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# 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 in 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.

Watch the official Pentathlon page on the Kingdom website, [www.pentathlon.sca-caid.org](http://www.pentathlon.sca-caid.org), for updates about deadlines, setup information, and other additions as they’re finalized. As much as possible, updates from the Kingdom website will be copied to the “Caid A&S Fair and Pentathlon” Facebook group and are likely to be copied to other social media and group venues as well. The definitive version of this handbook is the one posted at [www.pentathlon.sca-caid.org](http://www.pentathlon.sca-caid.org).

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## 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](http://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](mailto:arts@sca-caid.org).

The rules for the Kingdom Arts & Sciences Fair and Pentathlon are interpreted for the event by the Competition Steward. For questions about how the rules stated in this book are being interpreted for the current year's competition, contact the Competition Steward at [pentathlon@sca-caid.org](mailto:pentathlon@sca-caid.org).

### 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.** An entry's level should be based on your knowledge and skill in the art form, the item's level of difficulty, and the finished product. First and second time entrants may enter all their entries at the Apprentice level. If you're not sure of the most appropriate level for your entry, 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.

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## 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 three members and a maximum of eight 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. **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.

**Where necessary, entrants may substitute modern components and/or techniques for period ones** (e.g., using power tools or alternatives for toxic, or prohibitively expensive 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.

**Entries may not be or be done on modern items. Entries that are or are on totally modern items will be disqualified.** Examples include embroidery on denim 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 an item may be entered as a tool or as part of the presentation for the item, 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.

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

**This is a competition for finished items.** Do not enter works-in-progress.

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**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 Event 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 Event Steward at [pentathlon@sca-caid.org](mailto:pentathlon@sca-caid.org). **Requests for consideration, along with a detailed description of the rework done, must be submitted no later than two weeks before the Registration Deadline.**

## 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 three copies of your documentation when you check in at the event.

**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 a readable 12-point font. 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.

## REGISTRATION

The registration deadline for the current year's event will be published on the Pentathlon website [www.pentathlon.sca-caid.org](http://www.pentathlon.sca-caid.org) along with details about the registration process. The recommended donation for processing and production expenses is \$3 per entry, which must be postmarked by the registration deadline. Checks should be payable to *SCA, Inc., Kingdom of Caid*. **All registration information must be postmarked or received electronically by the published deadline. No exceptions.**

**Entries in the Compositional category and documentation for the Performance: Persona Presentation subcategory are due to the Entries Steward by the registration deadline.** Email a copy of your entry in .doc or .pdf format to [pentreg@sca-caid.org](mailto:pentreg@sca-caid.org). In the body of the email (NOT in the file itself) include your SCA name, your email address, the category number and name, and the title of your entry.

When completing the registration form, **be specific about what you are entering.** For example, list "14<sup>th</sup> century coin" instead "hat". This helps the Event Staff find qualified judges for your entry. 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.

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**Be specific about the type of display area you are requesting.** Standard space is 2 feet by 18 inches (as part of a 6 foot by 3 foot table). Indicate if you are requesting a different amount of space (larger table area, additional space for a dress-maker's form or an armor stand, etc.).

**If an entry requires an unusual amount of setup space or time or additional assistants** for setup (for example, a large pavilion), be specific about what you need. It's okay to coordinate with the Entries Steward 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. Of course, last minute cancellations sometimes happen (illness, travel plans that fall apart) 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](mailto: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 a site token, be checked in, and have their entries set up by the deadline listed in the event announcement.** Late entries cannot be accepted. Each Individual Entrant will be allowed one assistant to help set up displays. Assistants may NOT set up displays by themselves,

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they may only help under the direction of the entrant. Only Team members may set up Team entries.

8. An entry will be judged only if it meets the criteria for the subcategory in which it is entered. Please contact the Event Steward at [pentathlon@sca-caid.org](mailto:pentathlon@sca-caid.org) if you have questions about which subcategory to use.

9. You must supply three copies of your documentation and your Display copy for any Compositional entries when you check in at the event.

10. Performance and Costume Review entrants must be at their designated performance area 15 minutes before their scheduled performance time.

## **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.

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 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.

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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 three to eight 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 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 team entrant, however, may enter more than 10 items total and no team entrant may enter more than two items per subcategory.
6. Pentathlon scores are based on the team 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 a Team 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.

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## **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.
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 a Team may perform and be judged with their team members.

## **COMPETITION DAY**

### **CHECK-IN AND SETUP**

At check in, you will be provided with labels to mark your entry and all copies of your documentation. You may bring small pins to pin the label to fiber entries, if needed. We do not want you to damage your item. If you need help figuring out a way to do this, contact the Entries Steward and ask for suggestions.

Setup time is limited and will be detailed in the event announcement. Some suggestions 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.

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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. Be sure your entries are as you want them to be. Then you're done! 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. Please do not make life difficult for those providing security for the rooms. Their directive is to keep everyone out except for specified staff.

## **PRESENTATION**

Presentation is a scored part of the judging. A good presentation sets the stage for your entry and tells the judges "I understand this." It should enhance the entry and not overwhelm it. The amount of presentation you do is entirely up to you. **The entrant must supply all presentation items.**

The standard area provided for a physical item is a bare section of shared table. Entrants can bring table coverings and other items (armor stands, tools, dressmaker's dummies, etc). as needed to best display the entry.

Performers should consider dressing in culturally appropriate attire and disguising any computer printouts or tablets being used.

## **PERFORMANCE TIMES**

When you check in, you will be given your schedule for Performance and Costume Review entries. You, and any instruments and props must be at your designated performance area 15 minutes before your scheduled performance time.

## **JUDGING**

**Judges score each entry in relation to a 100-point ideal** – the most culturally authentic and highest form of workmanship. The judging sheets are designed to recognize and reward research that has led to historical and artistic accuracy. 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.

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

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### **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 basics 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.

**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

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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!

After scoring, judges then determine subcategory placements for individual entries. First and Second place Apprentice, Journeyman, and Artisan placements can be awarded within each subcategory. 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 1<sup>st</sup> place **Apprentice** level entry should have scored around 60 points.

A 1<sup>st</sup> place **Journeyman** level entry should have scored around 80 points.

A 1<sup>st</sup> 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 Competition Steward at [pentathlon@sca-caid.org](mailto: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 AND PEOPLE'S CHOICE**

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 Staff) to transport your items. All items on

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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.

## ARTS & SCIENCES CATEGORIES

### 1. VISUAL

#### 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

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- 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 Metalwork (Hand forging metal to create decorative designs that may or may not be functional.)

## 2. FUNCTIONAL

### 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)

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- 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**

#### **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 Mail (chainmail)
  - 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**

- 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

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- 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

**Documentation for all culinary entries must include both the period AND redacted 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.

Entries must be prepared ahead of time. No cooking or brewing is done on site or during the competition.

**All foods for consumption must be kept at safe food temperatures.** Keep hot things hot and cold things cold. **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 an outlet. Label crock pots and ice chests with your entry number, clearly identify what's in them, and 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 sampling dishes, storage containers, and utensils for the judges (including cutting, serving, and eating implements) must be provided by the entrant.** 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. 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)

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- 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)
  - 5.13.0 Other

## 6. PERFORMANCE

Three copies of the performance piece and documentation should be provided for the judges. **If the performance piece is in a language other than English, entrant should provide a translation and/or brief synopsis** (i.e. "this is a story of a mother who longs to find her missing child").

### Performance Subcategories

- 6.1.0 Dramatic Interpretation – Memorized performance of a written piece or an original composition with a subject and style common to pre-1650 culture. Ten minutes maximum.
- 6.2.0 Dramatic Reading – Reading of a piece or an original composition with a subject and style common to pre-1650 culture. Ten minutes maximum.
- 6.3.0 Storytelling – Performance of a 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. Ten minutes maximum.
- 6.4.0 Vocal Performance – Performance of a vocal selection or a new composition in pre-1650 style. Ten minutes maximum.
- 6.5.0 Instrumental Performance – Performance of an instrumental selection or a new composition in pre-1650 style. Ten minutes maximum.
- 6.6.0 Historical Court or Country Dance – Performance of an existing court or country 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. Live accompaniment is not a requirement but will be given extra consideration. Ten minutes maximum.

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6.8.0 Ethnic Dance – Performance of an existing ethnic dance or an original ethnic dance using a documentable pre-1650 style. 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 which must be specified on the entry form. Documentation should not be a first person re-telling of the persona story; instead it should set the stage for the time period and persona, 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 talk to them in persona. **This is not a Q&A!** Think of this as Historical Improvisation. Entrants are expected to interact with the judges while staying in the persona’s character. Entrants will be judged on overall effectiveness, ability to stay in persona, knowledge of their period, and other criteria. Props are encouraged but not required. **Documentation for the Performance: Persona Presentation subcategory is due to the Entries Steward by the registration deadline.** Bring a display copy with you the day of the event.

## 7. COMPOSITIONAL

### 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. Must be accompanied by documentation.

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. Must be accompanied by documentation.

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 article or paper on a subject of historical interest to an SCA audience and should convey information in an engaging style (e.g., a style that might be accepted to *Tournaments Illuminated*). The piece should draw on scholarly resources and judging will focus on the writer’s voice and how well the information from different sources is integrated in an entertaining fashion. The judges will look for the fresh historical insight instead of a list of facts gathered from multiple sources. The layout and incorporation of illustrations/graphics will also be important. Research obtained from external sources should be attributed within the text of the piece, rather than footnotes.

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Mechanics of spelling, punctuation, grammar and the appearance of the paper will be judged. Maximum length of the entry is 15 pages. The entry must include an alphabetical list of references at the end of the piece that contains any attributed sources. 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, how well the entrant portrays the style of writing for an author from the 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 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 paper 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 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 combined 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. The readability of diagrams and pictures, and how well their formatting enhances the flow of the information, will also be considered. Mechanics of spelling, punctuation, and grammar and the overall appearance of the paper will be considered. The documentation must include an alphabetical bibliography, or “works cited” list with specific page references. Maximum length is 15 pages, excluding footnotes, endnotes, and bibliography.

7.6.0 Research Compositions. (Please select a subcategory.)

A research composition proposes a focused topic (“7.6.1 Topic Paper”) or an actual research question (“7.6.2 Research Paper”) 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

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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 following an academic style guide (i.e. MLA, Chicago Manual of Style, or APA) and 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. A topic paper doesn't require an actual research question but the integration and synthesis of information is important. The topic paper should provide more than a list of facts, statements or data from multiple sources. The author's ability to synthesize and integrate the material to provide an intriguing or fresh viewpoint will be a primary concern in judging the paper. Judging will also consider the breadth and scholarly nature of the sources and how well each source is used. Maximum length is 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

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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. Maximum length is 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!

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## DOCUMENTATION APPENDIX

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.

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. **While 1-3 pages of documentation plus bibliography is sufficient for most entries**, you may need longer documentation to explain your entry. For instance, the documentation for Fiber: Costume: Costume Review will most likely be longer due to the number of items being described. Except for Compositional entries (which have their own requirements), using a standard style guide is strongly encouraged but not required.

### DOCUMENTATION FOR THE KINGDOM ARTS & SCIENCES FAIR AND PENTATHLON

#### 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. 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

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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.

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**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 given, 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 for most entries. 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 13<sup>th</sup> century court dress, but there may not be someone who knows about 8<sup>th</sup> 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 16<sup>th</sup> 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.

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**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](mailto:arts@sca-caid.org).