



KENNEL UNION OF SOUTHERN AFRICA
KUSA BREED JUDGES LEARNING PROGRAMME

STUDY GUIDE #9: LEVEL 2

HOW TO PREPARE EVALUATIONS

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WHAT IS AN EVALUATION?

Essentially, an *evaluation* is another term for a *critique* or *report*.

In previous judges' learning programmes, *reports* had to be written, which were lengthy, wordy pages of text, often containing thumb-sucked comments to appease the Scrutineer. Many reports bore little resemblance to the real dogs judged and the exercise was questioned for its relevance as part of a learning process, other than that the breed standard was frequently consulted.

Critiques are comments on a dog written by a judge and may follow several formats. For example, in some countries, particularly those that follow FCI rules and standards, critiques are written on all dogs, a copy of which is handed to the exhibitor. In such instances, you may be expected to write the critique yourself, or you may be assigned a scribe, who will write down your comments as you dictate them. It stands to reason, that whether you write or dictate your comments, you need to keep your wits about you, speak clearly (especially if English is the scribe's second language) and make intelligent and meaningful comments, lest you be ridiculed for your incompleteness and lack of clarity. The practice you will gain in preparing evaluations during your Level 2 studies will prepare you suitably for this task.

In some countries, such as England, judges are expected to write critiques on the 1st and 2nd-placed dogs for local news publications, such as the *Our Dogs* magazine. If you are invited to judge in England, you will probably be expected to contribute critiques, but you will have the luxury of tightening and smartening your comments after the show so that they are suitable for public consumption. In such a case, make sure you take thorough notes in the ring, or use a dictaphone.

Since the word "report" brings back awful memories for some, and some administrators find the word "critique" easy to confuse with an FCI critique, in South Africa, we shall use the word "evaluation" to describe the same basic concept – a description of the dog you have judged.

In terms of the learning experience writing an evaluation provides, it is a means to prove your knowledge and understanding of the breed standard and that you are able to justify the reasons behind your placings. It proves that you can identify the dog's virtues as well as its faults and it shows whether you are able to deliver constructive criticism without giving offence. Writing evaluations will enhance your level of self evaluation and will serve as an interesting (and sometimes amusing) measure of your development as a judge.

In terms of preparing you for the possibility of writing critiques that will be given to exhibitors or printed in publications, it teaches you to organise your thoughts with clarity, sharpens your ability to make specific judgements, and teaches you to eliminate superfluous padding or unsound reasoning.

For those who had to battle with reports in previous years, the most welcome relief is that the writing of evaluations is brief, concise, and able to be completed in considerably less time than a set of reports.

THE WHY'S AND WHEREFORE'S

In order to know *what* you need to do, you need to understand *why* you need to do it. The skills that you need to develop for this module are called **specific outcomes**: Here they are:

1. Write accurate, meaningful, constructive evaluations
2. Justify judging decisions
3. Demonstrate good knowledge of breed standards
4. Demonstrate the ability to give balanced, constructive criticism
5. Organise and synthesise visual observation into a written form

It is also useful for you to know what the Assessors will be looking for when they assess your evaluations. They will be using the following **criteria** only (*this, from the Assessor's Handbook*):

1. **Are all the details filled in?**
If not, the evaluations will have to be returned to the Learner Judge to correct.
2. **Are the placements justified?**
Has the Learner Judge mentioned why the exhibit was placed or not placed. A comment such as, “didn’t go well today” is vague and meaningless. The Learner Judge must provide sound, technical reasons.
3. **Is the evaluation well-balanced, containing constructive comments?**
Learner Judges will be taught to balance negative comments with positive comments and they will be expected to phrase negative comments constructively so as to avoid causing offence. You will need to find a good mix of positive and negative comments. A good evaluation uses a variety of descriptors. Too many “good”, “fair”, or “weak” adjectives render the evaluation meaningless and you will need to advise the Learner Judge against doing this.
4. **Does the evaluation contain a clear description of the exhibit?**
There’s obviously not enough space on the evaluation form to describe the exhibit in detail, but there ought to be short phrases describing as much of the exhibit as possible.
5. **Does the evaluation include specific breed hallmarks?**
Mention of the breed hallmarks proves that the Learner Judge knew exactly what to look for and wasn’t merely judging a generic dog.

Ideally, you need to find evidence of all of these criteria in the Learner Judge’s evaluation.

Contrary to rumour, Assessors will not be making judgement on your placings and judging decisions. It is completely irrelevant if the Assessor agrees with your placings – in any case, they were probably not there to see the dog, so will be unable to comment on your decisions. However, if you make a mistake with regard to conformation, breed type or movement requirements, this will be pointed out to you. In other words, if you mention that the Pekingese moved rapidly with tremendous reach and drive, you will be reminded that this is not typical movement of a Pekingese.

More about the assessment process

Before your judging appointment, you will be informed by your Provincial Breed Judges Sub Committee (PBJSC) which Assessor will be assigned to you for that appointment. This will be an Assessor in your own area, even if you are judging in another Province. So, for example, if you are a Gauteng judge filling an appointment in Durban, you will be assigned a Gauteng Assessor. It is only at your very first appointment that the Assessor will observe your performance, and more details about this function are to be found in *Study Guide #8 – Level 2: How to work through Level 2*. For all other appointments, you need to make a suitable arrangement with your Assessor regarding the submission of your evaluations, whether passed over by hand, by post, or electronically.

You have 30 days in which to smarten up and prepare your evaluations before they are submitted to your assigned Assessor. If the sky falls on your head during that time and breaks all your bones, you may request a 30-day extension from that Assessor. You'd better hope your bones heal in those 30 days and that you can complete your evaluations, because if you miss the 30 + 30 day deadline, it will be assumed that you have left the programme and you will have to re-register for this level. Eeeeeek!

The Assessor will evaluate your scripts and return them to you as soon as possible. The turn-around will be far more rapid than it was in the previous scheme. Your evaluations must then be stored in your portfolio, which will be submitted when you have completed all the modules in this level of study.

There is no "pass" or "fail" when the Assessors assess your evaluations. "Failing" an evaluation is demoralising and demotivating and seldom serves a learning purpose, especially if it is not accompanied by constructive feedback. Instead, the Assessor will declare the evaluation "approved" or "not yet approved", which implies that you will have the opportunity to rework the evaluation if necessary until it is of good enough standard to be approved. This turns a potentially demotivating incident into a learning process and the experience of success.

If your evaluation is lacking, ie. if it lacks one or more of the criteria mentioned above, the Assessor will point these out to you in a constructive feedback and advise how you can improve its quality. The Assessor may want you to rework that evaluation on a new form sheet and return it for reassessment. You will be allowed as many opportunities as necessary (within two weeks) to fine-tune your evaluation to have it approved.

If your work shows that you may have misunderstood the requirements of writing evaluations and your effort is way below standard, it may be best for you to have a one-on-one mentoring session to review the requirements and it may also be necessary to accept further appointments in order to master the activity.

Remember, there is a move away from anonymity in the assessment process towards open, transparent mentorship. The aim is for Assessors to help you achieve success, not to trip you up on your errors. Gone are those dreadful and time-wasting anonymous failures!

Re-submission of re-worked evaluations – 2 weeks to return to the Assessor

How to prepare the evaluation

Ideally, you will be working towards being able to write or dictate the evaluation in the ring with the dog in front of you. This is by far the quickest way to complete your evaluations and the most meaningful way to learn and practise the technique of writing a critique. Bear in mind that each individual learns new skills at a different pace, which is why there are currently several options available to you as you tackle this new skill. You are encouraged to push the boundaries of your fears and embrace this new skill with enthusiasm and growing confidence.

During the first learning phase of acquiring this skill, only the Assessor will see your evaluations. In the future, however, during the next learning phase, copies of the critiques will be given to the exhibitors, but by then you will be fully versant with this skill, so there's no need to panic.

Ideally, you will fill in the form on the spot in reasonably-legible handwriting, but it's going to be a scary thing to do for the first few occasions, so feel free to arm yourself with a notepad, dictaphone and/or camera; make your rough notes or spoken comments and take pictures to help you; then finish putting your evaluations onto the forms at home after the show. You are also permitted to bring along a scribe, if you wish, but this person is your own responsibility and is not entitled to the complimentary refreshments provided by the club. You may not request your ring steward to make notes for you, nor may your scribe double as your ring steward.

You are permitted to type your form, so say the regulations. Well, no-one has typewriters any more, so you will want to use your computer, especially if you will be submitting your evaluations electronically. Please bear in mind, however, that you must use the prescribed form L02/12, so you will need to space your typing properly between the lines in the form and don't distort the layout, please. The form is presented in Word format, so simply place your cursor in the correct field or next line and continue typing to the end of the line. Do not press a line break and don't allow automatic line-breaks, please.

After a few appointments, you will probably start to realise that this is a rather tedious way of getting your evaluations done. With improved ring management and confidence, you will probably start exploring the practice of filling in your evaluation form in the ring. Bravo! When you are able to spend only a few minutes jotting down your comments in a reasonably-legible handwriting, you have reached the level where you will be gaining the most from this learning module and you will be successfully edging towards the stage when you can write successful and meaningful critiques that can be handed to exhibitors.

In essence, try to move away from the mindset of producing neatly-typed documents presented in perfection with wordy descriptions to ensure a favourable response from the Scrutineers, and start to move towards an accurate and specific description of the dog you have judged for the benefit of the exhibitor.

How to fill in the Evaluation form

You will use the KUSA Evaluation Form L02/12. You can download this form from the KUSA website (www.kusa.co.za) and print as many copies as you need for an assignment. You may only use this form for evaluations – no blank sheets – and your whole evaluation must fit onto one page. An evaluation extending over two forms will be rejected, as will writing on the back of the form or in the margins. In other words, you do not need to

write a whole story about the dog – pace yourself and record the most important observations within the lines and



KENNEL UNION OF SOUTHERN AFRICA

EVALUATION FORM

L02/12



SHOW:		
DATE:	GROUP:	
BREED:		
CLASS:	SEX:	NO:
COLOUR / PATTERN:		
PLACEMENT:		
REASON FOR PLACEMENT:		
REMARKS:		

Use the space provided – do not extend to more than one page

JUDGE'S NAME:
JUDGE'S SIGNATURE:

Digital signatures may be dropped into Word documents: **Insert – Picture – From file** (eg. signature.jpg saved to your hard drive). Then click image: **Draw – Text wrapping – Behind text** ; and move into position.

FOR OFFICE USE ONLY

APPROVED		ASSESSOR'S SIGNATURE
NOT YET APPROVED		

Let's examine the elements of the form. Make sure you fill in all elements correctly, since this is one of the criteria for assessment. To save time in the ring, some of these fields can be filled in and the form can be signed before you start your appointment, perhaps as soon as entries close and you receive your judges' sheets.

1. Show This is the name of the club, eg. Frontierland Kennel Club
2. Date The date of the show, not the date of submission of this evaluation
3. Group Not necessary if you are judging a Specialty
4. Breed Remember, some breeds have different varieties, eg. Dachshund (Miniature Smooth-haired)
5. Class You may use common abbreviations, eg. MP for Minor Puppy, etc.
6. Sex Dog or Bitch
7. No: The exhibit number – don't forget to record this if you are taking notes
8. Colour/pattern Many breeds display a colour and a particular pattern, eg. red brindle. Make sure you record these correctly according to the relevant breed standard
9. Placement Abbreviations are fine for this field, eg. 1st in class; RBOB
10. Reason for placement You will probably fill this in last – your reason for placing the dog the way you did. This justifies your decision and deserves clarity of thought. It is not sufficient to say "He went well on the day".
11. Remarks This is where you will record what you see. Do not waste time using full sentences – meaningful, short phrases are far more worthwhile and perfectly adequate. Nobody will be assessing your language or written communication skills
12. Judge's name Fill in your name here
13. Judge's signature Remember to sign all the forms

(Remember: Do not write in the margins or on the back of the form)

POINTS TO BEAR IN MIND

The **golden rule** for writing successful evaluations: ***Compare the exhibit to its breed standard and hallmarks, not your imagination***

The **golden method** for writing successful evaluations: ***Celebrate virtues, don't feast on faults***

Look at this actual critique in the *Our Dogs* magazine from a few decades ago: “*This dog, belonging to Mr Smith, is appalling although we must applaud his courage for bringing it into the ring when it is so far removed from the breed standard. Its neck is too short, its legs are too long and its head has more in common with a bucket than any dog I have ever seen - and he moved like an arthritic crab.*”

According to the magazine, a well-known judge of the 50s and 60s used to write: “*1st: Good head, good body, good legs, good feet, good movement, 2nd: Good head, good body, good legs, 3rd: Good head, good movement.*” Simply swapping the same phrases around at random.

These two examples illustrate two of the most common pitfalls of writing evaluations or critiques – the practice of confusing destructive criticism with constructive criticism and a lack of clarity of thought and insufficient reasoning.

Let's look at some tips to sharpen your evaluation-writing skills.

Clarifying your thoughts into meaningful statements

Your evaluations must be graphic, but succinct. Your comments should prove your knowledge and understanding of the breed standard and the breed's hallmarks. In fact, it is a criterion of the assessment process that your evaluation must indicate your knowledge of conformation and the breed hallmarks. In other words, you must prove that you know what to look for when judging this breed.

All your comments must fit into the space set aside for Remarks, which means you have to think and plan carefully so that you don't run out of space mid-sentence.

Remember, your comments are going to focus mainly on the highlights and lowlights of the dog – not so much on the generic features. So, for example, you will comment on something that you find particularly good, and you will comment on the faults. You will not bother too much with conformation that is adequate – simply because you do not have the space and time to describe every inch of the dog. Critiques do not do that, and in general, exhibitors will assume that if comments are not made about any aspect of the dog these are correct according to the breed standard.

Phrases, not full stories

Unlike reports that used to rely on full description in perfect English, you are now being advised to refrain from long descriptive sentences and make your comments in brief phrases separated by commas between related words and hyphens between unrelated phrases. Avoid all the extra padding and pick out only the most important points.

Instead of: *“The coat was soft in texture and abundant, with long coat growing on his back as well as in the normally feathered areas. While the tail was not plumed, it was covered with sparse feathering and he had a thick ruff around his neck, which appeared to shorten the neck to give him a dumpy appearance.”* (Cavalier King Charles Spaniel)

Write: *“Coat soft & abundant, long on back, well feathered – tail not plumed, rather sparse feathering – thick ruff around neck shortened its appearance.”*

Here’s another example. Instead of: *“The head was masculine and wider between the ears than I would have preferred because his ears were set too far apart. His evenly tapering muzzle was well chiselled and evenly proportioned, with the foreface measuring approximately three fifths of the total head length. His eyes were round, full of lively expression, and dark brown, blending with the tri-colour coat.”* (Pembroke Welsh Corgi)

Write: *“Masculine head, wider between the ears than preferred, ears set wide apart – well-chiselled, tapering muzzle, even proportions – eyes round, lively expression, dark brown.”*

Select your adjectives and adverbs

For those of us who have forgotten our English grammar lessons, remember that adjectives describe nouns, eg. “insufficient top-knot”, and adverbs describe verbs, eg. “moved effortlessly”. Regardless of that grammar lesson, your descriptive words need to be graphic and varied. Avoid repetitive use of the words “good”, “bad”, “lovely”, “nice” and try to use descriptive words meaningfully, eg. “adequate reach”, “insufficient underjaw”, “relatively steep shoulders”, “intelligent expression”, etc.

While you will not be expected to grade the exhibits in FCI style (ie. Excellent, Very good, Good, Satisfactory, etc), take care not to make frequent use of these adjectives lest they be confused with grading statements. When you graduate to writing critiques, you will need to be especially mindful of these terms so that they don’t clash with your statements. For example, if you are invited to judge an FCI show, you will be expected to give critiques and gradings. Can you imagine the exhibitor’s consternation if you award a “Good” grading and then use the word “excellent” to describe the dog’s conformation! What a scandal you will invite!

If you mention a specific feature, you may need to identify whether or not it is correct or incorrect, desirable or undesirable, or other words to that effect, eg. “incorrect level bite”, “characteristic ‘look of eagles’”, “adequate tuck-up”, “insufficient length of neck”. If you mention the feature without clearing your impression of it, the reader will be as confused as you appear to be.

Remember to use descriptions of correct value to describe the different parts of the dog, ie. an “excellent” layback of shoulder is better than a “very good” layback, and infinitely better than a “good” layback. It is very easy to slip into listing the different body parts, adding just “nice” or “good”, but this will be a very bland critique that says absolutely nothing – the type every exhibitor hates to receive at FCI shows.

What is the difference between constructive and destructive criticism?

Constructive feedback is information-specific and based on close observation.

Sometimes one has to break the bad news, sometimes one has to report a fault or a mistake. As a judge, you will find faults in the dogs you examine. You cannot deliver caustic criticism and excuse it as ‘constructive criticism’, the way people tend to do in social media. You also cannot give glowing reports if the dog doesn’t deserve it. There’s one very

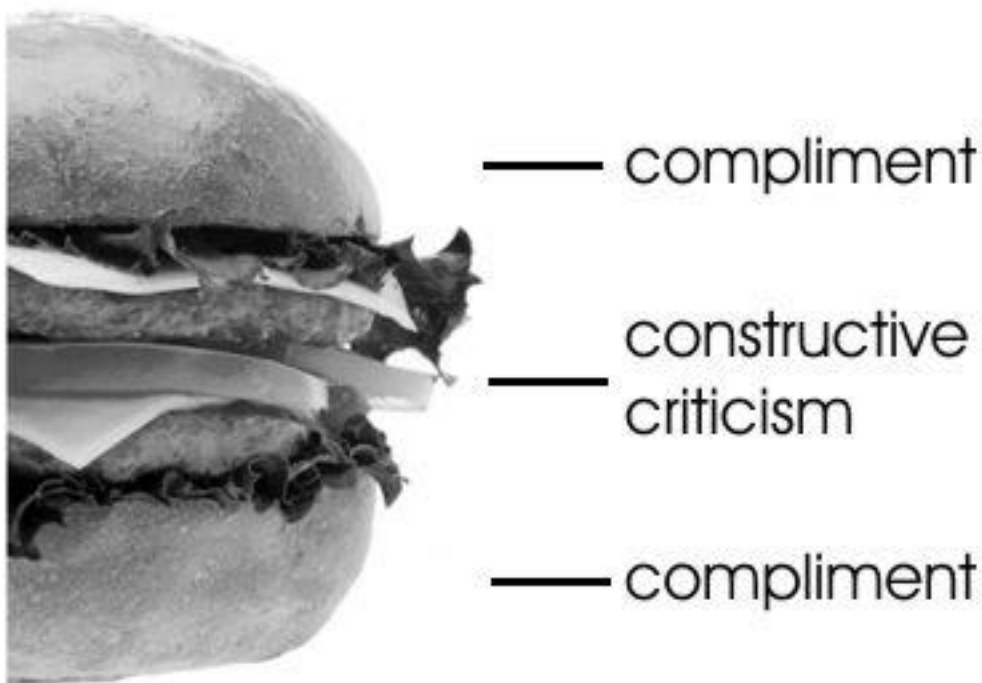
important aspect you must consider – the dog is a highly-beloved member of the exhibitor’s family. Would you like someone to speak to you about your dog in the manner of the first example, above?

- **Constructive feedback** is productive in that it helps the recipient, ie. the exhibitor/breeder to address and improve shortcomings in his/her breeding/exhibiting practices. It **builds**.
 - eg. *“typical aloof attitude – quality, chiselled head, very feminine, far-seeing eyes & thoughtful expression, but colour a little too light – higher-set ears would improve expression – needs more underjaw”*
- **Destructive feedback** is characterised by an absence of productivity. Destructive feedback presents negative criticism by pointing out what is wrong, usually in a personal way so that it causes negative or defensive response. It does not offer any advice on how to improve. It **destroys**.
 - eg. *“skittish – snipey head, strange expression, disgusting light eyes – ears set way too low – no underjaw”*

A constructive evaluation must be fair. You do need to point out the failings, but in a kind way, and provide encouragement by saying where the dog succeeds. If the evaluation harps on faults only, it is unbalanced and will undermine the confidence of the exhibitor/breeder.

Note: although your evaluations will only be seen by Assessors for the time being, you must construct it as if it will be read by the exhibitor. A balance of constructive criticism is one of the criteria the Assessors will be using for assessment.

Use the “hamburger technique”



Start your evaluation with something nice to say about the dog, then discuss the virtues and faults in a constructive manner, finishing with another compliment about the dog.

Always look for the positive and train yourself not to fault judge. If you do not do this, you will end up with a list of faults to write about and no good points upon which to comment. Praise for a dog should be given where it is due, and a good dog always acknowledged.

BUILDING YOUR REMARKS

Following a basic structure

Evaluations and critiques need to deal with four main areas:

- Breed type
- Temperament
- Conformation
- Movement

It helps to stick to a basic structure while building your evaluation, although this is not prescribed – you may develop your own preferred structure or you may find that different circumstances call for different procedures. Most importantly, you need to ensure that you cover the main aspects and that each evaluation gives the respective dogs the same attention.

When writing evaluations, it's important not to get too hung up on details. Try to see the whole dog and remember to look for virtues and ignore minor imperfections. Remember that anyone can pick a dog to pieces and find what's wrong with it – it takes a skilled judge to find quality. And most importantly, the winner should be the dog that screams quality at you; the dog that gives you goose-bumps of delight; the dog that has a few faults, but these can be dismissed in favour of so much quality. Good judging involves way more than eliminating dogs on the basis of their faults to leave the last dog standing. That last dog may have passed your fault-searching scrutiny, but it may be a very mediocre specimen not worthy of an award. Your evaluation should reflect your avoidance of fault-finding and should be properly balanced. *“To their virtues ever kind, to their faults a little blind.”*

Breed Type

Some judges like to open their remarks with a statement concerning type, or they mention it at the end. Choose your preference and choose your circumstance. For example, you may wish to use a statement of type as the closing compliment (if you are following the hamburger method), for example: *“despite a few minor faults, excellent breed type and very masculine in appearance.”*

If the breed type is lacking in any way, you may need to mention it as part of your constructive criticism, eg. *“found him longer than required, which spoiled the general outline”*

Temperament

This is not always easy to comment on, but if you find the dog to be shy, aggressive, skittish, and it's regarded as a fault in the standard, you must mention it constructively, eg. *“shouldn't back off when approached, perhaps needs socialisation classes.”*

You can also praise a happy dog, especially at the beginning of your evaluation, eg. *“happy, out-going disposition, very keen to please.”*

Conformation

The bulk of your evaluation will cover the dog’s conformation with particular reference to the breed hallmarks. If size and masculinity vs femininity is important in the breed, a brief mention is appropriate. Then start by highlighting features of the head and dwell on these if it is a head breed, like the Bulldog, for instance. As mentioned, there’s no need, time or space to cover every single characteristic of the dog, simply make use of highlights and lowlights. Continue with any part of the neck, front assembly, chest and ribcage, topline, feet, tail set and carriage, hind construction, and specifics of coat; whichever you find necessary.

Movement

It’s always very difficult to comment on movement, but avoid attributing every dog with “good reach and drive”, which may not be appropriate for every breed. Recall specific descriptions of gait in the breed standard and ensure that you evaluate movement not according to a generic show dog of your imagination, but according to the requirements of the breed standard. There’s nothing wrong with using the occasional term from the breed standard if appropriate, but of course, you don’t want to copy everything verbatim, eg. *“light and lifting action, not exaggerated, not too fast, pleased to see no overtracking.”*

EXAMPLES OF EVALUATIONS / CRITIQUES

Here follow two actual evaluations/critiques of Cardigan Welsh Corgis:

1. *“Brindle male of excellent size, substance and type. Masculine head with well placed, nicely rounded ears of correct size, dark eyes, correct stop. Correct bite. Would like a stronger lower jaw. Excellent length of neck coming from well laid back shoulders, with excellent forechest, front angulation and length of upper arm. Very good bone going down into correctly rounded feet. Well sprung ribs, but rib cage could be somewhat longer and loin somewhat shorter. Still, a strong and level topline ending in a well set tail carried correctly both standing and moving. Moves with excellent reach and drive, correct coming, could be more parallel going. Dense, short coat. Excellent temperament.”*

Do you think the exhibitor will be satisfied with this critique? Does it contain a balance of praise and criticism? Is the criticism constructive? (Note, for example, the words *“Would like a stronger jaw.”* – a much kinder way to mention a weak jaw.) Does it cover the highlights and lowlights? Does it cover a good balance of conformation points and breed hallmarks? If you had to grade this dog on the basis of the critique, what grading would you give it?

2. *“Small, but masculine sable dog of sufficient type. Very good head with correct proportions, dark eyes, but expression is disturbed by small and high set ears. Correct bite. Would like better lay-back of shoulder and better angulation in the front, giving him a forechest. Good bone and feet, but appears leggy and has too much wrap-around. Short, cobby body in good condition, well muscled. Topline very good, but too much tuck-up due to too short ribcage. Tail set quite high. Would like better angulation in the rear. Short and stilted movements. Very good, dense, short coat. A happy, extrovert dog that will bring his owner much joy.”*

Can you picture this dog? Can you see how the judge has softened the mention of faults by prefixing them with *“would like to see better angulation”*, *“good bone and feet, but appears leggy”*. Can you see how the use of constructive criticism explains the ‘why’: *“too much tuck-up due to too short ribcage”*. If you were to grade this dog, what grading would you give it?

Here are a few good evaluations/critiques on Dachshunds from the UK Dachshund Breed Council:

- *“Promising puppy with a good dark brindle coat. Correct size. Good front. To-line running up slightly at present, not helped by tail set, Good front movement; not so good behind. Lovely temperament.*
- *Quality black & tan of good type, slightly longer-bodied. Strong masculine head to be admired. Presents a well-balanced picture with correctly constructed fore and hindquarters and, as to be expected from his quality of conformation, moves out freely and keeps his shape well in profile.*
- *Far better moving than stacked. Strides out well and holds a firm topline. Super head, eye and expression. Long neck, clean through shoulders. Upper arm okay. Good body and rib. Superb coat. Very well made behind. Perhaps a touch long in back and lost topline stacked, but moving, it firms. Not far away from higher awards.*
- *Red dog with excellent amount of forechest but more upright in shoulder and needing better front construction. Close to ideal proportions for length to height, and showing adequate ground clearance. Good hind feet - moved parallel going away from me.*

- Large brindle, quite impressive for type, pleasing expression, excellent long neck, immaculate front assembly, beautiful tight feet, top-line firm and held on the move, just needs to firm up behind.
- Well constructed in front with good tight-fitting elbows and sufficient width between his front legs. True, parallel movement coming towards me. Good underline, with keel running back neatly and not with excessive tightly round in eye. His topline was not as firm on the move as I would prefer.



KENNEL UNION OF SOUTHERN AFRICA

EVALUATION FORM

L02/12



SHOW: <i>Frontierland Kennel Club</i>		
DATE: <i>31/02/2013</i>	GROUP: <i>Hound</i>	
BREED: <i>Saluki</i>		
CLASS: <i>Champion</i>	SEX: <i>Bitch</i>	NO: <i>13</i>
COLOUR / PATTERN: <i>Sabled fawn</i>		
PLACEMENT: <i>1st in class, RBOB</i>		
REASON FOR PLACEMENT: <i>Good breed type, well-balanced, but almost flawless type and action. Made a good impression</i>		
REMARKS: <i>Quality head, long & narrow - high-set ears far-seeing eyes - wary expression - incorrect level bite well-angled shoulders - front assembly set well back - oval bone - hare foot - deep chest, tight tuck-up - soft level & firm on the move - moderate turn of stifle, not tail, carried in curve behind - light & lifting action, fast, no overtracking - small, feminine.</i>		

JUDGE'S NAME: <i>John Smith</i>
JUDGE'S SIGNATURE: <i>JSmith</i>

FOR OFFICE USE ONLY

APPROVED		ASSESSOR'S SIGNATURE
NOT YET APPROVED		

FINE-TUNING YOUR SKILL OF WRITING EVALUATIONS

Try these exercises before you go out there and start preparing evaluations:

1. Examine this report of a Dobermann Minor Puppy bitch and see if you can rework it to suit all the criteria of a well-written evaluation

General impression: *This was a very feminine young puppy, beautifully proportioned and eye-catching, but I suspected the pouring rain left her uneasy, so she was proving difficult to handle and unco-operative.*

Head and neck: *This bitch had a very good head - blunt wedge-shaped and showing almost parallel planes. Her skull between the ears was level, not dropping off towards the ears. Her superciliary ridge was well developed and the furrow on her forehead was slightly visible. There was a slight stop and her muzzle was strongly developed, showing good depth with a good underjaw. Nose and all pigment was black and she had tight flews. I found (with difficulty) a good scissor bite with full dentition. The eyes were oval and sufficiently dark. Her ears lay close to her head with the front edges touching her cheeks. She had a lovely length of neck, well put into her shoulders and she carried her neck upright.*

Forequarters and feet: *She had well-developed and straight front legs. Her shoulder angulation was good and her scapula lay close against the side of her chest, showing muscling and a good layback. Her upper arms were of good length and equally well laid back to complement the shoulder, with elbows neatly tucked at her sides. The long and well-muscled forearms were in balance with the rest of the body. The pasterns had a slight slope and were strong. When viewed from the front, she stood straight on tight feet - cat-like, with well-arched toes.*

Body: *I found good width and remarkable muscle on one so young. The withers were visible and adequately high to hold a gentle slope from the withers to the croup. There was not a lot of depth of brisket yet but I felt moderate spring of rib and a moderately-built forechest. Her loin was of moderate length with good width and muscle. She had a rounded croup that had a slight fall-away to the root of the tail.*

Hindquarters and tail: *As viewed from the rear, this bitch appeared wide and well rounded off, showing muscle in the hip and croup area. Her rear muscles - from the pelvis towards the upper and lower thigh - had good width development and there was good muscling on the upper thigh. She stood straight and parallel behind. Her hind angulation was in sync with the front. She displayed a good turn of stifle with wide and well muscled upper thighs and moderate long second thighs. She had short hocks which stood vertical to the ground. The tail was docked and set on high.*

Gait: *Her topline was not quite steady and firm on the move - probably due to her uneasiness. In addition, the handler was unbalancing this young girl somewhat during the gait. She was unable to give me a clear view of her away and back movement.*

Coat and colour: *Her coat was short and hard to the touch. It lay tight over the body and was quite smooth overall. No undercoat. Colour: black with clearly defined tan markings, correctly positioned on her muzzle, two spots on her cheeks and the top of her eyebrows, her throat, the two larger spots on the forechest, on the metacarpus, the pasterns and the toes and the inside of the back thigh, on the forearms and finally underneath the tail.*

Placement: *I liked this puppy a lot and had no hesitation placing her at the head of the class, but her uneasiness precluded her from matching the performance of the older bitch for Best Puppy.*

2. Make a list of adjectives and adverbs (other than “excellent”, “very good”, “good”, “nice”, “lovely”) that can be used as compliments in your evaluations.

3. Make a list of adjective and adverbs (other than “poor”, “shocking”, “terrible”, “very bad”) that can be used when making constructive criticism in your evaluations.
4. Write an evaluation on your own dog(s).

ACKNOWLEDGEMENTS

This study guide:

McFarlane, Joy. *How to prepare evaluations*. Cape Town. On behalf of the Kennel Union of Southern Africa. 2012

Reference sources:

Dachshund Breed Council. *An introduction to Critique Writing for Dachshund Judges*.
www.dachshundbreedcouncil.org.uk. 2011.

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