



# Northshield Arts & Sciences Competition Handbook



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## **Definition of Divisions**

### **Introductory Division:**

- Enter one item in any of the five divisions.
- Only one entry allowed.
- The entry must be one of your first five projects in an art form OR within your first year of practicing that art or science OR your first entry in a Kingdom Arts and Sciences Competition.
- Laurels are not eligible for entry in this category
- Entries must be preregistered with the Kingdom Minister of Arts and Sciences (KMOAS) by the published deadline (usually two months prior to the competition).
- Face-to-face judging will be used based on established criteria. There will usually be a single judge assigned to each entry.
- Entry with the highest score within a division and category will be declared the winner.

### **Open Division:**

- Enter one item in any of the five divisions.
- Only one entry allowed.
- Entries must be preregistered with the Kingdom Minister of Arts and Sciences (KMOAS) by the published deadline (usually two months prior to the competition)
- Face-to-face judging will be used based on established criteria. There will generally be three judges to judge each entry.
- Entry with the highest score within a division and category will be declared the winner.

### **Triathlon Division:**

- Enter three items in three separate categories.
- Entries must be preregistered with the Kingdom Minister of Arts and Sciences (KMOAS) by the published deadline (usually two months prior to the competition)
- Face-to-face judging will be used based on established criteria. There will generally be three judges to judge each entry.
- Entrant with the highest combined scores from all three entries will be the winner of the Triathlon Division.

### **Display and Commentary Division:**

- There will be a space provided for the display of items not entered in the competitions.
- Entries need not adhere to the rules pertaining to the competitive divisions but must follow rules pertaining to safety. Documentation is still encouraged.
- Paper will be provided for comments to be left by the populace, but this is optional.

## **General Rules for Entering the Competitive Divisions of the Northshield Arts and Sciences Competition**

### **Section I: Rules for Participation and Judging**

1. Competitive divisions are defined as the Introductory, Open, and Triathlon Divisions.
2. The competitive divisions are open to Northshield citizens only. There is no residency restriction on judges or on gentles participating in the Display and Commentary Division.
3. Entrants are required to register in advance by filling out a preregistration form. Entrants not preregistered for a competitive division will not be allowed to participate. Judges can preregister in advance or register on the day of the competition. Individuals wishing to participate in the Display and Commentary division are not required to preregister.
4. One entry total is allowed in the Introductory or Open Divisions. Three entries in three separate categories are required for participation in the Triathlon Division.
5. Entries may be entered in only one competitive division.
6. An entry cannot be cross-entered and can only be entered in one category. If there is a question of which category to place the entry, the KMOAS must be consulted upon preregistration.
7. Entries must be physically present the day of the Arts and Science Competition. Performance entries must be live and clothing entries must either be worn or have pictures provided from several different angles to show the fit of the garment. The clothing must also be available for examination.
8. Judges are allowed to enter a competitive division as long as the entry is in a different category than what they are judging.
9. Face-to-face judging is the default judging style at Northshield's Arts and Sciences Competition
10. Judges will follow the Northshield Kingdom Judging Criteria when judging entries. The judging criteria (physical item, performance, or research) that most closely reflects the entered item will be used.
11. An entry's score will be the average of the total scores or the consensus total score given to the entry by the judges. A consensus score is when all the judges agree on scores given on a single scoring sheet. An average of all the scoring sheets for an entry is taken when each judge provides their own individual scoring sheet for an item.
12. The Triathlon Division winner will be determined as follows: the entrant must have entry scores in three separate categories and the score of each of those three entries will be added for the grand total Triathlon score. The highest grand total score will be the Triathlon Tournament Winner.
13. The winner of each category in the Introductory Division and the Open Division will be the entrant with the highest average total score or consensus total score for that category. There will be one winner for each of the five categories in each division.
14. All entries must be directly related to the time periods studied by the Society for Creative Anachronism. This is generally defined as pre-17<sup>th</sup> century Europe, but entries

that make a strong argument for relevance to the SCA or pre-17<sup>th</sup> century Europe are allowed. (For example, non-European cultures that had contact with Europe, publications that preserve information that was likely to have been known before their publication date, or garments or textiles that reflect technology or fashions similar to those seen in the pre-17<sup>th</sup> century period.) Any entry drawing from sources other than those of pre-17<sup>th</sup> century Europe should clearly address their relevance to the pre-17<sup>th</sup> century time period in the entry's documentation. Any entry drawing significantly on sources from later than 1650 CE should be approved by the KMOAS before preregistration.

15. In order to be eligible for participation, an entry must have been completed within the previous twelve months AND must not have been entered in any kingdom-level or inter-kingdom competition
16. An entrant must do their own research and documentation but proofreading or suggestions by others are allowed.
17. The entry submitted must be by the hand of the entrant only. Work submitted that is completed (partially or completely) by someone other than the entrant will disqualify the entry.
18. All entrants are encouraged, but not required, to judge as well as enter. If you are not comfortable being a judge, contact the KMOAS about being a student judge or observer judge.

## Section II: Documentation

1. The entrant's SCA & legal names as well as an email or phone number must appear on the first page of the documentation.
2. Each entry must have three copies of written documentation for the judges to read. The documentation will be given back to the entrant.
3. The style of written documentation provided is at the entrant's discretion. For those unfamiliar with documentation, using a documentation template or guide is suggested.
4. A minimum of one page of written documentation is required for all entries. Non-research entries have a 20 page text maximum (appendices, bibliography, and pages with only pictures do not count towards the count of pages). There is not a maximum page restriction for a research entry. Submission of documentation before the competition may be requested if documentation is longer than ten pages or if it is for a research entry.
5. Verbal information provided during the judging session will be accepted as documentation and may also count towards the overall score. Supporting information such as the sources of the information may be requested.
6. Substitutions for products from endangered plants or animals or for toxic or hazardous materials are allowed without penalization. Open containers of toxic and hazardous materials are not allowed.
7. Any beverage, foodstuff, or herbal entry must not contain ingredients listed as "prohibited" on the Prohibited and Restricted Herbs list if intended for tasting or skin application. Any herb from the "restricted" section of the list must be clearly labeled and status as a restricted ingredient prominently noted. Any herb used in an entry must be listed in the documentation by its common English name and its Latin botanical name. All entries meant to be consumed or used on the body (lotions, perfumes, cosmetics, etc.) must clearly list all ingredients.
8. Brewing and Vintning judges and entrants must be age 21 years of age or older and be able to supply a photo identification.
9. The Kingdom Minister of Arts and Sciences reserves the right to open new categories and make revisions as needed. This is a process that will be refined and reviews will be established to make changes according to the needs of the Northshield Arts and Sciences community.

## **Northshield Arts and Sciences Categories**

Categories are guidelines for placing entries for judging. Categories and examples of category entries may be added as needed. If you are not sure where your entry would best fit, contact the Kingdom Minister of Arts and Sciences.

### **I. Decorative Arts and Sciences**

- Book Binding
- Calligraphy
- Decorative Leatherwork
- Drawing
- Illumination
- Painting
- Papermaking
- Pigments and Inks
- Sculpture
- Wood, Stone, & Bone Carving
- Engraving & Etching
- Miscellaneous Decorative Arts

### **II. Costuming And Fiber Arts**

- Beadwork
- Costume Accessories (belts, pouches, fans, hats, etc.)
- Costume AD pre 600
- Costume AD 600-1100
- Costume AD 1101-1350
- Costume AD 1351-1450
- Costume AD 1451-1600
- Costume Non-European
- Knitting
- Naalbinding
- Knotted Work
- Lacemaking
- Needlework: Counted Thread
- Needlework: Free-Form
- Needlework: Miscellaneous
- Spinning
- Weaving: Loom
- Weaving: Other
- Miscellaneous Costuming and Fiber Arts

### **III. Pyro Technology**

- Armor
- Ceramics
- Chainmail
- Blacksmithing
- Enameling
- Glass Blowing
- Goldsmithing
- Ironwork & Iron Tools
- Lampworking
- Lapidary
- Metal Casting
- Stained Glass
- Miscellaneous Pyro Technology

### **IV. Domestic Arts & Sciences**

- Basket Weaving
- Brewing & Vintning
- Food Preparation and Cooking
- Food Culture and Service
- Food Preservation
- Coopering
- Dyeing
- Farming/Animal Equipment
- Fishing Equipment
- Furniture Making
- Gardening
- Herbcraft
- Husbandry
- Toys & Games
- Miscellaneous Domestic Arts and Sciences

## **V. Courtly Arts & Research**

- Heraldic Display
- Horse Bardings
- Instrument Making
- Lyric Composition
- Masks
- Music Composition
- Performance (vocal, instrumental, poetry, storytelling, dance)
- Poetry
- Prose
- Research Papers
- Miscellaneous Courtly Arts and Research



## **Prohibited Herbs List**

*used from the Midrealm with permission*

Some ingredients used in medieval recipes are now known to be harmful or poisonous, and some cases are deadly; some of those we know about are included in the lists below. Please be sure to use a safe substitution, and as always, make sure you include a full ingredient list with your entries.

### **Prohibited Herbs - Do Not Use**

- Aconitum napellus (Monkshood)
- Aethusa cynapium (Dog Poison)
- Anagallis arvensis (Red Pimpernel)
- Apocynum androsaemifolium (Dogbane)
- Arisaema triphyllum (Jack-In-The-Pulpit)
- Artemisia absinthium (Wormwood)
- Atropa belladonna (Belladonna)
- Bryonia alba (White Bryony)
- Bryonia dioica (Red Bryony)
- Cannabis sativa (Marijuana)
- Caulophyllum thalictroides (Blue Cohosh)
- Chelidonium majus (Celandine)
- Chenopodium ambrosioides var. Anthelminticum (Wormseed)
- Cinchona spp. (Jesuits' Bark)
- Claviceps purpurea (Ergot)
- Conium maculatum (Poison Hemlock)
- Convallaria majalis (Lily Of The Valley)
- Corydalis cava (Corydalis)
- Cyclamen europaeum (Cyclamen)
- Cytisus scoparius (Scotch Broom)
- Daphne mezereum (Mezereon)
- Datura stramonium (Jimson Weed)
- Digitalis purpurea (Foxglove)
- Dryopteris filixmas (Male Fern)
- Gelsemium sempervirens (Yellow Jessamine)
- Helleborus foetidus (Stinking Hellebore)
- Helleborus niger (Hellebore)
- Helleborus viridis (Green Hellebore)
- Hyoscyamus niger (Henbane)
- Linaria vulgaris (Yellow Toadflax)
- Lobelia inflata (Lobelia)
- Mandragora officinarum (European Mandrake)
- Mercurialis perennis (Dog's Mercury)
- Paeonia officinalis (Peony)
- Podophyllum peltatum (American Mandrake)
- Phoradendron flavescens (Mistletoe)
- Phytolacca americana (Pokeweed)
- Sanguinaria canadensis (Bloodroot)
- Solanum dulcamara (Bittersweet Nightshade)
- Solanum nigrum (Deadly Nightshade)
- Spigelia marilandica (Pinkroot)
- Taxus baccata (Yew)
- Thuja occidentalis (Arborvitae)
- Varonicastrum virginicum (Black Root)
- Veratrum viride (American Hellebore)

***See Restricted Herb list on the following page***

### **Restricted Herbs - Use with Caution and Clear Labeling**

- *Arctostaphylos uva-ursi* (Bearberry)
- *Buxus sempervirens* (Boxwood)
- *Cimicifuga racemosa* (Black Cohosh)
- *Euonymus atropurpureus* (Wahoo)
- Fig Tree Latex
- *Galega officinalis* (Goat's Rue)
- *Hedeoma pulegioides* (American Pennyroyal)
- *Heracleum lanatum* (Masterwort)
- *Ilex aquifolium* (English Holly)
- *Ilex opaca* (White Holly)
- *Ilex vomitoria* (Emetic Holly)
- *Ledum palustre* (Marsh Tea)
- *Leonurus cardiaca* (Motherwort)
- *Lycopodium clavatum* (Club Moss)
- *Melilotus officinalis* (Yellow Sweet Clover)
- *Mentha pulgatum* (European Pennyroyal)
- *Oxalis acetosella* (Wood Sorrel)
- *Rhamnus frangula* (Buckthorn)
- *Ricinus communis* (Castor Bean)
- *Ruta graveolens* (Rue)
- *Sambucus canadensis* (American Elder)
- *Sambucus racemosa* (Red Elder)
- *Sisymbrium officinalis* (Hedge Garlic)
- *Urtica dioica* (Stinging Nettle)
- *Vaccinium Myrtillus* (Bilberry)

**NORTHSHIELD ARTS AND SCIENCES SCORING SHEET**

**PHYSICAL ITEM**

Entrant's Name: \_\_\_\_\_  
Judge's Name: \_\_\_\_\_  
Judge's Contact Info: \_\_\_\_\_  
Item Description: \_\_\_\_\_  
Division: \_\_\_\_\_

**DOCUMENTATION:** \_\_\_\_\_/10

*A minimum of one page of written documentation is required. Documentation is used to show the judges what you know about the item you are presenting, tell them how you made it, and explain your decisions. The documentation should, at minimum, include: who, what, where, why, when, and how as well as a bibliography (list of the books and websites used in your research).*

**1-2:** Documentation that is significantly incomplete, does not explain the artisan's choices, lacks references, or is based on items that are outside the timeframe of the SCA.

**3-4:** Minimal but correct information regarding the item in history and as recreated. Few books or websites used, but not completely cited. Some discussion of the artisan's decision-making regarding materials and techniques.

**5-6:** Moderate information regarding the item, including a discussion of how the item would have been made in the time and place of interest and some discussion of the artisan's decision-making regarding materials and techniques. Documentation should include pictures of historical examples of the item, where possible (these can be reproduced from other sources, they do not need to be original photographs).

**7-8:** Substantial information regarding the item, including a well-developed commentary about similar items during the time and place of interest. Decisions about materials and methods should be supported by pictures of extant items, quotes from historical sources, and/or discussion from scholarly sources. All information should be cited in the text and collected in the bibliography.

**9-10:** Very complete examples and discussion including a well-developed commentary in all areas, use of primary sources, explanation of original research and/or experiments, and justification of all deviations or variations from historical norms. All information should be cited in the text and collected in a well-developed bibliography.

**Documentation Comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**MATERIALS AND TECHNIQUES:** \_\_\_\_\_/10

*This includes both the materials used to create the work and the way in which they were put together, including any techniques, processes, or methods incorporated in its creation. This information tells your judges what you used to make your item, particularly those materials and techniques that are invisible in your final item. Consider providing pictures of the creation process.*

**1-2:** Materials and techniques that differ from the historical examples with little or no explanation of the deviation.

**3-4:** Many materials or techniques deviate from the historical examples, but the deviations are explained. Materials may initially appear correct but do not withstand close scrutiny.

**5-6:** Half or less of the materials or techniques deviate from the historical examples, but the deviations are explained. These decisions are well supported by the documentation and the materials appear substantially similar to the historical exemplars.

**7-8:** The item uses a combination of entrant-produced and purchased materials and tools but all techniques entirely consistent with historical examples. Any minor deviations are well supported by the documentation and the materials appear essentially identical to the historical exemplars.

**9-10:** All materials, tools, and techniques employed are entirely consistent with historical examples and are produced by the entrant.

**Materials & Techniques Comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**WORKMANSHIP:** \_\_\_\_\_/10

*Workmanship assesses the skills used in production of the item and the resulting quality of the entry. This can take into account the skill of techniques that are not immediately visible in the completed item, like pad stitching, tools made to complete the item, growing ingredients in a historical way, etc.*

**1-2:** Item is poorly constructed or significantly incomplete.

**3-4:** Item's construction is simpler or coarser than historical examples without a clear explanation of the deviation.

**5-6:** Item appears capable of withstanding typical reenactment use and initially appears visually correct or has a clearly documented explanation of the deviation.

**7-8:** Item appears capable of withstanding normal historical use. It appears neat and correct upon close inspection.

**9-10:** Item is neat and well-constructed throughout. Fineness of work and durability is comparable to historical examples.

**Workmanship Comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**COMPLEXITY:** \_\_\_\_\_/10

*This is an assessment of the difficulty and scope of the entry and is meant to rank the ambition of the entry, not the workmanship. The complexity of the research (i.e., translations, obscure topics) or experimentation necessary to determine the correct construction of an item may be included. Information about the steps and processes demonstrating complexity should be documented.*

**1-2:** The item includes only a few simple steps or processes.

**3-4:** The item includes several discreet steps or processes.

**5-6:** The item requires either several discreet processes, a few processes of higher complexity, or a processes that was developed by the entrant based on historical examples.

**7-8:** Complex processes and a variety of techniques are required to complete the item, the item required several processes to be developed experimentally, or significant research was required.

**9-10:** Highly complex processes are required to complete the item, the item required several advanced processes to be developed experimentally, or research of exceptional depth was performed.

**Complexity Comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**JUDGES DISCRETION: (0-3 POINTS)** \_\_\_\_\_/3

Judges can give entrants extra points for any WOW factor, including, but not limited to: outstanding display, presentation, authenticity, skill, depth of research, or experimentation required.

**Judges' Discretion:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**ENTRY SCORES TOTAL**

<b>DOCUMENTATION</b>	_____
<b>MATERIALS &amp; TECHNIQUES</b>	_____
<b>WORKMANSHIP</b>	_____
<b>COMPLEXITY</b>	_____
<b>OVERALL IMPRESSION</b>	_____
<b>TOTAL POINTS:</b>	_____

**NORTHSHIELD ARTS AND SCIENCES SCORING SHEET**  
**PERFORMANCE**

Entrant's Name: \_\_\_\_\_

Judge's Name: \_\_\_\_\_

Judge's Contact Info: \_\_\_\_\_

Item Description: \_\_\_\_\_

Division: \_\_\_\_\_

**DOCUMENTATION:** \_\_\_\_\_/10

*A minimum of one page of written documentation is required. Documentation is used to show the judges what you know about the piece you are performing, tell them how you will perform it, and explain your decisions. The documentation should, at minimum, include: the composer, the time period and region of the piece or style, what kind of piece it is, and how it will be performed. There should also be a bibliography (list of the books and websites used in your research) and a copy of the piece for the judges to reference during the performance.*

**1-2:** Documentation that is significantly incomplete, does not explain the artisan's choices, lacks references, or is based on items that are outside the timeframe of the SCA.

**3-4:** Minimal but correct information regarding the piece in history and as recreated. Few books or websites used, but not completely cited. Some discussion of the artisan's decision-making regarding materials and techniques.

**5-6:** Moderate information regarding the piece, including a discussion of how the item would have been written and performed in the time and place of interest and some discussion of the artisan's decision-making regarding performance techniques, including any changes or compromises made. Should include examples of similar extant pieces and, where possible, information about how, where, and when they would have been performed.

**7-8:** Substantial information regarding the piece, including a well-developed commentary about similar pieces during the time and place of interest. Decisions about materials and methods (including changes or compromises) should be supported by examples from similar pieces and performances, quotes from historical sources, and/or discussion from scholarly sources. All information should be cited in the text and collected in the bibliography.

**9-10:** Very complete examples and discussion including a well-developed commentary of the piece and the style/time period of the performance, use of primary sources, explanation of original research and/or experiments, and justification of all deviations or variations from historical norms. All information should be cited in the text and collected in a well-developed bibliography.

**Documentation Comments:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**MATERIALS AND TECHNIQUES:** \_\_\_\_\_/10

*A review of both the materials used to create the work and the way in which they were performed. This encompasses everything used to create your performance, including the source documents, instruments, and/or performers.*

**1-2:** The performance piece is not related to historical examples with little or no explanation of the deviation.

**3-4:** The performance piece includes modern elements, but has some attempt to imitate a historical style from within the SCA time frame and deviations from the historical style are explained.

**5-6:** The performance succeeds in creating an experience that appears historically appropriate, but includes modern elements (modern performance style, inclusion of anachronistic language, modern forms of instruments, etc.). Deviations from the historical norms should be explained and supported by the documentation.

**7-8:** The piece is either an extant piece or one that adheres closely to historical examples and is presented in a way that is appropriate to the time and place of interest. Any instruments or props are visually appropriate to the historical time and place of the piece. Any minor deviations are well supported by the documentation.

**9-10:** All aspects of the piece, performers, instruments and/or props are entirely consistent with historical examples and there is special attention to the visual and physical considerations of the performance, including but not limited to the appearance and historical accuracy of the performers, sheet music, and/or instruments.

**Materials & Techniques Comments:** \_\_\_\_\_

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**WORKMANSHIP:** \_\_\_\_\_/10

*Workmanship assesses the skill with which the piece is performed. This can take into account the skill of techniques including but not limited to: enunciation, pronunciation, intonation, memorization, stage presence, expressiveness, rhythm, pitch, volume, embellishment, and use of original languages.*

**1-2:** Performance experiences challenges that significantly interfere with the performance of the piece.

**3-4:** The piece is performed without significant interruption or difficulty, but issues with memorization, volume, smooth execution, or pronunciation exist.

**5-6:** Performance is smoothly executed. Performers and/or instruments work together successfully.

**7-8:** Performance is well-practiced and expressive. Performers have excellent stage presence.

**9-10:** Performance is well-practiced, emotive, and engaging throughout. Musical and oral performances are clearly audible and make excellent use of expressiveness, phrasing, dynamics, and diction. Physical performances are smoothly executed with grace and confidence. Embellishments are historically appropriate.

**Workmanship Comments:** \_\_\_\_\_

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**COMPLEXITY:** \_\_\_\_\_/10

*This is an assessment of the difficulty and scope of the performance and is meant to rank the ambition, not the workmanship or success, of the piece. Strict adherence to historical forms, the difficulty of the music/text/research (i.e., translations, obscure styles) or experimentation necessary to determine the correct performance of a piece may be included. Pieces with multiple components (i.e., vocal and instrumental, multi-person cast, many dancers) are generally of higher complexity.*

**1-2:** The performance includes only a few simple components (e.g., solo with simple melody, single couple dancing a common or simple dance).

**3-4:** The performance includes several discreet components (e.g., a duet or an accompanied song).

**5-6:** The performance requires either several discreet components, a few components of higher complexity, or a processes that was developed by the entrant based on historical examples.

**7-8:** Complex components and a variety of techniques are required to perform the piece, the piece required several components to be developed experimentally, or significant research was required.

**9-10:** Highly complex components are required to perform the piece (e.g., live musicians for a group dance), the performance required several advanced components to be developed experimentally (e.g., dance redacted from a manual and music composed), or research of exceptional depth was performed.

**Complexity Comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**JUDGES DISCRETION: (0-3 POINTS)** \_\_\_\_\_/3

Judges can give entrants extra points for any WOW factor, including, but not limited to: outstanding aesthetic effect and appeal, technical proficiency, presentation, authenticity, skill, depth of research, or experimentation required.

**Judge's Discretion:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**ENTRY SCORES TOTAL**

**DOCUMENTATION** \_\_\_\_\_  
**MATERIALS & TECHNIQUES** \_\_\_\_\_  
**WORKMANSHIP** \_\_\_\_\_  
**COMPLEXITY** \_\_\_\_\_  
**JUDGES' DISCRETION** \_\_\_\_\_

**TOTAL POINTS:** \_\_\_\_\_



**NORTHSHIELD ARTS AND SCIENCES SCORING SHEET**  
**RESEARCH PAPER**

Entrant's Name: \_\_\_\_\_

Judge's Name: \_\_\_\_\_

Judge's Contact Info: \_\_\_\_\_

Item Description: \_\_\_\_\_

Division: \_\_\_\_\_

**TOPIC:** \_\_\_\_\_/10

*An evaluation of the initial research question and the argument of the paper. This does not include the organization, presentation, or format of the paper. Is the topic relevant to the Society for Creative Anachronism's periods of study? Is the topic well-defined and well-developed? Is the topic original or present new information or theories?*

**1-2:** Topic is poorly defined, is based on items that are outside the timeframe of the SCA or the paper's argument is unclear.

**3-4:** Research question is on a topic immediately relevant to the SCA's period of study. The paper's argument is supported by examples from at least one primary source or at least three scholarly sources.

**5-6:** Clear research question on a topic immediately relevant to the SCA's period of study. The paper's argument is well-reasoned and supported by examples from primary sources and/or scholarly sources, but may not be exhaustive and does not necessarily present any new information on the topic.

**7-8:** Very well defined research question on a topic immediately relevant to the SCA's period of study. The paper addresses multiple aspects of the question, including acknowledgement of or responses to previous research in that field and a thorough discussion of relevant primary sources. Some contribution of new knowledge is made.

**9-10:** Excellently defined research question on a topic immediately relevant to the SCA's period of study. The paper's argument includes a well-developed commentary in all areas, use of primary sources, discussion of previous scholarship in the field, and explanation of original research and/or experiments. The paper is on a unique or understudied topic or presents new theories, processes, or interpretations of a more established topic.

**Topic Comments:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**MATERIALS AND TECHNIQUES:**

\_\_\_\_\_ / 10

*An evaluation of the entrant's use of sources and research methods as well as the accuracy of how the information is presented. A discussion of the attempts to locate sources should be provided.*

**1-2:** The research paper uses exclusively sources that are tertiary, popular press, or non-scholarly internet sources.

**3-4:** The paper incorporates information from some primary or scholarly sources but still relies heavily on tertiary, popular press, or non-scholarly internet sources. Sources of information may be unclear.

**5-6:** Most of the sources referenced are primary or scholarly sources. Important ideas are cited and information is provided accurately. Sources are discussed and evaluated by the entrant, not just presented.

**7-8:** Many sources of information are evaluated and discussed, including primary sources and scholarly sources. All facts are cited, presented accurately, and used in appropriate contexts.

**9-10:** All reasonable sources of information are thoroughly critically evaluated and discussed, including primary sources and scholarly sources. All facts are cited, presented accurately, and used in appropriate contexts. Experimental, observational, or mathematical methods of validating the conclusions are used, if appropriate.

**Materials & Techniques Comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
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**WORKMANSHIP:**

\_\_\_\_\_ / 10

*Workmanship assesses the technical skills used in production of the text and the resulting quality of the paper. This can take into account grammar, punctuation, spelling, organization, clarity, citations, bibliography, and overall readability of the paper. Any consistent citation format may be used.*

**1-2:** The paper has significant issues with that substantially interfere with the reader's ability to understand the entrant's argument or there are no citations or bibliography present.

**3-4:** The paper has noticeable concerns with technical details or overall readability that make it difficult to follow the entrant's argument or problems with the citations or bibliography make it difficult to verify sources.

**5-6:** Only minor concerns with technical details or overall readability. Citations are present in most places where they are needed and the bibliography is reasonably complete. Images are used where appropriate.

**7-8:** Few, if any, issues with technical details or overall readability. Citations are adequate and the bibliography is complete. Formatting of text and citations is uniformly complete and correct. Images are used where appropriate.

**9-10:** Paper is neat and well-constructed throughout. Formatting of text and citations is uniformly complete and correct. The paper is closely cited and the bibliography is complete. Pictures, charts, graphs, and other visual aids are used to good effect and may include original illustrations.

**Workmanship Comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**COMPLEXITY:** \_\_\_\_\_/10

*This is an assessment of the difficulty and scope of the entry and is meant to rank the ambition of the research, not the workmanship of the paper. This can include a consideration of research factors like the need to perform translations or experiments or the decision to pursue an obscure topic.*

**1-2:** The paper mostly consists of facts reported from a limited number of sources, with little or no analysis or discussion of the material.

**3-4:** The paper uses a limited number of sources to present information. While the information is organized in some manner to make it more accessible, there is limited analysis.

**5-6:** The paper collects and analyzes information from several sources. The conclusion is supported by information from the relevant sources.

**7-8:** The paper collects and analyzes information from many high-quality sources. The conclusion is supported by information from the relevant sources. Some advanced research techniques are required (i.e., depth of research, difficulty of topic, translations, experiments, etc.).

**9-10:** The research question was fully investigated, including collecting and analyzing information from many high-quality sources. A conclusion is presented, complete with supporting arguments and data. One or more advanced research techniques are required (i.e., depth of research, difficulty of topic, translations, experiments, etc.) and an original idea or significant new insight is provided by the work.

**Complexity Comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
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**JUDGES DISCRETION: (0-3 POINTS)** \_\_\_\_\_/3

Judges can give entrants extra points for any WOW factor, including, but not limited to: outstanding presentation, authenticity, skill, depth of research, or experimentation required.

**Judges Discretion Comments:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**ENTRY SCORES TOTAL**

<b>DOCUMENTATION</b>	_____
<b>MATERIALS &amp; TECHNIQUES</b>	_____
<b>WORKMANSHIP</b>	_____
<b>COMPLEXITY</b>	_____
<b>OVERALL IMPRESSION</b>	_____
<b>TOTAL POINTS:</b>	_____