



# 2018 WEST COAST INVITATIONAL JUDGES CRITIQUE

We are pleased to offer a judges critique for all participating bands! Critique is an opportunity for instructors and judges to share insights relative to the day's performance. While all should participate in the dialogue, critique ultimately belongs to the directors and staff. The instructional and design staff should guide the conversation. Commentary will be provided via Competition Suite and will be available to listen to shortly after your band's performance.

**Critique begins immediately at 9:00 pm (when retreat begins). The judges will NOT wait for directors/staff that wait for retreat to end before coming to critique. Critique will take place in the Chorus room which is directly across from the hospitality room (see campus map).**

## Critique Procedure:

- Four bands will be allowed into the critique room and will go to one of the four stations:
  - Music (individual, ensemble, GE)
  - Visual (individual, ensemble, GE)
  - Percussion
  - Guard
- Bands will spend 3 minutes at each station
  - A "one-minute" warning will be given
- After each band has visited all four stations they will exit the room. Four more bands will be allowed in and the process repeats.

Below is some information put together by WGI to help directors & staff get the most out of the critique experience and is provided for your benefit. Maximize this one-on-one time with the judges!

## Preparing for Critique:

- Watch your ensemble from the perspective of the judges.
- Listen to all commentary prior to critique.
- Organize your thoughts, questions, and discussion points in writing prior to arrival.

## Use Critique to:

- Clarify comments (any that were confusing or unclear).
- Discuss places in the show in which the judge did not respond favorably.
- Inquire about the issues and/or qualities that lead to your ranking.
- Inquire about the areas in your show that need the greatest focus or attention for continued growth.

### What to do during Critique:

- Greet the adjudicator and introduce yourself (a sincere smile and warm greeting can gain you more than you may know).
- Remember that body language and tone of voice communicate a great deal.
- Remember that time is limited; get down to business quickly.
- Keep the conversation focused on the ensemble's show, their skills, and their immediate growth and development.
- Questions about your score or rankings are perfectly acceptable and appropriate; just remember that prolonged conversations about numbers may not be the *most* effective use of your ensemble's time.
- Actively listen to feedback from adjudicators; take notes as necessary.
- Don't be surprised if the judge's recall is hesitant. Give the judge as much information as possible to get you both targeted on the same topic.

### What NOT to do during Critique:

- Don't arrive unprepared.
- Never ask "What did you think?" or "Tell me more." Adjudicators have already done both with the commentary they provided.
- Avoid 'micro detail' discussions. Questions about specific phrases typically cannot be answered to an instructor's satisfaction after a full day of judging.
- Don't dwell on unproductive avenues of dialogue; move on to the next topic.
- Avoid unprofessional behavior or personal attacks (they do more damage than you could ever imagine).

We should also dispel a myth surrounding critique. Some instructors and designers feel they will offend an adjudicator if they choose not to attend critique. The only time that this is really true is when an instructor has arrived at critique unprepared to effectively use the time. If there's something to be gained by participating, make the most of it; if there's little to discuss, don't waste anyone's time.