

Demonstrating Period Activities

Category Rules

This category includes demonstrations of activities that are presented to an audience for educational purposes. The activity presented must be documentable to before 1600 C.E. The presentation may be no longer than 15 minutes and may be by a group or an individual. Groups of presenters will be evaluated as a single ensemble unless one or more entrants wish to be judged as individuals; in this case, individual entrants will register for the competition as separate entries and will remind the judges that they are to be scored individually. Individual entrants will be judged on their own performances only; any other presenter is not scored, except as it directly impacts the entrant's performance. A copy of the documentation must be provided to each judge (see Research and Documentation for desired content.)

Some historical activities may involve techniques and equipment that are offensive, dangerous, or cruel. Knowledge, rather than practice, of these should be stressed. Any substitution for unacceptable period practices and equipment is acceptable and will not count against the entry, provided the substitution is logical and the differences are adequately explained in the documentation. Similarly, there will be no deduction of points for the use of appropriate safety equipment. Performances that involve potentially dangerous materials, such as fire, should be performed outdoors. Any entry that exhibits danger to the entrant(s), animal performers, judges, or audience will be immediately disqualified.

Research and Documentation (Score: 0-4 points)

Documentation should include historical information relevant to the piece, as well as justification for techniques used. For full points, it should contain information about the activity, including the time(s) and place(s) it was used and its societal context (i.e., where it would have been done, by whom, under what circumstances, for what purpose, etc.). It should discuss the techniques used in the demonstration and the historical sources for those techniques (e.g., period instruction manuals, paintings, written descriptions, etc.). In addition, if the entry is based on a specific work (such as a fighting manual or set of game rules), one copy of an English translation of that work should be provided for reference by the judges.

- 0 No documentation provided with entry. Face-to-face judging adds very little information.
- 1 Minimal information is provided for time, place and style. Face-to-face judging adds some background information.
- 2 As in #1, generalized sources are given with no emphasis on primary and/or scholarly resources. In face-to-face judging, no further understanding of the resources is evident. Materials and methods of composition of the entry are described.
- 3 As in #2, there is a good balance of resources: primary and/or scholarly sources well supported by other resources. Documentation and/or face-to-face judging provides well developed discussion of research. Materials and methods of composition are described and reasons for choices discussed.
- 4 As in #3, in-depth and extensive documentation provides a good balance of resources, emphasizing primary (if available) and/or scholarly resources backed up with a significant selection of other resources. Documentation and/or face-to-face judging provide a good explanation of original research and experimentation related to the research. Face-to-face judging indicates a keen grasp of the research and the entrant can discuss it easily with active engagement. Appendices included in documentation (if any) help provide further pertinent information to subject and time period.

Materials and Methods (Score: 0-4 points)

Rank the accuracy and effectiveness, not the difficulty, of the materials and methods used in the performance. Materials include the activity presented in the demonstration, its specific moves and techniques, the sources that give instructions for or descriptions of that activity, and any props or other objects used. Methods include the entrant's ways of communicating this material to the audience; for full points, these should be chosen for effectiveness in conveying information. Substitution of modern materials for period ones will be allowed when the historically accurate material would be expensive/difficult to obtain, dangerous, or when the entrant's personal characteristics (age, sex, race, etc.) would historically have prevented the entrant from participating in the activity. All substitutions must be logical, and the differences adequately explained in the documentation.

- 0 Entry is completely modern with no relationship to period elements or practices. The chosen presentation methods are not useful for conveying information to the audience.
- 1 Use of modern materials and methods to demonstrate a period technique or training aid. Demonstration is primarily focused on modern application (i.e., SCA events and requirements).
- 2 The use of modern materials and methods to demonstrate a period technique or training aid that has "period look and feel" and might otherwise be accepted in period. Presentation methods are somewhat useful for conveying information to the audience.
- 3 Use of primarily period materials and methods in a demonstration that has an authentic look and feel.
- 4 Use of totally authentic materials and methods for both the demonstrated activity itself and the presentation of the activity. Presentation methods are exceptionally useful for conveying information to the audience.

Scope (Score: 0-6 points for each bullet item)

Rank the **ambition**, not the success, of the entry for each of the following elements.

- Extent of audience interaction and awareness.
- Complexity and variety of techniques demonstrated by physical action.
- Complexity and variety of information presented to the audience verbally.
- Complexity and variety of communication techniques (vocal tone, volume, projection, and articulation; facial expressions; gestures; transitions; logical flow of information; presence; etc.).

Optional (as applicable)

- Extent of ensemble synthesis: if there is more than one performer, how much do performers interact with one another?
- Amount/variety of interaction with props/other teaching aids: if items are present, judge only the performer's use of these pieces; the quality of the objects themselves may be scored in the Judge's Observation section.
- Amount of original work: if the entry contains original work. This includes translation, reconstruction, combining material from two or more period sources, inferences about techniques that are not adequately described in known period sources, etc.

Skill (Score: 0-6 points for each bullet item)

How well are the technical aspects of the presentation executed? Rank the **success** of the entry for each of the following.

- Effectiveness of audience interaction and awareness.
- Skillfulness of techniques demonstrated by physical action.
- Mastery of information presented to the audience verbally.
- Skillfulness of communication techniques (vocal tone, volume, projection, and articulation; facial expressions; gestures; transitions; logical flow of information; presence; etc.).

- Ability to answer questions from judges and audience members.

Optional (if applicable)

- Degree of ensemble synthesis: if there is more than one performer, how do they interact?
- Skill of interaction with props and other teaching aids: if items are present, judge only the performer's use of these pieces, not their quality.
- Quality of original work: if the entry contains original work. This includes translation, reconstruction, combining material from two or more period sources, inferences about techniques that are not adequately described in known period sources, etc.

Ingenuity (Score: 0-4 points)

Judge the ingenuity of the entry. Was the entrant resourceful and inventive in the approach to creating their entry? Does the entry reflect the entrant's vision of period context? Is original thought, contemplation, interpretation, and vision evident according to the entrant's period?

Judge's Observation (Score: 0-6 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 judges may allow their personality, private opinions, and personal preferences to influence scoring.