
HANDBOOK FOR THE KINGDOM

ARTS & SCIENCES FAIR AND PENTATHLON

Welcome to Caid's premier Arts & Sciences event, the Kingdom Arts & Sciences Fair and Pentathlon. Taking part in this judged competition is extremely rewarding and a lot of fun. Please know that your time, effort, and sharing of the expertise you've gained in creating your entry are greatly appreciated by everyone involved. Without you, this event couldn't happen. Thank you for entering.

OVERVIEW

The purpose of the event is to provide expert feedback that encourages and inspires everyone involved to continue the research and experimentation that allows the creation of historically and artistically accurate items, performances, and compositional pieces related to a pre-1650 culture. The information provided in this handbook explains the rules for the event and offers examples, tips and hints for how to get the most out your experience.

The event comprises several parts: the Kingdom Arts & Sciences Fair, Individual Pentathlon (which also determines the Kingdom Arts & Sciences championship), Team Pentathlon, a Display, and a People's Choice competition. All entries are scored and given feedback as part of the Kingdom Arts & Sciences Fair. This is also where "placements" for entries by individuals and "recognitions" for entries by Teams are awarded. Individual Entrants and Teams who enter enough items in an appropriate breadth of categories are also eligible to take part in Pentathlon. When the judging has been completed, all items entered will be available for the populace to view at the Display. All items displayed are eligible for the People's Choice competition, where everyone viewing the Display may vote for a favorite entry.

The registration deadline is January 17, 2017 (postmarked). No exceptions. Registrations will be accepted starting December 1, 2016. Entry fees are due at registration. (See the Registration section below for further information.)

This handbook is being written well before the 2017 event, so some site-related details are still being determined. Watch the official Pentathlon page on the Kingdom website, www.pentathlon.sca-caid.org, for updates about accommodations, additional setup information, and the registration form. As much as possible, updates from the Kingdom website will be forwarded to the "Caid A&S Fair and Pentathlon" Facebook group and other social media and group venues. The definitive version of this 2017 handbook is the one posted at www.pentathlon.sca-caid.org.

GENERAL RULES FOR THE KINGDOM ARTS & SCIENCES FAIR AND PENTATHLON

RESOURCES AND WHERE TO GO FOR INFORMATION

The Kingdom Arts & Sciences Fair and Pentathlon is sponsored by the Office of Arts & Sciences of the Kingdom of Caid. The rules for this competition come from that office and are provided in this handbook. Subject to modern, Society, and Kingdom law, if there is a conflict between information from other sources and this document, this document takes precedence. The definitive version of this handbook and any official updates to the competition rules will be posted on Caid's Pentathlon website at www.pentathlon.sca-caid.org.

For questions, comments, and suggestions about the book itself or the rules of the competition, contact the Kingdom Minister of Arts & Sciences at arts@sca-caid.org.

The Competition Steward for the 2017 Kingdom Arts & Sciences Fair and Pentathlon interprets the competition rules for this year's event. For questions about how the rules stated in this book are being interpreted for the 2017 competition, contact the Competition Steward at pentathlon@sca-caid.org.

Do NOT just comment in social media. The visibility of social media is short-lived and your comment may not be seen. Your input is important. Send an email.

ENTRANTS

The Kingdom Arts & Sciences Fair and Pentathlon is open to all who regularly participate in SCA activities of the Kingdom of Caid. SCA membership is not required.

There are two types of entrants: Individual Entrants and Team Entrants. An Individual Entrant is the only one who works on his or her entries. A Team is composed of a minimum of 2 members and a maximum of 8 members, each of whom enters or contributes in a major way to at least one entry.

A competitor may enter as an individual, as a member of a team, or as both. A competitor may be a member of more than one team. Each individual competitor and each competing team is considered "an entrant" and is assigned a unique entrant number.

Individual Entrants and Team Entrants do not compete against each other.

ENTRIES

An "entry" is an item, performance presentation, or composition that an Individual or Team Entrant is entering in the competition.

All entries are required to be historically-based and associated with a pre-1650 culture. There is no “too early” date. As the focus of the Society is Western Europe, entrants are encouraged to choose Western European cultures or cultures that would have had contact with Western Europe for their entries.

Entrants should strive to make items that are historically and artistically accurate. Keep in mind that the goal of this competition is to encourage scholarly research and to provide entrants with feedback on the work they’ve done. You’re creating a piece of art and/or a work of science. Strive to show your entry in the context in which it would have been used (for example, Celtic embroidery on an appropriate piece of clothing, not on a Renaissance doublet). When you aim for the best, most historically and artistically accurate work you can do for your chosen culture, you’ll get the most out of the competition. This does NOT mean you should wait to enter until you’re doing Artisan-level work – far from it. But doing the best work you can do at any level lets you challenge yourself to learn, practice and sometimes even perfect new skills, and reap the rewards from doing so.

Where necessary, entrants may substitute modern components and/or techniques for period ones (e.g., using power tools or alternatives for toxic, prohibitively expensive, or unobtainable ingredients). The reasons for doing this should be explained in your documentation. Showing how you’re using the most accurate components and techniques available showcases your entry in the best possible light for the judges and allows you to experience recreating your entry in the most historically and artistically accurate manner possible.

Entries may not be or be done on totally modern items. Entries that are or are on totally modern items will be disqualified. For example, do not enter a heraldic device on a leather briefcase, embroidery or beading on jeans, a scientific instrument from a fantasy TV show, or a filk of a contemporary song.

Each entry may be entered only once in the competition. For example, one physical manuscript may not be entered as both an Illumination *and* a Calligraphy entry. One dress may not be entered in Costume Construction *and* as a component of a Costume Review. In the same way, a tool used to make a widget may be entered as a tool or as part of the presentation for a widget, but that one physical tool may not be used in both places. You may, however, make two dresses, two manuscripts, or two tools – identical ones if you want – and enter them separately.

This is an anonymous competition. **Do not put your name on any of your entries.**

This is a competition for finished items. Do not enter works-in-progress. We look forward to seeing those new entries in the next Kingdom Arts & Sciences Fair and Pentathlon.

Entries must have been completed between the last Kingdom Arts & Sciences Fair and Pentathlon and the current one.

An item that has been entered into any part of a Kingdom Arts & Sciences Fair and Pentathlon cannot be entered again. The only exception is if the item is extensively reworked, then with special permission by the Competition Steward the item can be entered again. Reworked items are decided on a case-by-case basis. If you are thinking of resubmitting an item, contact the Competition Steward at pentathlon@sca-

caid.org. Requests for consideration, along with a detailed description of the rework done, may be submitted as early as September 1, 2016, but must be submitted no later than December 1, 2016 – earlier is better.

DOCUMENTATION

Documentation is required for all entries except for those entered in the Junior Youth division or as noted for some Compositional entries. You must supply 3 copies of your documentation when you check in at the event.

Documentation shows the inspiration, sources, and processes you used as you created your entry – the who, what, when, where, why, and how questions you asked and for which you found answers. What is your item? Who would have used it? When and where? How would your entry have been made or done in period? What materials and techniques would have been used? How did you make the item? How were your materials or techniques similar to – or different from – those used in period, and why? How do you know these things? What are your sources? What did you discover on your own? If different sources give different information, how did you decide which was best to use? Use pictures (with captions), especially of inspirations or the steps you used. Through the use of narration and pictures, your documentation supports your entry, tells the story or shows the roadmap of how you made it, and helps the judges better evaluate your work.

Good documentation does not need to be long. Judges have a limited amount of time to evaluate and comment on each item. **Generally 2-5 pages plus a bibliography or list of sources will suffice.** If you feel you need to provide longer documentation, see the Documentation Appendix for information on ways to help judges navigate your documentation in the allotted time. Except for Compositional entries (which have their own requirements), using a standard style guide is strongly encouraged but not required. If you don't use a style guide, please put the title of your entry and a page number on each page.

Do not put your name of your documentation.

Documentation should be written in English understandable to the general populace. Entries must be double-spaced and typed or computer printed in an easy-to-read 12-point font such as Times New Roman, Calibri, or Arial. No calligraphy or interesting fonts.

See the Documentation Appendix for additional information on how to do documentation and for tips and hints for how to help your documentation give the judges the information they need to best evaluate your entry and provide the feedback for which you're looking.

OVERVIEW OF CATEGORIES AND SUBCATEGORIES

There are seven major Arts & Sciences categories: Visual, Functional, Armor & Weaponry, Fiber, Culinary, Performance, and Compositional. A subcategory is any breakdown of a category. Some categories have multiple layers of subcategories. For purposes of this competition, the “subcategory” in which an entry is entered is defined as the lowest layer listed (e.g., Functional: Furniture, Bed is the subcategory for beds). The categories and their associated subcategories are listed at the end of this book.

LEVELS

Entrants indicate the level at which they wish to enter each entry:

Apprentice: Beginner, early effort

Journeyman: Competent in basic techniques and working at a medium skill level.

Artisan: Creates or teaches as an expert or receives professional commissions in this skill/art form

An entrant’s entries do NOT need to be all at the same level. Your skill in a certain medium is an important factor, but temper your decision with the entry’s historical accuracy, your abilities with the artistic medium, and your experience being judged in competitions. Those who are entering the Kingdom Arts & Sciences Fair and Pentathlon for the first or second time have the option of entering all their entries at Apprentice level while gaining experience with judged competitions. If you’re not sure of the most appropriate level for your entry, it’s perfectly acceptable to seek advice from others who are experienced with the competition or from the Entries Steward.

If an entrant places first or second in a subcategory level for two consecutive Kingdom Arts & Science Fair and Pentathlon competitions, any future entries by that entrant in that subcategory must be made at least at the next highest level. For example, if your Functional: Leather, Shoes entries placed first or second at the Apprentice level in the past two Kingdom Arts & Sciences Fair and Pentathlon competitions, you would need to enter any future Functional: Leather, Shoes entries at the Journeyman or Artisan level. Entries in Functional: Leather, Gloves could still be entered at any level.

REGISTRATION

Registration forms must be postmarked by January 17, 2017. No exceptions. Individual, Team and Youth entrants use different registration forms. Make sure you’re using the correct form(s). The competition fee is \$3 per entry and must be paid with registration. Make checks payable to *SCA, Inc., Kingdom of Caid*.

Send completed registration forms, entry fees, and any other required paperwork to the Entries Steward at the address listed on the registration form. The registration form will be available on the Kingdom Arts & Sciences website at www.pentathlon.sca-caid.org.

Entries in the Compositional category and documentation for the Performance: Persona Presentation subcategory are due to the Entries Deputy no later than January 17th, 2017 (postmarked). Include these with your registration form and fees. See the Compositional category for detailed information on how to submit these entries.

Be specific about what you are entering. For example, don't just say you're entering a hat. Describe the specific type of hat you're entering. **If an entry is extremely unusual or obscure,** contact the Event Steward in advance of the registration deadline to provide the maximum time possible to find knowledgeable judges.

If you are entering Pentathlon, indicate your intention in the appropriate place on the registration form.

Be specific about the type of display area you are requesting. Each entry is allotted a standard space of 2 feet by 18 inches (as part of a 6 or 8 foot by 3 foot table). You may not have enough room for a larger display unless you indicate upon registration that you are requesting a different amount of space (area for a dress-maker's form or an armor stand, a flat surface, and so forth).

If an entry requires an unusual amount of setup space or time or additional assistants for setup (for example, for a large pavilion), be specific about what you need. It's okay to coordinate with the Entries Steward even before you send in your registration.

If you need to withdraw from the competition in one or more of your registered entries, notify the Entries Steward as soon as you know. This will allow the judging schedule to be adjusted accordingly. The judges are all volunteers, and some are coming from great distances. It's very disheartening to arrive after a long drive, just to be told your services aren't needed. Of course, last minute cancellations sometimes happen (illness, travel plans that fall apart, the stew you've successfully made a dozen times burned this time and there's no time to recover). But keeping last minute cancellations to an absolute minimum makes the event more enjoyable for everyone.

Special note for Western Seas entries: Entries for the Performance category may be sent on DVD or as an electronic file. Recorded entries are due to the Entries Steward **NO LATER** than the registration deadline (postmarked). Physical entries may be transported, setup, and returned by a representative so long as the representative is responsible for and performs all the on-site tasks required of entrants. Include the representative's name and contact information on the registration form. Please contact the Event Steward at pentathlon@sca-caid.org for further instructions.

RULES FOR THE KINGDOM ARTS & SCIENCES FAIR

1. All general rules apply.
2. An entrant may enter up to ten entries in the Kingdom Arts & Sciences Fair, with no more than two in any subcategory.
3. Both Individual and Team Entrants have the option of entering only the Kingdom Arts & Sciences Fair.
4. An entrant's entries do not all have to be at the same level. Any mix of Apprentice, Journeyman, and/or Artisan is acceptable.
5. Entries by Individual Entrants are eligible to compete for first or second place placements in subcategories. Superb entries by Team Entrants are eligible for recognitions.
6. Entries by Individual Entrants and Team Entrants are independent of each other. A person may enter up to ten items as an Individual Entrant and make or contribute to making up to ten entries as a member of a Team Entrant. A person may be a member of more than one team.
7. Entrants must be in garb, have paid their Gate fee, and be **checked in with their entries by 8:30 am on the Saturday of the competition.** Additional setup options may be added as the site permits, but this is the final check-in time. Late entries cannot be accepted. Entrants will have an hour-and-a-half, total, to set up all their entries. Each Individual Entrant will be allowed one assistant to help set up displays. Assistants may NOT set up displays by themselves, they may only help under the direction of the entrant. Only Team members may set up Team entries.
8. You must supply 3 copies of your documentation and your Display copy for any Compositional entries when you check in at the event.
9. Performers must be at their designated performance area 15 minutes before their scheduled performance time to check in.

RULES FOR INDIVIDUAL PENTATHLON

1. All general rules and Kingdom Arts & Sciences Fair rules apply.
2. Entries must be worked on only by the entrant. This does NOT mean you need to do your individual entries in a vacuum. You must do all the work by yourself, but it's perfectly acceptable to take classes, talk to mentors, and ask people you trust and respect to give you feedback on your entry and documentation.

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3. Individuals intending to enter Pentathlon and compete for the honor of being Kingdom Arts and Sciences champion must indicate their intention on their registration form.
 4. An entrant in Individual Pentathlon must submit at least five entries spanning at least four of the major categories. Those categories are as follows:
 - Visual
 - Functional
 - Armor & Weaponry
 - Fiber
 - Culinary
 - Performance
 - Compositional
 5. The entrant may choose to enter only four of the above categories, with the fifth entry being a second item in a category already entered. No entrant, however, may enter more than 10 items total and no entrant may enter more than two items per subcategory.
 6. Pentathlon scores are based on the entrant's five highest Kingdom Arts & Sciences Fair scores spanning at least four categories.
 7. Entries by Individual Pentathlon Entrants remain eligible to compete for placements within subcategories in the Kingdom Arts & Sciences Fair as well.
 8. Individual Pentathlon Entrants compete only against other Individual Pentathlon Entrants.
 9. If an entrant withdraws some entries and no longer has enough in the appropriate breadth of categories, the entrant will no longer be eligible to compete in Pentathlon. However, the remaining entries will still be entered in the Kingdom Arts & Sciences Fair and will be eligible for placements in the subcategories in which they are entered.

RULES FOR TEAM PENTATHLON

1. All general rules and Kingdom Arts & Sciences Fair rules apply.
2. A Team must be composed of 2 to 8 members. Each member must enter or contribute in a major way to at least one entry. Entries may be constructed either by one member or by two or more members of the team. If more than one person has worked on an entry, it may only be entered as a team entry. Each team must designate a Team Leader as a point of contact for the team. The event staff's communication with the team will be done through the Team Leader.
3. Teams intending to enter Pentathlon must indicate their intention on their registration form.
4. A Team Entrant in Team Pentathlon must submit at least five entries spanning at least four of the major categories. Those categories are as follows:

Visual
Functional
Armor & Weaponry
Fiber
Culinary
Performance
Compositional

5. A Team Entrant may choose to enter only four of the above categories, with the fifth entry being a second item in a category already entered. No entrant, however, may enter more than 10 items total and no entrant may enter more than two items per subcategory.
6. Pentathlon scores are based on the entrant's five highest Kingdom Arts & Sciences Fair scores spanning at least four categories.
7. Entries by Team Pentathlon Entrants remain eligible to be awarded recognitions for superb work within subcategories in the Kingdom Arts & Sciences Fair as well.
8. Team Pentathlon Entrants compete only against other Team Pentathlon Entrants.
9. If an Entrant withdraws some entries and no longer has enough in the appropriate breadth of categories, the entrant will no longer be eligible to compete in Pentathlon. However, the remaining entries will still be entered in the Kingdom Arts & Sciences Fair and will be eligible for recognitions in the subcategories in which they are entered.

RULES FOR YOUTH DIVISION

1. All general rules and Kingdom Arts & Sciences Fair rules apply, except as specified below.
2. There are two Youth divisions: Junior (up to age 10) and Senior (11-15 years). Any person age 16 or older who wishes to compete may do so as an Individual Entrant or as a member of a Team.
3. Youth are eligible to enter any category open to adults. Up to ten categories may be entered, with a maximum of two entries per subcategory. Youth entering in the Junior or Senior divisions will receive feedback with age-appropriate skillsets taken into consideration.
4. Youth entering in the Junior or Senior divisions do not compete against adult entrants for placements. Junior and Senior Youth division entries the judges feel are outstanding may be awarded "recognition" by the judges.
5. Documentation is encouraged but not required for the Junior division. Documentation is required for the Senior division. Please see the Documentation section and the Documentation Appendix for information about what is expected for documentation.

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6. Youth participation at the event will be in accordance with modern law and Society and Kingdom policies. Each Youth Entrant must have an adult guardian who will be with him or her at the event.
 7. Junior and Senior Division Youth Entrants in the Performance category may perform with an adult, but only the youth will be judged. Youth competing in the Performance category as members of Teams may perform and be judged with their team members.

ADDITIONAL INFORMATION

PRESENTATION

Presentation sets the stage for your entry and tells the judges “I understand this.” Presentation is a scored part of the judging. The amount of presentation you do is entirely up to you. **Bring any presentation items you wish to use to the event with you.**

The standard area provided for a physical item is a bare section of shared table. Consider bringing a tablecloth of an appropriate size, perhaps putting culinary entries in a nice place setting or draping jewelry on a fancy cloth in a pretty wooden box. You might show the steps of your process, for example including a period tool you used to do your pewtering, especially if you made the tool. Perhaps include the period butter churn you borrowed to make your butter or a bouquet of the plants you used to make your natural dye entry. If you spun, wove, or dyed any part of a costuming entry, you might include a sample of what you used in your costume. Dressing in culturally appropriate attire and disguising any computer printouts or tablets you use can help your performance come alive. This is your opportunity to complete the picture by showing your item in context.

The goal of presentation is not to overwhelm your entry, but rather to enhance it. Decide how your entry can best be displayed and set the stage. Consider putting armor on an armor stand or a costuming entry on a dressmaker's form so judges have easy access to all sides of your entry. Judges have a limited time to dedicate to each piece. Make it easy for them to reach the areas they need to provide you with accurate feedback.

CHECK-IN AND SETUP

This is an anonymous competition, so **do not put your name on any of your entries**. Put your entrant number on your entries and your documentation. (This does **NOT** mean you need to write on your entry! You could pin a tag on a fiber entry, put an inconspicuous removable label on the bottom of a piece of pottery or on the back of an illumination frame, tie a string with a tag to a piece of jewelry. Don't damage your item. Just find a way to keep it identified with your entrant number. If you need help figuring out a way to do this, contact the Entries Steward and ask for suggestions.)

Setup time is limited. Experienced entrants suggest the following to help you make the most of the time available. Practice setting up your entry at home and viewing it as if seeing it for the first time. Ask others to comment on your presentation. Pack each entry separately and in reverse order so you can remove the pieces of your entry in the order needed, perhaps even have each entry in a separate box. Consider dressing a dressmaker's form at home so all you have to do is position the form and make last-minute adjustments on site. Be sure your entries and documentation are appropriately-labeled ahead of time.

When your setup is done, do a quick sweep past all your entries to make sure you're satisfied with how your items are presented. Everybody setting up is in a hurry, and sometimes tables can get bumped or something inadvertently moved. Be sure your entries are as you want them to be. Then – you're done! Go join your friends at the tourney or treat yourself to a good breakfast. You've done your part and your entry is now in the judges' hands.

When setup time is over, rooms will be closed until the judges arrive. Only staff photographers will be allowed in. Please do not make life difficult for those providing security for the rooms. Their directive is to keep everyone out but the assigned photographers and specified staff.

JUDGING

Judges score each entry in relation to a 100-point objective standard defined on the judging sheet per an ideal – the most culturally authentic and highest form of workmanship possible for the subcategory being judged. The judging sheets are designed to recognize and reward research that has led to historical and artistic accuracy. For an entry awarded 100 points, people living in the specified place and time would have accepted the entry as something with no remarkable or inappropriate differences from similar items of that time and place. Entrants are not competing against each other at this point in the competition. Judges aren't looking at the level at which the entry was entered. They're determining a numerical score that shows where the entry did – and did not – meet the ideal standard.

In addition to the 100 points, up to five bonus points may be awarded at the judges' discretion for outstanding entries. These points can be used to acknowledge and reward exceptional additional work on an entry. Examples include an entrant dyeing the linen used to make a garment in costume construction, or also illuminating the manuscript entered in the calligraphy category, or providing outstanding documentation.

An entry will be judged only if it meets the criteria for the subcategory in which it is entered.

The following explanations are general and apply to most categories. For more information on judging criteria for specific subcategories, please review the judging sheets. Judging sheets will be available on the Pentathlon website in advance of the competition.

Documentation (15% of total points)

Documentation shows the judges your thought process and knowledge about the item. It should be as concise as possible while still providing good information about the item. Be sure to address any deviations from period construction (i.e., "I substituted X ingredient because the one used in period is poisonous"). Good documentation should answer the basic questions of Who (would have used it)? What (is it)? When (was it used)? Where (was it used)? Why (was it used)? And How (was it made)?

Judges consider things like whether the entrant explains how the entry fits into period style. Does the entrant discuss special tools or methods used? If the progression of the entry from inspiration/start to finish is relevant, is the progression given? How strong are the sources used? Is rationale given for original work or deviation from period norm? Is outside assistance given by someone other than the entrant documented or acknowledged? (Entrants must do all the work on the entry by themselves, but they are encouraged to ask others to give feedback and teach new skills.) Look at the judging sheet for the subcategory in which your entry is entered and be sure your documentation addresses the areas being judged.

Execution (60% of the total points)

Execution considers the following:

1. **Workmanship:** How successful was the attempt? How well does the entry do what it was meant to do? How well do the various elements work together? How well are the details handled?
2. **Authenticity:** How "period" is the entry in terms of style, function, appearance, and combination of elements? Has rationale been added when non-period materials and techniques are used? A higher score will be awarded to an item that would be accepted by a period audience without question than to an item that has just the look and feel of being authentic but was produced with modern materials (e.g., power tools).
3. **Creativity:** How much originality and innovation are shown by the entrant in a period context? If the entrant is replicating an extant item, the creativity needed to choose the extant piece is considered (i.e., is the extant item located in an obscure museum? How did the entrant find the extant item?). The creativity demonstrated during construction is also considered (i.e., did the entrant have to overcome obstacles such as making the tools needed to create a period effect?).

Complexity/Difficulty (25% of total points)

Complexity/Difficulty addresses the scope of the endeavor, techniques required, and variety of elements combined. How much research was necessary? Does a simply-made item depend on extensive construction of tools or forms?

When the score is determined, the judges look at the entry level (Apprentice, Journeyman, or Artisan).

This allows the judges to be aware of the experience and skillsets the entrant is likely to have and the resources with which he or she is likely to be familiar. This also helps them gauge what type of commentary and suggestions to make. Apprentice level comments tend to be general, letting entrants know if they're heading in the right direction. Comments for Journeyman will be more complex and nuanced. Artisans are experts so comments at this level will be detailed and extremely specific. As Apprentice-level entries may also be from first time entrants who are highly skilled in their art but inexperienced with judged competitions, comments may be adjusted according to the skills shown.

Judges are required to provide comments. Judges provide concrete, constructive comments specifying what worked and what didn't (and if, possible, why) and offer suggestions on how to correct the things that didn't work. In the "Take It to the Next Level" section of the judging sheet, they also suggest areas for improvement and provide helpful resources. Judges are required to put their names and contact information (usually an email address) on the judging forms. **If you have questions or want more clarification – contact your judges!** They're judging because they want to help you!

Judges then determine subcategory placements for individual entries. First and Second place Apprentice, Journeyman, and Artisan placements can be awarded within each subcategory. Only first and second place may be awarded.

The following range shows where points are usually awarded for First place entries at each skill level. This scale is only a guide to help judges do commentary, feedback, and placements.

A 1st place **Apprentice** level entry should have scored around 60 points.

A 1st place **Journeyman** level entry should have scored around 80 points. A

1st place **Artisan** level entry should have scored around 100 points.

At their discretion, **judges may "bump" an entry to a higher level, as long as the bump will still allow the entry to receive first or second place in the higher category.** For example, an Apprentice-level entry scores 78 points. This item can be bumped to Journeyman as long as the bump will award the entry a first or second place Journeyman placement. Judges cannot bump an entry down.

If an entry is awarded second place in a level for which no first place was awarded, this does not mean the judges didn't like the item. It simply means no entry placed in the appropriate scoring range.

For team entries, judges may award recognitions for outstanding entries. This is generally done for entries that have scored at the top of the level in which they were entered or that have a score indicative of work generally done at a much higher level. Recognized works are not compared to any other entries.

For Junior and Senior Division Youth entries, judges may award recognitions for outstanding examples of work done in relation to age-appropriate skill sets.

Entrants who have entries only in the Kingdom Arts & Sciences Fair are allowed to judge in major categories in which they have not entered. For example, someone with an Arts & Sciences Fair entry in Culinary: Sweets may judge in non-Culinary categories, but not in Culinary: Breads or any other Culinary subcategories. **Entrants in either Individual or Team Pentathlon may not judge, even in categories in which they do not have entries.**

Judges' scores and comments will be made available to all entrants. Those who wish their judging sheets mailed to them should contact the Event Steward at pentathlon@sca-caid.org for instructions.

Performance entries are open to the populace. If you are among those viewing the performance entries, please remember to be courteous to all performers. This means not entering or exiting the room until a performance is over and remaining quiet at all times so the judges and performers can do their work. Polite applause, however, is perfectly acceptable.

DISPLAY

Except for Culinary and Performance entries, all entries must remain on display until the end of the Display portion of the event, which will occur after the judging is over. If you cannot stay, then you must make arrangements for someone else (NOT the Event Steward or Staff) to transport your items. All items on Display will be entered in the People's Choice Competition. The People's Choice award will be awarded at the close of the Display to the entry receiving the most populace votes.

Entrants with Culinary and Performance entries are encouraged to bring photographs, presentation displays, and/or self-sufficient recordings for the Display.

Non-competitors may display one item.

All items in the Display are eligible for the People's Choice competition.

ARTS & SCIENCES CATEGORIES

1. VISUAL

Your documentation and registration form should clearly state what you are entering for the judges to judge. This lets the staff find the most appropriate judges for your entry. Questions about which category or subcategory might be most appropriate for your entry should be directed to the Entries Steward at pentathlon@sca-caid.org.

When entering Surface Decoration, it is extremely important that your documentation states exactly what you are entering. For example, if all the judges see is a decorated box and the documentation doesn't provide clarification, the judges have no way of knowing if you're entering the painting on the lid, the etching on a clasp, the interior fabric lining, all of it – or some other component. In the absence of a statement to the contrary, the judges will default to judging all the decorated parts of the box for historical and artistic accuracy as well as how all those components work together *as the main Execution score for the item*. If the painted lid is the surface decoration you're entering, say so. That way, the box the painting is on (whether you bought it at the craft store or made yourself) will be judged only as a component of the Complexity score (i.e., regarding the appropriateness of the surface it provides for your decoration). Remember that decoration on modern items is not allowed. If your painting is on a modern leather briefcase, it's not period and will not be judged.

Visual Subcategories

- 1.1.0 Calligraphy
- 1.2.0 Illumination
- 1.3.0 Jewelry (Please select a subcategory. If entry contains stones, they need not be cut, polished, or faceted by the entrant, except for entries in Section 1.3.3.)
 - 1.3.1 Metalwork
 - 1.3.2 Enamel or Cloisonné
 - 1.3.3 Lapidary (stones/gems which have been cut or faceted by the entrant)
 - 1.3.4 Beadwork/Pearls
 - 1.3.5 Other item (Please specify on entry form.)
- 1.4.0 Glasswork (Please select a subcategory.)
 - 1.4.1 Leaded or stained
 - 1.4.2 Blown glass
 - 1.4.3 Beads
 - 1.4.4 Other item (Please specify on entry form.)

-
- 1.5.0 Heraldic Display (Please select a subcategory.)
 - 1.5.1 Use of device or badge on garb
 - 1.5.2 Banner or flag
 - 1.5.3 Painted item
 - 1.5.4 Armor item (helm crest, shield, etc.)
 - 1.5.5 Other item (Please specify on entry form.)
 - 1.6.0 Woodcarving
 - 1.7.0 Sculpture
 - 1.8.0 Ceramics (Please select a subcategory.)
 - 1.8.1 Decorative
 - 1.8.2 Functional (housewares, etc.)
 - 1.8.3 Beads
 - 1.8.4 Other item (Please specify on entry form.)
 - 1.9.0 Surface Decoration (Please select a subcategory.)
 - 1.9.1 Mosaic
 - 1.9.2 Etching
 - 1.9.3 Engraving/Chasing
 - 1.9.4 Repoussé (Raised relief by hammering.)
 - 1.9.5 Stamped coins
 - 1.9.6 Painted item
 - 1.9.7 Other item (Please specify on entry form.)
 - 1.10.0 Period Models (A replica in miniature of a structure(s) that existed or could have existed within our time period of study. Please note that the structure should be identified with respect to time and country of origin [e.g., a late 12th century English manor].)
 - 1.10.1 Architectural
 - 1.10.2 Weapon or Machinery
 - 1.10.3 Other Item (Please specify on entry form.)
 - 1.11.0 Decorative Ironwork (Hand forging metal to create decorative designs that may or may not be functional)

2. FUNCTIONAL

Your documentation and registration form should clearly state what you are entering for the judges to judge. This lets the staff find the most appropriate judges for your entry. Questions about which category or subcategory might be most appropriate for your entry should be directed to the Entries Steward at pentathlon@sca-caid.org.

Functional Subcategories

- 2.1.0 Leather, other than armor (Please select a subcategory.)
 - 2.1.1 Shoes
 - 2.1.2 Belts or Bags
 - 2.1.3 Gloves
 - 2.1.4 Other (Please specify on entry form.)
- 2.2.0 Furniture (Please select a subcategory.)

-
- 2.2.1 Table
 - 2.2.2 Chair
 - 2.2.3 Tourney Box (storage chest)
 - 2.2.4 Pavilion
 - 2.2.5 Bed
 - 2.2.6 Other (Please specify on entry form.)
 - 2.3.0 Musical Instruments (Please select a subcategory.)
 - 2.3.1 String
 - 2.3.2 Reed
 - 2.3.3 Percussion
 - 2.3.4 Other (Please specify on entry form.)
 - 2.4.0 Scientific Instruments (telescope, astrolabe, etc. Please specify on entry form.)
 - 2.5.0 Cast Metal (pewter, bronze, etc.)
 - 2.6.0 Herb craft (Nonedible only. **No medicinal, magical, or poisonous items allowed.** Recipe required with documentation.)
 - 2.7.0 Comfort or Cosmetic (perfume, soaps, lotions, etc.)
 - 2.8.0 Ornamental (potpourri, pomander, etc.)
 - 2.9.0 Games or Toys (chess sets, game boards, etc. Please specify on entry form.)
 - 2.10.0 Tools (Please select a subcategory.)
 - 2.10.1 Leatherworking tools
 - 2.10.2 Metalworking tools
 - 2.10.3 Woodworking tools
 - 2.10.4 Fiber Arts tools (tools used for spinning, weaving, sewing, or any other fiber art)
 - 2.10.5 Scribal tools (quills, reeds, inks, paints, etc.)
 - 2.10.6 Culinary tools
 - 2.10.7 Other (Please specify on entry form.)
 - 2.11.0 Other (Please contact Entries Steward for details about this subcategory.)

3. ARMOR AND WEAPONRY

Your documentation and registration form should clearly state what you are entering for the judges to judge. This lets the staff find the most appropriate judges for your entry. Questions about which category or subcategory might be most appropriate for your entry should be directed to the Entries Steward at pentathlon@sca-caid.org.

Armor and Weaponry Subcategories

- 3.1.0 Armor (Please select a subcategory.)
 - 3.1.1 Helms
 - 3.1.2 Metal Body Armor
 - 3.1.3 Gauntlets / Arm Armor
 - 3.1.4 Complete Suit
 - 3.1.5 Leather Armor
 - 3.1.6 Shield
 - 3.1.7 Maille (chainmail)

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- 3.1.8 Other (Please specify on entry form.)
 - 3.2.0 Equestrian
 - 3.3.0 Weapons (Please select a subcategory.)
 - 3.3.1 Daggers and Swords
 - 3.3.2 Archery Equipment
 - 3.3.3 Other (Please specify on entry form.)
 - 3.4.0 Fighter Garb (gambeson, pourpoints, cyclas, etc.)
 - 3.5.0 Other (Please specify on entry form.)

4. FIBER

Your documentation and registration form should clearly state what you are entering for the judges to judge. This lets the staff find the most appropriate judges for your entry. Questions about which category or subcategory might be most appropriate for your entry should be directed to the Entries Steward at pentathlon@sca-caid.org.

The entire ensemble in a Costume Review is counted as one entry. You may not enter those same items separately in any other part of the competition. You may make two of an item (for example, two hats, identical or different) and enter one as part of your Costume Review and one in another Fiber subcategory.

A specific time will be scheduled for each Costume Review entrant. Costume Review entrants must check in with the Costume Review coordinator 15 minutes before their scheduled time. Costume Review is open to the public.

- 4.1.0 Costume (Please select a subcategory.)
 - 4.1.1 Costume Review (garment on a live model, emphasis on “total picture”)
 - 4.1.2 Costume Construction (garment judged on constructions techniques, machine sewing accepted)
 - 4.1.3 Period Construction (handmade item, no machine stitching)
- 4.2.0 Hats
- 4.3.0 Accessories (fiber purses, belts, fans, gloves, etc.)
- 4.4.0 Weaving (Please select a subcategory.)
 - 4.4.1 Fabric Item
 - 4.4.2 Narrow Band Weaving (inkle, rigid heddle)
 - 4.4.3 Tablet or Card Weaving
 - 4.4.4 Sprang
 - 4.4.5 Knitting or Nalbinding
 - 4.4.6 Baskets
 - 4.4.7 Other item (please specify)
- 4.5.0 Spinning (submit enough material to show workmanship.)
- 4.6.0 Needlework (Please select a subcategory.)
 - 4.6.1 Counted Thread Work (blackwork, Assisi, etc.)
 - 4.6.2 Surface Embroidery
 - 4.6.3 Metal Thread Work

4.6.4 Other item (please specify)

4.7.0 Lace making (bobbin or needle lace, drawn or cut linen work, etc.)

4.8.0 Dyeing (Entry should consist of a quantity of natural fiber as loose unspun fiber spun yarn, woven fabric, or felted fabric.)

5. CULINARY

Your documentation and registration form should clearly state what you are entering for the judges to judge. This lets the staff find the most appropriate judges for your entry. Questions about which category or subcategory might be most appropriate for your entry should be directed to the Entries Steward at pentathlon@sca-caid.org.

Documentation for all culinary entries must include both the period AND redacted (your worked-out) version of the recipe, including an ingredient list. The period recipe can be either an extant written recipe or non-recipe source such as a depiction of the dish in art or literature of the time (e.g., a photo of a painting or illuminated manuscript showing how a meat is cooked or a bread on a table plus information on ingredients available and used in that period and place). Printouts, photocopies or transcriptions are all acceptable.

Entries are prepared ahead of time. No cooking or brewing for judging is done during the competition.

All foods for consumption must be kept at safe food temperatures. Keep hot things hot and cold things cold. Presentation foods can be in ambient conditions all day. **Entrants will be allowed to provide two versions of their dish** - one as a presentation version and the other for the judges to sample. The latter may be kept in a cooler or heated container, as long as the entry is also put on display.

No refrigeration or heating facilities are provided. Bring what you will need (e.g., an ice chest or crockpot). Electricity is available for crockpots. Note on your registration form if you need access to a plug-in. Label crock pots and ice chests with your entry number and clearly identify what's in them. Put them near the presentation portion. Put tape over or otherwise cover up your name if it's permanently on your cooler or crock pot.

All presentation items, including tablecloths, table décor, and dishes are provided by the entrant. Include all sampling dishes, storage containers, and utensils for the judges, including cutting, serving, and eating implements. Disposable serving items (e.g., paper plates and plastic spoons) may be used for the sampling version.

If you are entering a condiment, include a food on which to eat your condiment

No toxic ingredients (no matter how period) may be used. Seriously, don't poison the judges. If a recipe calls for something toxic, substitute that ingredient and explain in your documentation why you did so. Judges are not required to taste anything they suspect is dangerous to consume (for example, meats that are obviously undercooked or that have been sitting at room temperature for hours). If you think there's a chance someone might think your entry looks spoiled, but it really isn't (e.g., a cheese freshly curdled with citrus), note that in your documentation.

A minimum of two (2) pints must be provided for each Brewing entry.

Culinary Subcategories

- 5.1.0 Breads (yeast breads or flat breads)
- 5.2.0 Sweets (cakes, cookies, candies, desserts)
- 5.3.0 Preserves (all preserved fruits or vegetables)
- 5.4.0 Meat Dish (all dishes where meat is the principal ingredient) (Please select a subcategory.)
 - 5.4.1 Fresh Meats (including fresh sausage)
 - 5.4.2 Cured Meats (bacon, smoked meats, brined meats, dried meats)
- 5.5.0 Cheeses
- 5.6.0 Pottages (soups, stews, grain pottages)
- 5.7.0 Vegetable Dish (any dish where vegetables are the principal ingredient)
- 5.8.0 Tourney Dish (emphasis on ease of preparation, serving and storing, as well as taste and appearance)
- 5.9.0 Herb Dish (any dish where herbs are the focus/primary ingredient)
- 5.10.0 Subtleties
- 5.11.0 Condiments (mustards, sauces)
- 5.12.0 Brewing (Please select a subcategory.)
 - 5.12.1 Beer
 - 5.12.2 Wine
 - 5.12.3 Varietals (sodas, fortifieds, liqueurs, vinegars, fermented fruits, and kumis)

6. PERFORMANCE

Your documentation and registration form should clearly state what you are entering for the judges to judge. This lets the staff find the most appropriate judges for your entry. Questions about which category or subcategory might be most appropriate for your entry should be directed to the Entries Steward at pentathlon@sca-caid.org.

Performers must be at their designated performance area 15 minutes before their scheduled performance time to check in.

Performance entries are open to the populace. If you are among those viewing the performance entries, please remember to be courteous to all performers. This means not entering or exiting the room until a performance is over and remaining quiet at all times so the judges and performers can do their work. Polite applause, however, is perfectly acceptable.

Documentation for the Performance: Persona Presentation subcategory is due to the Entries Steward no later than January 17th, 2017 (postmarked).

Performance Subcategories

- 6.1.0 Dramatic Interpretation – Memorized performance of written material such as a poem or scene from a play. **The memorized piece must be in English understandable to the general populace.** Translations from the original language are acceptable. An original composition is acceptable if the

subject and style are of a pre-1650 culture. Provide 3 copies of the script for the judges; ten minutes maximum.

6.2.0 Dramatic Reading – Reading of a pre-1650 piece or an original composition with a subject and style common to pre-1650. **The piece must be in English understandable to the general populace.** Translations from the original language are acceptable. Provide 3 copies for the judges; ten minutes maximum.

6.3.0 Storytelling – Performance of a pre-1650 story or an original story written with a pre-1650 subject and style. Documentation consists of the story with historical facts and commentary about the story. **The piece must be in English understandable to the general populace.** Translations from the original language are acceptable. Provide 3 copies of the story with documentation for the judges; ten minutes maximum.

6.4.0 Vocal Performance – Performance of a pre-1650 vocal selection or a new composition in pre-1650 style. If lyrics are in a language other than English, entrant should provide a brief synopsis (i.e. "this is a story of a mother who longs to find her missing child") and/or a translation. Provide 3 copies of the music for the judges; ten minutes maximum.

6.5.0 Instrumental Performance – Performance of a pre-1650 instrumental selection or a new composition in pre-1650 style. Provide 3 copies of the music for the judges; ten minutes maximum.

6.6.0 Historical Court or Country Dance – Performance of an existing pre-1650 court or country dance. Use garb appropriate for region and period of dance. Live accompaniment is not a requirement but will be given extra consideration; ten minutes maximum.

6.7.0 Original Court or Country Dance – Performance of an original court or country dance in a documentable pre-1650 style. Use garb appropriate for region and period of dance. Live accompaniment is not a requirement but will be given extra consideration; ten minutes maximum.

6.8.0 Ethnic Dance – Performance of a documentable pre-1650 ethnic dance or an original ethnic dance using a documentable pre-1650 style. Use garb appropriate for region and period of dance. Live accompaniment is not a requirement but will be given extra consideration; ten minutes maximum.

6.9.0 Persona Presentation – Persona presented must be from a pre-1650 culture and must be clearly designated on the entry form. Documentation cannot be a first person re-telling of the persona story; instead the period and culture from which the persona comes must be documented, with an emphasis on the activities of daily life. Entrants will be given a 15-minute time slot in which the judges will interact with them and ask questions about their persona. Entrants will be judged on overall effectiveness, ability to stay in persona, knowledge of their period, and other criteria. Props are optional but if included should be correct for the persona's station and time period.

7. COMPOSITIONAL

Compositional entries must be submitted to the Entries Steward by January 17, 2017 (postmarked).

Include the entries with your registration form and fees. You have two options for how to send your Compositional entries:

- 1) Mail one copy of your entry along with your registration form. Also email an electronic copy of your entry in .doc or .pdf format to *pentathlon@sca-caid.org*. In the body of the email (NOT in the file itself – the email text is for staff use only), include your SCA name, your email address, the category number and name, and the title of your entry.
- 2) Mail three copies of your entries with your registration form. Include a separate cover sheet (which will be for staff use only) that has the title of the composition, your SCA name, the category number and name, and the title of your entry.

Bring a display copy with you to check-in the day of the event.

Entrants are encouraged to have readers proofread the composition and offer comments. However, all writing must be done only by the actual entrant(s). Compositions written by more than one person may only be entered as Team entries.

Except as noted for Musical Compositions, all entries must be written in English understandable to the general populace. Entries must be double-spaced and typed or computer printed in a readable 12-point font. **No calligraphy or interesting fonts.**

DO NOT INCLUDE YOUR NAME OR ANY OTHER IDENTIFIABLE INFORMATION ANYWHERE IN THE PAPER.

Compositional Subcategories

7.1.0 Poetry – Original composition in the style of and using content appropriate for the poetry of an identified pre-1650 culture. Must be accompanied by documentation.

7.2.0 Musical Composition (Please select a subcategory.)

7.2.1 Instrumental Composition –Composition for instrumental performance. A written score is required. The score may be handwritten as long as it is neat and easy to follow. Entrants have the option of including a recording as well.

7.2.2 Vocal Composition – Composition for vocal performance. A written score with lyrics is required. The score may be handwritten as long as it is neat and easy to follow. Entrants have the option of including a recording as well. If lyrics are in a language other than English, entrant must provide a translation.

7.3.0 Play – Original composition in the style of and using content appropriate for a play of an identified pre-1650 culture. Maximum 15 pages. Must be accompanied by documentation.

7.4.0 Prose (Please select a subcategory.)

7.4.1. Informational Expository. This is an expository piece on a subject of historical interest to an SCA audience and is intended to convey its information in an engaging style (e.g., a writing and content style that might be accepted to *Tournaments Illuminated*). The information should be drawn from external scholarly sources, and judging includes the validity of the sources and their use. All content drawn from specific sources should be attributed within the text of the piece, rather than by using extensive footnotes. When compared to the judging for a research composition, the judging of an informational expository piece focuses more on how well the information from different sources is integrated and synthesized to present the topic in an entertaining fashion while still conveying the information content. (“Integration and synthesis” means combining information from research sources in a way that provides fresh historical insight or perspective, making the result more than just the sum of its parts. Merely providing a list of facts, statements or data from a sequence of sources is not integration and synthesis.)

The voice is a significant element to be judged. The layout and incorporation of illustrations/graphics will be important as well. The paper should be of publishable quality, so mechanics of spelling, punctuation, grammar and the appearance of the paper will be judged. Maximum length of the entry is 15 pages. As is true for a published article of this type, the entry must include an alphabetical list of references at the end of the piece that contains any attributed sources. Although reference lists in this type of article don’t typically include page numbers, for judging purposes, the list of references must *provide the specific page number ranges* for the attributions in the piece to allow the judges to identify the source material. This reference or “works cited” list does not count toward the 15-page limit.

7.4.2 Original Composition in the Style of a pre-1650 Work. This composition may be fiction or nonfiction and must be documented. The composition itself will be judged on how well and creatively the information is portrayed in the identified period form, how well the entrant portrays the style of writing for an author from that period, and how valid the content/topic would be for that author or style. The documentation should explain the historical style identified and clearly explain how the entry fits this style. The documentation will be heavily judged on how well the entrant proved the entry is correct for the style attempted. The documentation may use footnotes or endnotes, but must include an alphabetical bibliography, or “works cited” list with specific page references. The overall appearance of the paper will also be considered, as will the mechanics of spelling, punctuation and grammar. Mechanics will also include appropriate use of pre-1650 style variations, which should be explained in the documentation. Maximum length for the composition is 15 pages, excluding endnotes, documentation and bibliography.

7.5.0 How-to Paper. The subject matter must cover the design and making of an item applicable to a pre-1650 culture. The introduction should explain what was made, and the historical authenticity of the project will contribute to the score. An explanation of the research should follow. This explanation should specify both how the author adapted recorded period processes and those processes the author discovered by experimentation in order to create the item. The bulk of the paper should then provide a step-by-step process for making the item that could be used by anyone else to duplicate the project. The paper should end with a brief conclusion stating the outcome of the process and provide some historical relevance and context.

Judging will be heavily weighted in two areas: a) how well the author integrated and synthesized cited historical source material with their own processes in the project, and b) how clearly the instructions enable a reader to replicate the making of the item. “Integration and synthesis” means combining information from research sources in a way that provides fresh historical insight or perspective, making the result more than just the sum of its parts. Merely providing a list of facts, statements or data from a sequence of sources is not integration and synthesis. The readability of diagrams and pictures, and how well their formatting enhances the flow of the information, will also be considered. The paper should be of publishable quality, so mechanics of spelling, punctuation, and grammar and the overall appearance of the paper will be considered. All research obtained from external sources should be footnoted or endnoted, and an alphabetical bibliography or “works cited” list that contains the page numbers of the cited material must be included. Maximum length 15 pages, excluding footnotes, endnotes, and bibliography.]

7.6.0 Research Compositions. (Please select a subcategory.)

A research composition proposes a focused topic (“Topic Paper – 7.6.1”) or an actual research question (“Research Paper – 7.6.2”) then provides evidence from a variety of scholarly sources to support and explain the topic or to answer the research question. A research composition is the final product of research, critical thinking, source evaluation, organization, and integration of the material from multiple sources to provide a fresh view of a topic or to answer a research question. Broad or generic topics will not score as well as a focused, intriguing topic or question, and all questions or topics should have a historical basis. The paper should begin with an introduction that presents the topic or question and provides historical relevance or context. The paper should end with a conclusion that summarizes the findings and the importance and relevance of the topic/question beyond a simple restatement of the introduction.

In both types of research compositions, the judges will focus largely on how convincingly the author explored the topic or answered the question through the cited evidence, how well the author integrated and synthesized evidence from the research sources with the historical relevance or context, and how well the historical context was supported by the cited evidence. The breadth, scholarly nature and thorough use of the *cited* research sources used for both the main topic/question and in the historical relevance or context is another major judging focus. All evidence from external sources must be cited by footnotes or endnotes that include the source *and page numbers* in an accepted format in order to allow the judges to easily find the cited material. The paper must also contain an alphabetical bibliography of all works cited in an equivalent style.

Writing style and appearance of the paper are also judged. A clear writing style integrates and synthesizes the information and makes the flow of information throughout the paper easy for the reader to follow. “Integration and synthesis” means combining information from research sources in a way that provides fresh historical insight or perspective, making the result more than just the sum of its parts. Merely providing a list of facts, statements or data from a sequence of sources is not integration and synthesis. Mechanics of punctuation, spelling and grammar are considered, as well as the overall appearance of the paper and its cover, the readability and captions of any images, and whether the formatting enhances the readability.

7.6.1. Topic Paper. A topic paper should contain all of the elements described for research compositions above. The paper has a specific pre-1650 historical topic or a specific topic of interest

to the SCA mind as a clear focus. In contrast to a research paper, a topic paper doesn't require an actual research question. Integration and synthesis of information is sufficient, rather than the analysis preferred for a research paper. The topic paper should, however, provide more than a survey of scholarly information about the topic. A topic paper is neither simply a compilation of information from multiple sources, nor an extensive book report from two or three good sources. The author's ability to synthesize and integrate the material to provide an intriguing or fresh viewpoint about a well-known topic, or to integrate information from a variety of resources about a little-known topic, will be a primary concern in judging these papers. The paper may contain subtopics that are explored as part of the research, but multiple loosely related topics do not provide the needed focus. Including information not directly applicable to the historical topic of the paper, even if interesting to the author, is distracting and muddies the flow of information, so should be avoided. Judging will also consider the breadth and scholarly nature of the sources and how well each source is used. Maximum length 15 pages, excluding footnotes or endnotes, and bibliography.

7.6.2. Research Paper. A research paper should contain all of the elements described for research compositions above. The defining feature of a research paper is that it asks a thesis question which will be answered. The thesis question asks about something from before 1650 or about modern perceptions of something from that time. The paper then provides, evaluates, and analyzes evidence from scholarly sources to answer the thesis question. The introduction should present the question and provide historical relevance and context for the question – with scholarly resources supporting that context. The body of the paper provides evidence from a variety of scholarly sources that the author presents and analyzes (e.g., comparing and contrasting evidence from multiple sources, providing summary tables of information from different sources, etc.) to answer the research question, and to explain more fully the historical relevance of the question and its answer. The conclusion summarizes the answer to the research question based on the evidence, explains the importance of the question, and provides some context beyond a simple restatement of the introduction.

The greatest judging emphasis will be placed on the research question and analysis of data, how convincingly the evidence answered the question, and how well the author explained the historical relevance or context. Almost as much emphasis will be placed on the research sources and their use – how scholarly the sources are, the breadth of sources used, and how thoroughly the sources were used. Writing style, mechanics, and appearance of the paper – as described for all research compositions – will receive somewhat less emphasis than for a topic paper, but will still significantly affect the score. Paper should be of publishable quality. Maximum length 15 pages, excluding endnotes and bibliography.

CONCLUSION

The most important part of the Arts and Sciences Fair and Pentathlon is being awed by the talents of Caid. This includes you! Please enjoy yourself at this wonderful event. Thank you for participating!

DOCUMENTATION APPENDIX

Documentation shows the inspiration, sources, and processes you used as you created your entry – the who, what, when, where, why, and how questions you asked and for which you found answers. Your documentation supports your entry, tells its story, and helps the judges better evaluate your work.

This appendix is provided as a resource for those entering Caid’s Kingdom Arts & Sciences Fair and Pentathlon. However, the information can be used as a guide to doing documentation for many types of SCA Arts & Sciences competitions.

As we recreate historically and artistically accurate pieces for pre-1650 cultures, we help fill in the blanks in the historical record for things that weren’t recorded because “everybody knows this” or that have become lost to the progression of time. Unlike the people in the cultures we study, we have computers, cameras, electronic recording devices, and an Internet on which to share the information we have gained. Whether or not our research and experiments end up going in the directions we planned, each article of documentation we create provides one more piece to the historical record, a piece on which those doing the next step of historical and artistic recreation can build. Each reference you clearly cite and each description you provide helps others access that information after you. Thank you for being part of this process.

DOCUMENTATION FOR THE KINGDOM ARTS & SCIENCES FAIR AND PENTATHLON

DOCUMENTATION IS REQUIRED ON ALL ENTRIES except for those entered in the Junior Youth division or as noted for some Compositional entries. You must supply 3 copies of your documentation.

Documentation should be typed or generated as a printout. Use a standard, easy-to-read 12-point type font and print on standard white paper. Do not use calligraphy fonts or fancy paper. This is an anonymous competition. **Do not put your name on your documentation.**

WRITING DOCUMENTATION

Start with a synopsis. Introduce your entry. This sets the stage and helps create focus.

What are you entering? State exactly what you are entering. For example, are you entering a doublet or the pewter buttons on a doublet? This lets the judges determine the type of feedback to provide you.

Discuss your inspiration. If you’ve reproduced an extant item or created an item inspired by period artwork, cite your sources. If you’ve created something inspired by more than one period source,

explain how your components go together in a way that is historically and artistically correct. If you're entering something about which there is little surviving information, use logic to make your case. Just saying "based on folklore" isn't enough. Give judges the framework to fill in the blanks. Piece it together. Fill in the gaps. Cite sources and describe experiments that show how and why you've determined your entry is historically and artistically accurate for a pre-1650 culture. If this is your original idea, say so. If there are two schools of thought, explain why you think one is better than the other.

Put your entry in its cultural context. **Who would have made or used the item?** Nobility, merchants, pilgrims? **When?** Based on your research, give either an exact year or a span of time. **Where?** Give personal settings (for example, at home or on a military campaign) as well as geographical locations. Cite the sources where you got your information.

How would the item have been made in period? What materials and techniques would have been used? Cite the sources where you got your information.

How did you make the item? How were your materials or techniques similar to – or different from – those used in period, and why? Show your steps and your processes. Include pictures, if possible, and caption them. Discuss experiments and their results. Give reasons for differences (for example, cost, toxicity, lack of availability). Show that you recognize where you've departed from the period process and articulate a reasonable basis for your departure.

Add information about the complexity of your entry. If you purchased components, explain why they're good choices. If you dyed or wove the fabric for your dress, raised the herbs for the food, made the tools that let you make the rivets you used to put your cauldron together, or otherwise went out of your way to make and/or use authentic tools or ingredients or techniques, say so. This gives the judges the big picture of what you're doing.

The quality and credibility of your sources are a crucial part of your documentation. Include sources, references, and pictures of the historical items or techniques that inspired you.

Best sources: extant items you've personally seen in museums or similar places; literature, paintings, statues, and so forth of the period; sketches, photographs or scans of the specific object(s) that inspired you, patterns taken from the objects, or that class of object; written records by people who either participated in or observed what they were writing about (the closer to their subject, in space and time, the better).

Excellent sources: well-researched academic books or articles written by people with solid credentials and that provide reputable references; translations by reputable translators.

Good sources: articles comparing and contrasting information gleaned from reputable/ excellent or best sources.

Questionable sources: Wikipedia and encyclopedias. These may give you some great ideas about where to start the process, but are in themselves not good sources. Go to the references section and go back to the original information to begin your actual research. For information someone

tells you (even if it is in an SCA class), find supporting references and confirm the information before using it.

Google Translate provides only literal translation, without idioms, nuances, or historical context; get confirmation from other sources.

Don't use: Internet sources that provide opinions but don't say where the purported facts were obtained, modern articles and videos that show purely modern ways of doing a technique.

For each source, provide the name of the author(s), the title, the publisher and year of publication, and the page number. If a source is unusual, it's a nice touch to include the ISBN. For Internet sources, provide the citation data for the site. If no citation data is give, provide the name of the article, the author, the name of the site, the URL, and the date you accessed the site. For interviews with experts, provide the name of the person you interviewed, their credentials, the subject discussed, and the date and location of the interview. Use footnotes, endnotes, or other internal citations – with page numbers – within the body of the paper. Provide a bibliography or a list of sources at the end. Using a style guide like MLA is strongly preferred, but not necessary so long as the source information is provided. If you use a style guide, include it in your bibliography.

Say what you need to say and then stop. Be as succinct as possible: 1 to 3 pages plus a bibliography or list of sources is fine. Longer is not always better for this competition. There are usually many entries to be judged and the judges have a limited time to read your documentation, judge your entry, and write their comments. You don't need to document your entry back to the dawn of civilization; rather, focus upon the specific historic period covered by the pre-1650 culture you're addressing and show how your entry relates to that period. Put extras in an appendix.

If you must do longer documentation, make it easy for the judges to manipulate the document. Provide an executive summary and a table of contents. Break the document into sections and provide headings and hierarchies, perhaps labeled tabs. Make it easy for the judges to find information.

Assume that the judges know the basics in your art form, but also give them enough information on the creative process that they can judge how well you know your craft. This also may help if you know some nuance they may not be aware of.

In some cases your entry may be very unique and finding a judge that is an expert in that art form might be very difficult. For example, there are a lot of people who know 13th century court dress, but there may not be someone who knows about 8th century Viking locks. In such a case you should supply enough information so that the judge, who may not know about Viking locks but knows 16th century locks, can fully understand how they were made in period and what it took you to recreate one.

End with a conclusion. Summarize how you've shown your entry was historically and artistically accurate and that you've accomplished what you set out to do.

All documentation should include a bibliography or a list of sources. Style guides like MLA, Chicago Manual of Style, APA, and so forth provide excellent information on bibliography formatting. A list of some commonly-used style guides is included at the end of this appendix.

Proofread your documentation. Spellcheck, then reread and do a sanity check to make sure the spellchecker hasn't gotten creative and changed the meaning of what you wrote. If possible, set your documentation aside for a few days. When you come back to it, you'll be better able to read it with fresh eyes. Have someone else read your documentation to see if it makes sense for them. (A reader will see what you actually wrote rather than what you meant to write.) A handy copy editor's trick is to read your documentation one sentence at a time, starting at the bottom and going to the top. That helps make areas that are unclear stand out. (If you don't understand a sentence, the judges likely won't either.) Rework and repeat as necessary.

Print your documentation. Use a standard, easy-to-read 12-point type font and print on standard white paper. Do not use calligraphy fonts or fancy paper.

STYLE GUIDES

Any style acceptable to a modern university is sufficient. (Many style guides have sample pages online.) All papers should maintain a coherent and unified style appropriate to the subject matter. Acceptable stylebooks include, but are not limited to:

APA American Psychological Association. *Publication Manual of the American Psychological Association*. Sixth edition. Washington DC: American Psychological Association, 2010.

MLA Gibaldi, Joseph and Walter S. Achtert. *MLA Handbook for Writers of Research Papers, Theses, and Dissertations*. Student edition. New York: Modern Language Association, 1980.

Chicago Manual of Style University of Chicago Press Staff. *Chicago Manual of Style. Sixteenth Edition*. Chicago: University of Chicago Press, 2010.

Turabian, Kate L., Wayne C. Booth, Gregory G. Colomb and Joseph M. Williams. *A Manual for Writers of Research Papers, Theses, and Dissertations, Eighth Edition: Chicago Style for Students and Researchers*. Chicago: University of Chicago Press, 2013.

CONCLUSION

Comments and suggestions for how to improve this appendix are welcome and appreciated. Send them to the Kingdom Minister of Arts & Sciences at arts@sca-caid.org.