

## Prose and Playwriting

**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 *Prose and Playwriting* 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. The *Prose and Playwriting* category includes fiction, either plays, fictional prose and non-fiction such as history, biography, philosophy instructional treatises, bestiaries and travelogues written in a period style. While not mandatory, it is suggested that documentation of overall work, structure, theme, subjects and their interrelationships; contain support for major and minor aspects of the work; show evidence that the writer knows the characteristics of period style and content; and give indication of the creative process.

**Length Limit:** Fifteen (15) pages. If an entry is longer, send the first fifteen pages and a summary of the rest for judging purposes.

### **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 7).

### Fiction

- Plot (with regards to intricacy as appropriate to the genre).
- Supporting detail and background.
- Characters (depth, developed in a manner appropriate to time, place and genre, use of minor characters).
- Complexity and size of work.
- Language and style.
- Awareness of intended audience.
- Extent gone to ensure authenticity of techniques used.

### Non-Fiction

- Intricacy of subject matter (simple how-to vs. multi-level philosophical treatise).
- Supporting detail and background.
- Structure.
- Complexity and size of work.
- Language and style.
- Awareness of intended audience.
- Extent gone to ensure authenticity of 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 5).

- Technical (manuscript's physical appearance, use of format, etc.).
- Internal consistency of language (grammar, spelling, construction, etc.)
- Coherence and clarity (does it make sense?).
- How well does it fit together? Notice transitions, balances, high and low points, continuity, etc.
- Applications of period conventions (repetition, exaggeration, etc.).

**Creativity** (0 to 4 points):

- 0: Standard style with no innovations.
- 1: Logical combination of elements with some innovation of embellishments or techniques, all logical to period context.
- 2: Logical combination of elements with a greater number of innovations of embellishments or techniques, all logical to period context.
- 3: Same as #2, plus much individual interpretation and interpolation, logical to period. Where passages are familiar, it is "allusion" or "archetype" that springs to mind rather than "copy".
- 4: Same as #3, plus each element logically innovative to itself. Elements work together in a cohesive fashion.

**Judge's Observations** (0 to 6 points): Rank the performance 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:* Issac de Hugo & Elli Lutemaker, 1982; Jofridr Thorbjarnarsdottir of the Westfjords & Jacques d'Irlonde de Outremer, 1997.

*Editors:* Myrra de Blackwood, 1984; Myrra de Blackwood & Bronwyn ferch Gwyn ap Rhys, 1987; Caroline de Mercier & Sonya of Prague, 1990; Thorhalla Carlsdottir af Bröberg, 1997; Gwyneth Banfhidhleir, 2003.

