

National Schools Literature Festival 2026 – Event Rules and Instructions

The following 5 events will be held. Refer to this document for the rules and instructions:

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Event 1: Upper Secondary Unseen Debate

OBJECTIVE

The objective of this event is for students to put into practice the skills they have learnt in Unseen poetry analysis. Through this fun event, students will learn to articulate their thoughts and organize their answers in a persuasive manner.

TASK

One poem will be given. The debate motion will be an analytical statement and generally worded as follows: "This House believes that [analytical statement] holds true / does not hold true."

The Proposition team will argue for the analytical statement. The opposition will argue against the analytical statement.

Teams must make convincing arguments supported by explanation and close analysis of the poem. They must argue their case before a panel of judges. The school with the most convincing and organized response will win.

How can speakers argue for or against the analytical statement?

The motion requires teams to close-read their given poem in terms of style, perspective, setting, atmosphere and thematic concerns to support their stand. Suggested approaches include comments regarding:

- How it elicits/fails to elicit an emotional response from the reader
- How it conveys/fails to convey the emotion of the persona towards an issue
- How it recreates/ fails to recreate a particular moment or experience
- How it makes/does not make the poem more tense or exciting

See Appendix A of this document for a sample.

TEAM SIZE / ROLES

Each team will have 3 members with the following roles:

- 1st speaker: Introduces team's stand, main points of argument. He/she can also begin on the first few points supported by evidence.
- 2nd speaker: Builds on the 1st speaker's points, expands on points and provides evidence from the text to support points. May rebut. Try to aim for at least 3-4 convincing points.

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- 3rd speaker: Rebuts opponent and summarizes key points.
- 4th team member (optional): Serves as a note-taker, researcher, or reserve. This team member should only speak if replacing another speaker.

Note:

- Schools are to make their own arrangement should any member of the team be unable to make it for the debate.
- Schools are encouraged to select non-debaters to participate in the NSLF Unseen Debates.
- Schools may send up to **a maximum of two teams**.

STRUCTURE

Each team member is given max. 3 minutes. The structure is as follows:

- Proposition 1st speaker: 3 mins
- Opposition 1st speaker: 3 mins
- Proposition 2nd speaker: 3 mins
- Opposition 2nd speaker: 3 mins
- 1-Minute Think Time: During this period, speakers may confer with each other and the 4th team member.
- Opposition 3rd speaker: 3 mins
- Proposition 3rd speaker: 3 mins

Note: There will be no interruption or free-fire round during the speeches.

RULES

- Teacher ICs must register for this event **between 3 March and 3 April 2026** via the NSLF website.
- Debate motions will be posted on the website **on 13 July 2026**.
- The debate will be conducted **in person on 25 July 2026**.
- Teams must report to their respective venues at least 5 minutes before their debate. They should wait outside the room until the ushers invite them in.
- Each school is allowed up to 5 supporters, including teachers, to watch the debate. Supporters must arrive before the debate begins and remain quiet and respectful throughout the session.
- Photographs may only be taken before or after the debate. Please ensure that photographs are limited to your own team and do not include members of the opposing team.
- Video recording is strictly prohibited.
- Electronic devices are not permitted during the debate. Team members may bring hard copies of the poems and refer to them, along with any handwritten notes, during the debate.
- Points will be deducted if team members exceed the designated time limit.

THINGS TO REMEMBER

- Speak good English. Avoid sounding informal; avoid using Singlish.
- Always support your arguments with close reference to the text.
- Actively engage with your opponent's ideas. Judges will consider how you respond to these ideas when awarding points to the respective teams.
- Be respectful of your own teammates and the opposing team in your words and body language.
- Sound like a literary critic. Be familiar with literary techniques and explain these techniques in detail – do not simply identify techniques.
- Speak with conviction. Avoid reading from the notes. Keep the main points in mind and explain it when talking. Engage with the audience.

SCORING

In both teams, there should be a strong focus on an analysis of literary techniques but these should be substantiated with evidence from the text. Teams will also be assessed on the ability to convince through logic and rebuttal. See the next page for the scoring rubrics.

Upper Secondary Unseen Debate Scoring Rubrics

Band	D (0-24)	C (25-34)	B (35-49)	A (40-50)
Analytical skills	<ul style="list-style-type: none"> • Superficial understanding of the text demonstrated largely through paraphrase. 	<ul style="list-style-type: none"> • There is some relevance to the analytical statement provided though it may be brief or superficial. • Some ability to analyse and evaluate text though this may be superficial. 	<ul style="list-style-type: none"> • Mostly relevant to the analytical statement provided, with occasional digressions. • Evidence of close reading though this may not be sustained throughout the answer. • Ability to analyse and evaluate text supported by explanations and examples. 	<ul style="list-style-type: none"> • Sustained relevance to the analytical statement. • Evidence of ability to critically appreciate the text and explain the use of literary techniques. • Ability to analyse and evaluate texts supported by convincing and detailed explanations and examples.
Communication skills	<ul style="list-style-type: none"> • Reads from the script and does not engage with the audience, or displays disrespect in speech and/or body language. • Inability to engage with opponents' ideas. • Lack of clarity in expression and material is not organized. 	<ul style="list-style-type: none"> • The team communicates clearly and puts forward a coherent argument, showing due respect to the opposing team. • There is an attempt to engage with the audience and with opponents' ideas, though with limited success. • There is a general sense of structure in the presentation. 	<ul style="list-style-type: none"> • The team communicates clearly, coherently and convincingly, showing due respect to the opposing team. • The team is focused on the key issues most of the time but does not always manage to engage with the audience or with opponents' ideas. • The presentation is well structured. 	<ul style="list-style-type: none"> • The team communicates clearly, coherently and convincingly, showing due respect to all speakers. • The team is focused on the key issues and engages fully with the audience and with opponents' ideas. • The presentation is well structured and there is a clear sense of development. • Team members show enthusiasm and passion.

Total score: /100

APPENDIX A: PRACTICE POEM

The motion: "This House believes that the author's primary purpose is to convey the power of the Tyger."

The Tyger by William Blake

Tyger, Tyger. burning bright, In the forests of the night; What immortal hand or eye, Could frame thy fearful symmetry?	1
In what distant deeps or skies. Burnt the fire of thine eyes? On what wings dare he aspire? What the hand, dare seize the fire?	5
And what shoulder, or what art, Could twist the sinews of thy heart? And when thy heart began to beat. What dread hand? & what dread feet?	10
What the hammer? What the chain, In what furnace was thy brain? What the anvil? What dread grasp. Dare its deadly terrors clasp?	15
When the stars threw down their spears And water'd heaven with their tears: Did he smile his work to see? Did he who made the Lamb make thee?	
Tyger, Tyger burning bright, In the forests of the night: What immortal hand or eye, Dare frame thy fearful symmetry?	20

Notes:

The proposition team justifies the motion and finds support for how it conveys the Tiger's majesty, its mystical and awe-inspiring qualities. The team can comment on imagery, word choice, rhythm etc.

The opposition may propose that the primary focus of the author is not the Tyger – the Tyger is a symbol of the creator figure that created the Tyger. The team can comment on the symbolism, double meaning etc. And how this effectively goes beyond the text's surface level meaning.

APPENDIX B: GLOSSARY OF BASIC POETIC DEVICES

These are some techniques/devices used in poetry which you could try to familiarize yourself with. Note that there are other devices besides these. Also the aim in unseen is not to throw in terminology. Use these terms only if necessary.

WORD CHOICE

Diction This refers to the choice of words employed by the writer. Writers often choose their words carefully in order to convey an implied meaning, to create a mood, to evoke a feeling or to suggest the writer's attitude towards an issue. Analysing diction involves questioning why a writer chose a specific word instead of another and then attempting to understand the connotations or implied meaning of that word.

Denotation The literal or specific meaning of a word.

Connotation The implied meaning or suggestive associations of a word, usually in a poetic context.

FIGURATIVE LANGUAGE

Imagery This broadly refers to any language which allows the reader to visualize the setting or situation more clearly. Common forms of imagery include figurative language such as similes, metaphors or personification but may also include other words or associations which evoke and provoke an imaginative response by the reader such as visual imagery, tactile imagery etc.

Simile This is a type of imagery often used to show comparison between one quality of an object and that of another. It can often be identified with the presence of a connecting word such as "like" or "as", as in the phrase "John is like a pig".

Metaphor A metaphor is a type of imagery used to show comparison between one object (A) and another (B) where A is identified with all qualities of B. For example, a metaphor is employed in the phrase "John is a pig".

Personification This is a type of metaphor and is employed when non-human things, such as objects, animals, a feeling or an abstract idea, are given human attributes. An example is the phrase "There was a kind breeze that morning".

SOUND DEVICES

Alliteration The repetition of initial consonants in words next to or close to each other, for example, the repetition of the "s" consonant sound in the phrase "She sells seashells on the seashore".

Assonance The repetition of vowel sounds in words next to or close to each other, for example, the repetition of the "o" vowel sound in the phrase "So we'll go no more a-roving".

Consonance The repetition of consonant sounds in words. For example the phrase "the flower lives for the praises of its people" repeats the 'p' consonant sound.

OTHER STYLISTIC FEATURES

Irony This refers to a contradiction between two statements or between two situations.

Mood This refers to the emotional quality of the text. The mood can be depressing, melancholic, jovial, sympathetic etc.

Pun This refers to a play on words (very commonly employed in Shakespearean plays), where words may have identical sounds but may convey different meanings or intentions.

Repetition The repetition of a word or idea in a text is often used to emphasize a point the writer is making.

Symbol Symbols are objects or words which carry or convey a larger significance; for instance, they may be representative of a larger idea, issue or value.

Tone This refers to the attitude of the speaker or the writer (depending on how you use the word). The tone may be described as angry, sad, frustrated etc.

Event 2: Upper Sec Set Text Roundtable

OBJECTIVE

The objective of the Set Text Roundtable is for students to engage in spirited and robust discussion on a text they study. Unlike a debate, a roundtable discussion asks for friendly interaction among participants and aims not for participants to vie against one another but to build on each other's ideas.

One would expect there to be disagreements about attitudes and interpretations. Participants have to articulate clearly the reasons for their ideas, while not denigrating the views of others; there should be no ridicule or scorn, only respect and enthusiasm for other ideas.

As well as demonstrating knowledge of the text, students could include opinions, emotions and other responses to the text. What matters here is that students can justify and clarify the comments made. To the audience, a roundtable would sound like an intelligent, focused conversation.

- Students listen actively, and all are encouraged to contribute.
- Students engage critically and constructively with one another's ideas.
- Students ask questions and build on one another's responses.
- Students treat one another's ideas and opinions with respect.
- There is a safe and open environment of trust.
- There is a sense of shared purpose.

TASK

One student will represent each participating school to form a panel of 5-6.

1. Students will be given a question based on the set text they are studying.
2. Each student will prepare a 2-minute response to the given question prompt and the Roundtable will begin with this.
3. They must then engage in discussion about and around the prompt based on various views offered.
4. In the discussion segment, students will need to consider the effectiveness of the text and respond to, build on, question, comment or disagree with the views offered by others.

Students are encouraged to form similar Roundtables at school so as to gather interesting points of view and to practice being a participant in a simulated setting.

Note: At the point of registration, all current upper secondary prose and drama texts will be offered for potential Roundtables, however the final texts for the Roundtables will be determined based on having sufficient participants.

Tips for making worthwhile contributions to the Roundtable:

- Prepare some specific points you would like to make (You may refer to the Literary Response Framework for guidance).
- Come up with some questions you can pose to the group. Preferably, these questions will guide the discussion to the direction you want to take it – so you can make the points you've already prepared.
- Practise articulating complex points (that is, practise how you will express them and elaborate them in meaningful detail). This will involve having a range of references from the text on hand to support your views.
- If someone beats you to the point you had planned to make, don't panic. Express your agreement and add to the point by, for instance, giving another example from the text to support the point.

PARTICIPATION

Each school will send 1 student to participate in a Roundtable and indicate the text of choice.

Schools may arrange for a student to be on standby to replace the registered participant in the event they are unable to be present on the day.

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The final texts in focus for 2026 will be determined based on having sufficient participants for a complete Roundtable. In the event a complete Roundtable is unable to be formed due to insufficient participants, registered schools will be duly notified.

EVENT STRUCTURE

A maximum of 5-6 schools will participate in each 45-minute time slot.

PART 1: PREPARED PRESENTATION

Each school will have 2 minutes to present their point of view in relation to the given question. (10-12 minutes)

PART 2: DIALOGUE

In part 2, students will engage in dialogue with one another to raise questions, add on, elaborate, and disagree with other participants' points. (20 minutes)

RULES

- Teacher ICs must register for this event **between 3 March and 3 April 2026** via the NSLF website.
- Roundtable prompts for Part 1 will be posted on the website on 13 July 2026. Students are to prepare a 2-minute response to the prompt provided.
- The Roundtable will be conducted in person on 25 July 2026.
- Teams must report to their respective venues at least 5 minutes before their Roundtable. They should wait outside the room until the ushers invite them in.
- Each school is allowed up to 5 supporters, including teachers, to watch the Roundtable. Supporters must arrive before the Roundtable begins and remain quiet and respectful throughout the session.
- Video recording is strictly prohibited.
- Electronic devices are not permitted during the Roundtable. Team members may bring hard copies of their notes and refer to them if needed during the Roundtable.

JUDGING CRITERIA

ALL students will be expected to:

- Encourage contributions from others (e.g. by asking questions or eliciting feedback on their own views).
- Guide the direction of the discussion into areas of interest.
- Maintain the flow of the discussion (avoiding silences).
- Keep the discussion focused on the given topic (while some digression and humour is good, it is important that the central focus is returned quickly to the topic).

Participants will be evaluated on the following criteria:

1. Knowledge of Text
2. Analytical Skills
3. Communication and Clarity
4. Attitude

AWARDS

Up to 4 awards may be given: Deserving participants stand to receive an award that rewards the demonstration of particular dispositions:

1. Text Expert
2. Insightful Analyst
3. Impactful Communicator
4. Engaging Diplomat

Upper Secondary Set Text Roundtable Scoring Rubrics

Criteria	Excellent	Good	Average	Unsatisfactory
Knowledge of Text	Participant demonstrates an excellent understanding of the text and the main concerns Closely and judiciously makes references to analogies and examples from the text in support of key points of discussion	Participant demonstrates a satisfactory understanding of the text. Key points of discussion made are mostly supported by relevant analogies and examples from the text.	Participant demonstrates a sound understanding of the text. Some attempt at incorporating analogies and examples from the text into key points of discussion.	Participant demonstrates some understanding of the text Key points of discussion made are largely confined to personal opinions with little reference to the text.
Analytical Skills	Participant consistently brings up original, insightful points of discussion. Viewpoints offered by the participant are well-developed, with clear evidence of interpretation of all text references	Participant brings up original, insightful points of discussion. Viewpoints offered by the participant are developed, with clear evidence of interpretation of textual references.	Participant brings up original, insightful points of discussion some of the time. Viewpoints offered by the participant are somewhat developed, with some evidence of interpretation of textual references.	Participant repeats or summarises the text, offering few to no insightful points of discussion.
Communication and Clarity	Participant is able to articulate their discussion points clearly and convincingly throughout the discussion. Points made are impactfully delivered.	Participant is able to articulate their discussion points clearly and effectively throughout the discussion.	Participant is able to articulate their discussion points somewhat clearly throughout the discussion.	Points made are intelligible and illogical. Participant makes little or no attempt at contributing to the discussion.
Attitude	Participant demonstrates empathy and sensitivity towards differing opinions of their peers throughout the discussion Participant continually contributes to the convivial atmosphere of the discussion, showing a keen interest in and builds upon the differing viewpoints of others.	Participant demonstrates respect and sensitivity towards differing opinions of their peers most of the time. Participant actively contributes to the discussion most of the time, and shows interest in the differing viewpoints of others.	Participant demonstrates some respect and sensitivity towards differing opinions of their peers. Participant contributes to the discussion and shows some interest in the differing viewpoints.	Participant do not show respect or sensitivity to the opinions of their peers. Participant dominates the discussion, hindering others' participation; showing minimal interest in differing viewpoints

Event 3: Lower Secondary Book Trailer

OBJECTIVE

Think of movie trailers and how they entice people to pay good money to watch the film online or streaming. Now, it's your turn to create a teaser trailer, only this time for a literary text - either a short story, short story collection, a novel or a play, that makes the text come alive through creative dramatisation and editing of scenes so that people will be convinced to buy the book and read it! Consider what are the most significant, exciting, suspenseful and interesting aspects of the text. Consider the use of narration, singing, advertising, jingle, multimedia etc. Be creative, but remember: don't give everything away!

COMPETITION FORMAT

<p>Stage 1: Preliminary Round</p> <p>All participating schools</p>	<p>All participating schools are required to record their performance, upload it on their own Google Drive platform and submit the link by <u>22nd May 2026 (Friday, 18:00)</u>. (Late entries will not be accepted.) Please ensure that the settings are set to 'anyone with the link can view', or we will not consider it for judging.</p> <p>The NSLF Book Trailer video (Live Action) should be submitted directly through the online Entry Form available on our website.</p> <p>All participating schools are required to record their performance, upload it on their own Google Drive platform and submit the link through the online Entry Form available on our NSLF website by <u>22nd May 2026 (Friday, 18:00)</u>. (Late entries will not be accepted.) Please ensure that the settings are set to 'anyone with the link can view', or we will not consider it for judging.</p> <p>These video submissions will be reviewed by the judges as part of the preliminary assessment.</p>
<p>Stage 2: Finals</p> <p>Only top schools that have been shortlisted after their Stage 1 submissions</p>	<p>Based on the results of the preliminary assessment, the top entries from Stage 1 will be shortlisted for the Finals.</p> <p>Shortlisted schools will be invited to proceed to the final round, where they will perform their Drama Trailer on stage live at the school site on 25 July 2026. The live performances will be used to determine the final placings in the competition.</p>

TIME LIMIT

3 minutes max (including credit roll). Judging will stop after the 3-minute mark.

RULES

- No equipment will be provided. Schools are responsible for their own videography equipment.
- Teams should not get adult / professional help, including drama instructors, theatre company representatives and teachers. They may only seek help for the videography and any technical aspect of the Book Trailer production.

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- Teachers should ensure that students meet basic standards of acting e.g. non-reliance on script, projection of voice and acting to the audience.
- Team members are responsible for ensuring that their audio is clear and audible. Poor audibility or unclear speech will result in a lower score for the team. Subtitles are encouraged for greater clarity.
- Music and animation effects may be included, but this should be used only to complement the main action. Schools are reminded that any form of music including royalty free clips used must be acknowledged in the credits.
- Fully animated / stop-motion trailers will **NOT** be accepted.

IMPORTANT INSTRUCTIONS FOR FILMING BOOK TRAILER

- Team size can range from **5-10 students**.
- Teams should minimise the use of props. Costumes may be used to complement the delivery, but should not be the focus of the presentation.
- No equipment will be provided. Schools are responsible for their own videography equipment.
- Teams should **NOT** get adult/professional help for their presentation. Everything (from script to performance) should be done by the students in the team. They may seek help for the videography and any technical aspect of the video.
- Minor editing is permitted. This should be limited to stitching scenes or cutting to another scene. Avoid excessive use of transitions or background effects. The use of external video clips is **NOT** allowed. Emphasis of the video should prioritise students' live delivery of the trailer, rather than reliance on technical/editing effects.
- You must include your school name at the start of the video. Credit rolls are optional.
- By submitting a video, all participants who appear in the video are deemed to have given their consent and permission to NSLF to publish, broadcast, reproduce or otherwise use the video.
- Schools are responsible for ensuring that parents'/guardian's permission has been sought for the uploading and broadcast of the performance online and live performance if they are shortlisted.
- Videos should be clear and students should be audible. Students are advised to film their videos in a quiet environment so that their voices will be easily heard.
- Videos will be evaluated based on the **1) Creativity and Meaning** and **2) Delivery and Clarity of presentation** of the videos, as listed under Scoring Criteria section.
- Do note that the top shortlisted schools will be invited to perform their Drama Trailer live on stage at the school site on **25 July 2026**. The live performances will be used to determine the final placings in the competition.

Information for schools shortlisted for live performance (Finals):

- Minimise the use of props. Costumes may be used to complement the delivery, but should not be the focus of the presentation. Teams must bring their own equipment (e.g a CD player) if they wish to use it. No equipment will be provided by the organisers.
- Teams will only be given 1 minute to set up for their performance and 1 minute to remove them immediately after the performance. All sets and props used must be carried on and off by the team.
- Points will be deducted for going over the time allocated. (Acting time: 3 minutes)

SCORING CRITERIA

The trailer will be judged by a panel of judges.

Criteria	Sub-criterion
Creativity & Meaning (10m)	<ul style="list-style-type: none"> ● Clear Focus and Aim of Trailer <i>The trailer stays relevant to the chosen book/text and presents key plot moments or ideas in a well-organised way.</i> ● Persuasive Message <i>The trailer effectively convinces the audience why the book/text is interesting and worth reading.</i> ● Audience Engagement <i>The presentation is lively and captures the audience's attention.</i> ● Creative and Interesting <i>The trailer uses unique and engaging storytelling techniques to make it stand out.</i>
Delivery and Clarity of Presentation (10m)	<ul style="list-style-type: none"> ● Clear Articulation <i>Words are spoken clearly and smoothly, making it easy to understand the message.</i> ● Good Pronunciation <i>Words are pronounced correctly, enhancing clarity and professionalism.</i> ● Audible <i>The students' voices are loud and clear, without being too soft or drowned out by background noise.</i>

AWARDS

The following awards will be given: Gold, Silver, Bronze and Commendation.

Event 4: Lower Secondary Choral Speaking

OBJECTIVE

The objective is for the group to use various voice combinations and contrast to convey the meaning, mood, emotions and tonal beauty of a poem through ensemble speaking.

COMPETITION FORMAT

<p>Stage 1: Preliminary Round</p> <p>All participating schools</p>	<p>All participating schools are required to record their performance, upload it on their own Google Drive platform and submit the link by 22nd May 2026 (Friday, 18:00). (Late entries will not be accepted.) Please ensure that the settings are set to 'anyone with the link can view', or we will not consider it for judging.</p> <p>The NSLF Choral Speaking video (Live Action) should be submitted directly through the online Entry Form available on our website. The link to the poem should also be submitted on the same Entry Form.</p> <p>All participating schools are required to record their performance, upload it on their own Google Drive platform and submit the link through the online Entry Form available on our NSLF website by 22 May 2026 (Friday, 18:00). (Late entries will not be accepted.) Please ensure that the settings are set to 'anyone with the link can view', or we will not consider it for judging.</p> <p>These video submissions will be reviewed by the judges as part of the preliminary assessment.</p>
<p>Stage 2: Finals</p> <p>Only top schools who have been shortlisted after their Stage 1 submissions</p>	<p>Based on the results of the preliminary assessment, the top entries from Stage 1 will be shortlisted for the Finals.</p> <p>Shortlisted schools will be invited to proceed to the final round, where they will perform their Choral Speaking on stage live at the school site on 25 July 2026. The live performances will be used to determine the final placings in the competition.</p>

TASK

Schools may choose ANY poem to perform.

TIME LIMIT

3 minutes max (including credit roll). Judging will stop after the 3-minute mark.

RULES

- Each team should have 5 - 10 students
- Only one **lower secondary** team per school
- The poem selected should be a stand-alone poem and not an excerpt from any other literary work such as a longer poem or a play
- Students should be wearing their school uniform.
- All performances must be filmed within the school premises.
- No props, costumes, virtual or outdoor background/setting for choral speaking.
- No additional music is allowed for choral speaking.
- All performances must be filmed within the school premises.

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- Team members are responsible for ensuring that their audio is clear and audible. Poor audibility or unclear speech will result in a lower score for the team.
- The performance should be filmed in one take (i.e., as a live performance). No editing, cuts or transitions are allowed. However, students may add a cover slide and a credit slide at the start and end of their performance.
- Teams should NOT get adult/professional help for their presentation. They may however seek help for the videography and any technical aspect of the video.

JUDGING CRITERIA

- Poems are accurately memorised.
- All students are actively involved in the performance.
- Meaning and intent of the poem is understood and conveyed with clarity.
- Effective use of volume, rhythm, pace, pitch, tone and voice quality to create mood and effect.
- Creative use of gestures to match the meaning of the poem.
- Clear and crisp articulation of words, with nuanced enunciation.
- Enthusiastic and expressive quality of performance, arousing the interest of the audience.

AWARDS

The following awards will be given: Gold, Silver, Bronze and Commendation.

IMPORTANT INSTRUCTIONS FOR FILMING CHORAL SPEAKING

- No equipment will be provided. Schools are responsible for their own videography equipment.
- By submitting a video, all participants who appear in the video are deemed to have given their consent and permission to NSLF to publish, broadcast, reproduce or otherwise use the video.
- Schools are responsible for ensuring that parent's/guardian's permission has been sought for the uploading of the performance on Google Drive and the live performance if they are shortlisted.
- The title of the poem and the name of the school must be added at the start of the video.
- Schools are reminded that their chosen poem must be acknowledged in the credits.
- Teachers should ensure that students meet basic standards of performance e.g. memorisation of poem, projection of voice and clarity of articulation.
- Videos should be clear and students should be audible. Students are advised to film their videos in a quiet, well-lit environment so that their voices will be easily heard and their faces visible.
- Videos will be evaluated based on the **1) Delivery & Clarity** and **2) Engagement & Synergy** of the performance, as listed under the Judges' Scoring Criteria section.
- Do note that the top shortlisted schools will be invited to perform their Choral Speaking live on stage at the school site on **25 July 2026**. The live performances will be used to determine the final placings in the competition.

JUDGES' SCORING CRITERIA

		1 - 3 marks	4 -5 marks	6 -8 marks	9 - 10 marks
Delivery & Clarity of Presentation	VOCAL	<ul style="list-style-type: none"> Ineffective use of volume, pitch, tone and voice quality. Noticeable lack of expressiveness 	<ul style="list-style-type: none"> Made attempts to use volume, pitch, tone and voice quality; may lack expressiveness in many parts. 	<ul style="list-style-type: none"> Good use of volume, pitch, tone and voice quality. Not consistent in general with noticeable but forgivable slips. may lack expressiveness in some parts 	<ul style="list-style-type: none"> Effective use of volume, pitch, tone and voice quality to achieve an impressive degree of expressiveness.
	VERBAL	<ul style="list-style-type: none"> Unclear articulation and enunciation of words; Pace and rhythm is somewhat uneven and sometimes conflicting with the rhythm pattern of poem. It is uncertain if meaning of poem has been understood. 	<ul style="list-style-type: none"> Moderately good articulation of words; may lack nuances when enunciating. Lacks force. Made a decent attempt to control pace and rhythm to create mood and effect. Meaning of poem is generally understood. 	<ul style="list-style-type: none"> Clear articulation of words; moderately good enunciation with occasional slips. Use pace and rhythm to create mood and effect but not throughout. Meaning of poem is conveyed clearly. 	<ul style="list-style-type: none"> Clear and crisp articulation of words throughout, with nuanced enunciation. Impressive use of pace and rhythm to create mood and effect. Many layers of meaning are conveyed.
	VISUAL	<ul style="list-style-type: none"> Inappropriate or hardly any use of facial expressions and gestures to enhance the performance. 	<ul style="list-style-type: none"> Use facial expressions and gestures but may lack in quality in many noticeable parts. 	<ul style="list-style-type: none"> Use facial expressions and gestures to match meaning of the poem with success. 	<ul style="list-style-type: none"> Effective and creative use of facial expressions and gestures throughout to enhance meaning of the poem.

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Engagement & Synergy	QUALITY OF PERFORMANCE	<ul style="list-style-type: none"> ● Poem is not accurately memorised. ● Clear lack of teamwork with many students showing no commitment to the performance. ● Lacking in quality of performance 	<ul style="list-style-type: none"> ● Poem is memorized somewhat accurately. ● Most students are involved although some students may seem to show a lacklustre commitment to the performance. ● Some quality of performance is evident although inconsistent. 	<ul style="list-style-type: none"> ● Poem is accurately memorised. ● All students are involved, demonstrating some degree of teamwork. ● Good quality of performance, arousing some interest; rather entertaining. 	<ul style="list-style-type: none"> ● Poem is accurately memorised. ● All students are actively involved, demonstrating excellent collaboration. ● Enthusiastic quality of performance, arousing the audience's interest. Highly entertaining.
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Event 5: Lower Secondary Book Parade

I. Objective

To provide a platform for schools to showcase their literature projects based on the Literature text taught in school.

II. Participants

The Book Parade is open to lower secondary students only. The number of participants for each team is **capped at 5**.

III. Duration

Each school is given **3 minutes** for their presentation.

IV. Logistics

Each school will be provided with **2 classroom desks and 2 chairs** to display their project. No power point will be provided. Schools are responsible for bringing any additional materials such as CD player, blu tack tape, laptop etc.

V. Types of projects

Book covers, visual storyboard, photo displays, models, visual write ups etc. No power point will be provided. If schools are using their own laptop they need to ensure that these ARE FULLY CHARGED.

VI. Judging Criteria

Teams will be judged on the following:

- 1) **Themes and Characterisation** (*portrayal of characters and themes*)
- 2) **Audience Appeal** (*visual appeal of the project*)
- 3) **Oral Presentation** (*presentation skills and understanding of the text*)

***Teams should focus on explaining the themes and characterisation rather than the plot.**

VII. Prizes^{*New}

There will be 3 groups, where schools will be grouped at random.

*Final breakdown of school allocations will be contingent upon the participation rate.

For each Zone, schools will stand to win the following awards:

- 1 Gold
- 2 Silver Award
- 3 Bronze Award

SCORE SHEET FOR BOOK PARADE

Criteria	Below Expectations 0-2	Approaching Expectations 3-5	Meeting Expectations 6-8	Exceeding Expectations 9-10	SCORE
Themes and Characterization	A random selection of themes and characters	Some attempts to show the major themes of the book/s that is/ are displayed	A consistent effort to portray characters and themes convincingly	Convincing portrayal of characters and themes showing deeper understanding of students	
Audience Appeal	Random layout Minimal use of props and projects for display, No visual display Hardly any variety in the presentation	Some attempt to present a systematic layout. Use of props and projects though not depicting much effort. Some variety in display of projects	A systematic layout catching audience attention Sustained effort in using attractive props and projects for display Visually appealing	An innovative and creative way of presenting the book. Use of multimedia in advertising the book apart from wide variety of projects on display. Extremely and Visually appealing projects depicting sustained effort of pupils	
Oral Presentation	Hardly any presentation of the book to the audience	Shows some effort in presenting the books to the audience Offers a somewhat shallow presentation of the book parade	Quite persuasive, showing understanding of text Presentation skills are acceptable though not very impressive	Persuasive presentation showing students' thorough understanding of the text. Excellent presentation skills Has a fantastic idea of the text.	

TOTAL SCORE: _____