

Literary Composition: Post-Period Style

Category Rules

This category is for all original works written in a post-16th-c. style, including drama, poetry, and prose. Works in this category must be relevant to the SCA and/or the study of medieval and Renaissance Europe. An entry's relevance may be signified by its ability to recreate conjectured historical literary styles, document SCA history, create a period-feeling reader experience, and build SCA community, among other considerations. It is the entrant's responsibility to explain the piece's relevance if it is not obvious. This category is **not** for transcriptions, translations, etc. While a limited amount of material written by others is allowable (i.e., quotes from other sources or significant reworking of an existing story into a new piece), the newly composed material must be of sufficient quantity and nature to justify its classification as a new work. Furthermore, all material not composed by the entrant must be out of copyright (or accompanied by written permission from the copyright owner) and clearly attributed to the original source in the entry's documentation and bibliography. This is a mail-in category. All mail-in entries must be sent (postmarked) to the KMOAS **by January 15**. No late entries will be accepted. **THE KMOAS RECOMMENDS THAT YOU EMAIL YOUR ENTRY**. Any updates or changes to this deadline will be published in the Middle Kingdom newsletter, *The Pale*. Post-mail entries are accepted, but will be scanned in and delivered via email to judges. This category is eligible for Regional Faires.

Judges may choose not to evaluate more than 15 pages of text. If the entry is longer, the entrant must clearly indicate in the documentation which 15 pages the judges should examine. Judged material need not be contiguous and may include up to five segments, as needed. For face-to-face judging, each entry must include four printed copies of the composition and four printed copies of the documentation, typed. See Research and Documentation for desired content of the composition and documentation.

Research and Documentation (Score: 0-4 points)

Documentation should include stylistic information relevant to the piece, as well as discussion of all elements of the composition and justification for creative decisions. For full points, the entry's documentation should discuss chosen compositional practices as they relate to any relevant historical period(s), to documented SCA culture, and to any fictional or factual event, historical or modern. It should explain the piece's relevance to the SCA and/or the study of medieval/Renaissance Europe, if this is not otherwise obvious. It should discuss major and minor aspects of the work and address such topics as:

- The literary style to which the entry is intended to belong;
 - When, where, and by whom such a work would have been composed;
 - Its intended audience and/or milieu of distribution;
 - The literary and linguistic characteristics of style and content appropriate to its period (including, wherever relevant examples would aid understanding, quotes from other works in that style);
 - Any occurrences and reasons for departures from stylistic practices; and
 - An overview of the general creative process involved in the entry.
- Entries or sections of entries written in languages not normally using the Latin alphabet, such as Japanese, Arabic, or Greek, should be transliterated into Roman letters and include a pronunciation guide. Transcriptions, redactions, or translations of other works in whole or in part should include references and thorough documentation of the source material including publication data.

Documentation *may* include sources from any period(s) relevant to the performance, including the 20th and 21st centuries, if applicable. Examples of appropriate sources for modern pieces include but are not limited to quotes from other pieces in the same style, instruction books for the relevant style, interviews with prominent writers, etc.

- 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)

Rate the effectiveness and stylistic accuracy, not the difficulty, of the materials and methods used, as well as their relevance to the SCA and/or the study of medieval/Renaissance Europe. Materials may include topics, source documents, real people/places/events, etc. mentioned in the entry. For compositions intended to be performable, materials also include any equipment/performers called for. Methods are the composer's ways of combining and using material, including the type or style of composition; use of language, literary devices, and/or narrative conventions; elements of duration, structure, sound, etc.; and expectations for the relationships between different parts of the composition. Regardless of the time/place origin of the piece's style, entries will not be penalized for being written in modern English. Literary or linguistic devices that do not work in modern English may be replaced with ones that do, provided the substitutions are logical and the differences between the substitute and the original technique are adequately explained in the documentation.

- 0 Entry bears no relationship to the style the author intended to emulate. Entry has no relevance to the SCA and/or the study of medieval and Renaissance Europe.
- 1 Use of ineffective materials/methods to produce a composition that is minimally accurate to the intended style and minimally relevant to the SCA and/or the study of medieval/Renaissance Europe (ex: piece mentions but does not focus on SCA-relevant topics; or piece is intended to emulate 17th-c. literary style but uses a lot of devices not found in 17th-c. literature).
- 2 Uses a mix of effective and ineffective materials/methods to produce a composition that is somewhat accurate to the intended style and semi-relevant to the SCA and/or the study of medieval/Renaissance Europe (ex: some elements of the piece effectively create a sense of SCA community, but others seem irrelevant; or piece imitates 18th-c. style in most respects but has a few elements not found until the 19th century).
- 3 Use of primarily effective materials/methods to produce a composition that feels accurate to the intended style and germane to the SCA (ex: most aspects of the piece are relevant to the SCA and/or the study of medieval/Renaissance Europe, but a few compositional elements show no relevance; or: most aspects of the piece are accurate to the intended style, but a few less obvious techniques are inappropriate).
- 4 Use of exceptionally effective materials and methods (ex: piece is an excellent example of a newly composed piece in a post-1600 style; or: piece effectively creates a period-feeling reader experience with no distracting modern elements).

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

Rank the **ambition**, not the success, of the entry for each following respective to the intended genre.

- Audience Understanding: understanding of intended audience, elements chosen to communicate effectively with intended audience, etc.
- Content: intricacy of plot/subject matter, handling of theme, extent of supporting detail and background, etc.
- Form: structure, relationship of segments to one another, balance, pacing, etc.
- Language: grammar, spelling, vocabulary, etc.

- Literary Devices: foreshadowing, irony, hyperbole, metaphor, etc.
- Notation: clarity, legibility, ease of interpretation, appropriateness of any extended forms of notation, etc.

Optional (if applicable)

- Characters: depth, interpretation, complexity, relevance to plot/subject matter, etc. (if characters present).
- Dramatic Devices: asides, choruses, soliloquies, etc. (if piece has dramatic elements).
- Performability: flow, naturalness, familiarity with performance medium (if piece is intended to be performable).
- Physical Elements: consideration of physical space (floor patterns, blocking, etc.) and objects (props, set pieces, incidental music, blocking, costuming, etc.) (if piece is intended to be performable).
- Poetic Language: linguistic devices (diction, register, rhyme, alliteration, assonance, etc.) and prosody (meter, rhythm, syllable count, scansion, etc.) (if piece has poetic elements).
- Technical Communication: effectiveness of instructions for physical techniques (steps, gestures, facial expressions, etc.) and vocal techniques (tone, volume, dialect, pitch, speed of delivery, etc.) (if piece is intended to be performable).

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

How well is the entry written? Rank the **success** of the entry for each of the following, respective to the intended genre of the work (see Scope for descriptions of elements).

- | | |
|---------------------------|---------------------|
| ● Audience Understanding. | ● Language. |
| ● Content. | ● Literary Devices. |
| ● Form. | ● Notation. |

Optional (if applicable)

- | | |
|---------------------|----------------------------|
| ● Characters. | ● Physical Elements. |
| ● Dramatic Devices. | ● Poetic Language. |
| ● Performability. | ● Technical Communication. |

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.