

SOUTHWEST CHRISTIAN STUDENT ARTS FESTIVAL

FESTIVAL MANUAL 2020



presented by the **Christian Schools of Arizona**
in association with the **American Association of Christian Schools**

CONTENTS

General.....	4
Foundations	4
Mission.....	4
Values	4
American Association of Christian Schools.....	4
Two Festival Tiers	5
Grade Level Participation.....	5
Scoring Distinctions.....	5
General Rules (All Areas).....	6
Audio-Video Recording Policy (All Categories)	6
Conduct Standards.....	6
Dress Guidelines.....	7
Judging Forms	7
Performance Time	8
Preparation Standards.....	8
Registration Fees	8
Time Limitation and Disqualification	8
Bible.....	9
Rules by Category	9
Time Limits (All Categories).....	9
Bible Teaching.....	9
Expository Preaching.....	10
Topical Preaching.....	10
Speech.....	11
General Rules	11
Moral/Artistic Standards.....	11
Consecutive Years.....	11
Copy Requirements	11
Memory.....	11
Music in Speech	11
Performance Announcement and Additions	12
Props/Costumes.....	12
Published/Unpublished Sources	12
Rules by Category	13
Student, Time, and Selection Limits (All Categories).....	13
Dramatic Interpretation.....	13
Oral Interpretation of Poetry	13
Humorous Interpretation	13
Acting.....	14
Readers Theatre	15
Choric Speaking.....	16

Music	17
General Rules	17
Stylistic Standards.....	17
Accompaniment	18
Amplification	18
Choreography/Movement.....	19
Consecutive Years.....	19
Copy Requirements	19
Photocopying.....	19
Page-turning.....	20
Performance Announcement	20
Tuning	20
Warm-up Rooms	20
Rules by Category	21
Student, Time, Memory, and Selection Limits (All Categories).....	21
Female/Male Vocal Solos.....	21
String Solo	21
Classical Guitar Solo	22
Vocal Ensemble	22
Choral Ensemble	22
Youth Choir	22
Instrumental Ensemble	23
Sacred Piano Duet	23
Classical Piano Duet.....	23
Art.....	24
General Rules	24
Moral/Artistic Standards	24
Originality	24
Presentation/Submission	25
Transport.....	25
Rules by Category	26
Photography General Rules	26
Landscapes and Architecture Photography	26
People and Animal Photography	27
Still Life and Macro Photography.....	27
Calligraphy	27
Digital Media.....	28
Monochromatic Drawing	28
Polychromatic Drawing.....	28
Acrylic Painting.....	29
Oil Painting.....	29
Watercolor	29
Crafts	29
Sculpture.....	30
Textile Design.....	30
Woodworking	31

GENERAL

FOUNDATIONS

MISSION

The Southwest Christian Arts Festival exists to inspire and equip Christian students to develop artistic skills and sensibilities for the glory of God.

We recognize not all participant students will themselves be Christians. But this event is intended to complement worldview formation, evangelistic intent, and discipleship purposes of all participant Christian schools and families.

VALUES

- **Devotion** – This arts festival is devoted and submitted to the Lordship of Jesus Christ. Not all student selections and subjects need be “sacred,” but every aspect of this festival—atmosphere, selections, instruction—should be consistent with and further develop a uniquely Christian worldview of the arts.
- **Performance** – The arts are communicative. We believe live performance (and public art exhibition) before a supportive audience (or art gallery viewers) is fundamental to students’ development as artists. We therefore treat each performance (music, Bible, speech) room as an “auditorium” with seating for observers.
- **Education** – The festival experience should further develop the students’ artistic skills and sensibilities. Whenever possible, students are given real-time constructive feedback by adjudicators (judges) at the time of their performance. Students are rated comparatively to peer performers, as a collaborative measure of their progress.
- **Collaboration** – Students observe and support performances by Christian students from other schools for a sense of Christ-centered camaraderie.

AMERICAN ASSOCIATION OF CHRISTIAN SCHOOLS

The Southwest Christian Student Arts Festival (SCSAF) is hosted under the oversight of and in connection with the Christian Schools of Arizona (CSA), which is associated with the American Association of Christian Schools (AACS). The AACS allows and expects its state-level associations to produce state-level festival regulations, such as this manual. Care has been taken that student entries compliant with these SCSAF standards will be suitable for the AACS National Competition, should a first-place entrant or entrant group decide to compete there. The AACS has also granted this state-level festival “regional status” for the participation of AACS schools in Utah and New Mexico.

TWO FESTIVAL TIERS

GRADE LEVEL PARTICIPATION

The two tiers of this festival are the **Middle School (MS) Tier**, students Grades 6 to 8; and the **High School (HS) Tier**, students Grades 9 to 12. Fifth Grade students may participate in *MS group* categories; students Grades 6 to 8 may participate in *HS group* categories. (For example, a Fifth Grade student can sing in an MS Choral Ensemble but may not enter an MS vocal solo; a Seventh Grade student may perform with a HS Youth Choir but cannot enter an HS Brass Solo.)

SCORING DISTINCTIONS

- **The MS Tier is structured as a *festival*.** Students will be awarded score ratings (Superior, Excellent, etc.) based on merit, not direct competitive comparison with other students and student groups—though the rating comparisons will be apparent.
 - Each area of the MS festival has its own scoring level break-down.
 - MS category regulations may differ from HS based on student age and will be noted per category.
- **The HS Tier is structured as a *competition*.** Awards will be given for all categories with more than one entrant or entrant group, up to three places (first, second, third).
 - Judges may deem an entry unworthy of placing.
 - First place will not be publicly awarded for categories with single entrants, but students are still encouraged to prepare, perform (or submit art), and receive adjudicator feedback—even if they are the only entrant in their category.

GENERAL RULES (ALL AREAS)

AUDIO-VIDEO RECORDING POLICY (ALL CATEGORIES)

Video or audio recording of any portion of a student performance is absolutely prohibited except by representatives of entrant's own school. This includes Bible teaching and preaching, musical performances, and speeches. Judges have the discretionary right to prohibit the recording of any performance they are adjudicating, even if the recording would be made by representatives of an entrant's own school. No flash photography may be used during competition; photos are allowed but should not detract from the performance.

CONDUCT STANDARDS

1. Participant schools and students are required to attend the entire festival day.
2. It is expected that all students be under age-appropriate adult supervision from their school's personnel throughout the day.
3. Aside from a break for lunch, students are expected to spend their time attending and supporting other student performances throughout the day; this peer support and evaluation is integral to the purpose of the festival. Students are encouraged to view the art gallery (once entries have been judged) as a part of this peer support requirement.
4. Noisy and rowdy behavior is inappropriate for all indoor spaces, including performance rooms, bathrooms, hallways, and lobbies.
5. As audience members, students and adults should respect performers by refraining from whispering, talking, and sudden distracting movements. None should enter or exit the performance room during a performance.
 - a. Volunteer door monitors and judges have full authority to enforce this expectation in the performance room.
 - b. Students whose performances are adversely affected by poor audience behavior will be allowed to pause or restart their performances without penalty, at the judges' discretion.
6. Students are discouraged from athletic activity outdoors during festival hours, as it may harm their personal appearance and hygiene and distract from the purpose of the day; students should only engage in such recreation *with direct adult supervision and permission*.
7. All adult supervisors present on the festival campus shall have the discretionary right to correct and redirect the inappropriate conduct of any student, regardless of their school. All such correction should be given calmly and clearly by the adult, and received respectfully and obediently by the student.

DRESS GUIDELINES

1. Unified performance-wear is encouraged, but not required, for group entries.
2. All attire should be kept clean and neat throughout the day for all performances.
3. With exception to outfits unique to dramatic performance, students should remain in their performance-wear for the duration of the festival day.
4. Clothing and personal appearance should not distract from performance.
5. Hair color and style should meet the expectations of the participant's school. In addition, we ask that all hair be styled (1) out of the performer's face and (2) simply enough not to distract the audience from the performance.
6. Judges and competition personnel have the right to penalize participants for breeches of the above dress expectations, particularly when the violation affects performance effectiveness.

Women's Appearance

1. Women should be in skirts and dresses. No slacks or shorts may be worn.
2. Dress or blouse necklines should not be overly low or open in the front or back.
3. Skirts or dresses should reach the knee (or longer) *when seated*.
4. Shoes and sandals should be of the dress variety. Flip-flops, tennis shoes, or sneakers are not appropriate.

Men's Appearance

1. Men will wear collared shirts, tucked in.
2. Ties and bowties are encouraged, to distinguish performer appearance.
3. Pants and dress slacks are required. Jeans (of any color) or shorts are not to be worn.
4. Shoes should be of the dress variety. Tennis shoes or sneakers are not appropriate.

JUDGING FORMS

- Each participant school is responsible to distribute the proper judging forms to all participating students before the festival.
- Students or school personnel must complete the top portion of judging forms before the festival day.
- At the time of performance, students must submit two completed judging forms (per festival category) to the judges, along with any other required notes and copies.
- On festival day, extra judging forms may be obtained at the SCSAF day office, printed on demand for a fee.

PERFORMANCE TIME

Individual contestants and groups should arrive at the competition room no less than *five minutes prior* to their scheduled performance time, unless prior arrangements have been made with the judges in the room. Failure to arrive on time for performance may result in disqualification.

PREPARATION STANDARDS

Students should honor the value of the festival by being adequately coached and prepared beforehand by their teachers and mentors. All festival performances should reflect the students' current full potential.

REGISTRATION FEES

In order to compensate our adjudicators and furnish the facilities and accessories of the festival event, registration fees per category are required according to the following rates:

- **Individual** (all categories with 1 student): **\$6** per individual category entered
- **Group** (all categories with 2 or more students): **\$10** per group category entered

Participant schools are responsible to tabulate and collect SCSAF entry fees from their students. The full registration amount will be due to the SCSAF Office from each school at the time of the festival. (Collected funds remain invested in the SCSAF event from year to year.)

TIME LIMITATION AND DISQUALIFICATION

Students and student groups will be penalized for going over time or under time in any category of competition where time limits are established.

1. When a student violates his time limit by *more than one minute*, the student or student group will be disqualified.
2. If he is over time or under time by *less than one minute*, however, it will cost him one place; points will be deducted which will prevent an otherwise first-place winner from placing first, a second-place winner from placing second, or a third-place winner from placing third.

(These same regulations apply to all group categories with time limits.)

BIBLE

Bible Teaching

Expository Preaching (Men)

Topical Preaching (Men)

All Bible categories are single-student entries. Two entries per category are allowed per school, per tier (MS/HS).

RULES BY CATEGORY

TIME LIMITS (ALL CATEGORIES)

Category	Time Limit (Minutes)	
	MS	HS
Bible Teaching	8–15	10–15
Expository Preaching	8–15	10–15
Topical Preaching	8–15	10–15

BIBLE TEACHING

Competition in this category shall provide opportunity for developing organizational and teaching talent for God's use.

1. Students may be either young men or young women.
2. A missionary biography or contemporary story is not sufficient. The lesson should be based on a Bible character, a Bible doctrine, or a concept taught in Scripture.
3. Each lesson will be prepared as if for a class of junior-age children, ages 9–12.
4. Each lesson *may* include some type of audio and/or visual aid. These aids do not have to be original.
5. Lessons may be original or from published or unpublished sources.
6. Each student will submit two copies of the typewritten lesson outline to the judges at the time of presentation. Failure to do so will result in disqualification.
7. The lesson outline will include the following:
 - a. Outline of lesson content
 - b. Objectives of lesson
 - c. Specific principle(s) to be taught
 - d. Scripture references
 - e. Required materials listed
 - f. Brief summary of lesson
 - g. Bibliography of references and sources

EXPOSITORY PREACHING

An expository sermon is one in which a portion of Scripture is interpreted in relation to one theme or central idea. The bulk of the material for the sermon is drawn directly from the passage, and the outline consists of a series of progressive ideas centered on that one main idea.

1. Expository Preaching entries will be restricted to young men.
2. Each student will present two copies of his typewritten sermon outline to the judges at the time of delivery.
3. The outline guidelines are as follows:
 - a. Use standard outline subordination format (I., A., 1., etc.).
 - b. Use complete sentences.
 - c. Write transition sentences between major points.
 - d. Include written introduction and conclusion paragraphs.
 - e. Include a sermon title, theme, and Scripture references.

Expository Preaching entries may be evangelistic—directed toward the lost with a call to receive Christ as Savior. Evangelistic themes should be faithful to the passage being expounded.

TOPICAL PREACHING

A topical sermon is one in which the main divisions are derived from the topic, independently of a text. Scripture passages should be used to support the topic.

4. Expository Preaching entries will be restricted to young men.
5. Each student will present two copies of his typewritten sermon outline to the judges at the time of delivery.
6. The outline guidelines are as follows:
 - a. Use standard outline subordination format (I., A., 1., etc.).
 - b. Use complete sentences.
 - c. Write transition sentences between major points.
 - d. Include written introduction and conclusion paragraphs.
 - e. Include a sermon title, theme, and Scripture references.

Topical Preaching entries may be evangelistic—directed toward the lost with a call to receive Jesus Christ as Savior. Any evangelistic call should be consistent with the topic chosen and the passages referenced.

SPEECH

Dramatic Interpretation

Humorous Interpretation

Oral Interpretation of Poetry

Acting

Readers Theatre

Choric Speaking

Student counts and entry limits per school for these categories are given below.

GENERAL RULES

MORAL/ARTISTIC STANDARDS

All material should be in good taste and of high literary and dramatic quality. Entries will not be restricted to sacred themes. However, entries which reflect anti-Christian themes, include suggestive content or profanity, or promote secular humanist views, will be disqualified. Such restrictions apply also to the manner of performance, even if the written content complies.

CONSECUTIVE YEARS

No student or group will perform the same selection in two consecutive years. In addition, the same selection is not to be used by multiple groups from the same school in the same year.

COPY REQUIREMENTS

Each student must submit **two typewritten copies** of his selection to the judges prior to his performance.

MEMORY

All selections are to be memorized; no scripts are permitted for any speech category. At their discretion, judges may prompt contestants whose memory is failing; but memory failures may affect a student's score and placing.

MUSIC IN SPEECH

The singing of a song during a speech is to be limited to no more than one verse of the song or no more than 1.5 minutes of the speech. In addition, no musical instrument may be used to accompany the individual or group during the speech performance.

PERFORMANCE ANNOUNCEMENT AND ADDITIONS

- To begin performance of any speech entry, the judge will confirm the speaker(s) and say, “You may begin.” Timing and adjudication will begin immediately.
- In addition to the judge’s introduction, the contestant(s) may begin their performance with the following (not required):
 - Reintroduce her- or himself.
 - Name the selection and author.
 - Provide the audience with necessary background information in order to set the mood for the piece.
 - The contestant(s) may also give transitional narrative for clarity within the piece, according to the following guidelines:
 - Transitional material must be included in the scripts provided to the judges.
 - Transitional material shall not exceed 1 minute, combined.
 - Transitional material will be included in the time limit.

PROPS/COSTUMES

No hand props or costume pieces will be permitted unless specifically allowed in individual category rules.

PUBLISHED/UNPUBLISHED SOURCES

Selecting speeches from published works and sources is strongly encouraged. Use of unpublished or anonymous speeches is allowed, as long as the speech’s content displays artistic and literary merit and is appropriate to the category entered. Judges may factor a low-quality speech choice into their ratings.

Exceptions to this rule: Humorous Interpretation, Acting, and Choric Speaking must all be selected from published sources.

RULES BY CATEGORY

STUDENT, TIME, AND SELECTION LIMITS (ALL CATEGORIES)

Student, selection, and time regulations in the chart below are binding on each category as shown. Most will not be restated in the body of the rules. Please heed.

Category	Students	Time Limit (Minutes)		Per School
		MS	HS	
Dramatic Interpretation	1	3–10	5–10	2
Humorous Interpretation	1	3–10	5–10	2
Oral Interpretation of Poetry	1	3–10	5–10	2
Acting	2–6	4–13	5–13	2
Readers Theatre	3–6	4–13	5–13	1
Choric Speaking	7–15	4–13	5–13	1

DRAMATIC INTERPRETATION

The memorized oral interpretation by an individual of a serious selection of narrative or dramatic literature

1. Cuttings may incorporate multiple characters, but monologues are acceptable.
2. Readings of a religious or spiritual nature are appropriate but not required.

ORAL INTERPRETATION OF POETRY

The memorized oral interpretation of poetry by an individual

1. Selection may be a single work or a cutting of a longer work. (Cuttings should be reflected and/or indicated in the scripts provided to the judges.)
2. Poetic selections from the Bible are acceptable but not required for this category.

HUMOROUS INTERPRETATION

The memorized oral interpretation of a humorous selection by an individual

1. Selections with multiple characters are preferred.
2. Cuttings are to be taken from published plays or prose.

ACTING

A stage performance in which two to six individuals each portray one character without the use of script, costumes, staging, lights, sound effects, or makeup

1. Cuttings must be taken from published dramatic literature, published plays by a reputable author, or from published prose that has been scripted for stage.
2. Acting will develop understandable scenes with clear character action and reaction. The scene(s) should grow and develop through increased insight, intensification of plot or mood, and thematic statement.
3. Actors may speak to silent or off-stage characters.
4. Each actor may portray only one character.
5. Full costuming is not permitted. Actors may make use of small hand props and costume accessories (such as an umbrella, shawl, gloves, hat, glasses, etc.). In a quality performance, small props will enhance the performance but not be excessive or detract from it.
6. Participants must be able to perform their scene(s) in an acting space of approximately 18' x 10'.
7. Table, chairs, stools, and boxes are allowed.
8. **Prohibited elements in this category:** Readers Theatre performances, full costuming, makeup, lighting, or furniture not allowed above.

READERS THEATRE

The oral presentation of dramatic, poetic, or prose material by a group focused on the audience, utilizing some or all of the following techniques: effective use of distinct and separate characters, out of scene, characterization, group speaking, and group movement. The presentation may include these types: cameo (face-only movement), upper body, or whole body movement. Characters are not to interact with each other as they do in Acting. (See “Distinctions between Readers Theatre and Choric Speaking” below.)

1. Readers may make use of small hand props and costume accessories (such as an umbrella, shawl, gloves, hat, glasses, etc.). In a quality performance, small props will enhance the performance but not be excessive or detract from it.
2. All members dressed in black (or any color) or in the same style shall not be considered to be wearing costumes.
3. The presentation will be judged on originality of arrangement and the skillful use of the techniques to move the audience with the chosen material.
4. Memorization is required.
5. Readers theatre performance may not be directed.
6. Any form of literature, poetry or prose, adapted to the Readers Theatre form will be appropriate for this contest. All literature must meet general rules for speech above.
7. Table, chairs, stools, boxes, and platforms are allowed.
8. **Prohibited elements in this category:** makeup, lighting, full costumes, or furniture not allowed above.

Distinctions between Readers Theater and Choric Speaking

Readers Theatre emphasizes the individual performers, whereas Choric Speaking emphasizes the group speaking with one collective “voice.”

Readers Theatre relies on each individual speaker’s unique characterizations and use of other individual acting techniques, while Choric Speaking relies on the group speaking as one body using varying combinations of unison and solo voices.

Readers Theatre is more closely related to characterization and acting, while Choric Speaking is basically a speaking choir with many voices.

The emphasis of Readers Theatre is the dramatized development of a text via visual elements and the spoken interaction of individual performers. The emphasis of Choric Speaking is the creative use of the voice (vocal variety, word color, etc.) in a choral manner to reinforce the meaning of the text. Choric Speaking is primarily an auditory presentation.

CHORIC SPEAKING

An oral group presentation utilizing some or all of the following techniques: unison speaking, solo speaking, vocal effects, word color, dramatic climax, and group movement. Characters are not to interact with each other as they do in Acting.

1. The presentation may not be directed.
2. All members dressed in the same color or style shall not be considered to be wearing costumes.
3. The presentation will be judged on originality of arrangement and the skillful use of the techniques to move the audience with the chosen material.
4. Scripts: Any form of literature, poetry, or prose adapted to Choric Speaking form will be appropriate for this contest. All literature and music used in the choric reading must be published material. More than one script may be combined along with music to design the Choric Reading; scripts must otherwise meet general speech rules above.
5. Movement and inter-student Interaction will be regulated in the following ways:
 - a. Group movement may be used to enhance the presentation but should be limited to simple choices such as changing positions between “scenes” or divisions in the presentation.
 - b. Individual and group movement should be more limited than movement in Readers Theatre.
 - c. Characters are not to interact with each other, as they do in Acting. All speaking and visual expression is to be directed toward the audience rather than toward other actors. There should be no intentional physical contact between characters.
6. No hand props, auditory props, or costume pieces will be permitted.
7. No instruments may be played during the presentation.
8. Risers may be used.
9. Any form of singing or music used in the presentation should be used to complement the speech effects and may not exceed 1.5 minutes of the entire presentation.
10. Use of Voice and Group vs. Individual Voices: Performers are to express different pitch levels, pace, pause effect, rate, intensity, and volume. Their speech should be expressed mainly in groups of voices, with *infrequent solo lines*. Large and small group voices must dominate. Excessive use of dialogue between characters without engagement of the chorus must not dominate the performance. Diction must be clearly understood, spoken with ease, and expressed with energy

MUSIC

Classical Piano Solo

Sacred Piano Solo

Classical Piano Duet

Sacred Piano Duet

Brass Solo

Classical Guitar Solo

String Solo

Woodwind Solo

Instrumental Ensemble

Female Vocal Solo

Male Vocal Solo

Vocal Ensemble*

Choral Ensemble

Youth Choir

Student counts and entry limits per school for these categories are given below.

GENERAL RULES

STYLISTIC STANDARDS

We recognize our participant Christian schools represent various church contexts and different musical emphases and styles. Music style restrictions for this festival do not necessarily reflect a moral determination of their value by this festival's coordinators. This festival values traditional music that both heightens students' tastes and exhibits educational qualities. We appreciate your compliance with these standards for the education of our students and the good of all participants.

Competition officials shall have full authority for making any determination in regard to musical style and suitability. Music determined to be inappropriate for this competition will be penalized or disqualified. **Participant schools should approve music selections for all students according to these style guidelines *before the festival*.**

Allowed

The following types of music shall be appropriate for vocal, choral, and instrumental selections at this festival: sacred, spirituals, folk, semi-classical, or classical. Medleys are acceptable. See special notes below on these styles.

1. **Sacred music** is that which has a spiritual or biblical source and message. Sacred music selected should still meet the artistic standards of classical or educational music. When selecting simpler sacred music from sources such as hymns and choruses, *the use of published arrangements with notated accompaniments is strongly encouraged*. Remember that while some texts may be sacred in nature, the musical and vocal style still might not be appropriate for this festival. (See below.)
2. **Folk music** is the body of literature that identifies with a culture or a country in the form of ballads, religious songs, work songs, cowboy songs, patriotic and political songs, and love songs. Please avoid protest songs and subversive cultural themes.

While many such songs have been passed through the generations and may not bear any composer identification, *the use of published arrangements with notated accompaniments is strongly encouraged.*

3. **Semi-classical music** is that which is like classical music in form, style, and quality, but is generally less complex in nature and is more immediately appealing. Such selections are allowed; please use discretion.
4. The term “**classical music**” is not limited to music from that particular period of history (circa 1730–1820) but denotes the broader tradition of professional and educational music by that name, in contrast to popular musical styles.

Not Allowed

The following styles of music shall not be appropriate for vocal, choral, and instrumental selections at this festival: rock, dance, electronic, R&B, pop, country, jazz, gospel, or other styles similar to these.

1. Much modern classical, semi-classical, and folk music has been influenced by **jazz** harmonies and improvisational style; such music is permitted. But we ask, for the purposes of this festival, that contestants avoid obvious jazz improvisation and inflection in either the arrangement or performance.
2. The presence of Christian themes and lyrics in one of the above disallowed styles does not negate the style restrictions; Christian rap, Christian contemporary, and Southern gospel styles, therefore, are not permitted for this festival any more than their secular counterparts. Melodies and lyrics from Christian contemporary sources are allowed when presented in a traditional style and arrangement, given that the text and music are of high artistic merit.

ACCOMPANIMENT

Only live piano accompaniment will be permitted for all music categories which need accompaniment. Each student or group’s accompanist will not be considered as part of the group in size determination or grade level requirements.

AMPLIFICATION

- No electronically amplified musical instruments will be permissible.
- All sound equipment will be provided and supervised by the host school and its designated staff.

CHOREOGRAPHY/MOVEMENT

- For group vocal and instrumental entrants, limited choreographed movement is permissible only as follows:
 - Particular movement is indicated in the music by the arranger or composer.
 - It enhances, does not distract from, the musical performance.
 - Movement avoids any morally provocative dance elements.
- For soloists, gestures that are a natural expression of the piece will not be penalized.
- Judges always have final say as to whether body movement is inappropriate or in poor taste. The competition or festival ratings shall still be determined by the musical integrity of the ensemble and performance.

CONSECUTIVE YEARS

No student or group will perform the same selection in two consecutive years. In addition, the same selection is not to be used by multiple groups from the same school in the same year.

COPY REQUIREMENTS

Contestants will **need two originals** of each selection of music performed for judges to reference. Judges are instructed not to mark on music. If the contestant(s) or accompanist will be using music for any performance, those will also need to be originals. Music copies given to the judges must be prepared as follows:

- At least every fifth (5th) measure on the music must be numbered. Numbers must be very clear and legible. Numbers may be written in pencil. Failure to clearly number at least every 5th measure will result in an automatic penalty of 3 points per selection.
- Personal arrangements and deviations from printed music should be clearly marked, or disqualification will result after the performance is finished.

PHOTOCOPYING

Photocopies are not permitted except under the following legal conditions:

1. The music is in the public domain—either it is not copyrighted or the copyright date is 1924 or earlier.
2. The copyrighted music has been ordered but not yet received, and the contestant presents a note from a music store stating that he has ordered and paid for the music.
3. The contestant presents a letter from the publisher or the copyright holder giving permission to copy the music.
4. The contestant or accompanist may reproduce single pages to facilitate page turns. The original published score must also be present on the music stand and/or music rack.

5. An emergency copy may be made to replace previously purchased copies which for any reason are not available for an imminent performance. The purchased replacement copies must be substituted at the earliest opportunity.
6. If the contestant is using digital sheet music or something similar printed from an online download, he/she will need to provide proof of purchase or a “permission to use letter” with the music.

Please note further the following copyright considerations:

1. Copyrighted music may be edited or simplified provided that the fundamental character—melodically and harmonically—of the work is not distorted. Minor deviations from the printed music must be clearly marked on the music given to judges.
2. Copyrighted lyrics may not be changed without permission of the copyright holder.
3. Personal arrangements of a copyrighted work must have the written permission of the copyright holder.

PAGE-TURNING

No competitors are permitted to use page-turner assistants. Accompanists may use a page-turner assistant.

PERFORMANCE ANNOUNCEMENT

Either the soloist, one member of a duet or small ensemble, or the director of a large ensemble or group shall announce the following before time and performance begin:

1. The name of the participant/group
2. Their school
3. The title of the piece(s) to be performed
4. The composer/arranger of the selection.

TUNING

Instrumentalists may tune their instruments with the piano before performing.

WARM-UP ROOMS

Warm-up rooms will be available throughout the day. Students or their leaders must sign up at the door for their warm-up times; for some large performing ensembles, festival organizers may schedule a warm-up time and post it on the door schedule.

RULES BY CATEGORY

STUDENT, TIME, MEMORY, AND SELECTION LIMITS (ALL CATEGORIES)

Student, selection, and time regulations in the chart below are binding on each category as shown. Most will not be restated in the body of the rules. Note memory requirements (*).

Category	Students	Selections/Pieces*		Time Limit (Minutes)		Per School
		MS	HS	MS	HS	
Classical Piano Solo*	1	1	1	0–8	0–8	2
Sacred Piano Solo*	1	1	1	0–8	0–8	2
Classical Piano Duet	2	1	1	0–8	0–8	2
Sacred Piano Duet	2	1	1	0–8	0–8	2
Brass Solo	1	1	1	0–8	0–8	2
Classical Guitar Solo*	1	1	1	0–8	0–8	2
String Solo	1	1	1	0–8	0–8	2
Woodwind Solo	1	1	1	0–8	0–8	2
Instrumental Ensemble	2–12	1	1	0–8	0–8	2
Female Vocal Solo*	1	1	2	0–8	0–8	2
Male Vocal Solo*	1	1	2	0–8	0–8	2
Vocal Ensemble*	2–12	1	1	0–8	0–8	2
Choral Ensemble*	13–24	1	2	0–12	0–12	1
Youth Choir*	24+	2	2	0–12	0–12	1

* Memory of musical selections is required

FEMALE/MALE VOCAL SOLOS

1. **MS Tier** vocal soloists may perform one selection that is either secular or sacred. If they choose to perform two pieces, they should follow selection rules for HS Tier vocal soloists (below).
2. **HS Tier** vocal soloists must perform at least one selection that is sacred *and* sung entirely in English. Incidental use of a foreign word or phrase is acceptable. An entire verse sung in a foreign language would result in a penalty.

STRING SOLO

The String Solo category is for bowed instruments. The only non-bowed instrument allowed is harp. Guitars, banjos, and other strummed or plucked instruments are not part of this category. (Student guitar players may enter the Classical Guitar Solo category.)

CLASSICAL GUITAR SOLO

1. The term “Classical Guitar” here denotes the style of arrangement and playing technique. Selections may be sacred or secular in nature but should be selected from fully notated guitar repertoire written for the player to pluck and pick rather than strum.
2. The only extended techniques (e.g., slapping the fret board or guitar body) allowed will be those notated by the composer or arranger in the music and should not detract from the musical performance.

VOCAL ENSEMBLE

1. A vocal ensemble may enlist piano accompaniment if it is original to the arrangement or composition selected. The pianist does not count toward the ensemble’s student limits.
2. Vocal ensembles may be directed.
3. Vocal ensembles may perform a selection that is either secular or sacred.

CHORAL ENSEMBLE

1. A choral ensemble may enlist piano accompaniment if it is original to the arrangement or composition selected. The pianist does not count toward the ensemble’s student limits.
2. Choral ensembles may be directed.
3. **MS Tier** choral ensembles may perform a selection that is either secular or sacred. If they choose to perform two pieces, they should follow selection rules for HS Tier choral ensembles (below).
4. **HS Tier** choral ensembles must perform at least one selection that is sacred *and* sung entirely in English. Incidental use of a foreign word or phrase is acceptable. An entire verse sung in a foreign language would result in a penalty.

YOUTH CHOIR

1. A youth choir may enlist piano accompaniment if it is original to the arrangement or composition selected.
2. Direction is strongly recommended for youth choirs; the lack of a conductor will not result automatically in disqualification but may affect performance effectiveness and ratings.
3. At least one selection must be sacred *and* sung in English. (The intent is that the piece be 100% in English, but incidental use of a foreign word or phrase is acceptable.) An entire verse in a foreign language would result in a penalty.

INSTRUMENTAL ENSEMBLE

1. An instrumental ensemble may enlist piano accompaniment if it is original to the arrangement or composition selected. The pianist does not count toward the ensemble's student limits.
2. Instrumental ensembles may be directed.

SACRED PIANO DUET

1. Sacred and classical piano duet consists of two students and one piano.
2. Only sacred music is acceptable.

CLASSICAL PIANO DUET

1. Classical piano duet consists of two students and one piano.
2. Only classical music is acceptable.

ART

Landscape/Architecture Photography

People/Animals Photography

Still Life/Macro Photography

Calligraphy

Digital Media (Graphic Design)

Monochromatic Drawing

Polychromatic Drawing

Acrylic Painting

Oil Painting

Watercolor [Painting]

Crafts

Sculpture

Textile Design

Woodworking

All Art categories are single-student entries. Two entries per category are allowed per school, per tier (MS/HS).

GENERAL RULES

MORAL/ARTISTIC STANDARDS

Entries are not restricted to sacred themes; but entries which promote sensual, erotic, humanist, occultist, violent, and other such worldly themes are not acceptable. Any subject detrimental to spiritual edification will not be allowed. Competition officials shall have full authority to make any determination in this regard. Projects determined to be inappropriate for this competition will be penalized or disqualified.

ORIGINALITY

1. Each entry must have been created since the last Southwest Christian Student Arts Festival.
2. Each entry will be the original creation of the participant alone. Participants are still encouraged to receive advice, guidance, and instruction for his/her project—in keeping with the educational aims of this festival.
3. Students should do original drawings or paintings from imagination or actual life. Working from a photograph is allowed, upon these standards:
 - a. Use of a personal reference photograph, one the entrant has taken, is allowed.
 - b. If a photograph taken by another person is used, written permission from that person is required.
 - c. The student must strive to be artistically creative in his interpretation of the photograph, rather than trying to copy it exactly. There must be a significant change, at least 40%, in the artwork when using another person's photograph.

- d. Any photograph used must be included with the artwork. Copying of any existing artwork (painting, drawing, illustration, etc.) is prohibited.
4. Entries may not include likenesses or representations of any copyrighted or licensed artwork or characters (such as characters or recognizable environments from films or comics) in part or in whole. Use of such artwork is a violation of international copyright law.

PRESENTATION/SUBMISSION

- Each entry must have attached to it (1) a complete Artist Idea Statement¹, which gives the source of his idea and explains how he developed his artwork from the idea; (2) two judging forms with all student and category data filled in; and (3) any photographs showing the development of the artwork may be included, if desired. (Photographs are not a replacement for a required pattern.)
- Two-dimensional artwork must be presented in one of the following ways: matted, framed, gallery-wrapped canvas, or cradled. Framing is an important aspect of the presentation of a work of art. A simple frame and mat are effective. Elaborate mats and heavy ornamental frames are not necessary and may detract from the artwork. (Photography entries have their own more specific framing requirements.)
- All works must be ready to display. Framed work or gallery-wrapped canvas or cradled must use picture hanging wire and appropriate attachments. Sawtooth picture hangers are not acceptable. Work that is matted but not framed must have hook-side Velcro® in the four corners (more Velcro® may be necessary for larger or heavier entries). Three-dimensional and textile entries must include provision for display. Entries with no provision for display will be exhibited in the most expedient manner.
- Special lighting will not be permitted. The lighting in the exhibit room is the only lighting that will be allowed.

TRANSPORT

Entries should be durable enough to withstand transport to the competition environment and careful transport from adjudicator room to public gallery. Overly fragile or sensitive items could be broken in transit, during judging, or during exhibition.

¹ Available in “SCSAF Judging Forms”

RULES BY CATEGORY

PHOTOGRAPHY GENERAL RULES

1. The print may not have obvious touch-up work. Skillful retouching, whether digital or analog, cannot be detected by the casual viewer.
 - a. Retouching work should be limited to enhancements and modification that improve the presentation of the image, but do not change the truth of the original story. The photographer may not add or replace elements in an image. Red-eye removal and spot editing are permitted.
 - b. Retouching may only include the use of corrective functions to improve the natural appearance (for example: levels, contrast, brightness, curves, intensity, tone, hue, saturation, color balance, etc.).
 - c. Artistic filters may *not* be used.
 - d. Retouching is part of the creative process. Good retouching cannot be seen and poor retouching will be graded against; therefore, graphics and text must not be included.
2. The print will be judged on the basis of composition, aesthetic appeal, and originality.
3. The name of the student, the school, and the school address must be on a label in the top center location on the back of the print.
4. The minimum print size is 7 x 10 inches.
5. Photos must be matted and *may not* be framed. Mats must be white. Photos may not be double matted, and no decorative elements on the mat are permitted.
6. Photography must be accompanied by “*Photography Artist’s Idea Statement*.”²

Not every photograph will fit one of these categories. To be entered in this festival, a photograph must fit one of the listed categories.

LANDSCAPES AND ARCHITECTURE PHOTOGRAPHY

1. The photograph must be a single black-and-white or color image of a landscape or architecture.
2. Landscape photography is an expanse of scenery that is extensive and can be seen from a single viewpoint, such as a picture representing natural inland or coastal scenery.
3. Architecture photography is of manmade buildings and structures that capture the entire construction or only a portion.

² Available in “SCSAF Judging Forms”

PEOPLE AND ANIMAL PHOTOGRAPHY

1. The photograph must be a single black-and-white or color image of people or animals.
2. People photography is of an individual or group that is the main subject in the composition. It may be posed or candid.
3. Animal photography is of animals in their captive or natural setting. This category includes any living thing that is not human or a plant.

STILL LIFE AND MACRO PHOTOGRAPHY

1. The photograph must be a single black-and-white or color image of a still life, macro photograph, or design.
2. Still Life photography is a grouping of small objects placed in arrangement by human design in a pleasing composition.
3. Macro photography is an extreme close-up of a subject at a magnification of life-size or larger.

CALLIGRAPHY

1. Lettering will be done with a calligraphy pen, either metal or fiber tip. Ruling pens, quills, automatic pens, refillable paint pens, and archival ink monoline pens are also acceptable. Ordinary felt tip markers are not acceptable.
2. No traced letters or dry-transfer lettering will be acceptable.
3. Any style of calligraphy or hand-lettering may be used, and should be based on established lettering styles.
4. The entry may contain other elements (color, illustration) but the lettering should be the dominant element.
5. Lettering should be original: i.e., done by the student himself. Alphabet styles may be based on a sample supplied by the teacher or taken from a book.
6. Attention should be paid to the overall composition or arrangement of words and lines to ensure balance, focus and communication.

Suggested book for calligraphy examples: *Calligraphy from Beginner to Expert* by Caroline Young, Chris Lyon, and Paul Sullivan (Usborne Publishing).

DIGITAL MEDIA

Digital Media is a category which includes digitally created art that goes beyond a single artistic medium such as photography or painting. Digital Media means the composition or design is created, developed, assembled, or finished with the use of computer hardware and software. Many graphic design projects are considered Digital Media.

1. Digital Media may be pixel-based, vector-based, or a combination of the two. The work may include illustration elements, typography, photography, scanned elements, and other digital elements. All elements must be the student's original creation. Photos and illustrations (if used) must be student's original work.
2. The digital file may be printed on a variety of media including, but not limited to, paper or canvas. The final print should be of high enough resolution to produce a smooth image with no unintended pixilation. The final print should be suitably matted, mounted, or framed as with any piece of fine art.
3. Digital Media will be judged on the basis of composition, aesthetic appeal, originality, and technical achievement.
4. A storage device with the digital image in its original file is to be submitted with the entry. This should be protected in an envelope taped to the back of the entry; the name of the student and his/her school should be written on the envelope.
5. In addition, a process document must be included illustrating the resources used (such as photos, scans, illustrations, or other elements) in creating the entry. The process document should be a piece of paper (or papers); this is for a quick reference for the judges to view all of the elements used in the project. Include the process document with other paperwork (judging forms, artist idea statement). Do not create a book or booklet; this document will not be returned.

MONOCHROMATIC DRAWING

1. Monochromatic drawing is done in only one color.
2. The student may use ink, pencil, charcoal, or another drawing medium; a combination of these media is acceptable.
3. Work done in a medium subject to smearing must be sealed with a protective spray, or be covered with clear glass or acetate.

POLYCHROMATIC DRAWING

1. Polychromatic drawing is done in more than one color.
2. The student may use pastels, crayons, colored pencils, or another drawing medium; a combination of these media is acceptable.
3. Work done in a medium subject to smearing must be sealed with a protective spray, or be covered with clear glass or acetate.

ACRYLIC PAINTING

1. Acrylic painting involves the use of acrylic paints on a suitable ground.
2. Paints must be acrylic polymers and should be applied to a ground suitable to the medium. These include, but are not limited to, canvas, wood, and assorted art boards. Additional substances may be used for textural effects, as long as the surface of the work remains paint.
3. The work must be completely dry before it is submitted.

OIL PAINTING

1. Oil painting involves the use of oil-based paints on a suitable ground.
2. Oil paint and appropriate solvents must be used. Paint should be applied to a ground suitable to the medium. These include, but are not limited to, canvas, wood, and assorted art boards.
3. The work must be completely dry before it is submitted.

WATERCOLOR

1. Translucent techniques will be acceptable; use of proper watercolor paper is required. Aqua board is also acceptable.
2. Opaque techniques will be acceptable if the paints used qualify as watercolors.
3. Any water-based medium, such as watercolor, gouache, or tempera, may be used.

CRAFTS

A craft can be anything three-dimensional that is not strictly a sculpture or a textile, and that conforms to the rules below.

1. Craft project entries are limited to the following types: jewelry making, stained glass, candle making, flower arranging (only if the student has made the flowers), decorative castings (from plaster, etc., as long as the student pours and decorates it himself), basketry, tole painting (on wood or metal), wood burning, sand art, ribbon crafts, string/thread art, decoupage, diorama, beadwork, leather work, metal repousse, punched designs into metal, papier-mâché, origami (paper folding), and mosaic. Other types of craft projects may be entered with permission of the state office organizing the festival.
2. Purchased beads, pin backs or earring backs for jewelry are acceptable. Containers and garments used for these projects may be purchased.
3. No kits or commercially produced plans, or parts of such, are acceptable. Entries are to be original and handmade, not copied from a commercial pattern. Original student plans (sketches) must be included with the work. A commercially produced pattern is allowed only for origami.

SCULPTURE

1. Sculpture is the art of carving (subtracting), modeling (shaping), or welding (combining) to produce a three dimensional work.
2. Works from molds are acceptable if the student created the mold and poured the object himself. Molds must be presented with the finished artwork.
3. Acceptable materials include, but are not limited to the following: wood, plaster, stone, metal, wax, ceramic slip, clay (both fired and unfired), balsa foam, model magic, and friendly plastic. Paper **alone** is an unacceptable material for sculpture. Paper as a binding agent and molding medium is acceptable, i.e. papier-mâché.
4. No objects should be displayed other than the sculpture itself (i.e., flowers, plants, toys).
5. If possible, the sculpture should have an attached base. If a base is not attached, then the project should be placed on an appropriate surface, such as a ceramic tile, for display purposes.
6. Entries should not include models or dioramas.

TEXTILE DESIGN

Textile design includes the following: garment construction, macramé, weaving (must show extensive, comprehensive work), quilting, and needlework (such as candlewicking, embroidery, crochet, cross-stitch, knitting, needlepoint, or crewel, etc.).

1. Textile design from fabric or non-traditional materials, such as paper, plastic, recycled materials, etc., is allowed.
2. No purchased garments, towels or similar items are permitted for these entries.
3. Kits are not acceptable; however, commercially produced plans or patterns are acceptable. A copy of the plan or pattern must accompany the project. Photographs showing the development of the project do not replace the required plan or pattern.
4. Garments must come to the competition ready for display on a dress form, mannequin, or substantial hanger (such as wood or metal). Garments will not be displayed on wire laundry hangers or plastic store-type hangers.
5. All designed garments must meet general standards of decency and modesty. Competition officials shall have full authority for making any determination in this regard. Projects determined to be inappropriate will be penalized.
6. Textile design will be judged on the basis of originality, artistic design, and professional construction. Professional construction includes smooth well-pressed seams and hems, seam finishes on fabric raw edges, precise detail work, and overall neatness.
7. Machine sewing is allowed.

WOODWORKING

Entries are basic carpentry and cabinet-making projects.

1. The design must be original. A simple mechanical drawing done by the student must be submitted.
2. All production procedures (sawing, mitering, routing, assembling, and finishing) must be done by the student himself; the work may be done under adult supervision.
3. The maximum size is to be 40 cubic feet.
4. No kits are permitted.