MORE THAN FLAGS ON A FIELD: UNDERSTANDING THE COMMUNITY OF PEDAGOGICAL AND PHILOSOPHICAL PRACTICE OF COLOR GUARD INSTRUCTORS

by

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DEDICATION

This thesis is dedicated first and foremost to my best friend and partner Darryl, whose support was never ending during this whole process; I know for certain I would not have made it through this without you. You are an educator in every sense of the word, and you continue to inspire me every day. This is also dedicated to my parents Ric and Kathy, and my siblings Nicole, Rick, Russ, Jen, and Alex, who cheered me on; to Lawrence DiCerbo and Patricia Anne DiCerbo, PhD., who in addition to my parents provided an amazing model to aspire to; to KC Michel and KC Perkins, who introduced me to the activity that would change the course of my life and provide so much joy and passion over the years.

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The purpose of this longitudinal mixed methods study was to explore what high school color guard instructors in the San Antonio, Texas area currently know about teaching and pedagogy, and how they see themselves as educators. This study was comprised of an initial survey sent to color guard instructors in the area, followed by a case study of three participants. Findings were interpreted through Wenger's (1998) community of practice framework and suggest that color guard instructors act as teachers in classrooms, possess some solid foundational practices, but lack a dynamic understanding of all pedagogical processes. This is likely due to the competitive focus of its governing organizations, as most developmental materials currently available to instructors focus on content knowledge and show design at the expense of pedagogy. The results suggest professional development should be designed and offered to support these non-traditional educators, and that current communities of practice that support color guard should evolve to do so.

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CHAPTER ONE: INTRODUCTION

Joining color guard my freshman year of high school changed my life. In the winter guard season that spring semester, our group missed making finals at the national championships by .2 of a point. Everyone on the team was disappointed, because it seemed like we had lost out. But I secretly didn't mind; to me I was so grateful to be a part of this amazing group and that was enough. Color guard gave me a community to belong to, something I was desperately missing since my family moved to a new state the year prior. In color guard, I found a group of people who accepted me as I was, gave me confidence in myself, and taught me how to get out of my comfort zone and push myself further than I ever thought I could go. Winning a gold medal the following year only proved what I already knew: color guard was something amazing, and I was lucky I fell into it. I never tried as hard in school as I did in color guard. In fact, much of my personal and professional success can be traced back to what I learned by being in color guard.

Problem Statement

Despite its potential to be meet the needs of a diverse student population, color guard is currently limited by its lack of coherent pedagogical processes; currently, there is no established set of criteria for the curriculum, instruction, or assessment of its practices. Further, there is no certification process for instructors in this field—more often than not these instructors are hired for their specific skill set, and not necessarily for their teaching abilities or knowledge of pedagogy. Thus, there is a gap between what color guard *can* teach, and what instructors know how to teach. This gap resides in the knowledge and capabilities of the instructors who teach color guard.

Color guard is an educational endeavor worthy of its own specific pedagogical framework, interrelated to but not dependent upon dance education, physical education, music education, and the teaching of valuable life skills, sometimes referred to as “soft skills”. When assessing color guard’s potential as an educational endeavor, it becomes clear that color guard’s interdisciplinary nature situates it to be both constructive and critical in its approach and implementation. However, because color guard instructors are not certified to teach, nor are educated in pedagogical processes, the prospect of color guard instruction achieving these goals is dramatically lessened. Therefore, professional development (PD) must be created to support the growth of color guard instructors and their use of pedagogical processes. In order to create PD, it is necessary to determine what pedagogical processes color guard instructors currently use.

Statement of Purpose

The purpose of this study is to explore what color guard instructors in the San Antonio, Texas area currently know about teaching and pedagogy, and how they see themselves as educators. Currently, the state of Texas has no certification process or teacher education programs for color guard instructors, and many districts define their position as an independent contractor, paraprofessional, or assistant teacher. Color guard instructors are teaching students a significant amount of time over the course of the school year, both during the school day and after. It is important to explore how color guard instructors choose the strategies they use, their reasoning for doing so, and whether there should be consideration of a possible certification or teacher training requirement for color guard instructors in the future.

Topic Rationale

Personal Rationale

I was eighteen years old when I first became a color guard director. I was hired about two weeks after the semester had started at a brand-new school in the foothills of the Rocky Mountains in Colorado; it seemed they had trouble finding someone who would make the daily commute, and I was the only one willing to do so. I was convinced I was ready to take on this responsibility—even at such a young age, I had accumulated a fairly strong resume as a performer. I had spent my four years of high school in a color guard program that was nationally recognized and highly competitive and had already marched two years of drum corps. But my naivete and confidence met with many challenges I was not prepared for. Some seemed innocuous, such as when a parent didn't like the uniforms or flag designs I had chosen and attempted a coup. Other challenges were more complex, like when the students discovered I was only several months older than some of them, making my authority questionable. Since it was a brand-new school the program truly had to be built from the ground up, and I had no clear idea on how to do so. The most devastating challenge I remember is when a student tried to commit suicide that semester, and I realized then how woefully unprepared I was to be a teacher. I had no idea how to help this young student deal with everything she was going through, nor how to help her peers process the event.

After a few years of being a director for this school, and a choreographer and technician at several others, I moved to another state to pursue school and a new environment. Still, the challenges remained—it was one thing to teach a student to spin a flag or rifle or sabre; it was quite another to teach them to become successful and capable young adults. I didn't necessarily struggle with teaching technique or cleaning choreography; I felt woefully unprepared for the

realities that come with working in a school environment. Over the years, I have watched other young instructors struggle with the same issues I had experienced myself—instructors who have the technical knowledge and the marching experience needed but are unable to bridge that knowledge with effective pedagogy.

For many of us, color guard is more than just spinning equipment in a gym or on a field. It is a community that has always been remarkably inclusive, particularly for those on the margins or treated as such. It is a community that can have a transformative effect on students' lives, giving them the soft skills needed to be successful in the "real" world. Ultimately, it is an activity that teaches so much more than how to spin in time with your peers. Color guard is not simply an appendage to music and dance programs across the country—it is an educational endeavor in its own right. One of the reasons that it is not treated as such is its lack of pedagogical processes and effective teacher instruction.

Professional Rationale

The color guard activity, and its national governing body, Winter Guard International (WGI) prides itself on being an artistic endeavor—one that celebrates artistry and competition above all else. WGI defines color guard as "the sport of indoor color guard. Modern color guard is a combination of the use of flags, sabers, mock rifles, and other equipment, as well as dance and other interpretive movement. Color guards can be found in high schools, middle schools, some universities, and also some independent organizations, some of which are related to drum corps" (WGI, 2019a).

While Drum Corp International (DCI) drum corps (which include color guards) compete outdoors in the summer, winter guards compete indoors over the winter and spring seasons. They can compete at the independent level, or the scholastic level where high schools compete. WGI

has evolved and expanded over the past forty years, adding a separate indoor percussion component and an indoor wind ensemble component over the years (WGI, 2019a). Local winter guard circuits act as local governing bodies but operate within the WGI umbrella.

Each color guard program that competes at WGI designs a winter guard show that is performed in a gymnasium or arena for competitive purposes. Each is most often designed to sound-tracked music, although spoken word, live music, or moments of silence are sometimes used. The majority of educational programs offered through WGI are centered on the specifics of creating artistic and well-designed shows: how to design, how to choreograph, how to be competitive, etc. There are some instructional videos on what the correct technique should look like for dancing or spinning different types of equipment, and most tend to lean towards offering content knowledge (WGI, 2019b). This creates an unbalanced offering of teacher education materials as WGI does not really offer any programs that center on the methods and practice of teaching itself, known as pedagogy (Sullivan, 2009).

Pedagogical content knowledge (PCK) has more recently been defined as "a collection of teacher professional constructions, as a form of knowledge that preserves the planning and wisdom of practice that the teacher acquires when repeatedly teaching a certain topic" (Hashweh, 2005, p. 290). In simpler terms, pedagogy is the art and practice of teaching. Shulman (1986) argued that many teacher education programs focus too much on pedagogy and not enough on subject matter content knowledge. However, Shulman (1986) doesn't argue that content knowledge should be taught at the expense of pedagogy, but rather that each should be given equal importance in the process. From this perspective, pedagogy and content knowledge are not considered mutually exclusive ideas but should work together to create a deeper understanding.

This lack of pedagogical training is not meant to be a critique of WGI; rather, it is important to point out that because it is competitively based, WGI's end goals are different than that of the public or private schools that high school scholastic color guards operate within. WGI may not offer pedagogically based training materials because it views itself as a competitive sport first, and an educational endeavor second. Within this paradigm, competitive goals are served first.

Many local circuits in Texas do provide some type of development to its color guard instructors. However, because these local circuits operate within the larger framework of WGI, they adhere to its rules and regulations. As such, they too are focused on the competitive aspects of color guard, and the majority of their educational content is centered on providing content knowledge in pursuit of competitive aims. They do not offer any developmental content that educates instructors on pedagogical content knowledge.

One of the local circuits that operates here in San Antonio, the Texas Color Guard Circuit (TCGC) has spent the past couple of years expanding the development opportunities they offer, with plans to expand further pending budget increases (S. Howard, personal communication, Feb. 11, 2019). This is certainly encouraging, but this circuit only represents Texas color guards from Austin, San Antonio, Houston and surrounding areas, which is only a small percentage of high school color guards in Texas. Despite this, it is hopeful that TCGC will take active steps to create a more balanced approach to creating and delivering teacher education materials in the future.

Summary of Key Topic Literature

Because no current educational research exists about color guard, completing a literature review of this topic was challenging. In order to establish how color guard instructors teach in

the school environment, specifically those that teach in Texas, the choice was made to compare them to other non-traditional types of teachers to draw for similarities or differences. This meant exploring fine arts fields that include dance education, but also literature regarding physical educators and coaches and paraprofessionals. By utilizing this strategy, evidence of their role as an educator is brought more into focus through comparison.

The challenges of learning to teach in the absence of a formal training program is highlighted by explaining color guard instructors' reliance on the apprenticeship of observation model, first discussed by Lortie (1975) that argues that teachers learn to teach through observing how they themselves were taught. A description of social learning theory as defined by Wenger (1998) is offered as a way to frame the concept of the communities of practice first explored by Lave and Wenger (1991). Wenger (1998) defines communities of practice (CoP) simply as "a kind of community created over time by the sustained pursuit of a shared enterprise" (p.45) and sets the stage for understanding how color guard operates as a CoP.

Operational Definitions

Since this is a new field of study, many outside of the color guard activity are likely unfamiliar with the terminology that is used within it. Therefore, some operational definitions are given below, so that those unfamiliar with color guard will gain some insight into how we talk about our field. Those persons reading this who are involved in color guard may wish to argue the finer points of these definitions but should keep in mind that they are offered for an audience that is unaccustomed with what we do or the language we use.

Color guard: For the purposes of this study, color guard is defined as the members of the fall high school marching band who spin various equipment on the field and dance to the music.

In the winter, color guard students compete within their own circuits, independent of the marching band. Their purpose is to bring a visual representation to the music that is played, and today color guard is also viewed as an artistic expression in its own right, and not simply an appendage to the music program. While rooted in the same military history, it should be noted that this form of color guard is a different activity than traditional military color guards, where "a person in uniform holds a flag in a ceremony or parade" (Merriam-Webster, 2018).

Chunking: the terminology used to describe running long phrases of choreography at one time. Chunking is a teaching technique often used in color guard, as it is believed that repetition builds muscle memory.

Cleaning: the term used to describe coordinating choreography amongst the performers so that it is executed as an ensemble in time and with the correct technique and performance qualities.

Drum corps: Evolving from military parade corps containing bugles, drums, and a color guard that presented the national flag, drum corps today now compete against each other across the country over the summer by performing complex visual and music pieces on a football field, and participants must be under the age of 22 years old (Odello, 2015). They are not affiliated with academic or scholastic institutions and operate as independent organizations. Drum Corps' main governing body is a private organization called Drum Corps International (DCI), which dictates the rules of competition (Odello, 2015), schedules the competitions, trains and coordinates the judging community, and sets standards of conduct expected for each drum corps that operates within its domain. Color guard remains one of the components that make up a drum corps group.

Ensemble instruction: This type of instruction involves "running" a piece of choreography with the whole group, and typically whomever is running the ensemble is the person providing direction to the group as to how many counts of choreography will be taken for any given rep. Feedback and information provided are usually given as general comments that the entire ensemble can apply, or that will benefit the most students in the group.

*Equipmen*t: props that color guard students utilize as part of their choreography. Typical equipment used derives from the traditional color guard equipment of flags, rifles, and sabres; however, many other types of equipment or variations of standard equipment can be used.

Spinning: the verb used to explain manipulating equipment through space and time. Equipment choreography is created to reflect the music it is visually representing, and members are expected to spin their equipment in time with their peers (much like synchronized swimmers or dancers are expected to move their bodies synchronously), unless the choreography is designed in an asynchronous fashion.

Technician: often referred to as a "tech", this member of the teaching staff focuses more on the details of spinning a piece of equipment in accordance with the chosen technique program. Technicians typically focus on individual instruction but will also run ensemble instruction if needed by the director to do so. Tech is sometimes transformed into a verb, as in "I am teching".

Conceptual Framework

This study uses a post-structural and pragmatic approach, relying on the concept of Communities of Practice introduced by Lave and Wenger (1991) as a framework to support an

understanding of how color guard operates as an educational endeavor. The concept of Communities of Practice (CoP), is built on the premise that learning operates as a social activity. Because of its social nature, CoP can operate in many environments and are not tied solely to the rigid and formal environment of academia.

A community of practice exists within a domain of interest. People outside of the community may not value the interest or expertise the way those within these communities do. While often informal in structure, there is still an ideology or framework that everyone operates within. The term Legitimate Peripheral Participation (LPP) was originally used by Lave and Wenger (1991) to explain how situated learning within these communities account for old-timers helping newcomers and acknowledges there are varying levels of mastery that exist at the same time. Members at all levels of a CoP help each other by sharing information, learning from each other, or offering feedback, advice, or support. Each individual can operate within the domain to learn and develop individually while still supporting the group goals of the community. Thus, we can view a CoP as a shared domain where community members actively learn from each other to develop their skills, gain competence, and grow the community over time. As an activity that operates outside of the educational landscape, color guard has its own CoP. Therefore, this conceptual framework was chosen as a way to explore color guard instruction.

Alongside focusing on the perspectives, thought processes, and lived experiences of the instructors, a critical lens was used to explore what current gaps exist in the pedagogy of color guard teachers, in hopes of developing transformative teacher professional development programs in the future.

Brief Overview of Methods

This study was designed with an explanatory mixed methods approach to collecting and interpreting data. The project was conducted longitudinally over the course of a fall semester of marching band. Quantitative data about the philosophical approach to teaching was collected through a survey sent to color guard instructors in the area. Qualitative data was collected through a case study comprised of three participants who completed two personal interviews, participated in a focus group interview, and submitted responses to three journal questions. The data were coded inductively to find emerging themes centered on color guard instructors' philosophical approach to teaching, their use of curriculum, instruction, and assessment strategies, and how they developed these strategies absent any formal training or teacher certification. Emerging themes were viewed through the lens of a CoP framework to better understand how color guard operates as an activity, how it fits into the school environment, and how it is educational.

Research Questions

The following questions were used to create and guide the initial research project and collection of data:

1. What do color guard instructors know about teaching and learning? And how do they see themselves as educators?
    a. Since there is no certification process or teacher education program for color guard, how do color guard instructors learn to teach?
    b. What is their philosophy and approach to teaching?

Scope and Significance

No academic research currently exists on color guard as an educational endeavor. The hope is that this initial study will generate further interest in exploring how color guard fits within the educational landscape. While students in color guard represent a small percentage of the student population in most schools, parallels can be drawn between color guard instructors and other types of isolated teachers such as fine arts teachers, paraprofessionals, and physical educators.

Assumptions

This entire projects rests on the assumption that color guard is an educational endeavor in its own right and has already been established as such. While many districts in Texas offer high school color guard as fine arts credit, physical education credit, or both, this is not the case in other areas of the country where students participate in it as an extracurricular activity. Because of this unequal treatment of color guard, and its relative newness compared to other fine arts subject, limited academic research exists regarding color guard specifically; one may find research in relation to drum corps, of which color guard is a component, but this research is most often rooted in music education, so color guard is rarely specifically mentioned or discussed. Future research could explore the educational aspects of color guard in more detail; trying to do so here runs the risk of creating an unwieldy and unfocused data set.

Limitations

This research study is limited to how color guard instructors in the San Antonio, Texas area approach teaching high school color guard programs. Three instructors were chosen to participate in a case study, and this sample size is not meant to reflect how all color guard

instructors operate across the country, or even across the state. Given that color guard is not taught as a class in all parts of the country, it is important to keep this in mind as data are interpreted.

Significance

Color guard instructors are often hired as independent contractors to teach color guard skills to students. As such, they are not required to possess teacher certification, and operate as a teacher's assistant to the band director who oversees the marching band program. This lack of formal training can sometimes cause a gap to emerge between what should be taught and what is taught to color guard students. While color guard instructors would benefit from professional development that is created to address their unique teaching situation, other types of non-traditional staff could also benefit from its creation.

Chapter Summary

This chapter provided an overview of the research problem posed. Given the amount of time that color guard instructors spend teaching students each week, it is important to explore their approach to teaching, identify how they developed this approach, and how they see themselves as educators. Doing so will determine what professional development is needed and whether a certification process should be implemented to ensure that classroom instruction is effective and high quality. Operational definitions are provided, as well as a summary of key topic literature that established how color guard instructors share similarities to other types of non-traditional educators. The conceptual framework of Lave and Wenger's (1991) communities of practice is introduced. The scope and significance of the project were discussed, and an explanation of the assumptions and limitations concluded this chapter.

CHAPTER TWO: LITERATURE REVIEW

Introduction

There is very little research completed on the color guard activity; an extensive search through multiple databases produced a single article from Taiwan regarding the physical capabilities needed to be successful in color guard (Hsia, Hsu, & Jen, 2009). A second article was discovered that discusses the sensitivity of visual speed that color guard performers possess (Matthews, Welch, Coplin, Murphy & Purtiz, 2017). Nothing could be ascertained regarding color guard as it relates to education. Because color guard is being established as a new field of inquiry within the education field, this literature review spends some time explaining what color guard is, how it operates in Texas, and how color guard instructors share similarities to other types of non-traditional educators in schools, such as other fine arts instructors, physical education teachers and coaches, and paraprofessionals. An explanation of the apprenticeship of observation defined by Lortie (1975) and social learning theory as defined by Wenger (1998) follows, and then proceeds to a discussion of communities of practice as defined by Lave and Wenger (1991) and Wenger (1998, 2002, 2014) in subsequent works. This chapter concludes with an explanation of how color guard operates as a community of practice.

Color Guard in Texas

The state of Texas offers an enriching fine arts experience for its students, most specifically within high school music programs. The outstanding achievement of music students in the state is likely due in part to the inclusion of Fine Arts in the state's Texas Essential Knowledge and Skills (TEKS) in 1998 as guidelines, becoming a requirement in 2003 (Hielig, Cole, & Aguilar, 2010).

Of the 1,025 high schools in Texas that reported data to the National Federation of State High School Associations (2018), total student participation in high school band was estimated at well over half a million students during the 2017-2018 school year. The inclusion of so many students in music classes at the high school level has resulted in the need for extensive support staff, especially in band programs, to keep teacher-student ratios manageable and instruction detailed and effective. These support staff members often specialize in specific areas of instruction, allowing the band directors to focus on the overall group learning environment and manage their immense workloads more effectively. In many cases, these support staff members are hired as independent contractors for their skill set and not necessarily for their teaching abilities or knowledge of pedagogy. This is particularly true for high school color guard, a component of the marching band program.

Color guard students are the members of the fall marching band who spin equipment on the field and dance to the music. In the winter, they compete within their own local and national circuits, independent of the marching band. The purpose of a color guard is to bring a visual representation to the music that is played, but many within the color guard community view it as an artistic expression in its own right, and not simply an appendage to the music program.

The interdisciplinary nature of color guard means it has the opportunity to teach multiple, complex skills and knowledge from several disciplines. One could argue (and future researchers certainly should) that in addition to teaching dance, color guard teaches content in physics, physical education, and music. Moving equipment through space and time requires psychomotor skills and an understanding of physics; spinning in time to music requires an understanding of time signatures; performing complex drill moves on a field requires spatial awareness. Due to this interdisciplinary structure, it is imperative that color guard instructors are equipped to handle

the many demands of teaching effectively and possess content knowledge from a variety of subjects.

Where Color Guard Instructors Fit into the School Environment

While specific standards for color guard were created with the implementation of the Texas Essential Knowledge and Skills (TEKS) in 1997 (see Appendix D for a copy of the original color guard TEKS), future iterations of TEKS seem to have pared the color guard section out, and based on current course descriptions, schools and districts (at least, those in the San Antonio area) most likely justify the class through the Dance TEKS that currently exist; in an assessment of course catalogs for school districts in the area, color guard is often designated as 'Flags' levels I-IV, and is listed alongside band and music courses as opposed to alongside dance courses (Northeast Independent School District, 201; Northside Independent School District, 2019).

Using the dance TEKS for color guard paints an incomplete picture, however, as the experience of moving equipment through space and time adds an extra dynamic that is simply not accounted for within them. Even though color guard members are meant to learn the dance TEKS as part of their participation, color guard is distinct and fully separate from all other high school dance programs. This is likely due to the fact that color guard operates under the marching band umbrella in the fall and is treated as a separate entity from high school dance programs. A search for information from various national dance organizations failed to produce any mention of color guard, further insinuating that color guard is not directly linked to the dance community; as such, one can assume that most certified dance instructors do not have the skills needed to teach the added responsibilities of color guard. Despite this separation from the dance

community, color guard's inclusion with marching band remains beneficial, as fall color guard can satisfy the required physical education credit needed to graduate because fall marching band is considered a suitable substitution (Waggoner, 2011).

While band directors participate fully in the day-to-day functions of the school environment, color guard instructors are isolated and disconnected from it. This is not unlike other types of isolated instructors who operate within a unique teaching environment, such as physical educators and coaches (Barnson, 2010).

Similarities to Other Fine Arts Instructors

Many Fine Arts teachers face similar isolation in their schools, as they may often be the only person in their field that teaches at their school (Maher, Burroughs, Dietz, & Karnbach 2010). In this respect, color guard instructors are similar, as many programs may only have one color guard director teaching students. In some cases, larger marching band programs may include additional support staff such as assistant color guard directors or technicians. Nonetheless, in these cases interaction with school staff and administrators remain limited.

Color guard instructors in Texas share similarities to dance instructors, especially given that both currently rely on the dance TEKS for their curriculum. Like color guard, dance can develop students beyond the existing curriculum by teaching valuable life skills (Minton & Hoffmeister, 2010). Color guard and dance also embrace somatic learning. The field of somatics explores the "experience of the self in the present moment" (Lester, 2017). With somatic learning, students are taught to make connections between how they feel, what they feel physically, and the actions they are taking in the moment. In color guard, this process is often referred to as developing "muscle memory", and dancers are often taught through a similar process. Both color guard and dance students often perform in front of large crowds

at high school sports events and compete in local and national circuits for their respective activities.

Similarities to Sports Coaches and Physical Educators

Many coaches feel a lot of pressure to be considered experts in their chosen sport, and as a result their personal learning needs are often dismissed (Hay, Dickens, Crudgington & Engstrom, 2012). Because color guard instructors are hired for their specific skills set, they are somewhat similar to many sports coaches in this respect. Both color guard instructors and coaches teach students in a team environment, and while students (or athletes) work to improve their skills individually, it is with the intent to meet group goals and growth—group growth is never overshadowed by individual accomplishment. Color guards compete at competitions in the same way many sports teams do. In sports culture "we measure success by how successfully one competes" (Nelson & Dawson, 2017, p. 307), and this is the focus of the color guard activity as well. As a result, even though both sports coaches and color guard instructors are teaching students skills and knowledge, it is often with the express purpose of being competitively successful. This is not to suggest that teaching for competitive reasons is wholly undesirable. While the concept of competition-based learning (CnBL) is discussed quite a bit in conjunction with game-based learning (Burguillo, 2010) and computer education or instructional technology, CnBL is a concept that can be leveraged for effective student learning in other academic areas, especially as it relates to collaborative learning environments (Burguillo, 2010).

Physical education teachers and coaches are not seen as part of traditional school faculty, and as a result face marginalization (Barnson, 2010), even though they are teaching students on a daily basis. In addition to shared feelings of isolation, color guard and physical educators often

face indifference from the school community. Similar to color guard, physical education is often viewed as unnecessary and receives insufficient support and resources (Beddoes, Prusak, and Hall, 2014).

Both coaches and color guard instructors are in a prime position to translate their current skills into an educational environment successfully. Teachers who also coach sports have shared how coaching informs and elevates their teaching practices. Hankey (2014) shares how the practices of reflection and rigor learned through coaching have made her a better educator, as well as creating spaces for students to fail that ultimately strengthened their overall learning experience.

Similarities to Paraprofessionals

Paraprofessionals are defined as “an individual trained to assist a certificated or licensed teacher in the K-12 setting” (Sullivan, 2009, p. 370). Paraprofessionals are trained on the job, and their training is often limited (Fisher & Pleasants, 2012). This is a similarity that most new color guard instructors share. Paraprofessionals are not certified teachers either, and operate as support staff in classrooms who may spend a good amount of time providing instruction as well, even though they are not certified to do so (Fisher & Pleasants, 2012).

While the term paraprofessional is a term used in special education, it is sometimes used in other fields. Conway, Rawlings, & Wolfgram (2014) document the case of a music paraprofessional teaching in a high school band program. Like other paraprofessionals, the music paraprofessional struggled with understanding the core roles and job requirements as a paraprofessional because they were never made clear. As a paraprofessional he was not responsible for managing the classroom, developing lesson plans, co-teaching with the band

director, or assisting with logistics, but felt compelled to do so because of his commitment to the program and students (Conway et al., 2014).

As with many paraprofessionals, color guard instructors are tasked with teaching even though they are often not certified to do so. This does not mean they are incompetent or that they should not be teaching. Rather, the solution resides in offering them professional development and training, so that they can be more effective in doing what they already do.

The Apprenticeship of Observation

In the absence of formal teacher education programs, color guard instructors are left on their own to develop their teaching practices. As a result, they most likely rely on seeking advice from peers and developing informal mentor relationships. Outside of these informal partnerships, it is likely they rely heavily on the apprenticeship of observation, first outlined by Lortie (1975), which suggests that teachers model their own practice based on the observations they made of their teachers when they were students. Because of this, pre-service teachers enter their teacher training programs with entrenched beliefs and assumptions about teaching. The internalization of these observations creates a barrier to creating reflective practices that would otherwise enhance one's teaching practices (Westwrick & Morris, 2016).

Mewborn and Tyminski (2006) challenge Lortie's arguments, stating that over time this apprenticeship of observation model has become widely accepted because it "takes on the air of authority through repetition, instead of empirical evidence" (p. 30). Through their research, they challenge the notion that the apprenticeship of observation is the reason that teacher education programs fail. Instead, they argue, the apprenticeship of observation can be a source for identifying positive behaviors for new teachers to emulate as much as negative ones to avoid. This claim is supported by recent research in this field of inquiry (Smagorinsky & Barnes, 2014).

Whether one believes the apprenticeship of observation should be challenged because of its problems, or leveraged because of its potential, both sides of the argument acknowledge that it exists. It is something that all teachers must contend with in some shape or form. What is interesting to note here is that the apprenticeship of observation model is always discussed in terms of how it relates to training new teachers and ultimately teacher education programs—something that color guard instructors currently do not have access to. Because color guard instructors do not have the same training experience as pre-service teachers, we must study how they learn to teach through the apprenticeship of observation, simply because it is one of the only forms of training they have access to.

The apprenticeship of observation only assists in understanding one aspect of color guard instruction; mainly, how one learns to teach color guard. To understand multiple aspects of color guard instruction, we have to look more broadly at the problem. The next section presents an overview of social learning theory as a way of understanding how we learn in social contexts. A discussion of communities of practice originally discussed by Lave and Wenger (1991) follows as a way of understanding how color guard fits into the learning environment.

Social Learning Theory

In social learning theory, learning is a social process, and learning cannot be separated from the social situations. Etienne Wenger-Trayner explains "the theory does not separate learning from the becoming of the learner" (Farnsworth, Kleanthous & Wenger-Trayner, 2016, p. 145). In using social learning theory, Wenger-Trayner (2013) is not interested in making claims about the world that are right or wrong, or true or false; instead, he uses social theory as a way to " to organise a perspective on the world" (p. 105). As such, practice and theory are

inextricably linked, and each informs the other (Farnsworth & Solomon, 2013). Wenger (1998) breaks social learning theory into four components; meaning, community, practice, and identity. Each of the four components come together to describe how learning occurs in a social space. How the components are integrated together can be seen in figure 2.1.

Meaning

According to Wenger (1998) meaning is “a way of talking about our (changing) ability-individually and collectively-to experience our life and the world as meaningful” (p. 5). Meaning is something we are constantly negotiating and renegotiating as part of our daily experiences. It is not something that operates in a vacuum, instead being shaped by the constant learning and experiences we encounter.

Community

For Wenger (1998), community is the “social configurations which our enterprises are defined as worth pursuing and our participation is recognized as competence (p. 5). As noted in figure 2.1, we learn in a community through belonging to that community. A person who attends a color guard competition may learn something about the activity, and a person who performs or teaches in the community learns because they are part of the community over a sustained period of time. The amount or detail of learning within a given context may be different but is always tied directly to participation in the community.

Practice

Wenger (1998) defines practice as “a way of talking about the shared historical and social resources, frameworks, and perspectives that can sustain mutual engagement in action” (p. 5). It

is the ideological underpinnings of what we believe. It is not just the thoughts or beliefs we hold, but the actions we take. It is the resources we develop to support our enterprises. And it encompasses the things we do to support our peers within the community.

Identity

Wenger (1998) defines identity as "a way of talking about how learning changes who we are and creates personal histories of becoming in the context of our communities" (p. 5). Since we are constantly in a state of learning, we are also constantly in a state of becoming. Within a community of practice, members evolve their identities over time as they gain knowledge, competence and old-timer status.

Figure 2.1 Components of a Social Theory of Learning: an Initial Inventory

From *Communities of practice: Learning, meaning and identity,* by E. Wenger, 1998, New York, NY: Cambridge University Press. Copyright [1998] by Cambridge University Press. Reprinted with permission.

Communities of Practice

The term 'community of practice' (CoP) was first used in by Lave and Wenger (1991) during their discussion of situated learning and Legitimate Peripheral Participation (LPP). Because learning is viewed as a social activity that can occur in any context, situated learning was described to explain people learning through situations they encounter in the social world. On-the-job training would be an example of situated learning. Lave and Wenger (1991) move situated learning into LPP by explaining how situated learning occurs in an environment, and "provides a way to speak about the relations between newcomers and old-timers, and about the activities, identities, artifacts, and communities of practice and knowledge. It concerns the process by which newcomers become part of a community of practice" (p. 29). If one considers situated learning as a way to describe what is being learned, and a community of practice as the framework that this learning occurs within, LPP describes where these learners are positioned within that framework. After further exploration in subsequent works, Wenger evolved the term from LPP to *knowledgeability* (Omidvar & Kislov, 2014) because of the expanded role it encompasses, where "knowledgeability is not just information, but an experience of living in a landscape of practice and negotiating one's position in it" (Farnsworth, Kleanthous, Wenger-Traynor, 2016, p. 142).

Wenger (1998) ultimately expanded and explored the idea of communities of practice, asserting that "we all belong to communities of practice. At home, at work, as school, in our hobbies--we belong to several communities of practice at any given time" (p.6). However, in subsequent works, Etienne Wenger-Trayner and Beverly Wenger-Trayner (2105) make a clarification that is crucial, in that the difference between a hobby and a CoP is that in a CoP members are practitioners, explaining that:

> A community of practice is not merely a community of interest-- people who like certain kinds of movies, for instance. Members of a community of practice are practitioners. They develop a shared repertoire of resources: experiences, stories, tools, ways of addressing recurring problems—in short a shared practice. This takes time and sustained interaction. (p.2)

From this sense, we should view a CoP as something that operates over a sustained period of time and as such, it is not static but is constantly growing and evolving. In addition, this idea of *shared practice* is crucial to understanding the different between a hobby or interest and a CoP. Wenger (2002) breaks the concept of CoP into three structural elements: *domain*, *community* and *practice*, and these are all shared processes.

The domain is a *shared* domain that everyone in the community operates within, that "creates common ground and a sense of common identity" (Wenger, 2002, p. 27). It is not necessarily a physical space, but rather the boundaries within which members operate. The community is a *shared* community, which Wenger (2002) defines as something that "creates the social fabric of learning" (p. 28). Members of a CoP are responsible for supporting each other in the community, helping each other to grow and develop their skills and achieve competency-- according to how the domain defines competency for their community. The practice is *shared* practice that Wenger (2002) defines as "a set of frameworks, ideas, tools, information, styles, language, stories and documents that community members share" (p. 29). Wenger (2002) goes on to say that in addition to being the structure of a CoP, domain, community and practice are also three types of motivation for joining a CoP, and this should be considered as a practical model for successfully creating one.

Wenger (1998) developed the concept of communities of practice further, suggesting that people actually operate in landscapes of practice that have overlapping boundaries and peripheries. Etienne Wenger-Trayner and Beverly Wenger-Trayner (2014) dissect this concept, explaining that in landscapes of practice "professional occupations, and even most non-professional endeavors, are constituted by a complex landscape of different communities of practice" (p. 15). In other words, most people not only have to navigate the complexities of one organization but many, and then must consider how each of those communities interact or intersect with each other in the process. This is certainly true for color guard. Members of the color guard community must navigate their own CoP through WGI, as well as other CoPs that they operate within, such as the marching band CoP, the University Interscholastic League (UIL) CoP, the Bands of America (BOA) CoP, and of course the school CoP. Each have their own domain, community, and practice that may overlap or share similarities in some areas, but not in others.

To accommodate this idea of landscapes of practice, E. Wenger-Trayner and B. Wenger-Trayner (2014) evolved the idea of competence and knowledge by using the term 'knowledgeability'. Since people operate in more than one community of practice at any given time (Wenger, 1998), the concept of knowledgeability allows us to understand how we can possess different levels of knowledge (and thus competency) across and within these different communities of practice (Omidvar & Kislov, 2014).

In summary, communities of practice are not static, and they are not mutually exclusive domains; everyone belongs to many communities of practice, and sometimes they overlap. As a result, members are constantly navigating their position within these communities, and they are always learning and developing and gaining competence--it is a process that never really ends.

The concept of communities of practice is not without critique, as Hughes (2007) argued that the concept of CoP is too broadly and multiply defined to be of much use from a theoretical perspective. Wenger-Trayner himself acknowledges this critique and recognizes that others have challenged his theory because it is not fully rooted in empirical data (Omidvar & Kislov, 2014). Wenger-Trayner argues back, saying “For me, it’s like ‘does this make a difference in the world?’. I’m a bit more interested in that than in whether the concept is kept pure” (Omidvar & Kislov, 2014, p. 270). Some may view the ambiguity that CoP theory contains as a drawback. When assessing color guard as an activity though, this flexibility is appreciated, as color guard doesn’t fit neatly into any one category. It is part dance, part music, part physical education, and wholly collaborative in its construction. With this in mind, we look now to how color guard operates as a community of practice.

Color Guard as a Community of Practice (CoP)

Community and Domain

Etienne Wenger-Trayner defines a domain as “the area in which a community claims to have legitimacy to define competence” (Farnsworth, Kleanthous & Wenger-Trayner, 2016, p. 143). Outdoor color guard is subsumed within a high school marching band program, and subject to its community of practice domain. This creates an interesting dichotomy here in Texas, as the University Scholastic League (UIL) does not account for color guard in any of its adjudication sheets (UIL, 2019b). The UIL was created by the University of Texas at Austin to “provide educational extracurricular academic, athletic, and music contests” (UIL, 2019a). Color guard is not mentioned in any of its materials, nor on its website. Outside of Texas, the most well-known and respected national governing body for high school marching bands is an organization called Bands of America (BOA). BOA does not include color guard in any of its adjudication sheets

either. In fact, the word 'color guard' is never mentioned once in its 48-page adjudication handbook, and the word 'dancer' is only mentioned once (BOA, 2019). Clearly, this sends a strong message about how color guard is valued (or in this case, not valued) within the marching band domain.

The national governing body Winter Guard International (WGI) oversees the indoor portion of color guard, which operates in the winter and spring seasons. WGI is where the color guard CoP operates, and even though WGI holds no authority within the fall marching domain, it's the only national organization that offers policies and procedures, support, resources, guidance, and adjudication practices for the community. Local color guard circuits may also offer these things, but only as they pertain to the winter guard season, and most often under the umbrella of WGI. As such, color guard is left mostly to its own devices during the fall marching season. Thus, in reviewing the domains of communities of practice that exist for color guard, there are clear gaps to consider. When considering how these different communities of practice intersect as landscape of practice, it becomes easier to understand Wenger's (1998) point that landscapes of practice account for boundaries, where discontinuities will exist between CoP, and peripheries, where continuities exist.

Practice

If we consider the many ways that color guard has "a shared repertoire of resources" (Wenger, 2015, p.2), the practice of color guard becomes clearer. For example, color guard has its own set of rules and regulations for competitions. Problems are addressed through a series of protocols where members can submit suggestions for rule changes in future competitive seasons. Color guard has its own set of technical terms, some of which were shared in the operational

definitions section in chapter one of this paper. Photos and videos are shared via social media, and videos and webinars are offered to instructors who want to learn about a specific topic. There are certain foundational technique programs that are used to teach fundamentals on equipment. Artistic qualities and aesthetics are valued within the community that may not hold value outside of it. We have our own stories that encompass triumph, loss, joy, pain, humor, sadness, and everything in between.

Color guard also operates in schools in a very specific way. Whether color guard is considered a class or an extracurricular activity, a gym or large space with high ceilings is needed to practice. Performers must stretch before dancing and warm up their hands before spinning to avoid injury. Instructors need to know the signs of a potential concussion, and how to properly assess injuries, because when equipment is flying through the air, things are bound to go wrong sometimes. Building muscle memory, what some might call "somatic" learning, is a big part of how we teach. These are just some examples of the many ways the concept of practice envelops our community.

Reification

Wenger (1998) defines reification as "the process of giving form to our experience by producing objects that congeal this experience into 'thingness'" (p. 58). Reification are the forms, documents, things, etc. that work alongside participation that ultimately shape our experiences within a community of practice. Wenger (1998) goes on to explain that "reification shapes our experience. It can do so in very concrete ways. Having a tool to perform an activity changes the nature of that activity" (p. 59). The rules and regulations for judging competitions is an example of a reification in color guard's winter season. The rules as set forth depict how long

shows can be, how large of a space performers can use to perform their shows, what actions may result in penalties, etc. The rules and regulations document reify how winter guards should conduct themselves. This in turn defines how winter guard shows are constructed. When rule changes are made, the possibilities for how shows are constructed and performed can also change. This same reification occurs with the construction of the adjudication sheets that judges use to place guards at competitions. Should categories within the adjudication sheets change, one could reasonably expect that winter guard shows would change to promote the categories that hold the most value when being judged.

Identity

As mentioned earlier, we are constantly in a state of becoming. This means that learning and identity are intimately related. Wenger (1998) would say that within a social theory of learning, learning is the same as being. Etienne Wenger-Trayner and Beverly Wenger-Trayner (2014) also argue that knowledgeability and identity can be linked "if identification is understood as something that is modulated across the whole landscape" (p. 14). Identity is not just who we are or what we do, it is both. Our identities intersect between how we see ourselves, and how others see us.

Kubiak et al. (2014) describe the concept of multimembership within landscapes of practice, and how these competing demands on our identities can pull us in different directions, sharing that "this can require that people modulate their identification-that is, vary the strength or nature of their identification to the different communities of practice in their life" (p. 64). Kubiak et al. (2014) go on to point out that some individuals "find that they do not fit in" (p. 65) within a specific community of practice because certain identities are welcomed over others. In terms of

color guard instructors, they teach students but are not seen as teachers by the school community, and they are not considered fully part of school staff by administrators. Fall color guard operates as part of the marching band but is not judged as a specific caption at competitions. At every turn, color guard as an activity, and color guard instructors by extension, must constantly navigate their identities in relation to their social environment—and these identities are not always valued by others in the community.

Conclusion

This chapter provided an overview of what color guard is, and how it fits into the educational landscape. Like coaches, physical educators, fine arts instructors and paraprofessionals, color guard instructors occupy a unique space within schools, and because of this can face isolation and marginalization. Because color guard instructors do not have access to teacher training programs, they must rely heavily on the apprenticeship of observation to develop their teaching practices. As such, we must look to social learning theory to understand how color guard operates, as it is an inherently social activity. Performers learn in group environments, and work towards group goals. Even as they are constantly refining their competence as spinners, dancers, and performers as individuals, they are doing so in a group environment. Color guard instructors teach, and learn to teach, in social environments as well. As such, their identities as instructors are constantly shifting and evolving, as they gain competence and knowledgeability about their craft throughout different landscapes of practice. Even though color guard instructors are not considered teachers, they instruct students and spend a considerable amount of time doing so. Examining how color guard operates within a domain, a community, as a practice, and as identity shows that color guard is a community of practice, and color guard instructors must navigate landscapes of practice that encompass color guard, marching band, and schools.

CHAPTER THREE: METHODS AND METHODOLOGY

Introduction

This chapter summarizes the methods and methodology used to design and conduct the research for this project. It discusses the reasons for utilizing a mixed methods approach that combines the quantitative data of a survey with a qualitative case study. As the sole researcher, my role and positionality are briefly explored. Following an explanation of the methodology and methods used, a discussion of the ethical considerations, limitations to the study, and impact are shared.

Restatement of Purpose

Since there are no formal teacher training or certification programs for color guard it is important to explore what color guard instructors currently know about the practice of teaching, known as pedagogy, and how they develop their approach to teaching, so that adequate professional development or a potential certification program can be created. Currently, no research exists on color guard instructors and this study is designed to address this gap.

Research Questions

The following questions were used to create and guide the initial research project and collection of data:

1. What do color guard instructors know about teaching and learning? And how do they see themselves as educators?
    a. Since there is no certification process or teacher education program for color guard, how do color guard instructors learn to teach?
    b. What is their philosophy and approach to teaching?

Approach to Study

This research study was designed using a mixed methods approach, where both quantitative data from a survey and qualitative data from a case study were collected. While the origins of mixed methods can be traced back as early as 1959, it was broadly developed in the 1980s and over time has gained acceptance in many fields (Creswell, 2014). A mixed methods approach lessens the impact of any bias or weakness that quantitative or qualitative data may hold separately, instead allowing data to be 'triangulated' across the two (Creswell, 2014).

A mixed methods approach was chosen because "the core assumption of this form of inquiry is that the combination of qualitative and quantitative approaches provides a more complete understanding of a research problem than either approach alone" (Creswell, 2014, p. 4). In addition, it was implemented as a convergent parallel design, where the quantitative and qualitative data were collected synchronously but analyzed separately, after which both were considered together, so that a deeper understanding of the topic could emerge (Creswell & Plano Clark, 2011). This research study operates under the pragmatic assumption that it is ok to use multiple paradigms at the same time when conducting research inquiries, because the goal is to "work to provide the best understanding of a research problem", and because it is "based on the intended consequences" (Creswell, 2014, p. 11); in this case, the intended consequence established is the future creation of professional development for color guard instructors. Creswell and Plano Clark (2011) suggest using a mixed methods approach when studying a new area of research, making it an appropriate choice for this study.

A mixed methods approach has been used in similar studies in other areas of fine arts educational research; for example, Doug Risner (2012) conducted a three-year longitudinal mixed methods study on the lives of teacher artists. Because of the lack of research in his area of

study, the mixed methods approach was chosen to provide a deeper understanding of the data collected.

Role and Positionality of the Researcher

I was the sole researcher for this project. This research inquiry was undertaken with full knowledge that my positionality places me as both an insider and outsider within the color guard community. Positionality is something that is always relative to the environment being studied and can shift over time--one is never solely an insider or an outsider to a given community (Merriam et al., 2001).

Having spent over twenty years teaching in addition to several years performing in color guard, I am unquestionably a member of this community of practice and can be considered an insider to varying degrees. I understand how shows are judged at competitions, as well as what logistical processes need to occur throughout the year to ensure costumes, flags, buses to competitions, etc. are ordered and paid for. I understand the political machinations of the teaching and judging community and am well aware of the power relations at play. In other words, as an insider I understand the many overt and covert ways that this community operates within its domain.

However, there are some ways I have also gained outsider status over the years. I do not participate in circuit meetings in the winter or coordinate logistics during competitive season, I am not trained or certified to judge competitions, and I am not compensated for any time spent instructing students, choosing instead to volunteer my time. I have only attended the national championships that occur each spring three times over the past ten years. These facts, and the fact that I have not consistently taught any school for the past few years, allows me this certain

level of outsider status as well, and perhaps affords me a slightly more objective stance from which to conduct my research inquiry than any teacher peers in my community.

Methodology

Because color guard instructors share a unique space in the high school environment, I wanted to study the situation in-depth, making a case study the best option for observing this phenomenon (Merriam & Tisdell, 2016). Case studies are also a good choice when studying this particular phenomenon because it's not immediately clear what characteristics color guard instructors share with certified teachers, or how they fit into the school environment. It was this lack of clarity and inability to separate the context from the phenomenon (Merriam & Tisdell, 2016) that led me to choose a case study. Case studies can sometimes lack focus or coherence but when designed with some basic structures they are useful in building knowledge or creating a theory about the object being studied (Thomas, 2013). In addition, case studies align well with a pragmatic stance on knowledge (Thomas, 2013), which aligns with the approach to this study.

The case study combined multiple qualitative data sources in the form of interviews and journal responses. Quantitative data were collected in the form of a survey sent out to color guard instructors in the San Antonio area via social media platforms as a way to reach a broad audience quickly and keep costs low. The survey was based on Schiro's curriculum ideology inventory (2013) as a way to explore how ideology potentially intersects with and affects the teaching process. I wanted to get a sense of the beliefs and attitudes of color guard instructors in the area and assess whether there were commonalities or inferences that could be drawn from the data (Creswell, 2014). The inventory was chosen because the response choices are structured and fixed, so data would be easier to analyze (Wagenaar, 2005). One unstructured, open-ended

question was added because I didn't have enough preliminary information about the phenomenon being studied and I wanted to have some background information prior to completing the case study in phase two (Merriam & Tisdell, 2016).

Methods

This study was conducted in two phases; Phase one began with a survey sent out via social media. While data was being collected from phase one, phase two of the study was implemented with the selection of participants for a case study. Each type of data collection is described in this next section.

Survey

The survey implemented in phase one of the project was designed as cross-sectional, meaning it was collected at a single point in time (Creswell, 2014). It was designed as an online survey with the purpose of identifying the different styles of teacher instruction that are currently being used by color guard instructors in San Antonio and discover whether certain styles of instruction are more prevalent. Initial questions on the survey were designed to capture some preliminary demographic data, including 1) what school district the respondent worked for, 2) how long they have been teaching color guard, and 3) what job title they held.

The remainder of the questions on the survey were adapted from Schiro's (2013) curriculum inventory, which are designed as categorical scales, where the participants rank statements (Creswell, 2014). The inventory is used to align the participant to one of four differing ideologies, identified as Scholar Academic, Social Efficiency, Learner Centered, and Social Reconstruction.

The inventory is separated into six categories of education: purpose, teaching, learning, knowledge, childhood and evaluation. Within each category, there are four statements that align with each of the four ideologies. Schiro (2013, p. 263) asks participants to rank each statement, placing

1 next to the statement you like most

2 next to the statement you like second most

3 next to the statement you like third most

4 next to the statement you dislike the most

Each number can only be assigned once per category. The results are then identified using a sorting grid. The adapted inventory and sorting grid used for this survey can be viewed in Appendix B.

As there is no data on high school color guard, it's hard to pinpoint how many programs are in the San Antonio area. While many public high schools field marching bands, not all marching bands field color guards. Factoring out schools that most likely do not have a color guard program (for example, magnet and technical schools, charter schools, private schools), one can estimate that approximately 35 to 40 public high schools in San Antonio have some type of color guard program, based on school data information supplied by the National Center for Education Statistics (NCES, 2019). As these figures are an approximation, it is important to note that determining a confidence interval, which is how accurate this sample is compared to a larger population within a given margin of error rate (Creswell, 2014) is not possible. Given the low population size, the survey results were not stratified for specific characteristics so that it could be representative of the general population demographics (Creswell, 2014), especially considering that no demographic information currently exists about color guard instructors. As a

result, while the survey was selected to gain a general understanding about the attitudes and beliefs of color guard instructors, it should be underscored here that the quantitative data gathered from the survey should not be utilized to draw conclusions about the larger population of color guard instructors.

Case Study

A case study of three participants was created to further explore how color guard instructors develop their approach to teaching, the types of teaching strategies they employ, and what they think students learn by participating in color guard. Merriam and Tisdell (2016) define a case study as “an in-depth description and analysis of a bounded system” (p. 39). A bounded system means the item being studied is bounded within some sort of timeframe and some sort of context (Creswell, 2014). Guetterman and Fetters (2018) describe two design choices for incorporating case studies into mixed methods studies; in this research study, a mixed methods-case study design (MM-CS) is utilized, that “employs a ‘parent’ mixed methods design and uses case study for the qualitative component” (p. 905). The inclusion of more than one participant in the case study allowed for a richer and more extensive set of data to be gathered (Guetterman & Fetters, 2018).

This case study is defined as an instrumental case study, where the participants are meant to serve as representatives for the phenomenon being studied (Guetterman & Fetters, 2018). In this case, the phenomenon being studied is high school color guard instruction. It is suggested that case studies should collect data from multiple sources (Creswell, 2014), as multiple sources of data and multiple participants within a case study will strengthen the findings (Merriam & Tisdell, 2016). Collecting data from multiple sources allowed for more effective triangulation of

the data (Creswell, 2014). This research study was designed to explore color guard instructors' thoughts and beliefs about their teaching practices, and not to assess the efficacy of their teaching. Therefore, classroom observations were not included in the data collection. Instead, data were collected from sources that allowed for more introspection and insights directly from the participants. This meant relying more heavily on personal interviews, a focus group interview, and journal responses to questions supplied by the principal investigator. These are discussed in more detail below.

Personal interviews. The case study included two personal interviews that consisted of open-ended questions to allow for more detailed responses from the participants (Merriam & Tisdell, 2016) that were later compared during data analysis, therefore minimizing interviewer biases (Hancock & Algozzine, 2006). Since the case study was not designed to include observations, interviewing was necessary to gain insight into the participants' philosophical and practical approach to teaching. Personal interviews were chosen so that the perspectives of others in the community can be shared, and more detailed information about the subject can emerge (Merriam & Tisdell, 2016). The personal interviews were designed as semi-structured, with a list of predetermined questions aligned to the research questions but allowed for flexibility and deviation from the interview script (Merriam & Tisdell, 2016). The questions were designed as open-ended, meaning answers could not be given with a "yes" or "no" response or from a set of predetermined responses; the participants were able to answer the questions in their own words (Merriam & Tisdell, 2016).

The interview questions that were predetermined were recorded on an interview protocol form that was submitted to the Institutional Review Board (IRB) for approval, prior to the

implementation of the study. Each interview concluded by offering the participant a chance to share any final thoughts of their own. The first interview was designed to collect information about why these participants chose to teach, and how they learned to do so. The second and final personal interview asked an additional set of related questions but were geared more towards understanding what types of challenges they experience in their classroom. A list of the questions used for each interview are displayed in Table 3.1. and are also listed in Appendix C.

Table 3.1: Personal Interview Questions

Initial personal interview questions	**Final personal interview questions**
How did you get involved in color guard?	What were your students' biggest challenges this season? Biggest accomplishments?
Why do you teach color guard?	What do you think your students learned by being in color guard?
What is your approach to teaching?	What were your biggest challenges and accomplishments as an educator?
How did you decide on this approach?	Is there anything you would have done differently, or might do differently in the future?
How did you learn to teach? Did someone help you, or did you have to learn on your own?	What do you wish you had known before you started teaching?
What skills do you think are learned by being in this activity?	What do you think new color guard instructors should learn before they start teaching?

Focus group. A focus group interview was conducted toward the end of the study. The goal of this focus group was to discuss emerging themes that were noted from the initial individual interviews and journal entries that were gathered beforehand. By interviewing the

participants as a group instead of individually, the participants had the opportunity to discuss and consider their practices in relation to others', regardless of whether they agree with each other. This strategy was chosen so participants could share ideas or comments that were not shared during the personal interviews (Merriam & Tisdell 2016). By collecting data from three different methods, it was possible to triangulate the data and thus get a more in-depth and complete picture of the problem that is being studied (Creswell, 2014). A list of focus group questions can be viewed in Appendix C.

The focus group interview was designed with an initial list of predetermined questions; however, additional questions were added after the majority of the personal interviews had been completed and themes began to emerge. Doing so allowed these emerging themes to be discussed with the larger group in more detail. The focus group was provided to the participants as a way for them to discuss something they do all the time, but don't necessarily discuss with peers in their field (Merriam & Tisdell, 2016).

Journal responses. In addition to the personal interviews, the participants were asked to complete journal entries on a bi-weekly basis, each based on lead-in questions I supplied and were designed to delve more deeply into any teaching practices that the participants were using in their classroom. The purpose of these journal entries was to gain further insight into the participants' perspectives (Merriam & Tisdell, 2016). The choice was made to supply questions to the respondents, to ensure that any thoughts captured were aligned with the goals of the project.

Merriam and Tisdell (2016) explain that the purpose of research-generated documents is "to learn more about the situation, person, or event being investigated" (p. 174). For this project, journal responses were used as an additional way to gain insight into the participants' beliefs and

viewpoints. Table 3.2 lists the questions that were sent to the participants over the course of the case study. Some of the questions were edited in the table for clarity and efficiency.

Table 3.2: Journal Questions Sent to Case Study Participants

1st journal	2nd journal	3rd journal
What thought processes do you use to decide how you structure your rehearsals? In other words, how do you decide what needs to be taught, how long it will take, and how much needs to get done?	What are the strategies that you use to teach your students? By strategies, I mean specific processes that you use to ensure your students are learning? Please list as many strategies you can think of.	How is color guard different than other fine arts or academic classes? In other words, what is learned here that may not be learned elsewhere?
How do you know if you've had a successful rehearsal/class period?	Of this list you made for question one, which strategies do you use the most often?	How is color guard the same as other fine arts or academic classes? What are its common traits to other learning environments?
	How did you discover these strategies?	How do you know when you've had a successful semester or school year? Is it solely defined by competition or are there other factors/achievements you value?

Setting

The survey was sent out via social media and email to color guard instructors in San Antonio, Texas and surrounding areas. Case study participants were chosen who currently work in the San Antonio area as color guard instructors. According to U.S. Census data, San Antonio is a diverse city, where approximately 64 percent of the population identifies as Hispanic/Latino (U.S. Census Bureau, 2017). One of the ways that the Texas Education Agency (TEA) assesses funding for students by school districts is to look at property wealth. TEA defines property

wealth as “total taxable property value divided by the total number of students and is used as an indicator of a district's ability to raise local funds on a per pupil basis” (2017). Comparing these metrics, there is a wide range of socioeconomic levels across the city. In the southern part of the city, where two case study participants work as directors, both of their districts’ assessment of property wealth fall under 108,278 dollars per student (TEA, 2017). In comparison, the school district that one participant works on the northwest side of the city falls into a property wealth range of 337,628 and 352,052 dollars per student (TEA, 2017). The school district on the northeast side of the city where two participants teach has a property wealth value between 421, 276 and 450,288 dollars per student (TEA, 2017).

Participants and Rationale for Participant Sample

The initial design of the research project allowed for up to five case study participants. Initially, three participants agreed to participate in the study, with one participant changing their mind two weeks before initial data collection. Two additional participants were then selected and sent initial email communication about the project, and initially both agreed to participate in the case study. However, these two potential participants decided three days before initial data collection that they couldn’t commit to the project, citing time constraints due to other commitments. One more potential participant was then selected from the remaining pool of candidates.

Despite the fluctuation in case study participants a broad range of age, experience, and school demographics are represented in the remaining three participants. The first participant selected is a twenty-year old female who worked as a director at a school in the central San Antonio area, and as a technician in a school in the northern outskirt of San Antonio. The second

participant is a twenty-one-year-old technician at a school in a northeast San Antonio high school, who also works as a technician and choreographer at a school in northwest San Antonio. The third participant is a thirty-year-old director at a small school in a southern part of San Antonio, and assistant director at a school in northeast San Antonio. Thus, with these three participants, four districts and geographical areas are represented, with a wide range of job titles and socioeconomic statuses of the local communities represented as well.

Data Collection and Timeline

Quantitative data were collected first in the form of an initial survey. The second phase of the study was comprised of a case study of three participants, and data were collected while the survey was still available to eligible respondents. The case study began with a one-on-one personal interview with each of the three participants, which were recorded and later transcribed. After the initial interviews were completed, journal questions were sent to the participants approximately every two weeks, for a total of three sets of responses. The first set of journal response questions were sent following the completion of the initial personal interviews, and all were sent via email. Two participants completed their second personal interviews after the fall marching season was over, and prior to the focus group interview; the second interview for the third participant was completed immediately following the focus group interview. The focus group interview was recorded and later transcribed.

Data Collection

The survey was posted on social media several times, with a link attached in the posting. It was shared on a local color guard circuit website as well. This allowed for a more (but not

fully) randomized sample to be collected (Creswell, 2014). The data for the survey was collected electronically, unless a participant reached out and requested a hard copy of the survey, in which case the responses were then transferred to the survey form electronically by the principal investigator (PI). The electronic data was kept secure through a password protected cloud-based platform and password protected computer and any hard copies of the survey were kept secured in a locked filing cabinet in the PI's residence. All other paperwork including consent forms, journal responses, interview guides with notes taken by the PI during the first and second interviews, and focus group meeting notes were kept secured in the locked cabinet when not in use. Five of the six personal interviews were audio recorded using a phone app and stored in an encrypted and password protected cloud-based platform. One personal interview and the focus group interview were recorded visually and audibly through an online meeting platform, which also offers encryption and password protection measures. All six of the personal interviews were transcribed by the PI, with identifying personal information removed and pseudonyms added to protect confidentiality. The focus group interview was transcribed by a third-party transcription service that does not have access to any identifiers or personal information of the participants.

Research Timeline

Table 3.3: Research Timeline

August, 2018	Survey open to all potential participants
August and September, 2018	Case study participants selected, and consent obtained
August and September, 2018	Initial personal interviews conducted
September and October, 2018	Three journal entries completed by participants
November, 2018	Focus group interview completed
November 2018	Second personal interviews completed

Data Analysis and Interpretation

Some of the data was considered as it was collected, and then used to inform subsequent choices in acquiring further data collection, a process known as formative data analysis (Dana & Yendol-Hoppey, 2014). In this case, eight focus group questions were designed after some of initial data collection and coding processes had begun and emerging themes were identified. Initial coding during data collection consisted of listening to the audio recordings of the personal interviews and reading drafts of their transcriptions. The remainder of the coding process was completed after the remaining data had been collected as a summative process. It began with reading the transcripts through repeatedly. With each reading, sections were assigned identifiers, and as the data were parsed through in more and more detail, emerging themes were solidified. Memoing, where thoughts and reflections were written in a journal while coding (Dana & Yendol-Hoppey, 2014) was an additional summative process that facilitated the coding process.

The quantitative survey data were mostly analyzed after coding and memoing of the qualitative data was completed, even though it was the first data collected. While this may seem like an unusual choice, it was an intentional one. To ensure that I didn't harbor any unintentional biases, I chose to explore each participant's philosophical approach organically through the interview, journal, and focus group process, as opposed to entering those data collection moments with preconceived notions about their beliefs. Had I analyzed their survey data first, I may have entered into the case study portion, and subsequent coding, seeing what I wanted to see about each participant. I was able to consider how their stated beliefs in the survey aligned (or didn't align) to their actual thoughts, beliefs, and approach to teaching in a way that I don't believe would have happened if I had done it the other way around.

Wenger (2002) separated communities of practice into three structural components: domain, community, and practice. These structural components were used as a lens when initially coding the data so that it was easier to sift through the enormous amount of data that were collected. Subsequent coding attempts resulted adding of other concepts from Wenger's (1998) work, such as identity and meaning, to the mix. While this conceptual framework was used as a way to make sense of the data, codes were not determined prior to the coding process, so it was completed with an inductive approach.

How color guard is taught, and what it specifically teaches, is shaped by the color guard communities of practice that currently exist. However, these communities do not offer a broad range of developmental materials, and do not provide teacher training programs to its members. Because of this, color guard instructors must rely heavily on their observations of their former instructors to create and define their own approach to teaching. This alignment with Lortie's (1975) apprenticeship of observation model means that the data collected in this is research project are tied to this theory. While important, the apprenticeship of observation model is not enough to truly analyze the data in great detail, so the CoP model was used as a broader conceptual framework for creating the methods and analyzing the data.

Collecting data and codifying it through a community of practice lens goes beyond simply sorting everything into its structural components. Understanding how color guard operates within its own CoP, and then assessing how its boundaries overlap or cross into the traditional school CoP enhances our understanding of what color guard is and what it teaches. E. Wenger-Trayner and B. Wenger-Trayner (2014) assert that exploring how these boundaries cross and encounter each other is "necessary for the integration of a landscape of practice" (p.18), suggesting that if color guard wants to integrate into the school environment more effectively,

we have to study how each currently intersects with the other. While perhaps a bit uncomfortable, it is a necessary component to the data analysis, as “combining multiple voices can produce a two-way critical stance through a mutual process of critique and engagement in reflection” (E. Wenger-Trayner & B. Wenger-Trayner, 2014, p.19). Ultimately, data collection and analysis through this additional CoP lens shape the understanding of how color guard instructors operate as educators, even though they may not always be viewed as such.

For Wenger (1998), “engaging in practice always involves engaging the whole person” (p.47); in other words, practice encompasses not just what we know or what we do, but also what we believe. Practice and theory are not mutually exclusive ideas, but work together to inform our communities of practice, and ultimately each other (Wenger, 1998). Because of this intimate connection, Schiro’s (2013) curriculum inventory was leveraged to understand the philosophical approaches that underlies the color guard CoP.

Schiro (2013) asserts that “educators dealing with curriculum are often not conscious of the major assumptions underlying their actions” (p.10). This is certainly true in the color guard field, where the level of expertise acquired in curriculum, instruction, and assessment can range from non-existent to expert-level—but where no one is certified by a licensing agency to teach in color guard specifically. Thus, there are benefits to be gained by increasing our understanding of the various curriculum ideologies that exist. Schiro (2013) identifies four distinct ideology frameworks: Scholar Academic, Social Efficiency, Learner Centered, and Social Reconstruction.

According to Schiro (2013), a Scholar Academic ideology believes that “the purpose of education is to help children learn the accumulated knowledge of our culture: that of the academic disciplines” (p. 4). From this perspective, learning is a matter of acquiring knowledge that is disseminated by teachers to the students they teach. Schiro (2013) goes on to explain that

a Social Efficiency ideology asserts that the purpose of learning is train people to become productive members of society and work together to maintain society as it is. Educators must assess what society's needs are, and then find efficient ways to address those needs by adequately preparing students for employment.

A Learner Centered ideology, Schiro (2013) argues, operates differently in that the needs of the individual learner take precedence over societal needs. From this perspective, the growth of individual capacities and abilities is one of its main goals, and learning is experiential by nature, meaning people learn through experiences in their environment. Unlike Scholar Academic and Social Efficiency, which most often operate under the assumption that truth and meaning are fixed, Learner Centered ideology supports the belief that individuals construct meaning for themselves. The last category, Social Reconstruction ideology, assumes "that the purpose of education is to facilitate the construction of a new and more just society that offers maximum satisfaction to all of its members (Schiro, 2013, p.6). From this perspective, society should not work to maintain the status quo, but should work towards a better way of operating, and learning should be in service to this vision.

By combining Wenger's (1998) community of practice theory with Schiro's (2013) curriculum inventory, a clearer picture of the data should emerge and reveal what color guard can teach and what is actually being taught. In addition, the CoP model should develop our understanding of how color guard instructors learn to teach in the absence of formal teacher education opportunities. By using the CoP model to analyze data, we can advance our understanding of color guard instructors' gaps in pedagogical knowledge and move one step closer to elevating color guard instruction in schools.

Ethical Considerations

The following ethical considerations were used to ensure this research was conducted with the highest standards possible. All protocols were followed for submitting a proposal to the International Review Board (IRB), and approval for this study was granted through them. Detailed consent forms were sent to the case study participants, and copies of these consent forms are filed and will be held according to IRB standards, A copy of the approval letter and participant consent form can be seen in Appendix A. Acting as the Principal Investigator (PI), I completed the appropriate Research Ethics and Compliance Training needed to conduct research and granted a certificate of completion by the Collaborative Institutional Training Initiative (CITI) organization.

To protect the anonymity of the case study participants, pseudonyms were assigned at the beginning of the project, and all transcriptions and interview guides were filled out using the assigned pseudonyms so that there is no hard copy evidence of real names, aside from the signed consent forms. As the PI I am the only person, aside from my advisor, who has access to the key.

Being a member of the local color guard community for so long, it was impossible to solely select case study participants that I had no previous relationship with, and doing so might have meant the inability to represent a wide array of experiences, geographical areas, and school demographics across San Antonio. As it stands, one of the participants is a former student that I occasionally taught in 2015 and 2016. Following her graduation, I had very little contact with her prior to the beginning of this project. A second participant is an occasional colleague I have taught with at a school in northeast San Antonio within the past year, and the total time spent teaching alongside this person equaled less than fifteen hours total at the beginning of this project. These relationships were taken into consideration before reaching out to offer a case

study participant spot to these two participants. Given the length of time since our last interaction, and the change in status from student to teacher, I decided that the inclusion of the first participant would not compromise the study. Given our limited time teaching together over the past year, I decided that including this second participant would not compromise study either, and that I could remain objective due to our limited interactions with each other prior to the study. The third participant is a person I had no contact with prior to beginning the study, other than a quick introduction at a rehearsal I was not teaching but observing.

Limitations and Impact

First, while the sample size for the case study was limited to three participants in one major city, this current study is the first in this subject area and includes perspectives from those who teach in multiple parts of the city and in several schools and districts simultaneously. Given their low wages, it is not unusual to teach more than one school to make ends meet. There is much to be gained in understanding the lived teaching experiences of these instructors, regardless of the number utilized for this study.

Second, this study was conducted over a few months of the fall semester only. It is openly acknowledged that the winter semester of color guard (known as winter guard) operates within a slightly different paradigm—they compete in their own circuits separate from the marching band and are not subject to UIL rules or standards. It could be argued that additional data collected from a longer time frame could be beneficial. However, fall marching season is the time of the school year when technique and rehearsal etiquette are established, as well as the establishment of overall expectations for the program and the students. Despite operating a little differently, the winter season is a continuation of what the students learned in the fall semester.

Therefore, a longitudinal study over a longer time frame would not necessarily divulge more information about how instructors develop and implement their pedagogical processes.

Last, this study seeks to understand how color guard instructors view their own practice, and does not include any observations of them teaching, nor the perspectives of the students, band directors, parents, or administrators. While future research opportunities would do well to explore these facets of color guard instruction, trying to include all of these perspectives in one research project would have yielded cumbersome data sets that were too broad and vague to be of much use. As it stands, exploring how color guard instructors develop their teaching practices devoid of any formal training is a strong first step in establishing this subject as an area worthy of examination within the educational research paradigm.

This longitudinal mixed methods study creates an impact for the color guard community because it establishes the activity within the school environment. It explores how color guard instructors view themselves as educators, how they learned to teach, and what they think students learn by being involved in color guard. These are all important aspects of pedagogy, and situating color guard instructors within a pedagogical framework allows future researchers who are interested in color guard as an educational endeavor to use this research as a stepping stone to further exploration.

Chapter Summary

This chapter discussed the methods and methodology for this research project. It was designed as a longitudinal mixed methods study over the course of a fall semester of high school in the San Antonio, Texas area. Phase one consisted of a survey based on Schiro's (2013) curriculum inventory. As data was being collected for phase one, phase two was initiated through

a case study consisting of three participants. The case study incorporated two personal interviews with each participant, one focus group interview, and three journal responses to allow for triangulation of the data. The data were coded inductively, meaning codes were not determined beforehand.

CHAPTER FOUR: FINDINGS

Introduction

This chapter discusses the various findings from the research data. Phase one findings are discussed first, centered on understanding how respondents answered survey questions in relation to Schiro's (2013) curriculum survey, and why they teach color guard. Emerging themes from the case study are explored as part of phase two findings. Case study participants deepened our understanding of why they teach color guard, their approach to teaching and how they developed this approach, and how they learned to teach. Findings suggest that instructors learn to teach through the apprenticeship of observation first discussed by Lortie (1975) and through informal mentorships. Case study participants shared the strategies they use to teach color guard from curriculum, instruction, and assessment perspectives, as well as the self-reflection processes they use to develop their teaching practices.

Phase One

Survey Responses

17 respondents completed the survey, but one was eliminated from the dataset since the instructor teaches in another state. This left 16 surveys to consider. Eight respondents stated they had taught color guard for 10 years or longer, seven of which described themselves as a director; four stated they had taught between 4 and 9 years; four respondents stated they had taught between 1 and 3 years. Only one respondent named themselves as a teacher as opposed to using other terminology to describe their job title or titles. Five respondents described more than one job title, suggesting they work at multiple schools or take on additional responsibilities in their

current school. The breakdown of job titles self-described by the respondents is featured in Figure 4.1.

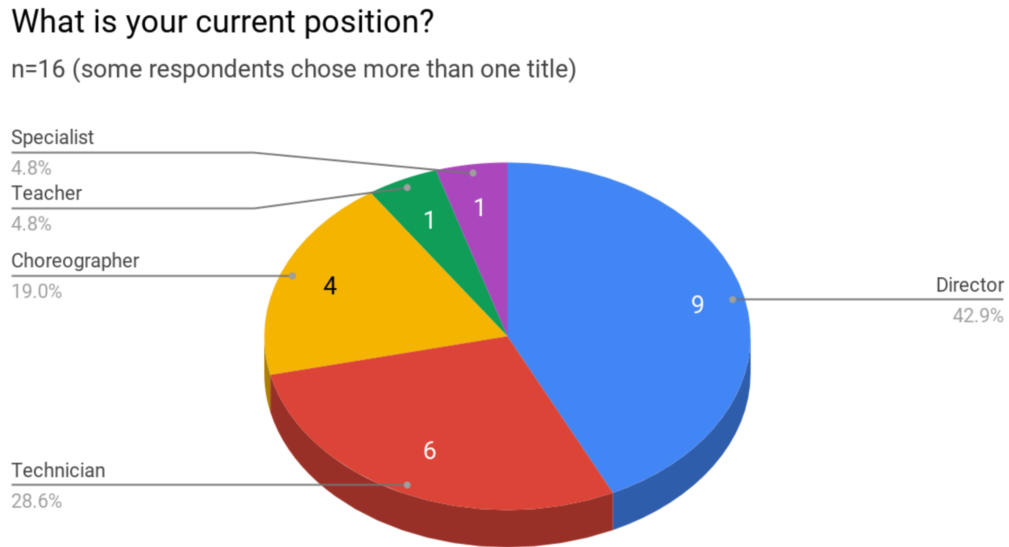

Figure 4.1: How Survey Respondents Self-described Their Job Title(s)

Respondents Encompassed Multiple Philosophical Ideologies

As expected, no respondent fell into one ideology alone; each had variations across each category. Overall, there was no connection between how participants answered and their length of teaching, or what job titles they held. Table 4.1 shows the number of respondents that ranked each statement within each category, according to their ideology preference.

While every respondent had variations when ranking each statement, there were some general trends when looking at the overall data. Learner Centered ideology held the most 1st choice responses in the categories of Learning, Knowledge, and Evaluation. Social Efficiency ideology held the top spot in the category of Teaching, with seven respondents choosing this

option as their favorite; seven respondents chose Social Reconstruction ideology in the category of purpose.

Table 4.1: Survey Participant Responses by Category
n=16

	Purpose	Teaching	Learning	Knowledge	Childhood	Evaluation	
1st choice	1	5	6	1	8	0	Scholar academic
2nd choice	5	4	3	5	6	0	
3rd choice	5	3	3	4	2	2	
4th choice	5	4	4	6	0	14	
1st choice	2	3	8	10	6	9	Learner-Centered
2nd choice	5	6	2	1	5	4	
3rd choice	4	5	5	3	2	2	
4th choice	5	2	1	2	3	1	
1st choice	7	1	0	2	1	2	Social Reconstruction
2nd choice	3	2	1	6	3	8	
3rd choice	4	6	5	3	9	6	
4th choice	2	7	10	5	3	0	
1st choice	6	7	2	3	1	5	Social Efficiency
2nd choice	3	5	10	4	2	4	
3rd choice	3	1	3	6	3	6	
4th choice	4	3	1	3	10	1	

63% of respondents chose the learner-centered ideology statement “knowledge that is most valuable is knowledge that the individual constructs for themselves, based on their lived experiences and how they make meaning from these experiences” as their primary ideology

statement. Learner centered ideology was also popular in the Learning category, with 50 % of respondents choosing it as their favorite statement, and 56 % of respondents choosing it as their favorite statement in the Evaluation category.

Considering the Scholar Academic evaluation statement, “students should be ranked from those who achieve best to those to achieve the least. Ranking should be done objectively to assess how much the student has acquired the knowledge given to them”, no respondent chose this as their primary choice or secondary choice; in fact, 88 % of respondents chose it as the statement they disliked the most. However, when asked questions about the purpose of childhood, 50% of respondents chose Scholar Academic as their ideology of choice, believing that “the main purpose of a person’s childhood is to stimulate their intellectual curiosity, expand their reasoning skills, and build their capacity for memory, so that they can absorb cultural knowledge”. Figure 4.2 provides a visual representation of respondents’ first choice statements by category and ideology type.

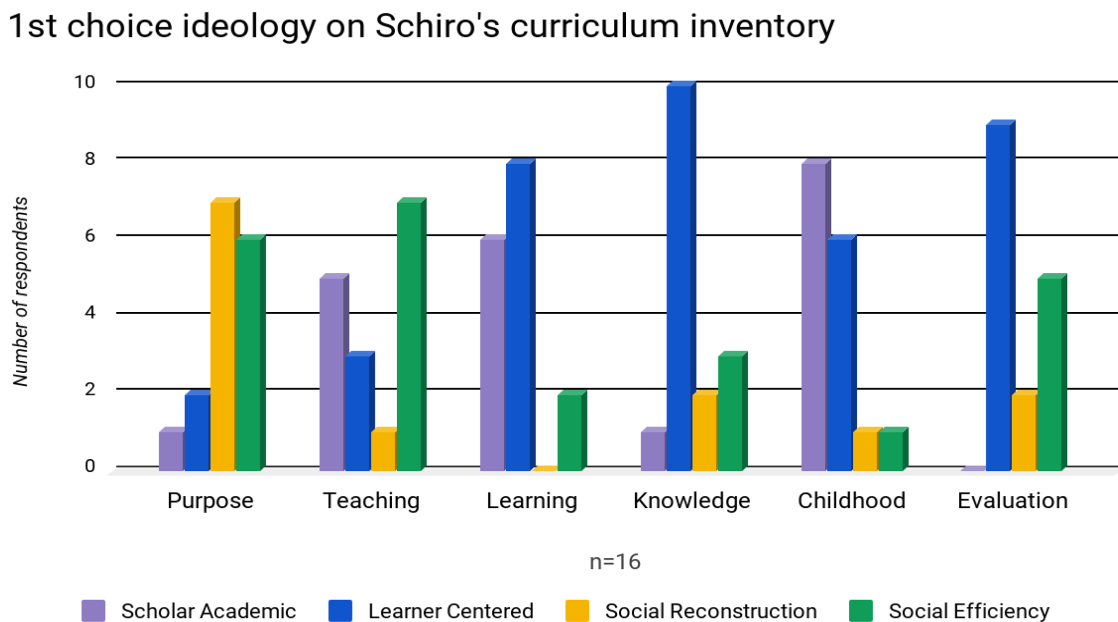

Figure 4.2: 1st Choice for Ideology Statement Respondents Liked Best, by Category

Why Color Guard Instructors Teach

When asked “why do you teach color guard?”, responses varied from simple to complex. Some themes emerged from the data. Personal reasons for teaching included the creativity that color guard affords instructors through creating and designing shows, as well as the creativity it fosters in students. Being able to observe student growth was another strong motivator, with several respondents sharing this on the survey. The word ‘love’ was mentioned 14 times across 10 of the surveys, whether it was discussing their love of the activity or their love of teaching. This indicates that passion and commitment to both the activity and to teaching is an intrinsic motivator for teaching color guard.

Multiple respondents also shared the different life skills, sometimes referred to as ‘soft skills’ that students learn by being in color guard as a reason for teaching. Going beyond teaching tasks that students will need as adults, life skills are defined broadly here to align with the definition of ‘soft skills’ which is viewed as the cognitive, communication, organizational and inter-personal skills that can assist people in dealing with the challenges of modern day life (Cappelli & Won, 2013). Life skills are increasingly being called upon as the skills students need most to become employable adults (Orr, Sherony & Steinhaus, 2011). The life skills that respondents listed include team work, personal responsibility, creative problem-solving, and empathy. A complete list of the life skills mentioned by respondents in the survey is listed in Table 4.2; words in boldface type indicate the named skill was listed by multiple respondents. An additional exploration of life skills is discussed in the phase two findings as well.

We could use the concept of life skills as a launchpad towards understanding Wenger’s (1998) commentary about learning communities. Wenger (1998) argues that “we accumulate skills and information, not in the abstract as ends in themselves, but in the service of an identity”

(p. 215). Pushing this idea further, Wenger (1998) points out that in order for information to transform into knowledge, one must translate it through some form of practice. It is not enough to inform students of the life skills they need to be successful as adults. By practicing life skills such as team work, personal responsibility, or any of the other skills listed in Table 4.2, students learn to incorporate them into their identities and ways of being. As a result, these life skills transform learning into empowering modes of knowledge (Wenger, 1998). This connection may also explain why color guard instructors see a value beyond teaching students how to spin equipment in time to music.

Table 4.2: Life Skills That Color Guard Students Learn

Team work	Self-reliance/Independence	Self-expression
Creative problem-solving	Personal responsibility	**Art creation/Creativity**
Respect/Acceptance/Tolerance of others	**Self-confidence**	Empathy
Discipline	Strength	**Value of hard work**

Phase One Summary

Overall, survey respondents held widely different beliefs about how they viewed the different facets of education. While the Learner Centered ideology contained a high number of first choice responses in some areas, this was not the case across every category. Given color guard's artistic qualities, an affinity towards the Learner Centered approach is not surprising, as there is room in this ideology to support multiple frameworks for describing knowledge and meaning (Schiro, 2013).

Reasons for teaching color guard were varied but love of teaching and of the activity were top personal reasons named by the respondents. Teaching life skills to students was another significant reason for teaching color guard, suggesting that learning and identity formation are linked.

Phase Two

This section begins with some general information and background knowledge about each of the case study participants. The following sections shares findings from phase two of the study. Findings are sectioned first into curriculum, instruction, and assessment categories, and then focus on how color guard instructors learn to teach. This section ends with a discussion on some divergent data.

Participant 1, Taylor

Taylor is a twenty-year old female who was beginning her third year of teaching at the beginning of the fall semester. She had worked as a technician for two years at a couple of high schools in the San Antonio area, before accepting a position as color guard director at a high school located in the southern part of the city. Her responsibilities as director include designing, choreographing, teaching students, and overseeing a technician who supported the program. In addition to being director, she held a second position as a technician at an affluent high school in the northern part of San Antonio. In the technician role, she is responsible for supporting the day to day instruction of the students, but at the direction of the color guard director. She participated in color guard throughout her four years in high school and went on to march in a local drum corps for one year after she graduated from high school.

Participant 2, Carlos

Carlos is a twenty-one-year old male who was beginning his fifth-year teaching at the beginning of the semester. He started teaching color guard as a technician the fall after he graduated high school at seventeen years old. At the time of the case study, he was beginning a technician job at an affluent high school in the north side of the San Antonio. In addition, he also worked briefly as an independent contractor writing choreography for a high school in the Houston area during the course of the study. Carlos joined color guard as a freshman in high school, and his parents would only let him participate if he also joined a sport that they deemed "more masculine". As a result, he participated in cross country and track so that he could be in the color guard. Carlos also previously marched in two different drum corps for a total of two years and will be completing his last year in the summer of 2019.

Participant 3, Juan

Juan is a thirty-year old male who was beginning his eighth-year teaching at the beginning of the semester. He has worked as a color guard director at a high school in a small district in southern San Antonio for the past several years, maintaining the same type of director duties as Taylor. He also works as an assistant color guard director at an affluent high school in northeast San Antonio. As an assistant director, he assists in leading ensemble rehearsals and coordinating logistical aspects of the program. Juan joined color guard his junior year of high school after playing the baritone. While Juan did not march in any drum corps, he did teach one in the state of Texas for a couple of years.

How Color Guard Instructors View Curriculum

When considering the *practice* component of Wenger's CoP theory, color guard instructors operate differently than academic teachers. For color guard instructors, creating timelines is more important than creating lesson plans. Instead of creating daily lesson plans and aligning them to specific TEKS, color guard instructors pace their rehearsals according to self-constructed timelines that align with marching band goals. As Carlos pointed out:

> You have to stick with a timeline...you know you have to get this much technique done, and you have to have this much of the show done [by a certain time] because the band has a schedule also. Whenever they get new drill, [the band is] running and chunking. Because all they gotta do is just learn how to march it...the color guard has to learn counts, choreography, and all that good stuff at the same time.

From this, we see that instructors are cognizant of the limited time they have to get color guard students trained in comparison to their band counterparts, who often spend several years learning to play a musical instrument before joining high school band. If color guard students have no previous dance experience prior to joining color guard, this means they must learn in several weeks what it takes others several years to learn. Color guard students with previous dance experience can draw on their prior knowledge as they are learning how to spin equipment. But they still have the added responsibility of having to learn drill and choreography at the same time.

Besides aligning with marching band goals, timelines are used in a multitude of other ways. Juan spoke to creating timelines that ensure the growth of each student is factored in to their construction. Taylor and Carlos both spoke about assessing the complexity of choreographic phrases so as to plan the order of teaching and cleaning these phrases throughout

the semester. Carlos mentioned the need to create timelines for teaching different types of tosses and movement techniques, so that when choreography is taught later in the process, students are more likely to be successful. The skill level of the students can also determine what timelines will look like. The most tenured of the group, Juan, shared that he looks at the contest and rehearsal schedules for the semester before planning out his timelines, suggesting that the planning process becomes more refined, detailed, and efficient over time.

Creating timelines within a variety of ways is akin to the traditional lesson planning that academic teachers create. Both timelines and lesson planning are a form of practice that serve the same goal of educating students but use different means to do so. This is an example of what Wenger (1998) referred to as a *periphery*, where communities of practice overlap and share similarities with each other. What separates lesson plans from timelines is their strategic alignment to TEKS and the detailed information they contain.

As in many parts of Texas, in San Antonio color guard can be taken for fine arts credit and can also satisfy the physical education (PE) credit needed to graduate if it is taken long enough. However, color guard instructors are not leveraging the PE or Dance TEKS to create lesson plans or timelines. This seems to be due to a lack of awareness, acknowledged in the focus group, that this is part of the expectations when teaching color guard. Each participant seemed open to and excited by the idea of creating curriculum that was focused on physical education as much as dance, with Carlos explicitly drawing the connection between stamina and a student's ability to perform their show.

When asked about curriculum materials that are used to assist in teaching color guard students what they need to know to be successful, little is mentioned. In the focus group, Juan discussed the importance of utilizing pass-offs, which is a process where students must

demonstrate different sections of choreography or skills to their teacher or captain. Once they demonstrate competency with that section, they get 'signed off' and tracked on a pass-off chart, which is posted publicly in the band hall and shows every student's progress. In this way, it is also an assessment tool that helps determine a student's grade at the end of the semester. The TEKS were not mentioned or acknowledged as being the foundation for deciding what should be taught. The pass-off chart is an example of what Wenger (1998) would classify as a reification object that "shapes our experience" (p. 59). The pass-off chart tells the student explicitly what is expected of them, and in turn is reinforced by their participation in the process of completing that chart.

What Color Guard Teaches

Curriculum is not simply what reification tools one uses, but also encapsulates what is being taught. When asked "what skills do you think are learned by being in color guard?", the case study participants named several life skills. In addition to the life skills listed in Table 4.2, communication, time management, multi-tasking, overcoming fear, selflessness (putting others' needs ahead of your own), how to handle pressure situations, and being detail-oriented were all discussed in the interviews.

Taylor stated that being in color guard teaches a student to be a "good person...and just knowing that it's not about you, it's about the group, and not being selfish, and just being a team member". Juan also used the phrase "good person" but pushed his thought in a different direction, stating:

> I feel like the skills that are learned in here is how to be a good person. Because I feel like there's times where you don't feel like you can achieve something, because it's scary. And I feel like doing color guard, it gets you past that fear and

allows you to build a stronger character. It allows you to be you, without being judged.

Even though each had a different interpretation on what it means to be a "good person", both view that definition through a lens of life skills, as opposed to what technical skills a student learns by being in color guard. As Eisner (1994) argued, "one's experience of the world is basically qualitative" (p. 33), and one could argue that color guard is primed to teach the qualitative life skills that students need. Certainly, learning these various life skills elevates student learning in other academic areas, as these skills are transferrable to other learning environments.

Instructional Strategies

In terms of how color guard instructors teach, a limited variety of teaching strategies were shared by the participants. All three participants discussed the importance of leveraging student peer-teaching and cited it as one of the main instructional strategies they use. Juan used the term "big sister, little sister, big brother, little brother" to describe the process where older students are paired up with younger students for the semester. The big sister is responsible for spending time with the little sister and assisting them with learning technique and choreography. They also make sure the new student comes to rehearsal prepared to be successful, whether that means checking for sunblock and water jugs, or being able to march their drill correctly. This calls us back to Lave and Wenger's (1991) assertion that in a CoP, old-timers help newcomers assimilate into the community.

Considering its use in this context, peer teaching is more than simply scaffolding or utilizing Vygotsky's zone of proximal development (1978); this process is used as a way to build trust and camaraderie amongst the students. In addition, Juan explains how he uses it as a

"building tool for them to kinda get used to each other. And then being able to let the younger kids reflect on the older kids, especially when doing choreography" so that the older students become models for what correct execution of technique and choreography should look like.

Other strategies discussed include leveraging repetition to build muscle memory, working with student leadership, creating a productive environment through rehearsal etiquette (what content teachers would call classroom management), and "chunking" choreography. With this last strategy, large chunks of choreography are broken down into smaller chunks and worked on as a group or individually. Once the group is able to achieve the smaller chunk, it is connected to another chunk of choreography until larger phrases are achieved. This is reminiscent of what Grossman et al. (2009) refer to as decomposition of practice. This strategy is what allows students to master field shows that range in length up to several minutes long.

All three participants discussed the importance of adapting their approach to the needs of the students. While Juan spoke in one of his journal responses of trying to keep "a consistent way of teaching for the kids so we do not single any kids out", Taylor mentioned in her first interview that her mentors taught her how to "talk to people and how to approach them, because everybody is different in getting information". It would seem at first that these two approaches are different, but in the focus group, Juan acknowledges that over time he has adjusted how he teaches because:

> There're some kids that learn a lot faster than others...I think if I were to use the same tactics that I kept when I first started teaching, I think I would be fighting a wall...that's why I just kinda changed how I teach a little bit.

In his first interview, Juan also spoke about how he assesses the abilities of his students to determine his approach for the semester. So, while he may not adjust his approach to the

individual needs of the student, he is taking steps to adjust how he teaches the ensemble based on those individual needs.

Taylor pushes the concept of adapting to the needs of the students further by acknowledging their lives outside of school: "it's about the students and what they're going through too. Because that's a big factor in how they're going to learn...because if they're going through a hard time, they won't be as focused in rehearsal".

How Color Guard Instructors View Assessment

While attendance and participation are one way of assessing a student's grade for the semester, assessing whether a season is successful is dictated through a growth mindset, where the growth of a student over time is valued over any particular outcome. Dweck (2000) defines growth mindset as the belief that a person's intelligence can be developed and is not fixed in place. Unlike academic classes, where teachers are often forced to operate with an outcome-based mindset due to standardized testing, color guard instructors focus on the growth of the student as a means of assessment. Each acknowledge that competition is part of what they do, but the learning of life skills is more important than placement or scores.

This is not to say that all color guard instructors everywhere leverage a growth mindset. In the focus group conversation, Juan was quick to point out that "most instructors define their success off a win or off of a medal or off of a trophy, and I think a lot of people, they don't look at the kids and go 'man, I remember how she started, and look at where she's at now". Whether this statement is true, or simply Juan's perception about how many of his peers' approach teaching, it is worth acknowledging here that the competitive nature of color guard might inhibit the educational emphasis of teaching color guard. Regardless, color guard's structure as a fine arts class insulates it from the pressures of standardized testing and an outcome-based process

that many academic classes suffer from. This is especially true given the fact that color guard is not adjudicated in the fall by Texas' University Interscholastic League (UIL) or by Bands of America (BOA).

The way color guard instructors view curriculum, instruction, and assessment are reminiscent of Elliot Eisner's view of fine arts education. Eisner (2009) asserts that fine arts education should not be marginalized or prioritized over other subjects and can be used to improve schools. Because of its epistemological approach to what constitutes learning and knowledge, Arts education as a process-based methodology has more value for students than the outcome-based methodology that most academic subjects are confined to (Eisner, 2002b). For color guard instructors, the growth of the student, in addition to teaching them life skills, is more important than an outcome at a competition.

When discussing how grades are assigned to color guard students, the participants mentioned that everyone seems to do it differently--at one school, the color guard director and band director determine the grades together. At another school, it is the band director alone who makes these determinations. In all situations, grades are assigned primarily based on student participation and growth and are the determining factors for how color guard students are assessed. This aligns with Wenger's (1998) statement that "learning is fundamentally experiential and fundamentally social" (p. 227), as color guard requires participating in a group, and growth can only be achieved through practice and participation. From this perspective, tying student learning to participation and growth makes the most logical sense.

How Color Guard Instructors Approach Their Teaching

In terms of how color guard instructors approach their teaching from a philosophical perspective, none of the participants drew explicit connections to the survey they filled out

during the first phase of the study during their case study participation. When asked directly what their approach to teaching was, each had different answers in response. For Taylor, the newest and youngest instructor, her approach revolves around teaching students differently based on their time in the program--she is more lenient with the new ones and stricter with the older ones. When asked why she uses this approach, she explains it's so new students don't get discouraged, whereas older students understand the expectations. At the conclusion of her first interview, when asked if there was anything else she wanted to share, Taylor thoughtfully added:

> Also, you just have to adapt around what the school is based on. Their culture, their community--so you can adapt and formulate how you want to teach the group, because every group is different. And, where they come from and their lifestyle.

The oldest and most tenured of the participants, Juan, echoes Taylor's sentiments, in that he adapts his approach to the students and their needs instead of the other way around by "looking at each kid and what they bring to the table; their mentality". For him, he tries to apply his approach evenly to all his students and not single any students out. However, he is cognizant of the fact that not all students learn the same or need the same things.

Carlos' approach to teaching begins with an innate belief in the abilities of all students. For him, as long as the director is giving the correct information "any student can learn any piece of choreography, any piece of equipment, if they have two things: they set their minds to it and they want to pursue it with...a passionate mentality". He places a lot of importance on the role of the instructor in determining whether students will be successful in color guard. If the color guard instructor doesn't have the correct information, or more importantly, knows how to deliver it in a way that makes sense, then the students will not be successful.

These varying perspectives showcase how multiple approaches can co-exist within a community of practice. In spite of their differing approaches, all three participants are developing their practice individually while maintaining membership in the larger community. Despite participating in a shared practice within the community, they do not necessarily share the same beliefs, and this is appropriate within a CoP (Wenger, 1998).

One more common theme shared by the participants is the importance of being invested in your students, caring about them as people, and in creating engaging material for them. Echoing Angela Valenzuela's (2010) sentiment that teachers must care for students, get to know them on a personal level and make connections, Juan stated that "kids want to work for individuals that believe in them and are there for them". One could look at Taylor's statements about the importance of adapting to community and culture as reminiscent of the critical care that is described by Sonia Nieto "that responds to students' actual personal lives and to the institutional barriers they encounter as members of racialized groups" and then goes on to challenge us to ask us "what it means to 'care'" (2008, p. 30).

Color Guard Instructors Use Growth Mindset to Extend Their Own Learning

Perhaps the most surprising theme to emerge from this study was the growth mindset that the instructors carried for themselves alongside their students. Teachers that utilize a growth mindset for themselves are more likely to develop this mindset within their students (Seaton, 2018). Reflective practices about their teaching were mentioned throughout the personal interviews, focus group and journal responses of every participant, although each were to varying degrees. Eight years into teaching, Juan acknowledged that "I feel like I'm still growing as an instructor". Carlos stressed the importance of being open to learning, especially as a newer

instructor. Taylor talked about asking for feedback from her students and the peers she works with so she can become a better teacher. Each talked about reviewing teaching strategies and making adjustments to improve their effectiveness.

It's not their self-reflection that's so surprising, so much as they intuitively gravitated towards this practice without any formal teacher education training them to do so. Being able to reflect on one's own practices as a teacher is paramount to one's success as a teacher (Grossman, 1991). During the focus group discussion, participants were asked about what makes for a 'bad' color guard teacher versus a 'good' color guard teacher. The resulting discussion centered around the need the need to stay humble, and the ability to be open to making mistakes and learning from them. Juan declared "if we're not learning, the kids are not learning". Carlos expanded on this idea by adding that adapting to the environment and to the kids is important too--something that Taylor discussed in her second personal interview as well. When asked directly in the focus group if reflection was an important part of the teaching process, all three confirmed this was the case. Juan and Taylor explained that self-reflection is what allows them to keep things in perspective. Instead of getting caught up in the competitive aspects of their job, self-reflection pushes them to focus on their students' growth over time. In other words, their self-reflections reframe how they assess the success of their program and reminds them that the growth of their students is more important than a good placement at a competition.

This inward reflection and growth mindset points to Wenger's (1998) conversation about the connection between identity and practice. When considering how identity and practice interact within a community, Wenger (1998) states that "practice entails the negotiation of ways of being a person in that context" (p. 149). For color guard instructors, this means developing their identity as a teacher through their practice. Identity formation is a process that is never

complete as we are constantly in a state of becoming, and the growth mindset that Taylor, Juan, and Carlos have for themselves is indicative of this belief.

How Color Guard Instructors Learn to Teach

All three participants discussed mentors as a means for learning how to teach. The mentors they mentioned were peers they currently work with or worked with in the past. The theme of mentoring aligns with the community of practice model as Lave and Wenger (1991) described it, where old-timers help newcomers assimilate into the community, providing feedback, support, and advice.

Juan mentioned being exposed to different instructors while in high school, but for him he also learned how to teach by doing research on his own. Taylor shared that she spends time with her brother, who is a certified teacher, attending workshops and conventions such as the Texas Music Educators Association (TMEA) convention that occurs in San Antonio each winter.

Taylor also shared how her role as a peer teacher when she was a high school student helped her develop her teaching skills: “it all began just teaching my teammates how to spin and then it went on into teaching and teching and getting all the information from mentors and instructors”. Carlos takes a much more direct approach: “well, the most important thing for me about learning how to teach, is by just keeping my mouth shut and watching half the time”.

All three participants mentioned their observations of their instructors when they were marching in their high school color guard programs, and two participants shared how their experiences in drum corps provided additional observation opportunities outside of the school context. In terms of what they learned through their observations; answers were mixed. During the focus group, Taylor acknowledged that she first tried to model her teaching based on her high school color guard instructor and discovered it didn’t work for her. Carlos tried to take a very

different approach than his previous instructor, who was strong and forceful, instead choosing to be friendly and fun with his students. For him, this didn't work out any better, as the students saw him more as a friend than as an instructor. Still, in some ways Carlos learned what not to do by watching how his instructors taught. When talking about some prior instructors he's had, he mentions "they were explaining something in the most convoluted way possible...I've found ways that aren't so convoluted and very to-the-point".

In addition to the mentorships they experience in their community, the observations of how their previous instructors taught is reminiscent of the apprenticeship of observation that was first discussed by Lortie (1975), which states that teachers rely on their experiences as students to inform their ideas on how teachers should educate, and teacher education programs can inadvertently reinforce this practice. This reliance on previous observations causes many educators to make assumptions about how they should teach and creates a resistance to reflective practices that may help them develop their skills. Despite the fact that there are no teacher education programs for learning to teach color guard, it is worth examining further how color guard instructors learn through this apprenticeship of observation, simply because it is one of the *only* ways they learn to teach.

Divergent Data

Juan shared frustrations with band directors and how they sometimes undervalue the role that color guard plays in the band program, suggesting tension within the CoP. Band directors may not acknowledge their own participation in the color guard CoP, but clearly they have influence in how it operates. This was not discussed by Taylor or Carlos in their personal interviews, but when it was brought up during the focus group interview, both did describe different obstacles to generating support for color guard. Carlos mentioned that his high school's

administration did not support the band and color guard program until they were successful at UIL competitions. Taylor followed up on Carlos' comments that building relationships with the surrounding community is an important part of garnering support. Still, when Juan made the comment there is a culture in San Antonio that "they [band directors] don't understand the importance of having a color guard" neither Taylor nor Carlos argued his specific point. When asked why this might be the case, Juan acknowledged it may be due to color guard not being included on UIL judging sheets. His assertion echoes findings from the literature review that existing governing bodies influence the color guard CoP and in many ways marginalize it.

When discussing teaching strategies, Carlos was the only participant to share that he uses an approach that is reminiscent of Direct Instruction (DI), although he did not name it that specifically. DI is a process of instruction that is highly structured, and places emphasis on repeating material quickly; the teacher directs the pace and places emphasis on practice and drilling (Hallahan, Kauffman, & Pullen, 2015). It is a style of instruction that is sometimes used in special education. While each instructor mentioned the importance of repetition for building muscle memory of the choreography, Carlos was the only one to state his belief that students need clear direction, and that " you gotta talk to them like you're talking to a six-year old and simplify it as much as possible where they can understand it instantly". In another interview, he stressed that "the moment you stop and you talk too much is when they [students] get out of the rehearsal...you go to keep them moving [snapping his fingers], keep them focused at all times". Again, this is reminiscent of Wenger' (1998) argument that there is room in a CoP for variations in practice and beliefs despite a larger framework that everyone participates in.

Phase Two Summary

For color guard instructors, their approach to teaching is to adapt to the needs of the learners, to assess students through their growth more than competitive outcomes, and to create engaging material for their students. Moreover, color guard instructors discussed how their personal growth is important as well, and that the need to stay humble and open to learning is essential to that process. Their reflexivity is what allows their development to continue in the absence of a formal teacher training program. In addition to self-reflection, mentors and the apprenticeship of observation have shaped how they approach teaching and how they learned to teach. Like other social theorists, Eisner's (2002b) approach to education places value on the process of learning and achieving meaning more than the outcome, asserting he is "talking about a culture of schooling in which more importance is placed on exploration than discovery...it is an educational culture that has a greater focus on becoming than being" (p. 15). This sentiment aligns perfectly with Wenger's (1998) belief that learning and becoming are intertwined and constantly evolving. Knowledge is not something we arrive at, it is something we develop over time through practice (Wenger, 1998). In addition to maintaining a growth mindset when assessing their students, the participants discussed their own process of becoming through reflective practices that ultimately help them grow and develop as educators.

Phase One and Two Findings Considered Together

There appears to be a disconnect from the participant's philosophical approach and their actual teaching practices. For example, Taylor chose the Scholar Academic option as her primary choice in the learning category of the curriculum inventory, believing that students learn best when information is given to them in a clear and precise manner. But in speaking through her actual practices, her praxis falls more in line with Social Efficiency. Carlos is the opposite,

believing that students learn more in line with Social Efficiency beliefs, but his actual practice aligns with Scholar Academic more. Juan believes that teaching should align with Scholar Academic ideology, where teachers are experts in their chosen field and his role is to be an authority figure. However, when talking about his practices, he discussed the need to adjust teaching strategies that will elevate student learning in the manner of Social Efficiency.

This is not an unknown phenomenon. One study by Mansour (2013) showed clearly that teacher beliefs don't always line up with their actual practices. What this means for this study is that while the participants discussed their reflective practices, they weren't always successful in connecting their approach and praxis with their beliefs. They may need some assistance in leveraging their reflexivity in more effective and explicit ways, so that deeper connections can be made.

Chapter Summary

This chapter discussed the findings from both the quantitative and qualitative data. In synthesizing the two datasets together, a few themes emerge from the study. Referring back to the initial research question "what do color guard instructors know about teaching and learning? And how do they see themselves as educators?", the following assertions are made:

1) Color guard instructors use non-traditional curriculum materials to help them plan their daily and weekly classes, such as using timelines instead of lesson plans. In addition to teaching the technical aspects, curriculum is designed to teach students life skills.

2) The case study participants utilize a limited number of teaching strategies. The instructional strategy used most was peer-teaching, where students assist each other with instruction, and create support and trust amongst each other.

3) Color guard instructors tend to assess students based on their growth over the semester, as opposed to competitive outcomes. However, case study participants acknowledge this may not be the case with every color guard program.

Regarding the follow up research question "Since there is no certification process or teacher education program for color guard, how do color guard instructors learn to teach?", the following was discovered:

4) Color guard instructors use self-reflection to assess their own teaching practices and grow their skills set. While other avenues were discussed, such as researching materials on their own or going to workshops and conventions, their reflective practices were discussed more extensively than any other strategy.

5) Color guard instructors learn to teach through mentorships in their CoP and through the apprenticeship of observation.

Regarding the research question, "what is their philosophy and approach to teaching?", the following should be noted:

6) No two responses to the curriculum inventory were alike. While there were some tendencies to lean more towards a Learner Centered ideology in some areas of the survey, it is worth noting that one should not draw larger conclusions based on such a limited sample size.

7) Each case study participant did not discuss their philosophy or approach to teaching using any of the language that was utilized in the survey. Instead, they spoke about their approach in a very informal and organic way.

CHAPTER FIVE: IMPLICATIONS

Introduction

This chapter discusses the implications derived from this research project. The first implication discussed is the need to move beyond the apprenticeship of observation as a means for training new color guard instructors. The second implication centers around the need for current communities of practice to evolve so that teacher training is fully supported. Recommendations include designing Professional Development (PD) for color guard instructors, as well as improving mentorships by making them more strategic and explicitly implemented. This chapter concludes with suggestions for future research and a reflection on this project.

Review of Research Questions

1. What do color guard instructors know about teaching and learning? And how do they see themselves as educators?
    a. Since there is no certification process or teacher education program for color guard, how do color guard instructors learn to teach?
    b. What is their philosophy and approach to teaching?

Discussion

As a new field, no existing research about the educational aspects of color guard or teaching color guard could be ascertained. This lack of research led me to this exploration of color guard pedagogy. My inquiry was designed to assess how color guard instructors approach teaching, and how they learned to do so. In addition, I wanted to tease out some ideas on what color guard instructors think students learn by being involved in color guard. The hope was that

some initial information about curriculum, instruction, and assessment when teaching color guard would be illuminated.

The results from each phase of the study are extensive. Phase one findings from the survey show that there is a wide range of philosophical beliefs that shape how color guard instructors approach their teaching. This is not surprising, and one should be comforted by the fact that such a diverse range of beliefs exist. Phase two findings explored these philosophical approaches in more detail through the use of a case study. Three participants shared their thoughts and beliefs on why they teach, how they learned to teach, what strategies they use most often, and what they think students learn by being in color guard. The main reason they teach color guard, outside of love for the activity and love of teaching, is that they believe color guard teaches valuable life skills. In other words, their identity as a teacher aligns with their beliefs about what color guard teaches.

Color guard instructors have developed strategies for providing instruction. They don't necessarily design curriculum that supports dance and physical education TEKS, instead focusing on competitive goals and the teaching of valuable life skills. Still, they are cognizant of the need to differentiate their instruction to meet the needs of their students and assess everyone through a growth mindset. They are reflective of their practices and open to developing their skillset. Color guard instructors are really teachers who are simply called something else. Based on the results of this research study, some implications are discussed in the next section.

Implication: Color Guard Instructors Need More Than the Apprenticeship of Observation

Despite relying almost solely on the apprenticeship of observation to inform their own practices, each of the case study participants shared a lot about how self-reflection fits into their

processes. Color guard instructors are well-situated and ready to embrace their role as an educator more fully, they simply need the know-how to do so. Grossman (1991) highlights several strategies that are used to counteract the apprenticeship of observation, namely the use of putting theories into practice, overcorrecting certain behaviors/techniques, and becoming familiar with the terminology used in professional discourse. Grossman (1991) reiterates the importance of self-reflection in the entire process. To be great teachers, students must learn to question everything—for example, why they may need to use different strategies in differing circumstances. Some of the specific things that color guard instructors need to do to elevate their approach to teaching include connecting what they do in the classroom to state specific TEKS, adjusting their approach more effectively to meet the diverse needs of their students, and refining their reflective practices.

Implication: Current Communities of Practice Must Evolve

When considering color guard as an activity, it seems to have a foot in several different fields, yet no one wishes to claim responsibility for it. The majority of what color guard does is comprised of dance and its foundational practices--yet they are not part of any national or local dance organizations. Fall color guard is subsumed within fall marching band, but because they do not play instruments, color guard students are of little importance to the state music organizations such as the Texas Music Educators Association, the University Interscholastic League, or the Texas Bandmasters Association. National music organizations that exist, such as Bands of America, do not wish to lay claim to color guard either, nor do school CoPs. Outside of the winter season that is governed by WGI, color guard does not have a home organization that supports its goals. This lack of a community of practice for fall color guard suggests that existing

communities of practice need to expand their scope and field to support color guard instructors, as they are currently inadequate to support their full needs as educators.

While organizations like WGI and local winter guard circuits offer some professional development content, their offerings are disproportionately focused on improving instruction for the competitive aspects of color guard, at the expense of the educational aspects. This doesn't mean that competition can't be used as an educational tool, because it can and is (Burguillo, 2010). But existing organizations such as BOA and UIL do not account for color guard on their adjudication sheets, sending a clear message that color guard is not a valued component of fall marching band.

To counteract this apathy, the color guard activity should look to how the dance and physical education communities have developed their own communities of practice. Since its creation in 1998, the National Dance Education Organization (NDEO) has worked to build an infrastructure for dance education by providing standards, curriculum, assessment practices and professional development in addition to supporting certification efforts for dance educators (Bonbright & McGreevy Nichols, 2012). The physical education field has increasingly relied on the CoP model to address the isolation and marginalization their members face, providing insight into how educators can create their own CoP successfully and provide better professional development (Beddoes, Prusak & Hall, 2014; Johnson, Moorcroft, Tucker, Calvert & Turner, 2017).

Recommendations

Professional Development is Needed for Color Guard Instructors

Elliot Eisner (2002a) proclaimed that "two of the most important factors affecting students' experiences in the classroom are the quality of teaching they encounter and the quality of curriculum provided" (p. 46). Professional development (PD) must be developed that takes into consideration the unique teaching situation that color guard instructors operate within. PD content that introduces curriculum, instruction, and assessment strategies would be beneficial, as well as classroom management techniques. Creating content that is epistemologically focused on the educational aspects of color guard would ensure that color guard teachers are approaching pedagogy with the correct frame of mind, where educating the student takes precedence over competitive placement. As it stands the color guard activity's governing body, WGI, is focused on the competitive aspects of color guard—this is not an indictment, merely a statement of fact that this is the path WGI has chosen for our existing community of practice. However, as color guard is taught as a class taken for credit in several states, broadening the community of practice to include PD that focuses on educating students within the school environment is needed. Should WGI decide that their focus will remain solely as a competitive sport despite this recommendation, an alternate community of practice that focuses on education may need to be created, similar to what organizations like the National Dance Education Organization (NDEO) or the Texas Music Educators Association (TMEA) provide for their fields.

As its own community of practice, schools must also support the development of color guard instruction for their students. To achieve this, schools will need to redefine their approach to these type of instructors, acknowledging that they have a place within their paradigm. Even if school districts do not wish to incur the expenses involved in hiring color guard instructors as

teachers who are employed directly through them, they should consider providing professional development for color guard instructors, as well as other isolated instructional support staff that operate within its domain.

Non-traditional subjects and classrooms within schools can provide a wealth of learning opportunities for students, and color guard is one such example. In addition, color guard could be used to inform other content areas; Arts integration is the practice where arts education is integrated with core subjects, and educators “are able to multi-teach subjects, such as learning mathematics through music and learning music through mathematics” (Vitulli, Pitts Santoli, & Fresne, 2013, p. 45). Color guard curriculum could be integrated with subjects like mathematics, physics, and music to extend learning beyond the classroom. This will only happen, though, if color guard instructors are equipped through PD with the necessary preparation to do so.

Mentorships Need to be More Intentional and Focused

Current teacher educator opportunities are limited to informal mentorships and self-directed learning. Having to rely on the apprenticeship of observation as a primary means for learning to teach is problematic at best. Overcoming the apprenticeship of observation does not necessarily mean eliminating mentorships, student teaching experience, or apprenticeships. Instead, mentorships should be developed more strategically and thoughtfully to create a better apprenticeship relationship. The mentor relationships that exist now happen organically, where new members of the community ask older members of the community for advice haphazardly or with no clear direction; or they rely on observations of their former instructors to inform their own current practices. While mentoring in any form is helpful, a focused mentor approach is more likely to be beneficial than an unfocused approach, which could inadvertently intensify

existing problems (Olson, Cruickshank & Collins, 2017). Building in specific time to discuss feedback throughout the mentorship ensures explicit discussions occur regarding the performance of the mentee during the learning process. Local color guard circuits should consider facilitating this process for its members. In addition, one should not underestimate the invaluable nature of learning through experience to connect theory with practice and then actively reflecting on the process (Jones, Morgan, & Harris, 2012).

A Certification Process May be Needed Down the Road

Creating a certification process is not necessarily needed at this time, as most instructors (who are not concurrently teaching a content area) are hired as independent contractors and are thus not considered district employees. The teacher of record is the band director, and this person should be supervising the color guard instruction that is being delivered. Should school districts decide in the future that color guard instruction should be budgeted as a teacher or assistant teacher position, revisiting a certification process would be warranted. As teacher educator Linda Darling-Hammond states, any type of teacher education program should combine clinical practice with well-designed curriculum courses that meet the needs of the teachers (Martin & Mulvihill, 2017). This would certainly be true for any future color guard training program that is implemented.

At the very least, school districts may want to consider offering professional development for color guard instructors, or any other fine arts instructors who are independently contracted, that explains their policies and procedures, including expectations for behavior. This would be a low-cost option for school districts to mitigate legal risk due to these instructors' unfamiliarity with state and federal education laws.

Implications for Future Research

Since there is no existing research about color guard in relation to education, the field is essentially wide open for exploration. Future researchers would do well to collect statistical data that would allow further insight into the number of color guard instructors teaching, the number of students participating, and demographic information. Other avenues to explore include understanding the hiring process for color guard instructors, how color guard instructors are assessed and held accountable by their employer (typically the band director), and how school districts decide if color guard is an extracurricular activity, or a class taken for credit. Other qualitative research designs such as grounded theory, phenomenology, ethnography, and action research would be appropriate avenues for exploring color guard further. Below are some additional suggestions that merit further consideration based on the findings from this research project.

Future Research in Curriculum, Instruction, and Assessment

Given color guard's potential to support academic learning and its ability to develop strong soft skills, this is an area of study that needs further exploration. As an emerging field, there are several avenues that future research could explore within the dimensions of curriculum, instruction, and assessment; for example, a study that assesses the efficacy of current color guard instruction through classroom observations would be extremely beneficial. Another option would be to complete a comparative study between school districts that offer color guard as a class and school districts that only offer it as an extracurricular activity. Further research could also explore how incorporating more curriculum, instruction, and assessment materials into a color guard program may enhance or improve instruction. Designing curriculum that supports other

content knowledge areas and assessing its implementation is something else that should be considered.

Future Research in Critical Multicultural Education

Color Guard members often are comprised of a heterogenous group of young people, who must learn to work together to achieve a common goal. This creates an opportunity for students to interact with others who are different than them in some way. How color guard instructors support this diversity can have a significant impact on student learning, and on students' development of their sense of self and their personal agency. As a result, future research should explore the many ways that color guard could be leveraged to support critical multicultural education as Nieto and Bode (2018) describe it: rooted in social justice and critical pedagogy.

Future Research in the Existing Power Structures of Color Guard

Nieto and Bode (2018) explain that in critical pedagogy "education that is liberating encourages students to take risks, be curious, and to question" and that it is "about understanding and questioning power" (p. 41). While this research project aimed to assess color guard instruction through a critical lens, the case study participants in phase two did not share much about how color guard operates within certain power structures, nor how it does or could relate to social justice issues. This may be due to the fact that not many people in our community have questioned our own power structures. Future research should look at color guard as a community of practice further and ask questions about how it operates. For example, at the performer level in general there is a wide range of diversity represented. At the high school level, the majority of students are female. So why is this diversity not reflected in the steering committees and board of

directors at WGI? Why are female choreographers not held in high regard the way male choreographers are? These are questions that future researcher could explore, in hopes of creating a more equitable power structure for those involved. Reassessing gender and diversity dynamics could lead to a more critical pedagogical framework that students would benefit from.

Reflection

I think back to everything I learned by being involved in color guard: the ability to do what needs to be done, to accept the consequences for my actions (both good and bad), the ability to relate well to others and be empathetic, to put group needs ahead of my own when needed, the ability to persevere despite setbacks and roadblocks, the ability to perform in front of an audience or in high pressure situations. These are all invaluable skills that have allowed me to be successful both in my personal and professional lives. Over the years, I have seen the color guard activity grow across the country and into other countries and continents. But alongside this growth, I have seen many programs not living up to their full potential. The truth is, while there are many truly terrific color guard programs that operate at a high level, there are many more that struggle to give students what they need to be successful--whether you choose to define success through competition or education.

What this study ultimately discovered is that color guard instructors love what they do, and they love the activity. Their passion and commitment to student growth, as well as their own, identifies them as educators even though they may not technically hold that title. They simply don't have all the tools needed to be fully dynamic educators. As a result, color guard as an activity is not living up to its fullest potential.

Our current communities of practice are not offering the fullest array of professional development content, choosing to focus primarily on content knowledge material, and secondarily on curricular content, forsaking pedagogical content almost entirely. Luckily, there are some promising avenues to consider; online websites such as colorguardEDU.com are beginning to offer color guard development topics outside of what WGI offers. Here in San Antonio, one of the local circuits has plans to develop some pedagogical content in the future (S. Howard, personal communication, February 12, 2019). Hopefully, this will inspire other color guard circuits and WGI to continue to improve their offerings as well.

In addition to improving professional development content, we should consider being more strategic in how mentorship relationships develop. Instead of finding mentors organically, local circuits should consider assisting in the process, so that mentors and mentees can be strategically aligned. Doing so would ensure that mentors can leverage their strengths effectively, and that the reflective processes that color guard instructors already use are developed more fully.

Conclusion

Our activity continues to be overlooked by the educational institutions we often operate within. Outside of content areas like mathematics, language arts and science, schools often place more value on activities like sports, dance and cheer, and so on and so forth. This is understandable as these are very popular activities, especially here in Texas. But just because the students involved in color guard make up a smaller percentage of the school population does not mean they deserve less of an experience in their own activity. Color guard has often been a haven for students who feel like they don’t fit in elsewhere. It can be remarkably inclusive to

those who exist on the margins. Yet we are even overlooked by many of our own marching band communities that choose to relegate color guard to a lesser position within their domain.

This is the reason I chose to pursue this research project. Our activity continues to grow in numbers, and it is time to start exploring how we can push it to be better for students. Color guard has the capacity to teach a lot beyond technical skills and performance qualities. But in order to do that, we need to arm our instructors with more pedagogy and instructional strategies to make them successful educators. We need to help color guard instructors make connections between their philosophical approach and how they actually teach. The discoveries made here will hopefully take us one step closer to being an activity that has relevance in the educational world. I am cognizant of the fact that the research completed for this thesis explains only a small portion of what it means to teach color guard. My hope is that others will take this research, expand it, and improve upon it. I encourage others to analyze it or pick it apart, defend it or attack it, but ultimately take it in new and different directions. The only way to expand color guard into the educational field is to build a body of literature that supports it as such.

APPENDIX A
IRB Approval and Participant Consent Form

Approval

Document No.:	Date:	Page:
HRP-522	13 July 2018	Page 1 of 1

April-Marie Perrine
COEHD-C&I

Dear Principal Investigator:

On July13, 2018 the IRB approved the following from July 13, 2018 to July 12, 2019 inclusive.

Type of review:	**Initial Review**
Title:	**An Assessment of current teaching practices utilized by high school color guard instructors**
Principal investigator:	**April-Marie Perrine**
IRB number:	**18-217**
Faculty Sponsor:	**Zaid Haddad, Ph.D.**
Documents reviewed:	**Initial Review Application; Research Personnel; Protocol; Recruitment; Consent Form; Survey Questions; Interview Questions; Focus Group Questions**

No later than one month prior to expiration, you are to submit a continuing review to request continuing approval or closure. If the IRB does not grant continuing review, approval of this protocol ends after July 12, 2019.

Copies of any approved consent documents, consent scripts, or assent documents are attached.

In conducting this study, you are required to follow the requirements in "INVESTIGATOR GUIDANCE: Investigator Obligations (HRP-800)."

Sincerely,

Tammy Lopez, J.D. Date: 2018.07.13 11:56:10 -05'00'

Tammy Lopez, J.D., C.I.P.
IRB Member
Designee of the Chair
Senior Research Compliance Coordinator
UTSA Office of Research Integrity - IRB Office
GSR Rm.2.128C/D
irb@utsa.edu
210-458-6473

Title of Research Study: An Assessment of Current Teaching Practices Employed by High School Color Guard Instructors

Principal Investigator: April Perrine

Purpose of the Study and Reason for Your Involvement:

As you most likely know, there is no certification process for teaching Color Guard. As instructors, we are hired for our specific skill set, and not necessarily for our understanding of the teaching process and practices (known as pedagogy). This "sink or swim" mentality sets many new instructors up for failure, as they are left to figure it out on their own, with little resources or support. To further compound the problem, there is no specific set of TEKS for teaching Color guard in Texas, and we have to rely solely on the dance TEKS, even though color guard students learn more than this. Therefore, I want to explore what can be taught by participating in color guard compared to what is currently being taught, and then figure out how to bridge the gap between the two.

I invite you to take part in this research study because your experiences as a Color Guard instructor will provide valuable data in a much-needed area of study. Your observations, perspectives, and suggestions about the practice of teaching Color Guard will assist me in discovering what it is that Color Guard students actually learn by participating in this activity. Furthermore, I will rely on your input as I work to assess where the gaps are in terms of pedagogy and practice for new-in-role instructors.

Participation in the Study

- Whether or not you take part is up to you.
- Participation is totally voluntary.
- You can agree to take part in the study and later change your mind.
- Your decision not to participate will not be held against you.
- You may ask all the questions you want about the study before you decide.

Contact information

If you have questions, concerns, complaints, or think the research has harmed you, you may talk to the research team at: *april.perrine@my.utsa.edu*, or to my supervising professor, Dr. Haddad at *zaid.haddad@utsa.edu*

This research is being overseen by an Institutional Review Board ("IRB"). You may also talk to them at (210) 458-6473 or IRB@utsa.edu you have questions regarding your rights as a research participant or other questions, concerns, or complaints.

Participant Role in the Research Study

You will be asked to complete an initial interview within the first two weeks of the study. These interviews will be conducted one-on-one with the principal investigator (PI) and can occur in either a public or private space, depending on where you feel more comfortable. After completing the initial interview, you will be asked to submit 4 journal entries over the space of 8 weeks, via email or hard copy, reflecting on questions that are sent to you by the PI. You will have two weeks to answer these questions and submit them to the PI, and the questions will be sent at least one day prior to the beginning of the two-week cycle. You will be asked to participate in a focus-group interview, where all case study participants meet with the PI at the

same time, on November 4, 2018. The study will conclude with a final one-on-one interview during the last week of the study. The timeline for these procedures is listed below:

o August 2018: Survey is open to all potential participants; 15-20 minutes to complete survey. Survey respondents can choose to remain anonymous or leave their contact information.

o August 2018: case study participants are selected, and consent is obtained

o August through September, 2018: Initial personal interviews are conducted, 45-60 minutes

o September through October, 2018: 4 journal entries completed, 15-30 minutes each

o November 2018: Focus group interview conducted, 60-75 minutes

o November through December, 2018: Second and final personal interview completed, 45-60 minutes

▪ Notes will be taken during the personal and group interviews. All interviews will be audio recorded so that the conversations can be transcribed. This is to ensure no information is lost. Journal entries that are submitted electronically may be printed out for future data interpretation, but all hard copy information will remain secured in a locked drawer in a private home and will not be left unattended at any time.

· Names, phone numbers, and email addresses will be collected for use in this research study.

· Participation with the principal investigator will occur face-to-face, unless you are more comfortable using another medium of communication (i.e. phone, online, etc). Any accommodations will be discussed and agreed upon prior to beginning the study.

· Research will be conducted intermittently from August through November, 2018. The locations will vary to accommodate your schedule and comfort.

· Participation will last from August 2018 through November, 2018

· You may be contacted for future research, but only by the principal investigator of this current study, as any personal information obtained will remain confidential and not shared externally.

· Any research data collected will be maintained in accordance of UTSA and IRB guidelines, meaning three years from the completion of this study.

Risks and Discomforts

There is minimal risk of psychological discomfort by being involved in participating in this study. This discomfort is not likely and would be low in magnitude.

Benefits for Participation

I cannot promise any benefits to you or others for participating. However, by participating in this study, your self-reflection of current teaching practices may create a benefit to you as an educator.

Costs and Compensation

There are no costs or compensation associated with participation in this study.

Participant Privacy and Research Record Confidentiality

Your data will be secured through password protected files stored on a password protected computer. At the beginning of the study you will be assigned a pseudonym, and your data will

not contain anything to connect your identity with your information. Your research records will not be released without your consent unless required by law or a court order. Your records may be viewed by the Institutional Review Board, but the confidentiality of your records will be protected to the extent permitted by law. The data resulting from your participation may be used in publications and/or presentations but your identity will not be disclosed.

Signature Block

Your signature documents your permission for the named participant to take part in this research.

____

Name of participant

______________________________________ ________

Signature of Participant (or participant's legally authorized representative) Date

______________________________________ ________

Signature of person obtaining consent Date

APPENDIX B
Survey questions for Phase one

1. What school district do you work for?
2. How long have you been teaching Color Guard?
3. What is your current position (i.e. director, technician, etc.)?
4. Why do you teach Color Guard?

The next questions are adapted from Schiro's Curriculum Ideology Inventory (2013). In each of the following sections you will find four statements. Read each statement carefully and then rank the statements from 1 to 4, placing:

1 next to the statement that you like most
2 next to the statement that you like second most
3 next to the statement that you like third most
4 next to the statement that you dislike the most

1. <u>Education's purpose</u>

____ The goal of school is to meet the needs of society, and to help students become productive members of that society.

____ The goal of school is to help students understand the problems that exist in society and challenge them to Schools should provide children with the ability to perceive problems in society, envision a better society, and act to change society so that there is social justice and a better life for all people.

____ The goal of school is to build a community where knowledge about culture and life is transmitted to the student.

____ Schools should be engaging and enjoyable and focused on the needs and interests of the students. The goal of school is to create an environment where learning is student-driven, meaning the students get to design their learning experiences alongside their teacher.

6. <u>Teaching</u>

____ Teachers should find the best teaching strategy that will elevate student learning. The teacher's role is to supervise the learning process.

____ Teachers should leverage their surroundings and local community to help their students learn. The teacher's role is to be a partner in the learning process.

____ Teachers should be facilitators in the learning process. The teacher's role is to find experiences that students can use to make meaning for themselves.

____ Teachers should be experts in their chosen field. The teacher's role is to be an authority figure who imparts their expertise to their students.

7. Learning

____ Students learn best when the information the student needs to learn is given to them in a clear and precise manner.

____ Students learn best when they are given the correct information and materials, and then receive positive reinforcement.

____ Students learn best when they are motivated and encouraged to engage in experiences, which they then use to create meaning and knowledge for themselves.

____ Students learn best when they are exposed to real social problems, and then are asked to assist in finding solutions to these problems.

8. Knowledge

____ Knowledge that is most valuable is structured knowledge that has been established and valued by society over time.

____ Knowledge that is most valuable is knowledge that the individual constructs for themselves, based on their lived experiences and how they made meaning from these experiences.

____ Knowledge that is most valuable is knowledge of specific skills and competencies, that the individual can then use to live a productive life and contribute to society.

____ Knowledge that is most valuable is knowledge about how and why society operates the ways that it does, and the individual uses this knowledge to challenge or disrupt the social norms.

9. Childhood

____ The main purpose of a person's childhood is to prepare them to be productive members of society, who contribute to the greater good and reinforce existing social norms.

____ The main purpose of a person's childhood is to stimulate their intellectual curiosity, expand their reasoning skills, and build their capacity for memory, so that they can absorb cultural knowledge.

____ The main purpose of a person's childhood is to allow them to explore their environment according to their own interests, needs, and impulses through an organic process. We should focus on letting children enjoy their childhood, instead of worrying about what kind of adults they will become.

____ The main purpose of a person's childhood is to allow them to practice and prepare for improving themselves, their community, society in general, or a specific social issue.

10. Evaluating students

____ Students should be evaluated based on what is beneficial to them, and not against a predetermined standard or in relation to other students. Students should be consistently assessed so that future learning opportunities can be adjusted to meet their needs and personal growth.

____ Students should be evaluated based on whether or not they can perform a specific skill. The main goal of evaluation is to objectively assess their competence against a predetermined standard.

____ Students should be evaluated subjectively based on their capabilities. Evaluation's purpose is to indicate to both the students and others the extent to which they are living up to their capabilities.

____ Students should be ranked from those who achieve the e best to those who achieve the least. Ranking should be done objectively to assess how much the student has acquired the knowledge given to them.

Grid for sorting responses into ideology categories:

		Purpose	Teaching	Learning	Knowledge	Childhood	Evaluation
Scholar Academic	A-1						
	A-2						
	A-3						
	A-4						
Learner Centered	B-1						
	B-2						
	B-3						
	B-4						
Social Recons.	C-1						
	C-2						
	C-3						
	C-4						
Social Efficiency	D-1						
	D-2						
	D-3						
	D-4						

Sorting Form:

Purpose	Teaching	Learning	Knowledge	Childhood	Evaluation
D	D	A	A	D	B
C	C	D	B	A	D
A	B	B	D	B	C
B	A	C	C	C	A

APPENDIX C
Interview Questions for Phase two

Initial Interview Questions

1. How did you get involved in color guard?
2. Why do you teach color guard?
3. What is your approach to teaching?
4. How did you decide on this approach?
5. How did you learn to teach? Did someone help you, or did you have to learn on your own?
6. What skills do you think are learned by being in color guard?
7. Any final thoughts before we conclude?

Second Interview Questions

1) What were your students' biggest challenges this season?
   a) Biggest accomplishments?
2) What do you think your students learned by being involved in color guard?
3) What were your biggest challenges and accomplishments as an educator?
4) Is there anything you would have done differently, or might do differently in the future?
5) What do you wish you had known before you started teaching?
6) What do you think new color guard instructors should learn before they start teaching?
7) Any final thoughts before we conclude?

Focus Group Interview Questions

1. How did you learn to teach color guard?
2. Has your teaching style changed over the years? And if so, how has it changed?
3. Why did you end up changing your strategies?
4. What teaching strategies have helped you the most? Is there any that you definitely rely on more than others?
5. Any teaching strategies that you tried that did not work well for you in the past?

The following questions were determined based on feedback from personal interviews and journal responses:

6. Do you create any curriculum materials such as lesson plans, syllabi, videos? Is there anything that you create to help you through the whole teaching process?
7. Do you determine grades for students, or does the band director determine the grades?
8. What do you think makes for a bad color guard instructor? How would you define a bad color guard instructor?
9. What do you think makes a good color guard instructor?
10. There's a theme of reflection...do you think that the ability to reflect on your own teaching sort of goes alongside that?

a. How important is that [reflection], do you think?

11. Do you think demographics play a role in the success of a program?

12. Why do you think there is a lack of support from band directors or administration? Do you think there's a lack of support, or does it depend?

13. A lot of you talked about the different life lessons that color guard can teach, and just how it makes you more responsible, self-accountable, it teaches you to time-manage. Some of the things you talked about were just basically teaching kids to be a good person. So, do you think that's all that color guard teachers, or do you think there's an educational aspect to it as well?

APPENDIX D
Original Color Guard TEKS

Color Guard, Level I.
(a) General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing the following color guard course: Color Guard I (one credit).

(b) Introduction.

(1) Four basic strands--perception, creative expression/performance, historical and cultural heritage, and critical evaluation--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. Color guard students develop perceptual thinking and moving abilities in daily life that promote understanding of themselves and others and allow them to interact effectively in the community. By mastering movement principles and skills, students develop self- discipline, and healthy bodies that move expressively, efficiently, and safely through space and time with controlled energy.

(2) Students recognize dance as a vehicle for understanding cultural and historical contexts, increasing awareness of their own and others' heritage and traditions, thus helping them to participate in a diverse society. Evaluating and analyzing dance strengthen decision-making skills, develop critical and creative thinking, and enable students to make informed decisions about dance and the world around them.

(c) Knowledge and skills.

(1) Perception. The student develops an awareness of the body's movement, using sensory information while dancing. The student is expected to:

(A) demonstrate basic kinesthetic and spatial awareness with others; (B) develop sensitivity toward others when working in groups;
(C) express ideas and emotions through movement; and
(D) interpret images found in the environment through movement.

(2) Creative expression/performance. The student applies body sciences and fitness principles to dance. The student is expected to:

(A) communicate using appropriate anatomical terminology;
(B) demonstrate basic principles of proper skeletal alignment; and

(C) practice an effective warm-up and cool-down, using elements of proper conditioning.

(3) Creative expression/performance. The student develops knowledge and skills of dance elements and of choreographic processes and forms in a variety of dance styles. The student is expected to:

(A) perform memorized movement sequences with rhythmical accuracy in several dance styles, including classical ballet, tap, modern, and ethnic dance;

(B) identify the effective use of dance elements in practice and performance; (C) improvise and demonstrate original movement;

(D) perform basic compositional forms, using fundamental choreographic processes; and

(E) perform basic fundamental skills with equipment.

(4) Historical/cultural heritage. The student demonstrates an understanding of cultural, historical, and artistic diversity. The student is expected to:

(A) analyze the characteristics of dances from several diverse cultures;

(B) perform dance phrases or dances from several time periods with an understanding of historical and social contexts; and

(C) identify historical figures and their significance in dance history.

(5) Response/evaluation. The student makes informed judgments about dance's form, meaning, and role in society. The student is expected to:

(A) incorporate appropriate movement vocabulary when identifying qualities and discussing meaning of performance and production in dance;

(B) demonstrate appropriate audience behavior and etiquette in the classroom and at performances;

(C) identify relationships between dance and other fine art subjects; and

(D) distinguish commonalities between dance and subject areas such as English, mathematics, science, and social studies.

Source: The provisions of TEKS §117.56 adopted to be effective September 1, 1998, 22 TexReg 4943.

Color Guard, Level II.
(a) General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing the following color guard course: Color Guard II (one credit). Color Guard I is a prerequisite for Color Guard II.
(b) Introduction.

(1) Four basic strands--perception, creative expression/performance, historical and cultural heritage, and critical evaluation--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. Color guard students develop perceptual thinking and

moving abilities in daily life that promote understanding of themselves and others and allow them to interact effectively in the community. By mastering movement principles and skills, students develop self- discipline, and healthy bodies that move expressively, efficiently, and safely through space and time with controlled energy.

(2) Students recognize dance as a vehicle for understanding cultural and historical contexts, increasing awareness of their own and others' heritage and traditions, thus helping them to participate in a diverse society. Evaluating and analyzing dance strengthen decision-making skills, develop critical and creative thinking, and enable students to make informed decisions about dance and the world around them.

(c) Knowledge and skills.

(1) Perception. The student develops an awareness of the body's movement, using sensory information while dancing. The student is expected to:

(A) demonstrate a developing kinesthetic and spatial awareness;
(B) demonstrate respect for others when working in groups;
(C) demonstrate effectively the connection between emotions and movement; and (D) identify details in movement in natural and constructed environments.

(2) Creative expression/performance. The student applies body sciences and fitness principles to dance. The student is expected to:

(A) communicate using appropriate anatomical and dance terminology; (B) perform with proper skeletal alignment;

(C) exhibit strength, flexibility, and endurance in dance training and performances; and

(D) incorporate proper conditioning and injury prevention practices.

(3) Creative expression/performance. The student develops knowledge and skills of dance elements and of choreographic processes and forms in a variety of dance styles. The student is expected to:

(A) perform extended movement patterns with rhythmic accuracy in traditional concert dance styles;

(B) demonstrate the elements of dance effectively;
(C) improvise dance phrases, using the concept of abstraction;

(D) incorporate choreographic processes such as retrograde and inversion in dance styles; and

(E) demonstrate intermediate skills with equipment.

(4) Historical/cultural heritage. The student demonstrates an understanding of cultural, historical, and artistic diversity. The student is expected to:

(A) perform dances of various cultures;

(B) choreograph short dance phrases that exhibit an understanding of various historical periods; and

(C) perform dances in various mediums such as musical theatre, film, and video.

(5) Response/evaluation. The student makes informed judgments about dance's form, meaning, and role in society. The student is expected to:

(A) identify characteristics of a variety of dances;
(B) analyze qualities of performance and production in dance;
(C) identify similarities of form and expression in dance and other fine arts; and

(D) identify and apply dance and dance-related skills such as creative problem- solving, cooperation, and self-discipline to various work experience.

Source: The provisions of TEKS §117.57 adopted to be effective September 1, 1998, 22 TexReg 4943.

Color Guard, Level III.
(a) General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing the following color guard course: Color Guard III (one credit). Color Guard I and Color Guard II are prerequisites for Color Guard III.
(b) Introduction.

(1) Four basic strands--perception, creative expression/performance, historical and cultural heritage, and critical evaluation--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. Color guard students develop perceptual thinking and moving abilities in daily life that promote understanding of themselves and others and allow them to interact effectively in the community. By mastering movement principles and skills, students develop self- discipline, and healthy bodies that move expressively, efficiently, and safely through space and time with controlled energy.

(2) Students recognize dance as a vehicle for understanding cultural and historical contexts, increasing awareness of their own and others' heritage and traditions, thus helping them to participate in a diverse society. Evaluating and analyzing dance strengthen decision-making skills, develop critical and creative thinking, and enable students to make informed decisions about dance and the world around them.

(c) Knowledge and skills.

(1) Perception. The student develops an awareness of the body's movement, using sensory information while dancing. The student is expected to:

(A) demonstrate a kinesthetic and spatial awareness; (B) work respectfully with others;

(C) demonstrate effectively the connection between emotions and ideas and movement; and

(D) identify designs and images in natural and constructed environments.

(2) Creative expression/performance. The student applies body sciences and fitness principles to dance. The student is expected to:

(A) communicate using appropriate anatomical and dance terminology;
(B) perform using basic principles of skeletal alignment;
(C) exhibit strength, flexibility, and endurance in training and performances; and

(D) incorporate injury prevention procedures when exercising, practicing, and performing.

(3) Creative expression/performance. The student develops knowledge and skills of dance elements and of choreographic processes and forms in a variety of dance styles. The student is expected to:

(A) perform memorized complex movement sequences with rhythmic accuracy in traditional concert dance styles;

(B) demonstrate a wide range of dynamics in quality movement;

(C) perform with projection, confidence, and expression when executing dance movements;

(D) create dance studies, using original movement, based on theme, variation, and/or chance; and

(E) perform advanced levels of body and equipment.

(4) Historical/cultural heritage. The student demonstrates an understanding of cultural, historical, and artistic diversity. The student is expected to:

(A) describe similarities and differences in steps, styles, and traditions in dances from various cultures and historical periods; and

(B) choreograph a dance based on a historical event or theme.

(5) Response/evaluation. The student makes informed judgments about dance's form, meaning, and role in society. The student is expected to:

(A) compare characteristics and qualities of a variety of dances;

(B) analyze dance from a variety of perspectives such as those of dance critic, performer, choreographer, and audience member;

(C) compare and contrast the use of form and expression in dance with their use in art, music, theatre, and other subject areas; and

(D) identify opportunities in dance as a profession.

Source: The provisions of TEKS §117.58 adopted to be effective September 1, 1998, 22 TexReg 4943.

Color Guard, Level IV.
(a) General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing the following color guard course: Color Guard IV (one credit). Color Guard I, Color Guard II, and Color Guard III are prerequisites for Color Guard IV.
(b) Introduction.

(1) Four basic strands--perception, creative expression/ performance, historical and cultural heritage, and critical evaluation--provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. Color guard students develop perceptual thinking and moving abilities in daily life that promote understanding of themselves and others and allow them to interact effectively in the community. By mastering movement principles and skills, students develop self- discipline, and healthy bodies that move expressively, efficiently, and safely through space and time with controlled energy.

(2) Students recognize dance as a vehicle for understanding cultural and historical contexts, increasing awareness of their own and others' heritage and traditions thus helping them to participate in a diverse society. Evaluating and analyzing dance strengthen decision-making skills, develop critical and creative thinking, and enable students to make informed decisions about dance and the world around them.

(c) Knowledge and skills.

(1) Perception. The student develops an awareness of the body's movement, using sensory information while dancing. The student is expected to:

(A) demonstrate refined kinesthetic and spatial awareness, using self-evaluation, insights, movement inflection, and interpretation;

(B) lead peers with understanding and respect;
(C) communicate nonverbally using dance movements; and

(D) apply designs and images found in natural and constructed environments to dance.

(2) Creative expression/performance. The student applies body sciences and fitness principles to dance. The student is expected to:

(A) communicate using anatomical and dance terminology correctly; (B) create an effective personal conditioning program; and

(C) demonstrate a knowledge of injury prevention rules and other health-related principles when exercising, practicing, and performing.

(3) Creative expression/performance. The student develops knowledge and skills of dance elements and of choreographic processes and forms in a variety of dance styles. The student is expected to:

(A) demonstrate consistency in performing advanced technical dance skills in traditional concert dance styles;

(B) perform dance movements with a refined sense of rhythm and musicality and with clarity, expressiveness, and a wide range of spatial qualities;

(C) create original dances, using improvisation and other choreographic processes;

(D) create a solo and/or group dance using thematic development, variation, and resolution to successfully communicate an idea; and

(E) create a solo or an ensemble applying expressive qualities of body and equipment.

(4) Historical/cultural heritage. The student demonstrates an understanding of cultural, historical, and artistic diversity. The student is expected to:

(A) analyze choreography in dances from various cultures; and

(B) research and create a project illustrating an understanding of significant dance events or historical figures in appropriate social, historical, and cultural contexts.

(5) Response/evaluation. The student makes informed judgments about dance's form, meaning, and role in society. The student is expected to:

(A) evaluate personal work and the work of others, using a valid rationale and demonstrating sensitivity toward others;

(B) analyze the role of dance and other fine arts in society; and

(C) analyze technology's effects on the professions of dance and other fine arts.

Source: The provisions of TEKS §117.59 adopted to be effective September 1, 1998, 22 TexReg 4943.

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VITA

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