2019 February Lead Judge Discussion Topics

Thank you for taking on the lead judge duties in addition to your regular judging at this regional! You are appreciated!

As part of February each season we highlight a few key points to emphasize with the panel briefly before the prelims and then again perhaps at the dinner break. These are meant to be casual discussions of topics for our growth and sharing and development.

Please lead a discussion on each of these if you have time. In a pinch, just mention them as key areas of focus and reminders.

Tolerance Across Rounds
It is imperative that tolerance for class standards and the meaning of spreads are maintained across any preliminary rounds. What challenges have folks faces maintaining stamina and tolerance across rounds? What strategies do they use to keep things consistent? How do you avoid penalizing the early round(s)? What would help you better manage this during the day?

Avoid Trickle Up in Scores - Apply Clear Class Paradigms
With each change of class and criteria, we shift paradigms and expectations. What strategies do people use to maintain a clear focus on criteria and class expectations? What challenges do you face as the classes change? What would help you better manage this during the day?

Profiling "How" Over the "What"
This is an area in which we can still grow and apply philosophy. Discussion questions could be:

What prevents you from doing this?
(Fear of the message you are sending; performers were not perfect; etc.)

Do you feel "How" is competing with the "What"? Or, the performers against the show?
(Discussion points of emphasis are that the show is not competing against the performers or vice versa. The show and the performers are competing against the other shows and performers! How might this help you more easily rank and rate?

What situations can you think of for profiling "How" over "What"?
Some of the situations where profiling the "how" subcaption over the "what" could be utilized.

Incomplete programs – this should be the most obvious and straightforward of all the situations you come across. The show is unfinished – the performers have a rough run, multiple breaks, there's lack of clarity. But the performers haven't been given the opportunity to fully perform a complete program. Ideas are incomplete, phrases are incomplete, no flags, no costumes, no floor, etc.

The program is underdeveloped – performers have skills beyond what has been given. This is different from an incomplete program, the show may be complete (beginning, middle and end), but the ideas may not be clear, or some phrases may still be under construction (filler). Performers are trained to a degree, but there is lack of clarity and breaks occur.

Performers handling show exceptionally well, their training is evident – performers still have breaks, drops, and lack some clarity; they were not "perfect." But the performers understood

their roles and achieved well in relation to the criteria (their third of the box), the class, and / or in comparison to other teams in their neighborhood.

Show is not creative / innovative / depth, variety, range is somewhat limited in relation to the criteria (their third of the box), the class, and / or in comparison to other teams in their neighborhood – here think about box descriptors. A program about zombies, in the spring, at the prom all in florescent colors. Reference your sheet; there are points of comparison that address this. Again, performers lack clarity, even some training, breaks occur – think about sub-caption integrity. Does the "what" meet **some** of the criteria s**ome** of the time and "how" meets **most** of the criteria **most** of the time?

Performers require more points – never refrain from giving points, work your numbers to allow reward. There were moments of the performance that were stellar, crystalized, mouth dropping. Not from the beginning of the program to end, but moments of the program were outstanding. Were there still breaks, moments of individual error? Yes. Was the performance better than others in their neighborhood?

Show has built in "errors" – these are construction, choreography and repertoire errors. Again, performers lack clarity and training in some areas, there may be many breaks, however, the performers have not been set up to succeed. The written errors prohibit achievement.