



NORTH STAR CIRCUIT
Color Guard Circuit of the Upper Midwest

Flagline Guidelines

The North Star Circuit announces a brand new classification of winter guard competition for the 2018 season. The class titled “Flagline” provides an exciting opportunity to introduce marching band programs to the fun & developmental benefits of the winter season. As the winter guard activity has evolved, so have the demands placed on programs, often times making the point-of-entry financially & logistically prohibitive. The new Flagline class aims to reduce the barriers and burdens that currently prevent marching band programs from fielding winter guards.

Isolation Of Skills For Both Students & Instructors

The adjudication criteria of the current Regional A, A, Open and World Class sheets reward complex productions and multi-layered responsibilities of equipment, movement, general effect and design analysis. Instructors not experienced writing winter guard shows can find themselves intimidated with balancing the demands of the four captions, writing drill & choreography while developing & maintaining a training program for the students. The flagline adjudication criteria strips away the complexity and focuses specifically on the skills of one piece of equipment – FLAG.

Details

Minimum show times: 3:30 seconds with 2:30 minimum equipment time
We will use the 6 minute interval time during shows (Same as Regional A Class)
5 members minimum
Maximum of 2 equipment changes
No rifles, sabre, other weapons, or handheld props allowed
Cones/sideline markers allowed
The NSC black tarp will be at all shows so no basketball markers will be visible.



Flagline Division Design Analysis

Composition

- Credit the success of the composing process and successful use of any/all design components

Box 1	Box 2	Box 3	Box 4	Box 5
0 to 6	7 14 22	30 41 51	60 71 81	90 94 97
Seldom Experiences (WEAK) 0 to 6	Rarely Discovers (FAIR) 7 to 29	Sometimes Knows (GOOD) 30 to 59	Frequently Understands (EXCELLENT) 60 to 89	Always Applies (SUPERIOR) 90 to 100

Score

100

Excellence

- Credit the achievement of the performers in form, body and equipment.

Sub Caption Spread Guidelines			
Insignificant Differences	Slight Differences	Moderate Differences	Significant Differences
0 to 1 tenth	2 to 3 tenths	4 to 6 tenths	7 or more tenths

Score

100

TOTAL

200

Design Analysis Criteria Reference

Flagline Division

COMPOSITION

EXCELLENCE

<p>0 to 06 The arrangement generally lacks readability.</p>	<p>0 to 06 Performers are generally unaware of responsibilities.</p>
<p>07 to 29 The arrangement occasionally displays an awareness of the fundamentals of design in equipment, movement or staging. The visual occasionally relates to the sound, most often relative to the basic melody. A need for unification of ideas is obvious. Orchestration of equipment and movement is infrequent. Design elements are singly presented. Incomplete composition might limit scoring potential.</p>	<p>07 to 29 Performers occasionally achieve some of the responsibilities involving space, line, and time. Performers are still learning the principle of moving through space at this level. There is sporadic display of uniformity in ensemble responsibilities relative to staging. Breaks and flaws are frequent. Recovery is not yet understood or attempted. Concentration is a struggle. Precision and accuracy through equipment or movement is still weak. Incompletion may limit performers' opportunity to demonstrate skill and achievement.</p>
<p>30 to 59 The arrangement displays knowledge of the fundamentals of design and logic in equipment, movement, and staging with a beginning reflection of the basic structure of the soundtrack. Dynamic changes are occasionally included. The unity of design elements may be questionable or incomplete. There is some orchestration of the equipment and movement; however, elements are often still single in presentation. The principles of design are basically correct for this level. The composing process shows an understanding of how to blend elements to create a pleasing whole. Ideas are beginning to flow more logically from one to another. The work may still be in progress, but the design ideas are clear.</p>	<p>30 to 59 The ensemble achieves a more consistent demonstration of the principles involving space, line, and time. Ensemble responsibilities are taking on greater clarity, and there is occasional enhancement of the skills with dynamics. Moderate uniformity exists in ensemble responsibilities relative to staging at this level. Breaks and flaws occur but recovery is occasionally beginning to be attempted. Concentration and stamina are starting to develop. Methods and techniques reflect a growing degree of physical and mental development for this class. A style is recognizable but is not well developed. The work may be in progress, but performers have adequate opportunity to demonstrate skills.</p>
<p>60 to 89 The arrangement displays a sound knowledge of the fundamentals of design and logic in equipment, movement, and staging. The composition explores some dimensionality through equipment or body in reflection of the soundtrack. Dynamic changes are becoming apparent. Unity connects the design. Design is correct for this level. The composing process shows logic and design from idea to idea.</p>	<p>60 to 89 Performers understand the responsibilities of space, time and form. Performers show achievement within a basic range of expressive effort changes. There is a growing level of consistency relative to staging. Breaks and flaws are infrequent and recovery is growing. Concentration and stamina are moderately displayed. Achievement is consistent and ongoing for this class level. Style is growing.</p>
<p>90 to 100 The arrangement displays a successful blend of design techniques in equipment, movement, and staging. The design reflects the soundtrack with greater dimensionality in the equipment and movement composing. The unity of elements shows good understanding of design connection. The composition is correct and shows development for this level. The composing process involves sound horizontal orchestration from idea to idea.</p>	<p>90 to 100 Performers apply a good understanding of techniques in ensemble responsibilities with respect to space, time, and form. A growing dynamic range of efforts is applied. The ensemble displays good uniformity in responsibilities relative to staging. Breaks and flaws may still occur, but recovery is growing. Concentration and stamina are demonstrated successfully. Ensemble methods and techniques reflect a good level of development within this class. Style is understood and recognizable.</p>

Flagline Division General Effect

Repertoire Effect

- Credit the effectiveness of the program.

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Seldom Experiences (WEAK) 0 to 6	Rarely Discovers (FAIR) 7 to 29	Sometimes Knows (GOOD) 30 to 59	Frequently Understands (EXCELLENT) 60 to 89	Always Applies (SUPERIOR) 90 to 100

Score

100

Performance Effect

- Credit the effectiveness of the performer.

Sub Caption Spread Guidelines			
Insignificant Differences	Slight Differences	Moderate Differences	Significant Differences
0 to 1 tenth	2 to 3 tenths	4 to 6 tenths	7 or more tenths

Score

100

TOTAL

200

General Effect Criteria Reference

Flagline Division

REPERTOIRE EFFECT

PERFORMANCE EFFECT

<p>0 to 06 The program is confused and unclear.</p>	<p>0 to 06 Performer involvement is non-existent. Excellence does not exist.</p>
<p>07 to 29 The program has some thought and may be clear, though undeveloped. Programs rarely show understanding of design, and are rarely engaging. Chorography and staging rarely have fundamentals of design, and while often weak, can occasionally produce effect. Visual musicality is sporadic. Some attempt is made to coordinate elements. The production value of the program is minimal. Incomplete program could limit scoring potential. Use of color, costume and props hinder the effectiveness of the program.</p>	<p>07 to 29 There is rarely performer involvement in creating an effective performance moment. Performers are discovering the skills of performance effectiveness, but are only rarely applying them. Incomplete shows may limit the individuals' opportunity to demonstrate skill and achievement.</p>
<p>30 to 59 The program is sometimes clear and developed. Programming concepts are sometimes engaging. Program pacing sometimes shows an introductory understanding of the basics of planned effects. Chorography and staging show proper design sometimes. Use of color, costume and props do not hinder the effectiveness of the program. Visual musicality and coordinated efforts yield some designed effects at this level. The program may still be a work in progress.</p>	<p>30 to 59 There is sometimes performer involvement in creating an effective performance moment. Performers are discovering the skills of performance effectiveness, but are only sometimes applying them. The work may still be in progress, but it provides the performers an adequate opportunity to demonstrate skills</p>
<p>60 to 89 The program usually shows development within the level of design for this class and are usually clear and successful. The program usually engages the audience. Program pacing usually shows an introductory understanding of the basics of planned effects. Chorography and staging design usually creates more interest to the program. Variety of effects, visual musicality, and mood are usually sustained. Color, costume and props moderately enhance the program.</p>	<p>60 to 89 There is usually performer involvement in creating an effective performance moment. Performers are discovering the skills of performance effectiveness and are usually applying them.</p>

90 to 100 The program shows full development within the level of design for this class and are clear and successful. The program engages the audience. Pacing demonstrates a successful awareness of the basics of planned effects. Choreography and staging contribute well to the repertoire effect. Color, costume and props effectively enhance the program. Variety of effects, visual musicality, and mood are apparent.

90 to 100 There is always performer involvement in creating an effective performance moment. Performers are discovering the skills of performance effectiveness and are always applying them.



Flagline Division Individual Analysis

Vocabulary

- Credit the technical and expressive skills displayed by the performers. Consider range, variety of the challenges placed on the performers.

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Seldom Experiences (WEAK) 0 to 6	Rarely Discovers (FAIR) 7 to 29	Sometimes Knows (GOOD) 30 to 59	Frequently Understands (EXCELLENT) 60 to 89	Always Applies (SUPERIOR) 90 to 100

Score

100

Excellence

- Credit the achievement of the vocabulary and reward the displayed training by the performers.

Sub Caption Spread Guidelines			
Insignificant Differences	Slight Differences	Moderate Differences	Significant Differences
0 to 1 tenth	2 to 3 tenths	4 to 6 tenths	7 or more tenths

Score

100

TOTAL

200

Individual Analysis Criteria Reference

Flagline Division

Vocabulary

Excellence

<p>0 to 06 The vocabulary generally lacks readability.</p>	<p>0 to 06 Individuals show no training in equipment principles.</p>
<p>07 to 29 The vocabulary is limited, repetitious or presented only as a single effort. Phrasing is short. Techniques relative to gradations of time and weight are rarely included. The choreography is rarely compatible to the individuals' skills. The program is extremely incomplete and may limit scoring potential.</p>	<p>07 to 29 Individuals are discovering the introductory principles. Individuals rarely display uniformity in method and timing, and rarely show training relative to equipment principles. Body development is undeveloped causing variations in the look of the equipment. Breaks and flaws are frequent. Essential efforts are rarely understood and are not yet even written into the book. Knowledge of breath, muscle, tension, or flexion is still not understood or applied. Concentration is weak. The training process is in a developing stage. Program is extremely incomplete and may limit the performer's opportunity to demonstrate skills and achievement.</p>
<p>30 to 59 The vocabulary contains some variety and sometimes combines with movement or staging. The choreography sometimes explores gradations of time and weight, and is sometimes compatible to the individuals' skills. The work may still be in progress, but it provides the performer with an adequate opportunity to develop their range.</p>	<p>30 to 59 Individuals sometimes achieve consistency in method and timing. Principles and expressive efforts are being developed, but may vary from individual to individual or relative to the effort required. Body qualities are sometimes inconsistent causing a variation in the look of the equipment. There is an introductory knowledge of muscle, tension, flexion, rotation, and breath, and is applied in simple efforts. Breaks and flaws still occur and recovery is still a concern. Concentration and stamina are developing and are moderately achieved at this level. Methods and techniques reflect an average degree of physical and mental development at this level. Style is developing. The training process is at a moderate introductory level. The work may still be in progress but the performer has an adequate opportunity to demonstrate skills.</p>
<p>60 to 89 The range of the vocabulary is growing. Phrases usually show dimensionality and usually combines movement and/or staging. The presence of gradations is growing. Choreography is usually compatible to the individuals' skills.</p>	<p>60 to 89 Individuals understand the introductory skills and achieve a consistent degree of uniformity in method and timing. Body development is usually lending support beneath equipment. Knowledge of muscle, tension, flexion, rotation, and breath is usually understood and applied in simple introductory efforts. There are periods of time when written gradations of time and weight are achieved. Breaks and flaws still occur but recovery is becoming evident. Concentration and stamina are developing and are usually achieved for this level. All techniques reflect a good degree of physical and mental development for this class.</p>

90 to 100 The vocabulary contains a good range of skills with variety and versatility. Phrases are lengthening and challenge the performer with a growing range of gradations of time and weight. The choreography is always compatible to the individuals' skills.

90 to 100 Individuals always apply the introductory skills and always achieve a consistent degree of uniformity in method and timing. Knowledge of muscle, tension, flexion, rotation, and breath is always understood and applied. Consistent uniformity exists in individual responsibilities. Breaks and flaws still occur but recovery is evident. Concentration and stamina are present. All methods and techniques reflect an appropriate degree of physical and mental development for this level.