

# Pentathlon 2013 Handbook

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## General Rules for the Arts & Sciences Fair

1. This competition is open to all SCA participants who regularly participate in the activities of the Kingdom of Caid, membership not required.
2. **Contestants must pre-register (postmarked) by January 15, 2013. No exceptions.**
3. There is a limit of ten entries total by an individual or group. Additionally, you may only enter two items per class and section, i.e., two poems or two hats. (The class is the second set of numbers listed for each item; the section is the third set; i.e.: 1.8.2 Ceramics Functional—8 is the class number and 2 is the section number). You may enter as an individual and as part of a team, entry count is not combined.
4. Each item may only be entered in one class. In other words, you cannot enter the same dress in costume review and costume construction, or the same gambeson in fighter garb and heraldic display.
5. Team and children's entries must be entered on a separate entry form.
6. Contestants do not have to enter the Pentathlon competition in order to enter the Arts and Sciences Fair. (This means you may just enter one or two items.)
7. **DOCUMENTATION IS REQUIRED ON ALL ITEMS**. You must supply 3 copies of your documentation.
8. Entrants must be **checked in**, with their entries, by **9:00 AM on the Saturday of the competition**. Late entries cannot be accepted. Unless approved by the Autocrat prior to the event only the entrant is allowed to set up their displays.
9. Performers must check in at least 15 minutes before their scheduled performance.
10. The competition fee is as noted on the entry form and must be paid with pre-registration. Make checks payable to SCA, Inc., Kingdom of Caid.
11. All entries will be judged **only** if they meet the criteria for the class they are entered in. There are three divisions in each class. Contestants must choose their own division; however the judges have the final option in deciding the level at which the entry will be judged.

### Divisions:

**Apprentice:** Beginner, early effort

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

**Artisan:** Skilled worker. One who teaches or receives commissions in this skill/art form

12. All entries must have a theme/style/flavor of a pre-1650 culture. As the focus of the Society is Western Europe, entrants are encouraged to choose Western European cultures for their entries. However, non-European or unusual entries are allowed. If you are planning to enter an item or performance from a non-European culture, or any other obscure or unusual performance or piece (this includes, but is not limited to, entries requiring an unusual amount of setup space or time), please indicate this on the entry form and attach a brief statement describing the country of origin and nature of the object or performance. The entry must still fit the class and category in which it was entered. This notation will alert the Staff so that we can find judges who may be qualified to judge your entry. The Staff will make their best efforts to find adequate judges knowledgeable in your area; **however**, be aware that any documentation you provide should be as informative as possible, and that the judges may not be experts in the

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specific area of your entry due to the limitations of our judging pool. Remember, the more obscure your entry, the more difficult it will be to find a qualified judge.

13. Judges' scores and comments will be made available to all entrants at some time after the competition. **Scores and comments will not be available the weekend of Pentathlon.** Those who wish their scores emailed to them may so indicate on their entry form and provide their email address. On the day of Pentathlon, those participants who wish their scores mailed to them by postal service may pay the USPS rate for a Priority Mail Flat Rate Envelope for postage and handling.
14. Entries are scored against an ideal standard (not against other entries). Please see the section regarding judging for more information.
15. Entries may not have been entered in the Arts and Sciences Fair or Pentathlon before, and must have been completed between the last Pentathlon and the current Pentathlon.
16. **All entries must remain on display until after the close of court on Sunday!** If you cannot stay, then you must make arrangements for someone else (NOT the Autocrat or Staff) to transport your items. Any item removed early will not be scored or awarded. Any items left longer than one hour after the close of court on Sunday will be considered donations to the next Kingdom Arts auction. (If your ONLY entries are in the Compositional Arts category or the Persona sub-category, you may make arrangements with the Entries Steward for your entries to be delivered back to you along with your scores. Contact the Entries Steward at [pentathlon@sca-caid.org](mailto:pentathlon@sca-caid.org) for further information by the entries deadline.)
17. All entries in the Compositional Arts category and the Persona sub-category are due to the Entries Steward no later than **January 15th, 2013 (postmark date)** due to the length of time required for judging. The compositions themselves may be submitted electronically or by mail. Electronic submissions are preferred. **However, even when compositions are submitted electronically, the entry form, fees, and display copy must still be submitted by mail by the deadline.** Refer to the Compositional Arts and Persona sections of this handbook for information on how to submit your entries.
18. If an entrant places First or Second in a given section and class for two consecutive Pentathlons, the entrant **MUST** enter that section and class at the next highest level in future Pentathlons (i.e., entrants whose items placed first or second in Functional: Leather, Shoes at the apprentice level in past two Pentathlons must now be entered as Journeyman in this Pentathlon).
19. Once an item has been entered into a Pentathlon that item 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. Requests for consideration, along with detailed definition of the re-work done, must be submitted by December 1, 2012.

## Individual Pentathlon Rules

1. All general rules apply.
2. The Pentathlon entrant must submit at least five entries. The categories are as follows:
  1. Visual Arts
  2. Culinary Arts
  3. Performance Arts
  4. Fiber Arts
  5. Functional Arts
  6. Compositional Arts

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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 class and section.

3. Documentation is required and will be scored. Please see the 'Documentation' section for more information (including the number of copies required).
4. If more than one item is entered per category, the highest score will apply. Pentathlon scores are based on the entrant's five highest scores in at least four categories, even if ten entries are submitted.
5. Individual Pentathlon entries must be items worked on by only one person. If more than one person worked on an entry, it only qualifies for the Team Pentathlon (see rules below).

## **Team Pentathlon Rules**

1. All of the general rules apply except as noted below.
2. A team is defined as a group of SCA participants (Barony, Shire, household, group of friends, etc.).
3. A team must be composed of a minimum of 3 members and a maximum of 8 members.
4. Each member must enter or contribute in a major way to at least one entry.
5. Entries may be constructed either by an individual member of the team or by several members of the team (a "group entry"). ***Anything entered in the Team Pentathlon may not be entered in either the Arts and Sciences Fair or the Individual Pentathlon, even if it was made by an individual. Therefore all team entries are disqualified for each of the placement (1st or 2nd) awards in each section.***
6. Each entry may be a group effort, but it must be designated as a group entry on the entry form and documentation. For example, if several members of the team helped construct a chair, that chair would be considered one group entry for the Team Pentathlon.
7. The team 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, however, may enter more than 10 items total and no team may enter more than two items per class and section.
8. Categories are those as defined by the normal categories for the Arts and Sciences Fair and Pentathlon.
9. All entries must have documentation. Please see the Documentation section for more information (including the number of copies required).
10. The Team Pentathlon competition is in addition to, and not in competition with, the Individual Pentathlon. The team scores will be judged and scored in the same manner as all other entries. Group entries will only compete against other group entries, and not against other entries in the Individual Pentathlon. There will be a separate award for Team Pentathlon and Individual Pentathlon winners.

**Special note for overseas entries** (Western Seas); Performance entries may be sent on tape, DVD, or electronic file, if the following criteria are met:

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Pre-recorded entries are for performance arts only. Entrants must note on their entry form that they will be sending a taped performance and arrangements must be made with the Event Steward by the pre-registration deadline so that playback equipment may be found prior to the competition. Tapes or disks are due to the Overseas Entries Steward NO LATER than the pre-registration deadline to allow for tape reformatting (if necessary).

## **Children's Division Rules**

1. There will be two divisions: Junior (up to age 9) and Senior (10-14 years). Any person age 15 or older who wishes to enter Pentathlon or the Arts and Sciences Fair is encouraged to enter as an adult.
2. Children are eligible to enter any category open to adults, but will be judged separately by different criteria. This means both the Arts and Sciences Fair AND the Pentathlon are open to children.
3. Documentation is required for the Senior division. Please see the Documentation section for more information (including the number of copies required).
4. Entry fee will be \$1.00 per entry. Pre-registration is required.
5. Each child should have a separate entry form.
6. Each entrant must have an adult sponsor who will be with him or her at the event.
7. Entrants may perform with an adult, but only the child will be judged.
8. All applicable general rules apply.

## **Tips for Arts & Sciences Fair and Pentathlon Entrants**

### **Documentation Do's and Don'ts**

Documentation is required on all entries whether they are entered in the Arts & Sciences Fair or the Pentathlon. The purpose of documentation is to encourage scholarship and pieces which are based on the study and techniques of the SCA historical period, and to help the judges better evaluate your work. To make the judge's job easier, you must supply your documentation as noted in the Documentation section.

When you document, keep these things in mind:

1. Tell the judges what you are entering, i.e., "This is a Cavalier dress."
2. Tell them who might have used it (peasant, noble, merchant, etc.).
3. Tell them when it would have been used—either an exact year based on your research, or a span of time. For example, "This is a Cavalier dress representative of middle class women's dress of 1620-1625."
4. Tell the judges how it was made and how/why its construction/materials differ from that in period. Also, explain anything unusual or obscure about your entry. For example, "I used a machine to sew this costume rather than sewing it by hand because of time constraints. They probably would have used silk satin during the period in question, but since that is \$60 a yard, I substituted acetate satin. I also used a modern pattern and one from

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Foosball's History of Costume, which I scaled up to size and then altered slightly in the sleeve detail because I preferred the sleeve of style B (refer to picture). Although they would not have made the dress in screaming magenta (and I know that dye wouldn't have existed in period times), I was really wild about the color and it matches my Corvette." This dress may not win, but at least the judges know what it is and why it's the color and style it is. Now it's up to them to decide how well you accomplished what you set out to do.

5. Include sources/references/pictures of similar techniques, pieces, etc. The most accurate sources of information are usually primary (first-hand) sources from the period. Look also at the literature of the period, paintings, sketches, photographs of the specific object, patterns taken from the object, or that class of object. Did you get your pattern from Foosball's? How about including a photocopy of the pattern? Or, if you made a sword, how about including information on the technique used to make a sword in period?
6. 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 just in case you know some nuance they may not be aware of.
7. 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.
8. Good documentation does not have to be long, in many cases, depending on the item being entered, 1 to 3 pages (without bibliography) is fine.

All documentation must include a bibliography. For bibliography formatting, please refer to any one of the following style guides: MLA, Chicago Manual of Style, APA, etc. More information on the style manuals can be found in the Research and "How To" Paper section.

### **Things to avoid:**

1. Try to refrain from using catalogues, encyclopedias or encyclopedic-type works (i.e. Wikipedia) as a source of documentation. These may give you some great ideas about where to start the process, but are in themselves not good sources.
2. Be wary of Internet sources. While some of these (such as scans of scholarly documents) can be good, some (especially those without solid references) are unreliable. When you use an Internet source, include the URL and the date you accessed the site along with the other standard information in your bibliography. You may also consider including copies of the relevant pages from the website in your documentation. Do not, however, rely solely upon the Internet for your documentation.
3. Although it is a good idea to have thorough documentation, try to be as succinct as possible. There are usually many entries to be judged and the judges have a limited time to read everyone's documentation. Try not to document your entry back to the dawn of civilization; rather, try to focus upon the specific historic period covered by the SCA and how your entry relates to that period.
4. Remember that the easiest way to document something is to do the research before you start to make the entry. If you make an entry and then try to document it retroactively, you may find yourself in the precarious position of trying to justify something you have done when it may never have been done that way before. Although this can be very exciting, the main idea of the Arts and Sciences Fair and Pentathlon is to encourage scholarship and pieces that are based on the study and techniques of actual historical practice.

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## **Judging—How It's Done:**

Although the judging forms for each class and category are slightly different, each one is basically divided into three parts: execution, complexity/difficulty, and documentation. The following is a general explanation of these three areas. If you would like a copy of the judging form for a particular area, please contact the Pentathlon Event Steward and he or she will be happy to help you.

### Execution (60% of total points)

**Workmanship:** Rank the success of 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?

**Authenticity:** How "period" is the entry (in terms of style, function, appearance, and combination of elements)? Modern materials, techniques, etc., are allowed if they produce a period effect. A higher score should be awarded to an item that would be accepted by a period audience without question, than an item that has the look and feel of being authentic but was produced with modern materials (e.g., power tools).

**Creativity:** Rank the originality and innovation shown by the entrant in a period context. If the entrant is replicating an extant item, consider the creativity needed to choose the extant piece (i.e., is the extant item located in an obscure museum? How did the entrant find the extant item?), and the creativity demonstrated during construction (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)

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?

### Documentation (15% of total points)

Sources used (primary, secondary, etc.).

Rationale for original work or deviation from period norm.

How entry fits into period style.

Special tools or methods used.

Outside help or assistance given by other than entrant should be documented or acknowledged.

All entries will be judged against an ideal, not each other. An ideal is defined as something that has the highest level of workmanship. An entry that achieves this would, in theory, be granted 100 points. The judging will be broken down into levels: Apprentice (up to 60 points), Journeyman (up to 80 points), and Artisan (up to 100 points). The judges can bump an entry to the next level if the entry would place in the higher category. For instance, an Apprentice entry scores 78 points. The judges can elect to bump the entry to Journeyman if the 78 point score would place the entry first or second place in the Journeyman level. If the entry would not place first or second as a Journeyman, it will stay at the Apprentice level.

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## Other Hints:

1. Remember that presentation is half the battle. The appearance of your entry can have an immediate effect on the judges. Time will be allotted for entrants to set up before judging starts although this time is limited. 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.
2. All entrants are assigned an entry number upon registration. Part of the purpose for this is to ensure a reasonable amount of anonymity. Do not put your name or registered arms on your entries as this defeats the purpose. Put your entrant number on your entries and your documentation. This makes them a lot easier to keep together.
3. 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.
4. All entries will be displayed to the populace on Sunday as they finish being judged. There is a contest for a People's Choice award that is given at the close of the event to the entry receiving the most populace votes. Be sure to cast a ballot for your favorite.
5. Above all, remember to enjoy yourself. The most important part of the Arts and Sciences Fair and Pentathlon is being awed by the talents of Caid. This includes you!

## Judging Categories

### CATEGORY: Visual Arts

- 1.1.0: Calligraphy (**PLEASE NOTE:** If you wish to enter both calligraphy AND illumination, you must enter *two separate pieces*--entrants are not allowed to enter one piece for both categories. No exceptions.)
- 1.2.0: Illumination (See Class 1, above.)
- 1.3.0: Drawing and Painting (Application of a medium to a ground. Subject should be suitable for pre-1650 culture.)
- 1.4.0: Jewelry (If entry contains stones, they need not be cut, polished, or faceted by entrant, except for entries in Section 1.4.3.)
  - 1.4.1 Metalwork
  - 1.4.2 Enamel or Cloisonné
  - 1.4.3 Lapidary (Stones/gems which have been cut or faceted by the entrant.)
  - 1.4.4 Beadwork/Pearls
  - 1.4.5 Other item (Please specify on entry form.)
- 1.5.0: Glasswork
  - 1.5.1 Leaded or stained
  - 1.5.2 Blown glass
  - 1.5.3 Beads
  - 1.5.4 Other item (Please specify on entry form.)
- 1.6.0: Heraldic Display (Use of personal device or household badge.)
  - 1.6.1 Use of device or badge on garb
  - 1.6.2 Banner or flag
  - 1.6.3 Painted item

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- 1.6.4 Armor item (helm crest, shield, etc.)
- 1.6.5 Other item (Please specify on entry form.)

## 1.7.0: Woodcarving

### 1.8.0: Ceramics

- 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

- 1.9.1 Mosaic
- 1.9.2 Etching
- 1.9.3 Engraving/Chasing
- 1.9.4 Repousse (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 12<sup>th</sup> 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)

## **CATEGORY: Culinary Arts**

**NOTE:** All entries must have a theme/style/flavor of pre-1650 culture. All culinary entries must include both the period AND modern (your worked-out) version of the recipe. ***Assume a primitive site with no electricity. No refrigeration or heating facilities are provided— bring what you will need.*** Entrants will be allowed to provide two versions of their dish, if necessary. One should be a display version and the other should be 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 (this is an important part of the judging). The entrant must supply his or her own container and serving utensils.

- 2.12.0 Breads
- 2.13.0 Sweets
- 2.14.0 Preserves
- 2.15.0 Prepared Meats
- 2.16.0 Cheeses
- 2.17.0 Salads
- 2.18.0 Tourney Dish  
Emphasis on ease of preparation, serving and storing, as well as taste and appearance.
- 2.19.0 Herb Dish  
Recipe must use fresh herbs.
- 2.20.0 Subtleties



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- 2.21.0 Condiments
- 2.22.0 Brewing  
(Minimum of two (2) pints provided)
  - 2.21.1 Beer (Includes top ferment light and dark, bottom ferment light and dark and short mead.)
  - 2.21.2 Wine (Includes grape, fruit, long mead, sparkling wines, flower wine, etc.)
  - 2.21.3 Medicinal (Includes sodas, fortifieds, liqueurs, vinegars, fermented fruits, sauces and khumis.)

## **CATEGORY: Performance Arts**

- 3.23.0: Dramatic Interpretation (Performance of written material—i.e., poem or scene from a play. Entry must be memorized and in English understandable to the general populace. 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 minute maximum.)
- 3.24.0: Dramatic Reading (Reading of original composition or period piece. Must be in English understandable to the general populace. Provide 3 copies for the judges; ten minute maximum.)
- 3.25.0: Vocal Performance (Performance of selection of pre-1650 vocal or new composition in pre-1650 style. Provide 3 copies of the music for the judges; ten minute maximum.)
- 3.26.0: Instrumental Performance (Performance of a selection of pre-1650 instrumental or new composition in pre-1650 style. Provide 3 copies of the music for the judges; ten minute maximum.)
- 3.27.0: Court Dance (Performance of a pre-1650 court dance or a new composition of a court dance in pre-1650 style. Use garb appropriate for region and period of dance. Entrants must provide their own accompaniment; ten minute maximum.)
- 3.28.0: Country Dance (Performance of a pre-1650 country dance or a new composition of a country dance in pre-1650 style. Use garb appropriate for region and period of dance. Entrants must provide their own accompaniment; ten minute maximum.)
- 3.29.0: Ethnic Dance (Performance of a pre-1650 ethnic dance or a new composition of an ethnic dance in pre-1650 style. Use garb appropriate for region and period of dance. Entrants must provide their own accompaniment; ten minute maximum.)
- 3.30.0: Persona Presentation (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 authentic and documented. Persona presented must be from a pre-1650 culture and must be clearly designated on the entry form. **Documentation is required and must be submitted to the Entries Autocrat by the preregistration deadline.** 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.)

Persona Presentation documentation may be submitted electronically or by mail. Electronic submissions are preferred. **However, even when Persona Presentation documentation is submitted electronically, the entry form, fees, and display copy must still be submitted by mail by the deadline.**

For copies with the Persona Presentation documentation itself provided electronically, one data copy must be submitted in .doc, .rtf, or .pdf format to the Entries Steward at [pentathlon@sca-caid.org](mailto:pentathlon@sca-caid.org). Pages must be numbered. Each page, including the first page, must have a header with the category number and title of the entry (for example, 3.30.0 English Innkeeper 1380). **DO NOT INCLUDE YOUR NAME OR ANY OTHER**

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**IDENTIFIABLE INFORMATION ANYWHERE IN THE FILE.** File name should be [category number, with dashes substituted for periods] entry title (for example, 3-30-0 English Innkeeper 1430). Email subject line should read "Persona: [category number, with dashes substituted for periods] [Title of Paper] (for example, Persona: 3-30-0 English Innkeeper 1430). In the text of the email to the Entries Steward (and ONLY there), include your contact information: Legal Name, SCA Name, Address, Phone Number (and hours to call), and email address. One printed copy (without identifiers) with the words "DISPLAY COPY" clearly written on the cover must also be submitted (along with the entry form and fees) by the postmark deadline. Include the title of the electronic file sent in the "Brief Description of Item" section of the entry form. An auto reply acknowledging receipt of the electronic part of the entry will be sent within 12 hours. If you do not receive an acknowledgement within that time, email the Entries Steward immediately with a query as to whether the electronic part of the entry has been received. **IT IS UP TO YOU TO ENSURE THE EMAIL WENT THROUGH!**

For copies submitted by USPS mail, three copies of each entry (without identifiers) are required. Include one separate cover sheet with the title of the composition and your name. A fourth copy of the composition must be submitted (without identifiers) with the words "DISPLAY COPY" clearly written on the cover for display on Sunday.

- 3.31.0: Performance Art other (Entries that do not fit in previous categories. A description of the performance must be submitted at the time of entry and must be a form of performance type or style from a pre-1650 culture; ten minute maximum.)

## **CATEGORY: Fiber Arts**

- 4.32.0: Costume (Men and Women) (You must enter a specific section, not just "class 32." If needed, sections will be broken down into the following time periods: pre-1300, 1300-1499, 1500-1650.)

- 4.32.1 Costume Review (Garments on a live model. Emphasis on tailoring, fit, decoration, appearance, and "total picture." A specific time will be scheduled for each entrant.)
- 4.32.2 Costume Construction (Garments are judged on construction techniques, as well as period effect. Machine sewing and modern techniques are acceptable.)
- 4.32.3 Period Construction (Handmade item. No machine stitching. May also be handspun and/or hand loomed.)

4.32.4 Hats

4.32.5 Accessories (Purses, belts, fans, gloves, etc.)

4.32.6 Fighter Garb (Gambeson, pourpoints, cyclas, etc.)

***Note: You may enter an item in only one section. You may enter an entire ensemble in Costume Review and have it count as one entry, but you may not enter the same items separately in Costume/Period Construction, Hats, and Accessories. You may enter more than one costume section by entering different garments or items.***

4.33.0: Weaving

- 4.33.1 Fabric Item
- 4.33.2 Inkle weaving
- 4.33.3 Rigid Heddle Band weaving
- 4.33.4 Tablet or Card weaving
- 4.33.3 Knitting, Nalbinding, and Sprang
- 4.33.4 Baskets
- 4.33.5 Other item (Please specify on entry form.)

4.34.0: Spinning (Submit enough material to show workmanship.)

4.35.0: Needlework (No needlework on modern items please.)

- 4.35.1 Counted Thread Work (Blackwork, Assisi, etc.)

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- 4.35.2 Surface Embroidery
- 4.35.3 Metal Thread Work
- 4.35.4 Other item (Please specify on entry form.)

- 4.36.0: Lace making (No lace on modern items please. Includes bobbin lace, needle lace, drawn or cut linen work, and other lace forms.)
- 4.37.0: Dyeing (Entries are to consist of a quantity of natural fiber such as wool, silk, cotton, linen, mohair, etc., either as loose unspun fiber, spun yarn, woven fabric or felted fabric)

## **CATEGORY: Functional Arts**

- 5.38.0: Leather (Anything made from leather, functional or decorative.)

- 5.38.1 Shoes
- 5.38.2 Belts or Bags
- 5.38.3 Gloves
- 5.38.4 Other Items (Please specify on entry form)

- 5.40.0 Armor

- 5.40.1 Helms
- 5.40.2 Metal body armor
- 5.40.3 Gauntlets / Arm armor
- 5.40.4 Complete Suit
- 5.40.5 Leather armor
- 5.40.6 Shield
- 5.40.7 Maille (Chainmail)
- 5.40.8 Other item (Please specify on entry form.)

- 5.41.0 Weapons

- 5.41.1 Daggers and Swords
- 5.41.2 Archery Equipment
- 5.41.3 Other item (Please specify on entry form.)

- 5.42 Furniture

- 5.42.1 Table
- 5.42.2 Chair
- 5.42.3 Tourney Box (Storage Chest)
- 5.42.4 Pavilion
- 5.42.5 Bed
- 5.42.6 Other item (Please specify on entry form.)

- 5.43.0: Musical Instruments

- 5.43.1 String
- 5.43.2 Reed
- 5.43.3 Percussion
- 5.43.4 Other item (Please specify on entry form.)

- 5.44.0: Equestrian Arts (Horse gear, barding, etc. Please specify on entry form.)

- 5.45.0: Scientific Instruments (Telescope, Astrolabe, etc. Please specify on entry form.)

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5.46.0: Herb craft (Must include recipe with documentation.)

PLEASE NOTE: NO MEDICINAL, MAGICAL, OR POISONOUS ITEMS ALLOWED

5.46.1 Culinary (Teas, seasonings, herb candies, or preserves.)

5.46.2 Comfort or Cosmetic (Perfume, soaps, lotions, etc.)

5.46.3 Ornamental (Potpourri, pomander, etc.)

5.47.0: Games or Toys (Chess sets, game boards, etc. Please specify on entry form.)

5.48.0: Tools

5.48.1 Leatherworking tools

5.48.2 Metalworking tools

5.48.3 Woodworking tools

5.48.4 Fiber Arts tools (Tools used for spinning, weaving, sewing, or any other fiber art.)

5.48.5 Scribal tools (Quills, reeds, inks, paints, etc.)

5.48.6 Culinary tools

5.48.7 Other item (Please specify on entry form.)

## **CATEGORY: Compositional Arts**

All entries must be in English understandable to the general populace. Except for research papers, and How-to papers, the style must be pre-1650. Entries must be typed or computer printed and must be double-spaced.

**No calligraphy or interesting fonts.** Compositional Arts entries may be submitted electronically or by mail. Electronic submissions are preferred. **However, even when compositions are submitted electronically, the entry form, fees, and display copy must still be submitted by mail by the deadline.**

For copies with the composition itself provided electronically, one data copy must be submitted in .doc, .rtf, or .pdf format to the Entries Steward at [pentathlon@sca-caid.org](mailto:pentathlon@sca-caid.org). Pages must be numbered. Each page, including the first page, must have a header with the category number and title of the entry (for example, 6.50.0 How to Make Almond Milk). **DO NOT INCLUDE YOUR NAME OR ANY OTHER IDENTIFIABLE INFORMATION ANYWHERE IN THE FILE.** File name should be [category number, with dashes substituted for periods] entry title (for example, 6-50-0 How to Make Almond Milk). Email subject line should read "Composition: [category number, with dashes substituted for periods] [Title of Paper]" (for example, Composition: 6-50-0 How to Make Almond Milk). In the text of the email to the Entries Steward (and **ONLY** there), include your contact information: Legal Name, SCA Name, Address, Phone Number (and hours to call), and email address. One printed copy (without identifiers) with the words "DISPLAY COPY" clearly written on the cover must also be submitted (along with the entry form and fees) by the postmark deadline. Include the title of the electronic file sent in the "Brief Description of Item" section of the entry form. An auto reply acknowledging receipt of the electronic part of the entry will be sent within 12 hours. If you do not receive an acknowledgement within that time, email the Entries Steward immediately with a query as to whether the electronic part of the entry has been received. **IT IS UP TO YOU TO ENSURE THE EMAIL WENT THROUGH!**

For copies submitted by USPS mail, three copies of each entry (without identifiers) are required. Include one separate cover sheet with the title of the composition and your name. A fourth copy of the composition must be submitted (without identifiers.)

6.50.0: How-to Paper (Subject matter must cover the research and making of an item applicable to the time period covered by the SCA. Paper must be typed or computer printed and must be double-spaced. Maximum length 15 pages, excluding footnotes, endnotes, and/or bibliography.)

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6.51.0: Prose (Fiction and non-fiction acceptable.) Maximum length 15 pages. If longer, please submit first 15 pages.

6.52.0: Poetry

6.53.0: Song (Vocal or instrumental. Musical score will be judged.)

6.54.0: Play (15-page maximum. If longer, please submit first 15 pages.)

## **Judging Criteria for Research and 'How To' Papers:**

Workmanship: Three major areas are evaluated

- 1 Appearance: typing, illustrations, layout
- 2 Concept flow: how well the opening statement was supported
- 3 Language: grammar, punctuation, spelling, sentence structure

**Creativity:** This refers to the novelty of concept (is this a new line of thought?) and of exposition (is the paper dull or is the writing and treatment of the subject matter fresh and interesting?).

**Authenticity:** The more the subject is of interest to a medieval mind, the better. The SCA mind is a close second.

**Presentation:** How well did the overall paper affect the judge? Did the judge have to read the paper repeatedly because it didn't make sense, or did he reread it because it was well put together?

**Size:** The paper should cover the topic without leaving out important arguments or adding filler.

**Scope:** How well does the author compare his sources and analyze the information?

**Documentation:** Footnotes, endnotes, internal attribution, bibliography, the more verification, the better.

## **Research and 'How To' Paper Guidelines**

- 1 Remember that all research papers must be sent to the Entries Steward in accordance with the directions for all Compositional Arts entries (above).
- 2 All entries must be typed or computer printed and double-spaced. Papers may not be more than 15 pages in length, excluding footnotes, endnotes, and/or bibliography.
- 3 Any paper having more than one author must be entered by all people involved in its writing as a group/team entry.
- 4 Make sure that your name does not appear anywhere on the paper itself. It will be identified by the Pentathlon Staff using an entry number for the purpose of anonymity.
- 5 The display copy of your paper should have the words **"DISPLAY COPY"** clearly written on the cover.

## **What your paper should contain:**

Briefly, a research paper should contain an opening statement telling what the paper intends to discuss. There should be a brief explanation of the direction the research will take. The rest of the paper should then show the proof and the backup for the original statement. The last section of the paper should be the conclusion using your proof as the basis. Note that whatever research is obtained from sources other than the writer should be footnoted or endnoted and a bibliography should be cited.

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## Style:

Any style acceptable to a modern university is sufficient. 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.

<http://www.apastyle.org/> <http://www.liu.edu/CWIS/CWP/library/workshop/citapa.htm>

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.

<http://www.liu.edu/CWIS/CWP/library/workshop/citmla.htm>

Chicago Manual of Style University of Chicago Press Staff. *Chicago Manual of Style*. Fifteenth Edition. Chicago: University of Chicago Press, 2003.

[http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html) <http://www.libs.uga.edu/ref/chicago.html>

Entrants should indicate which stylebook was used at the end of their bibliography.

## Documentation:

Show proof of your research. Documentation protects the writer against claims of plagiarism. Include footnotes, endnotes, or internal attribution, depending on your choice of appropriate style. Include a bibliography.