

LCS Festival For Academics & The Arts

STUDENT ACTIVITIES HANDBOOK



Discover. Develop. Deploy

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

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General Information

Purpose

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

Rules agreement

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

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

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

The festival

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

The following ratings are given to presentations:

Up to 19 points	Fair
20-26 points	Good
27-33 points	Excellent
34-37 points	Superior
38-40 points	Superior with Invitation (Upper Division only)
-2 points	Time Violation
-2 points	Rule Violation

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

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

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

Participant requirements

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

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

District FAF registration forms

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

Evaluation process and ratings

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

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

- Selection
- Communication
- Presentation and Technique
- Effectiveness

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

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

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

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

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

Code of conduct

The League of Christian Schools maintains a high standard for its participants and attendees. Parents, leaders, students, and guests involved in this Festival should be committed to the ministry and should represent Christ in their behavior.

Parents, leaders, students, and guests are expected to demonstrate integrity, respect, and support for all other schools, teams, evaluators and participants. An overly competitive attitude, rudeness or unsportsmanlike conduct is not acceptable and is considered grounds for dismissal.

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

Dress code

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

Equipment provided

For presentations requiring audio, the Festival 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.

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

Room configuration

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

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

Rule and time violations

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

Content

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

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

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

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

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

Time limits

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

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

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

Approved languages

Bilingual entries are not permitted.

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

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

Group entry participant guidelines

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

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

Upper Division and Lower Divisions

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

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

Entry limit guidelines

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

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

License

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

Copyrighted material

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

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

Approved instrument lists

Keyboards

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

Piano

Keyboard

Synthesizer

Woodwinds

Flute family

Oboe

Clarinet family

English Horn

Saxophone family

Bassoon

Brass

Horn family

Trumpet family

Trombone family

Tuba

Baritone (t.c./b.c.)

Euphonium

Strings

Violin	Viola	String Bass
Cello	Harp	

Rhythm / Alternate Strings (Festival provides a direct box and an amplifier)

Electric Guitar	12-String Guitar	Acoustic Guitar
Bass Guitar		

Percussion, Traditional

Drums (and cymbals)	Bongo	Cajon
Orchestra Bells	Congas	Djembe
Guiro	Hand Bells	Maracas
Marimba	Shakers	Sandpaper
Blocks	Tambourine	Timbales
Triangle	Wood Blocks	Xylophone
Vibraphone	Timpani (Kettle drums)	

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.

Other

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

Electronic versions of approved instruments are allowed (except where category rules state otherwise) as long as the participant provides the necessary amplifiers and cords, and time limits are not exceeded.

LCS Festival

Category Divisions

We reserve the right to combine or separate categories prior to the date of the event based upon actual participation each year. Any category with fewer than seven participants will be combined with the parent category. Detailed categories and the guidelines of each category are listed in the division descriptions.

Academics Division

Category	Number of Participants Allowed	Grade Level	Exhibition	Advancement to DFAF	Required Early Submission
Geography Bee	2 per school	5 th – 8 th			
Science Fair	3 per grade level	3 rd – 12 th			yes
Math Olympics	3 per grade level	3 rd – 12 th			
Spelling Bee	2 per grade level; 1 sub.	3 rd – 8 th			
Writing Division	2 per grade level	3 rd – 12 th			yes
Short Sermon	unlimited	3 rd – 12 th		yes	
Spoken Word	unlimited	upper only		yes	
Speech – Bible Memorization	3 per grade	3 rd – 8 th			
Speech – Patriotic	3 per grade	3 rd – 8 th			
Speech – Poetry	3 per grade	3 rd – 8 th			
Speech – Dramatic Quotation	unlimited	upper only		yes	

Arts Division

Category	Number of Participants Allowed	Grade Level	Exhibition	Advancement to DFAF	Required Early Submission
Drawing	5 per grade level	3 rd – 12 th		upper only	yes
Painting	5 per grade level	3 rd – 12 th		upper only	yes
Graphic Design	5 per grade level	3 rd – 12 th		upper only	yes
Mixed Media	5 per grade level	3 rd – 12 th		upper only	yes
Sculpture	5 per grade level	3 rd – 12 th		yes	
Ceramic	5 per grade level	3 rd – 12 th		yes	
Photography	5 per grade level	3 rd – 12 th		yes	yes
Worship Dance Solo/Troupe	unlimited	3 rd – 12 th		upper only	
Urban Solo/Troupe	unlimited	3 rd – 12 th		upper only	
Step Troupe	unlimited	3 rd – 12 th		upper only	
Drama Solo/Ensemble	unlimited	3 rd – 12 th		upper only	
Human Video	unlimited	3 rd – 12 th		upper only	
Piano / Keyboard	unlimited	3 rd – 12 th		upper only	
Percussion Solo / Ensemble	unlimited	3 rd – 12 th		upper only	
Instrumental Solo / Ensemble	unlimited	3 rd – 12 th		upper only	
Choir	unlimited	3 rd – 12 th		upper only	
Rap Solo / Group	unlimited	3 rd – 12 th		upper only	
Songwriting	unlimited	3 rd – 12 th		upper only	
Vocal Solo	unlimited	3 rd – 12 th		upper only	
Vocal Ensemble	unlimited	3 rd – 12 th		upper only	
Worship Team	unlimited	3 rd – 12 th		upper only	

Academics

Mathematics Division

Math Olympics

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

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

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

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

Basic Math Rules For 3rd – 5th Grade

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

- Addition/Subtraction of whole numbers, fractions and decimals
- Multiplication/Division of whole numbers, fractions and decimals (Express remainders as reduced fractions or as a decimal)

Basic Math Rules For 6th – 8th Grades

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

Basic Math Rules For 9th – 12th Grades

1. There will be one test administered and students will have 50 minutes to complete the test
2. Upon completing the test, students are to turn the test over and sit quietly until dismissed. Students may reconsider any work, time allowing.
3. All answers must be on the line indicated to receive credit.
4. Students are encouraged to answer questions they know first and, if time permits, return to questions that are more difficult.
5. A 10-minute warning will be given before the end of the testing time.
6. All tests will be collected at the end of the 50 minutes.
7. When directed to stop testing, students are to put pencils down and turn papers face down.
8. No partial credit will be given
9. Absolutely no talking; students will be disqualified and asked to leave the testing room.
10. **CALCULATORS MAY BE USED FOR 9TH – 12TH GRADE STUDENTS ACCORDING TO THE FOLLOWING GUIDELINES:**
 - Students may use a scientific or graphing calculator during the math competition.
 - Students are NOT allowed to use the following calculators or devices:
 - a minicomputer
 - electronic writing pad or pen-input/stylus-driven device
 - pocket organizer
 - cell phone calculator
 - a calculator that has a QWERTY (typewriter-like) keypad
 - a calculator that uses an electrical outlet, makes noise, or has a paper tape

11. Grade level tests will include the following areas of computation:

- 9th Grade - All phases and concepts of Algebra I material
- 10th Grade - All phases and concepts of Plane Geometry material
- 11th Grade - All phases and concepts of Algebra I, II and Plane Geometry material
- 12th Grade - All phases and concepts of Algebra I, II, Plane and Solid Geometry, Trigonometry material

Science Division

Science Fair (Grades 3-12)

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

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

Types of projects and Categories

1. Types of Projects

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

2. Categories

- a. Life Science: Behavioral; Botany; Microbiology; Zoology; Physiology; General Biology

- b. Physical Science: Physics; Chemistry; Earth Space Science; Math and Computers; Engineering; and General Science

Science Project Requirements

1. Project Design

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

2. Material:

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

3. Size:

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

4. Board Requirements:

- a. Experimental projects must include all of the following (Non-Experimental projects require #1, #4, #7, #9 & #11)
 - i. **TITLE:** The student may use his/her creative abilities to come up with a catchy title. The title tells what the project is going to solve; it may be stated in the form of a question.
 - ii. **ABSTRACT**
 - iii. **TITLE OF PROJECT:** A statement of the problem to be solved.
 - iv. **HYPOTHESIS:** An educated guess based on information gathered about the particular topic. It can be written using an IF/THEN statement such as: IF magnets attract iron, THEN only those objects that contain iron will be attracted by the magnet. It can also be stated as: I THINK THAT...
 - v. **METHOD OF TESTING HYPOTHESIS:** It should explain the procedure you will use to test your hypothesis.
 - vi. **RESULTS:** A brief explanation of the results obtained by the experiment.
 - vii. **CONCLUSION:** A brief explanation of how the hypothesis was proven, or not, by the procedures followed by the experiment.
 - viii. **EXPERIMENTAL DESIGN:** This can be a drawing of different steps of the procedures, models of the experiment done, sample or collection of specimens, etc.
 - ix. **BACKGROUND INFORMATION:** The student will need to research the chosen topic. Credible internet sources, books, encyclopedias, computers, newspapers, magazines, interviews, and information obtained from organizations are resources that the student can use.
 - x. **RESULTS:** It relates to the total amount of information obtained during the experiment. The way in which data is recorded is very important. Record the data using charts, graphs,

tables, pictographs, logs, photographs, written observations, or anecdotal records. The more data there is, the more accurate the conclusion will probably be. Doing an experiment just one time does not give sufficient information to draw a conclusion.

- x. CONCLUSION: Once the information and data have been analyzed a conclusion can be written. In the conclusion the project is summarized and evidence is given to support the original hypothesis and the Biblical principle or illustration. The conclusion should include a statement as to whether the hypothesis was verified or nullified. It should also include statements of what further experimentation could be done to broaden the scope of the problem considered, or why results are inconclusive.
- xii. WRITTEN REPORT: Reports for elementary students can be written by hand; the Upper Division grade reports must be typed (due to length).
 1. Elementary:
 - a. Each exhibit must include a written report.
 - b. 150-200 words for 3rd
 - c. 200-250 words for 4th
 - d. 250-350 words for 5th
 2. Middle School:
 - a. Each exhibit must include a detailed report, fully footnoted, with bibliography. This report should give detail of literary research done on the hypothesis.
 - b. 350-500 words for 6th
 - c. 500-800 words for 7th
 - d. 800-1000 words for 8th
 3. High School:
 - a. Same requirements as Middle School.
 - b. 800 – 1200 words for grades 9-12

5. Log Book

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

6. Biblical Reference

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

7. Equipment

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

8. Credit

- a. Your name, school and grade must be in the lower right hand corner on the back of your display. Acknowledge all help there.
9. Oral Presentation
- a. Student must be able to explain the project in technical terms to the judges and non-technical language to the layman.
 - b. Student must be able to answer a vast number of general and specific questions.
10. Project Assistance
- a. Project is to be the product of one student's work- NO team projects.
 - b. Students may seek help with typing and board construction.
 - c. Someone may also critique the student's methods.
 - d. Backboard design/layout must be the student's own work.
 - e. At all grade levels, students must do 90% of the total work.
 - f. All help must be acknowledged in written form on the exhibit.
11. Safety and Concerns
- a. Live animals or plants are not permitted at the FLOCS Science Fair. Animal and plant experiments may still be done, but must be photographed step by step. The photographs, not the animals, are included in the project display. When using animals for experimentation, students must not perform unnecessary or indiscriminate experiments on live animals. Photographs of inhumane treatment will be rejected by the Fair officials, and not permitted as part of the display.
 - b. Rockets: Fair officials will reject unsafe experimentation with rockets. The American Rocket Society has advised that because of the dangers involved, experiments with rockets should be discouraged.
 - c. Projects involving temperatures in excess of 100 degrees C. (212F) must be adequately insulated from flammable surroundings by suitable insulation.
 - d. Electrical safety must be observed. No exposed switches, wire or metal parts permitted. All wiring and connections should conform to safety standards as approved by electrical safety engineers/codes.
 - e. Any project that may constitute a hazard to the public will be rejected.
12. Science Fair Judging
- a. Non-experimental projects will be judged according to visual display, knowledge, verbal explanation, written report, and Biblical application.
 - b. Experimental projects will be evaluated according to creativity, scientific method, thoroughness, technical skill, level of difficulty, neatness and appearance.
 - c. Naturally, a more in-depth project, written report and oral presentation is expected of students at each additional grade level.
 - d. The judging criteria are as close to the public system as possible, so those students may enter other Science Fairs.
 - e. Students will be required to be with their projects during the time of judging.
 - f. The LCS Festival Science Fair is to be considered a public presentation and students are asked to dress neatly and appropriately for the occasion.

Geography Division

Geography Bee

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

Description: A competition to stimulate and encourage the learning of geography for 5th – 8th grade students. Questions are designed to test the participant's knowledge of geography. The questions will cover names and placement of locations of geographical importance, identification of location of cultural and physical features and regions, the distribution and patterns of languages, relations, economic activities, population, political systems, physical phenomena, changes in places and areas through time, tools geographers use and all other aspects of

geographical importance (students should study from geography and history textbooks and other sources of current geographic information). The Geography Bee will be conducted similar to a traditional overall spelling bee. Questions will be taken from National Geographic Geography Bee materials.

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

Geography Bee Rules

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

Spelling Division

Spelling Bee

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

Spelling Bee Guidelines

1. Two students from each grade (grades 3-8) may be selected to represent their school in the grade level competitions.
 - a. Each school can also submit one alternate per grade. The alternate will be used to replace one of the two representatives in that grade who may need to be excused due to illness or family emergency.
 - b. Participants must be currently enrolled in the grade in which they are competing.
2. It is recommended that the school hold a qualifying Spelling Bee for each grade level prior to registration.
 - a. Classroom or School level Bees may be conducted either in writing or orally, or a combination of the two methods.
3. The LCS Festival Spelling Bee shall be an oral competition with elimination on a single-elimination basis in the traditional spelling bee manner.
4. Words shall be selected from the official word list. Words dictated will not be presented in the order they are written in the list.
5. Words shall be pronounced according to the diacritical markings in Merriam Webster's Collegiate Dictionary, 11th edition, from which the pronouncer shall select the definition or definitions that he/she gives.

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

6. The contestant may request the pronouncer to repeat the word, define it, or use it in a sentence. The pronouncer shall grant all such requests until the judges agree that the word has been made reasonably clear to the contestant. Judges may disqualify any contestant who ignores a request to begin spelling.
7. Having started to spell a word, a contestant may stop and start over, retracing the spelling from the beginning, but in the retracing, there can be no change of letters and their sequence from those first articulated. If letters or their sequence is changed in the spelling, the speller will be eliminated.
8. Upon missing the spelling word, a contestant immediately drops out of the contest. The next word the pronouncer dictates is given to the next contestant.

9. When the contestants are reduced to two, the elimination procedure changes. At that point, the pronouncer will stop the competition and state the new rules. When one contestant misspells a word, the other contestant shall be given an opportunity to spell that same word. If the second contestant spells that word correctly, plus the next word the pronouncer dictates, then he/she shall be declared the champion.
10. If one of the last two contestants misspells a word and the other, after correcting the error, misspells the new word submitted to him/her, then the misspelled new word shall be referred to the first speller. If the first speller then succeeds in correcting the error and correctly spells the next word on the pronouncer's list, then he/she shall be declared the champion.
11. If both spellers misspell the same word, both shall continue in the contest, and the one who first misspelled the word shall be given a new word to spell. The contest shall then continue under rules 9 and 10.
12. The Merriam Webster's Collegiate Dictionary, 11th edition, shall serve as the final authority for the spelling of words in the state finals. If more than one spelling is listed for a word, any of these spellings will be accepted as correct if the word appears in boldface type and if it either matches the pronunciation and definition provided by the pronouncer, or if it is clearly identified as being a standard variant of the word that the contestant has been asked to spell. Boldfaced spellings at other locations having archaic, obsolete, or regional labels that are different from those at the main entry will not be accepted as correct.
13. The student must request the pronouncer to indicate, either by defining the word or by explaining the homonyms, which word is to be spelled.
14. Any question relating to the spelling of a word should be referred to the judges immediately. The deadline for making a grievance is before the contestant affected would have received his/her next word had he/she stayed in the contest. No grievance will be entertained after that word has been given to another speller. When only two spellers remain, a grievance must be made immediately, that is, before the second speller has started to spell the word given him/her, or, if both have misspelled the same word, before the correct spelling is given to the audience.
15. The judges are in complete control of the bee. Their decision shall be final on all questions.

Writing Division

Read the General Information and General Rules.

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

- Short Story
- First Person Essay
- Poetry

Writing Division Delivery Instructions

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

Short Story Guidelines

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

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

- Style – keeps within genre
- Communication
 - Use of language – proper usage and easily understood components of the English language.
 - Freshness of expression – avoidance of clichés; creating fresh and vivid imagery.
 - Development - strong incorporation of key components (plot, character development, and conflict.)
 - Flow of thought – connected ideas and flow
- Presentation
 - Sentence structure – proper placement of phrases and words
 - Grammar - correct verb tenses, usage of pronouns, etc.
 - Unique wording – excellent word selection; avoidance of repetitive or common vocabulary
 - Mechanics/spelling - correct word spelling
 - Punctuation - correct use of commas, semi-colons, apostrophes, etc.
 - Transitional elements - consistent flow of topics from paragraph to paragraph
 - Visual elements - coversheet, spacing, margins, and word count
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Preparation – an apparent effort of time and thought in preparing the piece.
 - Interpretation – overall ability of the writer to capture interest and impact the reader
 - Understandable concept – combination of the selection, communication, presentation/technique, and effectiveness in attaining a response.

Short Story

1. The Short Story entry is for the submission of either a fiction or non-fiction story.
2. All entries must be the original work of one student and not previously submitted in this festival.
3. Entries must be submitted typed in 12-point black Times New Roman or Arial font, double-spaced with at least 1-inch margins on all sides, and may not contain art, Word Art, borders, etc.
4. The submission must contain:
 - a. Elementary 150 - 500 words
 - b. Middle School 750 - 1500 words
 - c. Senior High 1500 - 1800 words
5. The story must communicate a Christian message.
6. Submissions must include a title page on page one of the document, the summary on page two, and the entry beginning on page three. The title page and summary may not be separate documents. The following information is required:
 - a. Title
 - b. Category
 - c. Author
 - d. School Name, City
 - e. Word count

First person essay

1. A First Person Essay entry is the art of writing essay based on personal experience.
2. A First Person Essay must have a minimum and a maximum of words. Dialogue is allowed.
 - a. Elementary 150 - 300 words
 - b. Middle School 300 - 700 words
 - c. Senior High 600 - 1200 words
3. All entries must be the original work of one student and not previously submitted in this festival.
4. Entries must be submitted typed in 12-point black Times New Roman or Arial font, double-spaced with at least 1-inch margins on all sides, and may not contain art, Word Art, borders, etc.
5. Each entry must include a title page on page one of the document, with the entry beginning on page two. The title page may not be a separate document. The following information is required:
 - a. Title

- b. Category
- c. Author
- d. School Name, City
- e. Word Count

Poetry

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

Communication Division

Read the General Information and General Rules.

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

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

Short Sermon

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

SHORT SERMON RULES

1. An entry in Short Sermon is the art of verbally communicating a biblical message that includes Scripture quotations or readings presented by one eligible student.
2. Scripture reference must be cited with all scripture quotations or readings.
3. Short Sermon entries have a time limit of 5 minutes.
4. All presentations must be in harmony with the Statement of Fundamental Truths of the Assemblies of God. A copy of the Statement of Fundamental Truths is available online at www.lcstoday.org.
5. All entries must be original material, not just a memorization of someone else's sermon. Participants are permitted to use illustrations personal testimonies, statistics, stories, etc. Sources must be cited.
6. Participants are allowed to use notes. The sermon does not need to be memorized.
7. Participants may only use a Bible, notes, a podium and handheld visual aids. The festival provides only the podium.
8. All aspects of the sermon must take place within the boundaries of the stage.
9. The wearing of costumes is not permitted.

10. The use of audio or audiovisual devices is not permitted. Neither flammable nor liquid visual aids are permitted.
11. All presentations must be given with due reverence for God and His people and must not be a cynical or satirical portrayal of any form of the ministry.

Short Sermon guidelines

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

- Selection
 - Christian message – presents a solidly Biblical perspective with ministry effectiveness in mind.
 - Appropriate—appropriate level of difficulty; appropriate for this festival
- Communication
 - Originality – use of original and creative ideas; demonstrates a fresh approach.
 - Posture – effective stance appropriate for public speaking, stage presence, and proper breath support.
 - Expression/body language – use of nonverbal communication (i.e. facial expressions, hand and arm gestures) that enhance the delivery of the sermon.
 - Stage presence – command of stage; control, confidence and comfort.
 - Timing – the ability to move from point to point smoothly and with a sense of pacing; effective use of allotted time spent on opening, main points and conclusion
 - Vocal clarity – appropriate volume for audience; proper pronunciation of words with appropriate tone and inflection.
- Presentation/Technique
 - Use of Scripture – Scriptural text/quotations foundational to overall presentation; reference(s) cited.
 - Structure of content – effective, logical organization of thoughts communicated for understanding, believability and remembrance.
 - Opening/conclusion – use of quote, question, illustrations, or story is used to capture audience’s interest in topic of sermon; the conclusion recaps the main points and calls for a final response.
 - Transitions – statements that bridge the main points of the sermon.
 - Use of illustrations – incorporates vivid image, examples, testimony, statistics, or quotations as reinforcements to sermon topic with proper recognition of sources.
 - Elicits response – demonstrates purpose of sermon with a question for a response in conclusion.
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Preparation – an apparent effort of time and thought in preparation.
 - Relevance – appropriate and relevant application.
 - Understandable concept – the sermon selection, communication, presentation/technique, and effectiveness in attaining a response.

Spoken Word

Upper Level only.

Spoken Word Rules

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

Spoken Word Guidelines

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

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

Short Film

Upper Level only.

Festival Delivery Instructions

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

Information Regarding Short Film

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

Short Film Rules

1. The creation of a Short Film is the art and process of producing a film containing a combination of visual images and sounds to communicate effectively a mood, emotion and/or message by one to ten eligible students.
2. In the Short Film category, the following genres are accepted:
 - Animation
 - Comedy
 - Drama

- Documentary
 - Experimental
 - Music Video
 - Fiction/Live Action
3. Short Film entries must include the following information in the Video Description on YouTube or Vimeo:
 - a. Title
 - b. Participant(s)
 - c. School Name, City
 4. Entries in Short Film have a time limit of 5 minutes.
 5. The creator(s)/producer(s) of the film must meet the age or grade requirements and must register as participants. Adults may not serve as the primary director(s) or editor(s) of the film being submitted by the participant(s). However, those appearing in the film or supporting the production (actors, grips, lighting, boom operator, etc.) do not need to meet age requirements nor register as participants.
 6. Copyright policy: the League of Christian Schools and its subsidiaries are not responsible for assuring that all material included in students' film productions is in compliance with existing copyright laws. It is the responsibility of the students, parents and leaders to be completely legal and ethical in their conduct regarding copyrighted material used to create an entry for the LCSF. Students must obtain either the copyrights or explicit written permission for use of all software, graphics, parodies, recorded music and/or sound files included. See "Copyrighted Material" under General Rules for an additional list of guidelines.
 7. Credits must be included and count toward the overall time limit of 5 minutes.
 8. Any script or story line must be the original work of the participant(s) and not previously submitted in this festival.
 9. Short Film entries must submit a YouTube or Vimeo URL with the registration form.
 10. The participant(s) is not required to be present at the Festival. However, the registration form and fee must be submitted by the appropriate deadline.

Short Film Guidelines

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

- Selection
 - Christian message – should present a clear Christian message; overtly “religious” subject, symbols, or themes are not required.
 - Appropriate—appropriate level of difficulty; appropriate for this festival
 - Script development – fresh and creative script; not tired or cliché.
- Communication
 - Originality – use of original and creative ideas; demonstrates a fresh approach.
 - Verbal communication – dialogue/narrative flows naturally and communicates effectively while moving the story and message forward.
 - Body communication – actors effectively and believably communicate with body language and facial expression.
 - Directing – choice of camera shots, angles, and movement that help communicate mood and emotion.
 - Music – contributes to mood and helps communicate the message.
 - Imagery – the use of color, reflections, shadows, shapes, or icon images effectively enhance the mood and message.
- Presentation/Technique
 - Hook – opening sequence immediately grabs the attention of the audience.
 - Proper framing – camera shots have proper headroom and nose room.
 - Appropriate shot – appropriate shots are used for the specific situation (wide, medium, close-ups, pans, zooms, dolly, crane, etc.).
 - The line of action – shots do not cross the line of action.
 - Lighting – effective use of light; develops mood and nuance.

- Balanced lighting – consistent lighting with appropriate balance between foreground and background.
- Color balance – appropriate color/temperature light is used for the specific situation.
- Flow and pacing – frames flow together into a cohesive story; edits do not cause the story to be jumpy or to drag.
- Storytelling – shots and the sequence of editing selected for effective storytelling.
- Transparent editing – edits are unnoticeable and do not detract from the story
- Color correction – shots in the same scene are similar in color balance, contrast, and appearance.
- Open/close – title and credits are appropriate for the production.
- Audio mix – balanced and clearly understood audio; voices and voice-overs can be clearly heard and understood above the music.
- F/X and Foley – natural and appropriate use of audio and visual effects
- Wardrobe – wardrobe selections are appropriate for the roles played by the actors as well as scene setting.
- Setting and set – setting and location for the story being told is appropriate and the set is believable. The set should carry both dimension and depth.
- Effectiveness
 - Message effectiveness – evokes a powerful viewer response appropriate to the films message
 - Production effectiveness – an overall cohesiveness of story, casting, production, style and genre.
 - Acting effectiveness – the performance of the actors is effective overall (i.e., were they believable?)
 - Introduction – time, setting, and main characters are quickly revealed.
 - Conflict – conflict clearly established.
 - Plot development – develops towards a climax.
 - Climax – believable plot reaches a climax that resolves the conflict.
 - Resolve – the story ties up loose ends. If the audience is left hanging, it is intended. A hanging end should not be the result of poor scripting.

Bible Memorization

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

BIBLE MEMORIZATION GUIDELINES

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

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

- Originality – use of inventive and creative ideas; demonstrates a fresh approach.
- Communication
 - Posture – use of whole body to enhance character.
 - Expression – nonverbal communication (i.e. facial expressions, gestures, posture) that enhances mood of the presentation.
 - Character development – a full realization of who the character(s) become(s) throughout the presentation.
 - Stage presence – command of stage; control, confidence and comfort.
 - Vocal clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.
 - Memorization—word perfect recitation of the selected scripture portion
- Presentation/Technique
 - Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines
 - Delivery – strong delivery of lines using proper pronunciation of words to help develop an effective mood and tone
 - Actor’s focus – to whom or where is the actor speaking? Ability to remain “in character”; if multiple characters are being played by a single actor, transitions should be clear, distinctive and creative.
 - Characterization – believable representation of human motives, thoughts, actions and emotions.
 - Action – natural movement of the actor(s) that is both original and creative enhancing the idea of the presentation.
 - Blocking – proper staging; movement with purpose; staging that best allows full view of actor’s face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Preparation – an apparent effort of thought and time in preparation.
 - Interpretation – a conclusive voice stating the overall message.
 - Understandable concept – the combination of scripture, communication, presentation/technique, and effectiveness in attaining a response.

Speech - Patriotic Oration

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

SPEECH PATRIOTIC GUIDELINES

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

- Selection

- Appropriate—the selected portion should provide adequate opportunity for the actor to explore and effectively interpret the words and actions of multiple characters in a range of settings, appropriate for this festival; appropriate level of difficulty. Scripture portion used is substantial enough for full setting, character, and story development.
- Originality – use of inventive and creative ideas; demonstrates a fresh approach.
- Communication
 - Posture – use of whole body to enhance character.
 - Expression – nonverbal communication (i.e. facial expressions, gestures, posture) that enhances mood of the presentation.
 - Character development – a full realization of who the character(s) become(s) throughout the presentation.
 - Stage presence – command of stage; control, confidence and comfort.
 - Vocal clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.
 - Memorization—word perfect recitation of the selected scripture portion
- Presentation/Technique
 - Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines
 - Delivery – strong delivery of lines using proper pronunciation of words to help develop an effective mood and tone
 - Actor’s focus – to whom or where is the actor speaking? Ability to remain “in character”; if multiple characters are being played by a single actor, transitions should be clear, distinctive and creative.
 - Characterization – believable representation of human motives, thoughts, actions and emotions.
 - Action – natural movement of the actor(s) that is both original and creative enhancing the idea of the presentation.
 - Blocking – proper staging; movement with purpose; staging that best allows full view of actor’s face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Preparation – an apparent effort of thought and time in preparation.
 - Interpretation – a conclusive voice stating the overall message.
 - Understandable concept – the combination of scripture, communication, presentation/technique, and effectiveness in attaining a response.

Poetry

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

SPEECH POETRY GUIDELINES

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

- Selection
 - Appropriate—the selected portion should provide adequate opportunity for the actor to explore and effectively interpret the words and actions of multiple characters in a range of settings, appropriate for this festival; appropriate level of difficulty. Scripture portion used is substantial enough for full setting, character, and story development.
 - Originality – use of inventive and creative ideas; demonstrates a fresh approach.
- Communication
 - Posture – use of whole body to enhance character.
 - Expression – nonverbal communication (i.e. facial expressions, gestures, posture) that enhances mood of the presentation.
 - Character development – a full realization of who the character(s) become(s) throughout the presentation.
 - Stage presence – command of stage; control, confidence and comfort.
 - Vocal clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.
 - Memorization—word perfect recitation of the selected scripture portion
- Presentation/Technique
 - Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines
 - Delivery – strong delivery of lines using proper pronunciation of words to help develop an effective mood and tone
 - Actor’s focus – to whom or where is the actor speaking? Ability to remain “in character”; if multiple characters are being played by a single actor, transitions should be clear, distinctive and creative.
 - Characterization – believable representation of human motives, thoughts, actions and emotions.
 - Action – natural movement of the actor(s) that is both original and creative enhancing the idea of the presentation.
 - Blocking – proper staging; movement with purpose; staging that best allows full view of actor’s face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Preparation – an apparent effort of thought and time in preparation.
 - Interpretation – a conclusive voice stating the overall message.
 - Understandable concept – the combination of scripture, communication, presentation/technique, and effectiveness in attaining a response.

Dramatized Quoting

The category is open to Upper Level.

1. Dramatized Quoting is the art of telling a story through verbal communication and action by the direct quote of a scripture portion of the Bible by one eligible student, or the memorized oral interpretation by an individual of a selection includes dialogue between two or more characters (interpreted by one person) or a monologue.
2. A time limit of 5 minutes is allowed for Dramatized Quoting entries. There are 90 seconds for setup and 90 seconds for tear down.
3. Selections are to be made from scripture portions, plays, stories, or other works from published sources. The selection used must be memorized, presented from consecutive verses **or in full context and continuity (not abridged)**, and quoted word perfect. The version of Bible used is the choice of the student.
4. Four typed copies of the selection must be presented to the evaluators at the assigned presentation time. Typed selections must be black Arial or Times New Roman 12-point font, double-spaced, and include complete citation of source, or, if using the Bible, the version, book, chapter and verse references.

5. Participants must introduce their presentations by stating the work used, or the Bible version, book, chapter, and verses used. Introductory remarks count toward the overall time limit.
6. All aspects of the drama must take place within the boundaries of the stage.
7. Chairs may be used as props. However, standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants may not bring their own chairs to the Festival.
8. Handheld props are allowed. Neither flammable nor liquid props are permitted.
9. Costumes are permitted.
10. Neither masks nor costume make up is allowed.

DRAMATIZED QUOTING GUIDELINES

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

- Selection
 - Appropriate—the selected portion should provide adequate opportunity for the actor to explore and effectively interpret the words and actions of multiple characters in a range of settings, appropriate for this festival; appropriate level of difficulty. Scripture portion used is substantial enough for full setting, character, and story development.
 - Originality – use of inventive and creative ideas; demonstrates a fresh approach.
- Communication
 - Posture – use of whole body to enhance character.
 - Expression – nonverbal communication (i.e. facial expressions, gestures, posture) that enhances mood of the presentation.
 - Character development – a full realization of who the character(s) become(s) throughout the presentation.
 - Stage presence – command of stage; control, confidence and comfort.
 - Vocal clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.
 - Memorization—word perfect recitation of the selected scripture portion
- Presentation/Technique
 - Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines
 - Delivery – strong delivery of lines using proper pronunciation of words to help develop an effective mood and tone
 - Actor’s focus – to whom or where is the actor speaking? Ability to remain “in character”; if multiple characters are being played by a single actor, transitions should be clear, distinctive and creative.
 - Characterization – believable representation of human motives, thoughts, actions and emotions.
 - Action – natural movement of the actor(s) that is both original and creative enhancing the idea of the presentation.
 - Blocking – proper staging; movement with purpose; staging that best allows full view of actor’s face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Preparation – an apparent effort of thought and time in preparation.
 - Interpretation – a conclusive voice stating the overall message.
 - Understandable concept – the combination of scripture, communication, presentation/technique, and effectiveness in attaining a response.

Arts

Visual Arts

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

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

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

Read the General Information and General Rules.

Festival Delivery Instructions

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

General Art Division Rules

1. Art entries must be entirely the original work of one eligible student and not previously submitted.
2. Each Art Division entry must have a Visual Art & Photography Official Form attached to the entry upon delivery. If the information page is not present, is missing any information, or is not legible upon delivery at the art gallery, the entry will receive a 2-point rule violation per evaluator. The page must include the following information:
 - Participant
 - Category
 - Designation of medium (state the materials used to create the piece; visual art entries only)
 - Explanation of medium (explain how the piece was created in technical terms by stating equipment used, process, etc.)
 - School Name, City and State
3. Only the Official Entry Form is required (rule #2). An essay or story explaining the message or the theme of the piece is not allowed.
4. If set up or assembly is required for the display of Art Division entries, it must be completed by the student.
5. Graphic Design and T-shirt Design entries are required to creatively and effectively interpret the annual theme.

6. The overall size (including mounting and mat) of any entry in the Art Division must be no smaller than 4 by 6 inches and no larger than 32 by 32 inches (except for Visual Art, Three-Dimensional).
7. Framing other than mat board is not allowed.

Visual Art Guidelines

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

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

Visual Art, Three-Dimensional

Visual Art, Three-Dimensional entries are defined as either sculpture that can be viewed from all sides or a work that simulates the effect of depth or the illusion of a third dimension.

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

- Mixed Media
- Sculpture
- Ceramic

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

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

Ceramics

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

Sculpture

The following media shall be acceptable:

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

Mixed Media

- This category applies to any work that contains more than THREE visible media where any element is lifted from the flat surface (3D).
- Mixed media entries should NOT fit into any other category.
- Entries may be on paper, board or canvas, or any surface that does not exceed 32 x 32 inches.

Visual Art, Two-Dimensional

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

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

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

Visual Art, Two Dimensional entries must be mounted. Paintings on stretched canvas are considered mounted already. The entry may be framed with cut matte board. Framing other than matte board is not allowed. Entries must adhere to the size requirements under General Art Rules #6.

Drawing - Monochromatic

- Monochromatic drawing is done in only one color.
- The student may use one or several of the following:
 - Pencil – graphite or colored only
 - Charcoal – sticks or pencils
 - Wash drawing (painting with diluted ink)
 - Ink – black or colored (pens, calligraphy or felt tip)
 - Pastels – soft, oil, pastel pencils or chalk, or conte crayons
 - Markers – washable or permanent
 - Another drawing medium not listed above
- Charcoal drawings must be sealed with a protective spray or be covered with clear acetate. (Caution: When using spray fixative, be sure to follow manufacturer’s instructions on the label for safe use.)

Drawing - Color

- The following media shall be acceptable:
 - Charcoal – sticks or pencils

- Pencil – graphite or colored only
- Ink – black or colored (pens, calligraphy or felt tip)
- Pastels – soft, oil, pastel pencils or chalk, or conte crayons
- Markers – washable or permanent
- Any weight or color drawing paper may be used. Any surface is acceptable, not to exceed 32 x 32 inches.

Painting – Oil

- The media shall be oil.
- Entries may be on canvas or paper or any surface that does not exceed 32 x 32 inches.
- Entries painted on canvas do not need to be matted.

Painting – Acrylic

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

Painting – Watercolor

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

2D Mixed Media

- This category applies to any work that contains more than THREE visible media such as watercolor, India ink, and chalk, or oil paints and sand, or oil pastels and tempera paint, etc., where all media remain on one flat surface (2D).
- Mixed media entries should NOT fit into any other category.
- Entries may be on paper, board or canvas, or any surface that does not exceed 32 x 32 inches.

Photography

Photography Guidelines

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

- Selection
 - Appropriate—appropriate level of difficulty; appropriate for this festival in subject and taste; overtly “religious” subject, symbols, or theme are not required.
 - Fresh concept – demonstrates a fresh approach
 - Style – keeps with genre (traditional or digital)
- Communication
 - Range of appeal – relevant and appealing to multiple audiences
 - Originality – displays an individualistic style; avoids overused ideas or concepts.
 - Initial impression – meaning and general intent readily grasped; immediate visual impact.
 - Visual impact – imagery that is visually compelling; forceful, subtle, or vivid.
- Presentation/Technique
 - Elements of design – incorporation of shape, line, pattern, texture, space, framing, size, angle, and cropping.
 - Flow – a natural flow of image(s) for viewer’s eye.
 - Organization – apparent focal point; organization of compositional elements.
 - Lighting – effective use of light; develops mood and nuance.
 - Consistency – consistent use of medium.
 - Proportion – appropriate use of space.
 - Use of color/contrast – black and white reveals contrast; color is clear and appropriate for image.
 - Technique – proper use of the medium.

- Finished presentation – completeness; photograph must be mounted (no framing other than matte) with overall size no smaller than 4 by 6 inches and no larger than 32 by 32 inches.
- Effectiveness
 - Effectiveness - produces an overall effective visual impression or impact
 - Preparation – an apparent effort of time and thought in preparation.
 - Understandable concept – the combination of subject selection, communication, presentation/technique, and effectiveness in attaining a response.

Photography – Still Life

1. The photograph may be color or black and white of a still life, macro photography, or design.
2. Size of the photograph will be no smaller than 4” x 6” and no larger than 32”x 32”.
3. Photos are to be matted and not framed.
4. Each entry should consist of one photograph only.
5. Photos from a traditional or digital camera.
6. Digital Alterations: All photographs should accurately reflect the subject matter and the scene as it appeared. Photos that have been digitally altered beyond standard optimization will be disqualified. Acceptable are adjustments to color, contrast, brightness and sharpness; removal of dust and scratches; cropping; black and white conversions; and use of HDMI (high dynamic range imaging), where multiple exposures of the same scene are combined for a greater tonal range.
7. Entry should include: Title for the photograph. The artistic photography entry which has been digitally altered should have a title. On the Visual Art & Photography Official Entry Form write the title of the photograph along with 2-4 sentences describing the theme of the picture.

Photography – Landscape and Architecture

1. The photograph may be color or black and white of landscape or architecture.
2. Size of the photograph will be no smaller than 4” x 6” and no larger than 32”x 32”.
3. Photos are to be matted and not framed.
4. Digital Alterations: Acceptable artistic alterations are adjustments to color, contrast, brightness and sharpness; removal of dust and scratches; cropping; black and white conversions; and use of HDMI (high dynamic range imaging), where multiple exposures of the same scene are combined for a greater tonal range.
5. Other acceptable artistic alterations are selecting objects/subjects within a picture or selecting the whole picture to apply the use of artistic digital filters and effects. Examples of artistic filters and effects are watercolor, neon glow, posterizing, stained glass, and others which do not show the scene in its originality.
6. The addition, duplication, deletion or moving of objects in the photos is also acceptable.
7. Entry should include: Title for the photograph. The artistic photography entry which has been digitally altered should have a title. On the Visual Art & Photography Official Entry Form write the title of the photograph along with 2-4 sentences describing the theme of the picture.

Photography – People and Animals

1. The photograph may be color or black and white of people or animals.
2. Size of the photograph will be no smaller than 4” x 6” and no larger than 32”x 32”.
3. Photos are to be matted and not framed.
4. Each entry should consist of one photograph only.
5. All photos from a traditional or digital camera only. Photographs taken with a cell phone are not acceptable.
6. Digital Alterations: All photographs should accurately reflect the subject matter and the scene as it appeared. Photos that have been digitally altered beyond standard optimization will be disqualified. Acceptable are adjustments to color, contrast, brightness and sharpness; removal of dust and scratches; cropping; black and white conversions; and use of HDMI (high dynamic range imaging), where multiple exposures of the same scene are combined for a greater tonal range. Not acceptable are photo composites (combination of two or more photos, not of the same scene); the addition, duplication, deletion or moving of objects in the photos; or the use of artistic digital filters and effects. Examples of artistic filters and effects

are watercolor, neon glow, posterizing, stained glass, and others which do not show the scene in its originality.

7. Entry should include: Title for the photograph. The artistic photography entry which has been digitally altered should have a title. On the Visual Art & Photography Official Entry Form write the title of the photograph along with 2-4 sentences describing the theme of the picture.

Dance Division

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

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

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

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

- Step: A contemporary form of dance characterized by the incorporation of percussive sounds and movements.
- Urban: Also known as “street dance;” incorporating the various rhythms and techniques, and skills of hip-hop.
- Ballet: (Worship Dance) A classical form of dance characterized by formally precise steps and poses. A basic vocabulary of recognized ballet technique is used as criteria for the evaluation of entries in the ballet genre.
- Contemporary: (Worship Dance) An expressive style of dance that combines elements of several dance genres including modern, jazz, lyrical, and classical ballet. Contemporary dance may be performed to many different styles of music.

Dance Division Rules

1. A Dance division entry is for the art and ministry of communicating a story or message and expressively and worshipfully interpreting music using recognized dance technique.
2. Troupe entries may consist of two to ten eligible students.
3. There is a time limit of 5 minutes for all Dance entries.
4. The musical track that accompanies a Dance entry may or may not contain lyrics. However, mouthing lyrics/lip synching is not permitted.
5. Live accompaniment is not permitted.
6. Modest attire must be worn. Clothing must be appropriate for effective interpretation, intended audience and a worshipful atmosphere. Low-cut tops, backless shirts, tight apparel, short shorts, extremely baggy pants, and see-through skirts without leggings are never acceptable.
7. Dancers may choose to wear or not to wear shoes. Ballet slippers, paws, or jazz shoes are acceptable.
8. Fine Arts Festival holds a high standard and does not permit suggestive movements, music, or attire. Any movement, music, or attire that is deemed inappropriate may receive either Selection or Effectiveness point deductions or rule violations.
9. The use of percussion instruments is not permitted.
10. The use of streamers, ribbon, banners, or flags is permitted but must not become the focal point of the presentation at the expense of recognized and legitimate dance technique.
11. The use of a director during the presentation is not permitted.
12. All dance entries are evaluated based on the criteria for the category entered. Dances must demonstrate specific skills, movements and elements of the chosen style.
13. The splicing of up to three songs is allowed. Entries may have more than three splicing as long as there are three songs maximum. Please see General Rules for “Copyrighted Materials.”

Step Or Urban Dance Guidelines

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

Worship Dance – Classical, Ballet And Contemporary Guidelines

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

- Selection
 - Appropriate—appropriate for this festival; appropriate level of difficulty; appropriate attire for genre with ministry effectiveness in mind
 - Style—compliments the music, keeps with genre
 - Originality – use of original and creative movement to create artistic effect.
- Communication
 - Expression—use of both facial expression and body language
 - Choreography—use of levels, group work, and variety of movements to support dance style.
 - Staging—use of formations (with correct spacing); use of creative transitions and movement from one formation to another; seamless transitions
- Presentation/Technique
 - Alignment—proper lines according to arms and feet positions, legs, and body composition
 - Artistry—connection and interpretation of song
 - Execution of technical skill—proper execution of technical elements and movements (turns, leaps, jumps, kicks, extensions, and floor work) Includes basic fundamentals (posture, turnout, initiation of movement, and control)

- Difficulty—incorporation of challenging movements and/or skills (leaps, turns, kicks, extensions, and floor work)
- Group execution—uniformity (use of all dancers throughout entirety of troupe routine)
- Synchronization—precision of arm and body placement; group timing with the music
- Musicality—execution of movements throughout the routine, complementing the beats and rhythm of the music.
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Preparation – an apparent effort of thought and time in preparing the selection; memorization
 - Stage presence and projection—ability to connect with audience during performance (includes: genuine expression, emotion, and energy)
 - Overall effect – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.

Drama Division

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

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

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

Drama

1. A Drama Ensemble/Solo presentation is the art of telling a culturally relevant story through verbal communication and action.
2. Drama Ensemble, Small, entries may consist of two to four eligible students. Drama Ensemble, Large, entries may consist of five to ten eligible students.
3. A time limit of 5 minutes is allowed for each drama entry. There are 90 seconds for setup and 90 seconds for teardown.
4. Drama entries do not have to be original, but originality is encouraged.
5. Drama entries must creatively and effectively interpret the annual theme.
6. The entire presentation must be memorized.
7. No recorded or electronic sound effects are allowed. Neither soundtracks nor live background music is allowed.
8. All aspects of the drama must take place within the boundaries of the stage.
9. Chairs may be used as props. However, standing on chairs is not allowed and result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs.
10. Small, handheld props are allowed in Drama entries. Neither flammable nor liquid props are permitted.
11. Costumes are permitted in Drama entries.
12. Neither masks nor costume makeup is allowed.

Drama Guidelines

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

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

- Communication
 - Posture – use of whole body to enhance character.
 - Expression – nonverbal communication (i.e. facial expressions, gestures, posture) that enhances mood of the presentation.
 - Character development – a full realization of who the character(s) become(s) throughout the presentation.
 - Stage presence – command of stage; control, confidence and comfort.
 - Vocal clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.
- Presentation/Technique
 - Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines
 - Delivery – strong delivery of lines using proper pronunciation of words to help develop an effective mood and tone of the line.
 - Actor’s focus – to whom or where is the actor speaking? Ability to remain “in character”; if multiple characters are being played by a single actor, transitions should be clear, distinctive and creative.
 - Characterization – believable representation of human motives, thoughts, actions and emotions.
 - Action – natural movement of the actor(s) that is both original and creative enhancing the idea of the presentation.
 - Blocking – proper staging; movement with purpose; staging that best allows full view of actors face and body placement with appropriate spacing to provide a clean and uncluttered stage picture.
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Preparation – an apparent effort of thought and time in preparation.
 - Interpretation – a conclusive voice stating the overall message.
 - Memorization – strong knowledge of the lines and action of the piece.
 - Understandable concept – the combination of script selection, communication, presentation/technique, and effectiveness in attaining a response.

Human Video

1. A Human Video Ensemble/Solo presentation is the art of telling a story through a non-verbal drama presentation that accompanies a musical track.
2. Human Video Ensemble, Small entries may consist of two to four eligible students. Human Video Ensemble, Large entries may consist of five to ten eligible students.
3. The musical track that accompanies Human Video entries must include lyrics. Voice-overs may be present in the recording but may not completely replace the lyrics.
4. The Human Video technique of “lip sync” must be present in the majority of the presentation.
5. The splicing of up to three songs is allowed. Entries may have more than three splicing as long as there are three songs maximum. Voice-overs do not count toward the three-song limit. See General Rules for “Copyrighted Materials.”
6. Live accompaniment is not permitted in Human Video presentations.
7. No live vocal communication of any form from the actor(s) is permitted.
8. A time limit of 5 minutes is allowed for Human Video, Solo entries. There are 90 seconds to set up and 90 seconds to tear down.
9. A time limit of 7 minutes is allowed for Human Video, Ensemble entries. There are 90 seconds to set up and 90 seconds to tear down.
10. Entries do not have to be original, but originality is encouraged.
11. Human Video entries are not required to interpret the annual theme.
12. All aspects of the human video must take place within the boundaries of the stage.
13. Safe gymnastic elements and/or cheer-type mounts are acceptable Human Video techniques but must fit believably within the story line or be vital to character or story development.
14. No person may have more than one other person on his/her shoulders.

15. Chairs are the only allowed prop. Standing on chairs is not allowed and result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs to the Festival.
16. Costumes are not permitted in Human Video entries.
17. T-shirts in various colors are not considered costumes unless they are added, removed or manipulated so as to portray a new place or character.
18. Neither masks nor costume makeup is allowed.

Human Video Guidelines

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

- Selection
 - Christian message – presents a clear Christian message with ministry effectiveness in mind.
 - Appropriate—appropriate level of difficulty; appropriate for this festival
 - 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
 - Facial expression – facial expressions convey the character’s disposition, mood, and include lip sync of song’s lyrics.
 - 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.
 - Physical energy – demonstrates the emotion with exaggerated energy of character(s).
 - Stage presence – command of stage; control, confidence and comfort.
- Presentation/Technique
 - Presentation of story line – well-developed and recognizable storyline; actor(s) successfully convey intended purpose of character(s) throughout presentation (with facial expression, motion, body language and action).
 - Timing/delivery – understanding and excellent execution of the pace of the scene(s).
 - Development – complete, understandable, and believable development of the story line and characters.
 - Uniformity – uniform body movements; uniform lip sync between multiple characters (ensemble).
 - Actors’ focus – to whom or where is the actor speaking? Ability to remain “in character”; if multiple characters are being played by a single actor, transitions should be clear, distinctive and creative.
 - Characterization – believable representation of characters’ motives, thoughts, actions and emotions.
 - Action – natural movement of the actor(s) that is both original and creative to enhance the idea of the presentation.
 - Blocking – proper staging; movement with purpose; staging that best allows full view of actor’s face and body.
 - Mounts - mounts, object-building, gymnastic, or cheer-type elements fit believably within the storyline or character development.
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Preparation – an apparent effort of thought and time in preparation.
 - Interpretation – actual conveyance of the message of the song through the overall presentation.
 - Memorization – strong and evident knowledge of the lyrics.
 - Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.

Instrumental Division

Read the General Information and General Rules.

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

- Piano Solo
- Percussion Solo
- Percussion Ensemble
- Instrumental Solo
- Instrumental Ensemble
- Orchestra

General Instrumental Division Rules

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

Piano Solo Guidelines

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

- Selection
 - Appropriate—appropriate level of difficulty; appropriate for this festival

- Arrangement/Composition – a well-rounded, cohesive musical statement.
- Originality – if written or arranged by the student, use of original and creative ideas; demonstrates a fresh approach.
- Communication
 - Posture – conducive for performance.
 - Expressiveness – appropriate musical interpretation
 - Stage presence – command of stage and instrument; control, confidence and comfort.
 - Interpretive skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).
 - Communication – ability to connect with audience.
- Presentation/Technique
 - Dynamics – effective use of contrasting volumes.
 - Phrasing – produces complete musical sentences.
 - Rhythmic stability – evenness of rhythm
 - Precision/accuracy – skillful exactness of the presentation.
 - Chording technique – if the piece is improvised, skillful use of various chords, progressions, inversions, etc. to enhance the arrangement
 - Fingering – smooth dexterity in chords, scales, arpeggios and patterns.
 - Modulating technique – accurate key changes (if it is improvised, the effective use of chords, progressions, scales, and arpeggios, etc. in making key changes).
 - Control – command of the instrument to produce desired tone and affect.
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Preparation – an apparent effort of thought and time in preparation.
 - Memorization – complete knowledge of the piece from memory
 - Overall effectiveness – the combination of music selection, communication, presentation/technique, to achieve overall effectiveness

Percussion, Solo And Ensemble

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

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

Percussion Rules

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

Percussion Guidelines

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

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

- Communication
 - Posture – posture conducive for performance.
 - Expressiveness – appropriate musical interpretation; musical and facial expression.
 - Stage presence – command of stage and instrument; control, confidence and comfort.
 - Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).
 - Unity – demonstrates the art of working together (ensemble).
 - Communication – ability to connect with audience.
 - Interpretation - actual conveyance of the message of the piece through the presentation
- Presentation/Technique
 - Dynamics – effective use of contrasting volumes.
 - Phrasing – produces complete musical sentences.
 - Tone quality – a musical sound having a definite pitch, volume, or time line.
 - Rhythmic stability – evenness of rhythm.
 - Precision/accuracy – skillful exactness of the presentation.
 - Control – command of the instrument(s) to produce desired effects.
 - Blend – achieves balance between instruments or movements of the piece.
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Preparation – an apparent effort of thought and time in preparation.
 - Memorization – strong knowledge of the melody of the song(s)
 - Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness attaining a response.

Instrumental Solo Guidelines

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

- Selection
 - Appropriate—appropriate level of difficulty; appropriate for this festival
 - Arrangement/Composition – a well-rounded, cohesive musical statement.
 - Originality – use of original and creative ideas; demonstrates a fresh approach.
- Communication
 - Posture – conducive for performance.
 - Expressiveness – appropriate musical interpretation; musical and facial expression.
 - Stage presence – command of stage and instrument; control, confidence and comfort.
 - Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).
 - Communication – ability to connect with audience.
- Presentation/Technique
 - Dynamics – effective use of contrasting volumes.
 - Phrasing – produces complete musical sentences.
 - Intonation – accurate pitch of the instrument, maintaining correct intervals.
 - Tone quality – a musical sound having a definite pitch, volume, and timbre.
 - Rhythmic stability – evenness of rhythm (timing, vibrato, etc.).
 - Precision/accuracy – skillful exactness of the presentation.
 - Fingering – smooth dexterity in chords, scales, arpeggios, and patterns.
 - Technique – if bowed – proper bow hold; if plucked – proper tension and control.
 - Control – command of the instrument to produce desired tone and effect.
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Preparation – an apparent effort of thought and time in preparation.
 - Memorization – strong knowledge of the melody of the song(s).

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

Instrumental Ensemble

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

Instrumental Ensemble Guidelines

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

- Selection
 - Appropriate—appropriate level of difficulty; appropriate for this festival
 - Christian message - presents a clear Christian message with ministry effectiveness in mind.
 - Overall arrangement – well-rounded, cohesive musical statement.
 - Originality – use of creative ideas; demonstrates a fresh approach; creative in its concept and structure
- Communication
 - Posture – conducive for effective performance.
 - Expressiveness – appropriate musical interpretation; musical and facial expression.
 - Stage presence – command of stage and instrument; control, confidence and comfort.
 - Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).
 - Communication – ability to connect with audience.
- Presentation/Technique
 - Dynamics – effective use of contrasting volumes.
 - Phrasing – interesting melodic and instrumental phrasing
 - Intonation – accurate pitch of the instrument, maintaining correct intervals.
 - Tone quality – clarity and accuracy of pitch, volume, and timbre
 - Rhythmic stability – evenness of rhythm (timing, vibrato, etc.)
 - Precision/accuracy – skillful exactness of the presentation.
 - Fingering – smooth dexterity in chords, scales, and patterns.
 - Control – command of the instrument(s) to produce desired tone and effect.
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Understandable concept – the combination of music selection, communication, presentation/technique and effectiveness
 - Interpretation of clear thought - consistent interpretation of the musical style and lyrical line throughout the song
 - Relevance - music is in a style and form that connects with the listener

Vocal Division

Read the General Information and General Rules.

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

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

General Information

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

General Vocal Division Rules

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

Worship Team

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

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

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

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

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

All music must be memorized.

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

Sound engineers are provided by the Festival.

Worship Team Guidelines

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

- Selection
 - Christian message – presents a clear Christian message with ministry effectiveness in mind.
 - Arrangement – well-rounded, cohesive musical statement
 - Originality – use of original and creative ideas; demonstrates a fresh approach.
 - Appropriate – appropriate level of difficulty; appropriate for this festival
 - Musical transitions - thoughtful flow of music; theme unity (holiness, the cross, etc.); smooth flow from one song to the next
- Communication
 - Posture – relaxed body stance for proper breath control.
 - Expressiveness – both facial expression and use of body language to lead in worship.
 - Stage presence – command of stage and/or instrument; control, confidence and comfort.
 - Communicative skill – interprets the overall musical intent (i.e. emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).
 - Unity – cohesiveness of vocalists and instrumentalists.
 - Worshipful lyrics - appropriate lyrics for application of audience; avoiding trite expressions
- Presentation/Technique
 - Dynamics – effective use of contrasting volumes.
 - Phrasing – completeness of a musical statement.
 - Intonation – ability to sing in tune.
 - Tone quality – ability to produce clear and pleasant tone
 - Diction – proper enunciation of words.
 - Articulation – executes articulate phrases (i.e. ‘staccato’ – short, ‘marcato’ – marked, and ‘legato’ – connected).
 - Breathing – proper breath management.
 - Rhythmic precision – ability to internalize the pulse.
 - Blend – creates a balanced sound.
 - Energy – demonstrates vitality appropriate for the selection(s).
 - Harmony—knowledgeable and effective use of unison and multi-part harmony
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion; able to draw a worshipful response.
 - Preparation – an apparent effort of thought and time in preparation.
 - Memorization – strong knowledge of the lyrics and melody of the song(s).
 - Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.

Rap

1. Rap is the urban art of communicating through rhythm and rhyme.
2. A Rap Group entry may consist of two to ten eligible students.
3. Rap entries must be the original works of the student(s) and not previously submitted in this festival.

4. All Rap entries have a time limit of 5 minutes. There are 90 seconds for set up and 90 seconds for tear down.
5. Three sets of lyric sheets must be hand delivered to the evaluators at each level of participation. Lyric sheets must be typed with the lyrics divided into the sections of the song (chorus, verse, bridge, etc.) and must have a title page or heading that includes the following information:
 - a. Title
 - b. Category
 - c. Composer(s)
 - d. School Name, City and State
6. A keyboard and standard drum set are provided. Students wishing to use drum machines must provide their own equipment and adhere to the setup and teardown time limits.
7. All entries must be memorized.

Rap Guidelines

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

- Selection
 - Christian message – presents a clear Christian message with ministry effectiveness in mind.
 - Appropriate - appropriate level of difficulty; appropriate for this festival
 - Arrangement – creative structure of verse and/or chorus with music and vocals.
 - Originality – use of original and creative ideas; demonstrates a fresh approach.
- Communication
 - Clear concept – understandable concept of lyrical message
 - Expression – facial expression and body language that reflect the tone and intent of the lyrics
 - Stage presence – command of stage and/or instrument; control, confidence and comfort.
 - Vocal clarity – enunciation of words, projecting with the correct, clear inflection and control appropriate for the presentation.
 - Interpretation - overall effectiveness/impact of the message
- Presentation/Technique
 - Motions – hand and arm gestures that enhance the performance.
 - Precision/stability – lyrics, motions and music complement each other.
 - Energy – demonstrates the emotion with exaggerated energy for the lyrics.
 - Creativity – unique physical response to rhythm and rhyme.
 - Timing – allows for lyrical delivery and audience response.
 - Phrasing – employs creative and innovative wording rather than trite or cliché.
 - Control – maintaining quality sound with appropriate volume.
 - Synchronization – multiple vocalists’ gestures or movements in proper rhythm with each other and the music (ensemble).
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Preparation – an apparent effort of thought and time in preparation.
 - Memorization – strong knowledge of the lyrics and melody of the song(s).
 - Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.

Songwriting

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

Songwriting Rules

1. Songwriting is the art of writing a Christian or sacred composition including both music and lyrics.
2. Songwriting entries may consist of one to five eligible students.

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

Songwriting Guidelines

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

- Selection
 - Christian message – presents a clear Christian message with ministry effectiveness in mind.
 - Appropriate - appropriate level of difficulty; appropriate for this festival
 - Arrangement – well-rounded, cohesive musical statement
 - Originality – original in its concept, lyrics, and melody; demonstrates a fresh approach.
- Communication
 - Use of poetic language – employs poetic language, such as similes and metaphors.
 - Rhyme scheme – follows a rhyme scheme that is unique in its wording.
 - Lyrical hook - composed around a lyrical concept/phrase that is restated or woven throughout the selection
 - Clear message – reveals a message that is clearly understood by the listener.
- Presentation/Technique
 - Introduction/song length – an introduction that sets the mood of the song; a song that is not too long or too short.
 - Harmonic structure – the harmonic structure of the song must follow acceptable musical practice and should be enriched beyond the primary chords of I, IV, and V.
 - Phrasing – melodic and lyrical phrasing follows the concept of the song.
 - Melodic development – variations in the melody after being stated in its initial form.
 - Song form – structure of the composition is in “song” form (for example, introduction, verse, chorus, verse, chorus, bridge, modulation into chorus, coda/tag).
 - Use of figurative language – creative and effective use of descriptive words, creates a mental picture.
 - Time frame/development – develops of the overall harmonic structure that fits into a proportional time frame where one section is not emphasized to the detriment of another section.
 - Contrast/variation – variations and contrasts in the harmonic structure and the melodic line.
 - Clear theme – overall concept and melodic motif clearly developed.
 - Memorable tune – melody is memorable and singable.
- 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/technique and effectiveness attaining a response.

Vocal Ensemble/Solo

1. An entry in a Vocal Ensemble/Solo category is for the art of presenting a vocal song selection with ministry effectiveness in mind.
2. A Vocal Ensemble, Small may consist of two to four eligible students.
3. A Vocal Ensemble, Large may consist of five to ten eligible students.
4. A Vocal Ensemble, Spanish may consist of two to ten eligible students.
5. Bilingual entries are not permitted.
6. A time limit of 5 minutes is allowed for all vocal solos and ensembles. There are 90 seconds allowed for setup and 90 seconds for teardown.
7. Music must be memorized.
8. Participants may not ask for special sound settings. To ensure consistent sound level, microphones are set prior to the Festival by an official sound technician. It is the responsibility of the participants to make sure the microphones are turned on and to move microphones to accommodate blend and volume.
9. Soundtrack levels may be adjusted to compensate for different recording levels. Background vocals are allowed for solo entries. Background vocals are not allowed for group entries.

Vocal Solo Guidelines

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

- Selection
 - Christian message – presents a clear Christian message with ministry effectiveness in mind.
 - Appropriate - appropriate level of difficulty; appropriate for this festival
 - Arrangement – well-rounded, cohesive musical statement.
 - Display of vocal range – demonstrates a wide vocal range
- Communication
 - Posture – relaxed body stance for proper breath support and management.
 - Expressiveness – both facial expression and use of body language.
 - Stage presence – command of stage; control, confidence and comfort.
 - Communicative skill – ability to connect with audience.
- Presentation/Technique
 - Dynamics – effective use of contrasting volumes.
 - Phrasing – completeness of a lyrical statement.
 - Breathing – proper breath management.
 - Intonation – ability to sing in tune.
 - Tone quality – ability to produce clear and pleasant tone.
 - Diction – proper enunciation of words.
 - Articulation – executes clear and coherent phrases (i.e. ‘staccato’ – short, ‘marcato’ – marked, and ‘legato’ – connected).
 - Rhythmic precision – ability to internalize the pulse.
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Preparation – an apparent effort of thought and time in preparing the selection.
 - Memorization – strong knowledge of the lyrics and melody of the song(s).
 - Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.

Choir

1. A Choir is for the art of presenting a sacred choral song selection with ministry effectiveness in mind.
2. A Choir entry must consist of 11 to 75 eligible students.

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

Vocal Ensemble/Choir Guidelines

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

- Selection
 - Christian message – presents a clear Christian message with ministry effectiveness in mind.
 - Appropriate - appropriate level of difficulty; appropriate for this festival
 - Arrangement – well-rounded, cohesive musical statement.
 - Display of vocal range – demonstrates a wide vocal range
- Communication
 - Posture – relaxed body stance for proper breath support and management.
 - Expressiveness – both facial expression and use of body language.
 - Stage presence – command of stage; control, confidence and comfort.
 - Unity – demonstrates ensemble cohesiveness.
 - Communicative skill – ability to connect with audience.
- Presentation/Technique
 - Dynamics – effective use of contrasting volumes.
 - Phrasing – completeness of a lyrical statement.
 - Breathing – proper breath management.
 - Intonation – ability to sing in tune.
 - Tone quality – ability to produce clear and pleasant tone.
 - Diction – proper enunciation of words.
 - Articulation – executes clear and coherent phrases (i.e. ‘staccato’ – short, ‘marcato’ – marked, and ‘legato’ – connected).
 - Blend – creating a balanced sound.
 - Rhythmic precision – ability to internalize the pulse.
 - Harmony—knowledgeable and effective use of unison and multi-part harmony
- Effectiveness
 - Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.
 - Preparation – an apparent effort of thought and time in preparing the selection.
 - Memorization – strong knowledge of the lyrics and melody of the song(s).
 - Understandable concept – the combination of music selection, communication, presentation/technique, and effectiveness in attaining a response.

Appendix

Spelling Bee List

Grade 3

verge	emblem	dispute	congress	chemical	extreme
drizzle	salmon	elastic	touchy	niche	errant
portion	butcher	absence	jostle	moderate	research
honesty	civilian	clarify	eastward	omega	promptness
notable	culprit	greetings	trinket	theme	multiples
watchman	raven	naughty	autumn	agreeable	breastplate
tropics	hustle	palace	farmer	figure	attribute
etching	various	climate	trophy	frenzy	balance
version	wherever	reveal	pewter	apartment	cablevision
nervous	faucet	babble	mileage	anchor	primitive
tribute	cushion	rustic	Pharisee	against	receipt
buttons	detain	opinion	operation	weakness	amplifier
vacation	almond	damage	packages	scheme	vehicle
doctors	venture	sherbet	logical	cluster	speechless
drafts	imagine	pertaining	fountain	tension	adorable
overhaul	dwelling	exalt	location	peasant	anchor
stereo	passenger	aspect	plumber	pigment	embarrass
tenant	absorb	quota	bulletin	cabbage	cleanse
mutual	tirade	trousers	verify	conquer	announce
leash	childish	hospital	alibi	system	irritate
reflect	campfire	likable	mobility	verdict	condition
ravine	relic	grime	sparrow	support	identify
misplace	fashion	assets	reaching	farce	surrender
eighth	legend	calcium	caption	oval	optimism
ream	colored	sought	arson	purpose	flutist
largely	wound	current	effort	actively	gratified
calorie	relish	purely	gauge	service	blameless
anxious	cheetah	gloat	ethnic	curtain	commerce
mistake	ally	probable	avenue	retrieve	homonym
brushes	sparse	basis	duration	drench	associate
daughter	furnace	surprise	abduct	accident	voluntary
vanish	media	numerous	smudge	garbage	judgment
correct	lunar	account	embrace	visible	incisor
rind	musician	allowance	cardinal	organize	sampling
possibly	planning	newscast	gallop	drought	introduce
warrant	perspire	planet	aviator	relieve	escalator

reindeer	mischief	editorial	millennium	solemn	obedience
challenge	additional	wonderfully	aptitude	composite	disaster
automobile	leverage	meteorite	banquet	corduroy	arithmetic
dedication	beautiful	fabulous	calculate	cartoonist	sheriff
memento	conclusion	juvenile	bamboo	awareness	locomotive
invention	lengthen	misfortunate	patriotism	alien	luncheon
tricycle	peacekeeper	repellant	favorable	abilities	emergency
thunderous	batteries	mortified	appoint	straighten	ignorance
weatherproof	inflation	cautious	iodine	humanity	electrician
sculpture	enzyme	restrain	ultimate	contractor	deliberate
crawled	volunteer	resemble	repaired	unnecessary	education
legitimate	sensitive	engineer	consonant	circular	catastrophe
unexpected	dynasty	junction	breakable	ourselves	cordial
geologist	adequate	capitalize	magazine	carcass	successful
historian	cassette	possession	ownership	anointing	remnant
orchestra	horizontal	aquarium	amusement	furious	unfavorable
pentagon	baggage	teenagers	simplify	answered	atonement
hallowed	difference	lagoon	petroleum	collective	alligator
scoreboard	gasoline	studious	exhibit	cultivate	ashamed
stimulating	scenery	custodian	invalid	charitable	attention
dramatize	digestible	coasting	interesting	fatality	zealot
misbehave	valuable	sycamore	species	issuing	achieve
sergeant	suitable	particle	charcoal	interfere	quizzical
finance	athlete	jealous	language	twentieth	tribulation
machinery	hydrogen	interview	paragraph	dormitory	reaction
sacrifice	fluoride	replica	scarcity	although	immense
thoughtful	barbarian	frequent	hostility	adoption	original
lightning	citizenship	spacecraft	telegraph	panelist	routine
windshield	ticklish	integrity	compound	silicon	worrisome
insincere	assistant	delivered	economy	finalist	triangular
glorious	eerie	disposal	nonprofit	beginning	punishment
incomplete	evasive	headline	ceremony	contestant	puzzlement
turbulent	unfortunate	eclipse	tardiness	copyright	wholesome
regulation	changeable	cherubim	scheme	clients	propeller
aluminum	octave	capacity	keyboard	dimensions	postscript
envelop	pharmacy	emperor	endorse	kilowatt	incident
dreadful	retrieve	interval	tradition	execute	recycle

pumpkin	national	mysterious	reproduce
appearance	instance	resurrection	preposition
disciple	acquire	programmable	carbohydrate
foreign	papyrus	verandah	repentance
bilateral	watermelon	refrigerator	adventurous
completion	disguise	reciprocal	mosquitoes
bifocals	retrieve	sanitation	phosphorus
inhale	profitable	biofeedback	perspiration
memorize	skyscraper	asteroid	manufacture
definite	journey	supervise	autobiography
precaution	inhibit	agriculture	
auctioneer	erosion	supersonic	
temporary	schedule	immortality	
spiritual	necessary	restaurant	
immediate	applicant	snowmobiling	
terminal	donation	hundredths	
generalize	violinist	hallelujah	
publisher	antique	counterclockwise	
situation	vertebrae	residence	
compass	pronounce	abbreviation	
unpleasant	natural	subscriber	
kinsman	marriage	thunderstorm	
heritage	residue	boomerang	
instructor	ancestor	speedometer	
triumphal	discovered	rectangular	
minority	velocity	salamander	
limerick	vitamins	throughout	
scorching	explaining	semicircle	
document	companion	gymnastics	
nominate	underhanded	discontinue	
themselves	auditorium	responsible	
permission	revelation	poinsettia	
vigorous	recuperate	competition	
argument	deliberately	antislavery	
examine	sledgehammer	suffrage	
dynamic	orchestra	declarative	
foolhardy	afternoon	extinguish	

Grade 4

sphere	fleece	cringe	savory	landscape	penetrate
swarm	breach	suffice	shallow	drought	intramural
censure	browse	malice	assent	fidelity	bewilder
flinch	portal	protrude	tentative	dormant	illustrate
adhere	demise	entomb	resume	automation	invisible
obstruct	recoil	haunt	rebuke	development	troublesome
frugal	confine	ideally	shrewd	cunning	satisfaction
orator	divert	finicky	simile	retaliation	pittance
punctual	drastic	major	deficit	mischance	rhubarb
impose	chasm	dowry	agape	intelligible	diameter
anxiety	hazard	harass	cleave	granddaughter	mischievous
despite	retract	fleeting	spurn	animosity	procession
concur	amity	goad	manual	admittance	insolent
audible	surname	cautious	adaptable	demolition	mediator
brawl	fluent	toxin	perplex	friction	pedigree
urban	reckless	phantom	vocation	honorary	outrageous
arraign	daunt	restrict	throng	expedition	adequate
assess	czar	lucid	abrupt	bookkeeping	interject
rummage	hoard	adept	tentative	acceptable	devotion
affirm	deluge	hostile	irrigate	doxology	engrave
chronic	chide	remembered	discredit	forsaken	prohibit
bicker	fiscal	alias	hindsight	reconcilable	paraphrase
upgrade	valor	thesis	proponent	importance	inclusive
sluggish	addicted	banish	exhaustive	biologist	exploit
abound	launch	surplus	similarity	anxiety	complicated
pamphlet	counter	align	exclusive	trespass	genealogy
explorers	stamina	accurate	recommend	experiment	destitute
persist	bureau	desolate	secession	amorous	infallible
shrink	apathy	entail	foresight	regenerate	apparent
induct	decrease	physician	afterward	obliterate	mechanize
scribe	quintet	vocal	unintentional	daughter	reinforce
rarity	propel	strife	victimize	professional	malign
deceit	reserved	advent	ancestry	reluctance	miniature
gentry	yokel	provoke	fantastic	commotion	fragment
opaque	profuse	prompt	integrate	pediatrics	eradicate
fusion	finale	witty	unwarranted	prologue	patriot

latitude	insurance	intervene	discreet	perimeter	lateral
presume	momentary	comedian	apprentice	colossal	parliament
intersect	monument	interpret	stronghold	existence	maneuver
thoughtfulness	lineage	enlighten	submission	respiratory	fictitious
pleasurable	unawares	generosity	modify	renovate	disbelieve
evangelist	sporadic	loathe	irrational	handkerchief	imperil
management	measurement	apparent	transient	equipment	monstrous
complexion	antifreeze	sovereign	mountainous	conclusive	investment
congregation	complex	beverage	antisocial	longitude	devour
enumerate	vacancy	exemption	irregular	detriment	grievous
exhibition	thermostat	abridged	divulge	membership	stockbroker
vivacious	hesitation	visibility	horsepower	nostalgia	percentage
intercede	manufacture	immature	sophomore	intrepid	precise
excavate	intricate	temptation	excavate	forwarding	prudence
irregular	resolution	especially	porcelain	departure	astronomy
apprentice	evidence	disregard	surprisingly	amendment	heirloom
devastate	proficient	blockade	altitude	percussion	predicament
insoluble	amazement	emphatic	intercede	allegiance	permeate
agriculture	suspense	avalanche	protocol	birthright	strenuous
animated	graduation	assumption	celebration	refreshments	famished
avalanche	perceptible	convene	transversal	absolute	cartilage
especially	punctuation	autopsy	vivacious	boundary	blunder
abridged	bleachers	animated	secularism	retribution	sediment
thermometer	fertilizer	anonymous	discharge	designer	substandard
apparent	orthodox	questionable	economical	impulsive	redemption
betrothal	contrary	explicit	degenerate	pertinent	illiterate
resources	requirement	agriculture	pancreas	vigorously	benediction
dissension	citadel	ramshackle	trustworthy	enrichment	perceive
beatitudes	essential	prominent	penitent	illegible	persnickety
guarantee	obligatory	invoke	default	assassin	forgiveness
dissident	frailty	insoluble	reimburse	organization	premature
penalize	obvious	custody	ambulance	sportscaster	forcible
prospective	culinary	diskette	emaciated	universal	security
trachea	dependent	kinship	sanitary	deviate	admiration
believable	practically	devastate	permanent	overwhelm	guardian
valiant	columnist	currency	simulate	depletion	extraction
secluded	fortunate	amplify	instrument	forfeit	discontent

fifteenth	population	possibility	underprivileged	inhabitant	opportunism
attendance	exaggerate	nonchalant	reappearance	continuation	insinuate
generosity	reflection	testimonial	examination	encyclopedia	martyrdom
misgiving	visualize	duplicate	jeopardize	accomplishment	introduction
candidate	disobedience	consecrate	imaginary	atmosphere	assignments
drudgery	literary	nomadic	antibiotic	oppression	deterioration
substantiate	tolerable	tabernacle	hydraulic	metabolism	imminent
trepidation	synagogue	magnitude	information	imperative	appreciation
paramount	commence	radioactive	litigation	understatement	appointment
guidance	unleavened	playwright	simultaneous	advancement	circumference
aristocrat	infinite	proportion	counterproductive	distinguish	dermatologist
isolation	unanimous	liberate	independent	hereditary	bibliography
reservoir	protection	loiter	inventiveness	nonrenewable	knowledge
noteworthy	bilingual	domain	hysterical	oceanographer	correspond
estimation	ascension	committee	interrogative	perpendicular	exasperating
preoccupy	enthusiasm	abundance	disappointment	contribution	adventuresome
thoroughly	tremendous	objective	communicate	approachable	boisterous
tabulate	resurrection	partnership	elimination	commandeering	computerize
monopoly	numeration	consideration	irresistible	humiliation	contagious
reversible	underestimate	constellation	prescription	interconnect	indifference
invoices	individuality	catastrophe	demonstration	computational	choreographer
persecution	photography	immaculate	hemisphere	categorize	mayonnaise
participant	hibernate	encouragement	approximate	postgraduate	disintegrate
transpose	intensify	merchandise	combination	commutative	discrimination
innocence	geographer	neighborhood	initiation	nondescript	
limousine	succulent	communities	announcement	excruciating	
upheaval	disperse	mispronounce	initiation	additionally	

Grade 5

interior	parish	umpteenth	whaleboat	humongous	grainy
imitate	peninsula	turnstile	unstoppable	confession	opportunity
howling	pronoun	thatch	vulture	multiplier	humiliate
hale	pincushion	tallow	woodcock	inability	acrylic
hopelessness	prophet	swelter	zenith	dangle	pigsty
graze	render	superstition	zinnia	mystify	inaccurate
goblet	rifle	sudsy	adjective	infatuate	ancient
gardenia	robberies	squarely	anointment	diamond	precious
fanfare	sandstone	showerhead	apparent	pliant	inedible
faithful	scoot	scrawny	barren	justify	antelope
erode	seemingly	scientist	bronze	proffer	interruption
elegant	sheepishly	revival	burial	kale	arithmetic
editor	slingshot	remainder	conviction	echoes	relocate
dribble	sponge	priest	cornpone	keenly	jittery
difficult	superb	powwow	counter	rectangular	avenue
daze	tassel	planetary	delicate	electric	rumored
confer	tepid	perfume	decision	scheme	lethal
colony	tirade	overburden	dormant	liberty	blouse
celery	tread	nobility	ecru	equally	seminary
cheerleader	undertaker	minimum	entitle	scorpion	linoleum
castle	wildfire	mime	extract	leotard	careless
carbon	actual	lounge	extremity	ether	singular
bugle	annoy	monumental	fervent	stickler	maize
boast	argument	lousy	foreign	likelihood	chevron
bait	assorted	longitude	goalie	evidence	solution
archery	blemish	kernel	horrify	summary	medicine
ample	bridegroom	islander	ignition	lobster	chores
abode	bundle	infancy	individual	favorite	suppress
nominal	battlewagon	hyphen	jargon	superior	numerous
nape	cactus	harbor	lament	monarchy	conduct
motivate	clothe	gorge	gruel	furniture	tensely
medic	confusion	flashcube	comical	terrain	oriole
leach	deputy	fester	lesion	naughty	corridors
microscopic	dilute	escort	herring	gallantry	photocopy
laziest	dirtyness	various	concave	uppity	cousin
ovation	unknowingly	visor	massage	northerly	vintage

poacher	gentile	demoniac	revision	documentary	hygiene
covenant	fraction	toiletory	fearfully	valiant	coleslaw
admiration	figment	nimbostratus	cherish	lenient	ridiculous
provision	factual	luncheonette	secrecy	eagerness	imminent
dutiful	expressive	deportation	rehearsal	aisle	incorruptible
annex	exertion	ultraviolet	geometry	lozenge	collection
reckon	equator	manually	sentimental	embarrass	routinely
enchant	entertain	narcotic	condense	barrette	international
asparagus	encounter	destruction	renounce	accustom	commandeer
regiment	dynamic	accompany	ghostwriter	merchant	scribbled
epistle	druggist	metaphor	smother	eruption	knapsack
asterisk	dishonest	objection	conservatory	almanac	machinist
restoration	devious	dictator	renovate	nutrient	maintenance
eternity	defile	alphabet	glimpse	estimate	ingenious
attorney	customer	nuisance	considerate	casualty	mediocre
screwdriver	conservation	palatable	sprinkling	appreciate	pompous
fickle	complaint	ambition	righteous	obituary	burglarize
boulder	column	discriminate	decision	fairground	miscellaneous
specialized	chimney	occupation	glorify	croquet	prowess
freight	cabinet	perpendicular	heighten	auditorium	caterpillar
brawny	beagle	elementary	degrade	orchestra	rackety
suggestion	archangel	apparatus	talebearer	gardener	eminent
busily	annually	pitiless	sectional	drudgery	sergeant
symptom	abrasive	physician	delicious	bandage	persnickety
greed	university	energize	transient	pineapple	groceries
cocoa	trampolines	balloon	squirrel	grammar	pleasantries
territory	literature	preamble	impudent	grammar	indestructible
lioness	compromise	politician	description	essence	subtle
laughter	learnable	entomb	treasury	barbecue	lieutenant
lamppost	contradict	Braggart	innermost	greyhound	surgeon
instruction	tabernacle	prejudice	dexterity	follicle	thermal
imperfect	librarian	pollution	stouthearted	bulldozer	occasionally
hydrant	loyalty	excellence	veterinarian	preacher	tempestuous
horizontal	decompose	radioactive	teachable	hereafter	boysenberry
historical	thieves	protestant	knitwear	groveling	usurp
groggy	liquidate	excursion	disappear	cablegram	premier
glisten	military	calculate	transfusion	reference	torrential

vaudeville	nightingale	pachyderm
substantial	pursuit	chameleon
answerable	retaliatory	precinct
bachelor	hullabaloo	meringue
convertible	cantata	scythe
smorgasbord	conspicuous	archipelago
tobogganing	emphatic	aerobics
abbreviate	taffeta	decathlon
charismatic	extraordinary	calisthenics
courageous	microorganism	coffee
dungaree	synthetic	collide
compassionate	legendary	
eavesdrop	haberdashery	
gypsum	statuesque	
kleptomania	autobiographical	
irritable	tempestuous	
dinette	lexicography	
pneumonia	chlorophyll	
nauseous	thesaurus	
sleigh	appendicitis	
phosphorous	etcetera	
abrupt	crescendo	
upholstery	mnemonic	
resplendent	synonymous	
advantageous	communicable	
secretaries	ninetieth	
feisty	plagiarism	
cleanse	hydrangea	
furlough	poinsettia	
tranquil	chrysanthemum	
privilege	inaugurated	
beneficial	conscientious	
hearth	grandeur	
betrayal	poignant	
leukemia	convalesce	
deaconess	invertebrates	
adjourn	rhinoceros	

Grade 6

grocery	vacuum	quotient	oregano	heifer	captivate
cursor	conclude	nuclear	license	mobilize	chronicle
champion	brilliant	hammock	henceforth	idealism	treasurer
gender	thwart	explosion	fathomable	nitrogen	coherent
ecology	cheetah	delicacy	oyster	indebtedness	utterance
convey	balsam	cloister	lyrical	overhaul	comedian
catastrophe	acrobat	heroic	immortal	innocence	whirlpool
fourth	tabloid	fillet	genuine	pelican	wisteria
drought	cautious	denominator	pigeon	juncture	damsel
computer	auburn	conscience	insurance	potential	analytic
calamity	zodiac	hostility	geology	kazoos	deodorant
fatigue	spectator	freckling	possessor	publicity	appearance
diameter	cashew	ecstasy	naive	landscape	bayonet
collapse	antique	crawdad	jovial	litigate	ellipse
barometer	bracelet	instructress	glutton	razzmatazz	epidemic
elusive	algebra	granite	nullify	satellite	cafeteria
cymbal	thymus	endurable	haggard	malamute	excellence
chute	referral	decimal	resent	studious	centurion
bacteria	beguile	intimate	pageant	methodical	cognition
crochet	accuracy	guzzle	lunchroom	neutralize	confidence
cantata	strategist	equilateral	hillock	thermometer	corduroy
answerable	query	diagnosis	sanitary	oblate	broccoli
convoy	astonish	lavish	perspire	ultimatum	dauntless
caboose	yacht	heyday	memento	opponent	campaign
alligator	sever	flimsy	hypnotize	zephyr	diaphragm
diesel	pretzel	mammon	sequel	optimism	climatology
clinical	anchovy	immense	poultry	abolition	colander
bassinet	trowel	fossil	monorail	pentagon	dumbwaiter
adjourn	script	egotism	insidious	amateur	consonant
covetous	piccolo	mirage	jocular	pillory	endoderm
chemist	allure	inspector	gastric	atheist	creosote
bailiff	trendsetter	gimmick	lavatory	awkward	crucifixion
zoology	rebellion	epilepsy	glacial	recognition	delegation
cordial	parallel	nestle	maximum	bilious	gluttony
capital	abandon	gumption	gorilla	boredom	delirious
artistic	sterile	existence	micrometer	solidity	effectual

evangelist	sufficient	discipleship	distinction	kaleidoscope	respirator
firmament	mousse	buoy	lucrative	pickereel	respectable
foundry	alfalfa	earthenware	hypochondriac	mascara	symmetrical
ionosphere	totalitarian	concordance	galvanize	kilowatt	sacrificial
gaunt	omniscient	certificate	electoral	lewisite	reverential
khaki	allegiance	apologetic	indigestion	plaid	trilateral
guidance	treasonous	emissary	grotesque	mercenary	spectrum
hyacinth	riboflavin	customary	enunciate	lamentation	stereophonic
hydrosphere	penicillin	civilization	naval	limousine	unanimous
leviathan	aspiration	autobiographical	irresponsible	putrid	stoolie
hypocritical	vulgarity	evidential	exterminator	multiplicand	veracity
interdentally	serviceable	coarse	notability	medicinal	substantiate
nocturnal	baritone	bloodcurdling	leprous	magnificent	zither
longevity	acquisition	fermentation	hurtled	schematic	triangulate
misspell	susceptible	contagious	financier	obedience	vengeance
plateau	protein	brigadier	luxurious	molasses	aluminum
myrrh	terrestrial	gambit	flourish	malevolence	versatile
plenteous	reprimand	constrictor	immutable	spiel	aeronautics
nominative	cancellation	capillary	parochial	orientation	ascending
receptacle	antibiotic	granulate	millinery	monstrosity	affidavit
piously	turquoise	crescendo	inquisition	Novocain	auxiliary
precaution	ritualism	cherubim	geologic	tambourine	aardvark
pumice	centralize	expatriate	digestion	observable	agrarian
tournament	sanctify	dentifrice	juvenile	occurrence	bicentennial
officiate	circumference	haberdashery	reecho	vaccination	appetizing
satchel	barricade	collateral	notorious	pronunciation	anciently
piously	treacherous	dorsal	remembrance	orthodontist	calligraphy
precaution	conspicuous	continuity	omnipotent	pantomime	badminton
triumphant	cancerous	elaborate	meager	quarantine	cholesterol
restaurant	variance	contortionist	retrospect	penitence	bittersweet
virtuous	culmination	indescribable	perennial	sauerkraut	bicuspid
sedulous	choreography	grievous	impromptu	raisin	chronological
alcoholic	assurance	enactment	mosquito	protuberant	bucktoothed
artillery	digestibility	declination	inflammation	simultaneous	cadaverous
ascertain	circumspectly	dietetically	irruption	reputable	coax
yucca	bounteous	kumquat	neurosis	questionnaire	cessation
accelerate	agriculture	filibuster	inexplicable	sovereign	calumet

contractual	oceanic	periphery
chauffeur	autonomous	antediluvian
chaos	deficiency	anterior
deferential	imminent	omniscient
colleague	inoculate	antonym
chassis	monotony	counterfeiter
depreciate	triune	antecedent
confinement	allegiance	nuisance
deuce	biscuit	obstreperous
cornucopia	seismograph	obnoxious
featherweight	neutrality	epitaph
counterclockwise	analyze	alleviate
cryptographer	bureau	procrastinate
coetaneous	changeable	etiquette
escapement	acquaintance	preposterous
distractible	accommodate	catapult
dysfunction	repossess	cataclysm
eloquence	maneuver	shepherd
heirloom	electrician	twelfth
fledgling	affluent	sophomore
embarrassment	medieval	
herpetological	besieged	
imperishable	mediocre	
ghetto	interrupt	
frivolous	circumnavigate	
improvisational	nonchalance	
harpichordist	abscond	
hazardous	occurrence	
jurisdiction	proficiency	
horticultural	grievous	
obtrusive	immediately	
husbandry	loose	
humanitarian	irrevocable	
mezzanine	infantile	
incinerate	extraneous	
subpoena	habitually	
subservient	efficiently	

Grade 7

cornea	trillium	demolition	fountain	diagnose	reuniting
braggart	align	calamine	pianist	deciduous	stagnant
allegory	defiance	wrought	mentor	decanter	swaddle
unrestrained	butane	forceps	ibuprofen	clumsiness	thoroughfare
absurdity	anise	discredit	gherkin	citation	symbolization
biceps	vertex	chasm	priority	celestial	unveiled
cleanser	doleful	earlobe	niche	breadth	verbatim
cello	caramel	communism	jeopardy	bauble	zealot
arsenal	aspirin	iota	helmeted	atrocious	aerialist
tariff	zealous	girth	pungent	altocumulus	amoebae
symphonious	druthers	egress	onyx	acoustics	antiseptic
wary	chortle	covenantal	lullaby	whereas	bilateral
arachnid	beeline	jinx	horsehair	vaunted	cannibal
byte	acuteness	habitat	regime	vagabond	clique
bodice	creditor	feminine	oriental	thievery	courteous
amputee	budgie	developer	majestic	tabulate	depository
utilized	adolescence	flagrant	infuriate	stationary	diapered
scarlet	femur	dowager	rotate	rummage	diphtheria
ruthless	sternum	mallard	plateau	reservoir	errant
tureen	degrease	incubator	intestine	redundant	fugue
adenoid	campsite	frostbite	septic	quartz	hassock
bethel	analogy	ejector	prodigy	porpoise	hypocrite
berth	foray	mourn	nonskid	orthodox	inequitable
zinc	dirge	intricate	jamboree	octagon	intolerable
sundae	carnage	gaggle	severe	nasturtium	italicize
reckoning	aperture	enclave	ravine	monarchy	lasagna
raglan	gird	myriad	oneness	interment	militia
sphinx	edible	jambalaya	surrey	irradiate	onionskin
warp	clavicle	gratitude	recurring	lottery	perilous
amity	benign	evaluate	paradise	maneuver	protract
almond	gourd	oracle	medieval	mercantile	quested
vestibule	expectorant	loftily	hydraulic	negotiate	rhetorical
savvy	defraud	holiness	guardian	nuisance	sequoia
praline	bureau	participle	gourmet	organza	stationery
perceptible	guitar	lymph	feasible	pistil	suave
rollicking	feigned	hysteria	enhance	polyester	usury

writhing	aurora	boulevard	chlorophyll	congratulations	coordinate
agnostic	blubbery	bureaucrat	controversial	carbohydrate	conscientious
angelfish	bricklayer	casserole	deductible	conventionally	carburetor
artificial	chandelier	countenance	dieseling	deferment	caramel
bizarre	coincidental	commemorative	distributaries	embroidery	blustering
chatterer	augment	crewel	filament	finesse	appraisal
corpuscle	anticipation	disadvantage	finical	gangrene	ambivalent
croissant	anniversary	enumerate	anxiously	grievance	airsickness
detriment	acceleration	fervently	hoarseness	indemnity	acquaintance
ecstasy	weld	fortuitous	impetigo	leisurely	wordage
escalator	upheaval	gladiator	inevitable	homogeneous	weevil
existent	temporality	grommet	irremovable	mirth	vengeance
flatterer	swine	histrionics	linguistic	muumuu	supposition
forgettable	sophomore	insinuate	loathe	nominative	sledgehammer
hibernate	skein	intergalactic	monosyllable	occasionally	rudimentary
inexpensive	residue	jaundiced	mutilator	outmoded	promontory
jonquil	reliability	liverwurst	objectionable	phlegm	redundant
laboratory	radiator	marmalade	originality	pupa	rhapsody
loneliness	prodigious	migraine	philanthropy	raiment	procrastinate
maelstrom	perspiration	neurotic	plausible	regurgitation	slough
mediocre	opulence	partisanship	quell	provisory	solicitation
nautilus	operable	philodendron	rejoinder	picnicking	suspension
omissible	nincompoop	possessor	residency	parishioner	territorial
omnivorous	lanai	precipice	satisfaction	narcissus	unabridged
pituitary	irrational	reversible	silhouette	mischievous	verbiage
psychology	intimidator	saunter	spheroid	maniacal	amethyst
quotable	luminance	spontaneous	suffragette	liquidation	biannual
relinquish	hoodwink	squeal	tympanum	julienne	candelabra
saturate	homiletics	trachea	vernacular	hierarchy	ensorship
shrapnel	giraffe	vandalism	whimsical	grouchiness	consolidator
suppress	fraternal	vestibule	aerosol	frolicsome	deceivable
warrant	fluctuate	waiver	aorta	fain	delinquency
adaptable	enthusiasm	accommodate	acknowledgment	eyewitness	discriminate
zanily	emulsion	adventurous	apocalypse	endorsement	emaciate
zwieback	decelerate	antibacterial	barracuda	dwindling	epitomize
anecdote	cylinder	breadwinner	biannual	cynicism	facilitate
appropriate	transpiration	capitalization	brocade	courier	forfeiture

fundamentally	headdress
glaucoma	misshapen
humus	imperiled
hydrozoas	species
individuality	egotistic
involuntary	ninetieth
nauseating	vacancies
plasticize	courageous
proprietor	convenience
quandary	superintendent
rheumatism	indelible
reconciliatory	infuriated
seasonably	supersede
uncouth	exaggerate
uniqueness	prominent
zoological	simultaneous
stenographer	sonorous
allotment	hypocrisy
amputee	allegiance
assiduous	harebrained
boutique	sacrilegious
connoisseur	gossamer
destitution	gridiron
ironically	
longitudinal	
mustered	
negligent	
opportunism	
parliamentary	
provisional	
resuscitator	
symmetrical	
astrigent	
caffeine	
hemorrhaging	
scythe	
financier	

Grade 8

welfares	dirigible	inclement	papyri	contaminant	lacquer
voluminous	dispense	fraught	pheasant	delectable	lacteal
valet	dissect	facsimile	plausible	cyclonic	jacquard
tartar	euphoric	empathy	quadrant	copious	liquefy
supersede	héroïne	doxology	receivable	decoupage	kielbasa
stomachic	hiatus	diasporas	sarcasm	devolution	merriment
sleuth	infusible	dauntless	sluice	delinquent	menagerie
rhetoric	soluble	cuisine	tetchy	dexterous	mannequin
quell	jingly	colicky	theocracy	diminutive	mummery
psalmist	malice	Braille	traitorous	domicile	mythical
phlegm	moccasin	bereave	venerable	eavesdrop	nectarine
axiom	mosaic	attrition	acetate	disciplinary	nektonic
myriad	obtuse	ardency	adversary	elucidate	omniscient
lithe	osmosis	apathetic	barbarism	emporium	omnibus
lineage	protocol	acumen	articulated	elasticity	adherent
assumable	reminiscent	affiliate	aristocracy	emeritus	obliterate
illegible	residual	apprentice	antecessor	enchilada	opossum
hybrid	roulette	apropos	asparagus	exhilarate	opaquely
grandeur	souvenir	bilingual	bankruptcy	equivocal	panacea
fuselage	taupe	bouquet	bassinet	exuberance	paisley
ellipse	writhe	caisson	basilica	frankincense	piranha
ecstatic	vignette	chivalry	bestow	farcical	pertinently
dissimilar	travesty	contingency	boisterous	fictitious	potpourri
decrepit	underprivileged	cuneiform	bouillon	fallaciously	pugnacious
colossally	synopsis	digression	beneficiary	genocide	pretentious
bough	sluggard	discernment	chamois	geriatric	ravenous
blithe	serenity	elocution	casserole	hilarious	quaintness
auspices	pyramid	fraternity	carat	horde	prosthesis
addendum	porcelain	gasohol	chrism	indict	restaurateur
abhor	pirouette	hypocrisy	chartreuse	immeasurable	rectangular
amnesia	obeisance	inevitable	cemetery	immaculate	receipt
artifice	noxious	intuitive	circulatory	inhumanness	rhubarb
assign	module	kibitz	coefficient	irrelevant	sardonic
carousel	meringue	indicted	compulsory	inspiration	rhapsodic
counselor	laureate	monotheism	commissioner	irrefutable	sartorial
crèche	intramural	oblique	compensatory	javelin	socialite

solitaire	adjudicate	hypertension	irrepressible	carbonaceous
stringent	candidacy	grievous	participial	cochlea
suggestible	charismatic	franchise	jalousie	hallucination
stenography	bactericidal	decipherable	scourge	ecclesiastical
syringe	anesthesiology	distinguishable	probationer	imperious
technique	chiropractic	heinous	masquerade	condescending
transcendent	angularity	eradicable	quadrilateral	intermittence
uproarious	consequential	despondency	preadolescence	incorrigible
thoroughbred	demure	itinerant	superfluous	mnemonic
undeviating	calliope	intricacy	retribution	plagiarize
uranium	corroborate	epitome	musculature	pharmaceutical
vigilant	depravation	magnification	quadrennial	quixotic
utilitarian	camouflage	karaoke	mathematician	stochastic
whimsical	astigmatism	hollandaise	rebelliously	taiga
vaudeville	disaffiliate	equilateral	unambiguous	tonsillectomy
accessible	dictatorial	luminaries	perseverance	whippersnapper
acceptant	charlatan	inauguration	stereotypical	
accusatory	bereave	fiasco	sassafras	
abstruse	diversionary	nostalgia	pronounceable	
acetylene	discriminatory	memorandum	wherewithal	
allegiance	calamitous	indices	succulent	
algebraic	claustrophobia	fluorocarbon	syllabication	
affiance	echelon	odious	regime	
advertisement	equilibrium	meringue	abeyance	
amphibian	cession	justifiable	translucence	
ambulation	consentaneous	heliography	scrumptious	
annihilate	fallibility	optimistic	ambiguity	
approximate	extraditable	mucilage	thesaurus	
voyageur	decrescendo	liaison	stratocumulus	
trepidation	colleague	hermeneutical	abecedarian	
apprehensive	garnishee	phenomenon	tangibility	
xerography	fastidious	indispensable	valedictorian	
variegate	delicatessen	numerology	whippoorwill	
authenticate	grandeur	pamphleteer	malaise	
barbiturate	ghastliness	intercessor	breathable	
ziggurat	crystallized	questionnaire	callous	
administrator	comprehensible	oscillate	surveillance	

Approved Bible Verses

Grades 3-5

- Psalm 1:1-6
- Psalms 8:1-9
- Psalms 37: 1-9
- Psalms 51:1-12
- Psalm 103:1-12
- Psalm 121:1-8
- Psalm 146:1-10
- Proverbs 4:20-27
- Isaiah 55:6-12
- Jeremiah 1:4-12
- Matthew 5:3-12
- Matthew 7:7-14
- John 10:7-15
- John 15:1-11
- Ephesians 6: 10-18
- Colossians 3:8-17
- II Timothy 1:3-10
- Hebrews 4:12-16
- I Peter 3: 8-1

Grades 6-8

- Exodus 20: 3-17
- Psalm 34: 1-14
- Psalm 91: 1-16
- Proverbs 2: 1-12
- Proverbs 4: 10-23
- Ecclesiastes 3: 1-12
- Isaiah 35:1-10
- Isaiah 53:1-12
- Matthew 6:5-15
- Matthew 25:34-46
- Luke 8:5-18
- Luke 10:25-37
- Luke 12:22-34
- John 15:1-14
- Acts 2:17-28
- Romans 12:1-15
- I Corinthians 13:1-13
- Galatians 5:16-26
- Ephesians 4:4-16
- I Thessalonians 5:12-24
- Titus 3:1-9
- James 1:2-12
- I Peter 5:1-11

Patriotic Speeches

An Appeal From Benjamin Franklin

When the delegates from the states reached a final draft of the Constitution for the United States, Benjamin Franklin urged them to sign it. This speech was delivered on the day of that signing, September 17, 1787.

I doubt whether any other convention we can obtain may be able to make a better Constitution: for when you assemble a number of men to have the advantage of their joint wisdom, you inevitably assemble with those men all their prejudices, their passions, their errors of opinion, their local interests, and their selfish views. From such an assembly can a perfect production be expected? It therefore astonishes me, Sir, to find this system approaching so near to perfection as it does; and I think it will astonish our enemies, who are waiting with confidence to hear that our councils are confounded, like those of the builders of Babel, and that our states are on the point of separation, only to meet hereafter for the purpose of cutting one another's throats.

Thus I consent, Sir, to this Constitution because I expect no better, and because I am not sure that it is not the best. The opinions I have had of its errors I sacrifice to the public good. I have never whispered a syllable of them abroad. Within these walls they were born, and here they shall die. If every one of us in returning to our constituents were to report the objections he has had to it, and use his influence to gain partisans in support of them, we might prevent it being generally received, and thereby lose all salutary effects and great advantages resulting naturally in our favor among foreign nations, as well as among ourselves, from our real or apparent unanimity.

Much of the strength and efficiency of any government, in procuring and securing happiness to the people depends on opinion, on the general opinion of the goodness of that government as well as of the wisdom and integrity of its governors. I hope, therefore, that for our own sakes, as a part of the people, and for the sake of our posterity, we shall act heartily and unanimously in recommending this Constitution, wherever our influence may extend,, and turn our future thoughts and endeavors to the means of having it well administered.

On the whole, Sir, I cannot help expressing a wish that every member of the convention, who may still have objections to it, would with me on this occasion doubt a little of his own infallibility, and to make manifest our unanimity, put his name to this instrument.

Robert E. Lee To His Son

You must study to be frank with the world. Frankness is the child of honesty and courage. Say just what you mean to do, on every occasion, and take it for granted that you mean to do right. If a friend asks a favor, you should grant it, if it is reasonable; if not, tell him plainly why you cannot; you would wrong him and wrong yourself by equivocation of any kind.

Never do a wrong thing to make a friend or keep one; the man who requires you to do so is dearly purchased at the sacrifice. Deal kindly but firmly with all your classmates; you will find it the policy which wears best. Above all, do not appear to others what you are not.

If you have any fault to find with any one, tell him, not others, of what you complain; there is no more dangerous experiment than that of undertaking to be one thing before a man's face and another behind his back. We should live, act, and say nothing to the injury of any one. It is not only for the best as a matter of principle, but it is the path of peace and honor.

In regard to duty, let me, in conclusion of this hasty letter, inform you that nearly a hundred years ago there was a day of remarkable gloom and darkness—still known as “the dark day” – a day when the light of the sun was slowly extinguished, as if by an eclipse.

The Legislature of Connecticut was in session, and as its members saw the unexpected and unaccountable darkness coming on, they shared in general awe and terror. It was supposed by many that the last day—the Day of Judgment—had come. Someone, in the consternation of the hour, moved an adjournment.

Then there arose an old Puritan legislator, Davenport, of Stamford, and said that, if the last day had come, he desired to be found at his place doing his duty, and therefore moved that candles be brought in, so that the House could proceed with its duty.

There was quietness in that man's mind, the quietness of heavenly wisdom and inflexible willingness to obey present duty. Duty, then, is the sublimest word in our language. Do your duty in all things like the old Puritan. You cannot do more; you should never wish to do less. Never let your mother or me wear one gray hair for any lack of duty on your part.

Inaugural Address Of Benjamin Harrison, 23rd President Of The United States (Mar.4, 1889)

Let us exalt patriotism...Let those who would die for the flag on the field of battle give a better proof of their patriotism and a higher glory to their country by promoting fraternity and justice.

No other people have a government more worthy of their respect and love or a land so magnificent in extent, so pleasant to look upon, and so full of generous suggestion to enterprise and labor. God has placed upon our head a diadem and has laid at our feet power and wealth beyond definition or calculation. But we must not forget that we take these gifts upon the condition that justice and mercy shall hold the reins of power and that the upward avenues of hope shall be free to all the people.

I do not mistrust the future. Dangers have been in frequent ambush along our path, but we have uncovered and vanquished them all. Passion has swept some of our communities, but only to give us a new demonstration that the great body of our people are stable, patriotic, and law-abiding. No political party can long pursue advantage at the expense of public honor or by rude and indecent methods without protest and fatal disaffection in its own body. The peaceful agencies of commerce are more fully revealing the necessary unity of all our communities, and the increasing intercourse of our people is promoting mutual respect. We shall find unalloyed pleasure in the revelation which our next census will make of the swift development of the great resources of some of the States. Each State will bring its generous contribution to the great aggregate of the nation's increase. And when the harvests from the fields, the cattle from the hills, and the ores of the earth shall have been weighted, counted, and valued, we will turn from them all to crown with the highest honor the State that has most promoted education, virtue, justice, and patriotism among its people.

Inaugural Address Of John F. Kennedy, 35th President Of The United States (1961)

In your hands, my fellow citizens, more than mine, will rest the final success or failure of our course. Since this country was founded, each generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service surround the globe.

Now the trumpet summons us again—not as a call to bear arms, though arms we need—not as a call to battle, though embattled we are—but a call to bear the burden of a long twilight struggle, year in and year out, “rejoicing in hope, patient in tribulation”—a struggle against the common enemies of man: tyranny, poverty, disease and war itself.

Can we forge against these enemies a grand and global alliance, north and south, east and west, that can assure a more fruitful life for all mankind? Will you join in that historic effort?

In the long history of the world, only a few generations have been granted the role of defending freedom in its hour of maximum danger. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this endeavor will light our country and all who serve it—and the glow from that fire can truly light the world.

And so, my fellow Americans: ask not what your country can do for you—ask what you can do for your country.

My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.

Finally, whether you are citizens of America or citizens of the world, ask of us here the same high standards of strength and sacrifice which we ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God’s work must truly be our own.

Second Inaugural Address Of Franklin D. Roosevelt, 32nd President Of The United States (Jan. 20, 1937)

...It is not enough to clothe and feed the body of this Nation, and instruct and inform its mind. For there is also the spirit. And of the three, the greatest is the spirit.

Without the body and the mind, as all men know, the Nation could not live.

But if the spirit of America were killed, even though the Nation’s body and mind, constricted in an alien world, lived on, the America we know would have perished.

That spirit—that faith—speaks to us in our daily lives in ways often unnoticed because they seem so obvious. It speaks to us here in the Capital of the nation. It speaks to us through the processes of governing in the sovereignties of 48 states. It speaks to us in our countries, in our cities, in our towns, and in our villages. It speaks to us from the other nations of the hemisphere, and from those across the seas—the enslaved, as well as the free. Sometimes we fail to hear or heed these voices of freedom because to us the privilege of our freedom is such an old, old story.

The destiny of America was proclaimed in words of prophecy spoken by our first President in his first inaugural in 1789—words almost directed, it would seem, to this year of 1941: “The preservation of the sacred fire of liberty and the destiny of the republican model of government are justly considered...deeply,...finally, staked on the experiment entrusted to the hands of the American people.”

If we lose that sacred fire—it we let it be smothered with doubt and fear—then we shall reject the destiny which Washington strove so valiantly and so triumphantly to establish. The preservation of the spirit and faith of the Nation does, and will, furnish the highest justification for every sacrifice that we may make in the cause of national defense.

In the face of great perils never before encountered, our strong purpose is to protect and to perpetuate the integrity of democracy.

For this we muster the spirit of America, and the faith of America.

We do not retreat. We are not content to stand still. As Americans, we go forward, in the service of our country, by the will of God.

The Whistle

(This story is told by Ben Franklin, regarding a lesson he learned as a boy. It stuck with him and helped him in making decisions throughout his life.)

When I was a child of seven years old, my friends, on a holiday, filled my pocket with coppers. I went directly to a shop where they sold toys for children, and being charmed with the sound of a whistle, that I met by the way in the hands of another boy, I voluntarily offered and gave all the money for one, I then came home, and went whistling all over the house, much pleased with my whistle, but disturbing all my family.

My brothers and sisters, and cousins, understanding the bargain I had made, told me I had given four times as much for it as it was worth; put me in mind what good things I might have bought with the rest of the money; and laughed at me so much for my folly, that I cried with vexation and the reflection gave me more chagrin than the whistle gave me pleasure.

This, however, was afterward of use to me, the impression continuing on my mind; so that often, when I was tempted to buy some unnecessary thing, I said to myself, "Don't give so much for the whistle;" and I saved my money.

As I grew up, came into the world, and observed the actions of men, I thought I met with many, very many, who gave too much for the whistle...

If I knew a miser, who gave up every kind of comfortable living, all the pleasure of doing good to others, all the esteem of his fellow-citizens, and the joys of benevolent friendship, for the sake of accumulating wealth, "Poor man," said I, "you pay too much for your whistle..."

If I see one fond of appearance, or fine clothes, fine houses, fine furniture, fine equipages, all above his fortune, for which he contracts debts, and ends his career in a prison, "Alas!" say I, "he has paid dear, very dear, for his whistle."

When I see a beautiful, sweet-tempered girl married to an ill-natured brute of a husband, "What a pity, say I, that she should pay so much for a whistle!"

In short, I conceive that great part of the miseries of mankind are brought upon them by the false estimates they have made of the value of things, and by giving too much for the whistles.

Men of Color, To Arms! by Frederick Douglass

(Frederick Douglass, born a slave, at age nineteen escaped to the north and became involved in the antislavery movement. He became a great lecturer and an agent of the American Antislavery Society. During the Civil War he, and other black leaders, urged black men to enlist as soldiers in the Union Army. After the war, he assumed many political offices and advocated constitutional reform to grant equal citizenship rights regardless of race or color.)

By every consideration which binds you to your enslaved fellow-countrymen, and the peace and welfare of your country; by every aspiration which you cherish for the freedom and equality of yourselves and your children; by all the ties of blood and identity which makes us one with the brave black men fighting our battles in Louisiana and in South Carolina, I urge you to fly to arms, and smite with death the power that would bury the government and your liberty in the same hopeless grave. I wish I could tell you that the state of New York calls you to this high honor. For the moment her constituted authorities are silent on the subject. They will speak by and by, and doubtless on the right side; but we are not compelled to wait for her. We can get at the throat of treason and slavery through the state of Massachusetts. She was first in the War of Independence; first to break the chains of her slaves; first to make the black man equal before the law; first to admit colored children to her common schools, and she was first to answer with her blood the alarm cry of the nation when its capital was menaced by rebels.

Massachusetts now welcomes you to arms as soldiers. She has but a small colored population from which to recruit. She has full leave of the general government to send one regiment to the war, and she has undertaken to do it. Go quickly and help fill up the first colored regiment from the North. I am authorized to assure you that you will receive the same wages, the same rations, the same equipments, the same protection, the same treatment, and the same bounty secured to the white soldier. You will be led by able and skillful officers, men who will take especial pride in your efficiency and success. They will be quick to accord to you all the honor you shall merit by your valor, and see that your rights and feelings are respected by other soldiers. I have assured myself on these points. And can speak with authority. More than twenty years of unswerving devotion to our common cause may give me some humble claim to be trusted at this momentous crisis. I will not argue. To do so implies hesitation and doubt, and you do but hesitate. You do not doubt. The day dawns; the morning star is bright upon the horizon! The iron gate of our prison stands half open. One gallant rush from the North will fling it wide open, while four millions of

brothers and sisters shall march out into liberty. The chance is now given you to end in a day the bondage of centuries, and to rise in one bound from social degradation to the plane of common equality with all other varieties of men.

I Have A Dream by Dr. Martin Luther King, Jr.

(Dr. Martin Luther King, Jr. delivered this speech at the Lincoln Memorial, in Washington, D.C., on August 29, 1963. He was speaking to a huge crowd of people who had marched into Washington in support of civil rights legislation.)

I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: “We hold these truths to be self-evident; that all men are created equal.”

I Have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood; I have a dream--...

That my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character; I have a dream today...

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, and rough places will be made plane and crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.

This is our hope. This is the faith that I go back to the South with. With this faith we will be able to hew out the mountain of despair a stone of hope. With this faith we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

This will be the day... This will be the day when all of God’s children will be able to sing with new meaning, “My country ‘tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the pilgrim’s pride, from every mountainside, let freedom ring,” and if America is to be a great nation—this must become true.

So let freedom ring—from the prodigious hilltops of New Hampshire, let freedom ring; from the mighty mountains of New York, let freedom ring—from the heightening Alleghenies of Pennsylvania! Let freedom ring from the snowcapped Rockies of Colorado! Let freedom ring from the curvaceous slopes of California! But not only that; let freedom ring from Stone Mountain of Georgia! Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring, and when this happens...

When we allow freedom to ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God’s children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, “Free at last! Thank God almighty, we are free at last!”

Give Me Liberty Or Give Me Death by Patrick Henry

(On March 23, 1775, Patrick Henry spoke to the House of Representatives, urging them to reject British authority over the American colonies.)

If we wish to be free—if we mean to preserve inviolate those inestimable privileges for which we have been so long contending—if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, we must fight! I repeat it, sir, we must fight! An appeal to arms and to the God of Host is all that is left us!

They tell us, sir, that we are weak; unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak, if we make a proper use of the means which the God of nature hath placed in our power.

Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by and force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who

presides over the destinies of nations; and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to dire it, it is now too late to retire from the contest. There is no retreat, but in submission and slavery! Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable—and let it come! I repeat it, sir let it come!

It is in vain, sir, to extenuate the matter. Gentlemen may cry peace, peace—but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty, or give me death!

A General Says Goodby by Gen. Douglas MacArthur

(Upon his retirement from the United States Army, General Douglas MacArthur addressed Congress on April 19, 1951, to express his point of view regarding the battle against communism in Korea, and rippling effects in Asia and Europe.)

Mr. President, Mr. Speaker, and distinguished members of the Congress: I stand on this rostrum with a sense of deep humility and pride—humility in the wake of those great architects of our history who have stood here before me, pride in the reflection that this home of legislative debate represents human liberty in the purest form yet devised.

Here are centered the hopes and aspirations and faiths of the entire human race.

I do not stand here as advocate of any partisan cause, for the issues are fundamental and reach quite beyond the realm of partisan considerations. They must be resolved on the highest plane of national interest if our course is to prove sound and our future protected.

I trust, therefore, that you will do me the justice of receiving that which I have to say as solely expressing the considered viewpoint of a fellow American.

I address you with neither rancor nor bitterness in the fading twilight of life, with but one purpose in mind: To serve my country.

The issues are global, and so interlocked that to consider the problems of one sector oblivious to those of another is to court disaster for the whole. While Asia is commonly referred to as the gateway to Europe, it is no less true that Europe is the gateway to Asia, and the broad influence of the one can not fail to have its impact upon the other. There are those who claim our strength is inadequate to protect on both fronts, that we cannot divide our effort. I think of no greater expression of defeatism.

If a potential enemy can divide his strength on two fronts, it is for us to counter his effort. The communist threat is a global one. Its successful advance in one sector threatens the destruction of every other sector. You can not appease or otherwise surrender to communism in Asia without simultaneously undermining our efforts to halt its advance in Europe...

I have just left your fighting sons in Korea. They have done their best there, and I can report to you without reservations that they are splendid in every way.

It was my constant effort to preserve them and end this savage conflict honorably and with the least loss of time and minimum sacrifice of life. Its growing bloodshed has caused me the deepest anguish and anxiety. Those gallant men will remain often in my thoughts and in my prayers always.

I am closing my 52 years of military service...And, like the old soldier of that ballad; I now close my military career and just fade away, an old soldier who tried to do his duty as God gave him the light to see that duty. Good-by.

From Communication to Freedom

(The president of Czechoslovakia's first speech to a free people)

On December 22, 1989, Vaclav Havel was elected as the first non-communist head of state in Czechoslovakia, since 1948. In less than four months he went from prison to the presidency, following the Eastern European countries' freedom from communistic control. He was a patriot, a freedom fighter, respected by his own people and free people throughout the world.

We are a small country, but nonetheless we were once the spiritual crossroads of Europe. Is there any reason why we should not be so again? Would this not be another contribution through which we could pay others back for the help we will need from them?

We are going into free elections, and an election battle. Let us not allow that battle to sully the still clean face of our gentle revolution. The issue now is that the elections are won by those who are best in the moral, civic, political, and specialist sense. The future policy and the prestige of our state will depend on what kind of personalities we select and subsequently elect to our representative bodies.

Dear fellow citizens, by your will three days ago I became president of this republic. You rightly expect me to mention the tasks which I see as your president lie ahead of us.

The first is to make use of all my powers and my influence to ensure that we all come soon and with dignity to the ballot box in free elections and that this journey of ours to this historic milestone is a decent, peaceful one...

My honorable task is to strengthen the authority of our country in the world. I would like other states to respect us for our show of understanding, tolerance, and love of peace.

I would like to conclude by saying that I want to be a president of action rather than words, a president who not only looks out of the windows of his airplane carefully, but one, above all, who is consistently present among his fellow citizens and listens to them carefully.

Perhaps you are asking what kind of republic I have in mind. My reply is this: a republic which is independent, free, and democratic, with a prospering economy and also socially just—in short a republic of the people which serves the people, and is therefore entitled to hope that the people will serve it too. I have in mind a republic of people with a well-rounded education, because without such people note of our problems can be tackled.

One of my most distinguished predecessors began his first speech by quoting Comenius. Allow me to end my first speech with my own paraphrase of the same statement: people, your government has returned to you!

First Inaugural Address of Dwight D. Eisenhower, 34th President Of The United States (Jan. 29, 1953)

(Dwight Eisenhower began his Inaugural Address by asking people to bow their heads while he led them in prayer. At the conclusion of this prayer, he delivered his speech.)

We are summoned by this honored and historic ceremony to witness more than the act of one citizen swearing his oath of service, in the presence of God. We are called as a people to give testimony in the sight of the world to our faith that the future belong to the free.

In the swift rush of great events, we find ourselves groping to know the full sense and meaning of these times in which we live. In our quest of understanding, we beseech God's guidance. We summon all our knowledge of the past and we scan all signs of the future. We bring all our wit and all our will to meet the question:

How far have we come in man's long pilgrimage from darkness toward light? Are we nearing the light—a day of freedom and of peace for all mankind? Or are the shadows of another night closing in upon us?...

At such a time in history, we who are free must proclaim anew our faith. This faith is the abiding creed of our fathers. It is our faith in the deathless dignity of man, governed by eternal moral and natural laws.

This faith defines our full view of life. It establishes, beyond debate, those gifts of the Creator that are man's inalienable rights, and that make all men equal in His sight.

This faith rules our whole way of life. It decrees that we, the people, elect leaders not to rule but to serve. It asserts that we have the right to choice of our own work and to the reward of our own toil. It inspires the initiative that makes our productivity the wonder of the world. And it warns that any man who seeks to deny equality among all his brothers betrays the spirit of the free and invites the mockery of the tyrant.

The faith we hold belongs not to us alone but to the free of all the world.

So we are persuaded by necessity and by belief that the strength of all free peoples lies in unity; their danger, in discord. To produce this unity, to meet the challenge of our time, destiny had laid upon our country the responsibility of the free world's

leadership...So it is proper that we assure our friends once again that, in the distance of this responsibility, we Americans know and we observe the difference between world leadership and imperialism...

We wish our friends the world over to know this above all: we face the threat—not with dread and confusion—but with confidence and conviction.

We feel this moral strength because we know that we are not helpless prisoners of history. We are free men. We shall remain free, never to be proven guilty of the one capital offense against freedom, a lack of staunch faith.

The Declaration of Independence

(Fifty-five men, representing the thirteen original colonies of the United States, signed the Declaration of Independence on July 4, 1776, declaring their independence from Great Britain. The document was penned by John Hancock.)

PREAMBLE:

When, in the course of human events, it becomes necessary for one people to dissolve the political bands which have connected them with another, and to assume among the powers of the earth the separate and equal station to which the laws of nature and of nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.

We hold these truths to be self-evident: That all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness; that, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed; that whenever any form of government becomes destructive of these ends, it is the right of the people to alter or to abolish it and to institute new government, laying its foundation on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness. Prudence, indeed, will dictate that governments long established should not be changed for light and transient causes; and accordingly, all experience hath shown that mankind are more disposed to suffer while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed. But when a long train of abuses and usurpations, pursuing invariably the same object, evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government and to provide new guards for their future security. Such has been the patient sufferance of these colonies; and such is now the necessity which constrains them to alter their former systems of government...

CONCLUSION:

We, therefore, the Representatives of the United States of America, in General Congress assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions, do, in the name and by the authority of the good people of these colonies, solemnly publish and declare that these United Colonies are, and of right ought to be, FREE AND INDEPENDENT STATES; that they are absolved from all allegiance to the British Crown, and that all political connection between them and the State of Great Britain is, and ought to be, totally dissolved; and that as free and independent States they have full power to levy war, conclude peace, contract alliances, establish commerce, and to do all other acts and things which independent States may of right do. And for the support of this declaration, with a firm reliance on the protection of Divine Providence, we mutually pledge to each other our lives, our fortunes, and our sacred honor.

Third Grade Poems

Mummy Slept Late And Daddy Fixed Breakfast By John Ciardi

Daddy fixed breakfast.
He made us each a waffle.
It looked like gravel pudding.
It tasted something awful.

“Ha, ha,” he said. “I’ll try again.
This time I’ll get it right.”
But what I got was in between
Bituminous and anthracite.

“A little too well done? Oh well,
I’ll have to start all over.”
That time what landed on my plate
Looked like a manhole cover.

I tried to cut it with a fork;
The fork gave off a spark.
I tried and twisted it
Into a question mark.

I tried it with a hack-saw.
I tried it with a torch.
It didn’t even make a dent.
It didn’t even scorch.

The next time Dad gets breakfast
When Mummy’s sleeping late,
I think I’ll skip the waffles.
I’d sooner eat the plate!

The Gift Of Friendship By Helen Steiner Rice

Friendship is a priceless gift,
that cannot be bought or sold.
But its value is far greater,
than a mountain made of gold.
For gold is cold and lifeless,
it can neither see nor hear.
And in the time of trouble,
it is powerless to cheer.
It has no ears to listen,
no heart to understand.
It cannot bring you comfort,
or reach out a helping hand.
So when you ask God for a gift,
be thankful if He sends
not diamonds, pearls or riches,
but the love of real true friends.

Gettysburg By Eugene Field

You wore the blue and I the gray
On this historic field;
And all throughout the dreadful fray
We felt our muscles steeled.
For deeds which men may never know,
Nor page of history ever show.

My father, sir, with soul to dare,
Throughout the day and night,
Stood on old Little Round Top there,
And watched the changeful fight,
And, with a hoarse, inspiring cry,
Held up the stars and bars on high.

At last the flag went down, and then—
Ah, you can guess the rest—
I never saw his face again.
My father’s loyal breast
Is strewn with these sweet flow’rs, I wot,
That seem to love this sacred spot.

The smoke of battle’s cleared away,
And all its hatreds, too;
And as I clasp your hand to-day,
O man who wore the blue,
On yonder hill I seem to see
My father smiling down on me.

October 27, 1883.

He’s The Saviour Of The World By Helen Steiner Rice

All the world has heard the story
of the Little Christ Child’s birth,
But too few have felt the meaning
of His mission here on earth...
Some regard it as a story
that is beautiful to hear,
A lovely Christmas custom
that we celebrate each year...
But it is more than just a story
told to make our hearts rejoice,
It’s our Father up in heaven
speaking through the Christ Child’s voice,
Telling us of heavenly kingdoms
that He has prepared above
For all who trust His mercy
and live only for His love...
And only through the Christ Child
can man be born again,
For God sent the baby Jesus
as a savior of all men.

The American Flag By Louise Adney

There's a flag that floats above us,
Wrought in red and white and blue –
A spangled flag of stars and stripes
Protecting me and you.

Sacrifices helped to make it
As men fought the long months through,
Nights of marching – days of fighting –
For the red and white and blue.

There is beauty in that emblem,
There is courage in it, too;
There is loyalty – there's valor –
In the red and white and blue.

In that flag which floats, unconquered
Over land and sea,
There's equality and freedom –
There is true democracy.

There is glory in that emblem,
Wrought in red and white and blue.
It's the stars and stripes forever,
Guarding me and guarding you!

Abraham Lincoln By Mildred Meigs

Remember he was poor and country-bred;
His face was lined; he walked with awkward gait.
Smart people laughed at him sometimes and said,
"How can so very plain a man be great?"

Remember he was humble, used to toil.
Strong arms he had to build a shack, a fence,
Long legs to tramp the woods, to plow the soil,
A head chuck full of backwoods common sense.

Remember all he ever had he earned.
He walked in time through stately White House doors;
But all he knew of men and life he learned
In little backwoods cabins, country stores.

Remember that his eyes could light with fun;
That wisdom, courage, set his name apart;
But when the rest is duly said and done,
Remember that men loved him for his heart.

Be Kind By Alice Joyce Davidson

Just a little bit of kindness
Can go a long, long way.
Just a little bit of tenderness
Can brighten up a day.

Just a bit of praise where it's deserved
Can bring a happy glow,
Just a hand held out can give some hope
To someone feeling low.

A forgiving word, a handshake
A pat upon the head,
Can take away a heavy heart
And bring a smile instead.

Just a little bit of kindness
Can go a long, long way
In reflecting the benevolence
God shows us every day!

National Hymn By Daniel C. Roberts

God of our fathers, whose almighty hand
Leads forth in beauty all the starry band
Of shining worlds in splendor through the skies,
Our grateful songs before thy throne arise.

Thy love divine hath led us in the past,
In this free land by Thee our lot is cast;
Be Thou our ruler, guardian, guide, and stay,
Thy word our law, Thy paths our chosen way.

From war's alarms, from deadly pestilence,
Be Thy strong arm our ever-sure defense;
Thy true religion in our hearts increase,
Thy bounteous goodness nourish us in peace.

Refresh Thy people on their toilsome way,
Lead us from night to never-ending day;
Fill all our lives with love and grace divine,
And glory, laud and praise be ever Thine.

My Land By Thomas Osborne Davis

She is a rich and rare land;
Oh! She's a fresh and fair land,
She is a dear and rare land --
 This native land of mine.

No men than hers are braver --
Her women's hearts ne'er waver;
I'd freely die to save her,
 And think my lot divine.

She's not a dull or cold land;
No! she's a warm and bold land;
Oh! she's a true and old land --
 This native land of mine.

Could beauty ever guard her,
And virtue still reward her,
No foe would cross her border --
 No friend within it pine.

Oh! she's a fresh and fair land,
Oh! she's a true and rare land!
Yes, she's a rare and fair land --
 This native land of mine.

Star Of The East By Eugene Field

Star of the East, that long ago
 Brought wise men on their way
Where, angels singing to and fro,
 The Child of Bethlehem lay --
Above that Syrian hill afar
Thou shinest out to-night, O Star!

Star of the East, the night were drear
 But for the tender grace
That with thy glory comes to cheer
 Earth's loneliest, darkest place;
For by that charity we see
Where there is hope for all and me.

Star of the East! Show us the way
 In wisdom undefiled
To seek that manger out and lay
 Our gifts before the child --
To bring our hearts and offer them
Unto our King in Bethlehem!

Very Early By Karla Kuskin

When I wake in the early mist
The sun has hardly shown
And everything is still asleep
And I'm awake alone.
The stars are faint and flickering,
The sun is new and shy.
And all the world sleeps quietly,
Except the sun and I.
And then beginning noises start,
The whirrs and huffs and hums.
The birds peep out to find a worm,
The mice squeak out for crumbs.
The calf moos out to find the cow,
And taste the morning air
And everything is wide awake
And running everywhere.
The dew has dried,
The fields are warm,
The day is loud and bright,
And I'm the one who woke the sun
And kissed the stars good night.

The Lamb By William Blake

Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bid thee feed,
By the stream and o'er the mead;

Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
 Little Lamb who made thee?
 Dost thou know who made thee?

Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:

For He calls Himself a Lamb.
He is meek, and He is mild;
He became a little child.
I a child, and thou a lamb,
We are called by His name.
 Little Lamb, God bless thee!
 Little Lamb, God bless thee!

What Is A Teacher By Garnett Ann Schultz

What is a teacher? She's so much that's fine,
A precious companion, a mother part time;
She patches up bruises and wipes away tears,
With a kind understanding, she banishes fears.

A teacher is blessed with a patience so rare,
A voice soft and gentle, a heart sweet and fair
She lends of her knowledge that each child might see
The reason for learning, and accept graciously.

What is a teacher... a heartwarming smile,
A very good listener, so much that's worthwhile.
A playmate at recess, what pleasant delight,
A stern referee if someone starts a fight.

A teacher is laughter, she's pleasant and gay
Yet she disciplines firmly, should a child disobey;
An adult or a playmate, she has too much to lend
What is a teacher? A child's dearest friend.

The Wind By Robert Louis Stevenson

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass --
 O wind, blowing all day long,
 O wind, that sings so loud a song!

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all --
 O wind, a-blowing all day long,
 O wind, that sings so loud a song!

O you that are so strong and cold,
O blower, are you young or old?
Are you a beast of field and tree
Or just a stronger child than me?
 O wind, a-blowing all day long,
 O wind, that sings so loud a song.

First Thanksgiving Of All By Nancy Bryd Turner

Peace and Mercy and Jonathan,
And Patience (very small),
Stood by the table giving thanks
The first Thanksgiving of all.
There was very little for them to eat,
Nothing special and nothing sweet;
Only bread and a little broth,
A bit of fruit (and no tablecloth);
But Peace and Mercy and Jonathan
And Patience, in a row,
Stood up and asked a blessing on
Thanksgiving, long ago.
Thankful they were their ship had come
Safely across the sea;
Thankful they were for hearth and home,
And kin and company;
They were glad of broth to go with their bread,
Glad their apples were round and red,
Glad of mayflowers they would bring
Out of the woods again next spring.
So Peace and Mercy and Jonathan,
And Patience (very small),
Stood up gratefully giving thanks
The first Thanksgiving of all.

There Is A Time By E. Johnson

A time to work and play,
A time to eat and sleep,
A time to study and to pray,
A time to laugh and weep,
A time for fellowship that's sweet,
A time for sacred songs,
But never is there time to treat a human
 being wrong.

There is time to lift folks up and help
 them on life's road,
A time to drain their bitter cup, and share
 their heavy load,
A time to bless them with our grace and
 boost them right along
But never is there time and place to treat
 a human wrong.

There is time to help folks seek the God
 who saves the soul,
A time to show them that the meek shall
 reach life's highest goal,
A time to help them turn aside and leave
 the wicked throng
But never does our God provide a time to
 treat folks wrong.

Fourth Grade Poems

Song Of The Settlers By Jessamyn West

Freedom is a hard-bought thing –
A gift no man can give,
For some, a way of dying,
For most, a way to live.

Freedom is a hard-bought thing –
A rifle in the hand,
The horses hitched at sunup,
A harvest in the land.

Freedom is a hard-bought thing –
A massacre, a bloody rout,
The candles lit at nightfall,
And the night shut out.

Freedom is a hard-bought thing --
An arrow in the back,
The wind in the long corn rows,
And the hay in the rack.

Freedom is a way of living,
A song, a mighty cry.
Freedom is the bread we eat;
Let it be the way we die!

Answering Him By Edgar A. Guest

“When shall I be a man?” he said,
As I was putting him to bed.
“How many years will have to be
Before Time makes a man of me?”

And will I be a man when I
Am grown up big?” I heaved a sigh,
Because it called for careful thought
To give the answer that he sought.

And so I sat him on my knee,
And said to him: “A man you’ll be
When you have learned that honor brings
More joy than all the crowns of kings;

That it is better to be true
To all who know and trust in you
Than all the gold of earth to gain
If winning it shall leave a stain.

“When you can fight for victory sweet,
You bravely swallow down defeat,
And cling to hope and keep the right,
Nor use deceit instead of might;

When you are kind and brave and clean,
And fair to all and never mean;
When there is good in all you plan,
That day, my boy, you’ll be a man.

The Wind By E. Rendall

Why does the wind so want to be
Here in my little room with me?
He’s all the world to blow about,
But just because I keep him out
He cannot be a moment still,
But frets upon my window-sill.
And sometimes brings a noisy rain
To help him batter at the pane.

Upon my door he comes to knock.
He rattles, rattles at the lock
And lifts the latch and stirs the key --
Then waits a moment breathlessly,
And soon, more fiercely than before,
He shakes my little trembling door,
And though “Come in, Come in!” I say,
He neither comes nor goes away.

Barefoot across the chilly floor
I run and open wide the door;
He rushes in and back again
He goes to batter door and pane,
Pleased to have blown my candle out.
He’s all the world to blow about,
Why does he want so much to be
Here in my little room with me?

Columbus By Laraine Eloise Jacobson

In fourteen-hundred-ninety-two
Columbus sailed away
To try to reach rich India
By a much shorter way.

Columbus said, “The world is round.”
But others said, “It’s flat --
If you sail far you might fall off.”
Columbus laughed at that.

And yet he found out that his trip
Took longer than he planned,
For it was many, many weeks
Before they sighted land.

Any then they weren’t in India
For when they stepped ashore
They found no silks or spices --
But they really found much more.

Yes there Columbus stood upon
An unknown continent --
Columbus found America,
And quite by accident.

A Windy Day By Winifred Howard

Have you been at sea on a windy day
When the water's blue
And the sky is too,
And showers of spray
Come sweeping the decks
And the sea is dotted
With little flecks
Of foam, like daisies gay;

When there's salt on your lips,
In your eyes and hair,
And you watch other ships
Go riding there?
Sailors are happy,
And birds fly low
To see how close they can safely go
To the waves as they heave and roll.

Then, wheeling, they soar
Mounting up to the sky,
Where billowy clouds
Go floating by!
Oh, there's fun for you
And there's fun for me
At sea
On a windy day!

A Wrecker Or A Builder By Edgar A Guest

I watched them tearing a building down,
A gang of men in a busy town.
With a ho-heave-ho and a lusty yell
They swung a beam and the side wall fell.

I said to the foreman,
"Are these men skilled,
And the ones you'd hire
If you had to build?"

He gave a laugh and said, "No, indeed,
Just common labor is all I need.
I can easily wreck in a day or two
What builders have taken a year to do."

And I thought to myself,
As I went my way
"Which of these roles
Am I trying to play?"

Am I shaping my life
To a well made plan,
Patiently doing the
Best that I can?

Am I doing my work
With the utmost care,
Measuring life
By the rule and square?

Or am I a wrecker
Who wrecks the town
Content with the labor
Of tearing down?"

Brighten The Corner Where You Are By Helen Steiner Rice

We cannot all be famous
Or listed in "Who's Who,"
But every person great or small
Has important work to do,
For seldom do we realize
The importance of small deeds,
Or to what degree of greatness
Unnoticed kindness leads --
For it's not the big celebrity
In a world of fame and praise,
But it's doing unpretentiously
In undistinguished ways,
The work that God assigned for us,
Unimportant as it seems,
That makes our task outstanding
And brings reality to dreams --

So do not sit and idly wish
For wider newer dimensions,
Where you can put in practice
Your many good intentions --
But at the spot God placed you
Begin at once to do
Little things to brighten up
The lives surrounding you,
For if everybody brightened up
The spot on which they're standing.
By being more considerate
And a little less demanding,
This dark cold world could very soon
Eclipse the Evening Star
If everybody brightened up
The corner where they are.

Battle-Hymn Of The Republic By Julia Ward Howe

Mine eyes have seen the glory of the coming of the
Lord;
He is trampling out the vintage where the grapes of
wrath are stored;
He hath loosed the fateful lightning of his terrible
swift sword:
His truth is marching on.

I have seen him in the watch-fires of a hundred
circling camps;
They have builded him an altar in the evening dews
and damps;
I can read his righteous sentence by the dim and
flaring lamps:
His day is marching on.

I have read a fiery gospel, writ in burnished rows
of steel:
"As ye deal with my condemners, so with you my
grace shall deal;
Let the Hero, born of woman, crush the serpent
with his heel,
Since God is marching on."

He has sounded forth the trumpet that shall never
call retreat;
He is sifting out the hearts of men before his
judgment seat:
O, be swift, my soul to answer him! Be jubilant,
my feet!
Our God is marching on.

In the beauty of the lilies Christ was born across
the sea,
With glory in his bosom that transfigures you and
me;
As he died to make men holy, let us die to make
men free,
While God is marching on.

He is coming like the glory of the morning on the
wave,
He is wisdom to the mighty, he is honor to the
brave,
So the world shall be his footstool, and the soul of
wrong his slave,
Our God is marching on!

A Mother's Love By Helen Steiner Rice

A Mother's love is something
that no one can explain,
It is made of deep devotion
and of sacrifice and pain,
It is endless and unselfish
and enduring come what may
For nothing can destroy it
or take that love away...
It is patient and forgiving
when all others are forsaking,
And it never fails or falters
even when the heart is breaking...
It believes beyond believing
when the world around condemns,
And it glows with all beauty
of the rarest, brightest gems...
It is far beyond defining,
it defies all explanation,
And it still remains a secret
like the mysteries of creation...
A many-splendored miracle
man cannot understand
And another wondrous evidence
of God's tender guiding hand.

The Library By Barbara A. Huff

It looks like any building
When you pass it on the street,
Made of stone and glass and marble,
Made of iron and concrete.
But once inside you can ride
A camel or a train,
Visit Rome, Siam, or Nome.
Feel a hurricane,
Meet a king, learn to sing,
How to bake a pie,
Go to sea, plant a tree,
Find how airplanes fly,
Train a horse, and of course
Have all the dogs you'd like,
See the moon, a shady dune,
Or catch a whopping pike.
Everything that books can bring
You'll find inside those walls.
A world is there for you to share
When adventure calls.
You cannot tell its magic
By the way the building looks,
But there's wonderment within it,
The wonderment of books.

Real Singing By Edgar A. Guest

You can talk about your music, and you operatic
airs,
And your phonographic record that Caruso's tenor
bears;
But there isn't any music that such wondrous joy
can bring
Like the concert when the kiddies and their mother
start to sing.

When the supper time is over, then the mother
starts to play
Some simple little ditty, and our concert's under
way
And I'm happier and richer than a millionaire or
king
When I listen to the kiddies and their mother as
they sing.

There's a sweetness most appealing in the trilling
of their notes:
It is innocence that's pouring from their little baby
throats;
And I gaze at them enraptured, for my joy's a real
thing
Every evening when the kiddies and their mother
start to sing.

The Mole and The Eagle
By Sarah Josepha Hale

The mole is blind and under ground,
Sung as a nest her home is found;
She dwells secure, nor dreams of sight --
What need of eyes where all is night!

The eagle proudly soars on high,
Bright as the sunbeams is his eye --
To lofty rocks he wings his way,
And sits amid the blaze of day.

The mole needs not the eagle's eye,
Unless she had his wings to fly --
The light of day no joy would give,
If under ground she still must live.

And sad't would for the eagle be,
If like the mole, he could not see,
Unless you took his wings away.
And shut him from the hope of day.

But both live happy in their way --
One loves the night -- and one the day --
And God formed each, and formed their sphere,
And thus his goodness doth appear.

Fifth Grade Poems

“One Nation Under God” By Helen Steiner Rice

Thanksgiving is more
than a day in November
That students of history
are taught to remember,
More than a date
that we still celebrate
With turkey and dressing
piled high on our plate...
For while we still offer
the traditional prayer,
We pray out of habit
without being aware
That the pilgrim thanked God
just for being alive,
For the strength that He gave them
to endure and survive
Hunger and hardship
that's unknown in the present
Where progress and plenty
have made our lives pleasant...
And living today
in this great and rich nation
That depends not on God
but on mechanization,
We tend to forget
that our forefathers came
To establish a country
under God's name...
But we feel we're so strong
we no longer need FAITH,
And it now has become
nothing more than a wraith
Of the faith that once founded
this powerful nation
In the name of the Maker
and the Lord of creation...
Oh, teach us, dear God,
we are all PILGRIMS still,
Subject alone
to your guidance and will,
And show us the way
to purposeful living
So we may have reason
for daily thanksgiving—
And make us once more
a GOD-FEARING NATION
And not just a puppet
Of controlled automation.

Our Daily Wish By Phil Perkins

Our daily wish is that we may
See good in those who pass our way;
Find in each a worthy trait
That we should gladly cultivate;
See in each one passing by
The better things that beautify --
A softly spoken word of cheer,
A kindly face, a smile sincere.

Let's pray each day that we may view
The things that warm our hearts anew;
The kindly deeds that can't be bought --
That only from the good are wrought,
A burden lightened here and there,
A brother lifted from despair,
The aged ones freed from distress;
The lame, the sick, brought happiness.

Grant that before each sun has set
We'll witness deeds we can't forget;
A soothing hand to one in pain
A sacrifice for love -- not gain;
A word to ease the troubled mind
Of one whom fate has dealt unkind.
So friend, our wish is that we may
See good in all who pass our way.

The Mother's Question By Edgar A. Guest

When I was a boy, and it chanced to rain,
Mother would always watch for me;
She used to stand by the window pane,
Worried and troubled as she could be.
And this was the question I used to hear,
The very minute that I drew near;
The words she used, I can't forget:
“Tell me, my boy, if your feet are wet?”

Worried about me was mother dear,
As healthy a lad as ever strolled
Over a turnpike, far or near,
'Fraid to death that I'd take a cold.
Always stood by the window pane,
Watching for me in the pouring rain;
And her words in my ears are ringing yet:
“Tell me, my boy, if your feet are wet?”

Stockings warmed by the kitchen fire,
And slippers ready for me to wear;
Seemed that mother would never tire,
Giving her boy the best of care,
Thinking of him the long day through,
In the worried way that all mothers do;
Whenever it rained she'd start to fret,
Always fearing my feet were wet,

And now, whenever it rains, I see
A vision of mother in days of yore,
Still waiting there to welcome me,
As she used to by the open door.
And always I think as I enter there
Of a mother's love and a mother's care;
Her words in my ears are ringing yet:
"Tell me, my boy, if your feet are wet?"

My Kingdom By Louisa M. Alcott

A little kingdom I possess
where thoughts and feelings dwell.
And very hard I find the task
of governing it well;
For passion tempts and troubles me,
a wayward will misleads,
And selfishness its shadow casts
on all my words and deeds.

How can I learn to rule myself,
to be the child I should
Honest and brave, nor ever tire
of trying to be good?
How can I keep a sunny soul
to shine along life's way?
How can I tune my little heart
to sweetly sing all day?

Dear Father, help me with the love
that casteth out my fear,
Teach me to lean on Thee, and feel
that Thou are very near,
That no temptation is unseen,
no childish grief too small,
Since Thou, with patience infinite,
doth soothe and comfort all.

I do not ask for any crown
but that which all may win,
Nor seek to conquer any world,
except the one within.
Be Thou my guide until I find,
led by a tender hand,
The happy kingdom in myself,
and dare to take command.

A Patriotic Wish By Edgar A. Guest

I'd like to be the sort of man the flag could boast
about;
I'd like to be the sort of man it cannot live without;
I'd like to be the type of man
That really is American:
The head-erect and shoulders-square,
Clean-minded fellow, just and fair
That all men picture when they see
The glorious banner of the free.

I'd like to be the sort of man the flag now typifies,
The kind of man we really want the flag to
symbolize:

The loyal brother to a trust,
The big, unselfish soul and just,

The friend of every man oppressed,
The strong support of all that's best --
The sturdy chap the banner's meant,
Where'er it flies, to represent.

I'd like to be the sort of man the flag's supposed to
mean,

The man that all in fancy see, wherever it is seen:
The chap that's ready for a fight
Whenever there's a wrong to right,
The friend in every time of need,
The doer of the daring deed,
The clean and generous handed man
That is a real American

The Pearl By Ernestine Cobern Beyer

Among the fish that swim and swish beneath the
stormy sea
There lived a little oyster, and most melancholy, he!
Inside his clammy cloister, weeping sadly was the
oyster.
And this made him even moister than an oyster ought to
be!

His brother-fish said, "Pooh and pish" "He isn't
worth a pin!"
"Poor fish" they often called him with a patronizing
grin.
And it has to be admitted that the teasing title fitted,

For the oyster, humble-witted, didn't own a single
"fin!"
In sad distress he would, I guess, have lived his life in
vain
If something had not happened, to the oyster's happy
gain:
One morning, something nicked him. Some gritty
sand had pricked him!
To wall it up, its victim built a pearl around the pain!

Thus did he do what we can, too, if we but have the
wit:
He turned bad luck to good – and yet his shell
remained a fit.
He'd say, when he was feted that his pearl was
overrated;
"Shucks" he often shyly stated; "It just took a little
grit!"

The Rough Little Rascal By Edgar A. Guest

A smudge on his nose and smear on his cheek
And knees that might not have been washed in a week;
A bump on his forehead, a scar on his lip,
A relic of many a tumble and trip:
A rough little, tough little rascal, but sweet,
Is he that each evening I'm eager to meet.

A brow that is beady with jewels of sweat;
A face that's as black as a visage can get;
A suit that at noon was a garment of white,
Now one that his mother declares is a fright:
A fun-loving, sun-loving rascal, and fine,
Is he that comes placing his black fist in mine.

A crop of brown hair that is tousled and tossed;
A waist from which two of the buttons are lost;
A smile that shines out through the dirt and the grime.
And eyes that are flashing delight all the time;
All these are the joys that I'm eager to meet
And look for the moment I get to my street.

The Savior Can Solve Every Problem By Oswald J. Smith

The savior can lift every burden
The heavy as well as the light;
His strength is made perfect in weakness,
In Him there is power and might.

The Savior can bear every sorrow,
In Him there is comfort and rest;
No matter how great the affliction
He only permits what is best.

The Savior can strengthen the weary,
His grace is sufficient for all;
He knows every step of the pathway,
And listens to hear when we call.

The Savior can break sin's dominion,
The victory He won long ago;
In Him there is freedom from bondage,
He's able to conquer the foe.

The Savior can satisfy fully
The heart that the world cannot fill;
His presence will sanctify wholly
The soul that is yielded and still.

The Savior can solve every problem,
That tangles of life can undo;
There is nothing too hard for Jesus
There is nothing that He cannot do.

Trust By Martha Snell Nicholson

I have a little yellow bird
Who loves me very much,
And trusts me so he does not fear
My presence or my touch.

And all day long he's content
To hop about and sing,
And then at night he goes to sleep,
His head beneath his wing.

Sometimes I move his cage at night
And bang it all about;
He never bothers to arouse,
Nor take his wee head out

From underneath his little wing.
He feels no least alarm
Because he knows that it is I,
And that I mean no harm.

Thanks for the lesson, little bird.
I wish that I could be
As confident beneath God's hand,
And rest as trustfully.

Through all the hurricanes which beat
About my house of life,
And heed the tender voice which speaks
From out the storm and strife.

"Lo, it is I, be not afraid,
For here upon My breast,
Within a quiet place of peace
You may securely rest."

The Potter By Norman P. Woodruff

Today as I watched a potter
He molded a beautiful vase.
As he picked up the clay to shape it,
Each particle fell into place.
It seemed as if he crushed it and pressed it
Every flaw had dissolved in his hands;
And soon he had fashioned a vessel,
Exactly as first he had planned.

Then I saw him open an oven
And the vessel was placed in the heat.
The surface began to harden;
To glisten and shine as a sheet.
So often we're placed in the furnace,
We're tried and crushed to pure gold.
As a potter turns out his vessel,
So our lives are shaped I am told.

Now I thought as I saw him in action,
How God molds our lives every day,
How He irons out all our defects
And works every blemish away.
Then I prayed, "Oh, may I be pliant,
That I may be easily bent,
That I may fit into the pattern,
Of the mission for which I am sent."

A Nation's Strength By Ralph Waldo Emerson

What makes a nation's pillars high
And its foundation strong?
What makes it mighty to defy
The foes that round it throng?

It is not gold. Its kingdoms grand
Go down in battle shock;
Its shafts are laid on sinking sand,
Not on abiding rock.

Is it the sword? Ask the red dust
If empires passed away;
The blood has turned their stones to rust,
Their glory to decay.

And is it pride? Ah, that bright crown
Has seemed to nations sweet;
But God has struck its luster down
In ashes at His feet.

Not gold but only men can make
A people great and strong;
Men who for truth and honor's sake
Stand fast and suffer long.

Brave men who work while others sleep,
Who dare while others fly –
They build a nation's pillars deep
And lift them to the sky.

Show The Flag By Edgar A. Guest

Show the flag and let it wave
As a symbol of the brave;
Let it float upon the breeze
As a sign for each who sees
That beneath it, where it rides,
Loyalty to-day abides.

Show the flag and signify
That it wasn't born to die;
Let its colors speak for you
That you still are standing true,
True in sight of God and man
To the work that flag began.

Show the flag that all may see
That you serve humanity.
Let it whisper to the breeze
That comes signing through the trees.
That whatever storms descend
You'll be faithful to the end.

Show the flag and let it fly,
Cheering every passer-by.
Men that may have stepped aside,
May have lost their old-time pride,
May behold it there, and then,
Consecrate themselves again.

Show the flag! The day is gone
When men blindly hurry on
Serving only gods or gold;
Now the spirit that was cold.
Warms again to courage fine.
Show the flag and fall in line.

What Christ Said By George MacDonald

I said, "Let me walk in the fields."
He said, "Nay, walk in the town."
I said, "There are no flowers there."
He said, "No flowers, but a crown."

I said, "But the air is thick,
And fogs are veiling the sun."
He answered, "Yet hearts are sick,
And souls in the dark undone."

I said, "I shall miss the light,
And friends will miss me, they say."
He answered me, "Choose tonight
If I am to miss you or they."

I pleaded for time to be given,
He said, "Is it hard to decide?
It will not seem hard in heaven
To have followed the steps of your Guide."

I cast one look at the field,
Then set my face to the town.
He said, "My child, do you yield?
Will you leave the flowers for the crown?"

Then into His hand went mine,
And into my heart came He.
And I walk in a light divine
The path I had feared to see.

The Flag Goes By By Henry H. Bennett

Hats off! Along the street there comes
A blare of bugles, a ruffle of drums
A flash of color beneath the sky:
Hats off! The flag is passing by!

Blue and crimson and white it shines
Over the steel-tipped, ordered lines.
Hats off! The colors before us fly;
But more than the flag is passing by.

Hats off! Along the street there comes
A blare of bugles, a ruffle of drums;
And loyal hearts are beating high;
Hats off! The flag is passing by!

Weary marches and sinking ships
Cheers of victory on dying lips;
Fought to make and to save the State;
Sea fights and land fights, grim and great,

Days of plenty and years of peace;
March of a strong land's swift increase;
Equal justice, right and law,
Stately honor and reverend awe;

Sign of a nation, great and strong
Toward her people from foreign wrong:
Pride and glory and honor – all
Live in the colors to stand or fall.

Hats off! Along the street there comes
A blare of bugles, a ruffle of drums;
And loyal hearts are beating high;
Hats off! The flag is passing by!

Sixth Grade Poems

Peace Hymn Of The Republic By Henry van Dyke

O Lord, our God, Thy mighty hand
Hath made our country free;
From all her broad and happy land
May praise arise to Thee.
Fulfill the promise of her youth,
Her liberty defend;
By law and order, love and truth,
America befriend!

The strength of every state increase
In Union's golden chain;
Her thousand cities fill with peace,
Her million fields with grain.
The virtues of her mingled blood
In one new people blend;
By unity and brotherhood
America befriend!

O suffer not her feet to stray;
But guide her untaught might,
That she may walk in peaceful day,
And lead the world in light.
Bring down the proud, lift up the poor,
Unequal ways amend;
By justice, nation-wide and sure.
America befriend!

Through all the waiting land proclaim
Thy gospel of good-will;
And may the music Thy name
In every bosom thrill.
O'er hill and vale, from sea to sea,
Thy holy reign extend;
By faith and hope and charity,
America befriend!

The Peaceful Warriors By Edgar A. Guest

Let others sing their songs of war
And chant their hymns of splendid death,
Let others praise the soldiers' ways
And hail the cannon's flaming breath.
Let others sing of Glory's fields
Where blood for victory is paid,
I choose to sing some simple thing
To those wield not gun or blade –
The peaceful warriors of trade.

Let others chose the deeds of war
For symbols of our nation's skills,
The blood-red coat, the rattling throat,
The regiment that charged the hill,
The boy who died to serve the flag,
Who heard the order and obeyed,
But leave to me the gallantry
Of those who labor unafraid –
The peaceful warriors of trade.

Aye, let me sing the splendid deeds
Of those who toil to serve mankind,
The men who break old ways and make
New paths for those who come behind.
The young who war with customs old
And face their problems, unafraid,
Who think and plan to lift for man
The burden that on him is laid –
The splendid warriors of trade.

I sing of battles with disease
And victories o'er death and pain,
Of ships that fly the summer sky,
And glorious deeds of strength and brain.
The call for help that rings through space
By which a vessel's course is stayed,
Thrills me far more than fields of gore,
Or heroes decked in golden braid –
I sing the warriors of trade.

Little Donkey Close Your Eyes By Margaret Wise Brown

Little Donkey on the hill
Standing there so very still
Making faces at the skies
Little Donkey close your eyes.

Little Monkey in the tree
Swinging there so merrily
Throwing coconuts at the skies
Little Monkey close your eyes.

Silly Sheep that slowly crop
Night has come and you must stop
Chewing grass beneath the skies
Silly Sheep now close your eyes.

Little Pig that squeals about
Make no noises with your snout
No more squealing to the skies
Little Pig now close your eyes.

Wild Young Birds that sweetly sing
Curve your heads beneath your wing
Dark night covers all the skies
Wild Young Birds now close your eyes.

Old Black Cat down in the barn
Keeping five small kittens warm
Let the wind blow in the skies
Dear Old Black Cat close your eyes.

Little Child all tucked in bed
Looking such a sleepy head
Stars are quiet in the skies
Little Child now close your eyes.

Daddy's Reward By George Harris

I was trying to read the paper,
Reclined on my easy chair,
But my mischievous little five-year-old
Was driving me to despair.

Reluctantly I agreed to play,
And put aside my paper;
Then assumed the form of sway-backed nag,
Who gaily began to caper.

He rode me around the coffee table
A hundred times I think;
Then into his room to get his guns,
To the kitchen for a drink.

Finally I collapsed on the floor
In front of the TV set.
Hoping that we could rest for a while –
But he wasn't through with me yet.

He tugged my belt, and pulled my hair,
And laughed at my every groan.
Then bounced on me like a trampoline
And rattled my every bone.

I truly think that my life was spared
When his mommy spoke up and said,
"Put away your toys and kiss your daddy.
It's time now to go to bed."

But quickly soothed were my weary bones,
And my heart was filled with joy;
He said, "Goodnight. I love you, Daddy;
You are my favorite toy!"

Where Are You Going, Greatheart? By John Oxenham

Where are you going, Greatheart,
With your eager face and your fiery grace?
Where are you going, Greatheart?

“To fight a fight with all my might,
For truth and Justice, God and Right,
To grace all Life with His fair Light.”
Then God go with you, Greatheart!

Where are you going, Greatheart?
“To beard the Devil in his den;
To smite him with the strength of ten;
To set at large the souls of men.”
Then God go with you, Greatheart!

Where are you going, Greatheart?
“To cleanse the earth of noisome things;
To draw from life its poison stings;
To give free play to Freedom’s wings.”
Then God go with you, Greatheart!

Where are you going Greatheart?
“To life Today above the Past;
To Make Tomorrow sure and fast;
To nail God’s colors to the mast.”
Then God go with you, Greatheart!

Where are you going Greatheart?
“To break down old dividing lines;
To carry out my Lord’s designs;
To build again His broken shrines.”
Then God go with you, Greatheart!

Where are you going, Greatheart?
“To set all burdened peoples free;
To win for all God’s liberty;
To ‘stablish His sweet sovereignty.”
God goeth with you, Greatheart!

Who Said, “God Is Dead?” By Helen Steiner Rice

In this world of new concepts
it has often been said -
Why heed the Commandments
of a God who is dead,
Why follow His precepts
that are old and outdated,
Restrictive and narrow
and in no way related
To this modern-day world
where the pace is so fast
It cannot be hampered
by an old-fashioned past...
And yet this "DEAD GOD"
still holds in His Hand
The star-studded sky,
the sea and the land,
And with perfect precision
the old earth keeps spinning
As flawlessly accurate
as in "THE BEGINNING"...
So be not deceived
by "the new pharisees"
Who boast man has only
HIS OWN SELF TO PLEASE,
And who loudly proclaim
any man is a fool
Who denies himself pleasure
to follow God's rule...
But what can they offer
that will last and endure
And make life's uncertainties
safe and secure,
And what, though man gain
the whole world and its pleasures,
If he loses his soul
and "eternity's treasures"?

To The Humble By Edgar A. Guest

If all the flowers were roses,
If never daisies grew,
If no old-fashioned posies
Drank in the morning dew,
Then man might have some reason
To whimper and complain,
And speak these words of treason,
That all our toil is vain.
If all the stars were Saturns
That twinkle in the night,
Of equal size and patterns,
And equally as bright,
Then men in humble places,
With humble work to do,
With frowns upon their faces
Might trudge their journey through.
But humble stars and posies
Still do their best, although
They're planets not, nor roses,
To cheer the world below.
And those old-fashioned daisies
Delight the soul of man;
They're here, and this their praise is:
They work the Master's plan.
Though humble be your labor,
And modest be your sphere,
Come, envy not your neighbor
Whose light shines brighter here.
Does God forget the daisies
Because the roses bloom?
Shall you not win His praises
By toiling at your loom?
Have you, the toiler humble,
Just reason to complain,
To shirk your task and grumble
And think that it is vain
Because you see a brother
With greater work to do?
No fame of his can smother
The merit that's in you.

The Thanksgiving By Edgar A. Guest

Gettin' together to smile an' rejoice,
An' eatin' an' laughin' with folks of your choice;
An' kissin' the girls an' declarin' that they
Are growin more beautiful day after day;
Chattin' an' braggin' a bit with the men,
Buildin' the old family circle again;
Livin' the wholesome an' old-fashioned cheer,
Just for awhile at the end of the year.
Greetings fly fast as we crowd through the door
And under the old roof we gather once more
Just as we did when the youngsters were small;
Mother's a little bit grayer, that's all.
Father's a little bit older, but still
Ready to romp an' to laugh with a will.
Here we are back at the table again
Tellin' our stories as women an men.
Bowed are our heads for a moment in prayer;
Oh, but we're grateful an' glad to be there.
Home from the east land an' home from the west,
Home with the folks that are dearest an' best.
Out of the sham of the cities afar
We've come for a time to be just what we are.
Here we can talk of ourselves an' be frank,
Forgettin' position an' station an' rank.
Give me the end of the year an' its fun
When most of the plannin' an' toilin' is done;
Bring all the wanderers home to the nest,
Let me sit down with the ones I love best,
Hear the old voices still ringin' with song,
See the old faces unblemished by wrong,
See the old table with all of its chairs
An I'll put soul in my Thanksgivin' prayers.

One, Two, Three By Harry C. Bunner

It was an old, old lady
And a boy that was half-past three;
And the way that they played together
Was beautiful to see.

She couldn't go running and jumping,
And the boy, no more could he,
For he was a thin little fellow,
With a thin little twisted knee.

They sat in the yellow sunlight
Out under the maple trees,
And the game that they played I'll tell you
Just as it was told to me.

It was hide-and-go-seek they were playing,
Though you'd never have know it to be –
With an old, old, old, old lady,
And a boy with a twisted knee.

The boy would bend his face down
On his one little sound right knee,
And he'd guess where she was hiding,
In guesses One, Two, Three.

"You are in the china closet,"
He would cry, and laugh with glee –
It wasn't the china closet,
But he still had Two and Three.

"You are up in papa's big bedroom,
In the chest with the queer old key,"
And she said; "You are warm and warmer
But you're not quite right," said she.

"It can't be the little cupboard
Where mama's things used to be;
So it must be the clothes press, Grandma."
And he found her with his Three.

Then she covered her face with her fingers,
They were wrinkled and white and wee
And she guessed where the boy was hiding,
With a One and a Two and a Three.

And they never had stirred from their places,
Out under the maple tree –
This old, old, old, old lady
And the boy with the lame little knee
This dear, dear, dear old lady
And the boy who was half-past three.

Live Christmas Every Day By Helen Steiner Rice

Christmas is more than a day at the end of the year,
More than a season of joy and good cheer.
Christmas is really God's pattern for living
To be followed all year by unselfish giving.
For the holiday season awakens good cheer
And draws us closer to those we hold dear,
And we open our hearts and find it is good
To live among men as we always should.
But as soon as the tinsel is stripped from the tree,
The spirit of Christmas fades silently
Into the background of daily routine,
And is lost in the whirl of life's busy scene.
And all unaware we miss and forego
The greatest blessing that mankind can know,
For if we lived Christmas every day, as we should,
And made it our aim to always do good,
We'd find the lost key to meaningful living
That comes not from getting, but from unselfish giving.
And we'd know the great joy of Peace upon Earth,
Which was the real purpose of our Savior's birth.
For in the Glad Tidings of that first Christmas night,
God showed us THE WAY and the Truth and the Light!

Seventh Grade Poems

In Times Like These By Helen Steiner Rice

We read the headlines daily
and listen to the news.
We shake our heads despairingly
and glumly sing the blues –
We are restless and dissatisfied
and do not feel secure,
We are vaguely discontented
with the things we must endure ...
This violent age we live in
is filled with nameless fears
As we listen to the newscasts
that come daily to our ears.
And we view the threatening future
with sad sobriety ...
As we're surrounded daily
by increased anxiety ...
How can we find security
or stand on solid ground
When there's violence and dissension
and confusion all around;
Where can we go for refuge
from the rising tides of hate,
Where can we find a heaven
to escape this shameful fate ..
So instead of reading headlines
that disturb the heart and mind,
Let us open up the BIBLE
and in doing so we'll find
That this age is no different
from the millions gone before,
But in every hour of crisis
God has opened up a door
For all who seek His guidance
and trust His all-wise plan,
For God provides protection
beyond that devised by man ...
And we can learn that each TOMORROW
is not ours to understand,
But lies safely in the keeping
of the great Creator's Hand,
And to have the steadfast knowledge
that WE NEVER WALK ALONE
And to rest in the assurance
that our EVERY NEED IS KNOWN
Will help dispel our worries,
our anxieties and care,
For doubt and fear are vanquished
in THE PEACEFULNESS OF PRAYER.

Father To Son By Edgar A Guest

The times have proved by judgment bad.
I've followed foolish hopes in vain,
And as you look upon your dad
You see him commonplace and plain.
No brilliant wisdom I enjoy;
The jests I tell have grown to bore you,
But just remember this, my boy:
'Twas I who chose your mother for you!

Against the blunders I have made
And all the things I've failed to do,
The weaknesses which I've displayed,
This fact remains forever true;
This to my credit still must stay
And don't forget it, I implore you;
Whatever else you think or say:
'Twas I who chose your mother for you!

Chuckle at times behind my back
About the ties and hats I wear.
Sound judgment I am known to lack.
Smile at the ancient views I air.
Say if you will I'm often wrong.
But with my faults strewn out before you,
Remember this your whole life long:
'Twas I who chose your mother for you!

Your life from babyhood to now
Has known the sweetness of her care;
Her tender hand has soothed your brow;
Her love gone with you everywhere.
Through every day and every night
You've had an angel to adore you.
So bear in mind I once was right:
'Twas I who chose your mother for you!

Answering Him By Edgar A. Guest

“When shall I be a man?” he said,
As I was putting him to bed.
“How many years will have to be
Before Time makes a man of me?
And will I be a man when I
Am grown up big? I heaved a sigh,
Because it called for careful thought
To give the answer that he sought.

And so I sat him on my knee,
And said to him: “A man you’ll be
When you have learned that honor brings
More joy than all the crowns of kings;
That it is better to be true
To all who know and trust in you
Than all the gold of earth to gain
If winning it shall leave a stain.

“When you can fight for victory sweet,
Yet bravely swallow down defeat,
And cling to hope and keep the right,
Nor use deceit instead of might:
When you are kind and brave and clean,
And fair to all and never mean;
Where there is good in all you plan
That day, my boy, you’ll be a man.

“Some of us learn this truth too late:
That year alone can’t make us great
That many who are three-score ten
Have fallen short of being men.
Because in selfishness they fought
And toiled without refining thought;
And whether wrong or whether right
They lived but for their own delight.

“When you have learned that you must hold
Your honor dearer far than gold;
That no ill-gotten wealth or fame
Can pay you for your tarnished name;
And when in all you say or do
Of others you’re considerate too,
Content to do the best you can
By such a creed, you’ll be a man.”

Atlantic Charter: 1942 By Francis Brett Young

What were you carrying, Pilgrims, Pilgrims?
What did you carry beyond the sea?
We carried the Book, we carried the Sword,
A steadfast heart in the fear of the Lord,
And a living faith in His plighted word
That all men should be free.

What were your memories, Pilgrims, Pilgrims?
What of the dreams you bore away?
We carried the songs our fathers sung
By the hearths of home when they were young,
And the comely words of the mother-tongue
In which they learnt to pray.

What did you find there, Pilgrims, Pilgrims?
What did you find beyond the waves?
A stubborn land and a barren shore,
Hunger and want and sickness sore:
All these we found and gladly bore
Rather than be slaves.

How did you fare there, Pilgrims, Pilgrims?
What did you build in that stubborn land?
We felled the forest and tilled the sod
Of a continent no man had trod
And we established there, in the Grace of God,
The rights whereby we stand.

What are you bringing us, Pilgrims, Pilgrims?
Bringing us back in this bitter day?
The selfsame things we carried away:
The Book, the Sword,
The fear of the Lord,

And the boons our fathers dearly bought:
Freedom of Worship, Speech and Thought,
Freedom from Want, Freedom from Fear,
The liberties we hold most dear,
And who shall say us Nay?

A Lesson For Mamma By Sydney Dayre

Dear Mamma, if you just could be
A tiny little girl like me,
And I your mamma, you would see
How nice I'd be to you.

I'd always let you have your way;
I'd never frown at you and say,
"You are behaving ill today,
Such conduct will not do."

I'd always give you jelly-cake
For breakfast, and I'd never shake
My head, and say, "You must not take
So very large a slice."

I'd never say, "My dear, I trust
You will not make me say you must
Eat up your oatmeal," or "The crust
You'll find, is very nice."

I'd buy you candy every day;
I'd go downtown with you, and say,
"What would my darling like? You may
Have anything you see."

I'd never say, "My pet, you know
'Tis bad for health and teeth, and so
I cannot let you have it. No –
It would be wrong in me."

And every day I'd let you wear
Your nicest dress, and never care
If it should get a great big tear;
I'd only say to you,
"My precious treasure, never mind,
For little clothes will tear, I find."
Now, Mamma, wouldn't that be kind?
That's just what I should do.

I'd never say, "Well, just a few!"
I'd let you stop your lessons too;
I'd say, "They are too hard for you,
Poor child, to understand."
I'd put the books and slates away;
You shouldn't do a thing but play,
And have a party every day.
Ah-h-h! Wouldn't that be grand!

But, Mamma dear, you cannot grow
Into a little girl, you know,
And I can't be your mamma; so
The only thing to do,
Is just for you to try and see
How very, very nice 'twould be
For you to do all this for me,
Now, Mamma, couldn't you?

The Landing Of Pilgrim Fathers By Felicia Hemans

The breaking waves dashed high
On a stern and rock-bound coast,
The woods against a stormy sky
Their giant branches tossed;

The heavy night hung dark
The hills and water o'er,
When a band of exiles moored their bark
On the wild New England shore.

Not as the conqueror comes,
They, the true-hearted, came;
Not with the toll of stirring drum
And the trumpet that sings of fame.

Amidst the storm they sang,
And the stars heard, and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free.

There were men with hoary hair
Amidst that pilgrim-band –
Why had they come to wither there,
Away from there childhood's land?

There was woman's fearless eye,
Lit by her deep love's truth;
There was manhood's brow serenely high,
And the fiery heart of youth.

What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war?
They sought a faith's pure shrine!

Ay, call it holy ground,
The soil where first they trod;
They have left unstained what there they found,
Freedom to worship God.

Bud By Edgar A. Guest

Who is it lives to the full every minute,
Gets all the joy and the fun that is in it?
Tough as they make 'em, and ready to race,
Fit for a battle and fit for a chase,
Heedless of buttons on blouses and pants,
Laughing at danger and taking a chance,
Gladdest, it seems, when he wallows in mud,
Who is the rascal? I'll tell you, it's Bud!

Who is it wakes with a shout of delight,
And comes to our room with a smile that is
bright?
Who is it springs into bed with a leap
And thinks it is queer that his dad wants to
sleep?
Who answers his growling with laughter and
tries
His patience by lifting the lids of his eyes?
Who jumps in the air and then lands with a thud
On his poor daddy's stomach? I'll tell you, it's Bud!

Who is it thinks life is but laughter and play
And doesn't know care is a part of the day?
Who is reckless of stockings and heedless of
shoes?
Who laughs at a tumble and grins at a bruise?
Who climbs over fences and clammers up trees,
And scrapes all the skin off his shins and his
knees?
Who sometimes comes home all bespattered
with blood
That was drawn by a fall? It's that rascal called Bud.

Yet, who is it makes all our toiling worth while?
Who can cure every ache that we know, by his
smile?
Who is prince to his mother and king to his dad
And makes us forget that we ever were sad?
Who is center of all that we dream of and plan,
Our baby to-day but to-morrow our man?
It's that tough little, rough little tyke in the mud,
That tousled-haired, fun-loving rascal called Bud!

The Dying Father By Les Cox

The doctors shook their heads and said,
"All hope for him is past...
'Twill be a miracle if he
Another day will last!

The gray-haired man had read their lips,
Then asked to see his wife;
He told her, "Dear, call all the kids,
While I'm still blessed with life."

With family then around his bed,
So anxious and forlorn,
He hugged and told them, one by one,
"I'll see you in the morn."

The last to see him was his son
Who was his "pride and joy,"
With tears that filled his eyes he said:
"Good-bye, my darling boy!"

His son replied, "Dear dad why did
You say these words to me...
Won't I meet you when comes the morn –
I'm in your family?"

His father then replied, "Dear son,
The Devil's way you've trod...
And where I'm going you can't come,
Unless you trust in God..."

So many tears I've shed for you –
Oft times I couldn't sleep;
For like my Savior I so love
His lost and dying sheep!"

This son was filled with deepest grief,
Then hugged his dying dad,
And said, "Could Jesus love someone
Who's been so mean and bad?"

His father said, "Oh yes, He can –
Just bow your head and pray!"
Then Jesus came into his heart,
And joy was great that day!

And though death took him, heaven left
A smile none could erase;
"Safe in the fold!" was written on
That blessed father's face!

Raisin Pie By Edgar A. Guest

There's a heap of pent-up goodness
in the yellow bantam corn,
And I sort o' like to linger
round a berry patch at morn;
Oh, the Lord has set our table
with a stock o' things to eat
An' there's just enough o' bitter
in the blend to cut the sweet,
But I run the whole list over,
an' it seems somehow that I
Find the keenest sort o' pleasure
in a chunk o' raisin pie.

There are pies that start the water
circulatin' in the mouth;
There are pies that wear the flavor of
the warm an' sunny south;
Some with oriental spices spur
the drowsy appetite
An' just fill a fellow's being
with a thrill o' real delight;
But for downright solid goodness
that comes drippin' from the sky
There is nothing quite the equal of
a chunk o' raisin pie.

I'm admittin' tastes are diff' runt,
I'm not settin' up myself
As the judge an' final critic of
the good things on the shelf.
I'm sort o' payin' tribute
to a simple joy on earth,
Sort o' feebly testifyin' to its
lasting charm an' worth,
An' I'll hold to this conclusion
till it comes my time to die,
That there's no dessert that's finer
than a chunk o' raisin pie.

When You Know A Fellow By Edgar A. Guest

When you get to know a fellow, know his joys
and know his cares,
When you've come to understand him and the
burdens that he bears,
When you've learned the fight he's making and
the troubles in his way,
Then you find that he is different than you
thought him yesterday.
You find his faults are trivial and there's not so
much to blame
In the brother that you jeered at when you only
knew his name.
You are quick to see the blemish in the distant
neighbor's style,
You can point to all his errors and may sneer at
him the while,
And your prejudices fatten and your hates more
violent grow
As you talk about the failures of the man you do
not know,
But when drawn a little closer, and your hands
and shoulders touch,
You find the traits you hated really don't amount
to much.

When you get to know a fellow, know his every
mood and whim,
You begin to find the texture of the splendid side
of him;
You begin to understand him, and you cease to
scoff and sneer,
For with understanding always prejudices
disappear.
You begin to find his virtues and his faults you
cease to tell,
For you seldom hate a fellow when you know
him very well.

When next you start in sneering and your phrases
turn to blame,
Know more of him you censure than his business
and his name;
For it's likely that acquaintance would your
prejudice dispel
And you'd really come to like him if you knew
him very well.
When you get to know a fellow and you
understand his ways,
Then his faults won't really matter, for you'll find
a lot to praise.

Eighth Grade Poems

When Pa Comes Home By Edgar A. Guest

When Pa comes home, I'm at the door,
An' then he grabs me off the floor
An' throws me up an' catches me
When I come down, an' then, says he:
"Well, how'd you get along to-day?
An' were you good, an' did you play,
An' keep right out of mamma's way?
An' how'd you get that awful bump
Above your eye? My, what a lump!
An' who spilled jelly on your shirt?
An' where'd you ever find the dirt
That's on your hands? And my! Oh, my!
I guess those eyes have had a cry,
They look so red. What was it, pray?
What has been happening here to-day?

An' then he drops his coat an' hat
Upon a chair, an' says: "What's that?
Who knocked that engine on its back
An' stepped upon that piece of track?"
An' then he takes me on his knee
An' says: "What's this that now I see?
Whatever can the matter be?
Who strewed those toys upon the floor,
An' left those things behind the door?
Who upset all those parlor chairs
An' threw those blocks upon the stairs?
I guess a cyclone called to-day
While I was workin' far away.
Who was it worried mamma so?
It can't be anyone I know."

An' then I laugh an' say: "It's me!
Me did most ever'thing you see.
Me got this bump the time me tripped.
An' here is where the jelly slipped
Right off my bread upon my shirt,
An' when me tumbled down it hurt.
That's how me got all over dirt.
Me threw those building blocks downstairs,
An' me upset the parlor chairs,
Coz when you're playin' train you've got
To move things 'round an awful lot."
An' then my Pa he kisses me
An' bounces me upon his knee
An' says: "Well, well, my little lad,
What glorious fun you must have had!"

Mother's Glasses By Edgar A. Guest

I've told about the times that Ma can't find her
pocketbook,
And how we have to hustle round for it to help
her look,
But there's another care we know that often
comes our way,
I guess it happens easily a dozen times a day.
It starts when first the postman through the door
a letter passes,
And Ma says: "Goodness gracious me! Wherever
are my glasses?"

We hunt 'em on the mantelpiece an' by the
kitchen sink,
Until Ma says: "Now, children, stop, an' give me
time to think
Just when it was I used 'em last an' just exactly
where.
Yes, now I know – the dining room. I'm sure
you'll find 'em there."
We even look behind the clock, we busy boys an'
lasses,
Until somebody runs across Ma's missing pair of
glasses.

We've found 'em in the Bible, an' we've found
'em in the flour,
We've found 'em in the sugar bowl, an' once we
looked an hour
Before we came across 'em in the padding of her
chair;
An' many a time we've found 'em in the topknot
of her hair.
It's a search that ruins order an' the home
completely wrecks,
For there's no place where you may not find poor
Ma's elusive specs.

But we're mighty glad, I tell you, that the duty's
ours to do,
An' we hope to hunt those glasses till our time of
life is through;
It's a little bit of service that is joyous in its thrill,
It's a task that calls us daily an' we hope it always
will.
Rich or poor, the saddest mortals of all the
joyless masses
Are the ones who have no mother dear to lose
her reading glasses.

A Real Man By Edgar A. Guest

Men are of two kinds, and he
Was of the kind I'd like to be.
Some preach their virtues, and a few
Express their lives by what they do.
That sort was he. No flowery phrase
Or glibly spoken words of praise
Won friends for him. He wasn't cheap
Or shallow, but his course ran deep,
And it was pure. You know the kind.
Not many in a life you find
Whose deeds outrun their words so far
That more than what they seem they are.

There are two kinds of lies as well:
The kind you live, the ones you tell.
Back through his years from age to youth
He never acted one untruth.
Out in the open light he fought
And didn't care what others thought
Nor what they said about his fight
If he believed that he was right.
The only deeds he ever hid
Were acts of kindness that he did.

What speech he had was plain and blunt.
His was an unattractive front.
Yet children loved him; babe and boy
Played with the strength he could employ,
Without one fear, and they are fleet
To sense injustice and deceit.
No back door gossip linked his name
With any shady tale of shame.
He did not have to compromise
With evil-doers, shrewd and wise,
And let them ply their vicious trade
Because of some past escapade.

Men are of two kinds, and he
Was of the kind I'd like to be.
No door at which he ever knocked
Against his manly form was locked.
If ever man on earth was free
And independent, it was he.
No broken pledge lost him respect,
He met all men with head erect,
And when he passed, I think there went
A soul to yonder firmament
So white, so splendid and so fine
It came almost to God's design.

Roses By Edgar A. Guest

When God first viewed the rose He'd made
He smiled, and thought it passing fair;
Upon the bloom His hands He laid,
And gently blessed each petal there.
He summoned in His artists then
And bade them paint, as ne'er before,
Each petal, so that earthly men
Might love the rose for evermore.

With Heavenly brushes they began
And one with red limned every leaf,
To signify the love of man;
The first rose, white, betokened grief;
"My rose shall deck the bride," one said
And so in pink he dipped his brush,
"And it shall smile beside the dead
To typify the faded blush."

And then they came unto His throne
And laid the roses at His feet,
The crimson bud, the bloom full blown,
Filling the air with fragrance sweet.
"Well done, well done!" the Master spake;
"Henceforth the rose shall bloom on earth:
One fairer blossom I will make,"
And then a little babe had birth.

On earth a loving mother lay
Within a rose-decked room and smiled,
But from the blossoms turned away
To gently kiss her little child,
And then she murmured soft and low,
"For beauty, here, a mother seeks.
None but the Master made, I know,
The roses in a baby's cheeks."

The Little Church By Edgar A. Guest

The little church of Long Ago,
where as a boy I sat
With mother in the family pew,
and fumbled with my hat--
How I would like to see it now
the way I saw it then,
The straight-backed pews, the
pulpit high, the women and
the men
Dressed stiffly. In their Sunday
clothes and solemnly devout,
Who closed their eyes when
prayers were said and never
looked about--
That little church of Long Ago,
it wasn't grand to see,
But even as a little boy it
meant a lot to me.
The choir loft where father sang
comes back to me again;
I hear his tenor voice once more
the way I heard it when
The deacons used to pass the
plate, and once again I see
The people fumbling for their
coins, as glad as they could be
To drop their quarters on the
plate, and I'm a boy once more
With my two pennies in my fist
that mother gave before
We left the house, and once
again I'm reaching out to try
To drop them on the plate
before the deacon passes by.
It seems to me I'm sitting in
that high-backed pew, the while
The minister is preaching in
that good old-fashioned style;
And though I couldn't understand
it all somehow I know
The Bible was the text book in
that church of Long Ago;
He didn't preach on politics,
but used the word of God,
And even now I seem to see the
people gravely nod,
As though agreeing thoroughly
with all he had to say,
And then I see them thanking
him before they go away.
The little church of Long Ago
was not a structure huge,
It had no hired singers or no
other subterfuge
To get the people to attend,
'twas just a simple place
Where every Sunday we were told
about God's saving grace;
No men of wealth were gathered
there to help it with a gift;

The only worldly thing it had—
a mortgage hard to lift.
And somehow, dreaming here to-day,
I wish that I could know
The joy of once more sitting
in that church of Long Ago.

The Priceless Gift Of Christmas By Helen Steiner Rice

Now Christmas is a season
for joy and merrymaking,
A time for gifts and presents
for giving and for taking...
A festive, friendly, happy time
when everyone is gay-
But have we really felt
the greatness of the day?...
For through the centuries the world
has wandered far away
From the beauty and the meaning
of the Holy Christmas Day...
For Christmas is a heavenly gift
that only God can give,
It's ours just for the asking
for as long as we shall live...
It can't be bought or bartered,
it can't be won or sold,
It doesn't cost a penny
and it's worth far more than gold.
It isn't bright and gleaming
for eager eyes to see,
It can't be wrapped in tinsel
or placed beneath a tree...
It isn't soft and shimmering
for reaching hands to touch,
Or some expensive luxury
you've wanted very much...
For the Priceless Gift of Christmas
is meant just for the heart,
And we receive it only
when we become a part
Of the kingdom and the Glory
which is ours to freely take,
For God sent the Holy Christ Child
at Christmas for our sake
So man might come to know Him
and feel His presence near,
And see the many miracles
performed while He was here...
And this Priceless Gift for Christmas
is within the reach of all,
The rich, the poor, the young and old,
the greatest and the small...
So take His priceless Gift of Love,
reach out and you'll receive,
And the only payment that God asks
is just that you Believe.

What Is Life? By Helen Steiner Rice

Life is a sojourn here on earth
Which begins the day God gives us birth.
We enter this world from the Great unknown
And God gives each Spirit and form of its own;
And endows this form with a heart and a soul
To spur man on to his ultimate goal –
And through the senses of feeling and seeing
God makes man into a human being;
So he may experience a mortal life
And through this period of smiles and strife;
Prepare himself to Return as he Came,
For birth and death are in essence the same.
For both are fashioned by God's mighty hand
And, while we cannot understand;
We know we are born to die and arise
For beyond this world in beauty lies;
The purpose of living and the ultimate goal
God gives at birth to each seeking soul –
So enjoy your sojourn on earth and be glad
That God gives you a choice between Good
 Things and Bad,
And only be sure that you Heed God's Voice
Whenever life asks you to make a choice.

What Is Love? By Helen Steiner Rice

What is love? No words can define it,
It's something so great
Only God could design it...

Wonders of Wonders, beyond man's conception,
And only in God can love find true perfection,
For love means much more than small words can
 express,
For what man calls love is so very much less
Than the beauty and depth and the true richness
 of God's gift to mankind –
His compassionate love...

For love has become a word that's misused,
Perverted, distorted and often abused,
To speak of "light romance" or some affinity for
A passing attraction that is seldom much more
Than a mere interlude of inflamed fascination,
A romantic fling of no lasting duration...

But love is enduring and patient and kind,
It judges all things with the heart not the mind,
And love can transform the most commonplace
Into beauty and splendor and sweetness and
 Grace...

For love is unselfish, giving more than it takes,
And no matter what happens love never forsakes.
It's faithful and trusting and always believing,
Guileless and honest and never deceiving...

Yes, love is beyond what man can define,
For love is Immortal and God's Gift is Divine!

Mother's Ugly Hands By Mary Mason

When Jean was just a little girl
 She used to play for hours
With Tinker-Cat or Peter-Dog,
 Or help Mom with her flowers.
But then sometimes her mom would stop
 The work she had to do
To read to Jean or play with her;
 And as God planned, Jean grew.
But then one day she realized
 Her mom was not the same
As those of other little girls:
 And Jean grew up with shame.
For Mother's hands were ugly hands,
 Misformed and scarred and red.
And somehow love for Mother changed
 To selfishness and dread.
Somehow she never asked her mom
 How those scars came to be,
Too busy with the selfish fear
 That other eyes might see.
But then one time Jean's grandma came
 With suitcase packed to stay,
And it was at her grandma's feet
 The truth came out one day.
"When you were just a tiny thing,
 About the age of two
One day your clothing caught on fire,
 Though how we never knew;
Your mother said she scarcely felt
 The searing tongues of flame,
As with her hands she fought the fire
 And that is how she came
To have the scars you hate so much;
 She did it all for you.
You were not burned as bad as she,
 And so you never knew."
"Oh, Grandma, I am so ashamed!"
 And Jean began to weep.
"To think my mother loved me so!"
 That night she couldn't sleep
And made her way to Mother's room
 And in a rush of tears
Received forgiveness for the hate
 She harbored all those years.
That's how it is with Mother love;
 Of death it's unafraid
So very much like dying love
 On Calvary's hill portrayed.
Our Jesus too, bears ugly marks
 Of suffering and of pain,
He did it all for you and me,
 But it was not in vain.
For, as we view His suffering,
 We, too must cry, "Forgive!"
For only through His dying love
 Are we prepared to live.
I'm thankful, God, for Mother love
 Which bravely fought the fire,
And for my Jesus' dying love
 Which that love did inspire.

The Singer's Revenge By Edgar A. Guest

"My friends I've only treated you
As you have treated me."

It was a singer of renown
Who did a desperate thing.
For all who asked him out to dine
Requested him to sing.
The imposition on his art
They couldn't seem to see
For friendship's sake they thought
He ought to work without a fee.

And so he planned a dinner, too,
of fish and fowl and wine
And asked his friends of high degree
To come with him to dine.
His banker and his tailor came,
His doctor, too, was there,
Likewise a leading plumber
who'd become a millionaire.

The singer fed his guests and smiled,
A gracious host was he;
With every course he ladled out
delicious flattery,
And when at last the meal was done,
He tossed his man a wink,
"Good friends," said he,
I've artists here you'll all enjoy, I think.

I've trousers needing buttons, Mr. Tailor,
If you please,
Will you oblige us all to-night
By sewing some on these?
I've several pairs all handy-by,
Now let your needle jerk;
My guests will be delighted
To behold you as you work.

"Now, doctor, just a moment, pray,
I cannot sing a note:
I asked you here because I thought
You'd like to spray my throat;
I know that during business hours
For this you charge a fee,
But surely you'll be glad to serve my friends,
Tonight, and me?"

The plumber then was asked if
He would mend a pipe or two;
A very simple thing, of course,
To urge a friend to do;
But reddest grew the banker's face
And reddest grew his neck,
Requested in his dinner clothes
To cash a good sized check.

His guests astounded looked at him.
Said they: "We are surprised!
To ask us here to work for you
Is surely ill-advised.
'Tis most improper, impolite!"
The singer shrieked in glee: