

Poetry

Category Rules: The category is administered through the mail and entries should be sent to the Middle Kingdom Minister of Arts and Sciences. Since this category is administered as a mail-in category, entries in the *Poetry* category are **not** eligible for participation in a principality or regional A & S Faire. The deadline for all of the mail-in categories is announced in the Middle Kingdom newsletter, *The Pale* by the Middle Kingdom Minister of Arts and Sciences. An entry must include four typed or clearly handwritten (no calligraphy, please) copies of the entry on which the entrant's name **does not appear**, a completed Entry Registration Form and the standard entry fee per entry. Entries in languages not normally written in the Latin alphabet, such as Japanese, Arabic or Greek, must be transliterated into Roman letters with a pronunciation guide. While not necessary, it is suggested that documentation contain explanations of particular devices and techniques in terms of the conventions of the period, limits of the form and the subject matter; justification for unusual themes or devices; explanations of possible obscurities, the relationship of subject, theme, conventions, literary devices, etc. as appropriate to the choice of form and to social context of specified place and time, using period examples.

Documentation (0 to 4 points):

- 0: No documentation provided with entry.
- 1: Minimal information consisting of time, place and style.
- 2: As in #1, plus use of general sources; reliance on tertiary sources with perhaps one secondary source (ex: use of encyclopedia articles with a possible additional use of a book or article that refers to a period source.).
- 3: As in #2, plus a developed discussion making use of critical references; sources are largely secondary (ex: sources refer to period references; documentation discusses, compares, and contrasts the source's views).
- 4: As in #3, plus explanation of original research/experiment and relation of source material to it. Primary sources, if available, are emphasized (ex: sources used are from the appropriate period for the entry, such as period manuscripts, paintings or artifacts).

Methods and Materials (0 to 4 points):

- 0: No attempt at an authentic composition, piece is completely modern.
- 1: Use of modern themes, devices and conventions to produce a work that would not be accepted in period but either bears some relationship to an authentic work or which might be useful within SCA Culture.
- 2: Use of **primarily** modern themes, devices and conventions to produce a work that looks, feels or sounds authentic to the time period it purports to be.
- 3: A mixture of **some** modern themes, devices and conventions **and some** authentic themes, devices and conventions to produce a work that looks, feels or sounds authentic.
- 4: Use of **totally** authentic themes, devices and conventions (ex: period use of language and vocabulary or reasonable equivalent if style would have required a foreign language. Special effort to make theme, literary devices, conventions all fit form; total consistency of form, language, sentiments, subjects, etc.; appropriateness to any specified time and place context or occasion).

Scope (0 to 6 points): Rank the ambition, **not** the success, of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Scope score (Total of element scores divided by 5).

- Form: Standard examples are (all depending on methods):
 - o narrative couplets = 1.
 - o ballads = 2.

- o triolets; rondels = 3.
 - o sonnets; villanelles; simple Eddic forms = 4.
 - o alliterative; complex acrostics; Anglo-Saxon Eddic forms with Sievers sub type line types =5.
 - o complex fixed forms; Old Norse court poetry (drottkvaett and its derivatives) = 6.
- Language and vocabulary; literary devices (use of period grammar, alliteration, kennings, puns, double entendres, etc. as appropriate; also included is the handling of a foreign language if applicable).
 - Scope of the attempt.
 - Number and variety of conventions attempted (ex: symbolism, allegory, extended metaphor, allusion, etc.).
 - Extent gone to ensure authenticity and techniques used.

Skill (0 to 6 points): How well is the entry written? Rank the success of the entry on a scale of 0 to 6 points for **each** of the following elements and average for the total Skill score (Total of element scores divided by 4 or 5).

- Application of form (including technical details of length, rhyme, meter alliteration, etc. as applicable).
- Use of language and vocabulary, including grammar, literary devices and the successful handling of a foreign language, if applicable.
- Clarity and logic.
- Rhythm, balance, flow and sound.

If applicable:

- Use of conventions or storytelling devices.

Creativity (0 to 4 points):

- 0: No original themes; by-the-book use of form.
- 1: Logical combination of standard elements with some original touches logical to period context.
- 2: Logical combination of standard elements with a greater number of original touches logical to period context.
- 3: Original development of subject and logical innovative use of details.
- 4: Fresh and original treatment of theme integrated with innovative use of form, all in a manner logical to period context; special appropriateness to time, place, person or occasion as specified.

Judge's Observations (0 to 6 points): Rank the entry as a whole. How well do all the separately judged parts fit together? The entry's overall effect is judged in this section. This is the only section of the Criteria where the judge may allow her/his personality, private opinions and personal preferences to influence scoring.

Contributors: Lyra d'Orleans, 1982; Calum Creachadora mac Conell maic Oisin maic Murrough maic Conn maic Turlough maic Erca maic Fergus of the Dal Fiatach, 1995; Jofridr Thorbjarnarsdottir of the Westfjords & Jacques d'Irlande of Outremer, 1997.

Editors: Myrra de Blackwood, 1984; Myrra de Blackwood & Bronwyn ferch Gwyn ap Rhys, 1990, Melisande of Woodcrest, 1995; Thorhalla Carlsdottir af Bröberg, 1997; Gwyneth Banfhidhleir, 2003.