotion, and/or message by one to ten eligible students.
2. Entries in Promo Video have a time limit of 3 minutes.
3. The creator(s)/producer(s) of the film must meet the NFAF 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 or register as participants.
4. Copyright policy: Assemblies of God Youth Ministries and The General Council of the Assemblies of God 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 youth leaders to be completely legal and ethical in their conduct regarding copyrighted material used to create an entry for the NFAF. 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 page 23 for an additional list of guidelines.
5. Credits must be included and count toward the overall time limit of 3 minutes.
6. Any script or story line must be the original work of the participant(s) and not previously submitted to this festival.

### ***Evaluation Criteria***

#### **SELECTION**

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

Christian message – should present a clear Christian message; overtly religious subjects, symbols, or themes are not required.

Script development – fresh and creative script; not tired or cliché.

## COMMUNICATION

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.

Imagery – the use of color, reflections, shadows, shapes, or icon images effectively enhance the mood and message.

Music – contributes to mood and helps communicate the message.

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.

## PRESENTATION AND TECHNIQUE

Appropriate shot – appropriate shots are used for the specific situation (wide, medium, close-ups, pans, zooms, dolly, crane, etc.).

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

Balanced lighting – consistent lighting with appropriate balance between foreground and background.

Color balance – appropriate color/temperature light is used for the specific situation.

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

Editing – edits and the pace of edits contribute to an overall sense of visual impact and ministry/event promotion

Flow and pacing – frames flow together into a cohesive story; edits do not cause the story to be jumpy or to drag.

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

Hook – opening sequence immediately grabs the attention of the audience.

Lighting – effective use of light; develops mood and nuance.

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

Proper framing – camera shots have proper headroom and nose room.

Storytelling – shots and the sequence of editing are selected for effective storytelling or ministry/event promotion.

## OVERALL EFFECTIVENESS

Message effectiveness – evokes a viewer response appropriate to the promo.

Production effectiveness – an overall cohesiveness of production technique, editing, style, and genre.

## PUPPETRY

***This category must demonstrate Evident Ministry as defined on page 20.***

### ***Information***

Black lights (if used) must be brought by participants, as well as any necessary extension cords. Each entry must provide individuals to turn room lights off and on.

NFAF puppet stage dimensions are listed on the Provided Equipment List posted on

<http://faf.ag.org>. The puppet stage dimensions may not be adjusted. Contact your district

coordinators for stage dimensions provided at your district festival.

## **Rules**

1. Puppetry Group/Solo is the art of presenting a puppet ministry for the purpose of communicating a biblical message in a presentation geared toward children ages 5–10.
2. An entry in Puppetry Group may consist of two to ten eligible students.
3. A time limit of 5 minutes is allowed for Puppetry entries. There are 90 seconds for setup and 90 seconds for tear down.
4. A Puppetry entry is not required to be original, but originality is encouraged.
5. Participants are not permitted to bring their own puppet stage and are not permitted to alter the dimensions of the stage, move, add onto, or change the stage in any way.
6. No interaction between live presenters and puppets is permitted.
7. The placement of props and signs in and around the puppet stage is permitted as long as the 90-second setup and tear down times are not exceeded. All other aspects of the entry must take place within the boundaries of the stage. Students may not throw items (candy, prizes, etc.) into the audience area.
8. Neither flammable nor liquid props or elements are permitted in Puppetry entries.
9. The entire presentation must consist of only hand-manipulated puppets; full-body costumes (such as human mascots/characters) are not permitted in Puppetry entries.
10. Ventriloquism is not allowed in puppetry categories.
11. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See page 22 for complete requirements and format.

## **Evaluation Criteria**

### **SELECTION**

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

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

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

### **COMMUNICATION**

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

Choreography – smooth, crisp, and varied.

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

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

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

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

Physical energy – engaging, consistent presence throughout the presentation.



Vocal clarity – appropriate use of volume and proper pronunciation.

## **PRESENTATION AND TECHNIQUE**

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

Entrances and exits – use of the “stairs” using three or four bounce steps; use of the full depth of the stage.

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

Height and positioning – puppets should be at “belly-button” height. Sinking puppets and excessive height will affect the evaluation.

Lip synchronization – puppet’s mouth should move in sync with the words as they are spoken or sung; the puppet’s jaw should open one time per syllable.

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

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

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

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

## **OVERALL EFFECTIVENESS**

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

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

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

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

# **SHORT FILM**

## ***District Festival Delivery Instructions***

For district festival rules and guidelines pertaining to the evaluation process, delivery instructions, and deadlines for Short Film entries, contact your district youth director or district Fine Arts coordinator.

## ***NFAF Delivery Instructions***

Film entries for the NFAF must be hand-delivered on two USB flash drives (multiple file formats encouraged) in an envelope with the student’s first name, last name, church name, city, and state to the Art/Film/Writing/Business Plan Check-In Booth by the student or an adult representing the student following the completion of On-Site Check-In on Tuesday, July 30, 2019 between 9 a.m. and 6 p.m. Film entries are not accepted prior to On-Site Check-In or after On-Site Check-In closes on July 30, 2019.

## ***NFAF Information***

The Short Film participant is not required to be present at the NFAF.

Short Film participants not attending the NFAF in person must meet registration deadlines and pay the full registration fee.

Short Film evaluation sheets and certificates must be picked up by the participant or a responsible

adult representing the participant on-site before noon on Saturday, August 3, 2019.

The two USB flash drives must be picked up at the Art/Film/Writing/Business Plan Check-In Booth before noon on Saturday, August 3, 2019. No attempt is made to return the two USB flash drives to participants after the NFAF.

Short Film entries are on display at the NFAF.

## **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	documentary	drama
experimental	fiction/live action	music video	
3. Entries in Short Film have a time limit of 5 minutes.
4. The creator(s)/producer(s) of the film must meet the NFAF 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.
5. Copyright policy: Assemblies of God Youth Ministries and The General Council of the Assemblies of God 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 youth leaders to be completely legal and ethical in their conduct regarding copyrighted material used to create an entry for the NFAF. 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 page 23 for an additional list of guidelines.
6. Credits must be included and count toward the overall time limit of 5 minutes.
7. Any script or story line must be the original work of the participant(s) and not previously submitted to this festival.

## **Evaluation Criteria**

### **SELECTION**

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

Christian message – should present a clear Christian message; overtly religious subjects, symbols, or themes are not required.

Script development – fresh and creative script; not tired or cliché.

### **COMMUNICATION**

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.

Imagery – the use of color, reflections, shadows, shapes, or icon images effectively enhance the mood and message.

Music – contributes to mood and helps communicate the message.

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.

## **PRESENTATION AND TECHNIQUE**

Appropriate shot – appropriate shots are used for the specific situation (wide, medium, close-ups, pans, zooms, dolly, crane, etc.).

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

Balanced lighting – consistent lighting with appropriate balance between foreground and background.

Color balance – appropriate color/temperature light is used for the specific situation.

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

Flow and pacing – frames flow together into a cohesive story; edits do not cause the story to be jumpy or to drag.

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

Hook – opening sequence immediately grabs the attention of the audience.

Lighting – effective use of light; develops mood and nuance.

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

Proper framing – camera shots have proper headroom and nose room.

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.

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

Line of action – shots do not cross the line of action.

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

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

## **OVERALL EFFECTIVENESS**

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

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

Conflict – conflict clearly established.

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

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

Plot development – develops toward a climax.

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

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.

# **SHORT SERMON**

***This category must demonstrate Evident Ministry as defined on page 20.***

## ***Information***

Short Sermon, Jr. is open to students enrolled in grades 6–8 during the 2018–2019 school year (or at least age 12 per participant requirements page 14).

Short Sermon, Sr. is open to students enrolled in grades 9–12 during the 2018–2019 school year. Short Sermon, Spanish is not divided into Jr./Sr. categories.

## **Rules**

1. 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. There are 60 seconds for setup and 60 seconds for tear down.
4. 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 <http://ag.org> under the “Beliefs” tab.
5. 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. Visual aids must fit on a high-top table, approximately 30 inches in diameter. The festival provides only the podium and high-top table. The festival cannot guarantee the diameter of the table.
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. 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.

## **Evaluation Criteria**

### **SELECTION**

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

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

### **COMMUNICATION**

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

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

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

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

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

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

## **PRESENTATION AND TECHNIQUE**

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

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

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

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

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

## **OVERALL EFFECTIVENESS**

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

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

Relevance – appropriate and relevant application.

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

# **SPOKEN WORD**

***This category must demonstrate Evident Ministry as defined on page 20.***

## ***Rules***

1. An entry in Spoken Word is for the art and ministry of communicating poetry that is specifically composed for presentation 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.

## ***Evaluation Criteria***

### **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 the piece.

Diction – choice and arrangement of words.

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.

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

Sound devices – assonance, alliteration, consonance, rhyme, repetition, etc.

Writing style – command of lyrical, narrative, or dramatic conventions.

## **PRESENTATION AND TECHNIQUE**

Clarity/style – demonstrates a distinctive mode of expression.

Energy – appropriate physical, emotional, and audible connectivity to the subject and theme of the piece.

Movement – if used, movement is intentional and enhances content.

Posture/facial expression – use of nonverbal communication to enhance the impact and presentation of the piece.

Rhythm/musicality – audible experience of the written work including sound devices, rhythm, and the way sound complements the meaning and intent of the piece.

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

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.

## **OVERALL EFFECTIVENESS**

Evident connection – overall impact of the piece combining writing, communication, and presentation.

Evident message – understandable concept; evident impact.

Preparation – apparent effort of thought and time in all elements of presentation.

# DANCE DIVISION

## CATEGORIES

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

Step Troupe

Urban Troupe

Worship Dance Solo, Sr.

Urban Solo

Worship Dance Solo, Jr.

Worship Dance Troupe

## INFORMATION

Read the General Information and General Rules on pages 12–24.

Top ten tips for a better presentation are available per category at <http://faf.ag.org>.

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

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

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

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

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

Worship Dance Solo, Jr. is open to students enrolled in grades 6–8 during the 2018–2019 school year (or at least age 12 per participant requirements on page 14).

Worship Dance Solo, Sr. is open to students enrolled in grades 9–12 during the 2018–2019 school year.

# DANCE

## ***Rules (apply to all Dance Division categories)***

1. A Dance Division entry is for the art and ministry of communicating a story or message, and expressively and worshipfully interpreting music using recognized dance technique.
2. Troupe entries may consist of two to ten eligible students.
3. All Dance entries have a time limit of a 2-minute minimum to a 4-minute maximum. Time violations will only be assessed if the entry is shorter than 2 minutes or longer than 4 minutes.
4. The musical track that accompanies a Dance entry may or may not contain lyrics. Spoken words may be present in Step and Urban entries but must not be predominant. Mouthing lyrics/lip syncing 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, open-front shirts, backless shirts, tight apparel, short shorts, extremely baggy pants, and see-through skirts without leggings are never acceptable. Solid non-see-through leggings are required; no opaque or see-through tights. If any shorts are worn, leggings are still required.
7. Dancers may choose to wear or not to wear shoes. Ballet slippers, paws, or jazz shoes are acceptable. Socks are not suggested as footwear for dance.  
\*Note: The NFAF cannot guarantee that every venue will have flooring conducive to pointe technique.
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. 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 splicings as long as there are three songs maximum. See page 23, "Copyrighted Material."
14. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See page 22 for complete requirements and format.



## ***Step and Urban Evaluation Criteria***

### **SELECTION**

Appropriate – appropriate for this festival; appropriate attire for genre with ministry effectiveness in mind.

Creativity – use of style or combination of original hip-hop movement.

Style – movement complements the music.

### **COMMUNICATION**

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

Expression – use of both facial expression and body language.

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

### **PRESENTATION AND TECHNIQUE**

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.

Body placement – isolations and fluidity, angles in tutting.

Difficulty – incorporation of challenging movements/and or skills (jumps, freezes/stalls, partner works, and floor work), footwork, and variety of styles.

Execution of technical skill – proper execution of hip-hop technical elements (freezes/stalls, tutting, tricks).

Group execution/uniformity – use of all dancers throughout entirety of troupe routine.

Musicality – execution of hip-hop movements using rhythmic variations; accents beats and sounds in music through movement.

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

### **OVERALL EFFECTIVENESS**

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

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

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

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

## ***Worship Dance Evaluation Criteria***

### **SELECTION**

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

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

Style – complements the music; keeps with genre.

### **COMMUNICATION**

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

Expression – use of both facial expression and body language.

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

## **PRESENTATION AND TECHNIQUE**

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

Artistry – connection and interpretation of song.

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

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

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

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

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

## **OVERALL EFFECTIVENESS**

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

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

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

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

# DRAMA DIVISION

## CATEGORIES

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

Drama Ensemble, Large

Drama Solo

Human Video Ensemble, Large

Human Video Ensemble, Spanish

Human Video Solo, Sr.

Musical Theater, Solo

Stand-Up Comedy

Drama Ensemble, Small

Dramatized Quoting

Human Video Ensemble, Small

Human Video Solo, Jr.

Musical Theater, Ensemble

Readers Theater

## INFORMATION

Read the General Information and General Rules on pages 12–24.

Top ten tips for a better presentation are available per category at <http://faf.ag.org>.

# DRAMA

***This category must demonstrate Evident Ministry as defined on page 20.***

## ***Information***

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

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

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

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

## ***Rules***

1. A Drama Ensemble/Solo presentation is the art of telling a culturally relevant story through verbal communication and action.
2. 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 Drama entries. There are 90 seconds for setup and 90 seconds for tear down.
4. Drama entries do not have to be original but originality is encouraged.
5. The entire presentation must be memorized.
6. No recorded or electronic sound effects are allowed. Neither sound tracks nor live background music is allowed.
7. All aspects of the drama must take place within the boundaries of the stage.
8. Chairs may be used as props. However, standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs to the NFAF.
9. Small, handheld props are allowed in Drama entries. Neither flammable nor liquid props are permitted.
10. Costumes are permitted in Drama entries.
11. Neither masks nor costume makeup is allowed.
12. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See page 22 for complete requirements and format.

## ***Evaluation Criteria***

### **SELECTION**

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

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

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

## COMMUNICATION

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

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

Posture – use of whole body to enhance character.

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

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

## PRESENTATION AND TECHNIQUE

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

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

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

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

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

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

## OVERALL EFFECTIVENESS

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

Interpretation – a conclusive voice stating the overall message.

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

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

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

# DRAMATIZED QUOTING

***This category must demonstrate Evident Ministry as defined on page 20.***

### **Rules**

1. Dramatized Quoting is the art of telling a story through verbal communication and action by the direct quote of a Scripture portion of the Bible by one eligible student.
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. The Scripture portion used must be memorized, presented from consecutive verses, and quoted word perfect. The version used is the choice of the student.
4. Four typed copies of the selected Scripture portion must be presented to the evaluators at the assigned presentation time. Typed Scripture pages must be in black Arial or Times New Roman 12-point font, double-spaced, and include complete version, book, chapter, and verse references.
5. Participants must introduce their presentations by stating the version, book, chapter, and verses used. Introductory remarks do not 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 NFAF.
8. Handheld props are allowed. Neither flammable nor liquid props are permitted.
9. Costumes are permitted.
10. Neither masks nor costume makeup is allowed.

## ***Evaluation Criteria***

### **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**

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

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

Memorization – word perfect recitation of the selected Scripture portion.

Posture – use of whole body to enhance character.

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

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

### **PRESENTATION AND TECHNIQUE**

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

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

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

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

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

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

### **OVERALL EFFECTIVENESS**

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

Interpretation – a conclusive voice stating the overall message.

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

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

# HUMAN VIDEO

***This category must demonstrate Evident Ministry as defined on page 20.***

## ***Information***

Human Video Solo, Jr. is open to students enrolled in grades 6–8 during the 2018–2019 school year (or at least age 12 per participant requirements page 14).

Human Video Solo, Sr. is open to students enrolled in grades 9–12 during the 2018–2019 school year.

## ***Rules (for Human Video Ensembles and Solo)***

1. A Human Video Ensemble/Solo presentation is the art of telling a story easily understood by the audience through a nonverbal drama presentation that accompanies a musical track.
2. 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 song lyrics. Voice-overs may be present in the recording but may not completely replace the lyrics.
4. The Human Video technique of “lip sync” is foundational to the genre and must be woven throughout the presentation.
5. The splicing of up to three songs is allowed. Entries may have more than three splicings as long as there are three songs maximum. Voice-overs do not count toward the three-song limit. See page 23, “Copyrighted Material.”
6. Live accompaniment is not permitted in Human Video presentations.
7. No live vocal communication of any form from the actor(s) is permitted.
8. A time limit of 5 minutes is allowed for Human Video, Solo entries. There are 90 seconds for setup and 90 seconds for tear down.
9. A time limit of 7 minutes is allowed for Human Video, Ensemble entries. There are 90 seconds for setup and 90 seconds for tear down.
10. All aspects of the human video must take place within the boundaries of the stage.
11. Safe gymnastic elements and/or cheer-type mounts are acceptable Human Video techniques but must fit believably within the story line or be vital to character or story development.
12. No student may have more than one person on his/her shoulders.
13. Chairs are the only allowed prop. Standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs to the NFAF.
14. Costumes are not permitted in Human Video entries.
15. T-shirts in various colors are not considered costumes unless they are added, removed, or manipulated to portray a new place or character.
16. Neither masks nor costume makeup is allowed.
17. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was

composed or arranged by the student, that should be stated. See page 22 for complete requirements and format.

### ***Rules (for Human Video Ensemble, Spanish)***

1. A Human Video Ensemble, Spanish presentation is the art of telling a story through a nonverbal drama presentation that accompanies a musical track with primarily Spanish lyrics for outreach purposes.
2. Human Video Ensemble, Spanish entries may consist of two 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. English lyrics and voice-overs may be present, but may not be the predominant language.
5. Selection of music and story line should be appropriate for intended audience (Hispanic culture, unchurched).
6. The Human Video technique of “lip sync” is foundational to the genre and must be woven throughout the presentation.
7. The splicing of up to three songs is allowed. Entries may have more than three splicings as long as there are three songs maximum voice-overs do not count toward the three-song limit. See page 23, “Copyrighted Material.”
8. Live accompaniment is not permitted in Human Video presentations.
9. No live vocal communication of any form from the actors is permitted.
10. A time limit of 7 minutes is allowed for Human Video Ensemble, Spanish entries. There are 90 seconds for setup and 90 seconds for tear down.
11. All aspects of the human video must take place within the boundaries of the stage.
12. 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.
13. No student may have more than one person on his/her shoulders.
14. Chairs are the only allowed prop. Standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs to the NFAF.
15. T-shirts in various colors are not considered costumes unless they are added, removed, or manipulated to portray a new place or character.
16. Neither masks nor costume makeup is allowed.
17. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See page 22 for complete requirements and format.



## ***Evaluation Criteria***

### **SELECTION**

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

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

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

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

### **COMMUNICATION**

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

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

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

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

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

### **PRESENTATION AND TECHNIQUE**

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

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

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

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

Development – complete, understandable, and believable development of the story line and characters.

Mounts – mounts, object-building, gymnastic, or cheer-type elements fit believably within the story line or character development.

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

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

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

### **OVERALL EFFECTIVENESS**

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

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

Memorization – strong and evident knowledge of the lyrics.

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

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

# MUSICAL THEATER

## Rules

1. Musical Theater Ensemble/Solo is the art of presenting one scene/song from a published musical theater work combining the arts of acting, singing, dancing, and blocking/staging. If dialogue was written surrounding the song, it may be incorporated into the presentation, but it is not mandatory.
2. An entry in Musical Theater Ensemble may consist of two to ten eligible students. All students participating in the piece must play active roles in the scene which may include acting, singing, and dancing when appropriate. There may be no ensembles in which one person acts/sings and the rest simply react.
3. A time limit of 7 minutes is allowed for both Ensemble and Solo Musical Theater entries. There are 90 seconds for setup and 90 seconds for tear down.
4. Costumes and makeup are allowed for entries in the Musical Theater category. Costumes must be appropriate for effective presentation, but modest in presentation and appropriate for this festival and effective communication of the story.
5. The dialogue and lyrics for Musical Theater entries may not be altered and must be presented in the way in which it was published.
6. The entire presentation must be memorized.
7. Small handheld props are allowed in Musical Theater entries. Props are limited to what presenters can carry by hand into the presentation space.
8. Accompaniment:
  - An accompanist is not considered part of the entry.
  - The accompanist may be an adult or student.
  - Accompanists are allowed to use music.
  - A piano is the only accepted form of live accompaniment and is provided by the festival.
  - If an accompaniment track is used, it may not contain any vocals.
9. If an accompaniment track is used and if the selected scene contains dialogue prior to the song, the individual or group must provide an individual to begin the track on cue.
10. The use of a director or conductor is not permitted. Rhythm, balance/blend, cut-off cues, etc. from anyone in the audience is not allowed and will result in a rule violation.
11. The actor/actors may not play or transition to multiple characters within the scene unless the original piece was intended to be played in that way.
12. All aspects of the scene must take place within the boundaries of the stage or presentation space.
13. Chairs may be used as props. However standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs to the NFAF.
14. Musical Theater participants are required to introduce themselves to the evaluators and audience by name or group name, and give the title of the song they will be presenting, and the published musical from which the song was selected. Introductory comments do not count toward the setup or presentation time limits.

## ***Evaluation Criteria***

### **SELECTION**

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

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

### **COMMUNICATION**

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

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

Communicative skill – ability to connect with audience.

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

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

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

Unity – demonstrates ensemble cohesiveness.

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

### **PRESENTATION AND TECHNIQUE**

Artistry – connection to and interpretation of song(s).

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

Actor's focus – to whom or where is the actor speaking? Ability to remain in character.

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

Breathing – proper breath management.

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

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

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

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

Blend – creating a balanced sound.

Diction – proper enunciation of words.

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

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

Intonation – ability to sing in tune.

Musicality – execution of vocals and dance combined throughout the scene.

Phrasing – completeness of a lyrical statement.

Tone quality – ability to produce clear and pleasant tone.

### **OVERALL EFFECTIVENESS**

Demonstration – demonstrated with sincerity and passion.

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

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

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

## READERS THEATER

***This category must demonstrate Evident Ministry as defined on page 20.***

### **Rules**

1. An entry in Readers Theater is for the art of communicating a story through a dramatic presentation in which the lines are read and the story is communicated by oral expressions and vocal characterization rather than costumes or blocking.
2. An open script must be used either in hand or on a lectern.
3. An entry in Readers Theater may be comprised by two to ten eligible students.
4. A time limit of 5 minutes is allowed for each entry. There are 90 seconds for setup and 90 seconds for tear down.
5. Characterization through vocal expression is foundational to the genre. Actors must not just read the script, but should interpret the character's words through effective oral expression and vocal inflection.
6. Only vocal sound effects produced by actor vocalizations are allowed. No recorded or electronic sound effects are allowed. Neither sound tracks nor live background music is allowed.
7. Chairs are provided for the readers/actors. Standing on chairs is not allowed.
8. Costumes, costume makeup, props, or blocking of any kind are not allowed.

### **Evaluation Criteria**

#### **SELECTION**

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

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

Originality – strong script adaptation; use of inventive and creative ideas.

#### **COMMUNICATION**

Character development – through oral expression a full realization of who the character(s) become(s) throughout the presentation.

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

Imagery – images creatively suggested through oral expression, vocal inflection, texture, and delivery; ability to draw the audience into an imagination space.

Stage presence – command of seating/presentation area; control, confidence, and comfort.

Vocal clarity – appropriate volume; proper pronunciation with effective tone and inflection; interesting experimentation with and interpretation of language.

#### **PRESENTATION AND TECHNIQUE**

Actor's focus – actors should not directly or physically interact with one another other than by voice; actors should demonstrate the ability to remain in character and deliver lines; if multiple characters are being played by a single actor, transitions should be clear, distinctive, and creative.

Blocking – there can be no conventional full-body blocking; actors must deliver from a seated or standing position using only upper-body blocking. Simple actor movement may be creatively used for character or scene transitions.

Characterization – believable representation of human motives, thoughts, actions, and emotions using only oral expression and vocal texture.

Delivery – strong and interesting delivery of lines to help develop an effective pace, mood, and tone of the presentation.

Sound effects – use of actor vocalization to creatively produce sound effects to enhance the effective telling of the story.

Timing/dialogue – understanding and excellent execution of the pace of the scene and the delivery of the lines.

## **OVERALL EFFECTIVENESS**

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

Interpretation – a conclusive voice stating the overall message.

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

Understandable concept – the combination of script selection, communication, presentation and technique, and effectiveness in telling a story.

# **STAND-UP COMEDY**

***This category must demonstrate Evident Ministry as defined on page 20.***

## **Rules**

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

## **Evaluation Criteria**

### **SELECTION**

Appropriate – appropriate for this festival.

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

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

## **COMMUNICATION**

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

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

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

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

## **PRESENTATION AND TECHNIQUE**

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

Focus – the comic should speak to and address the audience.

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

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

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

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

## **OVERALL EFFECTIVENESS**

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

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

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

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

# ENTERPRISE DIVISION

## CATEGORIES

Registrants in the Enterprise Division may submit entries in the following category:

Business Plan

## INFORMATION

Read the General Information and General Rules on pages 12–24.

Supplemental materials including financial plan templates, a glossary of terms related to Business Plans, and links to business plan resources are available at <http://faf.ag.org>.

## BUSINESS PLAN

Prepare a written business plan that explains your idea for developing a new business or for significantly improving an existing business. This includes businesses that:

1. Sell a service or product for a profit that primarily benefits the owner(s) (for-profit)
2. Provide donor-supported services at no cost or limited cost to others (nonprofit)
3. Sell a service or product for a profit from which a designated portion of sales or profit is used to provide product or services to meet the needs of others who cannot afford them (social enterprise)

The business plan should reflect a Christian worldview in the mission, purpose, marketing, and operation of the business but does not have to present Evident Ministry (as defined by Evident Ministry on page 20 of this rule book). A Christian worldview is the set of Christian beliefs we each have that influences our understanding of God's purpose and calling for our life, and how we choose to serve God and others, set priorities, evaluate circumstances, and make decisions. Preference will not be given to plans demonstrating ministry beyond adherence to the Christian worldview.

## INFORMATION

Business Plan is open to students enrolled in grades 9–12 during the 2018–2019 school year.

Business Plan entries consist of two parts: a written business plan and an oral presentation.

Each business plan should include a cover page (one page), core content (up to four pages), and financial plan (one page).

A printed business plan is to be provided to each evaluator at each level of participation.

Each solo/duo presenter will be provided with a podium, projector, screen, computer/laptop, and up to two microphones. See the Business Plan Rules section for more information on the oral presentation.

## **CONTENT**

Prepare the business plan to address the questions described in the following sections:

### *Category Questions*

1. Is this a for-profit, nonprofit, or social enterprise venture?
2. Are you introducing a product or service that is a new creation or a significant improvement to something existing?
3. Have you already initiated the new creation or significant improvement? If so, when did you start? Briefly describe the current stage of development.

### *Customer Profile*

1. Provide a profile of the customers you will serve by your new or significantly improved product or service. The profile should describe what this group of customers is wanting to achieve (tasks, well-being, status), the obstacles such as inadequate resources or risks of undesirable outcomes that impede them, and any relevant information that is common to this group such as age, resources, location, and/or status. If your product or service meets the needs of several customer groups, then provide a profile for each.
2. What are the specific, unsatisfied wants and needs of these customer groups that are not being met by the products and services currently available to them (consider price, reliability, access, ability to use, etc.)?

## **VALUE PROPOSITION**

1. What is the product or service you are proposing? Give a brief description. If creating a business plan for a preexisting business, the plan must describe what significant changes and improvements are being made or proposed.
2. How does your new or improved product or service meet the specific, unsatisfied needs and wants of your customers (features, accessibility, customer service, etc.)?
3. If a for-profit or social enterprise business, how will you price your product or service and how does this pricing compare to competitors and to the expectations of your customers? If a nonprofit business, how will your product or service attract sustainable donor support?
4. What other competing or alternative products or services, if any, currently exist to meet the needs and wants of your proposed customers?
5. Why is your proposed product or service a better fit for the potential customers than those currently existing so that you will capture a sufficient share of the market to make the business successful?
6. How does your Christian worldview influence your interest in developing this business and your desire to create value for the customers you will serve? A Christian worldview is the set of Christian beliefs we have that influences our understanding of God's purpose and calling for our life, and how we choose to serve God and others, set priorities, make decisions, and evaluate circumstances.

## **STRUCTURE**

1. What is the mission of your business?
2. How will you obtain the financial resources you need to start this business?



3. Who are the key partners (suppliers, agents, etc.) and how do they provide external resources and activities that are essential to developing and providing the product or service?
4. How will you communicate your value proposition to your customers (promotion plan)? For nonprofit businesses, the communication of your value proposition shifts from those being served (customers) to the public and potential donors who will support the service.
5. How will you deliver your product or service to your customers?
6. What are the key business activities that your business must present extremely well to successfully create a recognizable brand loyalty for your product or service?

## **SUSTAINABILITY**

1. How much start-up funding will be needed to become fully operational, including the purchase of needed assets and to cover the operating losses that will be incurred until you reach a point where resources match expenses? (See the Start-up Costs section of the financial plan template.) In your response, identify key assumptions used to make this projection including the kind of assets that must be acquired and the number of months and average monthly losses until fully operational.
2. Summarize the projected revenues, expenses, and net surplus (profit) as well as other key financial statistics that help explain the results you expect the business to achieve when it is fully operational. Include on the last page of the business plan a financial statement that supports these results. Go to website resources to download the Financial Plan Guide and Templates. This guide includes financial plan templates for a for-profit (including social enterprise) and nonprofit business with instructions on how to complete.
3. What are the potential risks that would negatively affect the success of this business, and the contingency plans you have developed to minimize the impact of those risks?

## **Rules**

1. Business Plan is the art of using God-given talents and interests to prepare a business plan to start a new or significantly improve an existing for-profit, nonprofit, or social enterprise business.
2. Business Plan entries may consist of one or two eligible students.
3. Each Business Plan entry must submit three copies of their written business plan at On-Site Check-In on Tuesday, July 30, 2019.
4. Each Business Plan entry is required to complete the mandatory On-Site Check-In from 9 a.m. until 6 p.m. on Tuesday, July 30, 2019 in Orlando, FL. Here you will be provided with your round number, room number, scheduled preliminary round, and details of final callback rounds.
5. Each evaluator will be provided access to the business plan to review prior to the time of their scheduled oral presentation.
6. The typed business plan must not exceed six pages consisting of cover page (1), core content (maximum of 4), and financial plan (1). The core content of the business plan must be typed in black Times New Roman 12-point font using single-spaced text aligned left on an 8½ by 11 inch page setting with 1-inch margins. The core content may include graphics and pictures. All but the cover page should be numbered consecutively in the center one-half inch from the bottom.
7. For the oral presentation component, each entrant will be required to have their visual

presentation (PowerPoint®, Prezi, etc.) on a USB flash drive that functions on a PC version of Microsoft Office 2013 or newer.

8. Business Plan presentation setup time will be limited to 3 minutes.
9. Presenters must be dressed in business attire.
10. The Business Plan presentation may not exceed 6 minutes in length.
11. Each oral presentation must include a visual presentation and may include the product (images, demonstration, etc.). If deemed helpful, the visual presentation may include a video clip not to exceed 60 seconds that demonstrates the product or service or illustrates the need of the target market, etc. The use of a video is not required and may detract from the evaluators' evaluation of the oral presentation if not deemed necessary.
12. At the end of the oral presentation, the entrant will have 3 minutes to respond to questions from the panel of evaluators. The ability to respond effectively and concisely will be part of the the evaluation.
13. During callback rounds, the Q&A period will increase to 4 minutes.
14. Modest business attire is required for this category. The following are examples of the dress code:

#### Males

- Business suit with collar dress shirt and necktie or
- Sport coat, dress slacks, collar shirt, and necktie or
- Dress slacks, collar shirt, and necktie or
- Banded-collar shirt may be worn only if sport coat or business suit is worn
- Dress shoes and socks

#### Females

- Business suit with blouse or
- Business pantsuit with blouse or
- Skirt with blouse or sweater or
- Business dress
- Dress shoes

### ***Evaluation Process***

1. Evaluators will review the written business plans prior to the oral presentations.
2. When a callback round is needed, qualifiers will be selected using points compiled from evaluation forms.

### ***Evaluation Criteria***

#### **SELECTION (2 PTS)**

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

Christian message – presents a for-profit, nonprofit, or social enterprise business concept and structure consistent with a Christian worldview.

#### **ORAL COMMUNICATION (5 PTS)**

Expression and vocal clarity – oral presentation has appropriate volume for audience; proper pronunciation of words with appropriate tone and inflection; use of nonverbal communication (i.e.,

facial expressions, hand and body gestures) that enhance the oral presentation.

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

Timing and organization – the ability to move from point to point smoothly and effectively; effective use of allotted time spent on opening, main points, and conclusion.

### **WRITTEN PRESENTATION (5 PTS)**

Format – includes cover page, page numbers, appropriate headings, and financial plan.

Content – addresses all of the content requirements.

Structure and grammar – written with effective paragraph structure, clarity, and use of English language.

### **OVERALL EFFECTIVENESS**

Customer profile – customer profile clearly identifies and provides profile of potential customers and their unsatisfied needs and wants.

Value proposition – proposed product or service and how it is priced will clearly fit the potential customers' needs and wants in ways not being met by current products or services.

Structure – business plan describes mission, resource, key partners, promotion plan, delivery system, and ways to create brand loyalty.

Sustainability – financial plan and summary in business plan provides evidence that the business plan is feasible, that start-up resource needs appear to be appropriately identified, and that planning for potential risks are in place.

Q&A response – responded to questions in a way that showed clear understanding of issue raised with clarity regarding relation to the business plan.

# INSTRUMENTAL DIVISION

## CATEGORIES

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

Bass Solo	Brass Solo
Guitar Solo	Instrumental Ensemble, Contemporary
Instrumental Ensemble, Traditional	Instrumental Solo, Folk
Percussion Ensemble, Traditional	Percussion Solo, Traditional, Jr.
Percussion Solo, Traditional, Sr.	Percussion, Unconventional
Piano Solo	Piano Solo, Classical
String Solo	Woodwind Solo

## INFORMATION

Read the General Information and General Rules on pages 12–24.

Top ten tips for a better presentation are available per category at <http://faf.ag.org>.

Bass Solo may use only a bass guitar.

Brass Solo may use instruments from the Brass list under General Rules.

Guitar Solo may use instruments from the Rhythm/Alternate Strings list under General Rules, except for a bass guitar.

Instrumental Ensemble, Contemporary may use any of the instruments from any of the Approved Instrument Lists under General Rules. Additional percussion instruments and accessories are permitted as long as setup and tear down time limits are not exceeded.

**Note:** Ensembles wishing to present a folk entry are encouraged to enter the Instrumental Ensemble, Contemporary category.

Instrumental Ensemble, Traditional may only use instruments from the Brass, Keyboards, Traditional Strings, and Woodwinds lists under General Rules or from the following:

Mandolin	12-String Guitar	Dulcimer	Banjo
Acoustic Guitar	Ukulele		

**Note:** Instrumental Ensemble, Traditional entries may not use electric guitar, electric bass, or drums. The aforementioned instruments are neither allowed nor provided for this traditional category. Students desiring to use contemporary instrumentation may enter the Instrumental Ensemble, Contemporary or Christian Band categories.

Instrumental Solo, Folk may use instruments from the Folk list under General Rules.

Percussion Ensemble/Solo, Traditional may use instruments from the Percussion list under General Rules.

Piano Solo and Piano Solo, Classical may only use the piano provided by the festival.

String Solo may use instruments from the Traditional Strings list on page 23.

Woodwind Solo may use instruments from the Woodwinds list on page 23.

## INSTRUMENTAL

***Rules (apply to all Instrumental Division categories and are the only rules for Bass Solo, Brass Solo, Guitar Solo, Instrumental Ensemble, Traditional, Piano Solo, String Solo, and Woodwind Solo.) Piano Solo, Classical has its own rules section.***

1. An Instrumental Ensemble/Solo is the art of presenting a musical composition using only musical instruments.
2. An Instrumental Ensemble may be comprised by two to ten eligible students.
3. A time limit of 5 minutes is allowed for Instrumental entries (except for Percussion Ensemble categories). There are 90 seconds for setup and 90 seconds for tear down (except for Instrumental Ensemble, Contemporary). The instrumentalists may use this time to tune their instruments or conduct a brief warm-up.
4. Music must be memorized for all solo entries.
5. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See page 22 for complete requirements and format.
6. Ensembles do not have to memorize their music. Using the musical score does not affect the evaluation.
7. A conductor or director is not permitted. Rhythm, balance/blend, or cut-off cues from a person in the audience are not allowed.
8. 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.
9. Sound track levels may be adjusted to compensate for different recording levels.
10. A participant may play more than one instrument in an Instrumental entry as long as the setup and tear down time limits are not exceeded.
11. Use of preprogrammed or prerecorded loops/software is not allowed; any looping or sequencing technology must function only in response to manual and live hands-on control.
12. Piano Solo and Percussion entries are not allowed accompaniment (neither live nor recorded).
13. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are not allowed.

#### 14. Accompaniment:

- Instrumental entries may choose to have or not to have accompaniment (except for Piano Solo/Piano Solo, Classical and Percussion).
- The accompanist is not considered part of the entry.
- The accompanist may be an adult or student.
- Accompanists are allowed to use music.
- 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.
- If an accompaniment track is used, the instrument(s) played by the student(s) cannot be predominant on the accompaniment track.
- Neither live nor recorded background vocals are permitted.

### ***Bass and Guitar Solo Evaluation Criteria***

#### **SELECTION**

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

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

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

#### **COMMUNICATION**

Communication – ability to connect with audience.

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

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

Posture – conducive for presentation.

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

#### **PRESENTATION AND TECHNIQUE**

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

Dynamics – effective use of contrasting volumes.

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

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

Phrasing – produces complete musical sentences.

Pocket/groove (Bass Solo) – playing in time with consistent and reliable motion in the music.

Precision/accuracy – skillful exactness of the presentation.

Rhythmic stability – evenness of rhythm.

Tone quality – clarity and accuracy of pitch, volume, and timbre.

#### **OVERALL EFFECTIVENESS**

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

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

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

## ***Brass Solo, Instrumental Ensemble, Traditional, Instrumental Solo, Folk, and Woodwind Solo Evaluation Criteria***

### **SELECTION**

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

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

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

### **COMMUNICATION**

Communication – ability to connect with audience.

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

Expressiveness – appropriate musical interpretation; musical and facial expression.

Posture – standing or sitting comfortably; conducive for presentation.

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

### **PRESENTATION AND TECHNIQUE**

Blend – achieves balance between instruments (ensemble).

Breathing – proper breath management.

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

Dynamics – effective use of contrasting volumes.

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

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

Phrasing – produces complete musical sentences.

Precision/accuracy – skillful exactness of the presentation.

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

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

### **OVERALL EFFECTIVENESS**

Memorization – strong knowledge of the music (for solo entries only; ensembles do not require memorization).

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

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

## ***Piano Solo Evaluation Criteria***

### **SELECTION**

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

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

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

### **COMMUNICATION**

Communication – ability to connect with audience.

Expressiveness – appropriate musical interpretation.

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

Posture – conducive for presentation.

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

## **PRESENTATION AND TECHNIQUE**

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

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

Dynamics – effective use of contrasting volumes.

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

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

Phrasing – produces complete musical sentences.

Precision/accuracy – skillful exactness of the presentation.

Rhythmic stability – evenness of rhythm.

## **OVERALL EFFECTIVENESS**

Memorization – complete knowledge of the piece from memory.

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

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

## ***String Solo Evaluation Criteria***

### **SELECTION**

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

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

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

### **COMMUNICATION**

Communication – ability to connect with audience.

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

Expressiveness – appropriate musical interpretation; musical and facial expression.

Posture – conducive for presentation.

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

### **PRESENTATION AND TECHNIQUE**

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

Dynamics – effective use of contrasting volumes.

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

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

Phrasing – produces complete musical sentences.

Precision/accuracy – skillful exactness of the presentation.

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

Technique – if bowed, proper bow hold; if plucked, proper tension and control.

Tone quality – a musical sound having a definite pitch, volume, and timbre.

### **OVERALL EFFECTIVENESS**

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

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

Understandable concept – the combination of music selection, communication, presentation and



technique, and effectiveness in attaining a response.

# **INSTRUMENTAL ENSEMBLE, CONTEMPORARY**

## **Rules**

1. Students wishing to present a folk ensemble are encouraged to enter the Instrumental Ensemble, Contemporary category.
2. Instrumental Ensemble, Contemporary entries have a time limit of 5 minutes with 2½ minutes for setup and 2½ minutes for tear down.
3. Selections do not have to be original, but originality is encouraged.
4. A conductor or director is not permitted. Rhythm, balance/blend, or cut-off cues from a person in the audience are not allowed.
5. All individuals who present live in an Instrumental Ensemble, Contemporary must meet the age or grade requirements of the NFAF, register as participants, and pay the appropriate registration fee.
6. Instrumental Ensemble, Contemporary entries do not need to be memorized. Using the musical score does not affect the evaluation.
7. A keyboard is provided; any additional keyboards must be provided by the participant. Any use of preprogramming or sequencing of keyboards is not allowed; the keyboard should function only in response to manual, hands-on control.

## **Evaluation Criteria**

### **SELECTION**

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

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

Originality – creative in its concept and structure; use of creative ideas; demonstrates a fresh approach.

Overall arrangement – well-rounded, cohesive musical statement.

### **COMMUNICATION**

Communication – ability to connect with audience.

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

Expressiveness – appropriate musical interpretation; musical and facial expression.

Posture – conducive for effective presentation.

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

### **PRESENTATION AND TECHNIQUE**

Control – command of the instrument(s) to produce desired tone and effect.

Dynamics – effective use of contrasting volumes.

Fingering – smooth dexterity in chords, scales, and patterns.

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

Phrasing – interesting melodic and instrumental phrasing.

Precision/accuracy – skillful exactness of the presentation.

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

Tone quality – clarity and accuracy of pitch, volume, and timbre.

## **OVERALL 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.

Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness.

# **PERCUSSION**

## ***Percussion, Traditional Information***

Percussion Solo, Traditional, Jr. is open to students enrolled in grades 6–8 during the 2018–2019 school year (or at least age 12 per participant requirements on page 14).

Percussion Solo, Traditional, Sr. is open to students enrolled in grades 9–12 during the 2018–2019 school year.

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

Solo—one standard drum set

Ensemble—two standard drum sets

Handbell—four 6' tables

## ***Percussion, Traditional Rules***

1. A Percussion Ensemble/Solo, Traditional entry is the art of presenting a musical entry using traditional orchestral percussion instruments and techniques.
2. A Percussion Ensemble, Traditional entry consists of two to ten eligible students.
3. Instruments from the approved Percussion list on page 24 may be used to create the Percussion, Traditional 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 setup and 90 seconds for tear down.
6. A time limit of 7 minutes is allowed for Percussion Ensemble, Traditional entries. There are 90 seconds for setup and 90 seconds for tear down.

## ***Percussion, Unconventional Rules***

1. Percussion, Unconventional is the art of presenting a musical entry in which sound is produced by striking or tapping one object upon another.
2. An entry in this category is for the composition and presentation of percussion techniques incorporating alternative and creative items such as trash cans, pipes, sticks, etc. Percussion technique must be the primary focus.
3. Flammable elements are not permitted in Percussion, Unconventional presentations.
4. A Percussion, Unconventional entry consists of one to ten eligible students.
5. Percussion instruments from the Traditional Percussion list may be incorporated into the

entry but must be provided by the participant. A drum set is not provided for Percussion, Unconventional.

6. A time limit of 7 minutes is allowed for Percussion, Unconventional entries. There are 2½ minutes for setup and 2½ minutes for tear down.

## **Evaluation Criteria**

### **SELECTION**

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

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

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

### **COMMUNICATION**

Communication – ability to connect with audience.

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

Expressiveness – appropriate musical interpretation; musical and facial expression.

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

Posture – posture conducive for presentation.

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

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

### **PRESENTATION AND TECHNIQUE**

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

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

Dynamics – effective use of contrasting volumes.

Phrasing – produces complete musical sentences.

Precision/accuracy – skillful exactness of the presentation.

Rhythmic stability – evenness of rhythm.

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

### **OVERALL EFFECTIVENESS**

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

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

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

## **PIANO SOLO, CLASSICAL**

### **INFORMATION**

Piano Solo, Classical entries may only use the piano provided by the festival.

### **RULES**

1. A Piano Solo, Classical entry is the art of presenting a musical composition for piano from one of the standard style periods: Baroque, Classical, Romantic, Impressionistic, or Contemporary.
2. A time limit of 6 minutes is allowed for Piano Solo, Classical entries. There are 90 seconds for setup and 90 seconds for tear down.

3. The selection must have been composed for piano and not transcribed or altered from the printed score.
4. A single movement of a larger work (such as a movement from a sonata) is acceptable. Conversely, multiple movements of suites, sonatas, or other groupings that can be presented as musical units are permitted.
5. Three sets of sheet music of the student's presentation must be hand-delivered to the evaluators at each level of participation.
6. Music must be memorized.
7. A conductor or director is not permitted. Rhythm, balance/blend, or cut-off cues from coaches or directors seated in the audience are not allowed.
8. Piano Solo, Classical entries are not allowed accompaniment (either live or recorded).
9. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are not allowed.

### ***Evaluation Criteria***

#### **SELECTION**

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

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

#### **COMMUNICATION**

Communication – ability to connect with audience.

Expressiveness – appropriate musical interpretation.

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

Posture – conducive for presentation.

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

#### **PRESENTATION AND TECHNIQUE**

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

Dynamics – effective use of contrasting volumes.

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

Phrasing – produces complete musical sentences.

Precision/accuracy – skillful exactness of the presentation.

Rhythmic stability – evenness of rhythm.

#### **OVERALL EFFECTIVENESS**

Memorization – complete knowledge of the piece from memory.

Overall effectiveness– the combination of music selection, communication, presentation and technique to achieve overall effectiveness.

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

# VOCAL DIVISION

## CATEGORIES

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

Choir	Christian Band
Rap Group	Rap Solo
Songwriting	Songwriting, Modern Hymn
Vocal Ensemble, Large	Vocal Ensemble, Small
Vocal Ensemble, Spanish	Vocal Solo, Classical, Sr.
Vocal Solo, Female, Jr.	Vocal Solo, Female, Sr.
Vocal Solo, Male, Jr.	Vocal Solo, Male, Sr.
Vocal Solo, Spanish Female	Vocal Solo, Spanish Male
Worship Leading, Solo, Jr.	Worship Leading, Solo, Sr.
Worship Team, Large	Worship Team, Small

## INFORMATION

Read the General Information and General Rules on pages 12–24.

Top ten tips for a better presentation are available per category at <http://faf.ag.org>.

A sample fillable PDF lyric sheet for Rap and Songwriting entries is available at <http://faf.ag.org>.

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 for a Vocal Ensemble. However, a student or group of students may not enter the same category twice.

Synthesizers/keyboards are only provided for Christian Band, Rap, and Worship Team.

A piano or keyboard is provided for Choir, Songwriting, and Vocal Ensembles and Solos.

# VOCAL

## **Rules (for all Vocal Division categories)**

1. Use of preprogrammed or prerecorded loops/software is not allowed; any looping or sequencing technology must function only in response to manual and live hands-on control.
2. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are not allowed. In-ear metronomes are only allowed for drummers in Christian Band and Worship Team.
3. Conductor/Director Rules:
  - Choir is the only Vocal Division category allowed an adult conductor/director as part of the presentation.
  - Neither Vocal Solo nor Vocal Ensembles are permitted to have a conductor/director in the audience.
  - Rhythm, balance/blend, cut-off cues, etc. from anyone in the audience is not allowed.
  - Any cut-off cues for ensembles may only come from a student participating in the ensemble who is on the stage. Remember, if a vocalist is giving cut-off cues, their main priority is communicating to the audience, not directing the ensemble.
  - Personnel will be in the rooms at the NFAF to verify that rhythm, balance/blend, cut-off cues, etc., are not being provided from members of the audience.
4. General Accompaniment Rules:
  - Choir and Vocal entries may choose to have or not to have accompaniment.
  - Accompanists are not considered part of the entry.
  - The accompanist may be an adult or student.
  - Accompanists are allowed to use music.
  - A maximum of four instruments from the Approved Instrument Lists may be used for live accompaniment (with the exception of Songwriting). A piano is the only instrument that is provided for Vocal Ensemble/Solo and Songwriting entries.

**Consult the rules under each category for further guidelines.**

5. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See page 22 for complete requirements and format.

# CHOIR

***This category must demonstrate Evident Ministry as defined on page 20.***

## **Rules**

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 eleven to seventy-five eligible students.
3. Choirs are allowed 5 minutes to present their entry. There are 2½ minutes for setup and 2½ minutes for tear down.

4. Background vocals on sound tracks are not permitted.
5. Sound track levels may be adjusted to compensate for different recording levels.
6. A director is allowed and may use music.

## ***Evaluation Criteria***

### **SELECTION**

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

Arrangement – well-rounded, cohesive musical statement.

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

Display of vocal range – demonstrates a wide vocal range.

### **COMMUNICATION**

Communicative skill – ability to connect with audience.

Expressiveness – both facial expression and use of body language.

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

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

Unity – demonstrates ensemble cohesiveness.

### **PRESENTATION AND TECHNIQUE**

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

Blend – creating a balanced sound.

Breathing – proper breath management.

Diction – proper enunciation of words.

Dynamics – effective use of contrasting volumes.

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

Intonation – ability to sing in tune.

Phrasing – completeness of a lyrical statement.

Rhythmic precision – ability to internalize the pulse.

Tone quality – ability to produce clear and pleasant tone.

### **OVERALL EFFECTIVENESS**

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

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

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

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

## **CHRISTIAN BAND**

***This category must demonstrate Evident Ministry as defined on page 20.***

### **Rules**

1. The Christian Band category is the art of presenting Christian music by students whose focus is on originality in the presentation.
2. Christian Band entries may consist of two to ten eligible students.

3. Entries in this category must include both music and lyrics.
4. Christian Bands have a time limit of 5 minutes with 2½ minutes for setup and 2½ minutes for tear down. Participants may have assistance with setup.
5. All individuals within a Christian Band entry must meet the age or grade requirements. No adult accompanists or vocalists are allowed.
6. Original songs are encouraged though not required, but if a cover song is presented evaluators will be looking for originality with arrangement, instrumentation, vocalization, etc. .
7. All music must be memorized.
8. Additional instruments, equipment, and/or percussion accessories are permitted but must be provided by the participants and only if the additions can be set up and torn down within the allotted time limit. Individuals are not allowed to bring their own drum sets.
9. Students must refrain from any actions that may be deemed offensive or inappropriate. Inappropriate actions include but are not limited to: improper gestures or moves, stage diving, and language unbecoming a Christian. Any festival equipment damaged as a result of inappropriate actions is the responsibility of the students to replace. Failure to adhere to this standard results in disqualification.
10. Sound engineers are provided by the festival.
11. In-ear metronomes are only permitted for drummers.

## ***Evaluation Criteria***

### **SELECTION**

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

Arrangement – consistent with genre.

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

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

### **COMMUNICATION**

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

Expressiveness – musical and facial expression; use of body language.

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

Unity – cohesiveness of vocalists and instrumentalists.

Vocal clarity – articulation; enunciation of words, projecting with the correct inflection and control appropriate for the presentation.

### **PRESENTATION AND TECHNIQUE**

Blend – creates a balanced sound.

Breathing – proper breath management.

Dynamics – effective use of contrasting volumes.

Energy – demonstrates vitality appropriate for the selection.

Intonation – ability to sing and play in tune.

Musical transitions – flow of music.

Phrasing – completeness of a musical statement.

Rhythmic precision – ability to internalize the pulse.



Tone quality – vocally consistent with genre; musically, a sound having a definite pitch, volume, and texture.

## **OVERALL EFFECTIVENESS**

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

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

Memorization – strong knowledge of the chord progressions, lyrics, and movements of the selection.

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

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

# **RAP**

***This category must demonstrate Evident Ministry as defined on page 20.***

## **Rules**

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 have a time limit of 5 minutes. There are 90 seconds for setup and 90 seconds for tear down.
4. Rap lyrics must be the original works of the student(s).
5. Any previously created beat or musical hook samplings taken directly from other presenters used to create the Rap entry for this festival must be given proper credit on the lyric sheet under “Credits.”
6. 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 as listed in the order given below:
  - Title
  - Category
  - Lyricist(s)
  - Credits
  - Church name, city, state
7. 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 tear down time limits.
8. Rap entries that include additional “beat-box” or “hype-man” members are considered group entries. All participants must meet the age or grade requirements of the NFAF and register as participants.
9. Background vocals are allowed for solo entries. Background vocals are not allowed for group entries. If background vocals are used on the soundtrack of a solo entry, they must not be predominant, but should be complementary.
10. Entries must be memorized.

11. A maximum of four instruments may be used for accompaniment (either recorded or live).
12. All students who present live at the NFAF must meet the age or grade requirements of the NFAF. Students presenting live as accompanists do not need to register as participants. No adult accompanists or group members are allowed.

## **Evaluation Criteria**

### **SELECTION**

- Appropriate – appropriate for this festival; appropriate level of difficulty.
- Arrangement – creative structure of verse and/or chorus with music and vocals.
- Christian message – presents a clear Christian message with ministry effectiveness in mind.
- Originality – use of original and creative ideas; demonstrates a fresh approach.

### **COMMUNICATION**

- Clear concept – understandable concept of lyrical message.
- Expression – facial expression and body language that reflect the tone and intent of the lyrics.
- Interpretation – overall effectiveness/impact of the message.
- Stage presence – command of stage and/or instrument; control, confidence, and comfort.
- Vocal clarity – enunciation of words, projecting with the correct, clear inflection, and control appropriate for the presentation.

### **PRESENTATION AND TECHNIQUE**

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

### **OVERALL EFFECTIVENESS**

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

## **SONGWRITING**

***This category must demonstrate Evident Ministry as defined on page 20. Information***

Entries in the Songwriting category must be presented in the accepted genres defined as follows:

**Presentation:** A piece written for presentation.

**Worship:** A piece written for corporate/congregational singing.

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

## **Rules**

1. Songwriting is for the art of writing a song including both music and lyrics.
2. Songwriting entries may consist of one to five eligible students.
3. Entries are allowed 5 minutes to present their selection. There are 90 seconds for setup and 90 seconds for tear down.
4. Three sets of lyric sheets in the form of chord charts 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.), must have the chord listed above the lyrics, and must have a title page or heading that includes the following information as listed in the order below:
  - Title
  - Category
  - Composer(s)
  - Church name, city, state
5. Songwriting entries must be entirely the original work of the student(s) and not submitted to any previous National Fine Arts Festival.
6. Only one instrument may be used for accompaniment (either prerecorded or live). The accompanist may be an adult or student. All students participating in writing the song must meet the age or grade requirements of the NFAF and must register as participants. Any student accompanist who did not participate in writing the song does not need to register as a participant for Songwriting and does not need to pay the \$20 category fee.
7. If you wish to present your Songwriting entry with a full band, we encourage you to register for both of the following categories: Songwriting (with one instrument) and Christian Band (with two or more instruments).
8. Accompanists may choose any one instrument from the Approved Instrument Lists under General Rules. The NFAF only provides a piano/keyboard, guitar amp, and one direct box.
9. All live music presented by the presenter must be memorized. If an accompanist is used, the accompanist is allowed to use music.

## **Evaluation Criteria**

### **SELECTION**

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

Arrangement – well-rounded, cohesive musical statement.

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

Originality – original in its concept, lyrics, and melody; demonstrates a fresh approach.

### **COMMUNICATION**

Clear message – reveals a message that is clearly understood by the listener.

Lyrical hook – composed around a lyrical concept/phrase that is restated or woven throughout the selection.

Rhyme scheme – follows a rhyme scheme that is unique in its wording.

Use of poetic language – employs poetic language, such as similes and metaphors.

## PRESENTATION AND TECHNIQUE

Clear theme – overall concept and melodic motif clearly developed.

Contrast/variation – variations and contrasts in the harmonic structure and the melodic line.

Harmonic structure – the harmonic structure of the song must follow acceptable musical principles and should be enriched beyond the primary chords of I, IV, and V.

Introduction/song length – an introduction that sets the mood of the song; a song that is not too long or too short.

Melodic development – variations in the melody after being stated in its initial form.

Memorable tune – melody is memorable and singable.

Phrasing – melodic and lyrical phrasing follows the concept of the song.

Song form – structure of the composition is in “song form” (e.g., introduction, verse, chorus, verse, chorus, bridge, modulation into chorus, coda/tag).

Time frame/development – development of the overall harmonic structure that fits into a proportional time frame where one section is not emphasized to the detriment of another section.

Use of figurative language – creative and effective use of descriptive words; creates a mental picture.

## OVERALL EFFECTIVENESS

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 and technique, and effectiveness attaining a response.

# SONGWRITING, MODERN HYMN

***This category must demonstrate Evident Ministry as defined on page 20.***

## ***Information***

Entries in the Songwriting, Modern Hymn category must be presented in the accepted genres defined as follows:

**Chorus:** A public domain hymn with a new chorus or bridge.

**Melody:** A public domain hymn lyric set to a completely new melody in any style.

**Original Hymn** with lyrics that are rich in theology and poetry, and a melody that is reminiscent of the historic hymns genre.

## ***Rules***

1. Songwriting, Modern Hymn is for the art of rewriting a traditional hymn or writing a modern hymn in a traditional style, including both music and lyrics.
2. Songwriting, Modern Hymn entries may consist of one to five eligible students.
3. Entries are allowed 5 minutes to present their selection. There are 90 seconds for setup and 90 seconds for tear down.

4. Songwriting, Modern Hymn entries must be an original work of the student(s), with the exception of blended public domain lyric and melody elements, and not previously submitted to this festival.
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 sections of the song clearly marked (verse, chorus, bridge, etc.), must have the chords listed above the lyric, and must have a title page or heading that includes the following information as listed in the order given below:
  - Title
  - Category
  - Public domain lyrics and/or hymn tune used
  - Original lyrics
  - Church name, city, state
6. Only one instrument may be used for accompaniment (either recorded or live). The accompanist may be an adult or student. All students participating in writing the song must meet the age or grade requirements of the NFAF and must register as participants. Any student accompanist who did not participate in writing the song does not need to register as a participant for Songwriting and does not need to pay the \$20 category fee.
7. Accompanists may choose the instrument from the Approved Instrument Lists under General Rules. The NFAF only provides a piano/keyboard, guitar amp, and one direct box.
8. All live music presented by the presenter must be memorized. If an accompanist is used, the accompanist is allowed to use music.

## ***Evaluation Criteria***

### **SELECTION**

Appropriate – appropriate for this festival; appropriate level of difficulty; appropriate for congregational worship.

Arrangement – supports and underlines the lyrical content.

Content – lyrics that are rich in theology and poetry; timeless melody.

Originality – original and not cliché even when blended with public domain elements.

### **COMMUNICATION**

Clear message – develops a theological message that anchors the worshipper in truth.

Rhyme scheme – new lyrical content needs to follow a rhyme scheme that is in keeping with the hymn genre.

Use of language – employs theological concepts and poetic language.

### **PRESENTATION AND TECHNIQUE**

Clear theme – overall concept and melodic motif clearly developed.

Contrast/variation – variations and contrasts in the harmonic structure and the melodic line.

Harmonic structure – the harmonic structure may keep to the hymn genre or deviate totally.

Introduction/song length – the introduction should sets the mood of the hymn; a hymn that is not too long or too short.

Memorable tune – melody should be memorable and singable.

Phrasing – melodic and lyrical phrasing follows the concept of the song.

Song form – structure of the composition could be strophic (a single verse repeated over and over

without the addition of a chorus or bridge, methodically developing a theme from one verse to the next) or “song form” (includes intro, verse, chorus, bridge, outro, etc.).

Time frame/development – development of the overall harmonic structure that fits into a proportional time frame where one section is not emphasized to the detriment of another section.

Use of figurative language – creative and effective use of descriptive words; creates a mental picture.

## **OVERALL EFFECTIVENESS**

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 and technique, and effectiveness attaining a response.

## **VOCAL**

***This category must demonstrate Evident Ministry as defined on page 20. Information***

Vocal Solo, Jr. is open to students enrolled in grades 6–8 during the 2018–2019 school year (or at least age 12 per participant requirements page 14).

Vocal Solo, Sr. is open to students enrolled in grades 9–12 during the 2018–2019 school year.

### **Rules**

1. An entry in a Vocal Ensemble/Solo category is for the art of presenting a vocal song selection with ministry effectiveness in mind.
2. 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 tear down.
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. Sound track levels may be adjusted to compensate for different recording levels. Background vocals are allowed for solo entries. Background vocals are not allowed for group entries. If background vocals are used on the soundtrack of a solo entry, they must not be predominant, but should be complementary.

## ***Vocal Ensemble Evaluation Criteria***

### **SELECTION**

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

Arrangement – well-rounded, cohesive musical statement.

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

Display of vocal range – demonstrates a wide vocal range.

### **COMMUNICATION**

Communicative skill – ability to connect with audience.

Expressiveness – both facial expression and use of body language.

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

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

Unity – demonstrates ensemble cohesiveness.

### **PRESENTATION AND TECHNIQUE**

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

Blend – creating a balanced sound.

Breathing – proper breath management.

Diction – proper enunciation of words.

Dynamics – effective use of contrasting volumes.

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

Intonation – ability to sing in tune.

Phrasing – completeness of a lyrical statement.

Rhythmic precision – ability to internalize the pulse.

Tone quality – ability to produce clear and pleasant tone.

### **OVERALL EFFECTIVENESS**

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

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

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

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

## ***Vocal Solo Evaluation Criteria***

### **SELECTION**

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

Arrangement – well-rounded, cohesive musical statement.

Christian message – presents clear Christian message with ministry effectiveness in mind.

Display of vocal range – demonstrates a wide vocal range.

### **COMMUNICATION**

Communicative skill – ability to connect with audience.

Expressiveness – both facial expression and use of body language.

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

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

## **PRESENTATION AND TECHNIQUE**

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

Breathing – proper breath management.

Diction – proper enunciation of words.

Dynamics – effective use of contrasting volumes.

Intonation – ability to sing in tune.

Phrasing – completeness of a lyrical statement.

Rhythmic precision – ability to internalize the pulse.

Tone quality – ability to produce clear and pleasant tone.

## **OVERALL EFFECTIVENESS**

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

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

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

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

# **VOCAL SOLO, CLASSICAL, SR.**

## ***Rules***

1. An entry in a Vocal Solo, Classical, Sr. category is for the art of presenting a classical vocal song selection.
2. Vocal Solo, Classical, Sr. is open to one student enrolled in grades 9–12 as of September 1, 2018.
3. A time limit of 5 minutes is allowed for presentation. There are 90 seconds allowed for setup and 90 seconds for tear down.
4. Vocal Solo, Classical, Sr. entries may present Italian, German, French, Latin, or English art songs as well as sacred song selections and oratorio arias.
5. Music must be memorized.
6. Accompaniment:
  - Vocal Solo, Classical, Sr. entries are required to have accompaniment unless the piece was intended to be sung a capella.
  - Accompanists are not considered part of the entry.
  - The accompanist may be an adult or student but students may not accompany themselves in the Classical category.
  - Accompanists are allowed to use music.
  - Piano is the only accompaniment instrument allowed (live or soundtrack). A piano is provided by the festival.

## ***Evaluation Criteria***

### **SELECTION**

Appropriate – appropriate for this category; appropriate level of difficulty; appropriate attire for a classical category.



Arrangement – well-rounded, cohesive musical statement.  
Display of vocal range – demonstrates a wide vocal range.

## **COMMUNICATION**

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

## **PRESENTATION AND TECHNIQUE**

Articulation – executes clear and coherent phrases (i.e. "staccato"—short, "marcato"—marked, "legato"—connected).  
Breathing – proper breath management.  
Diction – proper enunciation of words.  
Dynamics – effective use of contrasting volumes.  
Interpretation – ability to connect with, understand, and vocally interpret the meaning of the text especially for selections presented in Italian, German, Latin, or French.  
Intonation – ability to sing in tune.  
Phrasing – completeness of a lyrical statement.  
Rhythmic precision – ability to internalize the pulse.  
Tone quality – ability to produce clear and pleasant tone.

## **OVERALL EFFECTIVENESS**

Memorization – strong knowledge of the lyrics and melody of the song(s).  
Preparation – an apparent effort of thought and time in preparing the selection.  
Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

# **WORSHIP LEADING, SOLO**

***This category must demonstrate Evident Ministry as defined on page 20.***

## **Information**

Worship Leading, Solo, Jr. is open to students enrolled in grades 6–8 during the 2018–2019 school year (or at least age 12 per participant requirements on page 14).

Worship Leading, Solo, Sr. is open to students enrolled in grades 9–12 during the 2018–2019 school year.

## **Rules**

1. A Worship Leading, Solo entry is for the art of leading others in worship by simultaneously playing an instrument and singing.
2. Worship Leading, Solo entries may consist of one eligible student.
3. Worship Leading, Solo entries have a time limit of 7 minutes with 90 seconds for setup and 90 seconds for tear down. Participants may have assistance with setup.
4. No accompanists or additional vocalists are permitted.

5. Piano and guitar are the only acceptable instruments. Only a piano is provided by the festival.
6. All music must be memorized.
7. Sound engineers are provided by the festival.

## ***Evaluation Criteria***

### **SELECTION**

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

Arrangement – well-rounded, cohesive musical statement.

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

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

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

### **COMMUNICATION**

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

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

Posture – relaxed body stance for proper breath control.

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

Vocal cues – the ability to give clear and strong vocal cues to help the audience know where the worship experience is going; demonstrate the ability to draw out a worshipful response.

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

### **PRESENTATION AND TECHNIQUE**

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

Blend – creates a balanced sound between voice and instrument.

Breathing – proper breath management.

Diction – proper and clear enunciation of words.

Dynamics – effective use of contrasting volumes.

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

Intonation – ability to sing and play (if using guitar) in tune.

Phrasing – completeness of a musical statement.

Rhythmic precision – ability to internalize the pulse and keep rhythm while singing alone and playing an instrument.

Tone quality – ability to produce clear and pleasant tone.

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

### **OVERALL EFFECTIVENESS**

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

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

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

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

# WORSHIP TEAM

***This category must demonstrate Evident Ministry as defined on page 20.***

## **Rules**

1. A Worship Team entry is the art of leading others in worship.
2. Worship Team, Small entries may consist of two to four eligible students.
3. Worship Team, Large entries may consist of five to ten eligible students.
4. Worship Team entries have a time limit of 7 minutes with 2½ minutes for setup and 2½ minutes for tear down. Participants may have assistance with setup.
5. All individuals within a Worship Team entry must meet the age or grade requirements. No adult accompanists or vocalists are allowed.
6. Worship Team entries must consist of both vocalists and instrumentalists. Small entries are required to have at least one vocalist. Large entries are required to have more than one vocalist.
7. All music must be memorized.
8. Additional instruments, equipment, and/or additional percussion accessories are permitted but must be provided by the participants, and only if the additions can be set up and torn down within the allotted time limit. Individuals are not allowed to bring their own drum sets.
9. Sound engineers are provided by the festival.
10. In-ear metronomes are only permitted for drummers.

## **Evaluation Criteria**

### **SELECTION**

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

Arrangement – well-rounded, cohesive musical statement.

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

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

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

### **COMMUNICATION**

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

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

Posture – relaxed body stance for proper breath control.

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

Unity – cohesiveness of vocalists and instrumentalists.

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

### **PRESENTATION AND TECHNIQUE**

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

Blend – creates a balanced sound.

Breathing – proper breath management.

Diction – proper enunciation of words.

Dynamics – effective use of contrasting volumes.

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

Harmony – knowledgeable and effective use of unison and multi-part harmony.

Intonation – ability to sing and play in tune.

Phrasing – completeness of a musical statement.

Rhythmic precision – ability to internalize the pulse.

Tone quality – ability to produce clear and pleasant tone.

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

## **OVERALL EFFECTIVENESS**

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

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

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

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

# WRITING DIVISION

## CATEGORIES

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

Book Chapter  
First Person Essay  
Mini Saga  
Poetry, Sr.

Children's Literature  
Flash Fiction  
Poetry, Jr.

## INFORMATION

Read the General Information and General Rules on pages 12–24.

Top ten tips for a better presentation are available per category at <http://faf.ag.org>.

## DISTRICT FESTIVAL DELIVERY INSTRUCTIONS

For rules and guidelines pertaining to the evaluation process, delivery instructions, and deadlines for Writing Division entries for your district festival, contact your district youth director or district Fine Arts coordinator.

## NFAF DELIVERY INSTRUCTIONS

Four copies for each writing entry (with the exception of Children's Literature) for the NFAF must be hand-delivered to the Art/Film/Writing/Business Plan Check-In Booth by the student or an adult representative of the student following the completion of On-Site Check-In on Tuesday, July 30, 2019 between 9 a.m. and 6 p.m. Writing entries are not accepted prior to On-Site Check-In or after On-Site Check-In closes on July 30, 2019.

## NFAF INFORMATION

A Writing entry participant is not required to be present at the NFAF.

Writing entry participants not attending the NFAF in person must meet registration deadlines and pay the full registration fee.

Writing Division evaluation sheets and certificates must be picked up by the participant or a responsible adult representing the participant on-site before noon on Saturday, August 3, 2019.

# BOOK CHAPTER

***This category must demonstrate Evident Ministry as defined on page 20.***

## **Rules**

1. The Book Chapter entry is for the submission of the first chapter of either a fiction or nonfiction book for a target audience of teens to adults.
2. Entries must be the original work of one student and not previously submitted to this festival.
3. Entries must be submitted typed in a 12-point black Times New Roman or Arial font, double-spaced with at least 1-inch margins on all sides, and may not contain art, WordArt, borders, etc.
4. The first chapter of the book submission must be 1,500–1,800 words.
5. The writer must include a summary of the book of no more than 150 words.
6. The chapter must communicate a Christian message.
7. Submissions must include a title page on page 1 of the document, the summary on page 2, and the entry beginning on page 3. The title page and summary may not be separate documents. The following information is required in the order given below:

Title

Category

Author

Grade

Church name, city, state

Word count

## **Evaluation Criteria**

### **SELECTION**

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

Christian message – presents a clear Christian message.

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

Style – keeps within genre.

Title selection – interesting title.

### **COMMUNICATION**

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

Flow of thought – connected ideas and flow.

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

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

### **PRESENTATION AND TECHNIQUE**

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

Mechanics/spelling – correct word spelling.

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

Sentence structure – proper placement of phrases and words.

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

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

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

## OVERALL EFFECTIVENESS

Effectiveness – overall ability of the writer to capture interest and impact the reader.

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

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

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

# CHILDREN'S LITERATURE

***This category must demonstrate Evident Ministry as defined on page 20.***

## ***District Festival Delivery Instructions***

For rules and guidelines pertaining to the evaluation process, delivery instructions, and deadlines for Writing Division entries for your district festival, contact your district youth director or district Fine Arts coordinator.

## ***NFAF Delivery Instructions***

Children's Literature entries are no longer mailed to the Assemblies of God Youth Ministries office before the festival. Please see the NFAF delivery instructions on page 93.

## ***Rules***

1. Children's Literature is the art of writing and illustrating an entire children's book with a target audience of a toddler or early reader (first to third grades) with words and illustrations that are age appropriate.
2. The Children's Literature entry may be created by one to ten eligible students.
3. The entire entry must be the original work of the student(s), including illustrations, and may not be adapted from another's concept or previously submitted to this festival.
4. Illustrations may take the form of drawing, painting, or full-color computer-generated graphics produced from illustrator software. Clip art is not acceptable.
5. The entry must read like a book; participants may not submit a manuscript with separate illustrations.
6. The creator(s) is not required to be present at the NFAF. However, the registration form must be completed and the appropriate fees paid.
7. Submissions may not be more than 800 words in length.
8. The children's book must communicate a Christian message.
9. Each entry must include a title page at the beginning of the book with the following information in the order given below:

Title

Category

Author(s)

Grade(s)

Illustrator(s)

Church name, city, state

Explanation of medium (how the illustrations were created)

Word count

## **Evaluation Criteria**

### **SELECTION**

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

Christian message – presents a clear Christian message.

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

Style – keeps within genre.

Title selection – interesting title.

### **COMMUNICATION**

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

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

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

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

### **PRESENTATION AND TECHNIQUE**

Consistency – consistent use of medium.

Flow – a natural flow of story and images.

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

Mechanics/spelling – correct word spelling.

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

Sentence structure – proper placement of phrases and words.

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

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

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

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

### **OVERALL EFFECTIVENESS**

Effectiveness – overall impact.

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

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

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

## **FIRST PERSON ESSAY**

***This category must demonstrate Evident Ministry as defined on page 20.***

### **Rules**

1. A First Person Essay is the art of writing an essay based on personal experience.
2. A First Person Essay must have a minimum of 500 words and a maximum of 1,200 words.  
Dialogue is allowed.



3. Entries must be the original work of one student and not previously submitted to this festival.
4. Entries must be submitted typed in a 12-point black Times New Roman or Arial font, double-spaced with at least 1-inch margins on all sides, and may not contain art, WordArt, borders, etc.
5. Submissions must include a title page on page 1 of the document, with the entry beginning on page 2. The title page may not be a separate document. The following information is required in the order given below:

Title

Category

Author

Grade

Church name, city, state

Word count

## ***Evaluation Criteria***

### **SELECTION**

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

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

Style – keeps within genre (nonfiction, written in first person).

### **COMMUNICATION**

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

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

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

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

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

### **PRESENTATION AND TECHNIQUE**

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

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

Mechanics/spelling – correct word spelling.

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

Sentence structure – proper placement of phrases and words.

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

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

### **OVERALL EFFECTIVENESS**

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

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

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

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

# FLASH FICTION

***This category must demonstrate Evident Ministry as defined on page 20.***

## **Rules**

1. Flash Fiction is the art of writing a compelling fictional tale in few words.
2. Flash Fiction entries are bound by a 600-word maximum. Dialogue is allowed.
3. Entries must be the original work of the student and not previously submitted to this festival.
4. Submissions must be submitted typed in a 12-point black Times New Roman or Arial font, double-spaced with at least 1-inch margins on all sides, and may not contain art, WordArt, borders, etc.
5. Each entry must include a title page on page 1 of the document, with the entry beginning on page 2. The title page may not be a separate document. The following information is required in the order given below:

Title

Category

Author

Grade

Church name, city, state

Word count

## **Evaluation Criteria**

### **SELECTION**

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

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

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

### **COMMUNICATION**

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

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

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

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

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

### **PRESENTATION AND TECHNIQUE**

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

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

Mechanics/spelling – correct word spelling.

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

Sentence structure – proper placement of phrases and words.

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

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

### **OVERALL EFFECTIVENESS**

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

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

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

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

## MINI SAGA

***This category must demonstrate Evident Ministry as defined on page 20.***

### ***NFAF Delivery Instructions***

Four copies of each writing entry for the NFAF must be hand-delivered to the Art/Film/Writing/ Business Plan Check-In Booth by the student or an adult representative of the student following the completion of On-Site Check-In on Tuesday, July 30, 2019 between 9 a.m. and 6 p.m. Writing entries are not accepted prior to On-Site Check-In or after On-Site Check-In closes on July 30, 2019.

### ***NFAF Information***

A Mini Saga participant is not required to be present at the NFAF.

Mini Saga participants not attending the NFAF in person must meet registration deadlines and pay the full registration fee.

Mini Saga evaluation sheets and certificates must be picked up by the participant or a responsible adult representing the participant on-site before noon on Saturday, August 3, 2019.

### ***Rules***

1. A Mini Saga is a piece of writing which has exactly 50 words, not including the title, which can have up to fifteen words. A Mini Saga must tell a complete story with beginning, middle, and end.
2. Entries must be the original work of one eligible student.
3. Four copies of each entry must be submitted typed in a 12-point black Times New Roman or Arial font, with at least 1-inch margins on all sides, and may not contain art, WordArt, borders, etc. See NFAF Delivery Instructions above.
4. The entry must include a title page on page 1 of the document, with the Mini Saga on page 2. The title page may not be a separate document. The following information is required as listed in the order given below:

Title

Category

Author

Grade

Church name, city, state

### ***Evaluation Criteria***

#### **SELECTION**

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

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

Style – keeps within genre (Mini Saga: 50 words exactly).

## **COMMUNICATION**

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

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

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

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

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

## **PRESENTATION AND TECHNIQUE**

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

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

Mechanics/spelling – correct word spelling.

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

Sentence structure – proper placement of phrases and words.

Transitional elements – concise and interesting flow.

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

## **OVERALL EFFECTIVENESS**

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

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

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

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

# **POETRY**

***This category must demonstrate Evident Ministry as defined on page 20.***

## ***Information***

Poetry, Jr. is open to students enrolled in grades 6–8 during the 2018–2019 school year (or at least age 12 per participant requirements on page 14).

Poetry, Sr. is open to students enrolled in grades 9–12 during the 2018–2019 school year.

## ***Rules***

1. A Poetry entry is the art of composing a piece of literature that uses the sounds and layered meaning of words to evoke a feeling or communicate an idea. Poetry is often referred to as the best words in the best order.
2. A Poetry entry may be rhymed, unrhymed verse, metered, or free lines, with a maximum of 30 lines of text.
3. Entries must be the original work of the student and not previously submitted to this festival.
4. Submissions must be submitted typed in a 12-point black Times New Roman or Arial font, with at least 1-inch margins on all sides, and may not contain art, WordArt, borders, etc.
5. Poetry entries are not required to be double-spaced.

6. Entries must include a title page on page 1 of the document, with the entry beginning on page 2. The title page may not be a separate document. The following information is required in the order given below:

Title  
Category  
Author  
Grade  
Church name, city, state  
Line count

### ***Evaluation Criteria***

#### **SELECTION**

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

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

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

#### **COMMUNICATION**

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

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

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

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

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

#### **PRESENTATION AND TECHNIQUE**

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

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

Mechanics/spelling – correct word spelling.

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

Sentence structure – proper placement of phrases and words.

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

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

#### **OVERALL EFFECTIVENESS**

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

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

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

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

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